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To Celebrate the Coronation 1953  
**A HISTORY OF SMOKING**  
from Elizabeth I to Elizabeth II

PUBLISHED BY  
**TOBACCO**  
the monthly Journal of the Trade

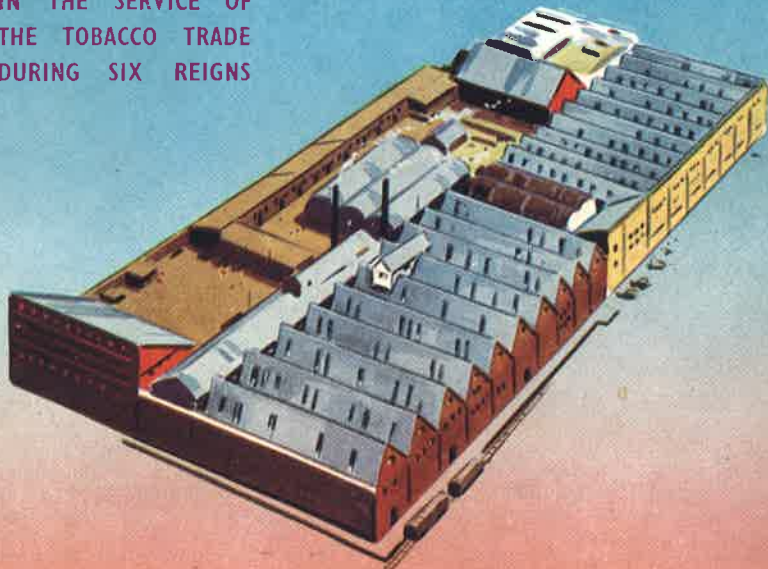




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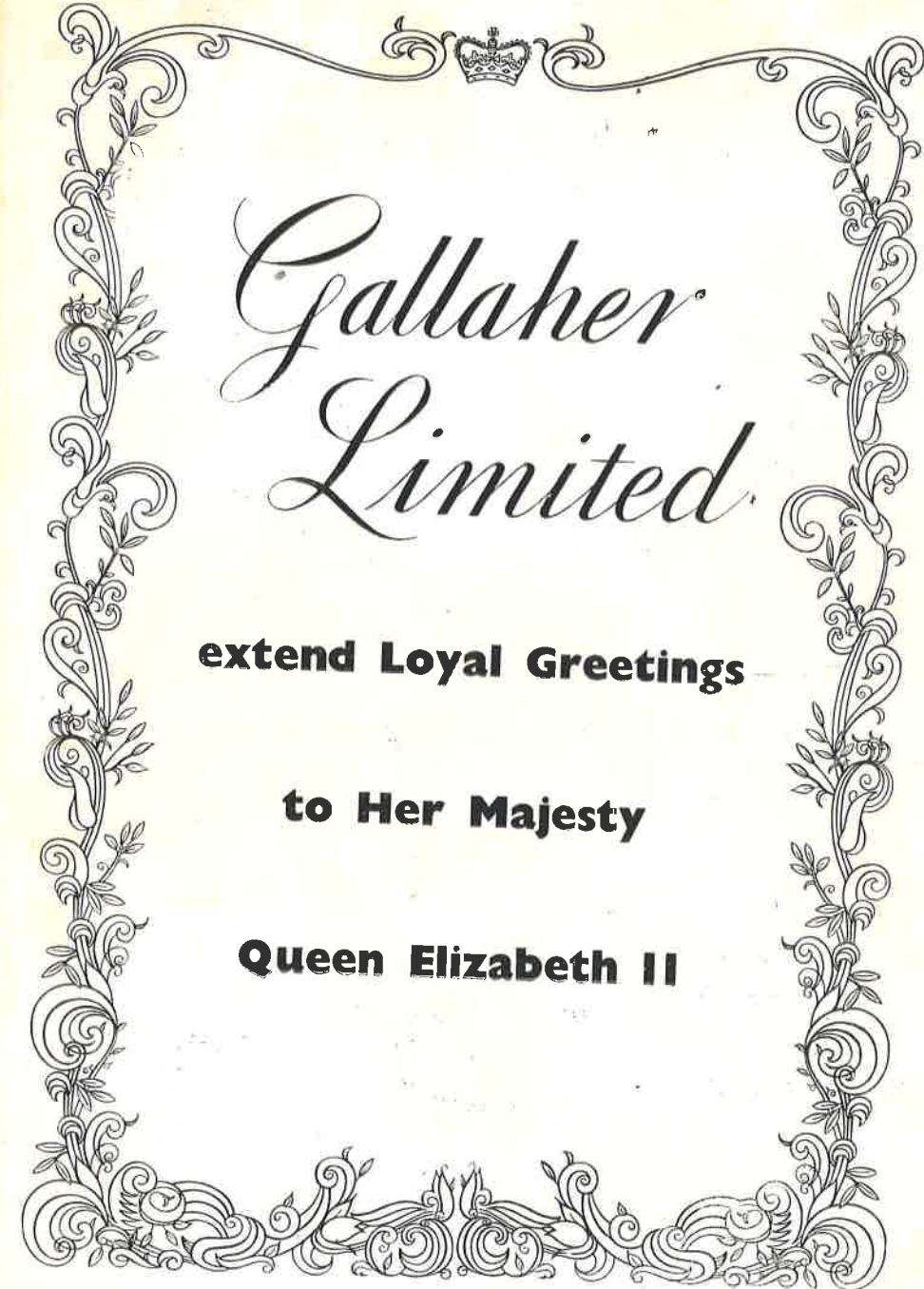
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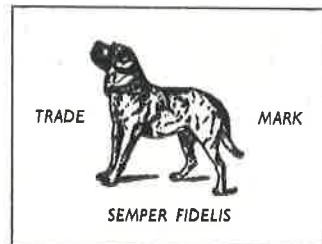
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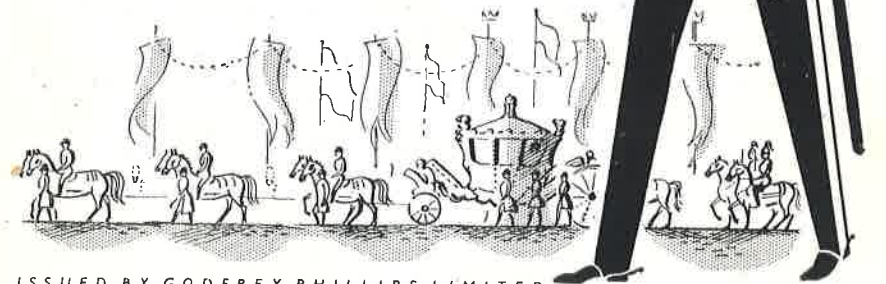
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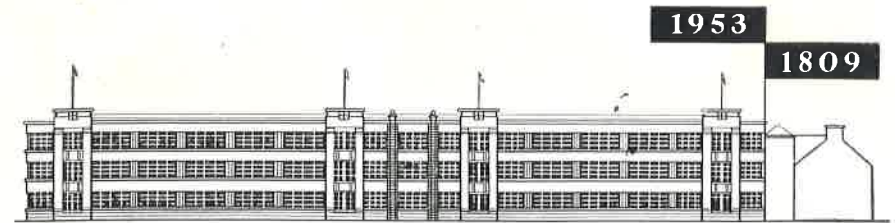


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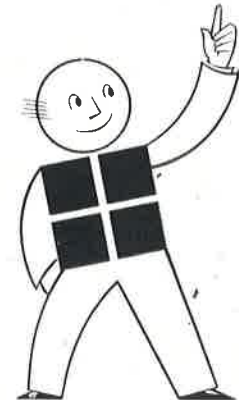
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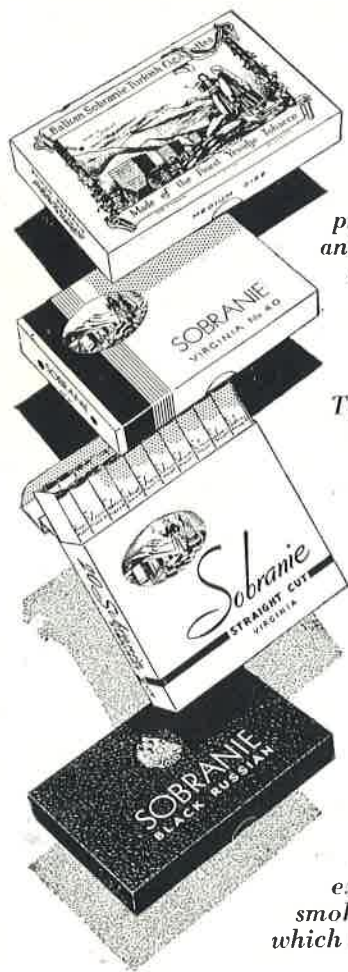
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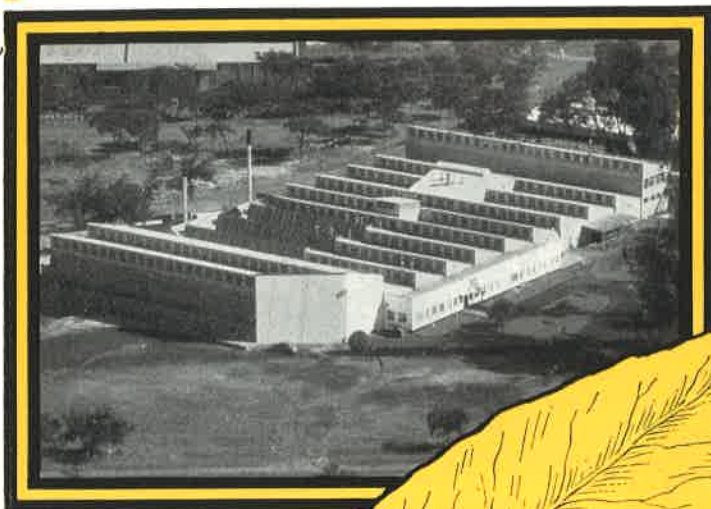
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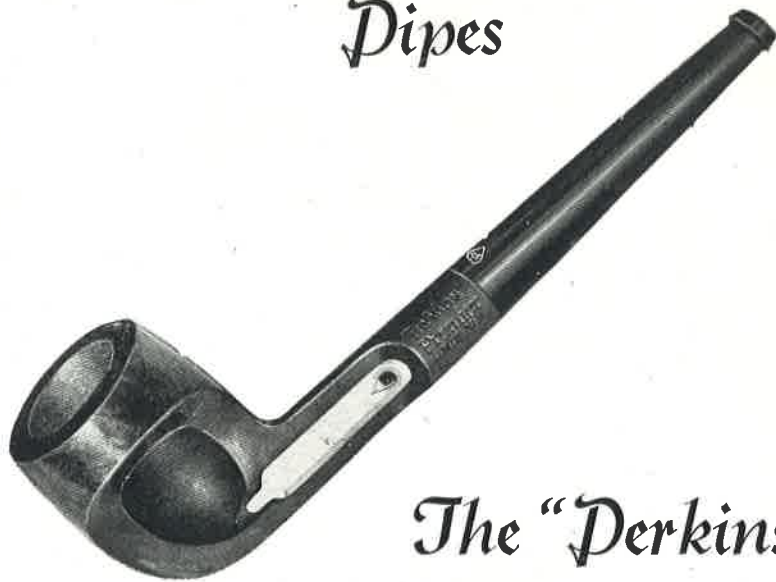


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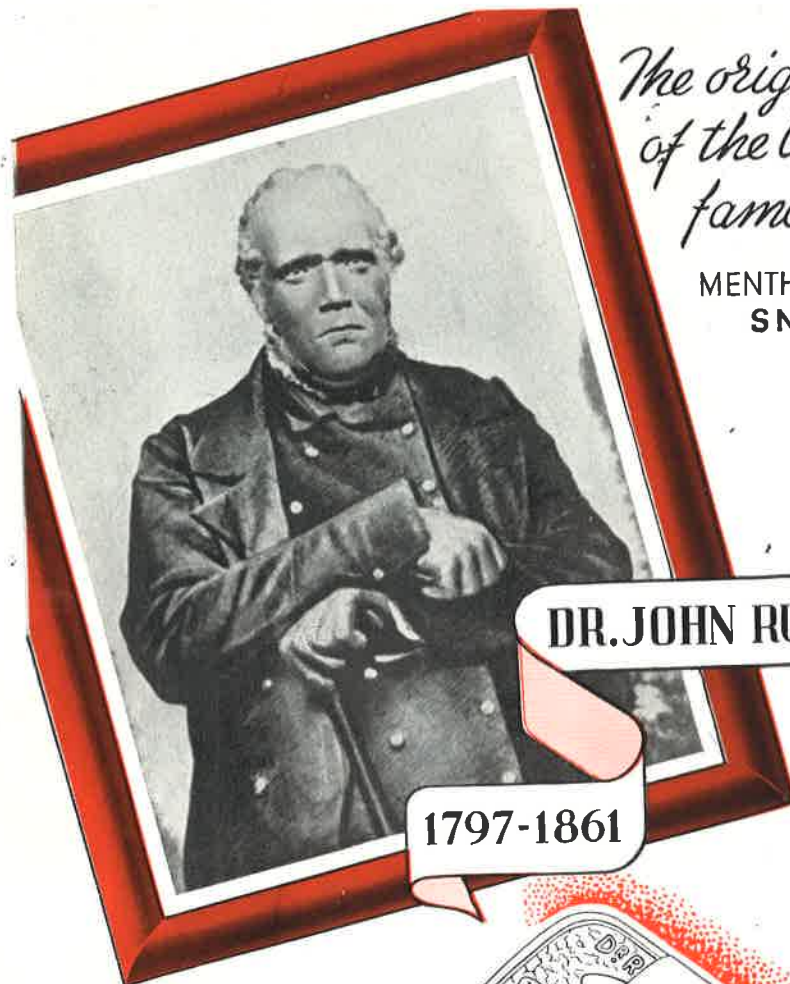


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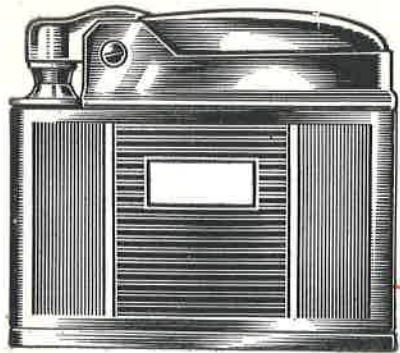
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"Matured and flavour sealed in our unique cedar-lined aluminium tubes to withstand climatic conditions and damage by handling."

Twelve Coronation Savanas No. 1 (4 1/2"), Eight No. 2 (5") and five No. 3 (5 1/2") in each box (or all one size if desired).

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Elizabeth I

# 400 Years of Smoking

**T**HIS History of Smoking through the Centuries is offered in Commemoration of the Coronation in June, 1953, of Her Most Gracious Majesty Queen Elizabeth the Second, in the Reign of whose illustrious Royal Predecessor and Namesake in the Sixteenth Century the British People were



Elizabeth II

first granted the Solace of Tobacco and acquired the Arts of its use; thereafter insisting upon its increasing Production and Manufacture in a variety of Ways, to the Enjoyment and Benefit of themselves and the growing Enrichment of their Country. Told in these seven chapters with a diversity of illustrations:

THE HISTORIES	Page	THE AUTHORS
The Smoker's Progress .....	26	Gordon West
History of the Smoker's Light .....	42	John Lambrick
Beauty out of Smoke .....	53	Antiquarian
Snuffing as a Social Art .....	54	George Godwin
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The Book devised and edited by GORDON WEST. Advertisements planned and directed by LAURENCE V. RIDGWAY. Published by "TOBACCO" from 49 Wellington Street, London, W.C.1

PRICE 2/6





First known illustration ever published of men smoking, dated 1575. They are Indians, using a primitive form of cigar

## The Smoker's

## Progress —

1556 to 1953

How he learned  
What he smoked  
What he paid

Told by GORDON WEST

**T**HE history of smoking in Britain, from the days when the first Elizabethan pioneers set the populace agape by flaunting this then strange new fashion—what a story it has to tell of high adventure and romance, of inventive genius and financial wizardry, of martyrdom and greed, of vast wealth made and lost!

Of all our national habits, smoking has faced more vicissitudes than perhaps any other. It has suffered execration and persecution and penal taxation, and survived. It has been condemned by the Church and damned by the Throne, abused by Puritans and ridi-

culed by the wits, and flourished—to provide the nation in the reign of the second Elizabeth with a greater revenue and a more efficacious solace than any other commodity enjoyed by her subjects. From being a fashionable luxury and a preventive of plague and a panacea for all ills, it has become a national asset without which today no Government could long survive.

Who was the daring one in England first to acquire this habit which was once a part of the religious rites of the ancient Mayas and others before the dawn of history? Sir Walter Raleigh commonly takes the credit; but

## The first smoker was chased through the streets

Raleigh was no more than smoking's publicist, who set the fashion in high Court circles and placed the first seal of respectability upon it. Englishmen smoked, though perhaps somewhat furtively, long before Raleigh sent his expedition to Carolina in 1584. They smoked, too, before Sir Francis Drake returned from Virginia in 1586 with "two Indians, some tobacco, many pipes and other implements," when Raleigh's friend, Heriot, wrote that "we tried the Indian way of inhaling smoke during our stay and after our return, and have many rare and wonderful proofs of its beneficial effects."

Back in 1564 Hawkins, home from a voyage, recorded that he had seen the Indians of Florida smoking with a cane and an earthen cup. And as early as 1492 two Spaniards on the Columbus expedition returned from the Florida jungles to report Indians "rolling in their hands a bundle of tobacco leaves, one end of which they lighted, drinking in the smoke from the other." Here we have the prototype of the modern cigar.

The Spaniards learned the art of smoking from their Central and South American settlements long before the British; and the common man, the English sailor of the times, practised it for some years before Raleigh and Ralph Lane, first Governor of Virginia, gave the country a new fashion.

I prefer to think that England's first smoker was a certain sailor in the port of Bristol in 1556. Of him it is recorded that he "did walk in the streets emitting smoke from his nostrils"; and for this display of the pioneering spirit he was chased through the town by the angry populace.

To him, then, let us give the credit; and to him erect our memorial to the Unknown Sailor who first braved the people's wrath by smoking in public.

The first Elizabethans had no use for half-measures: when they began an adventure, they pursued it to the end. It is no surprise then that, having started to smoke tobacco, they practised the new art to the uttermost. Within 20 years the custom of "drinking" tobacco had spread all through the country. Drinking was their name for it; the term "smoking" was not in common use until somewhere in the first quarter of the next century, about 1620. They "drank" their tobacco. They drank it by inhaling and blow-

ing it through their noses, not through their mouths: that was the fashion. Many 16th and early 17th century prints of men smoking show them puffing smoke through the nose; and early descriptions of the practice describe smokers as "exhaling through the nostrils."

They smoked no mixtures of the kind we use today. Their tobaccos were mainly made up as twists and slabs, which they cut and rubbed; or they were the plain tobacco leaf rubbed into powder. And they had a good variety of names for the kinds of tobacco they used—fine, adventurous names, evocative of the strange wild lands they were then discovering and exploring for the glory of England and the enrichment of their pockets.

They smoked Trinidado and Varinian and Carotte; they filled their pipes with Brazilian and Domingo and Pudding-Cane, with Orinoco, Virginian and Cavendish. This last took its name from the great Elizabethan sea captain who devised it in the form of close-pressed leaf, well-sweetened; Varinian was named after the town in Colombia where it was grown; Carotte was an import smoked by the elite, and later was grated to make a snuff.

It was costly stuff, this rare and early tobacco: two and three shillings an ounce they paid for it at the beginning; and—although financial experts are shy of committing them-



Contemporary woodcut of an Elizabethan smoking "through the nose." Of special interest because it shows his equipment—a roll of hard twist tobacco, knife for shredding, and cutting board



## Early Adulterations

From these figures you will see that the early smokers paid proportionately much more for their ounce than we pay today, even though the first tobacco duty was but 2d. a pound. It was imposed by Elizabeth a few years after the smoking habit took firm root: this shrewd and hard-swearing Queen was quick to see the possibilities of tobacco revenue to help her to defeat the Armada and build up the England of her vision.

These early prices were well enough for the upper class, who set the fashion, but for the lower orders they were excessive. Yet the common people were determined to smoke, and smoke they did. Adulteration was their solution. A pinch or two of tobacco and a mass of herbs, that was their answer to the price and the tax; there were, then, no anti-adulteration laws. A forgotten writer of the period gives us these ingredients for the poor man's tobacco:

*"I ha' mix't with my ounce of tabaco coltsfoot and oake leaves dried, and sophisticated it to strong taste with matters of sundry sortes, with black spice, galanga, Spanish wine, anise seed, oyle of Spyeke and such like."*

An innkeeper in Ben Jonson's *Bartholomew Faire* says: "Three pence a pipeful I will ha' made of all my half-pound of tabaco, with a quarter of a pound of coltsfoot mixt to eke it out."

Another and later authority gives us the substances used for adulteration as "rhubard, dock burdock, beech, plantain, elm, peat-earth, bran, sawdust, malt-rootlets, barley-meal, pea-meal, and chicory leaves steeped in oil."

From all of which you may assume that the Elizabethan poor enjoyed a "mightie strong smoake."

These first devotees drank their tobacco in minute pipes of clay the size of a thimble; minute because of the high cost of tobacco. The wealthy had specially devised for themselves pipes of silver; and some of the Elizabethan *nouveau riche* flaunted pipes of gold. But these smoked too hot and were soon abandoned. The price of a small clay was no more than a halfpenny or a penny; though prices fell as smoking became more general, until you could get several for a penny. A substitute for the poor man who could spare no pennies was a pierced walnut shell with a

## The first retailers :: how they served their patrons

straw for a stem, costing no more than his own trouble in the making of it.

