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## PROSLOV

*S velikim zadovoljstvom i u ime cijelog uredništva predstavljamo dvobroj 37/38 časopisa Opuscula Archaeologica koji je utemeljen 1956. godine, te s više ili manje poteškoća izlazi više od pet desetljeća. Usprkos trenutnim financijskim poteškoćama pred nama je časopis koji i ovoga puta, i to sa 19 članaka od 25 autora, na preko četiri stotine stranica, objavljuje znanstvene, pregledne i stručne tekstove visoke kvalitete.*

*No, ovaj dvobroj časopisa Opuscula archaeologica se razlikuje od prethodnih izdanja jer se sastoji od dva tematska poglavlja. U prvom poglavlju je jedanaest radova koji su, u skladu s tradicijom našeg časopisa, posvećeni različitim arheološkim problemima koji će kako znanstvenicima, tako i drugima, dati mogućnost dobivanja uvida, ne samo u nepoznatu arheološku građu, nego i mogućnost upoznavanja s najnovijim razmišljanjima o određenim problemima kao i njihovim mogućim rješenjima. Drugi dio broja 37/38 časopisa Opuscula archaeologica nas posebno raduje jer se sastoji od osam radova posvećenih 30-godišnjici smrti uglednog hrvatskog profesora prapovijesne arheologije Stojana Dimitrijevića. Radovi su prezentirani na skupu posvećenom Stojanu Dimitrijeviću na Filozofskom fakultetu u Zagrebu 13.12.2011.*

*Napor koji je uredništvo časopisa uložilo u izlazak ovoga broja nije nas obeshrabrio nego potaknuo da i dalje činimo sve potrebno da bi autori i dalje imali priliku objavljivati članke za koje smatraju da doprinose arheološkoj znanosti. Za kvalitetu objavljenih priloga brinuo se cijeli tim recenzentata, čije je mišljenje i omogućilo da svaki prilog ima onu kvalitetu kakvu naš časopis i zaslužuje. Stoga na kraju svim autorima i suradnicima najsrdačnije zahvaljujemo na priložima tiskanim u ovome broju časopisa Opuscula archaeologica.*

*Glavni i odgovorni urednici*

## PROLOGUE

*We are proud to present a double volume 37/38 of Opuscula archaeologica on behalf of the Editorial board. Since its first volume in 1956, journal Opuscula archaeologica has been publishing scientific articles in the field of archaeology and other historical disciplines. Despite current financial challenges we were able to publish 19 articles by 25 authors on more than 400 pages containing high quality original scientific articles and professional papers.*

*The structure of this double volume differs from previous ones because it is divided into two sections. The first section consisting of 11 articles that are, in the tradition of this journal, facing specific archaeological issues. We hope that these articles will provide information to readers on new, unpublished material and current debates. The second section contains 8 papers dedicated to the 30th anniversary of death of Professor Stojan Dimitrijević, a distinguished professor of Prehistoric Archaeology at the University of Zagreb. These papers were originally presented at the conference organized by the Faculty of Humanities and Social Sciences, University of Zagreb on December 13th 2011.*

*Various challenges presented to us during the preparation of this volume were not discouraging, but, on the contrary, gave us the additional motivation to secure the future of this journal as a platform for publication of quality scientific and professional papers by fellow scholars. Extensive team of domestic and international reviewers is the quality assurance of the published articles, and the journal as a whole.*

*We would like to express our gratitude to all contributors whose articles are published in this double volume.*

*Editors*



# KERAMIČKE LULE S LOKALITETA ZOLJANI - ČEMEŠAC I

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## CLAY PIPES FROM THE SITE ZOLJANI - ČEMEŠAC I

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*U radu je obrađeno trideset i devet glinenih lula nađenih prilikom zaštitnih arheoloških istraživanja na lokalitetu Zoljani-Čemešac I. Lule pripadaju istočnom tipu, a na osnovi oblika, kvalitete izrade, ukrasa i prisutnosti pečata podijeljene su u tri grupe: turskom tipu pripada 22, tursko-ugarskom tipu 8 i austro-ugarskom tipu 9 lula. Većina lula mogla se pripisati velikim radioničkim centrima, dok je nekolicina vjerojatno proizvod lokalne ili lokalnih radionica. Na osnovi analogija s lulama proizvedenim na teritoriji Austro-Ugarske datirane su u drugu polovinu 18. i u 19. stoljeće. Prisutnost određenog tipa lula omogućila je tumačenje trajanja naselja i njegovu ulogu.*

*Ključne riječi: keramičke lule, 18. i 19. stoljeće, Slavonija*

*This paper presents the 39 clay pipes from the rescue excavation of the site Zoljani-Čemešac I. The pipes are classified as the eastern type pipes, and have been divided into three groups, based on their form, quality of manufacture, decoration and the presence of a stamp: 22 Turkish-type pipes, eight Turkish-Hungarian type pipes, and nine Austro-Hungarian type pipes. Most of the pipes can be attributed to the great production centers, while a few are most likely products of one or more local workshops. Based on the analogies with clay pipes from the Austro-Hungarian territory, they have been dated to the second half of the 18th or to the 19th century. The presence of certain pipe types has enabled the interpretation of settlement duration and its role.*

*Key words: clay pipes, 18th and 19th century, Slavonia*

Na trasi Autoceste Beli Manastir – Osijek – Svilaj, dionici Đakovo – Sredanci, Odsjek za arheologiju Filozofskog fakulteta iz Zagreba pod vodstvom dr. sc. Krešimira Filipca tijekom ljeta 2007. godine proveo je zaštitno arheološko istraživanje na nalazištu Zoljani-Čemešac I. Lokalitet se nalazi na području općine Oprisavci, 150 m zapadno od sela Zoljana u Brodsko-posavskoj županiji. Zaštitna arheološka

Along the highway route “Beli Manastir – Osijek – Svilaj”, section “Đakovo - Sredanci”, the Department of Archaeology of the Faculty of Humanities and Social Sciences in Zagreb, led by professor Krešimir Filipec, PhD, conducted rescue excavations of the site Zoljani-Čemešac I in 2007. The site is located in the municipality Oprisavci, 150 m west of the village Zoljani in the Brod-Posavina County. The rescue

istraživanja obuhvatila su površinu od 12.500 m<sup>2</sup> na kojoj su otkriveni ostaci naselja i predmeti iz marijaterzijanskog i jozefinskog vremena (Filipec & Šiša-Vivek 2008: 89; Filipec *et al.* 2009: 41; Filipec 2010, 26–30). Zaštitnim arheološkim istraživanjima prethodila su probna arheološka istraživanja koje je proveo Muzej Brodskog Posavlja (Wiewegh, Kezunović 2006: 48). Lokalitet Čemešac nalazi se između rijeka Save i Biđa na vrlo blago uzdignutoj gredi koja se pruža od sjeveroistoka prema jugozapadu. Na njezinu sjeveroistočnom dijelu, udaljen nekoliko stotina metara nalazi se mlađeželjznodobni i kasnosrednjovjekovni lokalitet Bregovi (Filipec 2007: 67). Većina lokaliteta nalazila se pod oranicama, a cesta koja spaja Stružane i Zoljane dijeli lokalitet na dva dijela. Prosječna visina lokaliteta je 86,50 m nadmorske visine i neznatno se izdiže iznad okoline, pa je vjerojatno da su poplave veći dio godine onemogućavale pristup naselju. Lijeva obala Save niska je i plavna, a tek krajem 18. stoljeća počinje sustavna obrana od poplava i izgradnja nasipa (Filipec & Šiša-Vivek 2008: 89; Petrić-Stepanović 2008: 696, 697).

## POVIJESNI PREGLED

Nakon mira u Srijemskim Karlovcima 1699. Turska je izgubila teritorije sjeverno od rijeke Save. Tijekom prve polovine 18. stoljeća organizira se vojnokrajški ustroj u slavonsko-srijemskom Posavlju te su sela i naselja uz granicu stavljena pod vojnu upravu. Naselja i stanovništvo popisivani su u nekoliko navrata od kraja 17. i tijekom 18. stoljeća. Oslobodilački ratovi ostavili su iza sebe spaljena, porušena ili napuštena naselja, što je ostavilo prostor za naseljavanje novog stanovništva te počinje ponovna izgradnja ne samo na „starim“ pozicijama, već se osnivaju i nova naselja (Sršan 2000: 11). Očekivano je da je granica prema Turskom Carstvu na rijeci Savi planski i intenzivnije naseljavana poslije Požarevačkog mira 1718., odnosno nakon gubitka desne obale Save, što se donekle poklapa i s najstarijim nalazima na Čemešcu.

Najnovija arheološka istraživanja pokazala su da je gustoća naselja uz Savu bila velika. U istraživanjima na trasi Autoceste VC otkriveno je da na potezu od svega nekoliko kilometara egzistiraju veća i mala naselja iz postturskog vremena (Lozuk 2008: 104-106; 2008a: 104-106).

U arheološkim istraživanjima nađeni su nizovi rupa za stupove, ukopi većih i manjih dimenzija i dubina te šest bunara. Većinu istraženih nizova rupa za stupove možemo smisljeno povezati s građevinama pravokutnog oblika koje su različito orijentirane.

excavations were carried out on an area of 12.500 m<sup>2</sup> where the remains of a village and objects from the era of Maria Theresa and Joseph II were found (Filipec & Šiša-Vivek 2008: 89; Filipec *et al.* 2009: 41; Filipec 2010, 26–30). The rescue excavations were preceded by a preliminary survey done by the Brodsko Posavlje Museum (Wiewegh, Kezunović 2006: 48). The site Čemešac lies between the rivers Sava and Biđ, on a slightly elevated reef extending northeast - southwest. In its northeastern part, a few hundred meters away, the Late Iron Age and Late Mediaeval site of Bregovi is situated (Filipec 2007: 67). Most of the site was lying under arable land, and the road connecting Stružani and Zoljani separated it into two sections. The average altitude of the site is 86.50 m above sea level, rising slightly above the environment, and as can be expected, flooding prevented access to it for most of the year. The left bank of Sava is low and often flooded, and the systematic flood prevention measures and levee construction began in the late 18th century (Filipec & Šiša-Vivek 2008: 89; Petrić-Stepanović 2008: 696, 697).

## HISTORICAL OVERVIEW

After the Treaty of Karlowitz in 1699, the Ottoman Empire lost its territory north of the river Sava. During the first half of the 18th century, the Military Frontier unit was established in the Slavonian-Syrmian Posavina region, and villages and settlements along the border were governed by military administration. The population and settlement censuses were carried out on several occasions, in the late 17th and in the 18th century. Liberation was resulted in burned, demolished or abandoned villages, which left room for the settlement of new inhabitants, and construction began not only on the “old” locations, but on newly-founded settlement sites as well (Sršan 2000: 11). The intensive and planned settlement of the Ottoman Empire border along the Sava river could be expected after the Treaty of Passarowitz in 1718, i.e. after the loss of the right bank of Sava, which coincides to some extent with the earliest finds from Čemešac.

Recent archaeological research has shown a high settlement density along the Sava river. Excavations on the highway route VC yielded evidence of larger and smaller settlements from the Post-Ottoman era on the stretch of a few kilometers (Lozuk 2008: 104-106; 2008a: 104-106).

The archaeological excavation unearthed a series of postholes, cuts of various dimensions and depths, and six wells. Most of the excavated posthole rows

Prema rasporedu građevina i njihovoj pretpostavljenoj interpretaciji (stambena i gospodarska namjena) istraženi dio naselja pripadao je vjerojatno dvama domaćinstvima (Šiša-Vivek 2010).

Tijekom arheoloških istraživanja pronađena je veća količina pokretnih arheoloških nalaza. Najzastupljenija je keramika, a staklo i metalni predmeti nađeni su u nešto manjem broju. Najveći broj nalaza pripada gruboj kuhinjskoj keramici koja je skoro isključivo zastupljena loncima različitih veličina i vrlo malim brojem posuda za čuvanje hrane. Stolno posuđe čine vrčevi, zdjele i tanjuri. Stakleni predmeti relativno su raznovrsni. Najvećem broju ulomaka stakla gotovo je nemoguće odrediti oblik i namjenu, a od djelomično sačuvanih i slijepjenih izdvojene su čaše, boce, bočice/ampule i dijelovi prozorskih stakala. Ostali arheološki materijal napravljen je od metala, kosti i kamena. Nađena su i dva brončana križa vrlo fine izrade (Filipec i Šiša-Vivek 2008: 89; Filipec *et al.* 2009: 41). Predmeti od kamena su malobrojni, a čine ih ulomci žrvnjeva i brusova. Relativno brojnu skupinu predmeta čine keramičke lule istočnog tipa (Šiša-Vivek 2010).

Prema nekim autorima, u Europi su Kelti i Rimljani (možda čak i od neolitika) pušili halucinogene trave i gljive, a prvi pisani dokaz nalazimo kod Herodota u opisu Skita/kada opisuje Skite koji paleći konoplju udišu dim. Dokazi o upotrebi lule za pušenje nađeni su u arheološkim slojevima u Argentini, a potječu iz 8. st. pr. Kr. (Osskó 2000: 13). Europljani se prvi put susreću i dolaze u doticaj s duhanom otkrićem Amerike 1492. godine. Kolumbo je zamijetio da Taíno Indijanci (Veliki Antili) u ustima drže smotuljke koji se dime. Šezdesetak godina kasnije fra André Thevet od Angouleme 1556. godine sije prvi duhan u Europi (Francuskoj). Jean Nicote Villemain, francuski veleposlanik u Portugalu, 1560. godine opisuje duhan kao lijek, a sljedeće godine šalje ga kraljici Katarini de Medici za liječenje njezina sina Franje II. Duhan i njegova upotreba nisu u svim društvenim slojevima naišli na odobravanje. Na koncilu u Limi 1583. godine donesena je uredba po kojoj svećenici ne smiju konzumirati duhan ni u kakvu obliku prije držanja mise pod prijetnjom izopćenja. Godine 1587. izlazi prva publikacija posvećena isključivo duhanu Gillesa Everarda *De herba panacea* u Antverpenu. Šesnaesto i sedamnaesto stoljeće obilježeni su mnogim zabranama konzumiranja i uzgoja duhana od strane crkvene i svjetovne vlasti diljem Europe (engleski kralj James I. izdao je proglas *A Counterblaste to Tobacco*, uzgoj duhana zabranjen je u Turskom Carstvu itd.), ali i prvim sukobima (ruski car Petar Veliki dopušta engleski trgovački monopol nad duhanom, s čim se crkva nije slagala). Uživanje u duhanu osuđeno je

can be linked to rectangular structures with different orientations. According to the arrangement of buildings and their assumed interpretation (residential and commercial purposes), the excavated part of the settlement most likely formed part of two households (Šiša-Vivek 2010).

A large number of transportable finds was uncovered in the archaeological excavation. The predominant material is pottery, while glass and metal objects appear in smaller numbers. Most finds make up coarse kitchenware represented entirely by pots of various sizes, and a small number of food storage vessels. Tableware is represented by pitchers, bowls and plates. Glass objects are relatively diverse. It is impossible to determine the shape and purpose of most glass fragments, but the partially preserved and mended ones constituted cups, bottles, vials/ampoules and window parts. The rest of the archaeological material consists of metal, bones and stone. Two bronze crosses of very fine workmanship were also uncovered (Filipec & Šiša-Vivek 2008: 89; Filipec *et al.* 2009: 41). Stone objects are few, mostly grindstone and whetstone fragments. A relatively large group of finds consists of clay pipes of the Eastern type (Šiša-Vivek 2010).

