

## SMOKING PIPES AND PARAPHERNALIA FROM THE RECENT ARCHAEOLOGICAL INVESTIGATIONS IN THE EVANGELICAL PARISH CHURCH IN SIBIU

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**Abstract:** Archaeological research in the field of smoking pipes has advanced in recent years by leaps and bounds and published data from the city of Sibiu (germ. *Hermannstadt*, hu. *Nagyszeben*) have also provided several such finds. The following paper brings a new contribution to this field of research by presenting the smoking implements archaeologically uncovered inside the Evangelical Parish Church in Sibiu – nowadays the Evangelical Cathedral – during the 2018–2021 excavations, better known for their results relevant to the medieval and early modern development of the parish site and of its buildings. The thirty smoking pipes which will be discussed date from a much later period, the earliest being only as old as the second part of the 17<sup>th</sup> century and the vast majority dating from the first half of the 19<sup>th</sup> century. For their most part fragmentary pieces drawn in the backfills used for vertical resurfacing during the 1853–1855 renovation of the church, the lot includes a varied selection of 17<sup>th</sup>–19<sup>th</sup> centuries “Ottoman” pipes and 19<sup>th</sup> century “Austrian” pipes, some of them produced in Wiener Neustadt (Austria), others connected with the workshops in Banská Štiavnica (Slovakia). The presented lot also includes two fragmentary wind caps and a bronze pipe cleaner, also found inside the church, in secondary contexts.

The materials are analyzed both individually and as an interconnected lot. For the description of the pieces the basic terminology has been used, dividing them into bowl, shank and ring, with occasional mentions about the lower part of the bowl, designed as their keel.

**Keywords:** smoking pipes, smoking paraphernalia, church archaeology, Transylvania, Sibiu, modern period

The archaeology of the instruments used for tobacco consumption has been for a long time an underprivileged segment of research, the numerous finds being generally discarded as modern materials of little scientific interest. In the area of present-day Romania, some pioneering work was done as early as the 1880s by Flóris Rómer, who, while documenting the archeological findings at the cathedral in Oradea, included the clay pipes in his documentation, even though without attributing them a particular importance<sup>1</sup>. While the following century has occasionally witnessed

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<sup>1</sup> Kondorosy 2014, p. 189–190; Kondorosy 2017, p. 7–8.

the publication of such finds<sup>2</sup>, papers and studies fully dedicated to subject have only started to appear in the last few decades, with works published by researchers such as George Bilavski, Iuliana Costea, Anton Coşa, Bogdan-Alin Craiovan, Andrea Demjén, Remus Dincă, Irina Ene, Adriana Gaşpar, George Dan Hânceanu, Szabolcs Kondorosy, Zsuzsana Kopeczny, Oana Toda<sup>3</sup> and, of course, Ana-Maria Gruia, whose studies merged the archaeological data with historical and figurative information in an attempt to forge a comprehensive picture of the early Transylvania tobacco consumption<sup>4</sup>. Still, for the most part, tobacco related archaeological finds – mostly clay pipes – continue to appear in publications only as part of the inventory assemblage, often as simple mentions which remain undescribed and unillustrated.

Such is also the case with the pipe findings from Sibiu (germ. *Hermannstadt*; hu. *Nagyszeben*), although one must admit that the city has an inordinately high number of detailed mentions, a fact that likely reflects not as much a proportionally higher incidence of tobacco consumption but the amount of attention researchers paid to this category of artefacts and the number of archaeological studies dedicated to the medieval and modern periods of the city. As early as 1997, Horst Klusch has published a summary paper on the pipes discovered during the archaeological excavations at the “Old City Hall”<sup>5</sup> and the findings, consisting of 17 pieces, have also been discussed in later publications<sup>6</sup>, although never properly described (fig. 7a). Other pipes discovered in archaeological contexts in Sibiu are known from excavations performed in the Great Square<sup>7</sup>, including at the Roman-Catholic Parish House<sup>8</sup>, in the Huet<sup>9</sup>, Goldners<sup>10</sup>, and “1 Decembrie 1918”<sup>11</sup> Squares, 22 Ocnei Street<sup>12</sup> and 7 Turnului Street<sup>13</sup>.

Since archaeological excavations conducted in Timișoara and Oradea, the only nearby locations which have enjoyed an appropriate publication of the found pipes, have led to the discovery of lots consisting of dozens, if not hundreds of pieces<sup>14</sup>, one

<sup>2</sup> Notable in this regard, being often cited in the following literature, although hardly the only occurrences, would be the findings from Iași, published in the 1960s (Andronic, Neamțu 1964, p. 428, fig. 14.1–5; Andronic, Neamțu, Dinu 1967, p. 265, 267–270, fig. 69–70).

<sup>3</sup> Bilavski 2017; Costea 2013; Coşa 2015; Craiovan 2017; Demjén 2018; Ene 2013; Gaşpar 2016; Hânceanu 2013; Kondorosy 2014; Kondorosy 2017; Kopeczny, Dincă 2012; Toda 2019.

<sup>4</sup> Gruia 2012a; Gruia 2012b; Gruia 2012c; Gruia 2012d; Gruia 2013.

<sup>5</sup> Klusch 1997.

<sup>6</sup> Beşliu Munteanu 2006, p. 85, 87–88.

<sup>7</sup> Istrate 2007, p. 55, 57, and pl. 95.1.

<sup>8</sup> Munteanu 2006, p. 215, 222, fig. 5–6; Roman 2007, p. 83, 85, fig. 32.39.

<sup>9</sup> Marcu Istrate 2007, p. 111, 150, 282, pl. 58.4, 58.6.

<sup>10</sup> Lazăr, Beşliu Munteanu 2007, p. 319.

<sup>11</sup> Ţiplic 2006, p. 326.

<sup>12</sup> Beşliu Munteanu 2007a, p. 166; Beşliu Munteanu 2007b, p. 166–167, 179.

<sup>13</sup> Beşliu Munteanu 2008, p. 223, 239.

<sup>14</sup> A lot of 88 pipes resulting from the 19<sup>th</sup> century excavations in Oradea has been published (Kondorosy 2014). The quantity of finds from the excavations started in 1991 remains undisclosed, except for general statements regarding their impressive number, but a preliminary typology has used

can be quite certain that the number of actual findings is much higher. Even if we are to acquiesce that the historical context of these two western centers has been quite different from that of Sibiu, due to an effective Ottoman presence, and therefore the practice of tobacco consumption had a somewhat divergent development, we should not underestimate the spread of this practice in the metropolis of the Transylvanian Saxons. Despite the repeated official banning of this habit throughout the second half of the 17<sup>th</sup> century – reiterated mostly because of a crass lack of implementation, the 1698 Diet noticing that even the officials tasked with collecting smoking fines were doing it pipe in mouth<sup>15</sup> – one can hardly accept any more statements such as the one that claims that the introduction of tobacco smoking in Sibiu took place only during the Habsburg period<sup>16</sup>. Sibiu possesses some of the earliest proofs of tobacco consumption in Transylvania, some documentary, others material, such as a tobacco pouch, received by Georg BIRTHÄLMER in 1636 and currently preserved in the collection of the Brukenthal Museum<sup>17</sup>.

Considering the situation, it comes somewhat as a surprise that the large-scale archaeological investigations undertaken in 2005–2006 in Huet Square, one of the three open areas that articulate the historical center of the city, have produced only two smoking pipes, both fragmentary and both discovered in trench S.10, opened east of the apse of the Evangelical Parish Church in Sibiu, formerly St. Mary's<sup>18</sup> (fig. 1a). In the monography dedicated to these excavations, there are more pipes depicted in the included early 19<sup>th</sup> century period drawings<sup>19</sup> (fig. 7b–c) than there are pipes as archaeological materials, and this even though the investigations have involved more than half of the area of the square. Indeed, in many areas the excavations stopped at rather superficial depths, reaching only as deep as needed for the refurbishing project of the square<sup>20</sup>, but smoking pipe occurrences would be expected especially in these topmost layers. For comparison, the excavations undertaken nearby in 2005–2007, in the Great Square of Sibiu, in similar refurbishing circumstances, also found only two pipes<sup>21</sup>, while the excavations undertaken in the smaller area of the Roman-Catholic Parish House, on the edge of the square, have found no less than four, of which at

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illustrations of 33 pieces to establish 16 types (Rusu 2002, p. 132–133, and pl. LXXXVI–LXXXVII). As for Timișoara, from various excavations have been published lots consisting of 29 pieces (Gașpar 2016), 52 pieces (Craiovan 2017), and 79 pieces (Kopieczny, Dincă 2012).

<sup>15</sup> Gruia 2013, p. 30, and p. 34–37 for a concise summary of the late 17<sup>th</sup> century legislation.

<sup>16</sup> Popescu 2009, p. 438.

<sup>17</sup> Beșliu Munteanu 2006, p. 85, n. 148; Gruia 2013, p. 45.

<sup>18</sup> Marcu Istrate 2007, p. 111, 150, 282, pl. 58.4, 58.6. The special finds section of the volume (VIII.2), where the pipes are mentioned, was written by Maria-Emilia Crîngaci-Țiplic. For a summary of the archaeological bibliography of Huet Square, see Beșliu Munteanu 2015, p. 112, n. 1, with the reserve that it doesn't include the older works.

<sup>19</sup> Marcu Istrate 2007, p. 111, fig. 158–159. The source of the illustrations is mentioned as: Joseph Leonhard, *Siebenbürgen im Jahr 1816*, Ms. in the library of Brukenthal Museum (Marcu Istrate 2007, p. 172).

<sup>20</sup> Marcu Istrate 2007, p. 17–23, with a listing of research units and excavation depths.

<sup>21</sup> Istrate 2007, p. 55, 57, 218.

least two outside the building, in the passage area from the Great Square towards the Small Square<sup>22</sup>.

This lack of finds in the actual area of the squares could be at least partially attributed to the effects of the previous utilitarian interventions, and especially to their historical vertical resurfacing works. At least in the case of Huet Square, on some masonry segments, the fact that the ground is now lower than the ground level at which the 15<sup>th</sup> century parish church was constructed is obvious to the naked eye and the archaeological investigations have generally found little to none of the expected ground level growth even when this was not the case.

Contrariwise, the interior of the parish church has shown obvious signs of ground level growth, an observation also hinted at by period entries, in which it was recorded how the interior of the Evangelical Parish Church in Sibiu, formerly St. Mary's, has underwent major changes in the mid-19<sup>th</sup> century, when, in 1853–1855, a large number of operations have taken place. The ones usually mentioned, and likely to disturb the ground, were the erection of the walls separating the western part of the church – the so-called “ferule” – from the nave, the demolition of the western gallery and of the wings of the old rood screen, the placement of a new pulpit and altar, and, foremost amongst them, the opening of the tombs inside the church, their looting and backfilling, to provide stability to the underground of the building, as the fabric of the old tombs had been weakened by age and they were starting to be a major structural danger, one of the tombstones that covered them even unexpectedly falling inside the burial chamber underneath ten years before<sup>23</sup>. The well-known pavement of the nave, consisting of old slabs of stone, was set in place during this constructive phase, but it took another couple of decades before the most remarkable tombstones, removed from their places on top of the old tombs, were embedded in the walls of the “ferule” to produce a rather comprehensive funeral gallery of the notable personalities of Sibiu that were historically buried inside the parish church – most them were placed in 1869, but the embedment works were finished only in 1877<sup>24</sup>.