It was not long before the new craze gave birth to the pipe-hawker. He made a regular round of inns and shops, selling "countless numbers." As the clay pipe industry began to develop, we find these pipes being sold at four for a penny; and innkeepers would pass the lighted pipe round among the poorer customers, who paid a fraction of a penny as their share in a smoke.

There were then no laws and no prohibitions on the smoking and the marketing of tobacco. There were no tobacconists shops: tobacco was sold by the apothecaries in the first 20 or 30 years of smoking's history. And with good reason. Tobacco was introduced as a cure-all, a remedy for a multitude of ailments, and it was natural that the chemist, who was also a physician of a kind, should prescribe and sell the "magickal herbe."

When Elizabeth died in 1603, leaving behind her that mighty England she had done so much to create, tobacco-smoking was indeed determinedly established as a national habit. Everybody, say the contemporaries, smoked. Instructors in the art advertised their services, touting at taverns and such-like places of meeting; offering a full course in the art, "with all necessary accompanying graces," to the young bloods of the age.

By 1598 Paul Hentzner, in a tour of London, could write after a visit to Southwark Bear Garden that "everywhere the English are constantly drinking tobacco. They have pipes on purpose, made of clay, and puff the smoake out through their noses like funnels." And by 1614 Barnaby Rich, in his *Honestie of the Age*, could say of tobacco "it is now vendible in every taverne, wine and ale-house as well as apothecaries, grocers and chandlers; besides there are a number that do now set up open shoppes that have no other trade to live by but selling tabaco. There hath lately been a catalogue of these new houses in London and near about . . . and there are found to be upwards of 7,000 houses that do live by the trade. . . . It may well be supposed to be an ill-customed shoppe that taketh not 5s. a day . . . and they that taketh less than 2s. 6d. a day would be ill able to pay the rent."

In this illuminating description we have the first reference to the emergence of the 100 per cent. tobacco retailer. Special shops for the

sale of tobacco now came into existence. One of them you will see in an illustration nearby, dated about 1605. The counter, carrying pipes and the figure of an Indian smoking, is open to the street according to ancient usage; a curtain drawn aside discloses the private room within, where three smokers are indulging at a table set upon tobacco barrels. Men went to these shops to smoke their tobacco, as in Victorian days they visited the Cigar Dive to enjoy the newly-arrived cigar. By 1615 the tobacco retailer was indeed coming into his own.

Expensive tobacco boxes became a part of the outfit of Elizabethan dandies. They were works of art, exquisitely made, in carved ivory and in lead; many carried moulded figures of famous men of the period. Tobacco-stoppers, too, were made in great variety and fanciful design; pipe-clearers and scrapers were things of carved beauty, as our illustrations show.

The death of Elizabeth in 1603 and the accession of that "Scottish Solomon," James the First, brought big changes to the tobacco trade and to smoking habits. They were detrimental changes. James had conceived a hatred for tobacco, expressed with much vicious invective in a *Counterblaste to Tobacco*, which he wrote and published soon after his accession. He condemned smoking as a custom "loathsome to the eye, harmful to the braine, dangerous to the lungs." He wrote



Tobacco advertisement of two centuries ago showing tobacco planter enjoying life on the terrace of his mansion

Contemporary drawing of one of the earliest 100 per cent. London tobacconist shops in 1605. Smokers were accommodated at tables inside, and shops were open to the street

selves on this point because of the difficulty of correlating two entirely different economies—a shilling was then probably worth at least 12 of ours, so that the first smokers paid the equivalent of perhaps 30s. to 40s. an ounce. Within a few years of tobacco coming into general use in the upper classes, we find Sir Henry Sidney entering in his expenses an item of "three shillings for an ounce of tobacco."

After the turn of the century, in the region of 1620, the price had fallen to 1s. and less, as more tobacco was imported and landowners began to grow it at home. The Earl of Cumberland's accounts show "a heavy article of expense, tabaco, of which the finest sort cost 18s. the pound, and an inferior kind 10s." By 1656 the Rev. Giles More of Sussex was buying "two ounces of tobacco for one shilling."

The first tobacco was imported via Spain from the Spanish colonies. Consequently it was expensive. The English colony of Virginia sent its first tobacco here in 1613, and at that time was producing 500,000 pounds of leaf a year. By about 1670 widespread planting caused something of a glut; and while growers received no more than 2d. a pound, smokers could pay as little as 8d. or 10d. a pound for the cheapest leaf.

## Smoking compulsory for schoolboys during the Plague

municated all who took tobacco or snuff into churches. In China and Persia elaborate laws and punishments were imposed. Yet still the people smoked, and snuffed, and chewed; nowhere did the most savage persecutions achieve their desired result.

Charles the First was no friend to smokers. He disliked tobacco and continued restrictions on its import and sale. Indulgence was a profanity to the Puritans. Cromwell considered the cultivation of leaf a misuse of the soil and sent troops to trample down the crops. Smoking went on. By 1650 the Commonwealth Parliament imposed duties on leaf from New England, which had formerly been admitted free to assist the settlers. On the Restoration, when Charles the Second reigned, tobacco duties had become a valuable ally of the State in filling its coffers. Charles continued to prohibit its growth in England; but his many mistresses enjoyed the riches which the import duties brought to them through Charles's Privy Purse!

In time the rulers were forced to accept smoking as a necessary evil, and, making a virtue of necessity, devised means of taking as much financial profit as they could from the habit.

Meanwhile, the belief in the curative properties of tobacco had in no way abated. The Great Plague of 1665 gave powerful impetus to smoking, which was believed to give immunity. Pepys reports a visit to a stricken district in London, when he was forced to chew tobacco to protect himself. A certain Dr. Cleland wrote that "*tobacco was repeatedly employed in the treatment of 'lapsus uvulae, ranulo-polypus nasi, carbuncle, pernio, urinary calculus, hemi-crania, mammary engorgement, worms, ileus, surditas and a multitude of other diseases'*"—truly fearful-sounding complaints.

For the treatment of drowsy a Tobacco Wine was made—"leaves of tobacco one ounce, Spanish white wine one lb.; macerate for seven days, then strain through paper: dose 30 drops, twice a day." During this plague smoking became compulsory for schoolboys; mothers sent them off to class with pipes ready filled; and the masters at Eton and elsewhere broke off lessons to instruct pupils in the protective art.

At this time, while England smoked, Ireland and Scotland were more addicted to snuff.

The habit was probably brought from France, where in a previous century Catherine de Medici had started the fashion, and it soon became fashionable among the grandes of the French Court. Early in the 1600's the first drawback allowance was granted.

Additional concessions were given to importers during the reign of William and Mary, who succeeded in 1688. Pipes grew larger, tobacco cheaper; it could be bought for as

[ 4 ]

Harmony may be made up for the maintenance of the whole Body.

The application then of a thing of a contrary nature to any of these parts, is to interrupt them of their due function, and by consequence hurtful to the health of the whole Body; as if a man, because the Liver is as the fountain of Blood, and, as it were, an Oven to the Stomach, would therefore apply and wear close upon his Liver and Stomach a Cake of Lead, he might within a very short time (I hope) be furnished very good cheap at an Ordinary, besides the clearing of his Conscience from that deadly sin of Gluttony; And as if because the Heart is full of vital Spirits, and in perpetual motion; a man would therefore lay a heavy pound stone on his Breast, for staying and holding down that wanton Palpitation; I doubt not but his Breast would be more bruised with the weight thereof, then the Heart would be comforted with such a disagreeable and contrarious Cure. And even so is it with the Brains; for if a man because the Brains are cold and humide, would therefore use inwardly by smells, or outwardly by application, things of hot and dry quality; all the gain that he could make thereof, would only be to put himself in great forwardness for running mad, by over-watching himself; the coldness and moisture of our Brains being the only ordinary means that procure our Sleep and Rest. Indeed, I do not deny, that when it falls out that any of these, or any part of our Body, grows to be disordered, and to tend to an extremity beyond the compass of Nature's temperate mixture, that in that case Cures of contrary qualities to the Intemperate inclination of that part being wisely prepared, and discreetly ministered, may be both necessary and helpful for strengthening and assisting Nature in the expulsion of her Enemies; for this is the true definition of all profitable Physick.

But first, These Cures ought not to be used, but where there is need of them; the contrary whereof is daily practiced in this general use of Tobacco, by all sorts and Complexions of people.

And next, I deny the *utility* of this Argument, as I have already said, in regard that this Tobacco is not simply of a dry and hot quality, but rather hath a certain venomous faculty joined with the heat thereof, which makes it have an Antipathy against Nature, as by the hateful smell thereof doth well appear; for the Nose being the proper Organ and Conveyer of the fence of smelling to the Brains, which are the only fountain of that sense, doth ever force

A page from James I's 'counterblaste'

little as 4d. an ounce; all England smoked in peace. Smoking was, in fact, encouraged; it had by this time become the Government's favourite milch cow, as it is today.

Meanwhile the price of pipes had fallen considerably. In 1670 a smoker could buy "a



**THE SMOKERS' REVOLT:** James I tried but failed to prevent England from smoking. Persecution of smokers spread to many countries. This picture shows how some defied local bigwigs who tried to enforce "non-smoking"

that "tobacco was the lively image and pattern of hell." He called it an "evil vanitie and a glutenous exercise." He claimed that it "is like hell in the very substance of it, for it is a stinking loathsome thing; and so is hell."

Yet all his fulminations failed to make much impression on the sales of tobacco; so he followed words with action. He raised the tobacco duty from Elizabeth's 2d. a pound to 6s. 10d. a pound. He prohibited its cultivation in England on the excuse that it would supplant the growth of the people's food. Even the planters of Virginia were restricted to a yearly production of 100 pounds. By this, and other persecutions, he ruined the London Company of Virginia Traders which had been formed under Elizabeth. But his subjects smoked more than they had ever done! Edicts, laws, persecutions—all failed. Illicit dealing grew apace. The Bristol merchants who had developed the trade with the American colonies were determined not to lose their source of great wealth: they organised a system of smuggling that was impossible entirely to defeat. Tobacco leaf was grown secretly in remote parts of the country and found its way to the cities disguised as hay. In 1624 James gave London the exclusive privilege of importing tobacco, and in 1638 Bristol received its lawful trade.

James thereupon instituted the first licensing of retailers: without the royal permit it was an offence to deal in tobacco. And a fine racket—to use a modern term—this came to be.

The richer the retailer, the more he was asked to pay. "Life leases" to sell tobacco were granted—at a price. Yet the people still smoked, even though many retailers were driven out of business. Due to a slip in the Act, it was found that Spanish and Portuguese tobacco could be imported at the old duty of 2d.; and imported it assuredly was.

It was James's hatred of tobacco that gave us the after-dinner custom we practise today of giving the sanction "Gentlemen, you may smoke" after the Loyal Toast: it was a gesture of respect to the Crown by gentlemen who were determined to smoke regardless of royal edicts and vituperative outbursts. "Get rid of the King, then we can do as we like," was the attitude.

Now it is a curious thing that about this time persecution of smokers began to spread all over the world. In Russia they were tortured, sent to Siberia, had their property confiscated and their noses cut off. In the Swiss canton of Berne smoking ranked in sinfulness next to adultery and was punished accordingly. In Turkey, smokers were scourged and also lost their noses. In Rome the Pope ex-com-



## The decline of the pipe

By about 1730 duty on tobacco was 6½d. a pound. Walpole, at that time Finance Minister, introduced an Excise Bill to check smuggling and stimulate the import trade, but it was defeated. Next year he appointed a Commission to inquire into frauds and abuses in the trade; and this revealed a disgraceful state of bribery, corruption and fraud in connection with tobacco revenue.

It was estimated that loss to the Government amounted to one-third of the national tobacco revenue. In 1751 the Pelham Ministry made another effort to check adulteration and fraud and smuggling; yet by 1783 little had been done, and an official enquiry instituted by William Pitt revealed an incredible welter of fraud and evasion, which included a system of fraudulent drawbacks, organised smuggling connived at by Customs officers, gangsterism by organised smuggling bands, and adulteration unheard of.

About half the tobacco consumed was smuggled. Duty was now 1s. 3d. a pound. So Pitt adopted Walpole's rejected Excise Bill, introduced the warehousing system, and placed the stock of every tobacco dealer under Excise control. Smuggling was tackled with armed force; and within a couple of years more than £1,000,000 was saved in revenue.

In 1840, after much lobbying and agitation, when the duty had been increased to pay for the war in China and elsewhere, the Excise survey was discontinued, and a new Mixing Act permitted a certain amount of adulteration. Manufacturers and dealers took such advantage of this release that by 1842 a change became imperative. Against great opposition, the 1842 Tobacco Act was passed, and is still in force. It restricted the manufacturers to the use of tobacco and water, laid down rules on snuff-mixing, and imposed heavy penalties on those who adulterated.

This Act coincided with the establishment of the first Inland Revenue Laboratory to help to enforce the Act. It was "war with a vengeance" on the adulterator. Manufacturers were visited, samples tested. Vast quantities of tobacco were seized when found to contain sugar, rhubarb, hop and oak leaves. It was



*David Adamson  
At the Highlander in Petty  
coat Lane near White Chapel bars  
LONDON*

An 18th century "tobacco paper," or retailer's wrapper, depicting Highlander with snuff mull in a field of tobacco, with negroes packing leaf into a hogshead. These "papers" were among the earliest tobacco advertising

pennyworth of pipes"—four or five for a penny. In the time of Queen Anne, 35 years later, we find records of people buying "three dozen best pipes for 11d. and two gross of Dutch pipes for 2s."

By the time Queen Anne reached the throne in 1702 tobacco was indeed a national asset. But about this period smoking habits began to undergo a change. The élite and the fashionable turned their attention more to snuff and came to regard the pipe as a somewhat vulgar method of taking their tobacco. In this minor revolution the great Beau Nash played no small part.

As King of Bath, the fashionable resort of the times, he took it upon himself to prohibit smoking in the public rooms and at assemblies, though upon snuffing he cast a kindly eye. Since Bath at that time set the fashion for the upper classes to follow, it was inevitable that snuff quickly gained the ascendancy. To smoke in public soon branded a man as of no consequence; but those of no consequence continued to enjoy their pipes, unconcerned by the contempt in which the habit was regarded by their betters.

From this time onward we find a steady increase in tobacco legislation.



In early days tobacconists used to issue their own small coins as change—until the practice was stopped by Charles the Second

## Arrival of the 'segar' :: Rise of the cigar 'divan'

the beginning of the first real clean-up of the tobacco trade. Today that Laboratory still exists, under the name of the Government Laboratory.

In the meantime, on the social side of smoking, changes had been taking place. Sometime in the first half of the 18th century—the exact date is not easily determined, but it was in 1735 that an early mention is traceable—the cigar began to attract slight attention. It was one of the earliest forms of smoking, for the 15th century Spanish explorers told how



Chewing was practised from early days, and gentlemen were highly skilled in the art of spitting, as this early 17th century drawing shows

development in cigar production, and at that Exhibition several British manufacturers showed their brands.

Of the cigar and its development you will read more in another section of this book; here, we are concerned more with its social significance. Its sudden rise to popularity gave birth to a new type of resort in the cities of Britain. It was known as the Cigar Divan, or Dive—the latter word indeed is an abbreviation of the former—where men could congregate to smoke these new fashionable weeds. For a good many years the smoking of cigars was frowned upon by the women at home: the Divan was the answer.

Many of these divans sprang up in the

fashionable parts of London. They were usually lounges devised and decorated in eastern style, furnished with eastern divans or luxurious reclining chairs. Turkish coffee and other

refreshments were served; men would go there to lounge and to smoke and to gossip, away from the wives who were held to dislike the reek of cigar smoke in curtains and upholstery.

There was felt to be something slightly "naughty" about the cigar divan, where the men could get up to all manner of mysterious tricks. Yet although a few of these resorts may have been "haunts" of mild vice, the majority seem to have been harmless enough. It was natural that they should draw upon themselves the attention of the cartoonists and lampooners of the period; and a parody by the famous Cruikshank which you will find on another page gives you a fair impression of what probably went on in these haunts of manliness.

Through the century under the great Victoria (whose hatred of tobacco forced her guests at Windsor to smoke up the chimneys), tobacco legislation continued to develop.

The trade had its vicissitudes. In 1861 the American War checked the supply of Virginia tobacco, so that manufacturers had to secure supplies from Japan, China and other far places. It had to be scented to conceal its inferiority. In 1863 Gladstone, who



Tobacconist's sign of the late 1600's—Three hands offering snuff, a pipe and shreds of tobacco



Pipe-balancing acts became a craze in the mid-18th century. This performance took place at Sadler's Wells in 1743

## Disraeli shocks the trade, but duty is forced down

was then Chancellor of the Exchequer, passed a Bill authorising the manufacture in bonded factory of sweetened tobacco known as Cavendish and Negrohead. (The descriptions are used in a different sense when applied to unsweetened tobaccos manufactured in Excise factories.) This Manufactured Tobacco Act also adjusted the import duties on manufactured articles, cigars in particular, and established on a scientific basis the amount of drawback payable on export.

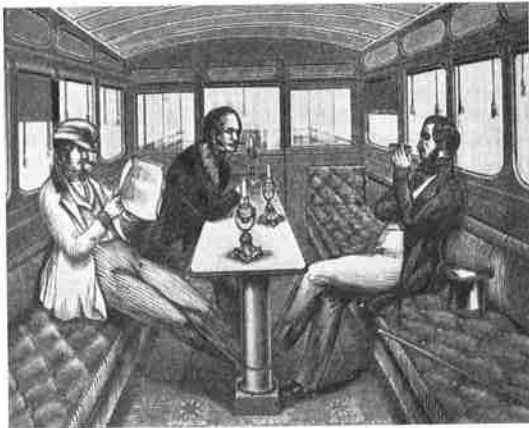
Disraeli, however, produced some unpleasant shocks for the industry. During the war between Russia and Turkey—always it is war that puts up the cost of smoking—he, in 1878, put 4d. a pound on the duty. The working man's shag was then 3d. an ounce; and when

the retailer tried to raise the price to 3½d., the smoker "went on strike." So what should the retail trade do but demand that the manufacturer supply at the old price. Hence many manufacturers bought inferior leaf, added more water, and so met the demand of both Government and retailer.

The bad practice of adding water increased. Varieties such as "Java" which absorbed about 50 per cent. of moisture, were much sought after. This meant a cut in the Government's revenue from the imported leaf. In 1884 the trade tried a piece of self-protective organising by establishing a Tobacco Section within the London Chamber of Commerce. In 1887 the Government admitted defeat, the extra 4d. on duty was repealed, and a law was passed making it illegal to sell tobacco containing more than 35 per cent. of water.

While the working man's shag was 3d. an ounce, the "upper class" smoker was naturally paying more for better brands. A comparison of prices through the century or longer up to 1880 is not without interest. Here are some prices recorded in the books of Fribourg and Treyer of the Haymarket:

1764, *Pigtail* 3s. per lb.; 1766, *Perfumed Pigtail* 8d. per roll; 1776, *Havana Tobacco* 16s. per lb.; 1806, *Best Virginia* 2s. 8d. per lb., *Pigtail* 4s. 4d. per lb.; 1820, *Turkish and Syrian Tobacco* 16s. to 20s. per lb.; 1849, *Birdseye* 6s. per lb., *Returns* 5s.



### THE RAILWAY "SMOKER" ARRIVES

The first "smoking carriage" was installed on the old Eastern Counties Railway in 1846. Drawing above was published in that year to mark the event. Right: a contemporary cartoonist's joke on the subject. A passenger is complaining: "Guard, here's a man not smoking." Smokers were jealous of their new privilege



## Birth of the Cigarette

per lb.; 1880, *Birdseye and Returns* 8s. per lb.

In 1886, to help agriculture, the Government gave permission to experiment with tobacco-growing in Britain. Under supervision, it was tried in 27 counties; but the leaf proved to be inferior in quality, cultivation was unprofitable, and the scheme was soon abandoned.

By this time we were now in the heart of another revolution in the industry, a revolution which was already beginning to change the face of the trade. It was the birth of the cigarette.

The most reliable dictionaries tell us that the word "cigarette" first appeared in the language in 1842. Before this, Casanova, the Great Lover, recorded in his memoirs that in 1769 he saw men "smoking cigarettes of Brazilian tobacco wrapped in a paper tube." Dickens in 1854 wrote that he had "nearly exhausted his cigarettes"; and a character in "Little Dorrit" rolled his cigarettes in paper squares.

The cigarette, known first as a 'papelite,' came from the South Americas into Spain; from Spain it spread to the Continent generally; and although it was vaguely known in England in the early 1800s, it was usually smoked by foreigners and was regarded as a foreign habit. It was the Crimean War that brought the cigarette to Britain in a big way: and the man who achieved this was a Scot.

Robert Peacock Gloag was his name. His place of origin was Perth. Of his early days I cannot tell you; but I can record that as a paymaster to the Turkish forces he went through the Crimea, where he saw Turks, French and Russians smoking these continental curiosities. He saw their possibilities and, when he returned to England, he set up a small manufactory in Walworth in 1857 to make and market cigarettes.

Soon he attracted imitators, like all pioneers. One was Nicolas Contoupoulis, a Greek, who in 1858 set up business in Queen Victoria Street. In 1861 Theodoriti, another Greek, opened up in Leicester Square, and was the first to stage a window exhibit—of Russian cutters and rollers actually making the cigarettes. A man named Marcovitch—whose name still survives—started in 1863. But Gloag was the pioneer, and Gloag is assuredly the Father of the English Cigarette.