According to some authors, the Celts and Romans in Europe smoked hallucinogenic herbs and mushrooms (perhaps as early as the Neolithic), and the first written evidence of it comes from Herodotus who describes the Scythians burning hemp and inhaling the smoke. Archaeological evidence of the use of smoking pipes comes from the archaeological layers in Argentina dating to the 8th century BC (Osskó 2000: 13). The Europeans first encounter tobacco during the discovery of the American continent, in 1492. Columbus noticed that the Taíno people (Greater Antilles) held small rolls in their mouths which emitted smoke. Some 60 years later, Father André Thévet of Angoulême sowed the first tobacco in Europe (France) in 1556. Jean Nicote Villemain, the French ambassador in Portugal, described tobacco as medicine in 1560, and sent it to his Queen, Catherine de' Medici, the following year, to cure her son, Francis II. The use of tobacco was not met with approval by every social class. The Third Council of Lima in 1583 dictated the regulation that priests were banned from any form of tobacco consumption before holding Mass, under threat of excommunication. The first publication on tobacco is released by Giles Evrard in 1587, titled *De herba panacea*, in Antwerp. The 16th and 17th centuries were marked by numerous restrictions of tobacco consumption and cultivation, by ecclesiastical and secular authorities across Europe (English King James I issued the proc *Tobacco*, cultivation of

kao barbarstvo, idolopoklonstvo, opsjednutost đavlom, nevjerništvo i sl. Presude su bile vrlo rigidne, a nerijetko se osuđivalo na smrt ili odsijecanjem nosa. Duhan je imao i svojih branitelja i zagovornika među plemstvom. Prema jednoj priči, engleskog plemića Sir Waltera Raleigha (1554–1618), miljenika engleske kraljice Elizabete, njegove su sluge zalile kantom vode kada su ga prvi put vidjele kako puši misleći da se zapalio iznutra. Ova priča dobro oslikava poimanje pušenja kod ljudi u 16. stoljeću. U Turskom Carstvu pušenje se vrlo brzo proširilo kao i u ostalim područjima. Prihvaćaju ga i koriste liječnici za liječenje opekotina i ugriza. Sultan Ahmed I. zabranjuje njegovu upotrebu oko 1611. godine, ali zabrana se ukida poslije smrti njegova nasljednika. U Turskom Carstvu duhan se uzgaja u Makedoniji, sjevernoj Siriji i Anatoliji. Proizvodnja duhana u 18. stoljeću toliko je velika da je njegova cijena tri puta manja nego početkom 18. stoljeća. Duhan postaje dostupniji od kave koja je došla u upotrebu znatno prije. Papa Benedikt XIII. ukida 1724. godine papinu bulu protiv svećeničkog pušenja i sam uživajući u duhanu. Carl Linnaeus 1753. godine daje biljci ime roda *Nicotiana tabacum* i opisuje dvije vrste *Nicotiana rustica* i *Nicotiana tabacum*. Do 18. stoljeća duhan i konzumiranje duhana postali su uobičajene i općeprihvaćene pojave (Tobacco 2005: xiii, xiv, 403, 414; Grehan 2006: 1354, 1355, 1362).

Duhan se može konzumirati na mnogobrojne načine, npr. pušenjem duhana u luli ili nargilama, motanjem listova duhana u smotuljke (cigare), motanjem narezanog duhana u papir (cigarete<sup>1</sup>), šmrkanjem itd. Keramičke lule, odnosno lule izrađene od gline, samo su jedan u nizu materijala koji se koriste za izradu lula. Širenjem pušenja uvode se i novi materijali za izradu lula. Mershaum, drvo, porculan, metal donosi svaki svoja pravila u izradi i izgledu. Studije o glinenim lulama predstavljaju jedno od bitnih područja istraživanja novovjekovne arheologije zbog svoje važnosti u arheološkim nalazima i njene prikladnosti za tipološko datiranje. Tijekom širenja duhana, lule se razvijaju kao nacionalni izraz, privlačan svakoj pojedinoj kulturi, uzimanju dostupnih „autohtonih“ materijala, a oblik i formu prilagođuju području ili mjestu u kojemu su nastale. Čimbenici kao što su vrsta materijala, pečati, dužina tuljca, rezbarenje, poliranje i uvoz uzimaju se kao pokazatelji ekonomskog i socijalnog statusa stanovnika koji su koristili lule.

Naziv lula preuzet je iz turskog jezika - *lüle*<sup>2</sup>, a riječ duhan mogao je u hrvatski jezik doći podjednako

tobacco was banned in the Ottoman Empire, etc.), but also by the first conflicts (Russian Emperor Peter the Great allowed the English to monopolize the tobacco trade, which the Church disagreed with). Enjoyment of tobacco was condemned as barbarism, idolatry, devil worship, faithlessness, etc. The verdicts were harsh and often included death or cutting off the nose. Tobacco had its defenders and advocates among the nobility. According to one story, the English nobleman Sir Walter Raleigh (1554-1618), a favorite of Queen Elizabeth, alarmed his servants who thought his insides were burning when they saw him smoking, and poured a bucket of water over him. This story accurately paints the view of smoking prevalent in the 16th century. Smoking quickly spread throughout the Ottoman Empire, as well as in other areas. Physicians applied it as treatment for burns and bites. Sultan Ahmed II prohibited the use of smoking in 1611, but the ban was revoked after the death of his successor. In the Ottoman Empire, tobacco was cultivated in Macedonia, northern Syria and Anatolia. Tobacco production increased dramatically during the 18th century that the price became three times lower than at the beginning of the century. Tobacco became more available than coffee which had been introduced much earlier. In 1724, Pope Benedict XIII, himself a great tobacco devotee, abolished the papal bull banning priests from smoking. In 1753, Carl Linnaeus names the plant *Nicotiana tabacum* and describes two sorts, *Nicotiana rustica* and *Nicotiana tabacum*. By the 18th century, tobacco and its consumption become a common and widely accepted occurrence (Tobacco 2005: xiii, xiv, 403, 414; Grehan 2006: 1354, 1355, 1362).

Tobacco can be consumed in numerous ways, e.g. smoking tobacco in a pipe or hookah, rolling tobacco leaves into small bundles (cigars), rolling chopped tobacco into paper (cigarettes<sup>1</sup>), snuffing, etc. Ceramic pipes, i. e. pipes made of clay, are just one of the many materials used to make pipes. As smoking spread, new materials were introduced into the production of pipes. Meerschaum, wood, porcelain, metal, each has its own rules about the pipe design and appearance. Studies on clay pipes represent an important part of post-medieval and modern archaeology because of their importance in archaeological finds and their suitability for typological dating. During the expansion of tobacco, pipes evolve as a symbol of national expression, appealing to each individual culture, taking available indigenous material and adapting the shape

<sup>1</sup> Cigarette (rezani duhan zamotan u papir) izumio je u Turskoj 1832. godine egipatski artiljerac (Tobacco 2005: xiv).

<sup>2</sup> <http://hjp.novi-liber.hr/index.php?show=search>; datum zadnje provjere 20. veljače 2013.

<sup>1</sup> Cigarettes (cut tobacco wrapped in paper) were invented in Turkey in 1832 by an Egyptian artilleryman (Tobacco 2005: xiv).

iz turskog kao i iz mađarskog. Na ugarskom teritoriju zbog utjecaja i sa zapada i s istoka pojavljuje se i dvostruka terminologija za duhan - *tubák/dohány* (Tomka 2000: 26). Širenje navike pušenja, povećanje proizvodnje duhana i njegova dostupnost utječu na izgled lula. Zapremina prostora za duhan u tursko doba bila je vrlo velikog raspona od 4,8 do 9,4 ml. U 18. stoljeću ujednačila se od 6,4 do 7,5 ml, da bi se u 19. stoljeću znatno povećala na 12–17,4 ml (Kondorosy 2008a: 349).

## TIPOLOGIJA I TEHNOLOGIJA PROIZVODNJE LULA

Lule možemo podijeliti na dva osnovna tipa. Zapadni oblik lula ima čašicu kraću od tuljca, odnosno napravljene su u jednom komadu zajedno s kamišem. Takve lule upotrebljavale su se u zapadnim zemljama, a proizvodile su se u Engleskoj, Nizozemskoj, Njemačkoj, Skandinaviji, Francuskoj i Španjolskoj od kraja 16. do sredine 19. stoljeća. Bile su izrađene od sivobijele gline sa skromnim ukrasom. Drugi je istočni ili mediteranski oblik, a čini ga austrijsko-ugarska, talijanska i turska produkcija (Bekić 2000: 250; Milošević & Topić 2011: 299). Istočni tip lule sastoji se od čašice (u kojoj je smješten duhan) i tuljca u koji je uglavljen kamiš najčešće izrađen od trske ili nekog drugog drva, na čijem je kraju usnik. Kamiš je mogao biti iznimno dug (od 15 do 130 centimetara), za što potvrdu imamo na mnogobrojnim crtežima iz tog vremena (slika 1.) (Gačić 2009: 8).



Slika 1. Prikaz dugih kamiša na lulama iz druge polovine 18. stoljeća (prema Haider, Orgona & Ridovics 2000: XXV, C. n.: 11/34)

Figure 1. Representation of long stems on pipes from the second half of the 18th century (based on Haider, Orgona & Ridovics 2000: XXV, C. n.: 11/34)

and form to the area or place they were made. Factors such as the material type, the seals, the shank length, the carving, polishing and imports, are all taken as indicators of the economic and social status of the population who smoked pipes.

The term for pipe in Croatian, *lula*, comes from the Turkish word - *lüle*<sup>2</sup>, but the term for tobacco could have been loaned from Turkish as well as Hungarian. The double terminology present across Hungarian territory - *tubák/dohány* - is due to both western and eastern influences (Tomka 2000: 26). The spread of the habit of smoking, the increase in tobacco production and its availability, affect the outward appearance of pipes. The space volume reserved for tobacco was very big in the Ottoman era, 4.8–9.4 ml. It evened out in the 18th century, 6.4–7.5 ml, and enlarged again in the 19th century to 12–17.4 ml (Kondorosy 2008a: 349).

## THE TYPOLOGY AND TECHNOLOGY OF PIPE PRODUCTION

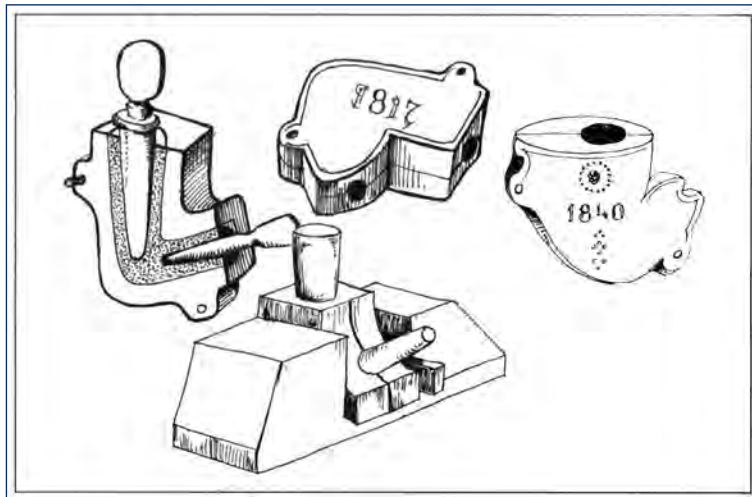
We can classify pipes into two basic types. The western type has the bowl shorter than the shank, i.e. made from a single piece together with the stem. These types were used in western countries and manufactured in England, Holland, Germany, Scandinavian countries, France and Spain, from the end of the 16th century until the 19th century. They were made from gray-white clay, with modest decoration. The second type is the eastern or Mediterranean, and consists of Austro-Hungarian, Italian and Ottoman production (Bekić 2000: 250; Milošević & Topić 2011: 299). The eastern pipe has a bowl (where tobacco is placed) and the stem planted into the shank, most often made from reed or some other wood, with the lip at the end. The stem can be very long (15 - 130 cm), as confirmed by numerous drawings from the era (Figure 1) (Gačić 2009: 8).

Pipes of the eastern type were made in a two-part mold which was made of wood at first, or soft stone, then later metal molds appear. The decoration on the pipes was etched into the mold, and later added after demolding (Figure 2).

Because of their rich decoration and the use of precious metals, pipes are not just for ordinary use but they also have an aesthetic component. Even though pipe making originated from pottery production, it is considered to be a separate craft. Due to the highly skilled manufacture process it has an element of applied arts to it and it is reminiscent of

<sup>2</sup> <http://hjp.novi-liber.hr/index.php?show=search>; date of last check February 20, 2013.

Lule istočnog tipa izrađuju se u dvodijelnom kalupu koji je u početku bio od drva ili mekšeg kamena, a kasnije se pojavljuju metalni kalupi. Ukraša na lula-  
ma izveden je tako da je ukras ugraviran u kalupu, a naknadno dodavanje ukrasa izvedeno je nakon vađenja iz kalupa (slika 2.).



Slika 2. Kalupi za izradu lula (prema Szalay 2000: 34)

Figure 2. Molds for pipe manufacture (based on Szalay 2000: 34)

Zbog bogatog ukrasa i korištenja plemenitih metala za ukrašavanje, lule nemaju samo upotrebnu, nego i estetsku komponentu. Iako se lularstvo razvilo od lončarstva, smatra se samostalnim zanatom. Zbog finoće izrade ima jednim dijelom elemente primijenjene umjetnosti i podsjeća na zlatarstvo, jer je zahtijevalo ne samo veliko znanje majstora u izradi funkcionalnog oblika, već i umijeće ukrašavanja male površine (Stančeva 1976: 129; Gačić 2009: 9).

Raširenost i popularnost pušenja kao posljedicu ima nastanak manjih lokalnih radionica. Tako se u selu Zelovu kod Sinja lule proizvode dugi niz godina i jedini su potvrđeni proizvođači lula na teritoriju Hrvatske. Božidar Širola prvi detaljno opisuje tehniku njihove proizvodnje (Širola 1934: 27–37), a Luka Bekić, iako ne zna točno vrijeme početka lularstva u Zelovu, pretpostavlja da su naviku pušenja donijeli Turci u 17. stoljeću, a nakon mletačkog zauzimanja sinjske utvrde 1686. godine, uz turski širi se i utjecaj iz Cioggie (Italija). U 18. stoljeću u Senju se na tamošnjim lulama vide i utjecaji austrijskih radionica. Iako za sada nema dokaza o proizvodnji lula u ostalim krajevima Hrvatske i u Bosni, ne može se isključiti i takva mogućnost (Bekić 2000: 254, 258).

Na graničnim područjima Habsburške Monarhije u zadnjoj četvrtini 17. stoljeća počinje intenzivna lokalna proizvodnja lula istočnog turskog tipa. Najveći su centri Debrecen, Schemnitz (Selmechánya, Banska Štiavnica) i Körmend (Gačić 2011: 31, 32).

goldsmithing, because it requires not only the extensive knowledge on the master's part in the design of a functional shape, but also the art of decorating a very small surface (Stančeva 1976: 129; Gačić 2009: 9). The widespread popularity of smoking caused the emergence of many local workshops. The village Zelovo near Sinj has been manufacturing pipes for many years and they are the only confirmed manufacturers in Croatia. Božidar Širola was the first to describe the manufacture technique (Širola 1934: 27–37), and Luka Bekić, though not knowing the exact time of the start of pipe making in Zelovo, assumed that the habit of smoking was introduced by the Turks in the 17th century, after the Venetians occupied the Sinj fortress in 1686, with the Ottoman influence spreading from Cioggia (Italy). The Senj pipes exhibit the influence of Austrian workshops in the 18th century. Even though there is no proof of pipe production in other parts of Croatia and Bosnia, the possibility cannot be ruled out (Bekić 2000: 254, 258).

Intensive local production of the eastern Ottoman type began in the border areas of the Habsburg Empire in the last quarter of the 17th century. The largest centers were Debrecen, Schemnitz (Selmechánya, Banska Štiavnica) and Körmend (Gačić 2011: 31, 32). For example, pipes were made by potters in Debrecen until the beginning of the 18th century, and during the 18th century, most potters began exclusively to make pipes of excellent quality. Based on statistical analyses, 138 master pipe-makers (their wives, children and apprentices) made yearly 10,000,000 pipes in Debrecen out of local red clay, and 100,000 mouthpieces. This extraordinary number of pipes from Debrecen was meant for the French, English and American market. The manufacture of these pipes started by inserting the clay into a two-part mold (engraved or smooth) and placing the wedges in the space for the shank and bowl (Figure 3).