Little attention has been paid to the effects these interventions had on the interior ground level, that is, until 2018, when the church entered a major restoration project<sup>25</sup>. The numerous finds revealed by the first excavations, as well as the amplitude of the utilitarian interventions due to affect the underground, quickly led to an exponential increase of the archaeological involvement in the restoration project. In the end, the intended trial trenches turned into more than thirty research units of various shapes and sizes, excavated down to various depths, often only deep enough to reveal the

<sup>22</sup> Munteanu 2006, p. 215, 222, fig. 5–6; Roman 2007, p. 83, 85, fig. 32.39.

<sup>23</sup> Dancu, Dancu 1968, p. 21–25; Reissenberger, Henszlmann 1883, p. 7–8, 10, 13, 16, 30.

<sup>24</sup> Dancu, Dancu 1968, p. 25–26; Reissenberger, Henszlmann 1883, p. 13, 27, 30.

<sup>25</sup> At the time, several archaeological surveys had been already performed inside the church, most recently in 2013, in the context of the same project (Țiplic, Țiplic, Ignat 2015).

brick masonry of the old tombs, which occupy most of the underground of the church, at other times down to the undisturbed soil, depending on circumstances<sup>26</sup>.

The study of the situation in the research units was, however, only part of archaeological activities undertaken during the 2018–2021 restoration of the Evangelical Parish Church in Sibiu. Almost simultaneous with the start of the archaeological excavations, the constructors began dismantling the old pavement of the nave and transept, consisting of slabs of stone, placed mostly in the transit areas, and missing in those normally occupied by the pews, an operation required by the fact that the project included plans for introducing underfloor heating in the church, therefore stipulating a slight lowering of the ground level. Meanwhile, bits and pieces of an older pavement of the church started to appear, matching the actual structure of the piers that delineated the aisles, so, after several rounds of meetings and discussions, it was decided to lower the interior ground level of the nave and transept to this historical benchmark, instead of keeping it as it was, which meant evacuating the upper deposits (fig. 1b–c).

Despite an already delayed schedule, professional ethics dictated the employment of proper research methods even in these upper layers, already identified based on stratigraphy as consisting mostly of dry, crumbly mid-19<sup>th</sup> century and later backfills. The excavated soil was sieved through a mesh dense enough to prevent the passing of all but the smallest possible finds (fig. 1b), and the effort proved worthwhile, since the sieving of these late deposits has produced an outstanding quantity of materials: rings, beads, boules, buttons, countless bronze or silver pins, coffin fittings – mostly tacks, hundreds of coins etc. Among these finds were also 17 pipes, more than those revealed by the 2005–2006 research in the Huet Square and in the Great Square combined – 16 fragmentary clay ones and an intact wooden one.

The ground re-leveling interventions continued with the areas of the choir and of the sacristy, but neither of them produced similar results, mainly due to stratigraphic and excavation depth reasons. The situation changed when work began in the western part of the church, the so-called “ferule”. Once again, no historical floor level needed to be re-reached, so the ground lowering operations did not get to the depths from the nave and transept, which reflected in a lesser quantity of materials. Nevertheless, sieving these late deposits has once again provided some small finds, including a piece from the bowl of a clay pipe. While the upper layers were rather poor, going down in the crumbly, rubble-mixed backfills of the research units produced large numbers of coffin tacks, buttons, coins, boules, and various other small finds, including fragmentary clay pipes, one of them retaining part of its wind cap, another fragmentary wind cap, and a bronze item likely to have been a pipe cleaner.

Most of these originated from the material rich lower parts of the late deposits, hardly touched during the ground level lowering. However, not the same can be said

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<sup>26</sup> The archaeological works were undertaken by the “Vasile Pârvan” Institute of Archaeology in Bucharest, in collaboration with the County Museum in Satu Mare. Although the material is still being processed, some general data have already been released; see: Lupescu 2020; Marcu Istrate 2020; Marcu Istrate 2021; Marcu Istrate *et alii* 2019a; Marcu Istrate *et alii* 2019b.

about some of the materials found in the area of trench S.26, which produced five fragmentary clay pipes from its topmost 40 cm and another three from the following 60 cm. These last three actually originated from the backfill of tombs that were ravaged during the mid-19<sup>th</sup> century renovation works, which raises the question why the backfills of the other tombs have not produced similar materials. Part of it can be explained by the fact that in most cases the excavations stopped at the depth where the brick masonry of the tombs started to appear, without attempting to empty them and, even when the tombs were emptied, the backfill was only selectively sieved, since it was going back in at the end of the research anyway and it was known that it contained only materials in secondary position. The inherent deficiencies of such an approach are to be considered mostly when assessing the results of the 2018 campaign. In the following years, since the areas involved were much smaller, and the pace the work lighter, greater care could be paid to these late deposits.

Another factor to be considered is that most of the abovementioned late materials, be them jewelry, coins, pins, smoking implements or any other kind, have appeared in a particular layer of the late deposits, one of a very friable nature, basically flour-like, of a light yellowish-brown color, including various amounts of twigs, walnut and hazelnut shells, and even pumpkin seeds, but without mortar traces. This layer discontinuously stretched in the bottom part of the late deposits, underneath crumbly layers of a less friable nature, which included various amounts of construction debris and byproducts, and which were much poorer material-wise. Another notable distinction was that while these crumbly layers contained human bones and coffin tacks, likely from the mid-19<sup>th</sup> century pillaging of the tombs, these were basically lacking from the flour-like layer, which instead contained animal bones. The said layer was most noticeable in the nave, not so much in the transept, not at all in the eastern areas of the church and only sporadically in the “ferule” – the latter instance at least partly due to a shallower excavation depth.

This raises an obvious issue, namely that of the origin of this specific material-rich deposit, unfortunately one to which, for the moment, no proper solution can be given. Its consistency and composition strongly argue against identifying it with the dregs gathered on the ground level active inside the church during the 1853–1855 renovation works, especially since the by-products of looting the tombs – human bones, fragments of coffins and tombstones – are a feature better characterizing the layers on top of it, which are also richer in construction debris, fitting the activities that were taking place at the time. Considering its composition, most likely it originated from the scrapping of an outside area, which engaged the topmost ground levels, including the active one. The area could have been used occasionally for playing boules – although these could have been lost accidentally, as the jewelry and the buttons – and may have been related to tailoring activities, as suggested by the large number of pins. It can be argued that these pins may be better connected with the interments inside the church, but the investigated burials have barely provided such artifacts. Remaining in the realm of hypothesis, the soil could have been easily brought from nearby, from any of the neighboring three squares. The fragments from



a shattered writing slate, deeply incised with geometric patterns on both sides, may even relate to the activity of the school on the other side of Huet Square.

Yet, no conclusive argument can be brought, so the only certainty remains that the items found in the parish church, including the smoking implements, have appeared in secondary position. The only exception relevant for our subject could be the abovementioned wooden pipe, which was discovered intact, still with some tobacco in it, in an unpaved area, in the crumbly layers on top of the flour-like deposit, and which could therefore have been lost under the pews and never recovered. This interpretation is strengthened by the fact that the only other material found nearby, in the same stratigraphic position, was a button, and a paper poster from the early 20<sup>th</sup> century was found in these crumbly deposits a few meters away.

Getting to the point now, the smoking implements uncovered in the Evangelical Parish Church in Sibiu are not as motley a collection as one might expect. We were able to record the discovery of 30 pipes during the excavations that took place in 2018–2020 inside the Evangelical Parish Church in Sibiu – 29 clay ones, all fragmentary, and an intact wooden one. We were also able to record two fragmentary wind caps – one still attached to the top of the related pipe – and a bronze instrument that we regard as a pipe cleaner. As explained above, apart from the wooden pipe, no matter their precise place or depth of discovery, all these pieces can be firmly connected with the mid-19<sup>th</sup> century renovation of the church. Also, it is rather certain that they do not reflect the smoking habits of the workers that were on site – or of the parishioners – but those of the people frequenting the place from where the soil used to raise the ground level was brought from.

We will not engage here in describing the historical development of the practice of smoking or the pipe production techniques and their general classification since the subject has been already repeatedly presented in recent publications<sup>27</sup>. For the clay artifacts, we will be using two major groups, namely the “Ottoman” one, including the early shapes and the ones that continued to develop afterwards in the areas controlled or influenced by the empire, and the “Austrian” one, including the mass-produced types of the 19<sup>th</sup> century and their direct predecessors. There are no pipes in our lot assignable to proper “Hungarian” types<sup>28</sup>. Since we have only one wooden pipe, and this sort of item is underrepresented in archaeological publication, there was no apparent need for classification. Regarding the description of the pieces, there were several methodological options available. Due to the rather fragmentary nature of our material, we will use the usual basic division into bowl, shank and ring when talking about the clay pipes, but using the term “keel” for the lower part of the bowl when this is clearly defined from the upper part.

The most numerous pieces are the pipes of “Austrian” design, characteristic for the 19<sup>th</sup> century. No less than 16 pipes (no. 1, 2, 3, 4, 5, 6, 7, 13, 18, 19, 23, 25, 26,

<sup>27</sup> See the works cited above, in notes 3 and 4.

<sup>28</sup> For a summary of pipe development in the former Hungarian territories, including Transylvania, see Ridovics 2009. See also Nagy 2001, for a seminal study on 19<sup>th</sup> century pipe production and distribution in Transdanubia, with references to previous developments.

28, 29, 30) can be ascribed to this category. The bowls, when preserved, are cylindrical, and round (no. 3, 5, 7, 18, 25, 26, 28, 30), ribbed (no. 1, 2) or polygonal (no. 4) in section. All pieces are missing the rim, so their exact height cannot be established, and in quite a few cases the bowl is so fragmentary that only the typology of their preserved parts indicates that it used to be a tall one. Overall, the best-preserved part is the keel, which can be palmette-shaped, with the spring running on the bottom of the shank (no. 1, 2, 3, 4, 6, 23), onion-shaped (no. 5), bulb-shaped (no. 30), clawed (no. 7, 16), hemispherical (no. 29), or missing as such, the bowl continuing as a cylinder down to the base (no. 18, 25, 28). The pipe with an onion-shaped keel (no. 5) and one of the keel-less ones (no. 28) also have a pronounced frenulum running on the underside of the shank. The shape of the ring varies wildly.

Two thirds of them are of good quality, casted in fine molds and carefully finished (no. 1, 2, 3, 4, 5, 6, 19, 25, 28); others exhibit a lesser craftsmanship level (no. 7, 13, 18, 23, 26, 29, 30), in one instance (no. 30) being even obviously the case of a handcrafted piece as far as the décor goes. This piece, Pipe no. 30, actually raises uncertainties if it should be placed alongside the others, since, while it shares certain similarities (its fabric and overall shape and size, the cylindrical bowl separated through a circular band from the keel), it is also the only occurrence of a six-cloves bulb-shaped keel, with the shank inserted in the place of one of the cloves, and with downwards-pointing triangles between the upper parts of the cloves, which clearly points to earlier designs. Although obviously related to the mass-produced models that were fashionable in the first half of the 19<sup>th</sup> century, there are good reasons to see it as a provincial product, either emulating the fine merchandise, either predating it. Pipe no. 29 also shows signs of handcrafting (irregular shape, heavy use of incised lines) and of making use of a model with outside influences (large bulging ring, short shank with a deep “V” keel connection and with a strong curvature of its lower side) and it is also likely a local, or even more likely an early product, since it finds its closest analogies near Gheorgheni, at the quarantine in Pricske, which was abandoned in the early 19<sup>th</sup> century<sup>29</sup>. Combined with its very small size, it may be that it was not a proper “Austrian” pipe, and that it belonged to the series that preceded them, and which had shorter bowls.