These first Gloag cigarettes were "twice as thick and half as long again" as the modern



The [Father of the English Cigarette: Robert Peacock Gloag, who brought the idea from the Crimean War and established the first English cigarette factory at Walworth, London, in 1857. He made and sold the first "five-a-penny" brand

variety, and they carried at one end a cane or straw mouthpiece. They were of Latakia tobacco, for Englishmen then liked a strong smoke. They were clumsy, awkward things, made in straw-coloured paper; but they sold. In a few years he was employing 150 men and girls to make them by hand, for there were then no cigarette machines.

Gloag was enterprising. In 1884 he first marketed a 5-a-penny brand, called Tom Thumbs. Then he sold G. mes at 6-a-penny. From now on we have a spate of brands, many of them with fantastic accompaniments, as the late A. J. Cruse records in his fascinating book, *Cigarette Card Cavalcade*.

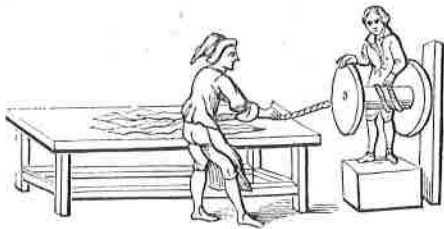
A certain Nathan Bauman made a brand with a confection mouthpiece of sugar and gum flavoured with spices. Robertson and Bardale's "Strawfence" had a telescopic mouthpiece. Perfumed cigarettes emerged with such names as Carnation, Gardenia and Mayhew. Coloured cigarettes—once again



## Some early cigarette brands :: first packet tobacco

with us!—were sold to match ladies' dresses. A then new firm, John Wood, put out in 1876 a pack with a carbon and glass mouthpiece as filter and a packet of cachous to sweeten the breath. Then came the Nana pack containing 10 cigarettes with holder and cachous and cigarette card, all for 6d. There were Morn and Eve cigarettes, tipped alternately with light and dark leaf; Ladies and Gents with alternate silver and gold tips. The firm of Cope, one of the earliest cigarette advertisers, boldly stated that their cigarettes were made by nice English girls in a model factory, not in continental prisons or the slums of the East, like those imported brands!

The firm of Lambert and Butler in 1888 sponsored the Perfect Cigarette, which was also provided with a mouthpiece of cane plus a wood plug inserted between the tobacco and the "stem." Their slogan was "the cigarette that can be bitten on—like a pipe."



Making tobacco-roll by twisting the leaves together on to a spool; time of George I and earlier. Right: making the same kind of tobacco today

Gloag repeatedly went back to his pioneering idea of "hard end" cigarettes. In 1897 his "latest novelty" in leaf-covered cigarettes was Fram, which had a vulcanite tip, and in 1905 his "patented novelty" was Bedrock, a cherry-wood-tipped variety. Still another innovation was Cigma, which had a made-in glass tip.

When Russians and Poles were working for Gloag—some say there were Turks as well—they could earn £3 or £4 a week, which was excellent money for the period. Later the rate for making was quoted at 2s. 6d. per thousand—it would need to be when cigarettes were sold at five for one penny. When cigarette-making machinery arrived, the cost figure is said to be from 2½d. to 4d. per thousand.

The father of the present slide-and-shell packet was James B. Duke, the American tobacco magnate, who comes into the picture

later. This idea he invented some time in the late eighties.

The beginning of the general popularity of cigarettes was undoubtedly the introduction, about 1870, of Virginian cigarettes made from Bright flue-cured leaf and wrapped in specially made fine-textured paper. Some of the leading British firms were pioneers in the use of Bright Virginia. One of the first was W. D. & H. O. Wills, who entered the cigarette market in 1871 with a brand appropriately named Bristol.

The firm traces its history back in this city, which has been associated with the tobacco trade from its inception, to 1786, when H. O. Wills entered into partnership with a tobacco manufacturer named Watkins. They traded in Castle Street under the title of Wills, Watkins & Co. In nearly two centuries there have been changes in partnership, amalgamations with other old Bristol firms, including Peter Lilly and Ricketts, Leonard, Ricketts & Co., and the trading name has changed several times. The present title is derived from the names of the sons of the founder.

Famous cigarette brands of the House of Wills introduced in the last century include "Passing Clouds" (1874), "The Three Castles" (1878), Wills's Gold Flake (1883), "Wild Woodbine" (1888) and Capstan (1893).

Another famous name in the trade is John Player & Sons, founded in 1877 by John



## The first cigarette machine

Player, when he acquired a small tobacco factory in Nottingham previously owned by William Wright. Among their early brands were "Our Heroes" and the "Castle" introduced in 1883 and Player's Gold Leaf Navy Cut in 1886; Player's Medium Navy Cut cigarettes first came on to the market in May 1900.

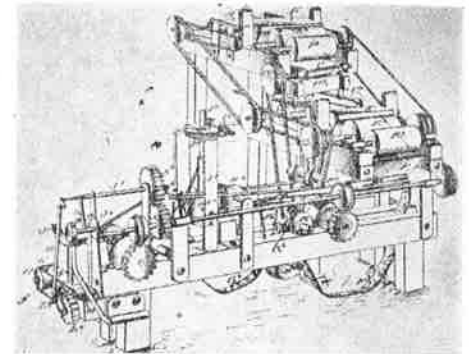
One of the oldest tobacco houses is E. & W. Anstie, who started as vendors of tobacco and snuff in 1698. In the same year also was founded the firm of R. & J. Hill.

Many of the early companies whose brands were known to our grandfathers no longer exist. One was the firm of Taddy, established in 1750 by a Taddy from Norfolk, who traded in tobacco, tea and snuff, and established the brand still known as Myrtle Grove, the name of Sir Walter Raleigh's Irish estate. Taddy was one of the first to introduce packet tobacco. The firm thrived until 1920, when its workers called a strike, despite that they were paid more than union rates. The workers refused to take seriously their employers' warning that the firm would close down for ever if the strike persisted. It did persist, and Taddy's closed, pensioned off travellers and office staff, and declined to sell the business in face of the most tempting offers.

As the cigarette trade leapt ahead, cigarette cards shared its progress. One of the first cards was issued by our old friend Gloag with a brand called Citamora. He started a series of Famous Actresses with a brand called Flat Brilliantes, long since extinct. His contemporaries followed him. The earliest Wills cards, issued in 1887, were non-pictorial, used as stiffeners for the pack, but were soon followed by picture cards.

Before long the collection of cards became a craze; and today more than 3,000 series are listed by collectors, who have paid as much as £75 for a set. So enthusiastic have been collectors in the past that rogues on the make at one time went to the length of forging sets: one in particular, Hignett's Actresses, issued with the Pilot cigarette, was "faked" and sold for £30 a set. A wide-world trade in cards still goes on, even though their issue was suspended by the last war.

In the latter part of Queen Victoria's reign these cigarette cards attracted the attention of the moralists, who set up an outcry against them, asserting that they were perverting the



The first cigarette machine, the "Bonsack," patented in 1881 by a 19-year-old student. It revolutionised the cigarette industry

morals of the people! It was scandalous, they cried, their metaphorical hands raised in horror—scandalous that women with buxom bosoms and luscious legs should be exhibited in this manner. Newspapers, not excluding the august *Times*, wrote leading articles with moralisings manifold decrying the practice. But cards went blithely on from series to series until they were accepted without demur by the most squeamish.

In the last half of that century and the beginning of the next more tobacco legislation was passed. In 1898 the moisture limit was cut from 35 to 30 per cent., duty on leaf was reduced by 6d. In 1904 Austen Chamberlain raised the limit to 32 per cent. and increased duty on imports in stripped form.

But by this time still another revolution had come to the industry—perhaps the greatest in its history. The cigarette machine was invented. Hitherto cigarettes had been made by hand, a slow process entailing the employment of many workers.

In America a young student, James A. Bonsack, whose father owned a woollen mill at Salem, learned that an award of 75,000 dollars was being offered by a manufacturer for a practical cigarette machine. His enthusiasm and vision were such that he suggested to some of his friends that they should pool their resources and set to work.

They could only muster a very small sum, which enabled them to buy a part of the necessary materials, and Bonsack made a sketch of the forming tube, which was to be the basis of the machine. They employed a firm of metal workers to produce this tube, but it



Cigarettes coming off a modern machine



Flake tobacco going under the cutter

did not respond to the idea formulated in the mind of our young inventor.

With the aid of a soldering iron and a piece of sheet brass, he fashioned his forming tube, and that same tube was adopted, almost in its original form, for the Bonsack cigarette machine.

During the early experiments, additional cash was needed, and his young partners, having less faith and vision than our inventor, got cold feet and agreed to sell their interest to him for \$11.50. As they had not contributed a single idea of any real value, he was not embarrassed by their withdrawal from the partnership. He was able to prevail upon his grandmother to loan him small sums to the extent of about \$50, which defrayed the expenses of the development work. He patented the machine in 1881.

This was the beginning. Bonsack's machine was the prototype. It would make about 200 cigarettes a minute: incredible speed! Machine development progressed rapidly until, today, the latest machines turn out 1,600 a minute.

In the last years of that century a young

## The 'tobacco war' :: defeat of the American invader

man named Bernhard Baron, an emigrant from Russia to U.S.A., came to England with one of these cigarette machines, and with its aid sought to make his fortune. Eventually he linked up with W. J. Yapp, who owned a small shop under the name of Carreras in London's West End. The pair set up in business together and, with their machine, outstripped for a time all competitors. Wills acquired two Bonsack machines in 1883 and, by 1888, the firm was operating 11 of them.

With the arrival of the Robot a new element had entered the industry: American competition. It was in the 1870s that United States manufacturers became interested in the British market. One of their lures to capture the trade was an offer to buy a licence for every chemist who would take American brands on a sale or return business.

Brands with such familiar names as Sweet Caporal, Old Judge and Richmond Gem were at this time put on the market. Competition grew hotter and stronger until in 1896 there came a slump. Retailers took to price-cutting to maintain sales. This action led to the enforcement by the manufacturers of minimum prices for their packet goods. In 1900 duty was increased from 2s. 8d. to 3s. a lb.

It was in 1901 that the great Tobacco War began. The Americans now made a more determined effort than ever before to seize the English market. Under the leadership of James B. Duke, the American Tobacco Company struck the first blow by acquiring the English firm of Ogden, then a prosperous business of some 40 years' standing.

This move threw the trade into consternation; it was a challenge that could not be ignored. In answer to it, 13 of the principal British firms incorporated themselves as the Imperial Tobacco Company with a capital of £15 million to fight the invader.

Duke offered retailers bonuses and cash prizes to increase sales. Imperial offered bonuses in return for certain advertising privileges. Duke promised retailers a £200,000 dowry for four years and all Ogden's net profits for the same period. But Duke did not have it all his own way. The smoking public, with its sense of fair play, began to support Imperial goods; multitudes of retailers armoured themselves against the blandishments of James B. Duke; and by the summer of 1902 he was forced to wave the flag of truce.

He withdrew from the British market, Ogden was transferred to Imperial, and the British American Tobacco Co. was formed to take over the export and duty-free ships' store side of both companies. The battle had been sharp and short; it had lasted for about a year; and the British had triumphed.

But the retailers had not finished. They demanded redemption of the Duke promise of a four-year dowry and Ogden's profits. The result was four years' litigation which ended in a compromise settlement.

The industry was now well set for a period of progress that was to last until the First World War—progress, however, that was not without its occasional set-backs. In 1908 a new law prohibited retailers from selling to children under 16. In 1909 the Government gave permission for tobacco to be grown again in England. In the same year it increased duty by 8d. a lb., which caused a slump in many brands; so manufacturers retained the old retail prices, themselves meeting the loss out of their own pockets rather than lose sales. New brands multiplied exceedingly within the next few years, until today there are some 7,000 brands of cigarettes and tobacco for the consumers' choice.

The Kaiser's war inevitably plunged the industry and trade into many difficulties. Tax-



Cakes of tobacco in the modern press. (Courtesy W. D. and H. O. Wills)



## Rhodesia to the rescue

ation increased; and although in 1917 there was a two years' supply of leaf in bonded warehouses, the Board of Trade took control of all stocks, forming a Tobacco Control Board; in 1918 the Government raised the duty to 8s. 2d. and National revenue from tobacco rose to more than £27 million.

The trade itself began to feel the need for organising itself in strength. The Tobacco Trade Travellers' Association had been established in 1907 to look after the interests of manufacturers' representatives; and in 1917 the retailers, realising that "union brings strength," founded the National Union of Retail Tobacconists, with branches all over the country.

The industry, with the resilience it had shown since the days of the first Elizabeth, quickly adapted itself to the trials and troubles of Peace; indeed, it attained what were perhaps its most prosperous years. But still smoking habits were changing, as they had always been changing.

War had established the supremacy of the cigarette. At the turn of the century about four-fifths of British tobacco consumption was in pipes and one-eighth in cigarettes. During the first war cigarettes almost reached parity. By 1930 cigarettes accounted for two-thirds of consumption, pipes a little less than one-third. Today, cigarettes account for about four-fifths of consumption. Cigar-smoking has been in steady decline since the turn of the century, mainly owing to the effect of the heavy duty, which is more apparent to the buyer in the sale of a cigar than in that of a cigarette.

War makes difficulties for pipe-smokers and popularises the cigarette; it is easily carried, requires no preparation for smoking, as a pipe; can be bought cheaply compared with other forms of smoking: all these and other advantages helped to establish the supremacy of the cigarette.

In the three years from 1930 the industry found itself plunged into a new but domestic war: the Battle of the Coupon. Manufacturers developed the idea of increasing sales by offering gifts for so many coupons culled from the purchase of packets of cigarettes. Competition in gifts reached fantastic levels: it was said in joke if you smoked enough you could furnish your home with gifts, from tea-sets to grand pianos. So intense and so absurd



Examining a leaf of Rhodesian tobacco

did this battle become that at length a halt had to be called, and by general agreement it was decided that coupon trading should cease in January 1934.

In these negotiations the new Tobacco Trade Association took an important part. It had been formed in 1931, by representatives of the manufacturers, wholesalers and retailers, to regulate the fair distribution of goods. By threatening sanctions it most effectively stamped out a price-cutting contest that began in the retail trade. Today it helps to keep the trade free from this and other abuses.

They were grand days for the smoker, these inter-war years. Popular brands of cigarettes were 4d. and 6d. for ten; on a packet of 20 at 1s., only one-half represented taxation. Today, on a packet of 20 at 3s. 7d., tobacco duty claims 2s. 9½d. Pipe tobaccos were proportionately cheap. A preferential duty in 1919 granted to Empire tobaccos assisted the expansion of leaf-growing in the Rhodesias,

## Changes wrought by war :: Exit the 'pure Virginia'

Nyasaland, Canada and India; which was fortunate for Britain in view of the limitations that were to be placed on the importation of what became known as "dollar tobacco" from the United States after the Second War.

Preferential duty and dollar restrictions encouraged Southern Rhodesia in particular to come to Britain's aid after the Hitler War. For some 40 years the African colony had grown tobacco for home consumption, and it was not until 1933 that the growers banded together into an Association and secured funds for research, publicity and other needs of a young industry. When the war broke in 1939 the country's annual crop amounted to some 30 million pounds; within a few years of the end of that war it was producing 80 million pounds; and now it aims at a target of 120 million pounds. The percentage of this crop which comes to Britain is but a small amount in the enormously high total of leaf required for Britain's annual consumption; but it is a valuable addition, and will do much to ward off tobacco starvation in any future emergency.

Hitler's War wrought one further revolution in this country's smoking habit. The scarcity of American tobacco through dollar restrictions after the war forced the manufacturers to use a percentage of other tobaccos; so that now the cigarette smoker has imperceptibly become accustomed to a different cigarette.

Before the war the bulk of high-grade flue-cured leaf used in British cigarettes came from the U.S. and most cigarette brands contained only American tobacco. Now part of the U.S. content has been replaced by high-grade Bright flue-cured leaf produced within the Commonwealth.

About half of our supplies of leaf tobacco (cigarette and pipe tobaccos combined) come from Commonwealth sources compared with only about a quarter before the war.

The second World War brought the industry face to face with some of the biggest problems in its history. Tobacco was put on a war footing, and the Government, realising as never before the importance of keeping both the armed forces and the civilian population supplied with smokes, immediately set about conserving the country's tobacco. But supplies of dollar leaf from the U.S.A. had to be suspended and remained so until 1941, when Lease-Lend came to the smoker's assistance.

The Government took over the purchase of American tobacco until 1947, and 1940 saw the appointment of a Tobacco Controller with an Advisory Committee, whose job was to maintain supplies. He was Alexander Maxwell, later to be knighted for his services, a practical man who had spent his life in the leaf trade. And admirably did he carry out his task.

There were times when demand exceeded supply, creating shortages, for shipping and other difficulties raised stupendous problems; yet, in spite of all hindrances, the public and the services were well and efficiently served.

The end of the war brought new problems. When Lease-Lend ceased the dollar again became a problem, and tobacco supplies from America had to be restricted. There was temporary relief from the American Loan, but this was soon exhausted; and in 1947 the Chancellor, Dr. Dalton, in an attempt to reduce consumption and save dollars, raised the duty from 35s. 6d. to 54s. 10d. In the following year the duty was still further increased to 58s. 2d.

This, said the industry, was the last straw. The price of cigarettes leaped high; consumption dropped heavily. Yet such was the hold of smoking upon the people that, by cutting their expenditure on other commodities, they soon brought consumption back almost to normal. Within two years of this heavy imposition it was estimated that consumption had been reduced by no more than 16 per cent.

During these years the smoking public encountered some of the severest shortages it had ever known. At times cigarettes disappeared from the shelves of retailers; "under the counter" became a term of common usage. Shopmen conserved their short supplies for their regular clients, who developed a queer, furtive technique in getting their quotas under the noses of the would-be customers who were refused.

But these periodic shortages passed and the trade began to settle down again until today, with consumption down a little, but more brands than ever available for the buyer's choice, smoking continues to solace the British people under the second Elizabeth even more effectively than it had done under the first.

But with one stupendous difference: that under the first smoking produced in revenue for the State a total sum in one year of £20,000 from taxation; under the second, £613,000,000.



“Now he doth make great play in setting light to his tabaco with tinder and touchwood, and anon he getteth a fine glow.”

—Ben Jonson, 1596

THE HISTORY OF  
THE SMOKER'S LIGHT . . .

## From Tinder-Box to Butane Jet

By JOHN LAMBRICK

**P**ATIENCE is a relative virtue—relative to the tempo of the times in which one lives. Because the tempo of life was so much slower in Elizabethan days, one may assume that the first English smokers showed no undue irritation in having to give from three to fifteen minutes to the lighting of their newly-acquired tobacco pipes. We who light up with a flick of a lighter would surely be reduced to a state of savagery if we had to resort to the 16th century method of tinder-box, candle, sulphur spill, or red-hot coal from the fire.

These were the only ways of lighting-up known to the first smokers. If there were no fire nor candle already lighted, then the first Elizabethan must bring out his tinder box. He would tinker with flint and steel for a minute or two until he achieved a tinder glow; to this glow he would apply a sulphur match which would splutter into flame; and if he did not like the acrid taste of sulphur in his tobacco, then he must set a candle flaming and from this light his pipe.

But if his tinder were damp, or the draughts blew hard, or he were out of doors, then 15 minutes would not be too long for the lighting ceremonial to be completed.



The candle and tinder-box were the lighters of these “tobacco-drinking gentlemen” in the time of Charles I. Note the tinder-pouch hanging from the belt of the smoker on the left

Yes, they needed patience, those early smokers. So, too, did their successors through the ages. One of the surprising things in the history of tobacco-lighting appliances is the slowness with which they developed.

For some 250 years, until the invention of the friction match in 1827, there was no real progress in the method of lighting. Fashions changed, tinder-lighters became more elaborate, took on new forms; but the fundamental method of getting a light remained the same as it had been for thousands of years.

Two and three thousand years ago, the Greeks and the Romans used the same methods. A Roman poet complained of the noise of match-sellers in the streets of Rome; and the matches they sold were similar to those used by our Elizabethans: splinters of wood or straws tipped with sulphur. They would not strike by friction; and it is a commentary on the slowness of progress that through those thousands of years nobody was able to devise a friction match or any kind of instantaneous flame.

Picture the first English smokers, then, chink-chinking their pipes alight with elaborate ritual. The dandies of the period made

## Enter the Tinder-Pistol

elaborate play with the art of lighting: smoking, as a new and fashionable art, justified some flowery ceremonial, something that would draw attention to a man's skill in lighting-up, his gracefulness in getting aglow that wonderful new solace which the adventurers of his age had brought from distant lands. Not for him the nonchalant flick, the casual application of an instantaneous flame, the crude, quick first draw at the tobacco.

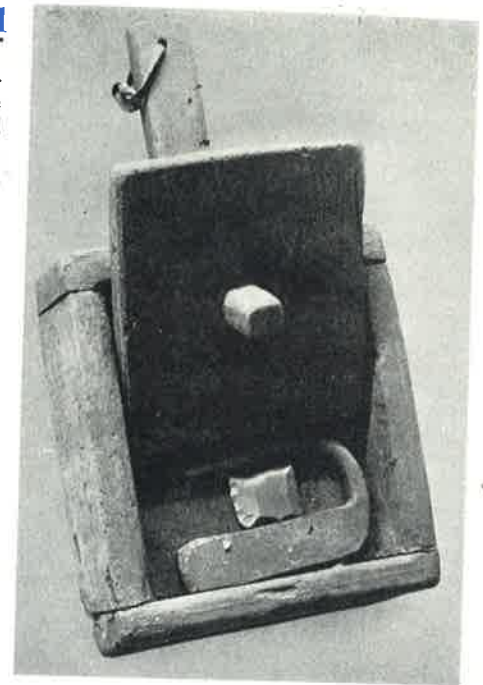
The smoker of those early times was as proud of his tinder-box as he of today is proud of his lighter. The boxes became works of art in chased silver, in blue enamel and turquoise, and often, if he were a rich smoker, of gold. Fire-steels with which the sparks were struck were inlaid with gold and precious stones. His poorer brother had a box of plain wood, with compartments containing flint, steel, tinder and, perhaps, sulphur matches.