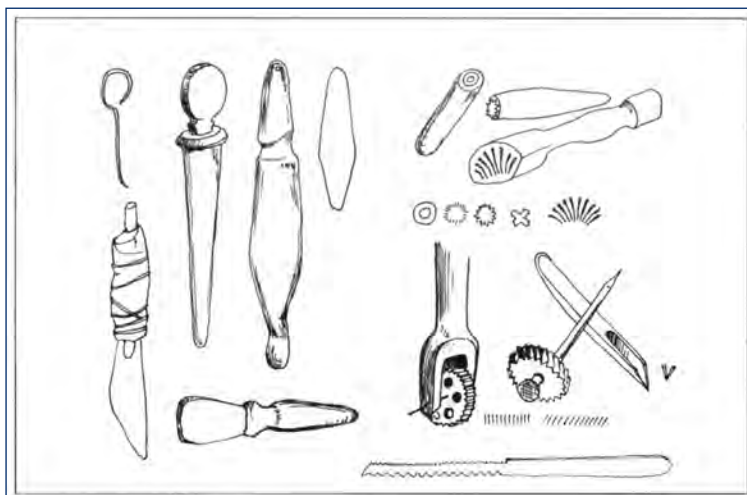
After demolding and drying, traces of the mold were removed, and the pipes were additionally decorated by impressing and engraving using tools of bone, wood and later metal (Figure 3). Then they were polished with beeswax and fired in a special firing pot (Figure 4).

This firing process produced pipes of white-reddish color. The firing of black pipes was done differently. The pipes in the firing pot were sprinkled with flour or millet husks and fired covered by a lid. After firing they were additionally exposed to smoke which evened out the color, and each pipe was separately



Tako, na primjer, u Debrecenu lule do početka 18. stoljeća proizvode lončari, a tijekom 18. stoljeća većina lončara prelazi isključivo na izradu lula koje su bile izvrsne kvalitete. U Debrecenu je prema statističkim analizama godišnja proizvodnja 138 majstora lulara (njihovih žena, djece i šegrti) 10.000.000 lula napravljenih od crvene lokalne gline i 100.000 usnika. Ova iznimna količina lula iz Debrecena bila je namijenjena i za francusko, englesko i američko tržište. Izrada ovih lula počinjala je umetanjem gline u dvodijelni kalup (graviran ili gladak) i umetanjem klinova u prostor tuljca i čašice (slika 3.).

Nakon vađenja iz kalupa i sušenja, uklanjali su se tragovi kalupa, a dodatno su se ukrašavale utiskivanjem i urezivanjem priborom napravljenim od kosti, drva, a kasnije i metala (slika 3.). Zatim su se



Slika 3. Alat za ukrašavanje lula nakon vađenja iz kalupa (prema Szalay 2000: 34)

Figure 3. Tool for pipe decoration after demolding (based on Szalay 2000: 34)

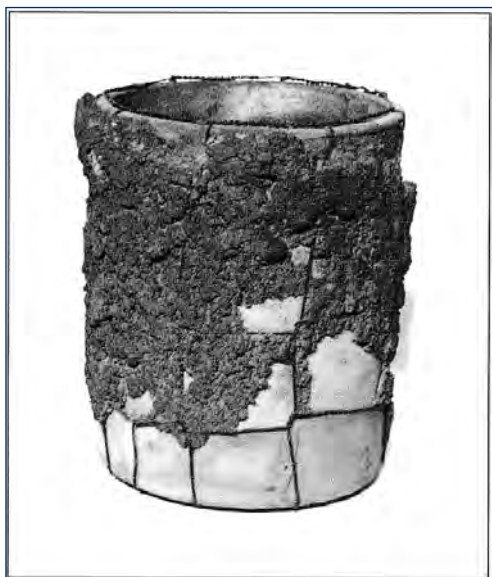
exposed to open fire to add final polish (Szalay 2000: 33–35). The example of the firing and decoration of the Debrecen pipes, as well as the many types of decoration and form variants<sup>3</sup> express the richness of shape and ornamentation styles.

## PIPES FROM ČEMEŠAC

39 were found on the site Čemešac I. All belong to the eastern or Mediterranean pipe type which is common in the second half of the 18th century until the mid 1820s. Pipes with long stems were placed on the ground during smoking which caused them to break often, and they needed to be replaced. Smokers used up to four pipes a week. According to some data, even poor people did not use one pipe for longer than a month (Gačić 2009: 10; Milošević & Topić 2011: 299).

Based on the best preserved examples, we divided the finds into three groups: the Turkish-type, the Turkish-Hungarian type, and the Austrian-Hungarian type (Table 1).

Pipes of the Turkish-type from Čemešac have a smaller shank and bigger bowl which can be globular, semi-globular, slightly conical or cylindrical. The globular bowls from the era of Ottoman occupation continue to be in use in the 18th century in



Slika 4. Keramička posuda za pečenje lula (prema Lovásová 2000: 42)

Figure 4. The ceramic pot used for pipe firing (based on Lovásová 2000: 42)

polirale pčelinjim voskom i pekle u posebnom loncu za pečenje (slika 4.).

Na ovakav način dobivale su se lule bjelkasto-crvenkaste boje pečenja. Pečenje crnih lula bilo je drugačije. Lule su se u posudi za pečenje posipale brašnom ili ljuskama prosa i pekle sa zatvorenim poklopcem. Nakon pečenja dodatno su se izlagale dimu koji je ujednačavao boju, a svaka se posebno izlagala otvorenoj vatri da se dobije završno poliranje (Szalay 2000: 33–35). Na primjeru pečenja i ukrašavanja debrecenskih lula kao i mnogobrojnih

<sup>3</sup> The numerous types of decoration and forms are presented in the exhibition catalog *The history of the Hungarian pipemaker's craft. Hungarian history through the pipemaker's art*, Budapest, 2000. The detailed exhibition catalog *Lule iz muzejskih zbirki Srbije*, Novi Sad, 2011, by Divna Gačić complements the representation of the multitude of pipes and smoking-related equipment.

tipova ukrašavanja i varijanta oblika<sup>3</sup> vidljivo je bogatstvo oblika i načina ukrašavanja.

## LULE S ČEMEŠCA

Na lokalitetu Čemešac I. nađeno je 39 lula. Sve pripadaju istočnom ili mediteranskom obliku lula kakve se javljaju od druge polovine 18. do sredine prve polovine 19. stoljeća. Način upotreba lula s dugim kamišem, odnosno njihovo naslanjanje na zemlju prilikom pušenja uzrokuje njihovo često lomljenje, a tim i zamjenu. Pušači su trebali i do četiri lule tjedno. Prema nekim podacima ni siromašni jednu lulu ne upotrebljavaju duže od mjesec dana (Gačić 2009: 10; Milošević & Topić 2011: 299).

Na osnovi najbolje očuvanih primjeraka mogli smo ih podijeliti u 3 grupe: **turski tip**, **tursko-ugarski tip** i **austrijsko-ugarski tip** (tablica 1.).

the tulip form decorated in Baroque style (Kondorosy 2008a: 356). This type of decoration made in a mold has additionally made ornaments on its surface, by imprints or rollers. Additional decoration by impressing or engraving is characteristic of the Turkish-type. The crest underneath the bowl can be emphasized and additionally decorated by engraving or roller-made imprints. The shank ferrule can be variously designed. It can have a thickened turban-like shape, star-shaped molding, a simple ring, thickened or decorated in horizontal or spiral roller-made impressions, with a straight ending, or with a ring-shaped extension beneath the opening rim. In rare cases we can find seals on 18th century Turkish types pipes. During the Ottoman occupation, the pipes were either round or oval decorated in Arabic scripture which could have no inscription field. The Latin alphabet appeared on Turkish type pipes during the 18th century (Kondorosy: 2008:

SJ	br.lula	turski tip	tursko-mađarski	austro-ugarski tip
1	2	1		1
38	3	1		2
41	1	1		
43	2			2
49	1		1	
50	2	1		1
83	6	4	2	
85	16	14	2	
126	4		2	2
150	1			1
160	1		1	
<b>ukupno</b>	<b>39</b>	<b>22</b>	<b>8</b>	<b>9</b>
		<b>56,41%</b>	<b>20,51%</b>	<b>23,08%</b>

Tablica 1. Zoljani - Čemešac I. - tipovi lula

Table 1. Zoljani - Čemešac I. - pipe types

Lule turskog tipa s Čemešca imaju manji tuljac i veću čašicu koja može biti loptasta poluloptasta, blago konična ili cilindrična. Loptaste forme čašica iz vremena turske okupacije nastavljaju se u 18. stoljeće kroz tulipanasti oblik ukrašen baroknim stilom (Kondorosy 2008a: 356). Ovaj tip vrlo često

250, B 189). The Čemešac pipes have a seal on two white pipes decorated in Baroque ornaments made by a mold (cat. no. 7, 17). A similarly shaped and decorated pipe has a small four-leaf rosette instead of letters (cat. no. 18). Various impressed rosettes appear on pipes, but in the impression technique, while this one was mold-made. Whether the depiction of a rosette can stand as a workshop or craftsman's symbol is unfamiliar to us, but if we compare the seals of Central European workshops there is often a small round or oval marking with a floral or anthropomorphic depiction next to a rectangular or round/oval seal with an inscription, as is the case

<sup>3</sup> Mnogobrojni tipovi ukrašavanja i varijante oblika prikazane su u katalogu izložbe *The history of the Hungarian pipemaker's craft. Hungarian history through the pipemaker's art*, Budapest, 2000. Iscrpan katalog izložbe *Lule iz muzejskih zbirki Srbije*, Novi Sad, 2011, Divne Gačić, nadopunjuje prikaz mnogobrojnosti lula i pribora vezanog uz njihovo pušenje.

osim ukrasa koji je nastao u kalupu ima i naknadno ukrašavanu površinu raznim otiscima i kotačićem. Upravo je naknadno dodavanje ukrasa utiskivanjem i urezivanjem karakteristika turskog tipa. Greben ispod čašice može biti naglašen i dodatno ukrašen urezivanjem ili otiskom kotačića. Obruč tuljca različito je oblikovan. Može imati zadebljani turbanaški oblik, zvjezdasto profiliran, jednostavan prstenast, zadebljan i ukrašen vodoravnim ili spiralnim otiskom kotačića, ravno završen, ali s prstenastim proširenjem ispod ruba otvora. Iznimno rijetko u 18. stoljeću na turskom tipu lula nalazimo pečate. U vrijeme turske okupacije pečati su bili okruglog ili ovalnog oblika s arapskim pismom koji je mogao biti i bez polja. U 18. stoljeću na lulama turskog tipa pojavljuje se latinično pismo (Kondorosy: 2008: 250, B 189). Na čemeškim lulama ovakav pečat javlja se na dvjema lulama bijele boje pečenja, s baroknim ukrasom izvedenim u kalupu (kat. br. 7, 17). Oblikom i ukrasom vrlo slična lula ima malu četverolisnu rozetu umjesto slova (kat. br. 18). Utisnute raznovrsne rozete pojavljuju se na lulama, ali u tehnici utiskivanja, dok se ovdje radi o motivu nastalom u kalupu. Nije nam poznato da prikaz rozete na ovakav način može predstavljati oznaku majstora, ali ako usporedimo pečate srednjoeuropskih radionica, vrlo često uz pravokutni ili okrugli/ovalni pečat s natpisom, dolazi i mala okrugla ili ovalna oznaka s floralnim ili antropomorfnim prikazom, kakav slučaj imamo i među čemeškim lulama (kat. br. 24, 38).

Prvu grupu lula turskog tipa čine one čiji je donji dio čašice i tuljaca ukrašen bogatim baroknim floralnim motivom. Na svim sačuvanim tuljcima na neukrašenom gornjem dijelu tuljca nalazi se oznaka radionice u vidu inicijala ili rozete koja bi eventualno mogla predstavljati neku za sada nepoznatu radionicu. Oznaku I D nalazimo na luli s baroknim ukrasom nađenoj u Budimu, vrlo sličnoj lulama kat. br. 7, 8, 17, koja ima oznaku I C, ali autor smatra da oznaka C može biti D (Kondorosy: 2008: 250, sl. 1, sl. 7 B189). Lula kat. br. 18 ukrašena je gotovo identičnim vegetabilnim ukrasom, a na mjestu slovne oznake ima četverolisnu rozetu s obiju strana tuljca koja bi eventualno mogla biti oznaka majstora. Ispod obruča nalazi se „prsten“ formiran od niza palmeta ili stiliziranih hrastovih listova. Gornji dio čašice, što najbolje pokazuje lula kat. br. 8, nije ukrašen. Oblik čašice je loptast (trbušast). Gábor Tomka svrstava ih u trbušaste lule, datira ih u 18. stoljeće, i to vjerojatno sredinu stoljeća (Tomka 2000: 29). Drugi su podtip lule koje na čašici imaju rozete (nastale u kalupu). To je izvorno turski tip čiji razvoj možemo pratiti od 16. stoljeća. Lule ukrašene na ovakav način G. Tomka naziva „lule s rozetom“ (*rosette pipes*). Lule grublje oblikovane čašice i glatkog tuljca datira

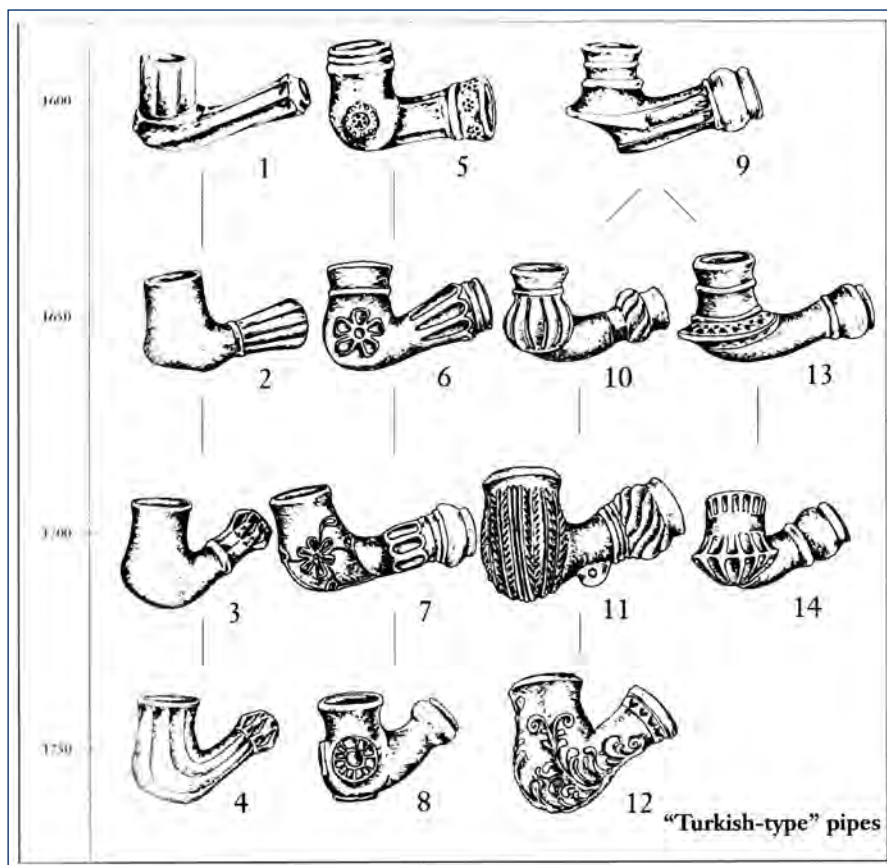
here with the Čemešac pipes (cat. no. 24, 38). The first group of pipes of the Turkish type consists of those where the lower part of the bowl and shank are decorated in a rich baroque floral motif. All the preserved shanks have in their upper part the mark of the workshop in the form of an initial or a rosette which could possibly stand as a symbol for a thus far unknown workshop. The mark I D is placed on a pipe with baroque decorations found in Buda, very similar to pipes cat. no. 7, 8, 17, with the mark I C, but the author thinks the C mark could be a D (Kondorosy: 2008: 250, fig. 1, fig. 7 B189). The pipe cat. no. 18 is decorated in an almost identical plant motif, and in place of the letter mark there is a four-leaf rosette on both sides of the shank which could possibly be the mark of the craftsman. Beneath the ferrule there is a “ring” of lined palmettes or stylized oak leaves. The upper part of the bowl is not decorated, as best seen in pipe cat. no. 8. The shape of the bowl is globular (bulbous). Gábor Tomka classifies them as bulgy pipes, and dates them to the 18th century, most likely mid-century (Tomka 2000: 29). The second subtype is pipes with rosettes on the bowl (mold-made). This is originally an Turkish type whose development can be traced back to the 16th century. Pipes decorated in this manner are termed rosette pipes by G. Tomka. Pipes with roughly shaped bowls and smooth shanks are dated to the 18th century (Tomka 2000: 29, 30). However, the Čemešac pipes have impressed decorations - smaller and larger rosettes alternating in a row (cat. no. 2) or they are of equal size and linked by a roller-made line, whereas their form is more similar to the first subtype (cat. no. 1).