Pipe no. 5 also makes a discordant note, since, although it is obviously a fine industrial pipe of “Austrian” type it has inherited features of older glaze-ware, noticeable in its finishing, in the leaves applied on the cylindrical bowl in green glaze, and maybe even in the choice of an onion-shaped keel. The archaic – or maybe foreign? – features also affect its cartouche stamp, which is illegible, its contents consisting of two horizontal lines that frame a succession of small points instead of writing. The round stamp is similarly illegible – most of the field is unoccupied and only in the lower part there are two lines, one curved, in the three o’clock position,

<sup>29</sup> Demjén 2018, p. 238, cat. 64, an almost identical piece, and cat. 66. Several other pipes from Pricske share similarities, but belong to other, Hungarian or Ottoman types. The quarantine was abandoned in 1808 (Demjén 2018, p. 221).



and one straight, in the seven o'clock positions, connected to a protuberant middle point – possibly Arab lettering? Notably, it is the only light ware piece in this series (actually, made of red ware fabric but coated to give the appearance of light ware), the others being either red ware (no. 1, 2, 19, 25), black/grey ware (no. 3, 4, 7, 10, 18, 23, 26, 28, 29, 30) and, in one instance, fully glazed ware (no. 6).

Pipes no. 1 and 2, with palmette-shaped keels and ribbed bowls, although coming from different molds, are almost twins, and can likely be both assigned to the workshop operated by Anton Röss in Wiener Neustadt, Austria, after taking over from Matthias Amstätter in 1830. Seven years later, Röss was making over 6.000 pipes per day, which explains the wide spread of his products in the Habsburg Empire and beyond<sup>30</sup>. Pipe no. 2 – one of the best preserved pieces of our lot, as it only lacks the top part of the bowl – displays his characteristic maker's marks: a cartouche stamp with <A.ROSS> on the shank, followed by a circular one towards the ring. Pipe 1 was also stamped, but only the right extremity of the cartouche has been preserved, so the Röss assignation cannot be as certain. The fully glazed Pipe 6, with a more elaborate palmette-shaped keel, may also be a product of the Röss workshops since the end of the cartouche stamp seems to read <...ESS>, although the lecture is difficult, the letters being covered in thick glaze.

Pipe no. 19 originated from the same workshop, but from the earlier tenure of Matthias Amstätter, as shown by the cartouche stamp <<AMSTÄTT[ER]> in Gothic writing<sup>31</sup>. The similitude between Pipe no. 19 and Pipes no. 1 and 2, stamped by Röss, are obvious, but it probably did not have a palmette-shaped keel, since there are no traces of its spring on the bottom of the preserved part of the shank, and it may even be a product from the early activity of Amstätter, since it does not have a circular stamp.

Despite the similitudes, Pipe no. 4, of black ware and with a polygonal bowl, is not related to the products of Anton Röss. The cartouche stamp reads <BODNAR / SCHEMNITZ> and is accompanied both by a round stamp, applied on the opposite side of the shank, and by a five-pointed star stamped above the cartouche<sup>32</sup>. Ignatius Bodnar was mentioned in Banská Štiavnica (German Schemnitz) as a "piparum confector" with four employees during the 1827 census<sup>33</sup> and the pipe is a typical Schemnitz product, but regarding the actual place of production we must be cautious,

<sup>30</sup> Nagy 2001, p. 71; Pavličić Hein 2022, p. 48, 53. His products were widespread, and some finds closely paralleling our pieces can be mentioned from Cristuru Secuiesc (Szenté 2009, pl. I.2), Sremska Mitrovica (Lučić 2012, p. 13, fig. 6) in Serbia, and Požega (Pavličić Hein 2022, p. 51, cat. 13) in Croatia.

<sup>31</sup> Nagy 2001, pl. XCI, with a full rendition of the Gothic stamp (K1) from a Körmend find and various other versions of the Amstätter cartouche.

<sup>32</sup> Another Bodnar Schemnitz pipe, almost a perfect analogy to our piece, differing only by its slender shank and many-pointed star stamp (and missing the circular stamp?) has been published from Pula (Zejnilhodžić 2012, p. 181, cat. 27), being dated in the first half of the 19<sup>th</sup> century. There are other close analogies known from Pula (Zejnilhodžić 2012, p. 180–181, cat. 26, 28), Dubrovnik (Milošević, Topić 2011, p. 301–304, fig. 3–9) etc. although these are generally bearing other Schemnitz stamps.

<sup>33</sup> Nagy 2001, p. 67.

since the stamp could be also used in other, far-away workshops<sup>34</sup>. Pipe no. 3 is also like the ones mentioned above; the bowl is circular, the palmette-shaped keel has full leaves, in the tradition of the Schemnitz pipes, and, overall, it is less carefully crafted. This is a statement generally accurate when comparing black ware pipes with red ware pipes. Its cartouche stamp reads “G.H.” and the round stamp has been applied on the opposite side of the shank.

Pipe no. 23, the last pipe with a palmette-shaped keel in our lot, lacks stamps and has a wide ring, with clearly marked rims, and an additional circle notched around the opening, features quite unusual for the mass-products merchandise of the major workshops. It also lacks stamping, and the finishing is of a more greyish color. Only the ring and part of the unstamped shank of Pipe no. 13 have been preserved, but based on size, fabric, coloring, and shape, it likely falls within the same category as the abovementioned pieces, with Pipe no. 23 providing the best analogy.

The clawed keel of Pipe no. 7 reappears, in a softened shape, at Pipe no. 26. Both are black ware, do not denote a particular fine craftsmanship, and at least Pipe no. 7 was never stamped – Pipe no. 26 is too fragmentary for such a statement. Some early analogies for this type of keel can be found at Priske<sup>35</sup>, although the shapes present there are very different from those of our pieces, which seem to be rather typical 19<sup>th</sup> century products<sup>36</sup>. Three pipes, one of red ware – Pipe no. 25 – and two of black ware – Pipes no. 18 and no. 28 – are of the keel-less type. Only Pipe no. 28 – which is also the only one of them with a frenulum – has a stamp, a barely imprinted cartouche with the text <FOGA>.

Several other pieces, although not definitely of “Austrian” design, are likely to belong also to this category. All that is left of Pipe no. 22 is a small fragment from its bowl, almost completely covered in stamped and incised decoration, but it is still enough to assign it to the “Hungarian” variant of “Austrian” pipe<sup>37</sup>. Pipe no. 27, of which only the top of the bowl, encased with the band of the wind cap, as well as the pipe corresponding to the fragmentary wind cap listed under no. 31 were also likely pipes of “Austrian” type, based on the fashions of the time, but we can have no certainty here.

Pipes no. 10 and no. 21 are both glazed wares, but both are highly fragmentary and neither exhibits traditional glazed forms. Pipe no. 10, missing both the bowl and the keel area has a collared shank with a pronounced under curvature and a narrow, notched recessed ring so, shape wise, it may have belonged to a glazed “Austrian” type pipe, a fact also suggested by its very fine fabric. The small size of Pipe no. 21 puts it closer to the unglazed Pipe no. 29, with which it also shares the connection

<sup>34</sup> Nagy 2001, p. 88, 92 *et passim*; Gačić 2008, p. 15 (and Zejnilhodžić 2012, p. 181, following him) attributes the Bodnar pipes to the workshops in Körmend and Vasvár.

<sup>35</sup> Demjén 2018, cat. 22, 36, 57.

<sup>36</sup> See the pieces published from Reghin (Gruia 2012b, figs. 5 and 17) and Rupea (Toda 2019, pl. I.14).

<sup>37</sup> See Gruia 2012b, figs. 13–15, for pipes ornated in a similar style, dated in the late 19<sup>th</sup> century – early 20<sup>th</sup> century.

in “V” between the shank and keel and the use of multiple incised lines to outline the keel.

The other pipes of our lot display a wide variety of shapes and sizes, generally of Ottoman tradition. Pipe no. 12 is obviously such a product, with a short keel, ribbed in a manner that reminds of a floral pattern, and with a pronounced shoulder, resulting in very narrow bowl at its contact with the keel. Unfortunately, both the bowl and most of the shank are missing. The shank starts on the bottom of the keel with a rectangular section and retains this shape on the bottom in the preserved portion; it broke right at the connection with the keel, but the imprint shows that its upper part was rounded. While the décor as such is widespread in the Ottoman pipe production, we could find no exact parallel for this rather small-sized piece and it well may be that it was a 17<sup>th</sup> century product<sup>38</sup>.

We are on firmer ground with Pipe no. 8, despite its even worse conservation, the “V” shank-to-keel connection and rounded keel covered in petals being commonplace in the Ottoman craftsmanship of the late 18<sup>th</sup> century and during the first half of the 19<sup>th</sup> century<sup>39</sup>. Oppositely, Pipe no. 11 has lost its entire front part, but the oversized, flared, cogwheel-decorated shank likely used to connect to a lily-shaped bowl, shaping a typical 19<sup>th</sup> century Ottoman pipe. There are plenty of analogies for the preserved shank<sup>40</sup> and the circular stamp bears faint traces of Arab lettering.

Pipe no. 15 is also in the Ottoman tradition, and even though it also preserves almost only the flared shank, with a toothed ending, it can be assigned to the so called “Şişman” type and dated in the 18<sup>th</sup>–19<sup>th</sup> centuries<sup>41</sup>. The now missing front part should have had the shape usual for this type, consisting of a rounded keel and a medium-sized rim, both rather heavily ornate. Pipe no. 16, of which only the short shank has survived, may belong to the Ottoman series too, although, due to its fragmentary state, no close analogy has been possible.

Pipes no. 9 and 24 are both richly decorated pieces (incisions, cogwheel stripes, stamps), with a continuous profile, flaring bowls and – at least in the case of Pipe no. 9 – a flared shank. This shape of pipe has been placed in the late 17<sup>th</sup> century – early 18<sup>th</sup> century in the reconstruction of the Ottoman pipe development in the areas

<sup>38</sup> See Robinson 1983, p.171 and pl. 47.C1–C2; Kondorosy 2008, pl. I.2–3 for some parallels. Somewhat similar is also a piece from Timișoara (Gașpar 2016, cat. 14), also tentatively assigned by the author the late 17<sup>th</sup> century (p. 269).

<sup>39</sup> Robinson 1983, p.164. For comparison, we may mention some pipes from Babadag (Costea 2013, cat. 22), Roman (Hânceanu pl. IV.1–2), Timișoara (Craiovan 2017, cat. 36).

<sup>40</sup> Iași (Andronic, Neamțu 1964, p. 428, figs. 14.3–4), Babadag (Costea 2013, cat. 30, 46; Ene 2014, cat. 15), Roman (Hânceanu 2013, pl. V.4). As it often happens, the assigned dates are wildly divergent, I. Ene assigning her piece to the 17<sup>th</sup> century while I. Costea dating hers – including several other pieces less similar to ours – to the 19<sup>th</sup>, or even the early 20<sup>th</sup> century.