These were all very well for the home, but they were cumbersome for the out-of-doors smoker. So here we find him progressing a little; he devised the tinder-horn which could be carried in his doublet or hang from a belt. Flint, steel and tinder were kept in this bullock's horn, exquisitely carved and decorated, enriched with precious metals for the wealthy.

From this was an easy step to the tinder-bag or pouch, also for use out-of-doors. You may be sure these were made beautifully, as surviving specimens show; from tapestries, from embossed leather and rare and precious skins. These, too, hung from the belt and were as common to the Elizabethan gentleman as the fob was to the Victorian.

Early in the 17th century, about 50 years after the introduction of smoking in England,

Better type of metal tinder-box, with candle-holder attached, showing the strike action with flint and steel



The common form of wooden tinder-box used by the “ordinary man” in Tudor days, containing flint and steel

came a new pipe-lighting development in the tinder-pistol. The gallants of Charles the Second's court used it. It imitated the firearm of the period, though on a smaller scale; and it used gunpowder.

Our Elizabethan smoker now pulled a trigger; sparks from the flint ignited the powder in a small priming pan; the powder set aglow a tinder commonly called amadou, made from fungi which had been boiled, beaten and impregnated with saltpetre; and so with a sulphur match he got his light.

But pity him on a wet day in the open, for he might very well have to go without his smoke until he reached home.

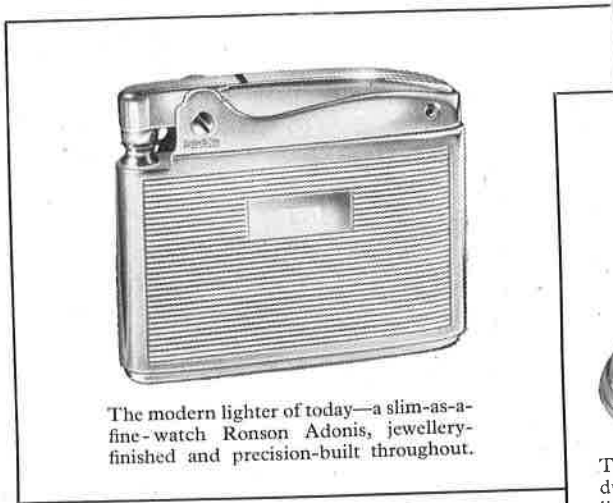
Very beautiful and elaborate were these pistols, with silver and jewelled butts; a man could be justifiably proud of his lighter—for, indeed, by a stretch of imagination, you might well call this an early forerunner of the modern lighter.

There was little development through the seventeenth hundreds; but at the beginning of the 19th century comes a sudden leap in inventiveness. In 1807, one Richard Lorentz



# The modern lighter as you know it—

WAS DEVELOPED ALMOST ENTIRELY BY **RONSON**



The modern lighter of today—a slim-as-a-fine-watch Ronson Adonis, jewellery-finished and precision-built throughout.



The lighter that started an industry—the Ronson "Banjo" lighter of 27 years ago.

Between the modern Ronson of today and the early Ronson banjo lighter lie 27 years of developments and improvements. One of the greatest was the famous "press, it's lit—release, it's out" Ronson automatic action, now widely copied. Over the years Ronson has played a leading part in building up for the tobacconist a business that was almost non-existent 30 years ago. Even today, only Ronson gives you the support of a national advertising campaign all the year round, leading the way in building new business for you, leading the way in design, finish, beauty, reliability *and sales!*

**RONSON**  
WORLD'S GREATEST LIGHTER

**MORE THAN 50 MILLION RONSONS SOLD THE WORLD OVER**

AVOID IMITATIONS—LOOK FOR THE TRADE MARK **RONSON**

## The Instantaneous Light

which could be withdrawn. You inserted a scrap of tinder, rammed home the tube, withdrew it, and lo! the tinder was aglow and you lit your pipe.

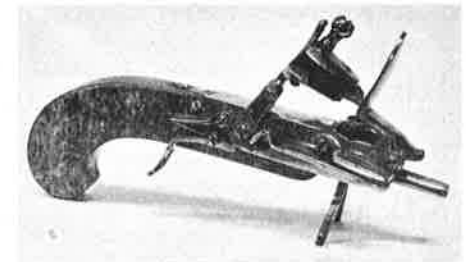
This was but a passing novelty, however, and beyond the means of the average smoker. Henceforth, all manner of queer lighting contrivances were patented, but none came into universal use. Costs were prohibitive. It was not until 1810 that a real step forward can be reported, when somebody brought from France a magical Instantaneous Light Box. (See illustration in next page.)

This ingenious contrivance contained a bottle of sulphuric acid and a bundle of large paste-board matches headed with chlorate of potassium and sulphide of antimony. Our Georgian smoker dipped the match-head in the bottle, withdrew it, and—hey presto! it was aflame. He can now get a light for his pipe or cigar—for by this time cigars were coming into fashion—in two or three seconds instead of in so many minutes. This was speed indeed for our ancestral smokers.

For about a quarter of a century this magical box was in fairly general use by smokers and others. But it was unreliable. It was dangerous. The acid might be spilled and burn clothes or carpets. The acid weakened on ex-



Wood sulphur matches, six inches long, in holder; used in the 16th and 17th centuries and later in conjunction with tinder-boxes. Right: tinder-pistol, a development of the box. Below: tinder-horn for carrying at waist or in pocket



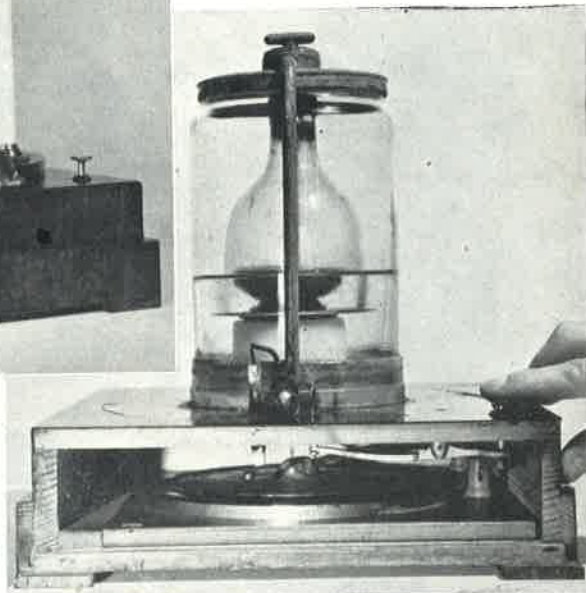
posure and ceased to function. Methods to counter this by the use of antimony were tried with some success until, in 1807, comes an innovation which might be called the first gas-lighter! It is pictured in the next page.

Soon afterwards we get the Dobreiner Lamp, invented by a Professor Dobreiner, an Austrian, in 1823. It came into fairly wide use in Britain. It was a boon to the smoker. It was made usually of glass, in shape not unlike a modern milk-bottle; and on its top was a metal figure holding a cap that

patented in England an ingenious "fire-piston walking-stick" for the smoker. This stick had an inner tube fixed within the handle,



The first electric-and-gas lighter, patented in London in 1807, and called "Temple of Vesta." A stream of hydrogen, emerging from the lion's mouth on the pedestal, is ignited by a spark obtained by the discharge of an electrophorus, which was a disc of resin charged by rubbing on cat-skin. A circular metal plate rests on the disc and is raised into contact with an electrode wire when the button is pressed. This opens a valve on the gas tube and a spark passes across the gas. Gas charge lasted several weeks. Below: The interior works of the "Temple," showing the hydrogen container bottle. It stands about 18 inches high



**THE FIRST  
GAS LIGHTER  
A.D. 1807**



Left is an "instantaneous light box" of the same period, somewhat reminiscent of a Heath Robinson comic "scientific" drawing. By pulling a string, you raise a dipper from a bottle of sulphuric acid. Twist a turntable, on right, and a match passes under the dipper, receives a drop of acid, ignites, and is ready for use to light pipe, spill or candle. These elaborate devices may be seen in the lighting section of the Science Museum at South Kensington

## Friction Match arrives

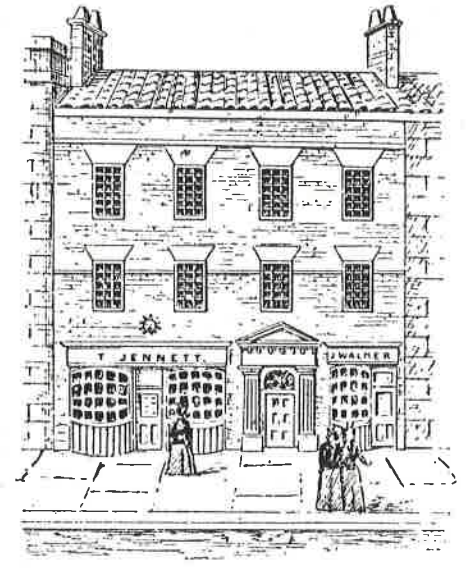
fitted over a nozzle. You raised the cap, and a jet of lighted hydrogen gas spurted out. The gas was generated by zinc and sulphuric acid; ignition was caused by the gas touching platinum, which became incandescent and lighted the gas.

Here, indeed, is progress, for we have a prototype—clumsy and often ineffective, true, nevertheless, a prototype of the gas and table lighters of today.

This lighter won some popularity for a time; yet it was only four years later, in 1827, that there came a revolution which cried doom to Dr. Dobereiner's brain-child and the old tinder-box.

It was the birth of the friction match. And we should be proud to recall that its father was an Englishman.

In a little Georgian shop in High Street, Stockton-on-Tees, worked a chemist named



Walker's shop in Stockton, where the first friction match was invented and sold

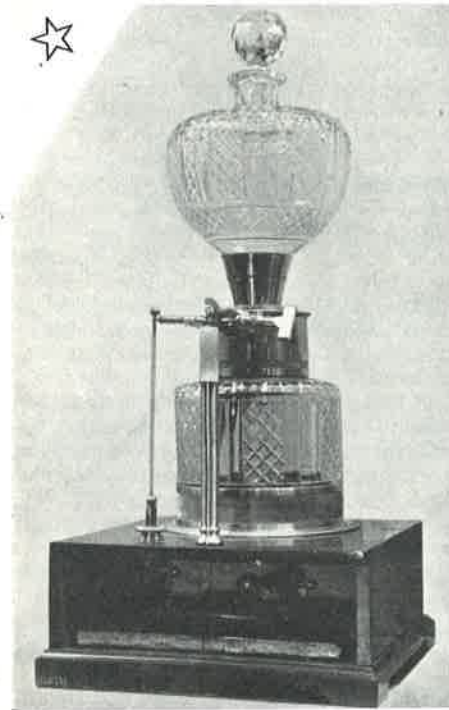
John Walker. A dapper little man was John, "with a merry smile, a facetious wit, wearing, usually, a brown tail-coat, knee-breeches, grey stockings, white cravat, and tall beaver hat." He had been apprenticed to a surgeon but, because he disliked dabbling in blood, he turned to chemicals.

One day he sold to a solicitor customer, John Hixon, a novelty light: a bundle of pasteboard match "sticks" in a round tin "pillar-box" container with a piece of folded sandpaper enclosed. You inserted the end of the match in the sandpaper, gripped the sandpaper, pulled out the match sharply—and it was alight.

One shilling a hundred he charged Hixon for the sticks, and 2d. for the container, as the ledger entry, reproduced overleaf, of this first sale of a friction match shows.

It seems that he got the idea of mixing chlorate of potash, sulphide of antimony and gum from a local sportsman named Vollum, who from time to time ordered a mixture of this kind from him for use as percussion powder for his guns.

Soon many people in Stockton and the Durham area were using John Walker's "friction lights," which he now began to sell in pasteboard boxes made for him at 1½d. each by a local book-binder, John Ellis. Wood



Another hydrogen lighter, about 1810. Jet lights the candle standing on base





Extract from Walker's ledger shows the first sale of a box of friction matches, April 7, 1827

strips soon replaced cardboard for the matches. The wood was cut for him by inmates of a local almshouse, who were glad of a job of work and a few shillings earned.

Within a year the fame of this local invention began to spread. Financiers with an eye for local urged Walker to exploit it commercially, but he refused. "If people want them, they can have 'em," he said. He would not even patent his invention. (He ceased making matches in 1830 and died in 1859, prosperous, leaving £3,000: he could have died a millionaire.)

Imitators were soon busy. The first was Samuel Jones, also a chemist, of 201 Strand, London. He heard of the invention through the scientist Faraday, who mentioned it in a lecture at the Royal Institution. Jones, an enterprising young man, produced an identical match which he called a Lucifer, meaning "light-bringer." He failed to get a patent because this match was only an imitation. But he has the distinction of being the first to advertise a match, as an illustration on the opposite page shows, and to employ a label on a match-box.

Close behind him came another Strand chemist, G. F. Watts, who marketed Watts Chlorate Match at 6d. a hundred. An advertisement battle developed between the pair. Then, in 1832, Richard Bell opened the first small British match factory in Broad Street, London, and match production began on a bigger scale. Today this firm still exists, incorporated with Bryant and May; and the Bell matchbox label is still used.

About this time there came another and very important revolution. A young French chemistry student, Charles Sauria, added phosphorus to a mixture of sulphur, potash and antimony, and so created the first match that would strike on anything—on the wall or on your shoe-sole. But he could not find the money to patent his invention and soon Germany seized upon it, so that by 1832 Europe began to be flooded with the new match,



Walker's first friction match—exact size

## The first Safety Match

made in Germany and Austria. It was called the Congreve, after Sir William Congreve, Controller of Woolwich Arsenal, who, in 1812, had invented the war rocket.

So now the smoker is beginning to be well supplied with lights. New match types followed each other in fairly rapid succession.

The first match to cater for the out-of-doors smoker was the Fuzee, a large, thick paste-board prototype of the modern book match. This was followed in 1849 by the Vesuvian, similar to the Fuzee, and made by John Palmer of Camberwell. About this time the matchstick was first used for advertising: *Household Words*, edited by

Charles Dickens, had its name inscribed upon them. Richard Bell produced the Vesta, named after the Roman Goddess of the Hearth, for the first time using wax taper instead of wood.

All these early types were somewhat perilous adventures to the smoker, for they were disposed to splutter and drop sparks to the detriment of clothes and furnishings. Most boxes carried warnings to invalids to avoid using them on account of the fumes. But in 1855 a Swede, John Lundstrum, brought about still another revolution by producing a safety match. British rights were acquired immediately by Bryant and May.

In 1871 an attempt by Chancellor Sir Robert Lowe to put a tax of ½d. a box on matches was defeated by public outcry. Tax stamps had been printed. The Tax Bill was introduced on April 20; by April 25 it was dead. But the Chancellor "got his own back" by imposing an extra 2d. on income tax instead!

The final development came in 1898, when



Charles Sauria, who invented the "strike-on-anything" match in 1832

BY HIS MAJESTY'S LETTERS PATENT.

DIRECTIONS FOR USING S. JONES'S LUCIFER MATCHES.

Place the filled part of Sand Paper next to the lead; the black end of the Match between your fingers, and rub them together with the blow of the thumb, and the effect of the friction will produce instant light.

N.B. It is possible to obtain the Gas that escapes from the combustion of the black Composition. Persons whose Lungs are delicate should by no means use the Lucifers.

**CAUTION.**—To protect the Inventor and the Public in general, it may be proper to state that he has had authorized any person or persons to sell his Lucifer Matches, with any other name on the Box than S. JONES'S LUCIFER MATCHES, and that any person who has done so is liable to prosecution. This caution being printed necessary from the perpetual complaints of Ladies and Gentlemen who have purchased a spurious and defective article, related to them as genuine, by those who are unobtainably availing themselves of the benefits resulting from his experiments.

The following Locations and Improvements by S. JONES, are made of Card and Wood, and sold at the Light House, 201, Strand.

**Patent Pencil-matches**

For producing instant light, without the aid of a Bottle, and warranted never to impair the health. This is the most simple mode of producing light ever invented for lighting candles, and for smokers in the open air; they are unequalled, as well being able to blow them out, and emit no being burnt a transient perfume, and upwards.

**S. Jones's New Philosophical Pasteile.**

For lighting and Perfuming Drawing Rooms, Dining Rooms, or Bed Rooms, by the use of a Taper, or Water, &c. at the expense of

The first match advertisement, 1829

a French chemist devised a mixture called sesquisulphide of phosphorus, which made the first safety match and is used to this day.

The match now seems to have reached its limit of development, although various small improvements followed through the years, and numerous "fancies" were offered to smokers—perfumed matches, coloured matches and the like. (Today there is a waterproof match which will strike after immersion in water, but this so far is on the secret list of the U.S. War Ministry.)

And so we go on until, some years after the turn of the century, an Austrian professor of chemistry, Dr. Auer von Welsbach, comes into the picture. He is perhaps better known here as the inventor of what became known in this country as the Welsbach gas mantle. Yet he had more to do with the future of tobacco lighting than ever he realised at the time.

In his various experiments he fused together certain minerals to produce a hard alloy that sparked when rubbed against a rough metal surface. To the yet unborn cigarette lighter of today he tossed this greatest boon, then returned to his gas mantles and other inventions and through them achieved his immortality.

He had invented cerium, which is the substance that forms the basis of the lighter flint.

The patent for this cerium was vested in the Treibacher factory of Vienna, and it was here

## Birth of the Lighter

that the first "flint" lighter was manufactured. But it had no wheel action; it was a strike-lighter, its action being similar to that of an ordinary match." Not until 1909 did the first petrol lighter with a wheel action emerge. It was made possible by the invention of the hard steel wheel—the circular file. The inventor was a workman named Findeis, and the first manufacturer of this wheel was one Richard Kohn. Without the hardened steel the wheel would have been useless; it would have stood no length of wear, would have worn itself smooth in a very short time.

We have now the foundations of the modern lighter industry firmly laid and its line of development clearly defined. From these beginnings came the great world-wide industry of today. The first semi-automatic lighter was devised by an engineer named Russbacher, also an Austrian, about the year 1911. It was a box or case type of lighter, with a lid that flew open when a side-button was pressed. It was a considerable step forward.

Meanwhile, the idea had spread to Germany, and by the time the Kaiser's war was upon us,



One of the earliest "Kaiser's war" lighters, petrol-less but with tinder wick, cerium flint and wheel, which preceded the petrol lighter

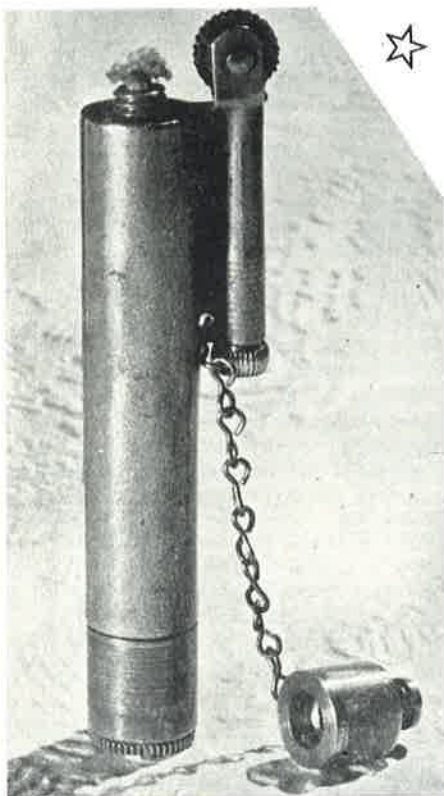


## First of early 'Automatics'

lighters nearby. Maurice Davis and Heaps of Birmingham—now Mosda—produced one of them, although who was the first manufacturer here it is hard to determine.

The late James Adler of Oppenheimers about this time designed an elaborate and ingenious lighter somewhat resembling a miniature miner's lamp which served the dual purpose of lighter and hand-warmer, at the same time shielding its light from the enemy. It served its purpose, but was too elaborate for modern use.

The end of the war brought a flood of cheap lighters from the Continent; they were quite a bargain at twopence or threepence each. The idea of the lighter was now firmly established, and the music hall jokes of the period helped to bring them more and more to public attention. Leading importers at this time were Oppenheimer, Orlik and Bernhardt. A little later Beney came in with a cigarette box fitted with an electrical device that provided

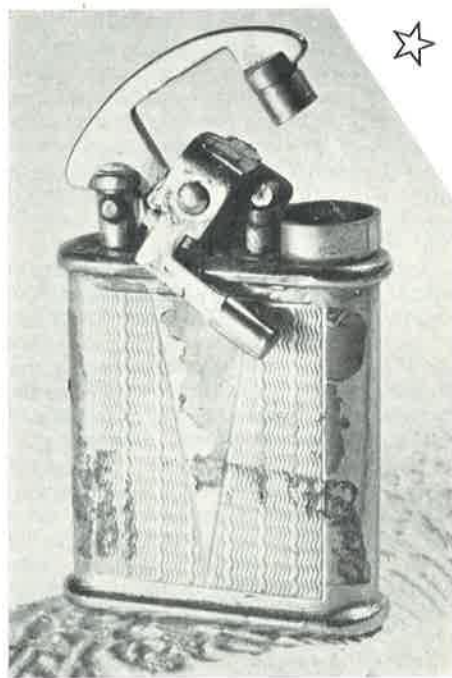


One of the earliest petrol lighters, a development of the flint-and-tinder-wick lighter

lighters were being made in that country. Some of these Austrian and German lighters came to England, but in very small numbers, and were regarded as mere novelties or toys. It was the first world war that helped to bring the lighter into general use.