This is most likely a combination of the bulgy pipe form and the use of rosettes which complement the elegant form of these pipes in a different, finer manner, so that the pipes cat. no. 1 and 2 cannot be categorized as Tomka's rosette pipes with certainty. Even though there are no direct parallels, based on the form and decoration style, these pipes can be dated to the 18th century, like the bulgy pipes. The next pipe group is represented by pipes with the lower bowl section shaped in the form of a flower, i.e. petals shaped in high relief connected by a sculpted patch (like a pistil) (cat. no. 3, 5, 34). The petals were formed in a mold and further accentuated by notching done after mold-removal on the pipe cat. no. 34. Rows of impressed rosettes are placed above the petals, separated by incised straight lines (cat. no. 3) or by roller-made sequences (cat. no. 34). Their shape and ridge patch are reminiscent of the Turkish pipes of the 17th and 18th century which were derived from Tomka's so-called rosette pipes (Figure 5).

u 18. stoljeće (Tomka 2000: 29, 30). Međutim, čemeške lule imaju utisnut ukras – manje i veće rozete smjenjuju se u nizu (kat. br. 2) ili su jednake, povezane crtom izvedenom pomoću kotačića, dok im oblik više nalikuje prvom podtipu (kat. br. 1). Vjerojatno se radi o kombinaciji oblika „trbušastih lula“ i upotrebe rozete na drugi finiji način koji upotpunjuje elegantan oblik ovih lula, tako da lule kat. br. 1 i 2 ne možemo u potpunosti svrstati u Tomkine lule s rozetom. Iako nemamo direktne paralele, sudeći po obliku i stilu ukrašavanja, ove lule možemo datirati kao i trbušaste lule u 18. stoljeće. Sljedeću grupu lula predstavljaju lule koje imaju u donji dio čašice oblikovan poput cvijeta, odnosno u dubokom reljefu formirane latice koje su na grebenu povezane plastično izvedenim naljepkom (kao tučak) (kat. br. 3, 5, 34). Latice su formirane u kalupu, a na luli kat. br. 34 dodatno su naglašene rovašenjem nakon vađenja iz kalupa. Iznad latica nalaze se nizovi utisnutih rozeta odvojenih urezanim ravnim crtama (kat. br. 3) ili nizovima izvedenih kotačićem (kat. br. 34). Oblikom i naljepkom na grebenu podsjećaju na turske lule 17. i 18. stoljeća iz kojih se razvijaju lule koje Tomka naziva *lule s rozetom* (slika 5.).

Motiv latica i rozeta, urezanih ili reljefno izvedenih, uobičajen je ukras na turskim lulama (Robinson 1985: T. C 57–C 65). Sličan ukras u obliku cvijeta s tučkom nalazimo u Petrovaradinu na luli datiranoj u 18. stoljeće (Gačić 2010: kat. 2), a okrugle naljepke na grebenu nalazimo na drugim oblicima i kombinacijama ukrasa kao što su već spomenute lule s rozetom. Oblik i ukras sugeriraju da se radi o varijanti lula s rozetom s vrlo izraženim turskim utjecajem, a možemo ih datirati u 18. stoljeće, najvjerojatnije u drugu polovinu.

Lula sivobijele<sup>4</sup> boje ukrašena utisnutim koncentričnim krugovima, iznimno kratkog tuljca netipičan je primjer lula (kat. br. 11). Zbog četverostra-



Slika 5. Razvoj oblika i ukrasa turskog-tipa (prema Tomka 2000: 30)

Figure 5. Development of the shape and decoration of the Turkish type (based on Tomka 2000: 30)

The motif of petals and rosettes, incised or in high relief is a usual form of decoration on Turkish pipes (Robinson 1985: T. C 57–C 65). A similar ornament in the form of a flower with a pistil appears on an 18th century pipe from Petrovaradin (Gačić 2010: cat. 2), and the round ridge patches appear on other forms and ornament combinations, like the already mentioned rosette pipes. The shape and decoration suggest this is a variant of the rosette pipe with a marked Ottoman influence, which can be dated to the second half of the 18th century.

A gray-white pipe<sup>4</sup> decorated in impressed concentric circles, with a rather short shank, is an atypical example of the pipes (cat. no. 11). Because of its quadrilateral recipient it could belong to the Austro-Hungarian workshops, but the style of decoration and the very short shank points to the Turkish type. A similar shank can be found on the pipes from Zadar, and a somewhat similar ornament is visible on a pipe from Dubrovnik (Gusar 2008: 145, 146, T. 5/1;

<sup>4</sup> Presjek lule je svijetlo sive boje, a bjelkasti tragovi po površini mogli bi biti ostatak premaza, što moramo razlikovati od ostalih bijelih lula koje uvijek imaju bijeli presjek.

<sup>4</sup> The cross-section of the pipe is light-gray, and white marks on the surface could be remnants of coating, which should be distinguished from other white pipes that always have a white cross-section.

nog recipijenta mogla bi pripadati austrougarskim radionicama, ali način ukrašavanja i iznimno kratak tuljac upućuje na turski tip. Vrlo sličan tuljac nalazimo na lulama iz Zadra i donekle sličan dio ukrasa vidimo i na luli iz Dubrovnika (Gusar 2008: 145, 146, T. 5/1; 2009: 215, kat. br. 4). Druga lula odstupa od uobičajenih oblika svojom vrlo malom čašicom u usporedbi s tuljcem (kat. br. 10). Zbog zadebljanog obruča i masivnog prstena na tuljcu možemo je svrstati u turski tip. Koncentrični krugovi uz rub čašice nastali su u kalupu, a neobičan je oblik povezuje s lulom kat. br. 11 i vjerojatno zajedno predstavljaju neku lokalnu, za sada nepoznatu, radionicu.

Ostale lule ovog tipa jednostavnijeg su oblika. Lule kat. br. 14, 16 ukrašene su jednostavnim paralelnim linijama u plitkom reljefu ili su neukrašene (kat. br. 19, 30). Obruč završava zadebljanim prstenom zvjezdaste profilacije, a na sredini tuljca mogu imati plitko prstenasto ispupčenje (kat. br. 14, 16). Lule su crvenkasto-smeđe boje, od kojih dvije (kat. br. 14, 28) imaju tragove crvenog premaza. Lula kat. br. 14 oblikom i bojom u potpunosti odgovara Tomkinom podtipu turskih lula koje naziva crvene polirane lule. Ovaj oblik lula preživio je dugi niz godina, a kasniji tipovi imaju duži tuljac (slika 5.). Datirane su u sredinu 18. stoljeća (Tomka 2000: 31). Ostale (kat. br. 16, 19, 30) imaju nešto deblji tuljac i naglašen greben na spoju čašice i tuljca te donekle slične lulama nađenim u Budimu (Kondorosy 2008: sl. 5 B 121).

Turskom tipu lula pripadaju i dvije lule (kat. br. 9, 13) koje kao zajedničku poveznicu imaju na grebenu dva romboidna udubljenja. Lula kat. br. 13 ukrašena je vrlo fino izvedenim otiskom kotačića. Lula kat. br. 39 vrlo je fino izrađena i ukrašena urezivanjem i otiskivanjem. Urezane su okomite linije po čašici, a ukras je od grebena odvojen V-ukrasom izvedenim kotačićem. Prsten na tuljcu ukrašen je utiskivanjem kosih linija kotačićem. Ova lula donekle slična „ugarском tipu“, ali zbog čašice u obliku tulipana bliža je turskom tipu. Direktne analogije nisu poznate pa zbog toga što je lula nađena u humusnom sloju za sada nije moguća pouzdana datacija (18.-19. stoljeće).

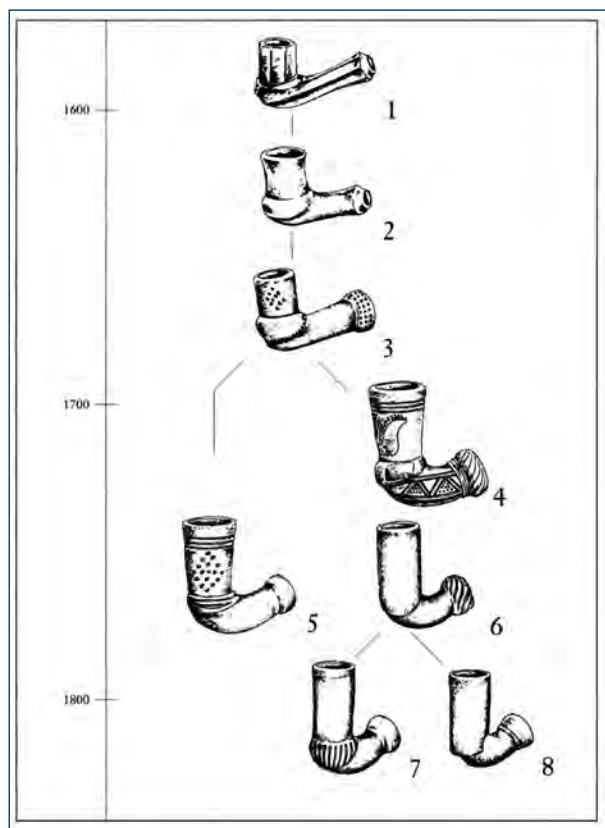
Tursko-ugarski tip lula možemo promatrati i kao nadogradnju u stilu inspiriranu ponajprije turskim lulama, ali s jakim lokalnim karakteristikama, naročito kad je u pitanju ukras. Ukras je nastao u kalupu s dodatnim ukrašavanjem urezivanjem ili otiskivanjem nakon vađenja iz kalupa. Karakterizira ih cilindrični ili blago konični gornji dio čašice, a donji s dva polumjesečasta istaka oštro je odvojen od gornjeg dijela. Ove lule uobičajeno imaju vrlo bogat floralno-geometrijski ukras (kat. br. 22, 26, 37) koji pokriva gotovo čitavu lulu, iako mogu biti jednostavno

2009: 215, cat. no. 4). The second pipe deviates from the usual form with its small bowl in comparison to the shank (cat. no. 10). We can classify it as the Turkish type due to its thickened ferrule. The concentric circles along the rim of the bowl were made in a mold, and the unusual shape connects it to the pipe cat. no. 11, and together they most likely represent a local, so far unknown, workshop. The rest of the pipes of this type have a simpler shape. The pipes cat. no. 14, 16 are decorated in simple parallel lines in bas relief, or they are undecorated (cat. no. 19, 30). The ferrule ends in a thickened ring of radial molding, and the center of the shank can have a shallow annular projection (cat. no. 14, 16). The pipes are of red-brown color, two of which (cat. no. 14, 28) have traces of red coating. The pipe cat. no. 14 corresponds in form and color to Tomka's subtype of Turkish red burnished pipes. This pipe form existed for a number of years, and later types have a longer shank (Figure 5). They date from the 18th century (Tomka 2000: 31). The others (cat. no. 16, 19, 30) have a somewhat thicker shank and a pronounced ridge at the juncture between the bowl and shank, and they resemble somewhat the pipes from Buda (Kondorosy 2008: fig. 5 B 121).

Two pipes (cat. no. 9, 13) also belong to the Turkish type, and share in common two rhomboid indentations on the ridge. The pipe cat. no. 13 is decorated in finely rendered roller impressions. The pipe cat. no. 39 is of fine craftsmanship and decorated in incisions and impressions. Incised vertical lines cover the bowl, and the decoration is separated from the ridge by a V-shaped ornament made by a roller. The ferrule on the shank is decorated in impressed slanted lines made by a roller. This pipe resembles the Hungarian type, but the tulip-shaped bowl makes it more likely to be the Turkish type. Direct parallels are not known and the pipe being from the humus layer makes it difficult to date precisely (18th-19th century).

The Turkish-Hungarian type can be viewed as an upgrade in the style inspired by Turkish types, but with strong local characteristics, especially in terms of decoration. The decoration was made in a mold with additional grooving and impressing done after mold-removal. It is characterized by a cylindrical or slightly conical upper part of the bowl, and two crescent projections on the lower part, which is sharply separated from the upper part. These pipes usually have rich floral-geometric decoration (cat. no. 22, 26, 37) which covers the whole surface of the pipe, although the decoration can be simple as well (cat. no. 23, 35) or not present at all (cat. no. 21). The majority of the decoration was done by a mold, with incisions and impressions as additional

ukrašene (kat. br. 23, 35) ili bez ukrasa (kat. br. 21). Većina ukrasa nastala je u kalupu, a urezivanjem i utiskivanjem dodatno su ukrašeni ili naglašeni pojedini dijelovi. Motive korištene pri ukrašavanju neki autori tumače preslikavanjem motiva s mađarskog folklor (Gačić 2010: 95). Specifičnost je tih lula i u njihovoj svijetlo crvenoj boji i vrlo finoj glini. Tuljac je srednje dužine, a obruč u obliku prstena (kat. br. 37) koji može imati i metalno ojačanje (kat. br. 22) ili u obliku turbana (kat. br. 26, 35). Tomka ove lule naziva crvene tursko-ugarske lule. Njihov razvoj može se pratiti od kraja 16. stoljeća od turskih lula poligonalno profilirane čašice koja s vremenom prelazi u cilindričnu, a donji je dio polumjesečasto profiliran u 18. stoljeću, da bi kasnije čašica bila „izvučena“ ispred grebena (slika 6.) (Tomka 2000: 31).



Slika 6. Razvoj oblika i ukrasa na lulama „mađarskog stila“ (prema Tomka 2000: 31)

Figure 6. The development of form and decoration of Hungarian style pipes (based on Tomka 2000: 31)

Divna Gačić dijeli ove lule na osam tipova i nekoliko podtipova s obzirom na način ukrašavanja, oblik čašice, položaj i dužinu tuljca (Gačić 2009: 12, 13). Tri čemeške lule odgovaraju u potpunosti glavnim obilježjima ovog tipa (kat. br. 22, 26, 37). Gotovo su identične lulama nađenim u petrovaradinskoj utvrdi datiranim u drugu polovinu 18. stoljeća (Gačić 2010: 101; 15, 16, 18; 2011: 117, kat. br. 136). Jedno-

ornaments made afterwards to further highlight or decorate specific areas. The ornaments used in decoration are interpreted by some authors as copies of Hungarian folklore motives (Gačić 2010: 95). What makes these pipes unique are the light red color and very fine clay. The shank is of medium length, and the ferrule annular (cat. no. 37) which can also have metallic reinforcement (cat. no. 22) or be shaped like a turban (cat. no. 26, 35). Tomka calls these pipes red Turkish and Hungarian pipes. Their development can be traced from the end of the 16th century, from the Turkish pipes with a polygonal bowl which gradually evolves into the cylindrical form, with the lower part shaped like a crescent in the 18th century, with the bowl later being “extended” beneath the ridge (Figure 6) (Tomka 2000: 31).

