



Drawn & Engraved by F.W. Fairholt.

TOBACCO PLANTS.

1. *Nicotiana Tabacum*. 2. *N. Rustica*. 3. *N. Persica*.

THE LITHO BY CHAPMAN & HALL, PICCADILLY 1859.

TOBACCO:  
ITS HISTORY AND ASSOCIATIONS:

INCLUDING

AN ACCOUNT OF THE PLANT AND ITS MANUFACTURE; WITH ITS  
MODES OF USE IN ALL AGES AND COUNTRIES.

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WITH 100 ILLUSTRATIONS BY THE AUTHOR.

"Sublime tobacco, which, from east to west,  
Cheers the Tar's labour, and the Turkman's rest."  
BYRON.

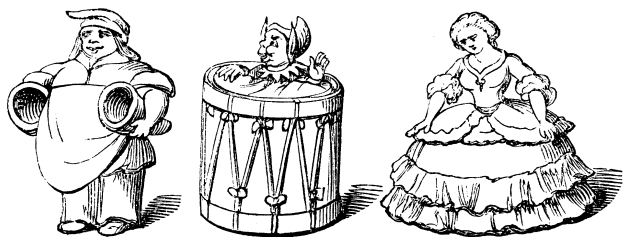
"The Old World was sure forlorn,  
Wanting thee!"

C. LAMB.

LONDON:  
CHAPMAN AND HALL, 193, PICCADILLY.  
1859.

When you have filled, without delay,  
Close the lid, or sixpence pay."

Tobacco jars of porcelain are a comparatively modern invention, and exhibit a large variety of design. Many are costly, none are cheap. We select three examples, sufficient to display the whim and fancy they occasionally exhibit. The first represents a fat cook bearing



two horns to hold cigars, the body of the figure contains the tobacco; the line formed by the tucked-up sleeves and the apron conceals the juncture of the lid, which is converted into the upper half of the figure. The second represents a fool who has broken his way through a large drum, the head of the fool is a convenient handle to remove the lid, which fits into the top of the drum where the tobacco is placed. The third, which has enjoyed the most general popularity, represents a young girl in the dress of the *Regencé* smoothing the folds of her ample petticoat. The festoons of her dress conceal, at their edges, the junction of the upper and lower portion of this convenient and pretty tobacco-box.

Tobacco-stoppers have exhibited as much variety of design as pipes have done; but while the decoration of the pipe is a comparatively modern thing, the tobacco-stopper engrossed a large share of the attention of the fanciful workman of the last century. The author of the very clever *Paper of Tobacco*,\* says—"This was the only article on which the English smoker prided himself. It was made of various materials—wood, bone, ivory, mother of pearl, and silver; and the forms which it assumed were exceedingly diversified. Out of a collection of upwards of thirty tobacco-stoppers of different ages, from 1688 to the present time, the following are the most remarkable: a bear's tooth tipped with silver at the bottom, and inscribed with the name of Captain James Rogers of the Happy Return whaler, 1688; Dr Henry Sacheverel in full canonicals carved in ivory, 1710; a boot, a horse's hind leg, Punch, and another character in the same Drama, to wit, his Satanic majesty; a countryman with a flail; a milkmaid, an emblem of Priapus, a bottle, Hope and Anchor, the Marquis of Granby, a greyhound's head and neck, a paviour's rammer, Lord Nelson, the Duke of Wellington, and Bonaparte." To this long list I am enabled to add a few others, of which I offer engravings. Fig. 1, is the earliest in point of date I have ever met with, and represents a soldier in the half armour of the time of James or Charles I., consisting of a cuirass with shoulder-pieces and tassets, as worn in the

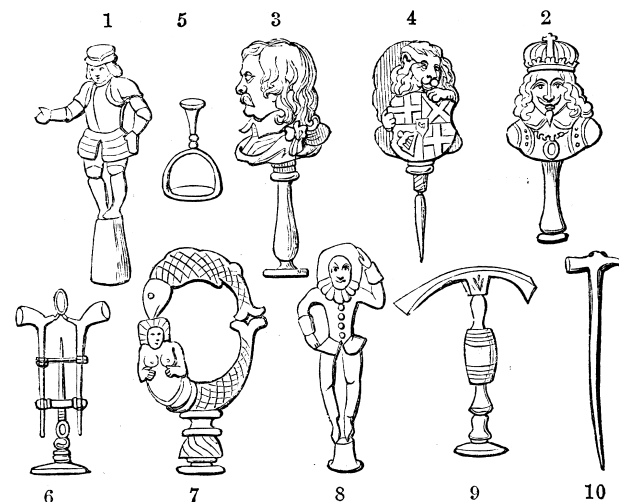
\* Published anonymously in 1839.

last era of plate armour. Fig. 2, has evidently belonged to some devoted royalist, and represents the bust of Charles I. crowned and decorated with the collar of the Garter. Fig. 3, belonged to one of "the Opposition," and is surmounted with a bust of Cromwell in a richly decorated cuirass; it bears on the reverse the lion shown in Fig. 4, which supported the Arms of England during the Protectorate. Both appear to have been cut from a medal, or a thin plate of silver, and soldered back to back; the shaft of the stopper is hollow, unscrewing at the neck, and allowing the pick to be taken out (as shown in Fig. 4), to clear the pipe of ashes. Fig. 5, is a ring-stopper, to be worn upon the finger as an ordinary ring, the stopper concealed in the hand; it can thus be easily turned round for use when required, and does not run the risk of being lost or mislaid by the smoker. The clergyman in our cut p. 130, carries one on his finger; and there is a humorous allusion to them in *Hudibras* (Part. ii. canto 3), and to the symbol which astronomers use to denote one of the planets.