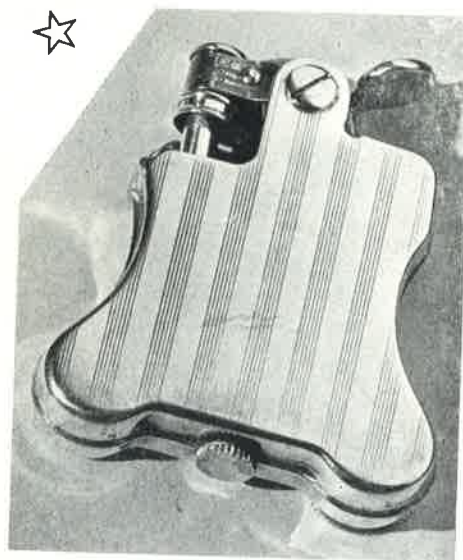
"Old Bill" over in France pinned his faith to the match, but matches were scarce and, besides, lost many a soldier his life to a watchful sniper. Hence the new-fangled lighter was given its first chance. Bruce Bairnsfather immortalised it in his humorous drawings of the British soldier in the field.

The lighter that Old Bill used had no petrol; it was a tube with a striker wheel at the top and a length of tinder which could be made to glow. It smouldered though it did not flare; but it sufficed for the trenches, and it surely saved many a fighting man his life. You will see a photograph of one of these "life-saving"



This is claimed to be the first British automatic lighter, by Mosda

## - And on to Butane



The first fully automatic Ronson lighter, the "Banjo," made in U.S., 1926

a light automatically as the box opened; but the batteries proved the disadvantage with this idea. About this time, 1922-3, a semi-automatic lighter by Thorens of Switzerland was marketed by Oppenheimers and remained popular for some years. A number of British manufacturers were now experimenting with semi-automatic types of lighters. One recalls the names of Wise and Greenwood, Mosda, Bernhardt and Beney in this connection.

Ronson in America, art metal works, directed by Mr. Aronson (hence the name "Ronson"), marketed their first lighter in 1919. Compared with the elegant streamlined models of today, this early lighter was a clumsy piece of mechanism. In 1926 they gave the world a lighter resembling a tiny banjo, bristling with knobs and levers—the first Ronson to incorporate the fully-automatic action.

The American-made "Ronson Delight," the first lighter to have a simple thumb-lever action, was an early gold mine.

It was perhaps Beney and Dunhill who really lifted the trade out of the rut. Their models were expensive—as much as 12s. 6d. to 25s.—and they attracted notable people, who set a fashion.

It is an interesting theory that the trade might still have flagged but for a significant

action of the Baldwin Government of 1924-29. Chancellor Churchill imposed a tax of 6d. on British lighters and 1s. on imported varieties.

Beney entered the lists with their own mechanical lighter about 1919. Dunhill in 1922. At that time excise duty was 1s., but the smoker still had a selection of lighters at 4s. 6d. In 1932 Mosda sold a "Ray" lighter at 2s. 6d. which proved to be a popular half-crown's worth; and Ronson produced their first "Made in England" lighter in 1945. Under the direction of Mr. J. E. (Dan) Liddiatt, who had been in the toy business, this company made vast strides in the industry. Dan

Liddiatt, a great personality, a "character," adopted unusual and many thought eccentric methods of marketing lighters; but these methods paid big dividends, and it cannot be denied that Liddiatt played a leading part in making the British public "lighter-conscious."

So the race went on; and a good race it is proving to be, with many fine runners. The latest newcomer on the course is the butane gas lighter, made possible by the production of condensed butane gas. The

A 1914-18 War "safety" lighter, imitating miner's lamp: by James Adler, of Oppenheimer's

first of these to be marketed in this country was of French make, the Flamminaire, imported by Civic in 1950. Next in the field came the C.F.I. British-made gas lighter by the Bedford Metal Company, followed in (Concluded on page 80)







Fine example of an 18th century moulded tobacco jar in lead, 8½ inches tall

## Beauty out of Smoke

By ANTIQUARIAN

IT is a truism that every human habit produces some form of beauty in one of the arts; and the smoking habit has been no exception to the rule.

It is perhaps in the art of the metal-worker that this artistic achievement is best demonstrated through the centuries of smoking; though it is revealed also in leather-work and in other materials that have gone to make up the smoker's accessories or requisites.

For the earliest smokers, artists created things of beauty in the form of knives, tobacco boxes, tinder-pouches in finely-wrought leather and precious stuffs; pouches for carrying tobacco and, above all, tobacco-boxes and jars in exquisitely carved ivory and moulded metal.

Expensive tobacco boxes were part of the outfit of every Elizabethan dandy. A "silver box of thirty shillings value" is mentioned in an inventory of the time of James the First, as well as a box of fine tortoise-shell.

Such boxes were often love-gifts of sweet-hearts; who "gave him a 'bacca box marked with her name."

Tobacco jars of porcelain are a comparatively modern invention; but these, too, especially in Victorian times, were elaborate and beautiful in design, often representing figures of elegant ladies or comic characters.

Tobacco-stoppers, nowadays little in use, were once a very necessary part of the smoker's equipment; they were fashioned in many materials—wood and bone, ivory and mother-of-pearl, brass and silver; and in the early days these were as much prized by the smoker as were his tinder-box and his tobacco-jar.

As smoking became more prevalent, so smokers' accessories increased in variety and elegance. Down through the Victorian age even the smoking-cap became a necessary part of the serious smoker's paraphernalia, along with his metal match-box, his jar, his pipe-rack—of which many fine examples dating back to the 16th century may be found in museums—his stopper, reamer and cigar case.

Perhaps the craftsman's skill down the ages is best exhibited in snuff-boxes, which began to be a craze in the early 18th century.

When one takes stock of the smokers' accessories of today, one finds that his requirements have changed little; he still needs

little more than his pipe, his lighter, his ash-tray, his pouch, and—modern innovation—his cigarette case. The tobacco jar began to go out of general use soon after the introduction of packet-tobacco; the pouch and cigarette case took its place.

Yet if his needs have changed little, the quality of his accessories have altered beyond recognition; and the materials of which many are now made were unknown in the past.

Compare the modern metal stream-lined lighter with the tinder-box, and you have some idea of the nature of the development. Plastics and new combinations of metal have revolutionised most accessories—pouches, ash-trays, lighting appliances, holders; petrol and cerium have revolutionised tobacco lighting.

All through the centuries the tendency has been to simplify smoking and make its practice easier for the smoker. The accessories of today would surely be magical contrivances to the earliest smokers. And doubtless the accessories of a century hence, if we could be prophetic and see them in a vision, would make us marvel at the progress of science, as the first Elizabethans would marvel if they could see ours of today.

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## THE BIRTH AND GROWTH OF . . .

# Snuffing as a Social Art

By GEORGE GODWIN

OF Jean Nicot, of Nimes, whose name is forever aromatically embalmed in *nicotiana tabacum*, the plant named in his honour, the following story is told.

One day Nicot, who was French Ambassador at the Portuguese court, was walking in the herb garden of a Lisbon botanist, Damian de Goes, when he noticed a plant new to him.

"What plant is this?" he asked.

"Ah!" replied de Goes, "that is from seeds that came into my possession from a Dutch seaman. He was newly returned from the New World. To the plant he ascribed many marvellous qualities. It is aromatic, valuable as a medicament, and may be inhaled as smoke."

From de Goes, Nicot procured leaves of the plant, dried them and crushed them into dust. That is about the first we hear of snuff in Europe.

Nicot was enchanted with his discovery. He sent samples to Catherine de Medici and she, too, adopted the habit. Snuff had arrived: and snuff had come to stay.

We have a hard date for this event: 1557. It is less certain when snuff first came to England, but there is not much doubt that it was soon thereafter, that is to say, in the second or third year in the reign of Elizabeth I, who acceded in 1558.

It is only fair to add that there are other stories of the first-known use of snuff in Europe, but none which has greater historical merit than that of Jean Nicot. After all, since he gave his name to that small ingredient of the



Young ladies of the early 18th century were taught to take snuff. This contemporary picture shows them having a lesson. Note the varying expressions on their faces

plant which has poisonous properties, nicotine, and to the plant itself, the honour should in common justice be his.

There are two reasons that may be advanced to explain this ready acceptance in Europe of a custom previously peculiar to the Red Man.

The first reason was the reaction of Catherine de Medici to Nicol's novel gift. That Queen rapidly became an addict, an example which was followed, naturally enough, by her Court, and, beyond its periphery, by all who aped the manners and customs of the Court. Indeed, snuff became known as *poudre de la reine*, and soon we hear of the Queen recommending its use to her son, Charles IX, the victim of migraine.

Since those early days the virtues of snuff have been canvassed by the mere user for pleasure and the medical profession alike. And it is fairly safe to say that, with one single exception, gin, no imported habit from the New World ever spread with greater rapidity than did the powder that was grated from the plant to which Jean Nicot gave his name. And that is, perhaps, the historical curiosity of it, namely, that being presented as a medium for inhalation, tobacco became first widespread throughout, first Europe, then the whole world, in the form of snuff.

## Snuff-taking brought the handkerchief to popularity

But though snuff was certainly known in England from the opening years of Elizabeth's reign, it did not take root as an innovation, though tobacco, in the other form of smoking, soon did so. This was due, most records suggest, to the circumstance that either Sir John Hawkins or Sir Walter Raleigh first popularised the novelty of pipe smoking, which became immediately popular.

Snuff-taking was but little practised in the reign of Elizabeth, or, indeed, during the Stuart period at all. The pipe throughout that period held undisputed sway. But smoking received a certain setback when James I anathematised it in his celebrated *Counterblast to Tobacco* in 1604.

The real story of snuff in England begins only with the 18th century, but it was used long before that. There is ample evidence of its use in the 17th century, both in England and Scotland. But it did not attain to vogue generality until the following century.

When James I visited Cambridge University the authorities, well aware of that King's abhorrence of "the weed" in any form, issued orders banning pipe tobacco and snuff for the duration of the King's visit.

Snuff-taking at that period was the exotic foible of the fop and young man-of-fashion, who, perhaps, found himself lacking the stomach for the pungency of the smoked pipe. There was, maybe, another reason for the growth of the habit among the exclusive few, namely, a desire for exclusiveness. The beggar man sucked his clay pipe as he begged. Should blue-blood share a weakness so plebeian? The answer was snuff, with its added advantage that it did not make the novice sick!

It was these snuff-taking men of fashion, by the way, who popularised the use of the pocket handkerchief among the masses—a good example of the impact of one social change to yield another.

The pocket handkerchief was, before the days of snuff, a small token square of fine linen, lace or silk. It was used by "the quality," and by them only, for such occasions as weddings, christenings and other great occasions. It was "flirted" in the hand, and admirably served ladies with fine hands, giving them a chance to show them off.

Snuff provided another and more practical use for the handkerchief. The snuff novice who sneezed—and at times the addict, too—

had need of a handy handkerchief. The textile industry seized the opportunity. The standard size of the old-style handkerchief was totally inadequate to a hearty snuff-taker's sneeze. And so the makers began to provide a larger and more serviceable article. New dyes, new techniques were tried out. Handkerchiefs in themselves became a vogue and soon all were using them. It became fashionable to carry a novelty handkerchief: for example, squares with maps, calendars, portraits of the great and lampooning caricatures of political figures of the day. . . .

About the middle of the 17th century another social change was preparing the way for the triumph of snuff over the pipe. This was the rise of the coffee house.

In England, the first coffee house was opened, not in London, as is so generally supposed, but in Oxford, where, in 1650, Samuel Jobson and Arthur Tillyard, apothecary, introduced the new beverage to the university city. The first London coffee-house was in George Yard, Lombard Street.



Grating snuff from a "carotte" of tobacco; an engraving done for John Hullier, of Leicester Fields, London, about 1750

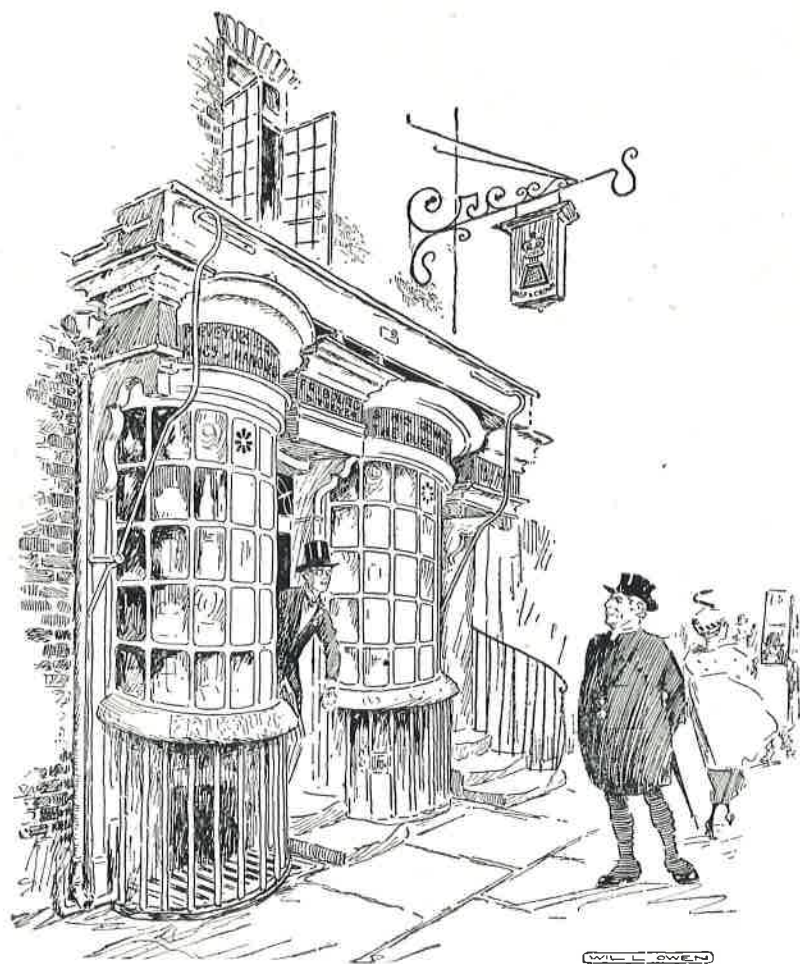
It was the simple beginning of the coffee vogue, and before the end of the century there were more than 3,000 coffee houses in London alone.

These coffee houses were the rendezvous of merchants, mariners—Lloyd's first home was a coffee house—writers, men-about-town and men of quality. Now every change of diet is necessarily at the expense of tradition, and it also has a way of bringing with it changes in social usage and habit.

One thing leads to another.

Here is the poet Dryden, attended by a group of admirers hanging upon his words. And what is he doing as he sips his coffee, cup after cup, throughout the morning, at Garraway's celebrated house? Does he puff at a pipe? Certainly not! He takes a small box

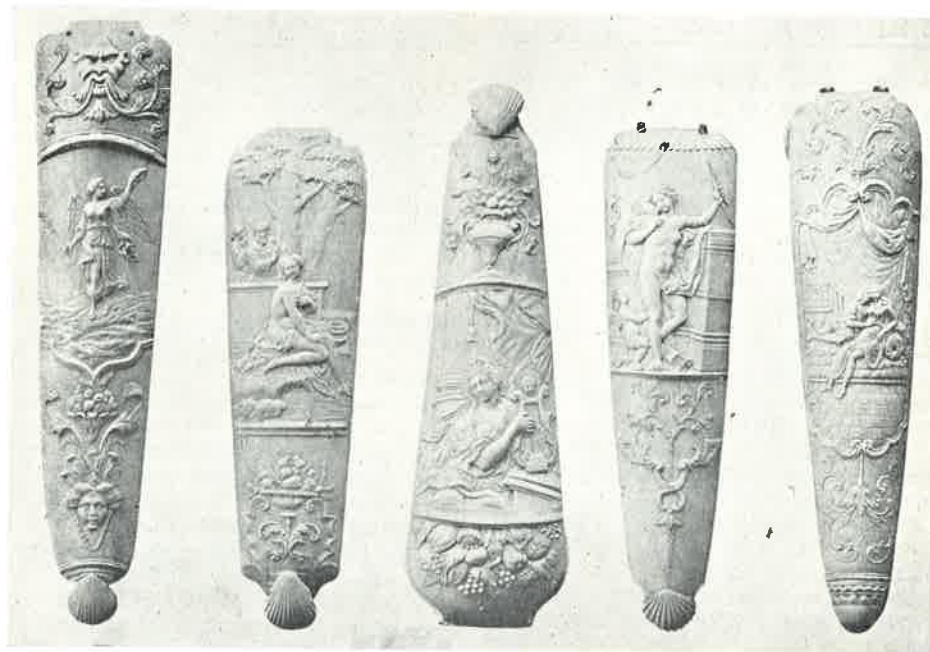




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Beautiful examples of ivory tobacco graters, with which people made their own snuff from hard-pressed leaf. They fell into disuse about the end of the 18th century

from his coat pocket, extracts a pinch: takes snuff.

In so simple a way the sincerest form of flattery played its part. It became customary to take snuff in the coffee house, though, of course, there were those who preferred the long clay pipe.

Snuff was quite plainly on the up-and-up. The consumption increased enormously. In 1683 one, James Norcock, inserted the following notice in the *London Gazette*: "All sorts of Snuffs, Spanish and Italian are obtainable frome me." And he signed himself "Snuff-maker and Perfumer," thereby telling us that by that date the use of perfumes in the blending of snuffs was a beginning craft.

Two historical events resulted in an immediate and immense increase in the use of snuff. In 1702 Anne became Queen. At the Court of St. James, despite the hostility between the two countries, French manners were aped at the British Court. For many men about the Court had experience of French habits, even when they were on French soil for no friendly purpose. Prisoners of war took snuff. They were not denied this solace, since

snuff in bulk was frequently some part of the prize of sea victory.

It is a trite truism that history repeats itself. That it does so in small matters is not so often pointed out.

In 1700 Sir Cloudsley Shovel captured Gibraltar and a little later, raiding Port St. Mary, he captured numerous French ships of war and Spanish treasure ships. In the latter were hundreds of casks. They were found to contain fine Havana snuff. Fifty tons of this were distributed as prize among the crews. Home again, these Jack Tars peddled their prize around the ports. Snuff-takers were created with each transaction.

And the parallel?

In the early days of the last war, the Royal Navy took as prize large cargoes of coffee. During the war coffee drinking became, as it was in the 17th and 18th centuries, the rival of tea. Now, alas, our stocks being done, coffee once more soars in price over the heads of those of modest purse.

There was never a time when Royal example went ignored. When it was seen that the new Queen, Anne, took her snuff, her ladies copied

## Snuff supersedes the pipe

her. It became fashionable. Yes, even for ladies. A Queen's liking for snuff, then, and the spoils of a sea victory made snuff an almost universally-used article.

Both tea and coffee in their early days were regarded as evils. In 1674, for example, there was *A Woman's Petition Against Coffee*, in which the astonishing assertion was made that the drink rendered the addict "unfruitful as the deserts where the unhappy berry is said to be bought." But there were those who took the contrary view.

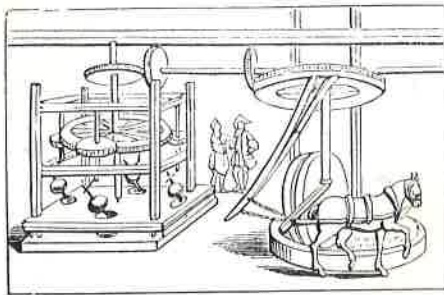
So it was with snuff. Absurd assertions were made concerning it. Physicians took to using it as a measure against contagion in the sick-room. They recommended it for numerous ailments, and were at times perilously near to being ridiculous.

There was, for example, a successful practitioner who lived in Nevill's Alley, Fetter Lane, under the sign of the Sugar Loaf, who specialised in a snuff that fortified the brain. This so-called *Sternutatory Snuff* had a tremendous vogue and enriched its inventor. Snuff was prescribed for headache, insomnia, toothache, coughs and colds and many similar common ailments.

Seven years after Queen Anne came to the throne snuff had virtually superseded pipe tobacco, not only among the "quality," but with all classes of the community. Men used snuff for the same reason as they use it now, for the stimulation it yields. In the coffee houses of the 18th century no snuff-taker needed to be told that it was good for his lungs or his eyes or his heart. He took snuff for the same reason that he drank coffee and ale: because he liked it.

It was, and always has been, a sufficient reason for what one does.

What the late Sir Jack Drummond wrote of the social effects of the introduction of tea and coffee apply to the coming of snuff. "The introduction of these beverages," he wrote, "had a marked effect on the habits of the leisured class who could afford to drink them, because it favoured the development of social



Snuff mill of 1700, operated by a horse. Drawing taken from a shop bill of Abraham Delvalle, St. Mary Axe, London

entertainment in which both sexes could take part."

It was when the first high prices came down so that those of moderate means could drink tea and coffee that the innovation became a new national habit. And so with snuff.

In the 18th century the price of imported snuffs ranged very widely. The connoisseur might part with as much as a guinea for an ounce of his favourite; a poor man buy a pound for five shillings or less.

But, just as coffee was adulterated by chicory, so unscrupulous traders adulterated snuff. For example, a consignment of a recognised-quality snuff could be doubled in bulk by the addition of ground leaves of any kind. And this became a common trade practice. To maintain the titillating quality pepper or touchwood were added.

Thus the wise snuff-taker acquired the habit of buying foreign snuffs of known brands of high standing.

In contemporary memoirs and other literature of the time we get many charming glimpses of the snuff-taker of the 18th century. And it would be strange indeed if Dr. Johnson did not come into this picture. He was a great snuff man. No snuff-box for the Doctor, no charming little casket wrought by the hands of an artist-craftsman. No; for Dr. Johnson carried his snuff loose in the great sagging pockets of his untidy coat.