<sup>41</sup> This type of pipe was widespread throughout the Ottoman Empire, ranging from the Balkans to Palestine, the piece often, although not always, bearing one or more stamps (Vincenz 2016, p. 118–119; Vincenz 2020, p. 48–49). From our neighbouring region, we may mention some finds from Babadag (Costea 2013, cat.12, 15, 18, 21), Roman (Hânceanu 2013, pl. V.6) and Turnu (Gașpar 2019, pl. III.2).

of Hungary<sup>42</sup> and our pieces relate to early finds from Szeged<sup>43</sup>, while bearing a somewhat different ornamentation, which may suggest another place of production. Unfortunately, the large <F> stamped on the bottom of Pipe no. 9 does not allow the identification of the workshop.

The fragmentary status of Pipe no. 20 barely allows any analogy. The footing and the partial lack of distinction between keel and shank are noticeable at a piece from Reghin (although a much more richly decorated one), dated in the second half of the 18<sup>th</sup> century<sup>44</sup>. Even less can be said about Pipe no. 14, except that it was a fine pipe, made of kaolin, and that the bowl was not cylindrical, as it had a slight narrowing. While the original piece is likely to have been in the tradition of the Ottoman kaolin pipes, nothing with any semblance of certainty can be stated about its typology.

The wooden pipe<sup>45</sup> has a basic shape, being made of a single piece of wood, with a bitronconic bowl which turns into a shank with a square section, a rounded chamber, with coarsely finished walls, that narrows down towards the bottom, and a round channel. On the left side of the shank has been incised, in underlined italics: <Blia>. The end of the shank was covered with a silver band, one of its sides decorated with lines, the upper one consisting of <E.P.> within a diamond and the lower one of “A” and “H” with a star between them. These last two letters made use of the Gothic alphabet, while all the other used the Latin one.

Despite being corroded, the silver band detached from the end of the shank shortly after discovery, and, if it would have been found without the corresponding pipe, its destination would have been almost impossible to establish. This raises the problem of the presence of metal items associated with smoking implements or with the smoking practice in the archaeological record. The bronze band used to affix the wind cap to the top of a pipe listed here under no. 27 was lucky enough to preserve the upper part of the bowl within it when the pipe broke. The bronze band listed under no. 31 was much thinner so it became detached from its primary item – probably a pipe considering its size, although this cannot be certain. The same uncertainty would have afflicted the other band if it wouldn’t be still connected to the broken top of the pipe.

The items that would have made the smoker’s kit face a similar problem, since while pipes can usually be at least recognized as such, the same cannot be said about things such as lighters or pipe cleaners, the first of universal usage, the others now unfamiliar due to the spreading of cigarette smoking. One bronze item discovered during the excavations in the parish church of Sibiu is likely to have been such a pipe

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<sup>42</sup> Nagy 2001, pl. XLI.

<sup>43</sup> Kondorosy 2008, cat. Sz12–Sz14.

<sup>44</sup> Gruia 2012b, fig. 3.

<sup>45</sup> Wooden pipes with simple shapes have an even poorer bibliography than other smoking implements. One has been published from the collection of the museum in Reghin (Gruia 2012b, p. 268 and fig. 16), and tentatively assigned to the 20<sup>th</sup> century. While its overall shape differs from that of ours, its shank was also partially covered with a band of metal, interpreted at the time as a possible sign of reparation.

cleaner. It consists of a 7 cm long rod, twisted as to rinse the dregs from the shank channel, pointed at the end to break into the chamber, with a curved trapezoidal spade (1.4 cm long, 0.7-1.35 cm wide) at the other end, to scoop the chamber.

Back to the pipes themselves, as it could be noticed from the previous presentation, and from the annexed catalogue of pieces, “Austrian” type pipes prevail by far in our inventory, numbering from 16 (no. 1, 2, 3, 4, 5, 6, 7, 13, 18, 19, 23, 25, 26, 28, 29, 30) to 20 (10, 21, 22, 27) items, i.e., about every two in three. Three or four of them (no. 1, 2, 19, probably 6) can be assigned to the workshop ran in Wiener Neustadt first by Matthias Amstätter, then, after 1830, by Anton Röss. At least one (4), and probably more, are Schemnitz products from the same period. Some others (no. 29, 30) are more likely to be early products, from the 18<sup>th</sup> to the 19<sup>th</sup> century boundary, when the “Austrian” type was still being shaped. All the other identifiable finds (no. 8, 9, 11, 12, 15, 24) are of “Ottoman” facture, covering a period that may open as early as the late 17<sup>th</sup> century (no. 12) and ends with pieces likely used at the same time as the “Austrian” pipes (no. 11, 15). These last ones may relate to the close trading relations that the city of Sibiu kept with the lands beyond the mountains. The absence of proper “Hungarian” type pipes – except for an “Austrian” bowl decorated in “Hungarian” manner – comes something as a surprise, but the other – published – excavations in city were hardly any richer in this sort of discoveries, which may be due to a cultural dichotomy between the Saxons of Sibiu and the Hungarians that extended to their smoking practices. Unfortunately, these published local finds also lack close analogies for our pieces – at most we may mention some distantly related pipes of “Austrian” design with palmette-shaped keels found at the “Old City Hall” and in the Great Square<sup>46</sup>.

As we have already mentioned, all these finds – with the possible exception of the wooden pipe – were in secondary position, so they cannot be used to interpret the smoking practices of the parishioners frequenting the Evangelical Parish Church in Sibiu, and not even those of the crew employed for the 19<sup>th</sup> century renovation works. They should be however relevant for the smoking practices of the people frequenting the place from which the backfill was brought from, and the fact that typical 19<sup>th</sup> century “Austrian” pipes are mixed with contemporary “Ottoman” pipes argues that the backfill was brought from nearby, from a place frequented both by locals and by foreigners, likely linked with the commercial activities of central Sibiu. While no certainty can be drawn from this, it is a hint that can be employed – and verified – when processing the huge number of other finds that accompanied the pipes. We should also note the lack of very early smoking implements, of types that were contemporary with the above-mentioned 1636 tobacco-pouch – our earliest pieces cannot be dated earlier than the second half of the century. These early pieces are rare occurrences altogether, but this, together with the enormous prevalence of 19<sup>th</sup> century

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<sup>46</sup> Beşliu Munteanu 2006, p. 85, f. 59; Istrate 2007, p. 57 and pl. 95.1. See also Klusch 1997. In both cases the materials were dated to a much too early period, a common problem in studies that are not pipe-centred.

finds, would fit the theory that the soil for the backfill was obtained by scrapping the top layer of the area of provenance.

While it is only a minor contribution, we hope that this paper will help enrich the ever-growing series of published pipe finds from Transylvania. We would like to thank Daniela Marcu Istrate, the scientific director of the 2018–2021 excavations in the Evangelical Parish Church in Sibiu, for access to the material and to the associated field data, to the scientific research team and to the employed laborers for their dedication and conscientiousness in recovering and registering the finds, as well as to the staff of the Evangelical Parish of the Augsburg Confession in Sibiu, the restoration project managers, and the constructors for making the archaeological investigation possible. As a last remark, while the excavations have involved large areas of the interior of the church, much of it has still remained more or less archaeologically untouched, and further investigations are bound to enrich the collection of pipes from the Evangelical Parish Church in Sibiu, by our estimates at least doubling it.

#### Catalogue<sup>47</sup>

1. Fragmentary clay pipe (fig. 2/1), missing the endings of both the bowl and the shank. Tall, vertically grooved cylindrical bowl, with a horizontal band above the palmette-shaped keel. Cartouche stamp on the right side of the shank, mostly lost in the breakage. The remnants of the last letter are not enough to reconstruct it, but do not fully exclude the possibility on an “S”, as in the <A.RESS> cartouche of the similar pipe presented below. Fine red ware, firing traces in the chamber. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 5.2 cm; B.D. 2.4 cm; K.L. over 4.5 cm; K.D. 1.8 cm; R.D. -.

2. Fragmentary clay pipe (fig. 2/2), missing the top of the bowl. Tall, vertically grooved cylindrical bowl, with a horizontal band above the palmette-shaped keel. The frenulum of the acanthus leaves springs from a superficial collar. End ring, rectangular in section, decorated with dense, fine incisions on its outer edge. Cartouche stamp reading <A.RESS> on the right side of the shank and circular stamp between the collar and the ring, on the right side, depicting a trefoil motif. Fine red ware, grey fabric at the core. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 4.7 cm; B.D. 2.1 cm; K.L. 5 cm; K.D. 1.6 cm; R.D. 2.4 cm.

<sup>47</sup> Explanation: B.H.: bowl height; B.D.: bowl diameter; K.L.: shank length; K.D.: shank diameter; R.D.: ring diameter.



3. Fragmentary clay pipe (fig. 2/3), missing the top of the bowl. Tall cylindrical bowl, palmette-shaped keel, with superficial frenulum. Wide bulbous ring, with a ridge before the shank. On the right side of the shank, rectangular cartridge stamp, with a rounded bottom left corner, reading <GH>, mirrored on the left side by two loosely incised wavy lines. Fine black ware, grey fabric, with a light grey core. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 4.6 cm; B.D. 2.25 cm; K.L. 5.2 cm; K.D. 1.85 cm; R.D. 2.2 cm.

4. Fragmentary clay pipe (fig. 2/4), missing the top of the bowl. Tall bowl, polygonal in section, palmette-shaped keel, with wide, but superficial frenulum, stemming from the ring. End ring, rectangular in section, decorated with dense, fine incisions on the outer side. On the right side of the shank, cartouche stamp reading <BODNAR / SCHEMNITZ> and a five-pointed star above it; on the opposite side, circular stamp depicting a “V” crossed by a wavy line. Fine black ware, light taupe fabric. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 3.3 cm; B.D. 2.4 cm; K.L. 5.4 cm; K.D. 2 cm; R.D. 2.6 cm.

5. Fragmentary clay pipe (fig. 3/5), missing the top of the bowl. Tall cylindrical bowl, simple onion-shaped keel, simple thin recessed ring. Pronounced frenulum, diagonally jagged on its outer side, stemming abruptly from the base of the onion-shaped keel but stopping before the ring. Illegible cartouche stamp on right side of the shank, followed, towards the ring, by a similarly illegible circular stamp. In the section, a smaller, secondary channel can be seen running through the shank alongside the main one. Semi-glazed fine light ware, brick-red fabric, with the bowl decorated in green glazing with basic leaves. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 3.6 cm; B.D. 2 cm; K.L. 5.5 cm; K.D. 1.6 (+0.1) cm; R.D. 2.2 cm.

6. Very fragmentary clay pipe (fig. 3/6), preserving only the keel and part of the shank. Palmette-shaped keel, with the leaves ending in peacock feather eyes. Partially preserved cartouche stamp on the right side of the shank, covered in a thick layer of glaze, but apparently ending in <...ESS>. Fine glaze ware, fully covered in quality deep dark brown glaze, brick red fabric. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 2.2 cm; B.D. c.2.4 (?) cm; K.L. 3.8 cm; K.D. 1.75 cm; R.D. -

7. Fragmentary clay pipe (fig. 3/7), missing the top of the bowl. Tall cylindrical bowl with a clawed keel separated from the bowl through a thin, superficial band. Recessed simple ring, with a circular groove before the rim. Rather rough black ware, grey fabric. While using a

shape common for industrially produced pipes, it exhibits neither their craftsmanship, nor their usual production stamps. Dating: late 18<sup>th</sup> – first half of the 19<sup>th</sup> centuries. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 3.1 cm; B.D. 2.3 cm; K.L. 4.7 cm; K.D. 1.8 cm; R.D. 2.1 cm.