Divna Gačić classifies these pipes into 8 types and several subtypes, based on the decoration method, the shape of the bowl, the placement and length of the shank (Gačić 2009: 12, 13). Three Čemešac pipes correspond to the main characteristics of this type (cat. no. 22, 26, 37). They are almost identical to the pipes found at the Petrovaradin fortress dated to the second half of the 18th century (Gačić 2010: 101; 15, 16, 18; 2011: 117, cat. no. 136). Simpler pipes with or without decoration are represented by three examples (cat. no. 12, 23, 35). The pipe with the simple decoration separating the crescent protuberances from the bowl, and a short shank with a turban-like ferrule, most likely belongs to this type (cat. no. 35). Another pipe (cat. no. 23) has the shape which puts it at the end of the 18th and the beginning of the 19th century, as can be seen from Figure 6/8. The bowl is decorated with finely incised vertical lines, while a stack of horizontal lines separates the ridge. The shank is placed straight, and the turban-like rim has finely incised slant lines. A similarly formed and decorated pipe, but of different color, was found at the Petrovaradin fortress (Gačić 2010: 104, cat. no. 29) and dates from the 18th century. Due to other pipes found in the same stratigraphic unit, this pipe can be dated to the end of the 18th or the 19th century. An undecorated pipe (cat. no. 21) of identical shape as pipes cat. no. 22, 25, 37, was made in an inferior mold and from a clay containing impurities. The shank is set almost straight. This is most likely a cheap product which imitates the shape, and is intended for poorer consumers, or a product of some unknown workshop. This group also contains the pipe which somewhat fits the characteristics of this type (cat. no. 12). The pipe is almost entirely preserved (a small part of the shank is missing), the upper part of the bowl is firmly separated, the short shank has an annular ferrule and metallic reinforcement which most likely had a metal cover fixed to

stavnije ukrašene i neukrašene lule zastupljene su s tri primjerka (kat. 12, 23, 35). Lula s jednostavnim ukrasom, koji odvaja polumjesečasta ispupčenja od čašice ima kratak tuljac i turbanast obruč, vjerojatno pripada ovom tipu (kat. br. 35). Druga lula (kat. br. 23) ima oblik koji bi pripadao kraju 18. i početku 19. stoljeća, kako vidimo na slici 6/8. Čašica je ukrašena fino urezanim okomitim crtama, dok je snopom vodoravnih crta odvojen greben. Tuljac je ravno postavljen, a obruč je u obliku turbana s fino urezanim kosim crtama. Slično ukrašena i oblikovana lula, ali druge boje, nađena je na petrovaradinskoj utvrdi (Gačić 2010: 104, kat. br. 29) datiranoj u 18. stoljeće. Zbog ostalih lula nađenih u istoj stratigrafskoj jedinici ovu lulu trebalo bi datirati u kraj 18. ili u 19. stoljeće. Neukrašena lula (kat. br. 21), identičnog oblika kao lule kat. br. 22, 25, 37, izrađena je u lošijem kalupu i od gline s dosta nečistoća. Tuljac je gotovo ravno postavljen. Vjerojatno se radi o jeftinijem proizvodu koji imitira oblik, a namijenjen je siromašnijim pušačima, ili o proizvodu za sada nepoznate lokalne radionice. U ovu grupu svrstana je lula koja donekle odgovara karakteristikama ovog tipa (kat. br. 12). Radi se o čitavoj luli (nedostaje samo mali dio tuljca) koja ima oštro odvojen gornji dio čašice i kratak tuljac s prstenastim obručen i metalnim ojačanjem na koje je vjerojatno bio učvršćen metalni poklopac. Metalna ojačanja i poklopci čašice uobičajeni su na ovom tipu lula kakve vidimo na debrecenskim lulama (Szalay 2000: 38). Ukrašena je gustim nizovima utisnutih kotačićem koji prate dijelove lule (po gornjem dijelu čašice nizovi su postavljeni vodoravno kao i po donjem dijelu tuljca, dok u donjem dijelu nizovi naglašavaju proširenje koje odvaja gornji od donjeg dijela). Sličnu upotrebu ukrasa za naglašavanje pojedinih dijelova vidimo na luli iz grada Nagykanizse datiranoj u 18. stoljeće (Kovács 2004: 126, sl. 2/11). Zbog boje, glatke sjajne površine, „odvajanja“ čašice od donjeg dijela i metalnog ojačanja, a iako se ukrasom razlikuje od ostalih, smatramo da ovu lulu možemo uvrstiti u tursko-ugarski tip i datirati je najranije u drugu polovinu 18. stoljeća.

Treća grupa lula pripada austrougarskom tipu.<sup>5</sup> Karakterizira ih visok cilindričan ili poligonalni recipient, greben oblikovan u vidu školjke, čašice cvijeta, kobilice, ravan, zaobljen ili loptasto profiliran i pečat majstora ili radionice (Gačić 2010: 96, 97). Iznad ili pokraj pečata s imenima radionica mogu se nalaziti mali okrugli pečati. Od 9 lula ovog tipa s Čemešca, njih četiri imaju pečat: *Podrich* (kat. br. 27), CHLESINGER SCHEMNITZ (kat. br. 38), \_\_\_\_\_IG

it. Metallic reinforcements and bowl covers are typical of this category, as visible on the Debrecen pipes (Szalay 2000: 38). It is decorated in dense rows made by a roller, which track the pipe segments (along the upper section of the bowl the rows are placed horizontally, as well as alongside the lower section of the shank, while in the lower section the rows highlight the expansion separating the upper part from the lower part). A similar use of decoration for highlighting certain areas can be seen on the pipe from Nagykanizse dated to the 18th century (Kovács 2004: 126, fig. 2/11). Because of its color, glossy surface, the separation of the bowl from the lower section and the metallic reinforcement, while at the same time differing in decoration, we are of the opinion that this pipe can be categorized as the Turkish-Hungarian type, and dated to the second half of the 18th century at the earliest.

The third group belongs to the Austro-Hungarian type.<sup>5</sup> It is characterized by a tall cylindrical or polygonal recipient, a ridge shaped in the form of a seashell, calyx, keel, straight, curved or globularly molded, and the stamp of the craftsman or workshop (Gačić 2010: 96, 97). Above or below the stamp with the workshop name, a small round stamp can be found. Out of the nine pipes of this type from Čemešac, four have stamps: *Podrich* (cat. no. 27), CHLESINGER SCHEMNITZ (cat. no. 38), \_\_\_\_\_IG \_\_\_\_\_MNITZ (cat. no. 29) and (F\_\_\_\_\_EL) (cat. no. 24), two have no stamps (cat. no. 31, 32), and three have damaged shanks right at the spot where the stamp was usually located (cat. no. 25, 33, 36). A part of the shank (cat. no. 29) has a rectangular stamp with the two-lined inscription \_\_\_\_\_IG \_\_\_\_\_MNITZ (M.HÖNIG SCHEMNITZ?). The shank has a rectangular cross-section with one shallow ring in relief, while the ferrule is annularly widened. The workshop of the Hönig family was one of the most significant workshops in Banská Štiavnica during the first quarter of the 19th century. They used the stamps A. HONIG, M. HONIG SCHEMNITZ, with a small round stamp containing a male bust or a rosette. Later they used some other types of stamps (Lovásová 2000: 40, 41). Many Transdanubian workshops (Bonyhád, Vasvár, Körmend and Pápa) started using stamps modeled after Banská Štiavnica, using their names on the stamps in order to boost sales. However, many stamps have a differently modeled frame containing the name (oval instead of rectangular), they use a different type of script (cursive instead of block letters) or they have the name irregularly written (И = N; O=Ö;

<sup>5</sup> Divna Gačić naziva ih „lule s pečatima srednjoevropskih radionica“ (Gačić 2009: 10).

<sup>5</sup> Divna Gačić calls them “pipes with Central European workshop stamps” (Gačić 2009: 10).

\_\_MNITZ (kat. br. 29) i (F\_\_EL) (kat. br. 24), dvije nemaju pečat (kat. br. 31, 32), a na trima lulama nije sačuvan dio tuljca na kojemu se uobičajeno nalazi pečat (kat. br. 25, 33, 36).

Dio tuljca lule (kat. br. 29) ima pravokutni pečat s natpisom u dvama redovima \_\_IG \_\_MNITZ (M.HÖNIG SCHEMNITZ?). Tuljac je četvrtastog presjeka s jednim plitkim reljefnim prstenom, dok je obruč prstenasto proširen. Radionica obitelji Hönig bila je jedna od najznačajnijih radionica u Banskoj Štiavnici u prvoj četvrtini 19. stoljeća. Upotrebljavali su pečate A. HONIG, M. HONIG SCHEMNITZ s malim kružnim pečatom s muškim poprsjem ili rozetom. Kasnije upotrebljavaju još neke pečate (Lovásová 2000: 40, 41). U mnogobrojnim transdanubijskim radionicama (Bonyhád, Vasvár, Körmend i Pápa) počinju se upotrebljavati pečati po uzoru na Bansku Štiavnicu koristeći njihova imena na pečatima da bi povećali prodaju. Međutim, brojni pečati imaju drugačije oblikovan okvir s imenom (ovalni umjesto pravokutnog i sl.), koriste drugačiji tip pisma (pisana umjesto tiskanih slova) ili imaju nepravilno ispisano ime (I = N; O = Ö; izostavljanje slova; i sl.), ali i upotrebu vlastitih imena i mjesta proizvodnje (Nagy 2000: 46, 47). Lula kat. br. 38 nosi pečat CHLESINGER SCHEMNITZ (smješten u pravokutnom polju u dvama redovima). Čašica je duga poligonalno oblikovana izvana, a cilindrično iznutra. Donji dio čašice u obliku je školjke, dok je obruč tuljca u obliku poligonalnog prstena. U Pápi je početkom 19. stoljeća poznata radionica SCHLESINGER.L., a neke druge radionice na pečatima majstora imaju dodatak SCHEMNITZ (Nagy 2000: 53). Je li u pečatu namjerno ispušteno slovo S, je li pečat bio oštećen ili se radi o kopiji, ostaje otvoreno pitanje. Zanimljivost je te lule da na dnu ložišta ima „pečat“ u obliku križa s proširenim krajevima, a kroz krak križa prema tuljcu ide jedna vezna rupa. Nažalost, u literaturi se nigdje ne spominje ovakav slučaj, odnosno jesu li krajevi klinova kojima se oblikuje čašica, tj. ložište ravni ili imaju ovakav ili sličan motiv i karakterizira li upotreba određenu radionicu. Gornji dio tuljca s prstenastim proširenim obodom ispod kojeg je prsten naglašen urezanim kosim crtama ima u okruglom polju natpis *Podrich* (kat. br. 27). Vrlo slično proširen i izvučen obruč nalazi se i na lulama kat. br. 24, 27, 29. Pečat radionice možda je falsifikat radionica *Partch* ili *Podrechs*. Stil pisanja ovih radionica uvelike podsjeća na stil pisanja na ovoj luli. Lular Anton Partsch djelovao je u Theresienfeldu, dok se za grad Podrechsány ne zna točna lokacija, a time ni lokacija radionice koja upotrebljava pečat *Podrich* (Bekić 2000: 252; Nagy 2000: 47, 54).

omission of letters; etc.), they use personal names or manufacture locations (Nagy 2000: 46, 47). The pipe cat. no. 38 carries the stamp CHLESINGER SCHEMNITZ (placed in a rectangular box in two lines). The bowl is long, polygonally shaped on the outside, and cylindrically on the inside. The lower part of the bowl is shaped like a seashell, while the shank ferrule resembles a polygonal ring. The workshop SCHLESINGER.L. was famous in Pápa in the early 19th century, and other workshops have the additional SCHEMNITZ on the stamps of the craftsmen (Nagy 2000: 53). Whether the letter S was deliberately removed from the stamp, or whether the stamp was damaged or whether it is a copy, remains to be seen. The interesting thing about this pipe is that the bottom of the firebox chamber has a stamp shaped like a cross with the ends expanded, and a hole through one of the lines of the cross extending toward the shank. Unfortunately, a similar case has never been mentioned in scientific literature, i.e. whether the ends of the wedges which shape the bowl i.e. the firebox chamber are straight or whether they have a similar motif such as this one, and whether the use of a decorated wedge end of a bowl is characteristic of a specific workshop. The upper part of the bowl with the annular rim, under which there is a ring highlighted with incised slant lines, holds the inscription *Podrich* in a circular inscription field (cat. no. 27). A similar ferrule, expanded and drawn out, can be seen on the pipes cat. no. 24, 27, 29. The stamp of the workshop may be a forgery of the workshops *Partch* or *Podrechs*. The inscription style of these workshops resembles the style used on this pipe. The pipe-maker Anton Partsch worked in Theresienfeld, while the exact location of the town Podrechsány remains unknown, and with it the location of the workshop that employed the stamp *Podrich* (Bekić 2000: 252; Nagy 2000: 47, 54).

The fourth pipe bearing a stamp is very carefully and thoroughly decorated and glazed with an olive green coating (cat. no. 24). The upper cylindrical part and the lower seashell-shaped part are separated by a ring in relief with small dense embossed dots which also appear on the annular ferrule. The stamp containing F\_\_EL in a rectangular inscription field is placed on the shank, beneath the narrow ring in relief. A small round stamp with a floral design is placed between the ferrule and the ring. The workshop which manufactured this pipe cannot be determined as of yet. It is difficult to date this pipe based on the other pipes from the same stratigraphic unit (cat. no. 23, 25, 26), however, it is most certainly from the 19th century. The pipes cat. no. 25, 33, have the shank damaged at the spot where



Četvrta lula s pečatom vrlo je pomno i detaljno ukrašena i glazirana maslinastozelenom glazurom (kat. br. 24). Između gornjeg cilindričnog i donjeg dijela šačice koji je oblikovan u obliku školjke nalazi se reljefni prsten sa sitnim gustim ispučenim točkicama kakve se nalaze i na prstenastom obruču. Na tuljcu ispod reljefnog uskog prstena u četvrtastom polju utisnut je pečat s natpisom F\_\_EL. Između obruča i prstena nalazi se mali okrugli pečat s floralnim prikazom. Za sada nije moguće odrediti kojoj radionici pripada ova lula. Prema drugim lulama iz iste stratigrafske jedinice (kat. br. 23, 25, 26) vrlo je teško datirati ovu lulu, međutim, svakako je treba staviti u 19. stoljeće. Lule kat. br. 25, 33 nemaju sačuvan dio tuljca na kojem je mogao biti pečat, dok lula (kat. br. 36) ima sačuvanu lijevu stranu tuljca na kojem se on obično ne stavlja. Sve su tri crvene boje, izrađene od fine gline i ukrašene urezivanjem. Lule ovog tipa vrlo često imaju prsten na tuljcu (kat. br. 36) ukrašen finim urezanim kosim crtama (Kondorosy 2008: sl. 8. B 200), a korištenje urezivanja jednostavnih ravnih crta (kat. br. 25, 33) nalazimo na lulama iz Győra datiranim u drugu polovinu 18., a s petrovaradinske utvrde u 19. stoljeće (Haider & Ridovics 2000: 126, T. 5c/2; Gačić 2010: kat. br. 42, 43). Lula kat. br. 31 crvene boje crno glazirana s poligonalnom čašicom, zaobljenim grebenom i kraćim tuljcem na kojem je širok zaobljen prstenast obruč. Na petrovaradinskoj utvrdi nalazimo vrlo slične lule datirane u drugu polovinu 18. stoljeća. Glazirana lula ima cilindričnu čašicu, dok neglazirana ima poligonalnu (Gačić 2010: kat. br. 41, 44). Lula kat. br. 32 crvene boje ima vrlo izražen greben u obliku kobilice, cilindričnu čašicu sa snopom vodoravno urezanih crta i vrlo visoko postavljen tuljac koji ravno završava. Slična lula datirana u 19. stoljeće nađena je na petrovaradinskoj utvrdi.