A friend of Leigh Hunt has left us a vignette of



Dinner table snuff boxes of this type were popular in the 18th century. They could be trundled round the table

## Beau Brummell is obliged

the Doctor at the theatre, taking his snuff in the pit and snuffing on his way to talk with his friend and erstwhile pupil, David Garrick. And having abandoned smoking for snuff, the good Doctor, most human of mortals, if most wise, set down his feelings about the change. "Smoking has gone out," he wrote. "To be sure, it is a shocking thing, blowing smoke out of our mouths into other people's mouths, eyes and noses. . . ."

Time passes, and there is Queen Charlotte, consort of George III, at her snuff-box, and openly. And Lady Mary Wortley Montague, that strange, contentious genius. Not to mention the fantastic Mrs. Margaret Thompson, who so loved her snuff that she directed that her coffin be filled with it, with handkerchiefs aplenty for much ghostly sneezing. To mention George IV—Prinny—seems almost supererogatory, for he is seldom depicted without his snuff-box, in which he emulated the most elegant of snuff-takers of all time—Beau Brummell.

We shall come back to Beau Brummell presently. Meanwhile a letter written by him when he was an exile for debt to his snuff merchants, Fribourg and Treyer, and by them preserved with many more items of great historical interest, may be quoted:

"Mr. Brummell is very much obliged for the snuff they have had the goodness to send him—it is excellent, and he will consider it a particular favour if they will from time to time, when they have any really good Martinique or Façon de Paris, remit him a certain quantity. . . ."

Façon de Paris! How charming; and Martinique. Typical of the strange, exotic and evocative names which were lavished on their blends by the experts in the trade. Patrons of the firm just mentioned were as nice in their choice of snuff as a lover of wines is of this or that vintage. The oldest ledger of this firm is dated 1764. It shows that snuffs were then imported from many parts, from France, Germany, Holland, Spain and even Brazil, each having its own faithful votaries.

Thus, for example, we find that Lord George Beauclerk preferred *Paris Fin*, at 6s. a lb. Fin? To distinguish the type from the coarse-ground, the *gros* or *demigros*. Captain Sam Hood orders 6 lb. *Rappee*—of which term more anon—and pays for it 5s. a lb. The Duchess of Grafton prefers plain *French* at 5s. a lb.; Lady Suffolk takes *Mississippi*, at 4s. Mr.



One of the world's most costly cigarette boxes, made of gold, set with diamonds and other precious stones. It belonged to a Sultan, Abd-ul-Hamid II

Frederick Harbest, being the guest of His Grace the Duke of Cumberland, directs his *Rappee* to be sent with  $\frac{1}{2}$  lb. of Dunkirk, care of his host.

The great Clubs had each its own blend of snuff: Arthur's Club Mixture, White's, Brooke's, Boodles, and several more.

The names are often enchanting, always colourful. There is *Prince's Mixture* (Prinny's choice), *King's Morning Mixture*, and *King's Evening Mixture*, *Morlaix*, *Masulipatan*, *Marrocca*, and *Etrennes*. The list of fancy names is long, but this old account book cannot be closed without a word about *Bureau*. The orders for this blend came very frequently from a Mr. Compton, who acted as agent for Queen Charlotte, so notorious for her addiction as to acquire the nickname "Snuffy Charlotte."

Man's instinct to embellish and decorate asserts itself everywhere, and so we need not be surprised to find that the harmless habit of sniffing up powdered tobacco in many forms, and with a variety of refining additions, should incontinently father art. Yet so it was.

It was when the habit became a fixed part of daily life that the artist and artist-craftsman



## Goldsmiths brought snuff-box design to a fine art

insinuated himself, much as Cellini persuaded the Pope to take his salt from a cellar so perfect as a specimen of the silversmith's art that the result is a masterpiece for all time.

The term *Rappee* has occurred several times in this article. A word, then, as to its meaning.

In the early days of snuff-taking the addict took from his pocket a piece of hard tobacco twisted into a shape somewhat resembling a carrot or "carotte." This he rubbed upon a metal grater until he had sufficient for his daily needs. Thus we got the word from the French *râper*, to grate.

In the great age of snuff-taking, the 18th century, men of fashion and ladies of quality took their snuff from small boxes, ready ground. The snuff-merchant looked after the grating for them: the artist-craftsman, gold and silver smith, and miniature painter provided the necessary box.

By the end of the century the grater had disappeared altogether, while the snuff-box had evolved from a simple beginning into a new department of applied art. Boxes were made in the precious metals, in horn, tortoise shell, ivory, and rare woods.

But the grater had already long ceased to be a purely utilitarian article, for it had been developed, as the snuff-box was later to be, into a new art-form, and many examples of these beautiful little objects are today to be found in private and public collections (e.g. the Victoria and Albert Museum, and the private collection of Mr. M. Alaret).

These graters were invariably oblong in form and of a size convenient for the pocket. They are decorated in many styles, and take many subjects for treatment. For example, in many cases the embellishment, often in low relief, is symbolic of the calling of the owner, the clergy (who were great users of snuff) choosing Biblical scenes. One very fine example depicts Susannah bathing while the Elders peep. These graters are, in their own right, little works of art, most exquisite, and in the tradition of the Italian masters of the Renaissance.

Throughout the 18th century the goldsmiths and silversmiths of Europe and England turned more and more to the perfection of the snuff-box, diverting much talent and energy formerly lavished upon watches and clocks. The demand for snuff-boxes was very large, for no man of any social standing went without

his snuff-box from the artist-craftsman's workshop. In this industry France led the world, her artist-craftsmen producing veritable masterpieces in miniature in gold, silver and precious stones.

No account of the great period of snuff-box art would be complete without the story of Beau Brummell and the Prince who became George IV. The two were close friends, and it would be hard to say which was the more important as arbiter of fashion.

In the days when the Beau was still cock of the walk, and long before debt drove him into exile in France, he gave much attention to the matter of snuff-boxes. One day the Prince noticed the box from which his friend was taking snuff, and fell in love with it.

"Brummell!" cried the Prince, "this box *must* be mine. Go to Gray's and order any box you like to take its place."

That was good enough for Brummell. First he designed a box and next had it executed in the most costly and extravagant way. Its top had a miniature of the Prince encircled with diamonds.

The day came when Brummell went, agog, to collect his treasure. Alas, he was told with many apologies that the Prince had cancelled the order!



One of the finest examples of snuff boxes, of tortoiseshell and gold. It belonged to Louis XIV and is now in the South Kensington Museum

## Murder by the snuff-box

In the Victoria and Albert Museum are some notable examples of historical snuff-boxes. One, octagonal in shape, with a lid chased with a Chinese design, and thus inscribed: *The gift of K Charles to Mrs. Gwin; her Son Charles Duke of St Albans Gave this to me Lawrence Answorth 1720 who had then the Honour to be Head Butler to Him.*

Napoleon was a tremendous taker of snuff and possessed a very large collection of fine snuff-boxes. Among these was one to which he attached a superstitious value. It had upon its lid a miniature of Josephine. He would never be without it. On the ill-starred Austrian campaign the lid was broken and the Emperor was filled with dread. A little later it was lost, which only intensified his superstitious forebodings that the campaign would end badly. Napoleon used no less than 7 lb. of snuff a month; and, at St. Helena, considerably more.

A macabre note must be included in this brief account of the history of the snuff-box, namely, its misuse for criminal purposes. In his Memoirs, a former valet to Napoleon tells the story of how an attempt was made upon the Emperor's life by the introduction of poison into his snuff. The attempt was discovered and so failed.

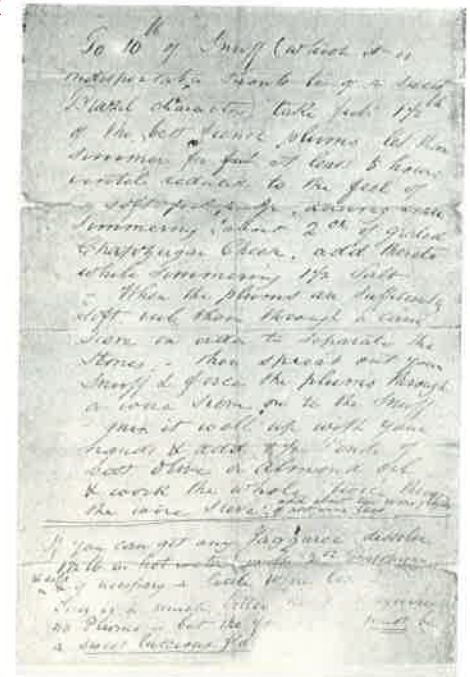
More pleasant is the role of the snuff-box as royal gift. At the coronation of George IV, snuff-boxes to the value of £8,000 were presented to visiting Nabobs.

They were given, too, as souvenirs on all kinds of great occasions and, so it is said, were often the mask of bribes and suchlike corrupt transactions.

These islands have always been prolific of genius with a humble origin. A carpenter, John Harrison, whose first clock was made entirely of oak, ended by inventing the chronometer. And James Sandy, a life-long victim of paralysis, of Laurencekirk, in Kincardineshire, immortalised the name of his native village by giving it to the snuff-box invented by him.

In the 18th century, and later, the real headache of the snuff-box maker was not to achieve a superb artistic result, but a functional perfection, lacking which he could not claim success. Most snuff-boxes were defective in this regard, that the powder sooner or later clogged the delicate hinge, or the lid leaked and so spilled the contents or admitted unwanted and detrimental air.

Sandy, working for 50 years from his bed,



A recipe for one kind of snuff, two centuries ago. Note that it contains cheese and French plums, with a warning to remove the stones! This was in the days of adulteration. All such ingredients were forbidden under the Tobacco Act of the 19th century. This recipe is part of the collection of Fribourg & Treyer

invented many clever things, among them a snuff-box which gave perfect function, and so became known after his native village. It made a fortune: not for James Sandy, but for those who exploited his genius.

Nothing has been said of the snuff mull here. The mull, which was made in many forms, sometimes a boot, sometimes a hat, sometimes a horn, was used to pass, clockwise, about the table with the port. Mulls, like the small boxes, are now much-sought-after collectors' pieces; but unlike the small boxes, are seldom used.

The custom, in ancient institutions, of passing the snuff-box still persists in some of the city companies and in at least one of the Inns of Court—the Middle Temple.

Seen in swift retrospect, the history of tobacco in England falls into three periods, roughly. First, the (Concluded on page 80)



## Londoners flocked to see the first 'segar' smoker!

of the Americas at the time of Columbus's voyage in 1492; the cigar was adopted by the Spanish and Portuguese mariners and, although English and other mariners were known to have rolled crude forms of cigars at that time, to all intents and purposes this form of smoking was confined to Spain for almost 300 years.

This was probably due to the almost universal acceptance elsewhere of the pipe. But Pennant, in his book *Tour in Wales*, 1810, speaks of a Captain Myddleton, who fought at the Azores in 1591, "drinking tobacco publicly in London; the Londoners flocked from all parts to see them using twisted leaves or segars."

During the year 1619 as much as 20,000 lb. of tobacco leaf were imported to England from Jamestown, grown by one John Rolfe, who grew it from West Indian seed. In 1535 or earlier the Spanish began cultivating leaf in Haiti and introduced the practice into all parts of the West Indies; and from that day onwards the West Indies have been an important source of supply of cigar leaf. Although in more modern times Southern and South America have become important suppliers, Havana has always been supreme for leaf.

By 1698 the Spanish had established a monopoly for cigar making in Cuba.

The rolling of leaf into cigars penetrated to the Carolines and Virginia in time, and in Cuba, Mexico and other Spanish speaking countries the use of a pipe, compared with the use of cigars, has been a rarity until very recent years.

A famous old London firm have in their records a mention that as early as 1798 they sent a good weight of Havana cigars to a customer, though it was not until after the general peace of 1815 that English ports were thrown open to imported cigars. One should, perhaps, not probe too deeply! An internationally famous manufacturer can state that as early as 1735 they had a mention of cigars in their records. An old print of 1619 of a London shop front shows a wooden effigy of an Indian, symbol of the leaf, holding a rough cigar in his hand.

Charles Kingsley's account, in *Westward Ho*, of how Salvation Yeo rolled a leaf of tobacco was historically correct, since this character would have learnt the habit on his voyages to the Spanish Main.

Early cigars had straws in one end and,

according to F. W. Fairholt, the 19th-century tobacco historian, were so smoked in London. This straw in the end is still seen, often in Indian cheroots, and, I think, is used to aid combustion; it also prevents the maker from rolling the leaf too tightly and checking the draught.

It was not unknown for the tobacconist of some hundreds of years ago to roll cigars for his customers. But it is difficult to trace the date of the first factory in Great Britain. The fashion of the pipe-smoking era, and later that craze for snuff-taking, kept the cigar from the popularity it was to enjoy later on. For when, after the peace of 1815, the ports were opened to cigars only a few years passed before cigar smoking became the vogue of the times.

In 1823 only 26 lb. of manufactured cigars were imported. The duties were then reduced and 1824 saw 15,380 lb. imported, sinking in 1825 to 9,569 lb. and then rising; 1830 as much as 253,882 lb. In that year duty went down to 9s. per lb.

By 1870 it was recorded that over half the tobacco smoked in our towns was in the form of cigars. A list of 1870 or thereabouts, by an importer and manufacturer in London, showed over 66 different sizes or brands of cigars, not including Bengal cheroots, then in great fashion, or the much cheaper 1d. cigars.

Unhappily, today the position of the cigar is not what it was. The very high rate of duty on all tobacco goods has hit the cigar severely. The duty on a single cigar is more apparent than on a cigarette or a pipe of tobacco and many of the most popular sizes of cigars yield upwards of a shilling each in duty.

In the past there have been times when more iniquitous duty was levied, such as the *ad valorem*, though imposed for only a brief time. Today the cost of the raw leaf, importing charges, duty and manufacturing costs, plus distribution, have made the cigar a luxury for the average man. Even the whiff has risen in price far above its former level.

Not only have prices caused cigar smoking to fall away during the last few years, but it would appear that the pace of life in modern times has precluded the opportunity or wish to devote the necessary time required to enjoy a cigar.

By 1840 or so production was considerable, so much so that in the Great Exhibition of 1851



So great was the popularity of the cigar in the early 19th century that every cartoonist had to have his joke on the subject. Here is one of them, showing every man with his cigar

## The Antiquity of the Modern Cigar

By R. C. PAINE

MANY and varied are the poems and articles written in praise of the cigar: words of gratitude for the pleasant comfort it gives, praise for its refined sensations of delicate aroma and flavour, and for that happy state of mental well-being it induces.

One is reminded of the story of the poet Tennyson. Of him it is said that he unexpectedly appeared at a party and his host, saying he had understood him still to be in Venice, asked:

"Did you like Venice?"

"I didn't like Venice."

"Why not, Mr. Tennyson?"

"They had no good cigars there, and I left the place in disgust."

The first thing one may ask is, "Why call them cigars?" There are many explanations of how this term came to be applied to leaf rolled in the form of a long cylinder; an old authority quotes as follows: "Cigar . . . a common term for tobacco prepared for smoking by being rolled into a short cylinder tapering to a point at one end, which is placed in the mouth: the other end, which is lighted, is usually a square cut."

The Spanish "cigarro" is of doubtful origin. It is said to be derived from a Spanish-known beetle, the "cicada," because of its

resemblance to the shape of that insect, but then the word "cigarral" crops up in the records; it is a Spanish-Arabic word denoting a "pleasure garden," and one might reasonably consider that a small part of the garden, perhaps a shady arbour, being set aside for smoking. Not such a far cry from the smoking-room of the Victorian era.

The explanation that it comes from a Cuban word for a certain species of tobacco is false, since there is apparently no native word of that kind, or anything resembling it. The diminutive, "cigarette," originally denoted a roll of cut tobacco wrapped in paper or alternately rolled inside a husk of Indian corn, or even a leaf of tobacco.

Scholars cannot agree on the origin of the word.

Certainly the origin of the cigar itself is lost in the past, since even as early as 1519 the Spanish, on their explorations in Mexico, found the natives there to be cultivating tobacco with skill and care and using it in the shape of crude cigars. Christopher Columbus, discoverer of the New World, says in his memoirs that in November, 1492, his crew saw at San Salvador in the West Indies, natives smoking rolls of leaf.

Its use was widespread among the natives





This cartoon of 1840 reflects the emergence of the cigar to greater popularity. The Cigar Snob has arrived. "Never, sir, could I bear a pipe," says the cigar smoker to the envious churchwarden addict

several cigar manufacturers and merchants took part.

Until about 1860 most cigars were of straight shape, but then a pointed or bellied shape appeared. To facilitate its production a German invention of a mould for shaping came on to the market. From this date onwards cigars came to be divided into two types: the ones made entirely by hand and those fashioned with the aid of a mould.

The hand-made varieties were usually considered to be freer and more even in burning. Today machinery, incredibly efficient, produces cigars in all grades.

At first the only wording on cigar boxes was the brand name, but as the years passed the printing increased. Labels inside lids, coloured devices and trade marks came into being, until the present-day superb examples of the printer's art were evolved.

At one time the need to identify loose cigars became apparent and the makers used small gummed stickers on each cigar. This is still carried on by certain Indian cigar manufac-

turers. However, the leaf was often damaged by the smoker in removing the sticker, so the modern band totally encircling the cigar made its appearance.

Legend has it that the cigar band originally appeared to prevent the nicotine from discolouring the fingers of the Spanish ladies, all of whom, in common with the women of the Spanish-speaking colonies, smoked cigars; yet this must be erroneous, since in those days the Spanish smoked Havana cigars, which have the lowest nicotine content of any tobacco. We must, therefore, attribute it to the great urge to advertise one's brand.

In the early days all cigar boxes bore Spanish marks and names, using the word Havana, but it became hard to tell which was the genuine Cuban cigar. Then came the Trade Marks Act of 1875, when the word Havana was removed from all but Cuban cigars. Spanish words were still used till 1907, when an Association of Havana Cigar Manufacturers and Importers was formed to protect their own interests.

Cigars and cheroots are now manufactured in many countries of the world: Cuba, U.S.A., Canada, Great Britain, India, Burma and the



So prevalent was the cigar that military officers sometimes smoked even on horseback—hence this satirical cartoon of the 1850s



Cigar dives, or "divans," became a craze in the first quarter of the 19th century, when cigar-smoking grew in popularity. This is a caricature of a "divan" drawn in 1832 by Cruikshank, the famous cartoonist of the period

Philippines; most countries in Europe, including Turkey and the Middle East. We in Great Britain can claim to make as good a cigar as any and British-made cigars are exported all over the world.

Throughout its life the cigar is a product of much care and skilled attention. Through the leaf-growing areas in Cuba, U.S.A., Canada, the West Indies, Java, Borneo, Sumatra, Philippines, Mexico, Brazil, India and Burma, to name but a few, the care lavished on the tobacco plant is enormous. For, although a hardy plant, tobacco is subject to many blights and diseases; enormous amounts of money are spent each year in fertilisers, for tobacco exhausts the ground to an amazing degree.

In Britain we have used leaf from Cuba, Wisconsin, Pennsylvania, Connecticut, Brazil, Western Canada, Jamaica, British North Borneo, Dutch East Indies and the Dominican Republic.

A cigar itself, being the product of hundreds of years' experiment and tradition, is now virtually as perfect as it can be, so we may spend a moment or two considering its component parts. For example, the wrapper, that outer leaf seen first by the eye.

It is chosen for its physical appearance and must be free from blemish, even in colour and texture, smooth and silky, finely veined, and of a uniformly attractive colour.

Then its taste is important, to blend well with the aroma of the filler tobacco. Also its elasticity. Wrapper leaf is very costly; the Sumatra leaf will stretch a little more than the Havana, for enough wrapper for a thousand cigars might be obtained from 1½ to 2 lb. of Sumatra leaf, whereas to get a like quantity of cigars may call for some 1¼ to 4 lb. of Havana leaf.

Then grading is all-important. A good supply of consistent-quality wrappers is essen-



# the **BIG** cigarette



MARTINS  
**GOLD LEAF**  
CIGARETTES

## How the cigar is made

tial if the brand is to retain its familiar characteristics and appearance. There are four very good reasons for the importance of wrapper tobaccos. The inner leaf (the filler) must be chosen for its good aroma, combustibility and rate of burning, also for its flavour. The binder, which helps to keep the shape of the cigar and hold the filler, must be of good quality, strong enough to hold the resilient filler, yet not so coarse as to be uneven under the wrapper.

The seedbeds for cigar tobacco are most carefully prepared—spaded, cultivated and fertilised. The seed itself is very small—some 300,000 to 400,000 seeds make up an ounce—



First, the hand-operator gathers leaves of filler-tobacco to form the cigar; skilfully compresses them into an even, well-shaped body

in appearance similar to coarse ground pepper, and a tablespoonful of Cuban seed will be enough to plant up to five or six acres of ground.

After a few small leaves have been grown in the seedbed the plant is transplanted to the well-prepared ground and the familiar and painstaking cycle of labours begin: cultivating, topping off to conserve the strength and flavour, taking off the shoots and "suckers."

Eventually the leaf is ready for harvesting; each leaf is picked off at the right moment, singly, then left in the hot sun to wilt. In the curing barn the leaf is carefully hung to avoid bruising and to allow for air circulation. In time the green turns to rich brown, after weeks of hanging. When the final colour arrives the



On to this body he rolls a binder leaf, thus forming what is called the "bunch"

ventilating slats are opened, the moist air pours in and the leaf swells and becomes pliable and resilient.

After sorting, the leaf goes to the packing house, hand upon hand, in bulks of up to 5,000 lb. weight. Pressure generates heat in the bulk and up to 120 degrees heat is registered in the centre of the bulk. The leaf is turned about many times to allow all parts to be heated.