8. Very fragmentary clay pipe (fig. 3/8), preserving only the keel, which is covered in almost triangularly-ended concave flower petals, separated only by deep thin cuts. The areas of the shoulder of the keel that are not covered by them are covered by a thick pattern of vertical incisions, made to look as if superposed by the petals. The shank connects to the keel in a deep “V”, reaching all the way to the front. A rough, lusterless covering gives it the appearance of grey ware; the fabric is mostly grey, fired to a light taupe only near the surface. Dating: 17<sup>th</sup>–18<sup>th</sup> centuries (?). Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 2.2 cm; B.D. c.2.6 (?) cm; K.L. over 3.7 cm; K.D. -; R.D. -

9. Fragmentary clay pipe (fig. 3/9), missing the top of the bowl. Continuous profile, with no segmentation between the bowl, keel, shank, and ring. The area corresponding to the keel is decorated with four rows of small diagonal lines, made with the cogwheel, on the right side, and with five similar rows on the left one. The dissimilarity is the result of the fact that the cogwheel impressions were made before joining the two sides. Above them there is a row of circular impressions containing six-rayed stars, which, toward the shank, descends to join the register below. The flared, bulging ring is defined by two additional rows of small diagonal lines, made with the cogwheel in opposing directions, which circle the shank. On the bottom side of the piece, below the bowl, there is impressed a sun-like rosette, followed, towards the ring, by a large, deeply stamped “F”. Rough light ware, strong firing traces in the chamber. Dating: 18<sup>th</sup> century (?). Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 3.4 cm; B.D. 2.2 cm; K.L. 4.8 cm; K.D. 1.45-1.65 cm; R.D. 2.2 cm.

10. Fragmentary clay pipe (fig. 4/10), preserving only the shank, which presents a slight collar. Thin recessed ring, with flared emergence from the shank and dense diagonal incisions on its outer side. Good quality glazed ware covered in deep purplish glaze, brick red fabric. Dating: 19<sup>th</sup> century (?). Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 2.1 cm; B.D. -; K.L. 5.7 cm; K.D. 1.8 cm; R.D. 2.5 cm.

11. Fragmentary clay pipe (fig. 4/11), missing most of the bowl and keel. Only a small bit of the backside of the bowl has been preserved, separated from the shank by a band traced with a thin vertically toothed cogwheel. Above it, remnants from the edge of the circular toothed

cogwheel traced motif, superposed by small circular impressions, and, above, remnants of yet another band traced with the thin vertically toothed cogwheel from one side of the bowl to the other, on a slightly curved trajectory. Another semicircular band was traced on the bottom of the piece, underneath the bowl, this time with a triangularly toothed cogwheel and two more bands circle the shank, traced with a wide vertically toothed cogwheel – first the one toward the end, then the one towards the bowl, since it has partially superposed the previous one. The ring consists mostly of a simple flaring of the shank, with a slight bulging of the ridge, defined by a circular incision. Circular stamp on the right side of the shank, with faint Arab lettering. The shank channel is wide open (0.75 cm) into the chamber. Burnished light ware of good quality. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 3.8 cm; B.D. -; K.L. over 3.9 cm; K.D. 2.35 cm; R.D. 2.9 cm.

12. Very fragmentary clay pipe (fig. 4/12), preserving mostly the keel, ribbed in a stylized floral pattern. The strong shoulder is marked by a separate ridge. The shank is rectangular in section, although the channel is still round, and its connection with the keel looks artificial, as it required the molding of an additional rectangular chunk of clay to cover the connection point. The workmanship of the bottom side of the keel is messy, the grooves that make the floral motif being flattened, and the interior of the bowl also shows signs of shoddy craftsmanship, as it has a cylindrical section and doesn't flare to take advantage of the wider keel. The brick red fabric is coarse, displays grains of mica, and has remained grey at the core. Strong traces of firing in the chamber. Dating: late 17<sup>th</sup> century (?). Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 1.8 cm; B.D. c.1.9 cm; K.L. over 3.2 cm; K.D. -; R.D. –

13. Very fragmentary clay pipe (fig. 4/13), preserving only the ending of the shank, finished in a small, simple, slightly recessed ring, separated from the shank by a thin ridge, likely intended to be circular, but whose ends do not connect and instead pass each other. Good black ware, light taupe fabric. Dating: first half of the 19<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. -; B.D. -; K.L. over 2.9 cm; K.D. 1.8 cm; R.D. 2.2 cm.

14. Highly fragmentary clay pipe (fig. 4/14), only a fragment of the top of the bowl has been preserved. Fine kaolin ware, strong traces of firing in the chamber and on the rim. Dating: likely 18<sup>th</sup> or the first half of the 19<sup>th</sup> century, but too fragmentary to be dateable. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 1.9 cm; B.D. c.2.5 cm; K.L. -; K.D. -; R.D. -

15. Fragmentary clay pipe (fig. 4/15), missing most of the bowl and keel. Possibly from a piece with continuous profile, very short, double-flared shank, octagonal in section. The un-recessed pseudoring is marked by a deeply incised band, made with a square-headed instrument, which gives it a stylized floral aspect. Good quality burnished red ware, noticeable traces of being intensely used. Dating: 18<sup>th</sup> to early 19<sup>th</sup> centuries. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. over 2.2 cm; B.D. -; K.L. over 3.1 cm; K.D. 1.6 cm; R.D. 2.5 cm.

16. Fragmentary clay pipe (fig. 4/16), missing the bowl and keel. Most of the shank consists of the ring register that starts close to the shank-to-bowl connection with a collar from which slashes emerge, heading towards the end of the piece. There is no clearly defined ring, but the end section of the shank is bulged and defined by a rather wavy strip of clay that added was on top of the slashes, covering their middle parts. Rather rough red ware, noticeable traces of being intensely used. Dating: 18<sup>th</sup>–19<sup>th</sup> centuries. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century archaeological-material-rich vertical resurfacing deposits, of various, mostly light colors, mixed with rubble, sticks and straws; c. -0,1 to -0,4 m benchmark depth. Dimensions: B.H. -; B.D. -; K.L. over 3.4 cm; K.D. 1.7 cm; R.D. 2.1 cm.

17. Intact wooden pipe with semi-continuous profile (fig. 4/17). The bowl broadens from the rim to shoulder, which is defined by two circular notches. The lower part is separated from the shank only on the top, the bottom having a continuous profile, without a keel. The shank is square in section, with a round draught channel, and narrows toward the end, which is covered by a silver mount, almost square on all sides. On the left side of the shank has been incised, in underlined italics: <Blia>. One of the sides of the silver mount has been decorated with two lines of writing, the upper one consisting of <E.P.> within a diamond and the lower one of “A” and “H” with a star between them. These last two letters made use of the Gothic alphabet, while all the other used the Latin one. The wood is polished, shows signs of being used, and, at the time of discovery, the piece still contained some tobacco, which, unfortunately, could not be collected. Dating: 19<sup>th</sup> or early 20<sup>th</sup> century. Context: uncovered during the (re)lowering of the ground level of the nave of the church (2018); friable 19<sup>th</sup> century light greyish brown vertical resurfacing deposits, about 1 m south of the fourth northern pier when counting from the east, c. -0,3 m benchmark depth. Nearby, at a slightly lesser depth, were found remnants of early 20th-century paper posters. Dimensions: B.H. 5.8 cm; B.D. 4.6 cm; K.L. 7 cm; K.D. 1.6 cm; R.D. 1.5 cm.

18. Fragmentary clay pipe (fig. 5/18), missing part of the bowl. Tall cylindrical bowl, with no proper keel and a flat bottom. The shank has a narrow collar halfway to the recessed ring, which, despite being rather narrow, is diagonally notched in a pattern reminiscent of the turban-shaped ring. Further diagonal notches mark the rim of the shank. Fine black ware, taupe fabric. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.25 □1-3 (2019); friable 19<sup>th</sup> century, mostly light brown, backfills and vertical resurfacing deposits, mixed with rubble, broken bricks, stone shards, bones, coffin fragments; c. -0,2 to -0,6 m benchmark depth. Dimensions: B.H. over 3.1 cm; B.D. 2.15 cm; K.L. 5.35 cm; K.D. 1.65 cm; R.D. 2.3 cm.

19. Fragmentary clay pipe (fig. 5/19), missing the bowl and the keel. Flared end-ring, with a narrow, diagonally notched outer side. Cartouche stamp reading <AMSTÄTT[ER]> in Gothic writing on the right side of the shank. Fine burnished red ware. Double draught channels. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.25 □1-3 (2019); friable 19<sup>th</sup> century, mostly light brown, backfills and vertical resurfacing deposits, mixed with rubble, broken bricks, stone shards, bones, coffin fragments; c. -0,2 to -0,6 m benchmark depth. Dimensions: B.H. -; B.D. -; K.L. over 3.2 cm; K.D. 1.5 cm; R.D. 2.2 cm.

20. Fragmentary clay pipe (fig. 5/20), missing parts of all its segments. The bowl and the shank are conjoined. The keel is separated from the bowl by a circular narrow band; below it follows the main register of the keel, slightly bulged, then another similar narrow band, followed, at the very base of the piece, by a slightly protuberant circular footing. Coarse grey ware, shoddy craftsmanship, doesn't seem that molds have been used for its production. Dating: 18<sup>th</sup> century (?). Context: upper levels of trench S.25 □1-3 (2019); friable 19<sup>th</sup> century, mostly light brown, backfills and vertical resurfacing deposits, mixed with rubble, broken bricks, stone shards, bones, coffin fragments; c. -0,2 to -0,6 m benchmark depth. Dimensions: B.H. over 2.0 cm; B.D. c.2.2 cm; K.L. over 3.8 cm; K.D. -; R.D. -

21. Fragmentary clay pipe (fig. 5/21), missing most of the bowl and ring. Several curved notches can still be noticed on the sides of the keel, mirroring the side keel-to-shank joiners. The preserved shank section ends in a protuberant circular band, although it is uncertain if it belongs to the ring or to a collar. Small-sized fine glaze ware, covered in greenish brown glaze, brick red fabric. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.25 □1-3 (2019); friable 19<sup>th</sup> century, mostly light brown, backfills and vertical resurfacing deposits, mixed with rubble, broken bricks, stone shards, bones, coffin fragments; c. -0,2 to -0,6 m benchmark depth. Dimensions: B.H. over 1.8 cm; B.D. -; K.L. over 2.6 cm; K.D. 1.4 cm; R.D. -

22. Highly fragmentary clay pipe (fig. 5/22), only a fragment of the tall cylindrical (?) bowl, richly decorated with crosshatched areas, circular lines and successive semicircles has been preserved. Fine black ware. Dating: 19<sup>th</sup> century. Context: vertical resurfacing (2019) in the north-eastern quarter of the "ferule", friable 19<sup>th</sup> century backfills, c.-0.35-0.45 m benchmark depth. Dimensions: B.H. over 3.3 cm; B.D. -; K.L. -; K.D. -; R.D. -

23. Fragmentary clay pipe (fig. 5/23), missing the bowl and most of the keel. The keel was palmette-shaped, and the resulting superficial frenulum still runs on the bottom of the shank, fading before reaching the ring. The protuberant end-ring is wide, almost rectangular in section and divided by circular notches into three registers, a large, central one, and two narrow rim ones. On the back, there is circle notched around the opening. Fine black ware, grey fabric. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.26 (2020); friable 19<sup>th</sup> century vertical resurfacing deposits, mixed with rubble and fragmentary construction materials; c. -0.2 to -0.6 m benchmark depth. Dimensions: B.H. -; B.D. -; K.L. over 4.9 cm; K.D. 1.8 cm; R.D. 2.3 cm.