## ZAKLJUČAK

Relativno velik broj keramičkih lula nađenih na teritoriju jednog domaćinstva koje je egzistiralo u vrlo kratkom vremenu (pedesetak godina) možemo tumačiti raširenošću pušenja i kratkim trajanjem lula. Potvrdu duge tradicije pušenja lula na ovom prostoru pokazuje kasnosrednjovjekovni/ranonovovjekovni lokalitet Stružani, pozicioniran nešto sjevernije, na kojem je nađeno mnoštvo lula datiranih u 17. i 18. stoljeće (Lozuk 2011). Čemeške lule pripadaju istočnom tipu, a mogle su se podijeliti u tri grupe: turski tip, tursko-ugarski tip i austro-ugarski tip. Najbrojnije su lule turskog tipa s 56% ili 22 lule, dok su austrougarske s 23% ili 9 lula, tursko-ugarske s 21% ili 8 lula rjeđe. Iako ne možemo

the stamp could have been placed, while the pipe cat. no. 36 has the left side of the shank preserved, where the stamp is not usually located. All three are of red color, made from fine clay, and decorated by grooving. Pipes of this type often have a ring on the shank (cat. no. 36) decorated in finely incised slant lines (Kondorosy 2008: fig. 8. B 200), and the simple use of incised straight lines (cat. no. 25, 33) can also be found on pipes from Győr, dated to the first half of the 18th century, and on the pipes from Petrovaradin fortress, dated to the 19th century (Haider & Ridovics 2000: 126, T. 5c/2; Gačić 2010: cat. no. 42, 43). The pipe cat. no. 31 is of red color with a black glaze and a polygonal bowl, a rounded ridge and a short shank with a wide curved annular ferrule. Pipes from the Petrovaradin fortress are very similar and date from the second half of the 18th century. One glazed pipe has a cylindrical bowl, while an unglazed one has a polygonal bowl (Gačić 2010: cat. no. 41, 44). The pipe cat. no. 32 is of red color with an accentuated ridge shaped like a keel, a cylindrical bowl with a bundle of incised horizontal lines and a highly placed shank with a flat ending. A similar pipe from the 19th century was found at the Petrovaradin fortress.

## CONCLUSION

A relatively large number of clay pipes found on the territory of one household which existed for a short period of time (around 50 years) can be interpreted through the widespread custom of smoking and the short duration of the pipes. The confirmation for a long tradition of smoking in this area is derived from the late medieval/early modern site of Stružani, located further to the north, where a large number of 17th and 18th century pipes have been found (Lozuk 2011). The Čemešac pipes belong to the eastern type, and can be divided into three groups: the Turkish type, the Turkish-Hungarian type, and the Austro-Hungarian type. The prevalent type is the Turkish-type pipe with 56% or 22 pipes, while the Austro-Hungarian, with 23% or 9 pipes, and Turkish-Hungarian type, 21% or 8 pipes, are much rarer. Even though we cannot determine a specific workshop for the majority of the pipes, the fact remains that they are of various quality and origin. They must have been made on the territory of the Austro-Hungarian Empire, which included the Military Frontier established after the liberation from Ottoman occupation, where Čemešac is located. The pipes differ by the quality of craftsmanship, decoration technique, color and resistance to cracking. Most of the pipes are related by various

za većinu lula odrediti pojedinu radionicu, ostaje činjenica da su vrlo raznovrsne kvalitete i podrijetla. Zasiurno su nastale na teritoriju austrougarskog carstva čiji je dio i Vojna krajina uspostavljena nakon oslobođenja od Turaka, na čijem se području nalazi Čemešec. Lule se razlikuju kvalitetom izrade, načinom ukrašavanja, bojom i otpornošću na pucaanje. Većinu lula možemo vezati prema određenim karakteristikama za određena proizvodna područja, dok manji broj (kat. br. 10, 20, 21) mogu predstavljati proizvode neke lokalne radionice kojoj zasad ne možemo odrediti lokaciju.

U velikoj otpadnoj jami SJ 85 nađeno je najviše lula (16), u bunarima 11, dok su ostale nađene u plićim iskopima. Velika otpadna jama nepravilna oblika (SJ 85) smještena je uz sjeverni zid veće građevine koja je mogla imati neku gospodarsku funkciju. U zapuni jame nađeno je mnoštvo pokretnog arheološkog materijala, od čega je 14 lula turskog i 2 lule tursko-ugarskog tipa. S obzirom na pretpostavljenu namjenu jame, otpad je u nju mogao dolaziti tijekom relativno dužeg razdoblja. Među tako mnogobrojnim lulama u ovoj jami nema lula austrijsko-ugarskog tipa, tako da sve lule možemo datirati u drugu polovinu 18. stoljeća. Svi bunari nađeni na lokalitetu iznutra imaju čvrstu drvenu konstrukciju koja je mogla neko vrijeme zaustaviti urušavanje bunara nakon napuštanja naselja. S obzirom na to da je u humusnom sloju nađena lula koju možemo datirati u prvu polovinu 19. stoljeća, vjerojatno se postupnim urušavanjem bunara u njima mogu nalaziti lule koje datiramo u 19. stoljeće. Ostali arheološki materijal, naročito staklo i keramiku, prema dostupnim analogijama datiramo u drugu polovinu 18. stoljeća, a na osnovi toga i vrijeme funkcioniranja ovog domaćinstva. Prisutnost lula 19. stoljeća možemo tumačiti time da se pojedine građevine ili prostor koriste i nakon napuštanja, vjerojatno pri nekim sezonskim poslovima. Nažalost, dosada se marijaterzijanskom i jozefinskom vremenu, a naročito malim ruralnim cjelinama, nije posvećivala pažnja u arheološkim istraživanjima što za posljedicu ima slabe mogućnosti kompariranja materijala sa sličnim cjelinama. Iako nam se čini da raznovrsnost građevina (stambenih i gospodarskih), njihova veličina, brojnost bunara, raznovrsna oprema stola i u konačnici bogata „zbirka“ lula upućuje na imućnije domaćinstvo, nemamo prikladnu komparaciju na užem ili širem području koja bi pokazala da su arheološki nalazi s Čemešca ili iznimka ili pravilo koje možemo očekivati na sličnim lokalitetima.

characteristics specific to certain production areas, while a small number (cat. no. 10, 20, 21) may represent the products of some local workshops whose location cannot be determined yet. The large waste pit SU 85 contained the majority of the pipes (16), wells contained 11 pipes, and the rest were found in shallow excavations. The large waste pit of irregular shape (SU 85) was located next to the north wall of a larger building which could have had some economic purpose. The pit fill contained a large number of artifacts, 14 of which were Turkish-type pipes and 2 Turkish-Hungarian type pipes. Based on the presupposed purpose of the pit, the waste could have been accumulated over a relatively long period of time. Among the numerous pipes in this pit, there are no Austro-Hungarian types, so all of them can be dated to the second half of the 18th century. All wells on the site contained a solid wood structure inside, which prevented the collapse of the well for some time after the settlement had been abandoned. Since the pipe dated to the first half of the 19th century came from the humus layer, it is likely that the gradual collapse of the well made it possible for some 19th century pipes to be found in them. Other artifacts, such as glass and pottery, were dated based on the available analogies to the second half of the 18th century, and thus the period when the household was in function can be established. The presence of 19th century pipes can be interpreted by the continual use of formerly abandoned buildings and spaces, most likely during seasonal work.

Unfortunately, the time periods of Maria Theresa and Joseph II have not been given much attention in archaeological research thus far, especially in small rural areas, which has limited the possibilities for comparison to other finds from similar units of study. Even though the variety of buildings (residential and commercial), their size, the number of wells, the miscellaneous table equipment, and finally the rich “collection” of pipes, all point to a more affluent household, we have no adequate comparisons with the immediate and wider area, which would show whether the Čemešac finds are the exception or the rule that can be expected on other similar sites.

## KATALOG

**Kratice:** SV - sačuvana visina; SD - sačuvana dužina; D - dužina; DS - debljina stijenke čašice; ØT - unutrašnji promjer tuljca; ØČ - unutrašnji promjer čašice<sup>6</sup>

### 1. (T. 1: 1)

SJ 85; PN 167

#### Lula.

SV: 3,2 cm; SD: 4,1 cm; DS: 0,2 cm

Nedostaje dio čašice i dio tuljca. Napravljena je od gline u kalupu. Bijele boje. Čašica u obliku tulipana s blago naglašenim grebenom u obliku slova V. Čašica ukrašena utisnutim dvostrukim krugom. Unutrašnji manji krug naglašen zelenom glazurom. Iz kruga izlazi niz izveden kotačićem koja u polukrugu ide do vrha grebena. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

### 2. (T. 1: 2)

SJ 85; PN 442

#### Lula.

SV: 3 cm; SD: 3,7 cm; DS: 0,2 – 0,3 cm

Nedostaje rub čašice i dio tuljca s obručem. Napravljena je od gline u kalupu. Bijele boje i sjajne površine. Čašica je u obliku tulipana, ukrašena naizmjenice poredanim većim i manjim dvostrukim krugovima, na način da se manji krug ponavlja u većem. Tuljac je ukrašen otiskom kotačića i urezanim crtom. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

### 3. (T. 1: 3)

SJ 85; PN 450

#### Lula.

SV: 2,6 cm; ØČ: 1,6 cm; DS: 0,4 cm

Sačuvan samo dio prostora za duhan. Napravljena je od gline u kalupu. Bijele boje. Čašica loptasta oblika ukrašena s 8? latica koje su na dnu povezane okruglim naljepkom (kao cvjetni tučak). Iznad njih niz rozeta (10?) izvedenih utiskivanjem. Prema vrhu niz duboko urezanih vodoravnih crta iznad kojih se nalazi niz utisnutih rozeta. Vrlo nemarno izveden kalup i ukras.

Turski tip.

<sup>6</sup> Promjer čašice i tuljca uziman je i na ulomcima koji nemaju obruč, odnosno rub.

## CATALOG

**Abbreviations:** PH - preserved height; PL - preserved length; L - length; BWT - bowl wall thickness; ISD - inner shank diameter; IBD - inner bowl diameter<sup>6</sup>; SU - stratigraphic unit; UF - unique find

### 1. (T. 1: 1)

SU 85; UF 167

#### Pipe.

PH: 3,2 cm; PL: 4,1 cm, BWT: 0,2 cm

The shank and bowl are partially preserved. Made of clay in a mold. White in color. Bowl in the shape of a tulip with a slightly accentuated ridge in the shape of the letter V. Bowl impressed with double circle. Inner small circle highlighted with green coating. A roller-made sequence extends from the circle in a semicircular manner towards the top of the ridge. The shank is set at a sharp angle.

Turkish type.

### 2. (T. 1: 2)

SU 85; UF 442

#### Pipe.

PH: 3 cm; PL: 3,7 cm; BWT: 0,2 – 0,3 cm

The bowl rim and the shank ferrule are partially preserved. Made of clay in a mold. White in color, surface glossy. Bowl shaped like a tulip, decorated in alternating big and small double circles, the smaller circle repeated inside the bigger one. Shank decorated by roller-made impressions and an incised line. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

### 3. (T. 1: 3)

SU 85; UF 450

#### Pipe.

PH: 2,6 cm; IBD: 1,6 cm; BWT: 0,4 cm

Only the tobacco chamber is preserved. Made of clay in a mold. White in color. Bowl globular, decorated with 8? petals connected by a round patch at the bottom (shaped like a pistil). Above them a sequence of impressed rosettes (10?). A series of grooved horizontal lines are placed near the top, and a sequence of impressed rosettes placed right above. Carelessly executed mold and decoration.

Turkish type.

<sup>6</sup> The diameter of the bowl and shank was measured on the fragments which had no ferrule, i.e. rim.

**4. (T. 1: 4)**

**SJ 85; PN 458**

**Lula.** Nedostaje gotovo čitav prostor za duhan. Napravljena je od gline u kalupu. Bijele boje sa sjajnim premazom. Obruč je prstenast i ukrašen otiskom kotačića u dvama nizovima dok je uz rub urezana loše izvedena crta. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

D: 3,5 cm; ØT: 1 cm

**5. (T. 1: 5)**

**SJ 85; PN 168**

**Lula.**

SD: 2,4 cm; DS: 0,3 cm; ØČ: 1,8 cm; ØT: 1 cm

Nedostaje veći dio prostora za duhan i tuljac. Napravljena je od gline u kalupu. Bijele boje. Čašica je vjerojatno loptasta oblika ukrašena nizom utisnutih rozeta od koje neke (svaka druga?) u sredini ima kapljicu zelene glazure. Donji dio čašice ima blaga okomita rebra koja idu do rozeta na donjem dijelu, a donji dio (greben) formiran je u obliku naljepka. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

**6. (T. 1: 6)**

**SJ 85; PN 151**

**Lula.**

SV: 3 cm; SD: 3,2 cm; DS: 0,3 cm

Sačuvan dio prostora za duhan i dio tuljca. Napravljena je od gline u kalupu. Bijele boje i sjajnog premaza. Čašica u obliku tulipana ukrašena urezanim stiliziranim vegetabilnim motivom, dok je tuljac ukrašen dvjema urezanim crtama. Greben istaknut V-ukrasom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

**7. (T. 1: 7)**

**SJ 85; PN 339**

**Lula.**

SV: 4,2 cm; SD: 4 cm; DS: 0,5 cm; ØT: 1 cm

Sačuvan dio prostora za duhan i tuljac. Napravljena je od gline u kalupu. Bijele boje i sjajnog premaza. Čašica i tuljac ukrašeni su reljefnim baroknim vegetabilnim ukrasom. Grančice se granaju po čašici i donjem dijelu tuljca. Obruč je prstenast, a ispod njega na tuljcu je niz fino izvedenih palmeta. Na tuljcu, u prostoru na kojem se ne nalazi ukras, sa svake strane, nalazi se po jedno slovo, desno D, a

**4. (T. 1: 4)**

**SU 85; UF 458**

**Pipe.**

The tobacco chamber very poorly preserved. Made of clay in a mold. White in color, coated. Annular ferrule decorated in two rows of roller-made impressions, while a badly executed line follows the side of the rim. The shank is set at a sharp angle. One draft hole in the wall of the bowl

Turkish type.

L: 3,5 cm; ISD: 1 cm

**5. (T. 1: 5)**

**SU 85; UF 168**

**Pipe.**

PL: 2,4 cm; BWT: 0,3 cm; IBD: 1,8 cm; ISD: 1 cm

The tobacco chamber poorly preserved and the shank is missing. Made of clay in a mold. White in color. The bowl is most likely globular, decorated in a row of impressed rosettes, some of which (every other?) have a drop of green coating in the middle. The lower part of the bowl has slight vertical ribs which extend to the rosettes in the lower section, and the lower part (ridge) is shaped like a patch. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**6. (T. 1: 6)**

**SU 85; UF 151**

**Pipe.**

PH: 3 cm; PL: 3,2 cm; BWT: 0,3 cm

Part of the tobacco chamber and the shank still preserved. Made of clay in a mold. White in color, with glossy coating. Bowl shaped like a tulip, decorated in incised stylized plant motives, the shank is decorated with two grooved lines. A V-decoration highlights the ridge. One draft hole in the wall of the bowl.

Turkish type.

**7. (T. 1: 7)**

**SU 85; UF 339**

**Pipe.**

PH: 4,2 cm; PL: 4 cm; BWT: 0,5 cm; ISD: 1 cm

Part of the tobacco chamber and the shank still preserved. Made of clay in a mold. White in color with a glossy coating. Bowl and shank decorated in relief baroque plant motives. The twigs branch out across the bowl and the lower section of the shank. The

lijevo I. Oštri, kosi zarezi po grebenu ostatak su naknadnog uređivanja lule nakon vađenja iz kalupa. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

Literatura: Kondorosy 2008: 250, sl. 7. B189

Datacija: 18. stoljeće

8. (T. 1: 8)

**SJ 85; PN 301**

**Lula.**

SV: 3 cm; ØT: 1,6 cm; ØČ: 0,3 cm

Sačuvan samo dio prostora za duhan. Napravljena je od gline u kalupu. Bijele boje i sjajne površine. Čašica u obliku tulipana, u donjem dijelu ukrašena reljefnim baroknim floralnim ukrasom. Grančice se granaju po cijeloj čašici, a završavaju stiliziranim lji-ljanima.