This gentle process of fermenting and sweating goes on. Later the bulk is broken up and the leaf sorted and graded, baled in the warehouse and protected from the light, then, quietly, in the great sheds the gentle curing process continues for years ahead. Finally, the great day arrives when the experts decide that the leaf is ready for use and the bales are broken up and the centre stem stripped out.

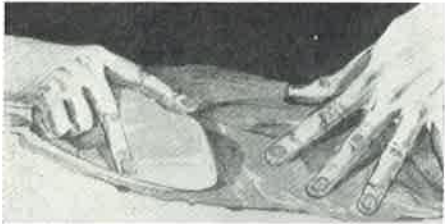
After stripping, a further period of sweating is carried out to remove the ammonia content (in the curing barns the atmosphere brings tears to the eyes of all but the most hardened leaf handlers).

In these days there is a great vogue in certain countries for very light coloured leaf, and to this end much of it is shade-grown under



The cigar roller now trims the bunch to the required size, cutting off any over-long filler leaves





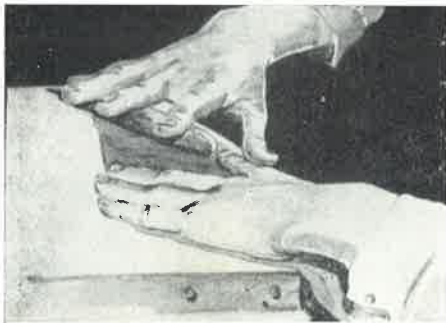
Then the maker puts the bunch aside for a moment while he trims and prepares the wrapper

cheesecloth. But in this connection we can well repeat that the darker coloured leaf may often be the milder, being much riper.

In Cuba one of the most famous types of tobacco is the "Vuelta Abajo," an area comprising a southern slope to the San Juan valley, in the province of Pinar del Rio. This small area has been particularly blessed, since it has been found impossible to grow tobacco like it in any other part of the world. The Partidos and Remedios leaf has also great fame for wrapper tobaccos, though different in character from the Vuelta. It is a great tobacco for keeping, fairly thick, rich in character, full of specks of oil, the life blood of flavour and aroma in any cigar. It is not hard to see why so many British cigar makers specify Havana leaf for their brands.

In the old days the Cubans made a "vegueras" from the best Vuelta Abajo leaf and rolled when half-dry, so that no water or foreign liquid touched the cigar for moistening purposes. This was the highest quality of Cuban cigar made.

The next quality was the best Regalias, followed by the ordinary Regalias selections.



With a deft, flowing movement of hands and wrists, he encloses the bunch in its wrapper, rolling it on spirally

## Meaning of cigar colours

There are many methods of making-up cigars. The old Spanish hand method is still used in Cuba, though there they are now making them by machine also—a sign of the times, for labour is scarce and expensive. More cigars are made by machine in this country than by hand. In the part-moulded cigar the bunch, or filler, is moulded and then hand wrapped; the machines usually embody a separate bunch-making unit and another unit for wrapping.

Cigars are coloured at the factory and this colouring is important. We can tell many



Now the small flap or "flag" at the end must be sealed over the head of the cigar to hold the wrapper in its place

things by looking at a cigar, even though we are looking only at the wrapper leaf. But so important is this wrapper that it is graded by colour and the same colour grade is used for each box or cabinet bundle. The lightest colour—by which is commonly meant the mildest—is Claro, or "CCC," seen stamped on the underneath of the box. But a Claro cigar is not necessarily the mildest; it is only the lightest colour, and it may well turn out to be a little bitter from being not as ripe as a darker colour. In the U.S.A. "double-Claro" is known as a "shade-grown" leaf almost grey in colour.

Then next in darkness come Colorado Claro, a medium brown, alternately marked on the box as "CC." Then comes Colorado, sometimes shown as "C." This is usually a dark

## The rise of the 'Jamaican'

names of cigar, and they have served as a guide and yardstick for the whole industry, to the great benefit of trade and smoker alike.

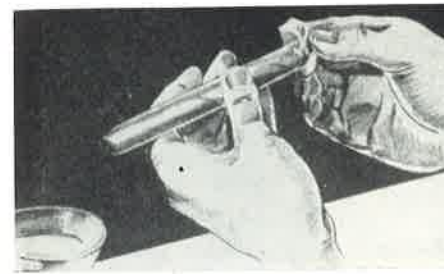
Jamaica is but some 88 miles from Cuba and it is not, therefore, so surprising that the soil and climatic conditions are rather similar.

For many years tobacco had been one of the minor crops in Jamaica. Following the Spanish oppression in Cuba in 1875, many Cubans fled to Jamaica, among them cigar-makers and field workers skilled in the cultivation of cigar leaf. From these men Jamaica, as far back as the late 1800's, received a welcome impetus to the cigar industry.

Together with the Jamaican labour forces engaged in tobacco, and more particularly cigar leaf growing, the Cubans began to use their native skills for the good of Jamaica; by the turn of the century Jamaican cigars were well established.

They have been available in Great Britain for many years; for at least the last 40 years one well-known firm of West Indian produce importers have been importing Jamaican cigars. In 1936 the Jamaican Government sponsored a scheme to extend the acreage of cigar leaf cultivation; this, aided and backed by British capital, undoubtedly helped to save the British cigar smoker from considerable hardship during the last war.

For in 1939, and the start of the war, Britain was forced to place (Concluded on page 80)



He places a spot of harmless, tasteless, colourless adhesive on the flag, which he seals in place over the head

brown cigar, rich and oily; the true cigar smoker will prefer this above all else, for it is flavoursome, full of character and rich in aroma. There are other varying degrees of colour, such as Colorado Maduro, Maduro and Maduro-negro, but these three are rarely seen in Great Britain today. The darker the colour and the richer the leaf the longer will the cigars keep, and, may it be said, the longer it will take to condition or mature them.

This conditioning is to many experts a most important stage for the cigar. By its length we can aid the removal of much of the moisture and enable the essential vegetable oils in the wrapper and filler to intermarry and blend, thus effecting the best possible compromise. Smoothness and fullness are assured.

It is not unknown for some sizes and types of cigars to be kept for up to five years, when they reach their mature peak. Full, sweet, a smooth and satisfying flavour, with an aroma to wonder at.

There are many shapes and sizes—far too many to catalogue—but we can put them into the two categories of straight and pointed. The pointed and torpedo shapes are not as popular as they once were, and more is the pity from the smoker's point of view. A pointed cigar is less wasteful, since one throws away only the thin end; the flavour appears almost at once, as the lighted end is so full. It is easier to hold in the mouth.

Of the straight shapes, we might say the Petit Coronas, in length some  $4\frac{3}{8}$  in. long, of a standard girth, weighing some 1 lb. 12 oz. to the hundred, and the Coronas,  $5\frac{1}{2}$  in. long, 2 lb. to the hundred, are about the most popular.

Many years ago the Association of Manufacturers and Importers of Cuban Cigars laid down lengths and weights for various size-



With a flat block he rolls the cigar back and forth on a rolling board to give uniform cylindrical shape

"A pipe! It is a great soother, a pleasant comforter. Blue devils fly before its honest breath. It ripens the brain, it opens the heart: and the man who smokes thinks like a sage and acts like a Samaritan."

—Bulwer Lytton, 1841.

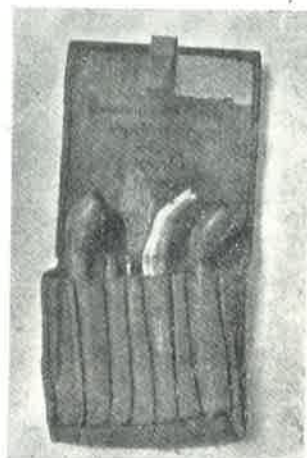
## PIPING down the CENTURIES

By W. M. WILSON

OF all the glories and excitements of the first Elizabethan age, not the least was the introduction of the pipe. There have been, and always will be, those who disagree with this sentiment. There have been many attempts to suppress "this loathsome habit," as its more violent opposers have termed it. On the other hand, great men have extolled its virtues and poets have waxed lyrical in its praise. Charles Lamb, for example, a great smoker, wrote: "May my last breath be drawn through a pipe" and "For thy sake, tobacco, I would do anything but die."

James Cartier, who concluded an exploration of the St. Lawrence Estuary in 1536, mentions in his description of his voyage that the Indians carried a skin bag suspended from their necks, which contained some dried herb and a piece of stone or wood "like a pipe."

Now, the word pipe is derived from the Latin *pipare* meaning "to chirp" and was applied first to a wind instrument and then to any tubular form. It would seem, therefore, that Cartier's description was the nearest he could give to this tubular piece of wood or stone which resembled the musical instrument.



These pipes have an historic interest. They are reputed to have belonged to Sir Walter Raleigh and are now in a private collection. An inscription on the case reads, "They were my companions during that unhappy time"

A very debatable point is the question of who smoked the first pipe in England. Among those mentioned are a Captain William Middleton. Other claimants are Captains Price and Koet. It is also said that in 1586, Ralph Lane, Governor of Virginia, presented an Indian pipe to Sir Walter Raleigh and taught him how to use it.

It is certain that pipes were smoked in England before 1586, for William Harrison in 1573 writes in his *Chronologie*: "In these daies the taking in of the smoke of the Indian Herbe called Tabaco, by an instrument formed

## Elizabeth I tried to smoke

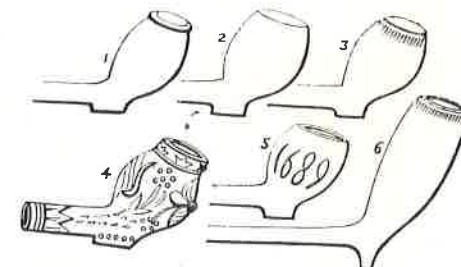
like a little ladell, whereby it passeth from the mouth into the hed and stomacke, is gretlie taken up and used in England." The "little ladell" obviously describes an early form of pipe with a very narrow bowl.

Sir Walter Raleigh, however, is usually associated with the first pipe smoked in England and, without a doubt, it was he who popularised pipe smoking. Men of fashion copied his example and were soon carrying the necessary ponderous equipment. Much fun was made of the smoker's apparatus and a contemporary pamphleteer writes: "I behelde pipes in his pocket: now he draws forth his tinder box and his touchwood and falleth into his tacklings: Sure his throate is afire, the smoake fiveth so fast from his mouth."

Even Queen Elizabeth was tempted to try a pipe. Campbell, in his *History of Virginia*, says that Raleigh offered her some tobacco to smoke, whereupon after a puff or two she was "seized with a nausea" and it was thought by those at court that Raleigh had tried to poison her.

She never smoked again. It is a point of interest that our present Queen Elizabeth is also a non-smoker.

Stories of pipe smokers thought to be on fire and being drenched by simpletons are described by Hazlitt, and also by Barnaby Rich in his



Types of British clays made between 1600 and 1700. 1. An Irish type. 2 and 3. Pipes unearthed at Dorchester and the Strand, London. 4. One of the earliest "ornamented" clays, date about 1680. 5. A dated pipe. 6. Pipe of late 18th century, showing how the lower price of tobacco led to the bowl being enlarged

*Irish Hubbub* (1619); and there is the famous legend of water or wine being thrown over Raleigh when he was seated in a high-backed chair, puffing contentedly at his pipe. This incident is described in a magazine called *The British Apollo* (1708).

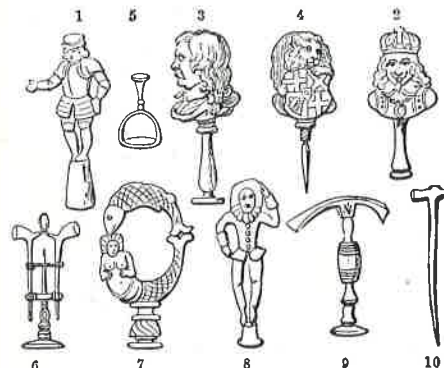
Raleigh is even said to have smoked a pipe on the morning of his execution. It is known that throughout his many trials and tribulations he found great solace in his pipes, and the accompanying illustration of his tobacco pouch and pipes in their case bears a Latin inscription which, translated, reads: "It was my companion during that most unhappy time."

One Thomas Heriot is quoted as stating that the English saw clay pipes in use among the Virginians and that they brought some home with them for their own use. This was in 1586. The demand grew, and soon the manufacture of similar clay pipes was started on a large scale in this country. It is possible that in some of the more remote parts of England clay was not easily available and there are references to silver pipes and walnut shells with a straw which served as pipes.

The growing popularity of the clay is illustrated by the report, in 1598, of a German traveller, Paul Hentzner, of a visit to the Bear Garden in Southwark. He says:

"At these spectacles and elsewhere the English are constantly smoking tobacco, for which purpose they have pipes made of clay. They draw the smoke into their mouths and puff it out again through their nostrils like funnels with much of phlegm and defluxion from the head."

In 1619 there came a great step in pipe progress. The Pipe Makers Company with its motto, "Let brotherly love continue," was



Early smoker's requisites: (1) tobacco stopper of Charles I period; (5) ring-stopper, worn on the finger; (3 and 4) Cromwellian stoppers; (2) Charles II stopper; (6) pipe-rack and pick, in solid silver, Queen Anne period; (7) sailor's pipe-stopper; (8) late 17th century "actor's" stopper; (9) combined cleaner and stopper, 18th century; (10) copper pick and stopper, period uncertain





introduce the  
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 TO THE LATE KING GEORGE VI  
 ALFRED DUNHILL LTD

Alfred Dunhill in his constant search for fine quality briar root, has recently discovered in parts of Sardinia a shrub of the Erica family, the root of which has remarkable qualities.

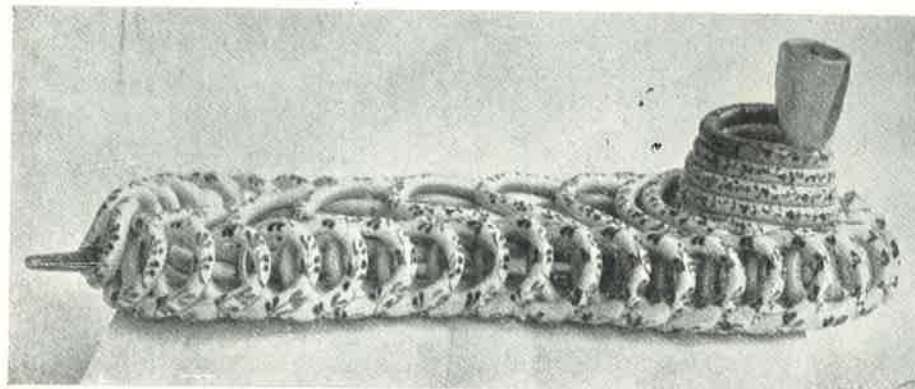
After careful seasoning and certain processes not previously employed in pipe making, the root produces a pipe with superb smoking qualities and unusual appearance.

This new pipe, the “Tanshell”, like

the famous Dunhill “Shell Briar”, has a distinctive grain which stands out in bold relief. The light tan bowl darkens and colours with use in the same way as meerschaum, lending further pleasure to smoking.

The “Tanshell”, light in weight, tough and exceptionally durable, has a pleasing gnarled appearance and cool, dry smoking properties which have already found much favour with pipe smokers.

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granted a Charter, and it was from England that the art of clay pipe making was passed back to the rest of Europe.

Approaching the middle of the 17th century the industry of clay-pipe making sprang up all over England. There were the famous Hunt family of Bristol, Richard Nunney and many others, all of whom displayed their names or marks on the pipes they were so proud to make. There are examples of their work to be found in museums and private collections in many parts of the country.

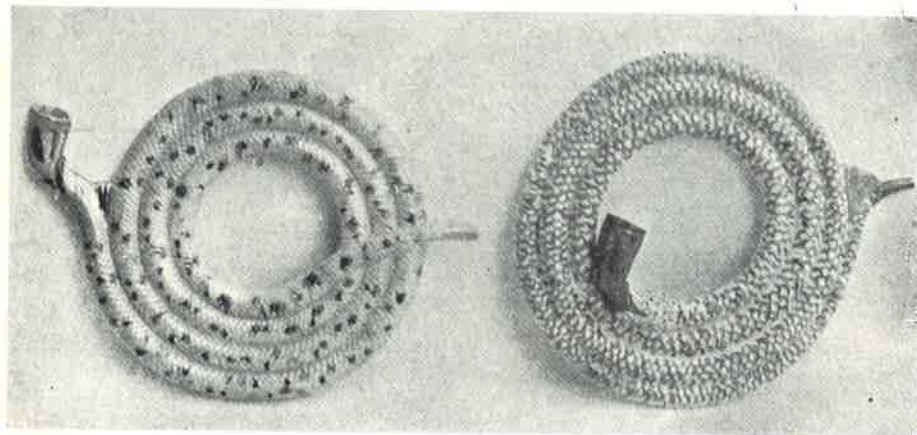
About this time life was not running so smoothly for the Pipe-Makers. During the Plague, when clay pipes or plague pipes, as they were called, were in great demand to fumigate against infection.

To the indignation of English pipe makers, the majority of these pipes came from Holland, made from imported English clay. In 1663 a petition was made to Parliament by The Com-

pany of Tobacco Pipe Makers to forbid the export of pipe clay. It was found that cooks, bakers, innkeepers and others, anxious to take advantage of the demand, were also making pipes, albeit unskilfully, thus bringing the trade into disrepute. The Company therefore asked to be empowered to prevent unlicensed persons from making them. Both requests were granted and clay-pipe makers continued to flourish again.

Mention has been made elsewhere of the bitter opposition to pipe smoking. The first important book directed against it—*The opinions of the late and best Phisitions concerning the Pipe and Tobacco*—was published in 1595. A vigorous pamphlet war was carried on until, in 1604, James I joined issue with his

Elaborate English “snake clays” made in Staffordshire. They were for show purposes more than for everyday use







The title page and an extract from the charter of the Worshipful Company of Pipe Tobacco Makers, granted by James I in 1619 and confirmed later by Charles II, for the protection of English pipe manufacturers. Among other things, it stopped the import of foreign pipes.



famous *Counterblaste to Tobacco*, which is described elsewhere.

John Sylvester, following the royal example, blasted the pipe habit with a poem, venomous and rich in invective, with the title "Tobacco battered and Pipes shattered by a volley of Holy shot thundered from Mount Helicon."

Charles the First disliked the pipe. Cromwell, on the other hand, is said to have smoked a pipe occasionally. The Roundheads generally were great pipe-smokers and, knowing of Charles's aversion, are said to have treated him with great indignity after his trial, as we learn in an account of his trial by his physician, Dr. George Bates, that "they blew smoke of tobacco pipes in his sacred mouth and threw their broken pipes in his way."

There is a general impression today that pipe-smoking by women is a modern innovation, and that a woman pipe-smoker is something of a freak. Yet she was no novelty in the early days. The Jacobean ladies of the 18th century enjoyed their clays, and we read of ladies taking a "moderate pipe" during their daily chores. Children, too, were encouraged to puff at a pipe for their health's sake.

It is equally certain that pipe-smoking by women in Georgian days was by no means uncommon since Charlotte Brontë, the novelist, daughter of a remote Yorkshire parsonage,

## "One pennyworth of pipes"

mentions the fact without any special comment, which suggests that it was quite the usual thing.

The following items culled from the account book kept by a lady during the reign of Charles the Second make interesting reading:

One pennyworth of Pipes for my sister

For Tobacco and Tobacco Pipes on Mothers account, 5d.

Glue and Tobacco pipes for Father, 3d.

The clays made in Elizabeth's time were small, because tobacco was so expensive. They had a flat base or heel to the bowl, which leaned forward, and the stems were about 12 in. long. Towards the end of the 17th century a more elongated form of bowl became popular. It is possible that makers were influenced by this style of pipe introduced from Holland, because the spur, which until then had been flat, was now made longer after the fashion popular in the Netherlands.

Fancy clays with embossed mouldings on the bowl were introduced in the 18th century, and a much longer stem became the vogue. Breakages were so common at this time that an iron pipe was introduced. This followed the style of the clay but met with little success. The clay continued to enjoy considerable success and London clubs and inns kept a supply for their patrons.



The Duke of Wellington was an anti-smoker. To insult him the French popularised this clay pipe, showing a Frenchman "cocking a snook" at him

into circulation again.

There have been many strange-looking pipes and weird contraptions of various sorts, designed to assist in the enjoyment of smoking. Some, on the other hand, were created merely to please the eye, and artists in clay and pottery have often been drawn towards the pipe as a subject.



Smoking clubs were a craze of the 18th century. This contemporary drawing by Bembury shows one in action

The Staffordshire pipe, with its intricate coils, is an example. Specimens of this elaborate creation are illustrated; but it is doubtful if such a pipe could serve any practical purpose. Similarly with the bulbous bowled Bristol glass pipe, exquisitely coloured, delightful to look at, but impractical.

Porcelain was used to a great extent in Holland and Germany; peasants in Germany still smoke the long-stemmed pipe with its elongated and, sometimes, beautifully decorated porcelain bowl. Many are even most elaborately fashioned, with inlaid stems and be decked with cords and tassels.

The popularity of clay in this country and porcelain on the Continent began to wane early in the 19th century with the introduction of meerschaum.

These elaborately-carved pipes were imported from Austria and Hungary, where they had been the vogue for some time. Light in weight, they were invariably fitted with amber mouthpieces. The bowls coloured beautifully after use and pipe-smoking, which for some time had been confined to the middle and humbler classes, was taken up again by the more fashionable, who, in the meantime, had taken to cigars.

The name meerschaum, which means sea foam, led to the mistaken belief that it was petrified foam, whereas it is an alkali, mined in Asia Minor.

The main source of the world's supply was in Eskichehir, although a little had been found in Spain. But this was of an inferior quality, brownish in colour, and did not compare with

the creamy whiteness of the substance mined in Eskichehir.