24. Very fragmentary clay pipe (fig. 5/24), preserving the keel and fragments of the bowl and shank, apparently with a continuous profile. The keel area is highly decorated, possessing in the upper front part three horizontal indentations, the upper and lower ones incised with



a sharpened instrument, while the middle one impressed with the diagonally toothed cogwheel and over-stamped with small rosettes on the ends. The bottom front part of the keel section is covered in a succession of vertical motifs, which pace simple vertical incisions with fir-like motifs consisting of two parallel cogwheel-made bans, with the diagonal teeth pointing in opposing directions, and with a wavy, snake-like vertical incision. This last one divided the area in two, the other motifs mirroring each other on the sides. Good black ware, greyish taupe fabric. Dating: 18<sup>th</sup> century (?). Context: upper levels of trench S.26 (2020); friable 19<sup>th</sup> century vertical resurfacing deposits, mixed with rubble and fragmentary construction materials; c. -0.2 to -0.6 m benchmark depth. Dimensions: B.H. over 2.7 cm; B.D. c.2.1 cm; K.L. over 2.6 cm; K.D. c.1.6 cm; R.D. -

25. Highly fragmentary clay pipe (fig. 6/25), preserving mostly the simple keel, which is circular in section, clearly defined on the sides from the shank and with a double-sided bottom. Fine burnished red ware. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.26 (2020); friable 19<sup>th</sup> century vertical resurfacing deposits, mixed with rubble and fragmentary construction materials; c. -0.2 to -0.6 m benchmark depth. Dimensions: B.H. over 1.9 cm; B.D. c.2.4 (?) cm; K.L. over 2.7 cm; K.D. c.1.9 cm; R.D. -

26. Highly fragmentary clay pipe (fig. 6/26), preserving only part of the wall of the bowl and keel. Tall cylindrical bowl, separated from the roughly clawed keel by a narrow, but rather protuberant band. Good quality black ware, grey fabric. Dating: first half of the 19<sup>th</sup> century. Context: upper levels of trench S.26 (2020); friable 19<sup>th</sup> century vertical resurfacing deposits, mixed with rubble and fragmentary construction materials; c. -0.2 to -0.6 m benchmark depth. Dimensions: B.H. over 2.6 cm; B.D. c.2.0 cm; K.L. -; K.D. -; R.D. -

27. Highly fragmentary clay pipe (fig. 6/27), preserving only the top of the bowl, encased in the mount of its bronze wind cap. Too fragmentary for proper description, the bowl seems to have been cylindrical. The fabric is fine and red ware like, and the piece shows traces of having been used. The mount of the wind cap consists of a thin band of bronze, which covered the topmost 1.4 cm of the bowl and the 0.4 cm of the rim, with the joint in the back, underneath the hinge. The actual cap is missing. Dating: first half of the 19<sup>th</sup> century (?). Context: upper levels of trench S.26 (2020); friable 19<sup>th</sup> century vertical resurfacing deposits, mixed with rubble and fragmentary construction materials; c. -0.2 to -0.6 m benchmark depth. Dimensions: B.H. over 1.4 cm; B.D. 2.8 cm; K.L. -; K.D. -; R.D. -

28. Fragmentary clay pipe (fig. 6/28), missing part of the bowl. Tall, cylindrical bowl, with no proper keel. Protuberant, fin-like frenulum on the bottom. The shank ends in a simple collar from which flares the narrow end-ring. Faded cartouche stamp reading <FOGA> on the right side of the shank. Fine grey ware, grey fabric. Dating: first half of the 19<sup>th</sup> century. Context: trench S.26 (2020); friable 19<sup>th</sup> century backfills, mixed with various amounts of rubble and fragmentary construction materials; c. -0.6 to -1.2 m benchmark depth. Dimensions: B.H. over 4.7 cm; B.D. 2.2 cm; K.L. 5.7 cm; K.D. 1.5-2.0 cm; R.D. 2.45 cm.

29. Fragmentary clay pipe (fig. 6/29), missing most of the bowl. The keel is hemispherical, defined on all sides with double sets of incised notches, and with a four-petal flower in the front. The shank connection is in a deep "V" and the shank crests abruptly down, resulting in a rounded angle of almost 90 degrees. The bulbous end-ring is wide, separated from the



shank by a narrow ridge and decorated with semicircular notches. Fine metallic grey ware, grey fabric. Slender shape, closely related to the industrial production, but also with features of handcraft. Dating: late 18<sup>th</sup> – first half of the 19<sup>th</sup> century. Context: trench S.26 (2020); friable 19<sup>th</sup> century backfills, mixed with various amounts of rubble and fragmentary construction materials; c. -0.6 to -1.2 m benchmark depth. Dimensions: B.H. over 2.6 cm; B.D. c.2.1 cm; K.L. 3.9 cm; K.D. 1.6 cm; R.D. 2.05 cm

30. Fragmentary clay pipe (fig. 6/30), preserving the keel and the neighboring sections. The bowl, likely cylindrical, is separated with a horizontal band from the keel, which is shaped as a stylized six-clove bulb, with five cloves present and the sixth one replaced by the shank. In the upper space between the cloves there are downward pointing triangles, descending from the delimiting horizontal band. Rather rough black ware, greyish black fabric. Likely handcrafted. Dating: late 18<sup>th</sup> – first half of the 19<sup>th</sup> century. Context: trench S.26 (2020); friable 19<sup>th</sup> century backfills, mixed with various amounts of rubble and fragmentary construction materials; c. -0.6 to -1.2 m benchmark depth. Dimensions: B.H. over 2.8 cm; B.D. 2.35 cm; K.L. over 3.9 cm; K.D. 1.7 cm; R.D. –

31. Fragmentary bronze smoking pipe wind cap (fig. 6/31). Only the part set on the rim of the bowl has been preserved, consisting of a thin bronze band, originally covering the topmost 0.4 cm of the sides of the bowl and the 0.3 cm thickness of the rim. The hinge segment is missing, and the corresponding pipe could not be identified. Dating: likely 19<sup>th</sup> century. Context: trench S.24 (2019), fine backfills and rubble layers, both with various amounts of construction material mixed in – mid and late 19<sup>th</sup> century backfills, from filling the tombs and mounting the tombstones in the walls of the “ferule”, c.-0.2-0.6 m benchmark depth. Dimensions: B.H. over 0.4 cm; B.D. 2.6 cm; K.L. -; K.D. -; R.D. -

32. Intact bronze pipe cleaner (fig. 6/32), 8.3 cm long, consisting of a 7 cm-long twisted rod that starts with a rectangular section of 0.3 by 0.2 cm and narrows towards the point, and a thin (c.0.5 mm thick), slightly curved trapezoidal spade, 1.4 cm long, narrower at the connection with the rod (0.7 cm) and wider towards the end (1.35 cm), with rounded corners. Dating: likely 19<sup>th</sup> century. Context: trench S.24, western extension, in late backfills of rubble and soil, c.-0.3-0.7 m benchmark depth.

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## PIPE ȘI ACCESORII DE PIPĂ PROVENIND DIN CERCETĂRILE ARHEOLOGICE RECENTE DESFĂȘURATE ÎN BISERICA PAROHIALĂ EVANGHELICĂ DIN SIBIU

### REZUMAT

Cercetarea arheologică a avansat enorm în ultimii ani în domeniul studiului pipelor și datele publicate din orașul Sibiu (germ. *Hermannstadt*; magh. *Nagyszében*) au inclus și ele astfel de descoperiri. Lucrarea prezintă aduce o nouă contribuție la acest domeniu de cercetare, expunând instrumentarul utilizat pentru fumat descoperit arheologic în interiorul bisericii parohiale evanghelice din Sibiu în anii 2018–2021, săpături mai bine cunoscute pentru rezultatele lor relevante în privința evoluției medievale și moderne timpurii a sitului parohial și a clădirilor sale. Cele treizeci de pipe care vor fi discutate în lucrarea de mai jos datează dintr-o perioadă mult ulterioară, încadrarea celor mai timpurii neputând fi anterioară mijlocului secolului al XVII-lea, iar marea majoritate aparținând primei jumătăți a secolului al

XIX-lea. În general, este vorba de piese fragmentare, antrenate în umpluturile utilizate pentru nivelarea făcută cu ocazia renovării bisericii din anii 1853–1855. Lotul constă dintr-o selecție variată de pipe „otomane” din secolele XVII–XIX și de pipe „austriece” din secolul al XIX-lea, unele dintre ele produse în Wiener Neustadt (Austria), altele aflate în legătură cu atelierele din Banská Štiavnica (Slovakia). Lotul mai include două capace de pipă fragmentare și un curățitor, de asemenea descoperite în biserică, în contexte secundare.

Materialele sunt analizate atât individual, cât și ca un lot coerent. Pentru descrierea pieselor s-a utilizat împărțirea de bază în găvan (*bowl*), gambă (*shank*) și inel (*ring*), cu ocazionale mențiuni despre partea inferioară a bolului, referit ca fiind chila lor (*keel*).

**Cuvinte-cheie:** lulele, pipe, accesorii de pipă, arheologia bisericilor, Transilvania, Sibiu, perioada modernă

#### EXPLICAȚIA FIGURILOR

Fig. 1. a. Biserica parohială evanghelică din Sibiu. b. interiorul bisericii în timpul proiectului de restaurare – cercetări arheologice în partea de vest a navei în timpul operațiunilor de coborâre a nivelului de călcare; trecerea prin sită a nivelurilor superioare poate fi observată în fundal; c. interiorul bisericii către finalul proiectului de restaurare, cu noul nivel de călcare (a. și c. fotografii ale autorului; b. fotografie de D. Marcu Istrate).

Fig. 2. Biserica parohială evanghelică din Sibiu. Piese nr. 1–4.

Fig. 3. Biserica parohială evanghelică din Sibiu. Piese nr. 5–9.

Fig. 4. Biserica parohială evanghelică din Sibiu. Piese nr. 10–17.

Fig. 5. Biserica parohială evanghelică din Sibiu. Piese nr. 18–24.

Fig. 6. Biserica parohială evanghelică din Sibiu. Piese nr. 25–32.

Fig. 7. Lulele descoperite anterior la „Vechea Primărie” din Sibiu (după Beșliu Munteanu 2006, fig. 56); b. și c. practica fumatului în zona Sibiului la începutul secolului al XIX-lea, ilustrată de Joseph Leonhard în *Siebenbürgen im Jahr 1816* (după Marcu Istrate 2007, fig. 158–159).