Turski tip.

Literatura: Heider, Ridovics 2000: 123; 5a/1

Datacija: 18. stoljeće

9. (T. 1: 9)

**SJ 85; PN 302**

**Lula.**

SV: 1,1 cm; D: 5,2 cm; SD: 0,3 cm; ØT: 0,8 cm

Sačuvan tuljac i samo dio čašice. Napravljena je od gline u kalupu. Boja crna (2.5Y2.5/1 *black*). Na grebenu se nalaze dva romboidna plitka udubljenja. Obruč je u obliku zadebljana prstena zvjezdasto profilirana. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

10. (T. 1: 10)

**SJ 85; PN 367**

**Lula.**

SV: 2,7 cm; SD: 3,9 cm; DS: 0,3-0,7 cm; ØČ: 2 cm; ØT: 1,2 cm

Nedostaje veći dio čašice. Napravljena je od gline u kalupu. Boja svijetlo smeđesiva (10Y6/2 *light brownish gray*). Čašica cilindričnog oblika. Uz rub čašice ukras u obliku dvama koncentričnim krugovima nastao u kalupu. Obruč i sredina tuljca u obliku ispupčena zaobljena prstena. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

ferrule is annular, and a series of palmettes is set right underneath it. In the space not intended for decoration on the shank, a letter is placed on each side, D on the right and I on the left. Sharply slanted notches across the ridge were made after mold-removal. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

Bibliography: Kondorosy 2008: 250, fig. 7. B189

Date: 18th century

8. (T. 1: 8)

**SU 85; UF 301**

**Pipe.**

PH: 3 cm; ISD: 1,6 cm; IBD: 0,3 cm

Only the tobacco chamber is preserved. Made of clay in a mold. White in color, glossy coating. Bowl shaped like a tulip, lower section decorated in a relief baroque floral motif. Twigs branch out across the bowl, ending in stylized lilies.

Turkish type.

Bibliography: Heider, Ridovics 2000: 123; 5a/1

Date: 18th century

9. (T. 1: 9)

**SU 85; UF 302**

**Pipe.**

PH: 1,1 cm; L: 5,2 cm; PL: 0,3 cm; ISD: 0,8 cm

Shank preserved, bowl partially preserved. Made of clay in a mold. Black in color (2.5Y2.5/1 *black*). Two shallow rhomboid indentations on the ridge. Ferrule in the form of a thickened ring, star-shaped molding. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

10. (T. 1: 10)

**SU 85; UF 367**

**Pipe.**

PH: 2,7 cm; PL: 3,9 cm; BWT: 0,3-0,7 cm; IBD: 2 cm; ISD: 1,2 cm

The bowl very badly preserved. Made of clay in a mold. Light brown-gray in color (10Y6/2 *light brownish gray*). Bowl cylindrical. Two concentric circles placed as decoration alongside the bowl rim, made in a mold. The ferrule and shank midsection shaped like a convex rounded ring. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**11. (T. 1: 11)**

**SJ 85; PN 227**

**Lula.**

V: 4,6 cm; SD: 3,9 cm; ØT: 1 cm; DS: 0,4 cm

Nedostaje obruč i dio ruba čašice. Napravljena je od gline u kalupu. Boja sivo-bijela (10YR6/1 *grey*). Čašica izvana četvrtastog, a iznutra cilindričnog oblika. Čašica i tuljac ukrašeni plitkim utorima koji počinju ispod obruča i idu preko grebena do vrha otvora čašice. Između utora nalaze se dva okomita reda dvostrukih krugova izvedenih utiskivanjem. Obruč je vjerojatno u obliku oblog prstena zvjezdasto profiliranog. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

**12. (T. 1: 12)**

**SJ 85; PN 279a**

**Lula.**

V: 5,6 cm; D: 4,8 cm; DS: 0,2 cm; ØČ: 2,1 cm; ØT: 0,9 cm

Nedostaje dio tuljca. Napravljena je od gline u kalupu. Boja crvenooker (5YR6/6 *reddish yellow*). Čašica blago konična i ukrašena utiskivanjem vodoravnih nizova kotačićem. Rub čašice ojačan metalnim obručem širokim 1,2 cm koji je s donje strane fino nazubljen. Metalni obruč preklapljen je i spojen zakovicom na dijelu koji je okrenut prema tuljcu, s vanjske strane ima duguljast ispupčen dio koji je vjerojatno služio za učvršćivanje poklopca. Donji dio čašice oštro je odvojen od polukuglastog dijela koji je ukrašen istim motivom. Tuljac prstenasto oblikovan. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Tursko-ugarski tip.

Datacija: 18. stoljeće

**13. (T. 1: 13)**

**SJ 85; PN 279a**

**Lula.**

SV: 2,8 cm; SD: 4,1 cm; DS: 0,2 cm; ØČ: 1,8 cm

Nedostaje veći dio tuljca i čašice. Napravljena je od gline u kalupu. Boja smeđa (7,5YR5/4 *brown*). Čašica vjerojatno loptasta oblika. Ukrašen je izveden otiskom kotačića u dvama nizovima koji čini trokutni motiv. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

**11. (T. 1: 11)**

**SU 85; UF 227**

**Pipe.**

PH: 4,6 cm; PL: 3,9 cm; ISD: 1 cm; BWT: 0,4 cm

Ferrule and part of the bowl rim missing. Made of clay in a mold. Gray-white in color (10YR6/1 *grey*). Bowl square on the outside, cylindrical on the inside. Bowl and shank decorated in shallow grooves which start underneath the ferrule and extend across the ridge to the mouth of the bowl. In between the grooves there are two vertical rows of impressed double circles. The ferrule is likely formed as a rounded ring with star-shaped molding. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**12. (T. 1: 12)**

**SU 85; UF 279a**

**Pipe.**

PH: 5,6 cm; L: 4,8 cm; BWT: 0,2 cm; IBD: 2,1 cm; ISD: 0,9 cm

Part of the shank is missing. Made of clay in a mold. Red-ocher in color (5YR6/6 *reddish yellow*). Bowl slightly conical and decorated in impressed horizontal lines made by a roller. Bowl rim reinforced with a metal ferrule 1,2 cm wide, finely serrated on the lower side. The metal ferrule is folded and riveted at the part facing the shank, it has a long convex piece on the outside most likely used to hold the lid. The lower part of the bowl is sharply cut off from the semicircular area decorated in the same motif. The shank is annular and set at a sharp angle. One draft hole in the wall of the bowl.

Turkish-Hungarian type.

Date: 18th century

**13. (T. 1: 13)**

**SU 85; UF 279a**

**Pipe.**

PH: 2,8 cm; PL: 4,1 cm; BWT: 0,2 cm; IBD: 1,8 cm

The shank and bowl badly preserved. Made of clay in a mold. Brown in color (7,5YR5/4 *brown*). Bowl most likely globular. Decoration by impressed roller marks in two lines forming a triangular motif. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**14. (T. 1: 14)**

**SJ 85; PN 303**

**Lula.**

SD: 4,3 cm; DS: 0,4 cm; ØT: 0,7 cm

Sačuvan tuljac i samo dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvena (*2.5YR6/8 light red*) s tragovima crvenog premaza po površini i djelomično je sekundarno gorjela. Tuljac i čašica ukrašeni paralelnim linijama u plitkom reljefu. Obruč završava zadebljanim prstenom zvjezdaste profilacije, a na sredini tuljca plitko prstenasto ispupčenje. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

Literatura: Gačić 2011: kat. 44; 2009: 10; T1/11; Tomka 2000: 30; T1/4

Datacija: sredina 18. stoljeća

**15. (T. 1: 15)**

**SJ 85; PN 279b**

**Lula.**

SV: 4 cm; SD: 0,2-0,4 cm; ØČ: 1,8 cm

Sačuvan samo dio čašice. Napravljena je od gline u kalupu. Boja crvena (*2.5YR5/6 red*). Čašica je cilindričnog oblika.

Tursko-ugarski? tip

**16. (T. 1: 16)**

**SJ 85; PN 279b**

**Lula.**

SV: 3,1 cm; SD: 3,8 cm; DS: 0,4 cm; ØT: 0,9 cm

Sačuvan dio tuljca i manji dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvena (*2.5YR6/8 light red*). Čašica i tuljac ukrašeni paralelnim linijama u plitkom reljefu. Na tuljcu se nalazi blago ispupčen zaobljen prsten. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

Literatura: Gačić 2011: kat. 44; 2009: 10; T1/11; Tomka 2000: 30; T1/4

Datacija: sredina 18. stoljeća

**17. (T. 2: 17)**

**SJ 83; PN 485**

**Lula.**

SV: 2,9 cm; SD: 4 cm; DS: 0,3 cm; ØT: 1 cm

Sačuvan dio prostora za duhan i dio tuljca. Napravljena je od gline u kalupu. Bijele boje. Čašica i tuljac ukrašeni su reljefnim baroknim vegetabilnim ukra-

**14. (T. 1: 14)**

**SU 85; UF 303**

**Pipe.**

PL: 4,3 cm; BWT: 0,4 cm; ISD: 0,7 cm

Shank and one part of the bowl preserved. Made of clay in a mold. Light red in color (*2.5YR6/8 light red*) with traces of red coating on the surface, and partial secondary firing. The shank and bowl are decorated in parallel lines in bas relief. The ferrule ends in a thickened ring of star-shaped molding, with a shallow annular protuberance in the middle of the shank. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

Bibliography: Gačić 2011: cat. 44; 2009: 10; T1/11; Tomka 2000: 30; T1/4

Date: mid-18th century

**15. (T. 1: 15)**

**SU 85; UF 279b**

**Pipe.**

PH: 4 cm; PL: 0,2-0,4 cm; IBD: 1,8 cm

Only one part of the bowl preserved. Made of clay in a mold. Red in color (*2.5YR5/6 red*). Bowl is cylindrical.

Turkish-Hungarian type?

**16. (T. 1: 16)**

**SU 85; UF 279b**

**Pipe.**

PH: 3,1 cm; PL: 3,8 cm; BWT: 0,4 cm; ISD: 0,9 cm

Part of the shank and a small part of the bowl preserved. Made of clay in a mold. Light red in color (*2.5YR6/8 light red*). Bowl and shank decorated in parallel lines in bas relief. A rounded ring lightly protrudes from the shank. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

Bibliography: Gačić 2011: cat. 44; 2009: 10; T1/11; Tomka 2000: 30; T1/4

Date: mid-18th century

**17. (T. 2: 17)**

**SU 83; UF 485**

**Pipe.**

PH: 2,9 cm; PL: 4 cm; BWT: 0,3 cm; ISD: 1 cm

The tobacco chamber and the shank are partially preserved. Made of clay in a mold. White in color. Bowl and shank decorated in a relief baroque plant

som. Grančice se granaju po čašici i tuljcu i završavaju stiliziranim ljiljanima. Obruč je prstenast, a ispod njega na tuljcu je niz fino izvedenih palmeta. Na tuljcu, u prostoru na kojem se ne nalaze grančice, sa svake strane nalazi se po jedno slovo, desno D, a lijevo I. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

Literatura: Kondorosy 2008: 250, sl. 7. B189

Datacija: 18. stoljeće

**18. (T. 2: 18)**

**SJ 85**

**Lula.**

SV: 2,8 cm; D: 4,4 cm; DS: 0,2 cm; ØT: 0,9 cm; ØČ: 1,6 cm

Nedostaje rub čašice. Napravljena je od gline u kalupu. Bijele boje i sjajne površine. Čašica u obliku tulipana ukrašena reljefnim baroknim floralnim ukrasom. Grančice izlaze ispod obruča i granaju se po čašici, a završavaju listićima, cvjetovima i stiliziranim ljiljanima. Obruč je prstenast i nemarno izveden. Ispod obruča nalazi se niz fino izvedenih ukrasa u obliku hrastovih listova. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

Literatura: Heider, Ridovics 2000: 123, 5a/1

Datacija: 18. stoljeće

19 (T. 2: 19)

**SJ 83; PN 487**

**Lula.**

SD: 3,6 cm; ØT: 0,7 cm

Sačuvan dio tuljca. Napravljena je od gline u kalupu. Boja svijetlo smeđa (7.5YR6/4 *light brown*). Obruč prstenasto zaobljen s vrlo blago zvjezdastom profilacijom. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa.

Turski tip.

**20. (T. 2: 20)**

**SJ 83; PN 514**

**Lula.**

SV: 1,4 cm; SD: 2 cm; DS: 0,4 cm

Sačuvan samo donji dio čašice. Napravljena je od gline u kalupu. Vanjska i unutarnja boja tamno siva (7.5YR4/1 *dark gray*), a boja presjeka svijetlo crvena (2.5YR5/6 *red*). Čašica vjerojatno cilindrična. Ukrašena dvjema urezanim crtama koje idu prema tuljcu, a u „trakama“ se nalazi utisnuta rozeta?.

Turski tip.

motif. Twigs branch out across the bowl and shank ending in stylized lilies. The ferrule is annular, a series of fine palmettes placed beneath it on the shank. In the empty space between the twigs on the shank there is a letter on each side, D on the right and I on the left. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

Bibliography: Kondorosy 2008: 250, sl. 7. B189

Date: 18th century

**18. (T. 2: 18)**

**SU 85**

**Pipe.**

PH: 2,8 cm; L: 4,4 cm ; BWT: 0,2 cm; ISD: 0,9 cm; IBD: 1,6 cm

Bowl rim missing. Made of clay in a mold. White in color with a glossy surface. Bowl shaped like a tulip, decorated in a relief baroque floral motif. Twigs branch out underneath the ferrule spreading across the bowl, ending in leaflets, flowers and stylized lilies. The ferrule is annular and poorly done. Underneath the ferrule a sequence of finely made oak leaves. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

Bibliography: Heider, Ridovics 2000: 123, 5a/1

Date: 18th century

**19 (T. 2: 19)**

**SU 83; UF 487**

**Pipe.**

PL: 3,6 cm; ISD: 0,7 cm

The shank is partially preserved. Made of clay in a mold. Light brown in color (7.5YR6/4 *light brown*). The ferrule is annular with slight star-shaped molding. The shank is set at a sharp angle. One draft hole.

Turkish type.

**20. (T. 2: 20)**

**SU 83; UF 514**

**Pipe.**

PH: 1,4 cm; PL: 2 cm; BWT: 0,4 cm

Only the lower part of the bowl is preserved. Made of clay in a mold. Outer and inner color is dark gray (7.5YR4/1 *dark gray*), and the cross-section color is light red (2.5YR5/6 *red*). The bowl is likely cylindrical, decorated in two incised lines spreading toward the shank, with a rosette? impressed in the "rays".

Turkish type.



**21. (T. 2: 21)**

**SJ 83; PN**

**Lula.**

SV: 3,2 cm; D: 5,3 cm; DS: 0,4 cm; ØT: 1,7 cm; ØČ: 1,8 cm

Nedostaje gornji dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvena (7.5YR6/4 *light brown*) s prstenastim završetkom. Donji dio čašice oštro je odvojen i polumjesečasto oblikovan. Greben istaknut urezanim V-ukrasom koji prati „polumjesece“. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Tursko-ugarski tip.