Pipe-smoking was confined mainly to the home among men of fashion, and the meerschaum, with its ornate bowl and handsome mouthpiece, fitted well with the embroidered jackets and smoking caps affected during the Victorian era.

Half-way through the 19th century, around 1859, the use of the root of the tree heath



Women were pipe smokers from earliest days. They smoked gracefully, as this painting of 18th century Madame Le Brun shows. The original is part of Mr. Alfred Dunhill's collection



## Discovery of briar :: Accident that made an industry

(Erica Arborea) was introduced into this country. In other words, the now familiar briar, which was to supplant all other materials and make pipe-smoking more popular than ever, made its debut.

The word briar (or brier) has no connection with the rose briar but is a corruption of the French *Bruyère*. The root is found mainly on the more southerly shores of the Mediterranean.

While clay and meerschaum were cool and sweet, after the initial breaking-in, they had the disadvantage of being fragile. Briar was tough and durable and would not crack or char easily. Being also light in weight it was the ideal material for pipes.

The story of its accidental discovery is interesting. We are indebted to a French pipe-maker who made the pilgrimage to Napoleon's birth-place in Corsica. During his stay he was unfortunate enough to break his meerschaum, and Providence led him to a Corsican peasant who fashioned him another from a local-grown wood.

Delighted with his new pipe he obtained some of the wood and sent it to a factory in St. Claude (France), where he used to buy wooden stems. St. Claude, in the heart of the Jura mountains, thus became the centre of a

flourishing industry. Briar pipes were imported into this country in large numbers, and have been ever since.

Towards the end of the 19th century, English firms, alive to the possibilities of this new craft, started the manufacture of briar pipes in this country. London became the centre. French workmen were brought over to teach the craft and found the British only too willing to learn the art. They became experts and soon the words "London Made" became famous throughout the world as a symbol of pipe perfection.

There have been many, if perhaps imperceptible, changes in briar pipe styles. Shapes have altered only slightly, but there have been great strides in mouthpiece design. Much more attention is given to appearance today. Pipes are more streamlined and colour and finishes are much improved. The dark and heavy finishes of the early days have given way to colours which, aided by modern technique, enhance the beauty of the grain.

There is a demand today for a smaller bowl. In this we, on the threshold of the Second Elizabethan Age, find a parallel with the First.

They, too, liked a small bowl, and for the same reason: the high cost of tobacco.

## The Song of the Sad Pipe Maker

THERE is pathos in this old verse. It was written in 1787 by John Frederick Bryant, clay-pipe maker of Bristol. He complained sadly that "the tobacco-pipe industry is greatly on the decline"; he was going blind and, in an effort to help himself in his growing poverty, he published a book of verse, in which these lines, "To a Piece of Clay," were included:

*Rude mass of earth, from which with moiléd hands  
(Compulsive taught) the brittle tubes I form—  
Oft listless, while my vagrant fancy warm  
Roves (heedless of necessity's demands)  
Amid Parnassian bow'rs, or wishful eyes  
The flight of genius, while sublime she soars  
Of moral truth in search, or earth explores,  
Or sails with Science through the starry skies—  
Yet must I own (unsightly clod) thy claim  
To my attention, for thou art my stead  
When grows importunate the voice of need  
And in the furnace thy last change I speed:  
Ah! then how eager do I urge the flame,  
How anxious watch thee in that glowing fire  
That threatens my eyeballs with extinction dire!*



STRANGE PIPES AND SMOKERS' ACCESSORIES

1, 2. Japanese tobacco pipes (metal). 3, 4. Old English clay. 5. A native's pipe, Africa. 6. Black stone from the Upper Nile. 7. Dark red clay, inlaid with lead, Vancouver Island. 8. Fragment of one of the earliest known pipes, from Indian grave mounds, North America; represents the hinder part of a bird. 9. Pipe-bowl, old German. 10. Modern French clay; man's head in boot. 11. Bronze tobacco stopper, old German. 12. Chinese water pipe. 13. Central African pipe, of wood. 14. Flint and steel, old German. 15. American Indian tobacco pouch. 16. Mexican stone pipe. 17. Sheisha, when smoked is filled with new milk, from Djebba-Sobat (Africa). 18. Porcelain pipe bowl, old German. 19. Cigar case, India. 20. Horn pipe, from Java. 21. Dutch snuff grater. 22. Dutch snuff mill. 23. Japanese opium pipe. 24. Greenland pipe, bone. 25. Silver tobacco stopper, old German. 26. Chinese snuff bottle, ivory. 27. Turkish tobacco pouch. 28. Indian stone pipe, Vancouver Island. 29, 30. Bone snuff spoons made by the Amakosa Kaffirs, South Africa.





## The RISE and GROWTH of TAXATION

By JAMES HOPE

A STUDY of the rise of tobacco taxation through the centuries leaves no doubt that the revenue from this "divine consolation" of the British people has been obtained largely to pay for their wars!

Whenever you observe that the duty on tobacco has shown a steep rise—except perhaps in the reign of James the First—you will find that there has been a war in the offing, or that a war has recently been fought and that its aftermath has forced the prevailing Government to turn, once again, to its favourite milch cow, *nicotiana tabacum*.

When Elizabeth I imposed the first modest duty of twopence a pound on tobacco, she had in mind the dangerous hostility of the then powerful Spanish nation; and it can be truly said that tobacco helped to pay for the defeat

**TAXATION'S TOLL:** Fifty-seven casks of tobacco are visible in this picture taken at one of London's bonded warehouses. Duty payable on each cask exceeds £2,500. Total taxation on the lot—about £142,500, which the manufacturer has to pay before he can bring the tobacco to his factory for use

of the Armada and the high cost of the peace that followed. Elizabeth, shrewd woman though she was, could have had no conception of the vast wealth which this new and fashionable habit of smoking would provide in the reign of a second Elizabeth. In no year of The Virgin Queen's reign did tobacco duty produce more than £20,000; in the first year of that of her namesake it gives the country more than £600,000,000.

We know that the tobacco dealers and the smoking public of those early times resented that first imposition; it was a tax upon their pleasure, and such taxes are never the most popular! Yet they were to resent still more the leap in duty from twopence to 6s. 10d. which was inflicted by Elizabeth's successor, James the First.

Here was one instance in which a rise in duty was not needed to finance the aftermath of war: it was partly vindictive, partly to prevent the diversion of good agricultural land to tobacco-growing. It ruined many dealers and caused a vast increase in adult-

## Smuggling and fraudulence once lost the country millions

eration of tobacco. And it failed utterly to suppress smoking, as well we know.

Happily, monarchs to come and their Governments did not see eye to eye with James in this matter. In the years that followed there were successive decreases in duty. William of Orange was perhaps the first real friend of the smokers: he encouraged the import trade and modified the duty until, in 1733, we find the tax down to as little as 6½d. a pound. Yet at this time the Government was being cheated of something like half its revenue from tobacco. A contemporary writer states that "the duties on tobacco annually imported amount at the lowest computation to £800,000; and there is exported from Britain to all foreign parts near one-half of the whole, in which case there should remain £400,000 to the revenue. But the truth is that the amount remaining to the Crown after drawbacks has been allowed never amounts to above £160,000; whence it is plain that we must be cheated of £240,000 per annum by drawbacks alone."

Measures were taken eventually to defeat fraudulent drawbacks and smuggling, and collusion by Customs officers, and by 1775 the duties produced the more satisfying sum of £298,000 sterling.

By the 1780s duty on leaf had risen to 1s. 3d. a pound, and still the Government was being cheated of a considerable amount of revenue through smuggling and adulteration and other means.

But successive Governments now realised, as perhaps never before, the true value of tobacco as a revenue-getter, and by every means set about milking it. The increase in consumption by the British public gave them a clue to future possibilities. A table of comparisons in the late Georgian and early Victorian periods is an interesting revelation of the rate of that increase:

	Consumption lb.	Duty	Population	Con- sumption per head
1821	15,598,152	4/1	21,282,960	11.71
1831	19,533,841	3/-*	24,410,439	12.80
1841	22,309,360	3/-	27,019,672	13.21
1851	28,062,841	3/-	27,452,692	16.86

\* The country had then recovered from the Napoleonic wars—one reason for the fall in duty.

By 1852 the duty on unmanufactured tobacco was 3s. 1½d. a pound, on snuff 6s. 3½d. and on cigars 9s. 5½d. a pound. The average price of tobacco leaf may be fairly taken at 5d. a pound, and everybody except the Gov-

ernment maintained that this taxation was woefully in excess of what it should be. By 1858 the duty brought in £5,272,471, and something like £8,000,000 was being spent annually by smokers on tobacco and snuff.

By this time we are well launched into the period of Victorian prosperity, and taxation begins to rise more steeply! From 1863 until 1878 the standard rate of duty was 3s. 2d. From then until 1887 it was 3s. 6d. Between 1887 and 1898 it dropped again to 3s. 2d., and from then until 1900 to the more gratifying figure of 2s. 8d.

Then comes the Boer War, and from 1900 duty increased to 3s., at which figure it remained until 1909, when it rose to 3s. 8d. From this date until 1915, the second year of the First World War, it remained steady at this figure; and then the war begins to take its toll on smokers with a vengeance.

From now onwards there is a steady and relentless succession of increases until the present day. Here they are:

1915 to 1917	5/6	Sept. 1939 to April 1940	13/6
May to July 1917	7/4	April to July 1940	17/6
July 1917 to April 1918	6/5	1940 to 1942	19/6
1918 to 1927	8/2	1942 to 1943	29/6
1927 to 1931	8/10	1943 to 1947	35/6
1931 to 1939	9/6	1947 to 1948	54/10
April to Sept. 1939	11/6	1948 to 1953	58/2

And here are the increases in revenue that have been given to the country by these rises in duty:

	£		£
1900	10,885,922	1937	77,335,598
1913	17,254,125	1938	82,820,546
1919	46,231,430	1939	84,812,855
1921	55,520,658	1940	117,714,068
1925	51,909,180	1941	172,786,748
1926	53,493,600	1942	220,959,372
1927	53,857,530	1943	330,765,858
1928	58,102,242	1944	388,299,132
1929	59,086,151	1945	382,709,845
1930	62,793,020	1946	416,423,944
1931	64,075,976	1947	446,306,423
1932	63,296,237	1948	567,807,725
1933	67,227,401	1949	610,107,834
1934	67,522,067	1950	610,981,149
1935	70,660,047	1951	615,345,537
1936	74,993,036	1952	613,471,035

Of this final colossal total of revenue, which represents the highest tobacco taxation in the world, the amount actually spent on tobacco, apart from the revenue totals less than £200,000,000. Except for income tax revenue tobacco duties today constitute the country's largest single source of revenue.

Thus has the humble twopenny trickle of Queen Elizabeth the First's tobacco duty swelled down the ages into the Niagara of today.



## The Contributors to this Book . . .

**GORDON WEST:** author, journalist and traveller; editor of "Tobacco"; former editor "Advertising World"; late staff member, "Daily Mail," "Daily Telegraph," "Westminster Gazette" and other national journals; foreign editor "Daily Sketch"; editor of publications to the late Earl Lloyd George and Liberal Party; author of "Lloyd George's Last Fight," "Bus to the Sahara," "Immortality" and other books.

**GEORGE GODWIN:** barrister, author, playwright; author of many books on social history and science in industry; former owner and editor of "Life and Letters"; in youth worked as railwayman, Canadian rancher, fisherman; author of "Our Woods in War," "Discovery: the Finding of the World," "The Future of Canada," etc.

**R. C. PAINE:** an authority on cigars; former lecturer to the L.C.C. Distributive Trades College on tobacco and author of its Tobacco Course for Students; has written extensively on cigars; executive of a well-known firm of cigar merchants.

**W. M. WILSON:** lecturer, writer, and executive of a leading firm of pipe manufacturers; has spent much time studying bryere and pipe production at St. Claude and elsewhere; has written extensively on pipe history and manufacture.

**JOHN LAMBRICK:** writer and historian; an authority on the development of lighting appliances through history; contributor to many leading publications of Britain and U.S.A.

**JAMES HOPE:** an authority on economic history; has written on taxation and its effects on the social and economic life of Britain.

**THANKS ARE DUE TO:** "Picture Post" Library, for illustrations of ancient smoking scenes; the Science Museum, Kensington, and Bryant and May Ltd., for permission to photograph ancient lighting appliances; W. D. and H. O. Wills, for photographs of modern tobacco manufacturing; Imperial Tobacco Co. for advice on many facets of tobacco history; Fribourg and Treyer, for some snuff illustrations; E. Bernhardt, of Bernhardt and Myers Ltd., and Frank Spellacy, of Oppenheimers, for advice on modern lighter history.

(**LIGHTERS:** Continued from page 51) 1952 by the Silver Match gas lighter manufactured by the British Butanic Lighter Co. Ronson, who had for some years been experimenting with this innovation, came out early in 1953 with their contribution, the Viking butane jet.

It is pleasant to speculate on the reaction our first Elizabethan smoker might have to these efficient magical contrivances. Would he perhaps assume that we had reached the limit of progress in tobacco lighting? I should beg his leave to doubt it; we can be sure that there are even more wonderful things to come.

We may yet, in this second Elizabethan age, see a self-lighting cigarette which springs aglow when we breathe upon its tip!

I throw out the idea.

(**SNUFFING:** Continued from page 61) pipe, next snuff, then the cigar and cigarette, and the pipe, restored, in a modified form.

That is not to say that snuff-taking has gone entirely out of fashion; or that it is a habit confined to the elderly. There are categories of people who use snuff for preference and because it is without the drawbacks of ordinary tobacco smoking: surgeons, for example, and printers and miners.

The extravagant claims made for snuff have long since been abandoned; and the evils charged to it have also been dismissed as illusory. Today, when the second Queen Elizabeth reigns, that vogue which came first with her Tudor predecessor still gives solace and harmless pleasure to rather more of her liege subjects than is generally supposed. For many a discreet waistcoat pocket hides an ex-

(**CIGARS:** Continued from page 69) a ban on the imports of Havana cigars, to conserve dollars; and, in addition, shipping space was then at a premium. Jamaica, in the sterling area, strove nobly to fill the breach and supply the British markets here, from the very start; considerable risks were taken in supplying capital to finance the enormous expansion which took place, and the cigar smoker and trader in Britain today has every reason to thank the Jamaicans for the very hard effort they put out.

Although today Jamaica grows a vast amount of cigar leaf, they have always relied on Sumatra and Cuba for supplies of wrapper tobacco, which was found to blend well with certain types of their native leaf. The Jamaica of 1953 is a distinctive cigar, with praiseworthy characteristics of its own.

They are now much nearer their goal of an all-Jamaican cigar, and their experiments in cultivating a suitable Jamaican wrapper leaf have gone on apace. Throughout the years they have gone on improving the blends, making tremendous strides in workmanship and packaging, and it is remarkable what they have achieved in so comparatively short a time. It is certainly significant that in the past few years various Havana cigar factory interests have actively sponsored brands of Jamaican cigars; a sure sign that Jamaican cigars are here to stay.

ample of the old snuff-box maker's art, and more men than you might suppose understand what is meant by the Anatomical Snuff-box, and how to employ it a la poor Brummell of an earlier day.



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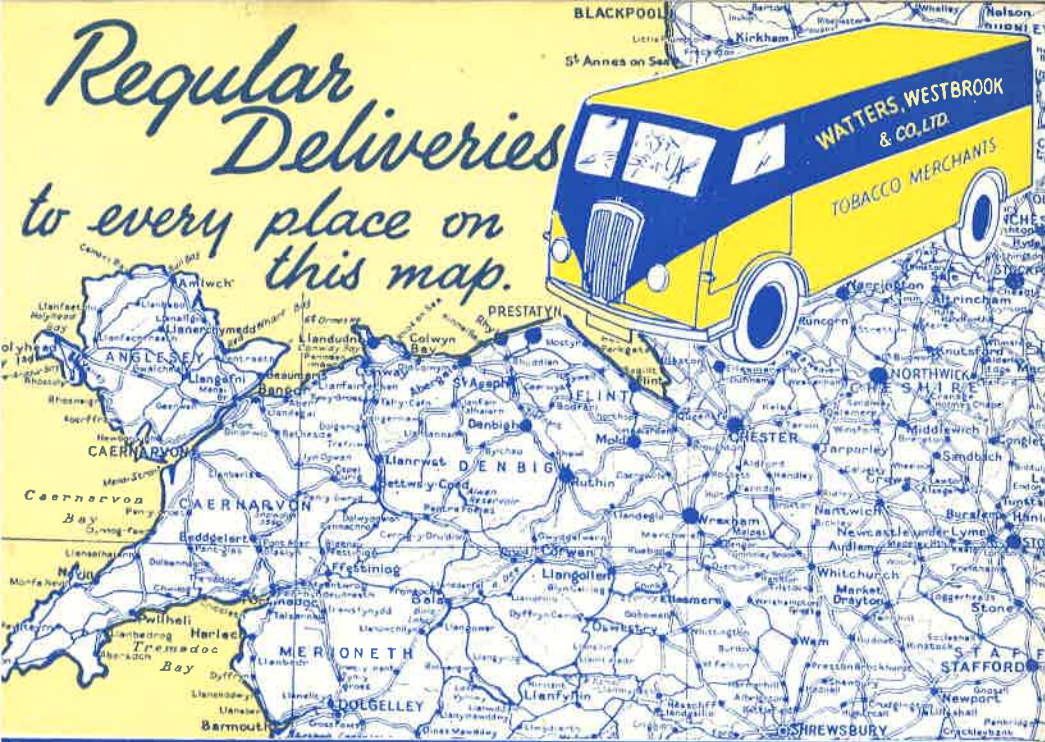
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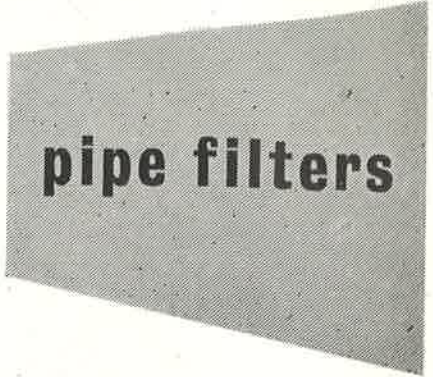
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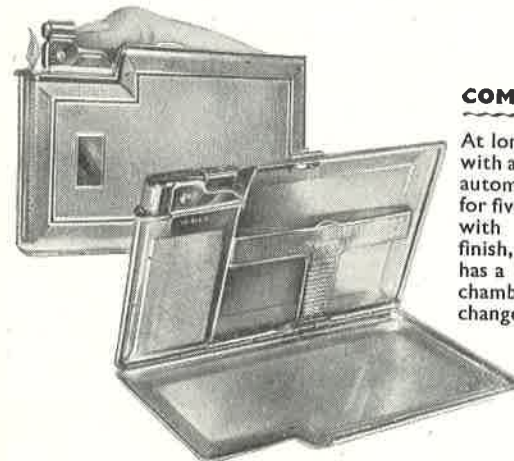
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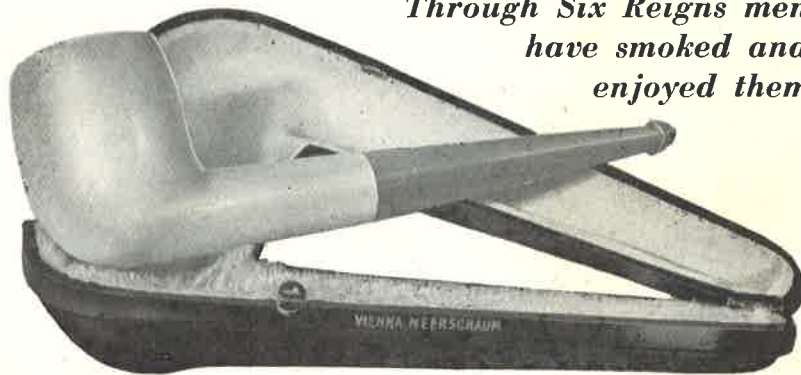
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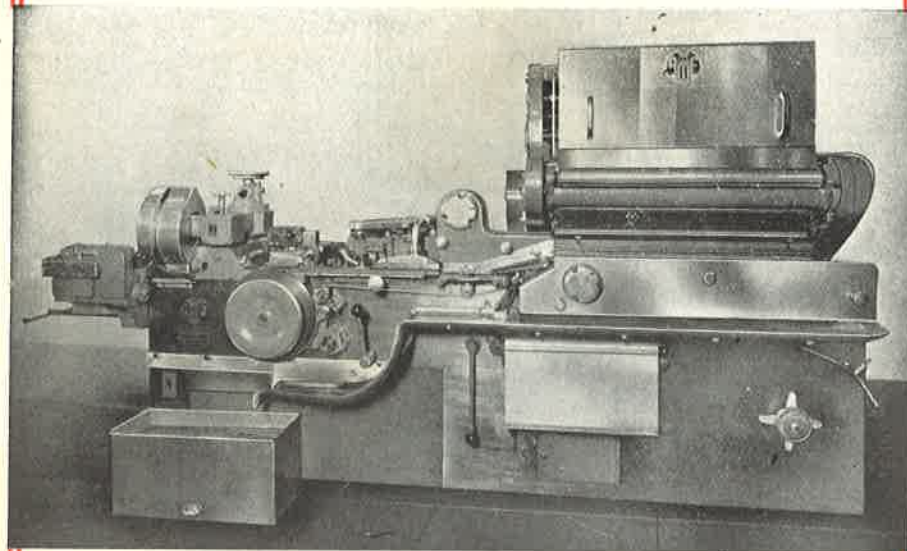
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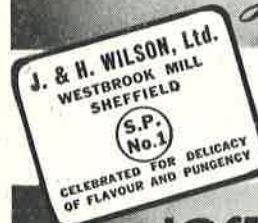
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