" ——— Bless us ! quoth he,  
It is a planet now I see ;  
And, if I err not, by his proper  
Figure, that's like tobacco-stopper,  
It should be Saturn ! "

Fig. 6, is of silver, and ingeniously formed of two pipes braced together, and serving as a holder to a stopper and pick, which screws between them. The stopper is formed of a twopenny piece of Queen Anne.

Fig. 7, is the device of an old sailor, delineating the real and imaginary denizens of the sea with an equal amount of exactitude. Fig. 8, is the Pierrot of the old French stage, and is apparently a work of the latter part of the seventeenth century. Fig. 9, has its handle



formed like the head of an adze, to be used in clearing the pipe; in the centre of the stem is the rude representation of a barrel. Busts of a grotesque kind were general favourites, or figures of a jolly sailor; but a very large number took the form of the human leg or arm, which was fabricated as if bent, and made a very useful implement. Fig. 10, is a copper pick of the simplest and cheapest form; it was dredged from the Thames, and may be the oldest of our series. Many

cheap tobacco-stoppers were cut in hard wood, some few in mahogany; but by far the greatest number were cast in brass, like the specimens we engrave, which are all in that material, with the exception of Fig. 3.

In the *Shrubs of Parnassus*, a small volume of poetical essays, published in 1760 (under an assumed name), by James Boswell, the famous biographer of Johnson; is one devoted to the tobacco-stopper, which is curiously descriptive of those in ordinary use at that time:—

“O! let me grasp thy waist, be thou of wood,  
Or lavigated steel, for well 'tis known  
Thy habit is diverse. In iron clad  
Sometimes thy feature roughens to the sight;  
And oft transparent art thou seen in glass,  
Portending frangibility. The son  
Of labouring mechanism here displays  
Exuberance of skill. The curious knot,  
The motley flourish winding down thy sides,  
And freaks of fancy pour upon the view  
Their complicated charms, and as they please,  
Astonish. While with glee thy touch I feel  
No harm my finger dreads.\* No fractured pipe  
I ask, or splinter's aid, wherewith to press  
The rising ashes down. Oh! bless my hand,  
Chief when thou com'st with hollow circle, crown'd  
With sculptured signet, bearing in thy womb  
The treasured Corkscrew. Thus a triple service  
In firm alliance may'st thou boast.”

It was a not unfrequent desire with the old smoker to associate his tobacco-stopper with some great person or thing. A tree planted by a great man, a fragment

\* It is recorded of Sir Isaac Newton that on one occasion he used the finger of the lady he was courting for a stopper, as he sat and smoked in philosophic abstraction beside her.

of a celebrated ship, a beam of an historic mansion, were each taxed for a tobacco-stopper. The custom is very old, for Taylor, the Water Poet, notes, in his *Wandering to See the Wonders of the West*, 1649, that he saw a sprig of the famous Glastonbury thorn, which the monks at that place had celebrated for its miraculous flowering at Christmas, and which was cut down by the parliamentary soldiers. He says: “I saw the sayd branch, I did take a dead sprigge from it, wherewith I made two or three tobacco-stoppers, which I brought to London.”

The reader of the *Spectator* will remember the remark made by Sir Roger de Coverley, when viewing the coronation chairs in Westminster Abbey: “If Will Wimble were with us, and saw those two chairs, it would go hard but he would get a tobacco-stopper out of one or t'other of them.”

The flint and steel and tinder, which the old smoker was necessitated to carry on a journey, has been superseded in our days by many ingenious inventions. German tinder first took the place of the old rag-tinder and dried moss; and this is still used, separated into thin strips, but coated at top with an explosive composition, which ignites by friction; \*small boxes will contain a packet of this tinder, a part of the case being rough to ignite it. Matches, headed with a lump of combustible matter, which burns long enough to light any pipe or cigar thoroughly, are also to be obtained in boxes which occupy very small space in the pocket. Those who are fond of a display of showy

materials for obtaining a light, are provided with an elaborate apparatus of silver tubing, through which a smouldering cord of coloured cotton can be drawn, lit by means of a flint, elegantly fashioned from the purest stone, struck against an equally tasteful steel; the whole process being an elegant and costly realisation of "much ado about nothing," chiefly patronised by "heavy swells," who take tobacco more for the sake of ostentation than pleasure.

There is no indulgence that more completely equalises itself to all classes than that of tobacco. It is possible, as we have seen, to make it a very expensive taste; but it is equally possible to make it a cheap one. Tobacco will give as much enjoyment to the poor man in his clay pipe, as to the nobleman in his jewelled Meerschaum. Indeed, it may be doubted if the pleasures of the poor are not greater; and there is much truth, as well as sound philosophy, in the *morale* of tobacco-smoking, which we have seen enforced by many whose opinions are of value, and whose indulgence has been limited to temperate and wholesome enjoyment.

## CHAPTER V.

### SNUFF AND SNUFF-BOXES.

WHEN tobacco was originally recommended to the attention of the Old World, its claims as a curative agent were strongly asserted; one mode of using the leaves was to pulverise them, and inhale the powder by the nose: this custom, as well as all others connected with the European form of using the plant, was adopted from the Indians. We have quoted, in p. 16, the description given by the Friar who accompanied Columbus in 1494, of their mode of inhaling it for medicinal purposes. It was consequently recommended for all diseases of the head brought on by colds; and particularly that one popularly termed the *pose*, a dry stoppage which much troubled our ancestors. Physicians had, on the faith of old Indian usages, on which they seem to have implicitly relied, recommended it. Catherine de' Medicis was the first so to use it, within a short period after the introduction of the tobacco-plant by Jean Nicot; and the new sternutatory was first handed about in the Court of France about 1562. This Queen's patronage decided the success of the plant, which was called *Herbe à la*