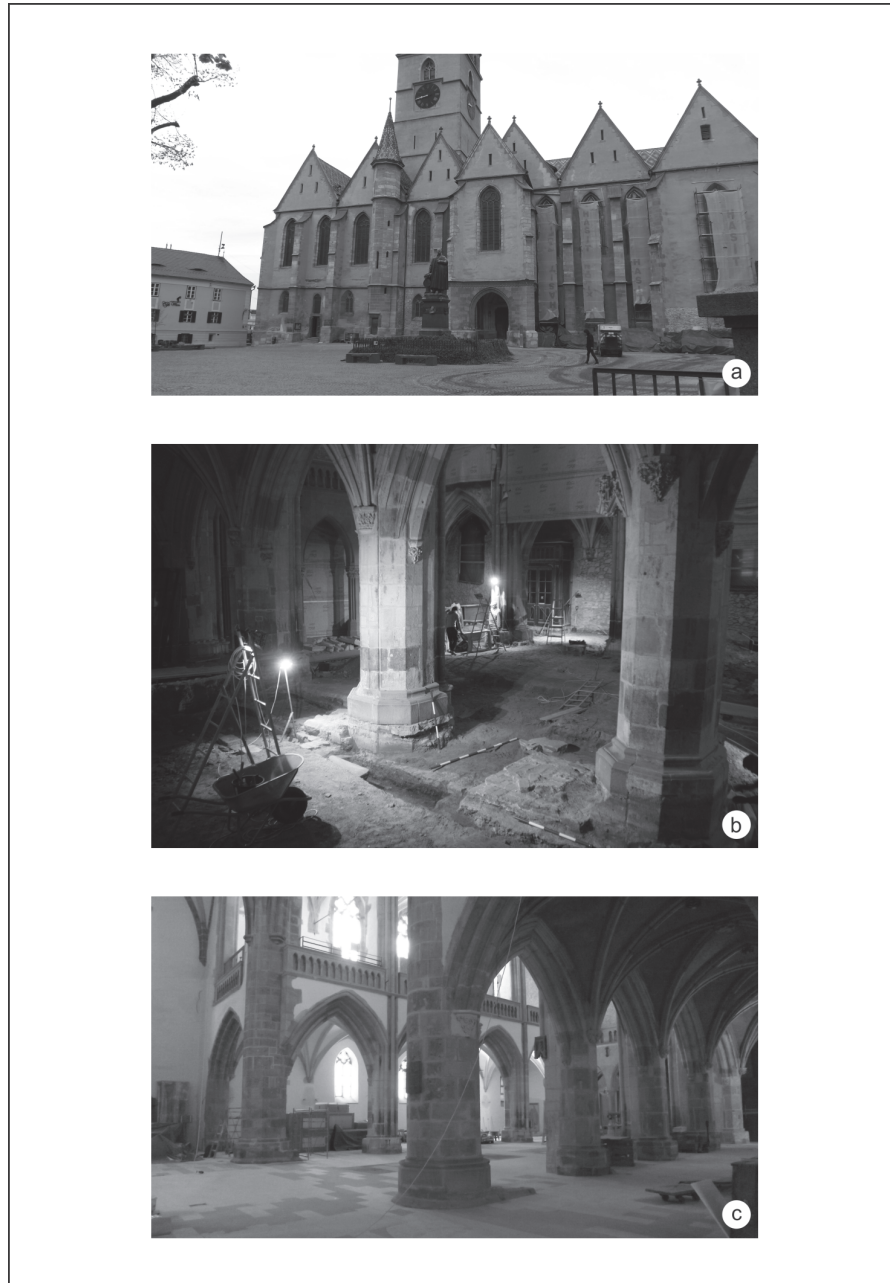


Fig. 1. a. Evangelical Parish Church in Sibiu; b. the interior of the church during the restoration project – archaeological research in the western area of the nave during the ground level lowering operations; the sieving of the upper layers can be noticed in the background; c. the interior of the church toward the end of the restoration project, with the new ground level (a. and c. author's photos; b. photo by D. Marcu Istrate).



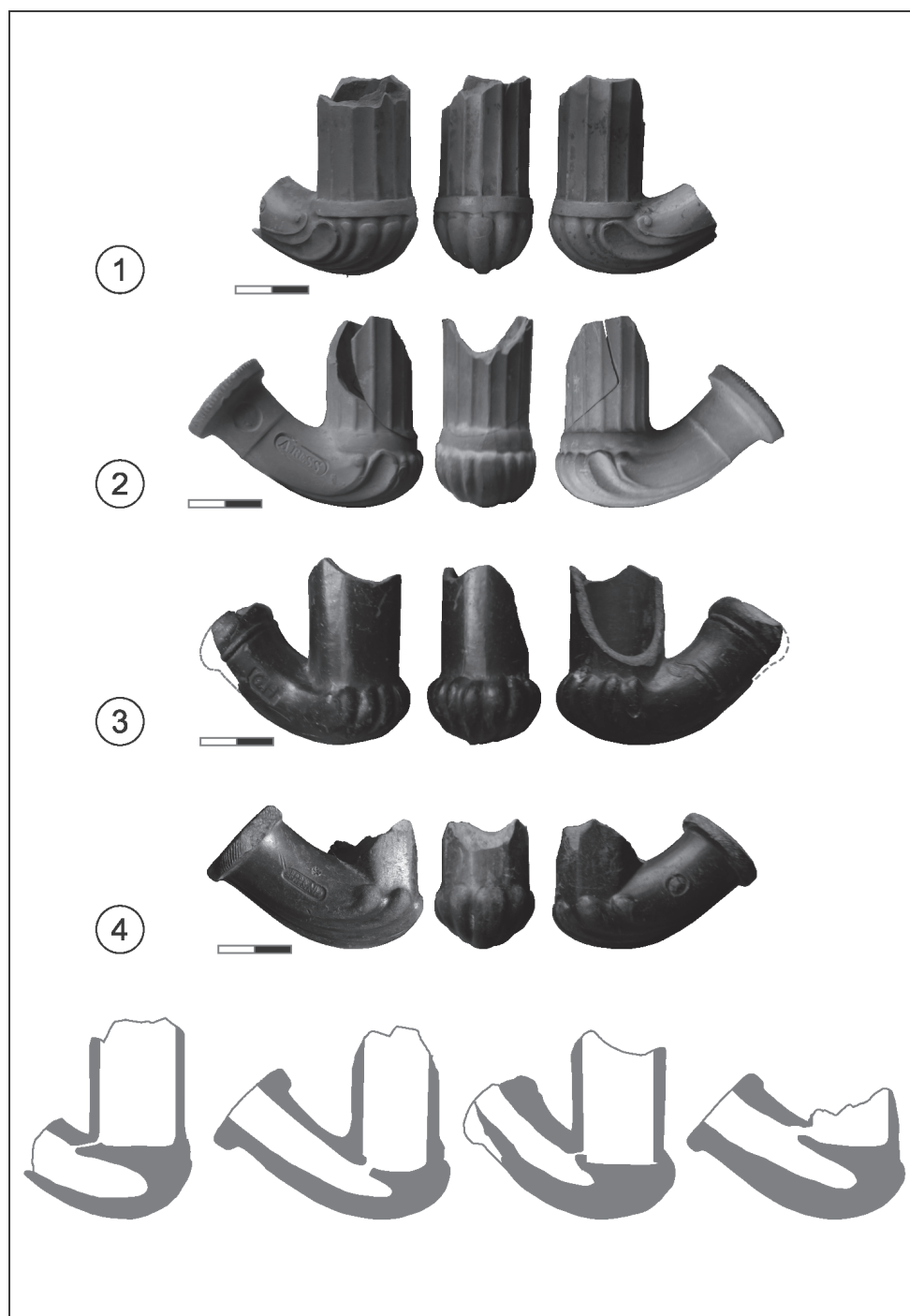


Fig. 2. Evangelical Parish Church in Sibiu. Items no. 1–4.

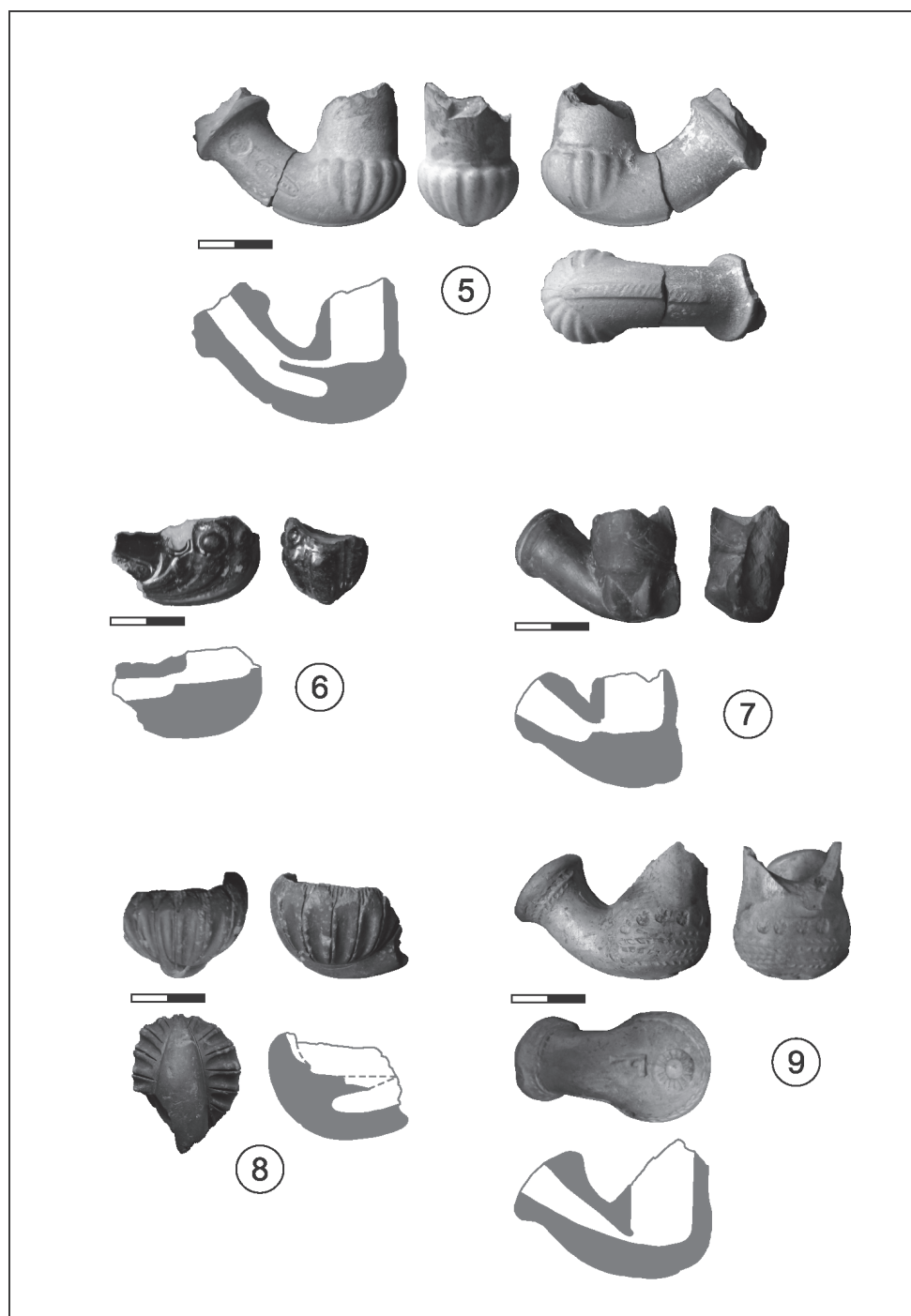


Fig. 3. Evangelical Parish Church in Sibiu. Items no. 5–9.

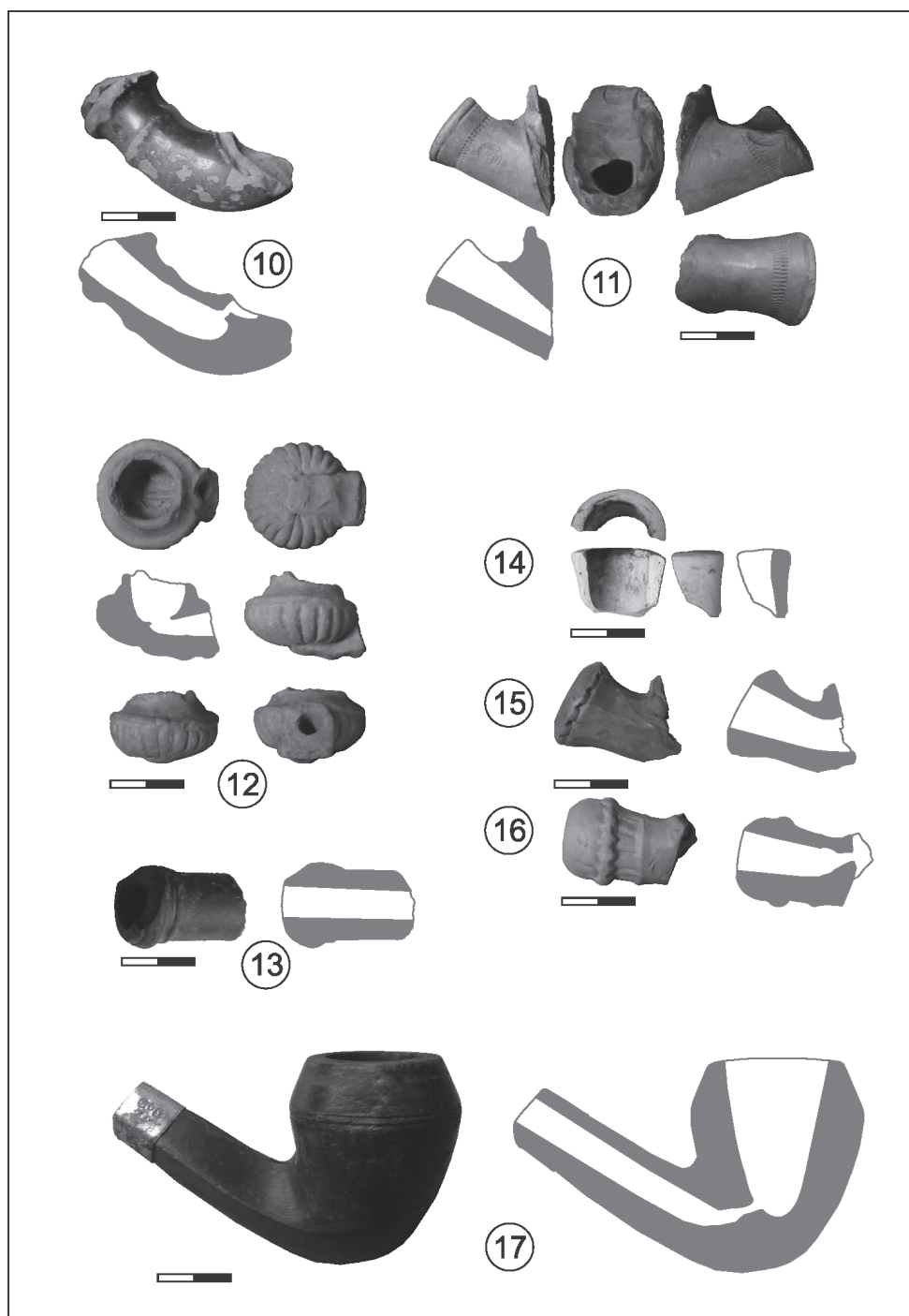


Fig. 4. Evangelical Parish Church in Sibiu. Items no. 10–17.

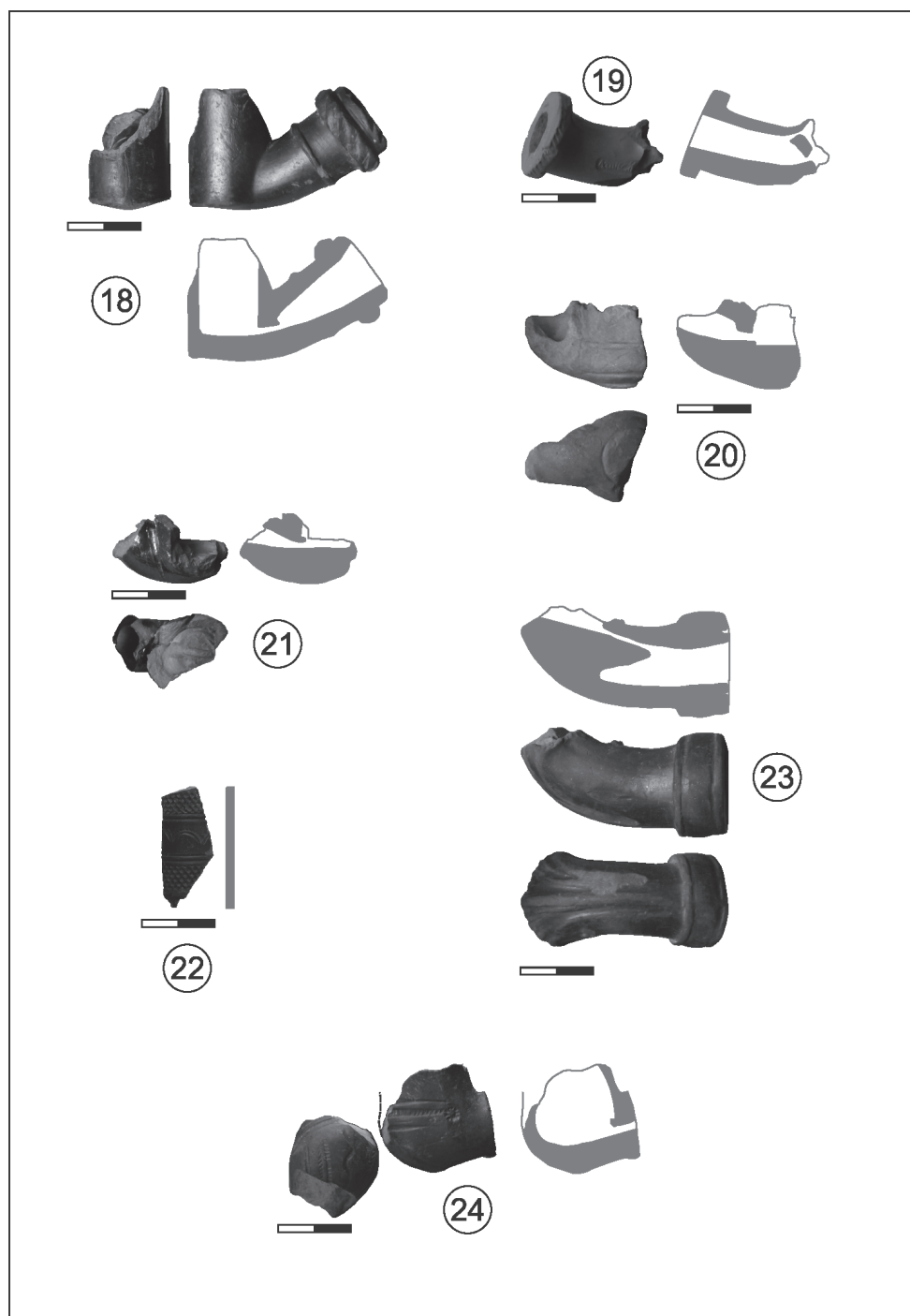


Fig. 5. Evangelical Parish Church in Sibiu. Items no. 18–24.

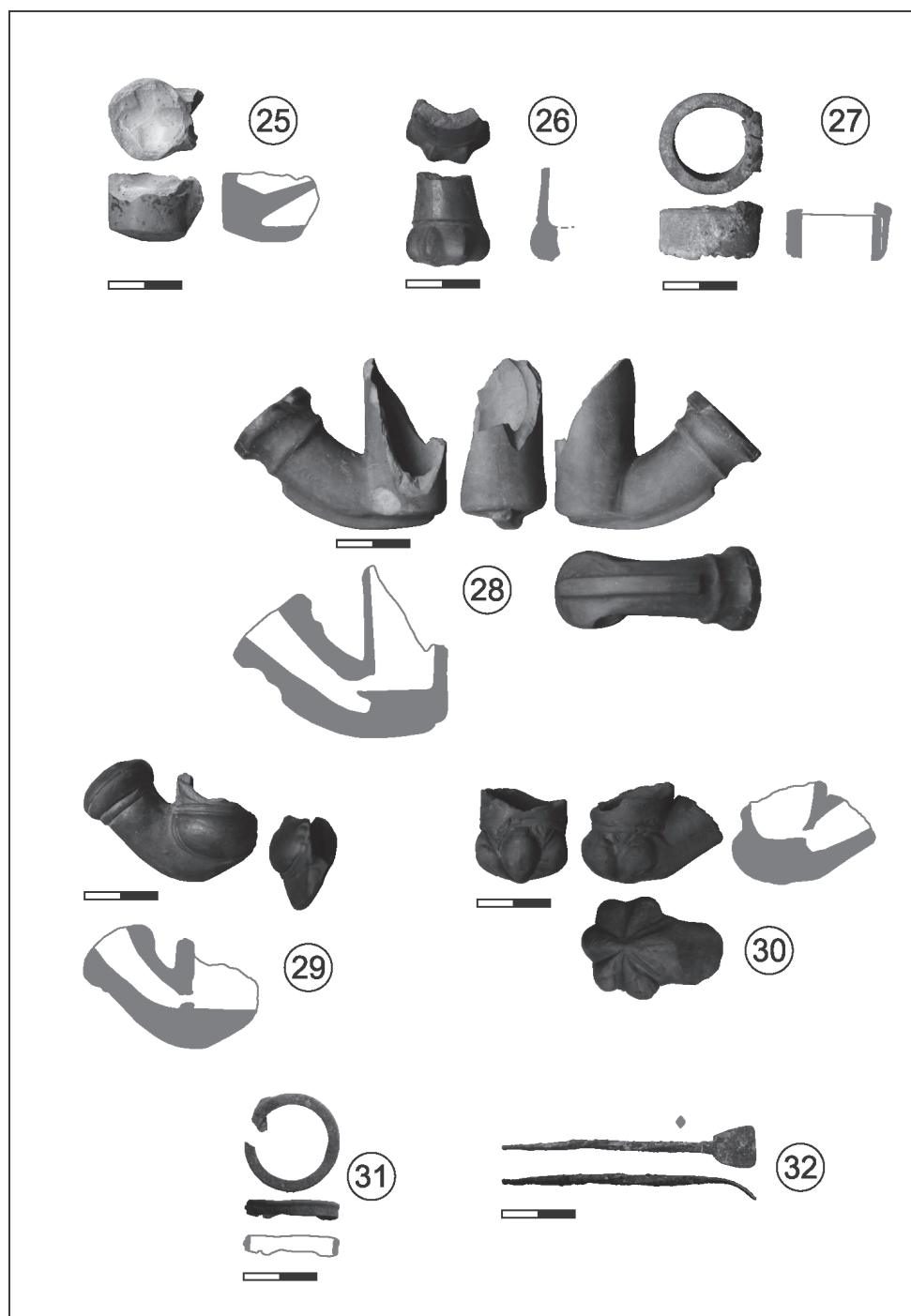


Fig. 6. Evangelical Parish Church in Sibiu. Items no. 25–32.



Fig. 7. a. Smoking pipes previously uncovered at the “Old City Hall” of Sibiu (after Beșliu Munteanu 2006, fig. 59); b. and c. smoking in the area of Sibiu at the start of the 19<sup>th</sup> century, illustrated by Joseph Leonhard in *Siebenbürgen im Jahr 1816* (after Marcu Istrate 2007, figs. 158–159).