Literatura: Gačić 2019: 10, T1/15

**22. (T. 2: 22)**

**SJ 83; PN 492**

**Lula.**

SV: 3,8 cm; D: 4,1 cm; DS: 0,3 cm; ØT: 1 cm; ØČ: 1,6 cm

Nedostaje dio prostora za duhan. Napravljena je od gline u kalupu. Boja svijetlo crvena (2.5YR6/8 *light red*). Čašica blago konična i ukrašena utiskivanjem dvostrukih polukrugova između kojih je urezana dvostruka polukružna crta. Donji je dio čašice širi i ukrašen dvama plastično izvedenim zaobljenim polumjesecima, dodatno ukrašenima kotačićem. Greben je istaknut i ukrašen otiskom kotačića. Tuljac ukrašen ispupčenim točkama formiranim u trokute i odvojenima utorima. S gornje strane dva niza V-znakova odvojenih tankim plastičnim rebrima nastalim u kalupu. Obruč je prstenast i ojačan bakrenim obručem nazubljenih i prema unutra svijetlih rubova. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Tursko-ugarski tip

Literatura: Gačić 2019: 9, sl. 4; 2010: 100, kat. 13

Datacija: 18. stoljeće

**23. (T. 2: 23)**

**SJ 126; PN 266**

**Lula.**

SV: 2,7 cm; D: 4,2 cm; SD: 0,3-0,5 cm; ØT: 0,9 cm; ØČ: 1,1 cm

Nedostaje dio čašice. Napravljena je od gline u kalupu. Boja svijetlo okercrvenkasta (7.5YR7/4 *pink*). Čašica cilindrična oblika u donjem dijelu polumjesečasto profilirana. Ukrašena češljastim ukrasom okomito postavljenim odvojenim nizom vodoravnih crta od „polumjesečastog“ donjeg dijela. Greben blago istaknut. Obruč u obliku turbana. Tuljac

**21. (T. 2: 21)**

**SU 83; UF**

**Pipe.**

PH: 3,2 cm; L: 5,3 cm; BWT: 0,4 cm; ISD: 1,7 cm; IBD: 1,8 cm

Upper part of the bowl is missing. Made of clay in a mold. Light red in color (7.5YR6/4 *light brown*). with an annular ending. Lower part of the bowl is sharply cut off and in the form of a crescent. The ridge is highlighted by the grooved V - a motif common with crescents. The sharp is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish-Hungarian type.

Bibliography: Gačić 2019: 10, T1/15

**22. (T. 2: 22)**

**SU 83; UF 492**

**Pipe.**

PH: 3,8 cm; L: 4,1 cm; BWT: 0,3 cm; ISD: 1 cm; IBD: 1,6 cm

Tobacco chamber partially preserved. Made of clay in a mold. Light red in color (2.5YR6/8 *light red*). The bowl is slightly conical and impressed with double semicircles between which there is a double grooved semicircular line. The lower part of the bowl is wider and decorated with two sculpted crescents additionally decorated with a roller. The ridge is highlighted and decorated with a roller. The shank is decorated with protuberant dots that form triangles and are separated by grooves. On the upper side there are two rows of V marks separated by thin sculpted ribs made in a mold. The annular ferrule is reinforced with a copper serrated ferrule with the rim bent inwards. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish-Hungarian type

Bibliography: Gačić 2019: 9, fig. 4; 2010: 100, cat. 13

Date: 18th century

**23. (T. 2: 23)**

**SU 126; UF 266**

**Pipe.**

PH: 2,7 cm; L: 4,2 cm; PL: 0,3-0,5 cm; ISD: 0,9 cm; IBD: 1,1 cm

The bowl is partially preserved. Made of clay in a mold. Light ocher-red in color (7.5YR7/4 *pink*). Cylindrical bowl molded like a crescent in the lower part. Decorated in comb impressions placed vertically and separated by a row of horizontal lines from the lower crescent part. The ridge is slightly prominent. Ferrule shaped like a turban. The shank is set straight. One draft hole in the wall of the bowl.

ravno postavljen. Jedna vezna rupa kroz stijenku čašice.

Tursko-ugarski tip.

Literatura: Gačić 2009: 10, T1/18; 2010: 104, kat. 29

Datacija: 18. stoljeće

**24. (T. 2: 24)**

**SJ 126; PN 270**

**Lula.**

SV: 2,2 cm; D: 4,7 cm; DS: 0,1 cm; ØT: 1,1 cm; ØČ: 1,5

Nedostaje gornji dio čašice i dio tuljca. Napravljena je od gline u kalupu. Boja presjeka i iznutra crveno-oker (10R6/6 *light red*), a izvana i unutar čašice tamno maslinasto (2.5Y3/3 *dark olive brown*) glazirana. Čašica vjerojatno cilindrična, a greben ukrašen stiliziranim plastičnim laticama iznad kojih se nalazi traka, oštro profilirana i ukrašena vrlo sitnim ispupčenim točkicama. Jednak se ukras pojavljuje i na prstenastom obroču. Na tuljcu uzak oštar prsten i pravokutan pečat s imenom radionice F\_\_EL. Između obroča i prstena utisnut je manji okrugli pečat sa stiliziranim floralnim motivom Tuljac je kratak i postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Austrougarski tip.

**25. (T. 2: 25)**

**SJ 126; PN 378**

**Lula.**

SV: 2,8 cm; SD: 0,3 cm

Sačuvan samo dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvena (2.5YR6/8 *light red*) sjajne površine. Ukrašena urezanim vodoravnim snopom crta.

Austrougarski? tip.

**26. (T. 2: 26)**

**SJ 126; PN 376**

**Lula.**

SV: 2,8 cm; SD: 4,2 cm; DS: 0,3 cm; ØT: 1 cm

Sačuvan tuljac i dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvena (2.5YR6/8 *light red*). Čašica je cilindričnog oblika ukrašena snopom okomitih crta. Oštro je odvojena od donjeg dijela koji ima polumjesečasta proširenja. Donji dio tuljca ukrašen ispupčenim točkama formiranim u trokute i odvojenima plastičnim crtama, a s gornje strane nizovi "V"-znakova. Obroč u obliku turbana s urezanim crtama, a duboko rovašenom crtom dodatno

Turkish-Hungarian type.

Bibliography: Gačić 2009: 10, T1/18; 2010: 104, cat. 29

Date: 18th century

**24. (T. 2: 24)**

**SU 126; UF 270**

**Pipe.**

PH: 2,2 cm; L: 4,7 cm; BWT: 0,1 cm; ISD: 1,1 cm; IBD: 1,5

Upper part of the bowl missing, shank partially preserved. Made of clay in a mold. Cross-section color, same as the inside, red ocher (10R6/6 *light red*), dark olive coating (2.5Y3/3 *dark olive brown*) on the inside and outside surface of the bowl. The bowl is probably cylindrical, the ridge decorated in stylized sculpted petals above which there is a sharply molded band decorated with small protruding dots. The same decoration appears on the annular ferrule. The narrow sharp ring on the shank has a rectangular stamp with the workshop name F\_\_EL. A small round stamp placed between the ferrule and the ring, containing a floral motif. The shank is short and set at a sharp angle. One draft hole in the wall of the bowl

Austro-Hungarian type.

**25. (T. 2: 25)**

**SU 126; UF 378**

**Pipe.**

PH: 2,8 cm; PL: 0,3 cm

Only the bowl is partially preserved. Made of clay in a mold. Light red in color (2.5YR6/8 *light red*), surface glossy. Decorated by a bundle of incised horizontal lines.

Austro-Hungarian type?

**26. (T. 2: 26)**

**SU 126; UF 376**

**Pipe.**

PH: 2,8 cm; PL: 4,2 cm; BWT: 0,3 cm; ISD: 1 cm

Parts of the shank and bowl preserved. Made of clay in a mold. Light red in color (2.5YR6/8 *light red*). Cylindrical bowl decorated by a bundle of vertical lines, sharply separated from the lower section which has crescent expansions. The lower part of the shank is decorated in protruding dots forming triangles and separated by sculpted lines, on the upper side rows of V signs place. The ferrule is shaped like a turban with incised lines, an extra grooved line highlighting it further. The shank is set at a

istaknut. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz dno prostora za duhan.

Tursko-ugarski tip

Literatura: Gačić 2009: 9, sl. 4; 2010: 101, kat. 15, 18

Datacija: 18. stoljeće

**27. (T. 2: 27)**

**SJ 50; PN 220**

**Lula.**

SD: 2,8 cm; ØT: 1,1 cm

Sačuvan samo dio tuljca. Napravljena je od gline u kalupu. Boja siva (5YR4/1 *dark gray*). Na tuljcu utisnut okrugli pečat radionice (*Podrich*). Ispod prstenasta obruča plitak reljefni prsten nastao u kalupu pa istaknut kosim urezima i omeđen urezanim crtama. Tuljac postavljen pod oštrim kutom.

Austrougarski tip.

**28. (T. 2: 28)**

**SJ 50; PN 225**

**Lula.**

DS 1,7 cm; ØT: 1,4 cm

Sačuvan samo dio tuljca. Napravljena je od gline u kalupu. Boja svijetlo crvenkastožuta (5YR7/6 *reddish yellow*) s tragovima crvenog premaza. Obruč nije istaknut, rub tuljca je vrlo blago zvjezdasto profiliran, a ispod njega nizovi duboko utisnutih otisaka finim kotačićem.

Turski tip.

**29. (T. 3: 29)**

**SJ 38; PN 104**

**Lula.**

SD: 4,1 cm; ØT: 1,1 cm

Sačuvan samo dio tuljca. Napravljena je od gline u kalupu. Boja tamno siva (*very dark gray 3/*). Obruč prstenast, a tuljac četvrtastog presjeka na kojem je plitko istaknut prsten. Pečat u pravokutnom polju utisnut naopačke. Natpis u dvama redovima vrlo nečitak. Nazire se kraj prve i druge riječi \_\_\_IG \_\_\_MNITZ. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa.

Austrougarski tip.

**30. (T. 3: 30)**

**SJ 38; PN 108**

**Lula.**

SD: 4,7 cm; SV: 2,8 cm; DS: 0,4; ØT: 1 cm

Nedostaje veći dio čašice. Napravljena je od gline u kalupu. Boja svijetlo crvenkastožućkasta (5YR6/6

sharp angle. One draft hole in the wall of the bowl.

Turkish-Hungarian type.

Bibliography: Gačić 2009: 9, fig. 4; 2010: 101, cat. 15, 18

Date: 18th century

**27. (T. 2: 27)**

**SU 50; UF 220**

**Pipe.**

PL: 2,8 cm; ISD: 1,1 cm

Only the shank is partially preserved. Made of clay in a mold. Dark gray in color (5YR4/1 *dark gray*). The shank is stamped with the round mark of the workshop (*Podrich*). Beneath the annular ferrule, a shallow sculpted ring made in a mold and highlighted by slant grooves and bordered by incised lines. The shank set at a sharp angle.

Austro-Hungarian type.

**28. (T. 2: 28)**

**SU 50; UF 225**

**Pipe.**

BWT 1,7 cm; ISD: 1,4 cm

Only the shank is partially preserved. Made of clay in a mold. Light red-yellow in color (5YR7/6 *reddish yellow*) with traces of red coating. The ferrule is not marked, the shank rim is star-shaped in molding, beneath it rows of deep roller-made impressions.

Turkish type.

**29. (T. 3: 29)**

**SU 38; UF 104**

**Pipe.**

PL: 4,1 cm; ISD: 1,1 cm

Only the shank is partially preserved. Made of clay in a mold. Dark gray in color (*very dark gray 3/*). The ferrule is annular, the shank has a rectangular cross-section with a slightly accentuated ring. The rectangular stamp is impressed upside-down. The two-line inscription is illegible. The endings of the first and the second word can be seen \_\_\_IG \_\_\_MNITZ. The shank is set at a sharp angle. One draft hole.

Austro-Hungarian type.

**30. (T. 3: 30)**

**SU 38; UF 108**

**Pipe.**

PL: 4,7 cm; PH: 2,8 cm; BWT: 0,4; ISD: 1 cm

The bowl is poorly preserved. Made of clay in a mold. Light red-yellowish in color (5YR6/6 *red-*

*reddish yellow*). Čašica je cilindričnog oblika. Obruč tuljca završava prstenastim zaobljenim proširenjem s vrlo blagom zvjezdastom profilacijom. Spoj tuljca i čašice istaknut je grebenom. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice. Turski tip.

**31. (T. 3: 31)**

**SJ 38; PN 97**

**Lula.**

SV: 3,3 cm; D: 4,9 cm; DS: 0,4 cm; ØČ: 1,4 cm; ØT: 1 cm

Nedostaje rub i veći dio prostora za duhan. Napravljena je od gline u kalupu. Boja presjeka i unutrašnjosti prostora za duhan crveno-okor (10R6/6 *light red*), a vanjska strana i djelomično unutar tuljca crno (10YR2/1 *black*) glazirana. Čašica je oktogonalna izvana, a cilindrična iznutra. Obruč je oblikovan u zadebljani prsten. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Austrougarski tip.

Literatura: Gačić 2010: 106, kat. 41, 107, kat. 44

Datacija: druga polovina 18. stoljeća

**32. (T. 3: 32)**

**SJ 43; PN 53**

**Lula.**

SV: 4,5 cm; SD: 4,6 cm; DS: 0,3 cm; ØT: 1,1 cm; ØČ: 1,4 cm

Nedostaje veći dio čašice i dio tuljca. Napravljena je od gline u kalupu. Boja svijetlo crvenkastožučkasta (5YR6/6 *reddish yellow*). Čašica cilindrična oblika, pri dnu ukrašena snopom urezanih crta. Vrh tuljca odrezan blago pod koso prema van. Greben jako naglašen u obliku kobilice. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Austrougarski? tip.

Literatura: Kondrosy 2008: sl. 8 B209; Gačić 2010: kat. 40

Datacija: poč. 19. st.

**33. (T. 3: 33)**

**SJ 43; PN 48**

**Lula.**

SD: 3,2 cm; DS: 0,3 cm

Nedostaje veći dio čašice i tuljca. Napravljena je od gline u kalupu. Boja svijetlo crvenkasta (2.5YR6/8 *light red*) i sjajne površine. Čašica pri dnu ukrašena snopom urezanih crta. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

*dish yellow*). The bowl is cylindrical. The shank ends in an annular rounded expansion, star-shaped molding. The juncture of the shank and the bowl is marked by a ridge. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**31. (T. 3: 31)**

**SU 38; UF 97**

**Pipe.**

PH: 3,3 cm; L: 4,9 cm; BWT: 0,4 cm; IBD: 1,4 cm; ISD: 1 cm

The rim and most of the tobacco chamber are missing. Made of clay in a mold. Cross-section color is red-ocher (10R6/6 *light red*), same as the inner surface of the tobacco chamber, while the outer and partially inner surface of the shank are coated in black (10YR2/1 *black*). The bowl is octagonal outside, cylindrical inside. The ferrule is shaped into a thickened ring. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Austro-Hungarian type.

Bibliography: Gačić 2010: 106, cat. 41, 107, cat. 44

Date: second half of the 18th century

**32. (T. 3: 32)**

**SU 43; UF 53**

**Pipe.**

PH: 4,5 cm; PL: 4,6 cm; BWT: 0,3 cm; ISD: 1,1 cm; IBD: 1,4 cm

The bowl and the shank are barely preserved. Made of clay in a mold. Light red-yellow in color (5YR6/6 *reddish yellow*). Cylindrical bowl decorated by a bundle of incised lines near the bottom. The lip of the shank is slightly cut off outwardly. The ridge is marked and shaped like a keel. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Austro-Hungarian type.

Bibliography: Kondrosy 2008: fig. 8 B209; Gačić 2010: cat. 40

Date: early 19th century

**33. (T. 3: 33)**

**SU 43; UF 48**

**Pipe.**

PL: 3,2 cm; BWT: 0,3 cm

The bowl and the shank are poorly preserved. Made of clay in a mold. Light red in color (2.5YR6/8 *light red*), glossy surface. The bowl decorated by a bundle of incised lines at the bottom. The shank set at a sharp angle. One draft hole in the wall of the bowl.

Austrougarski tip.

Literatura: Haider et al. 2000: 126; 5c/2

Datacija: druga pol. 18. st.

**34. (T. 3: 34)**

**SJ 41; PN 178**

**Lula.**

SV: 3 cm; D: 4,6 cm; DS: 0,3 – 0,7 cm; ØT: 1 cm; ØČ: 1,6 cm

Nedostaje rub čašice. Napravljena je od gline u kalupu. Bijele boje sa sjajnim premazom. Čašica loptasta oblika ukrašena s 9 latica izvedenih rovašenjem ili je motiv nastao u kalupu pa doraden oštrim predmetom. Na dnu su povezane okruglim naljepkom (kao cvjetni tučak). Između vrhova latica utisnut je ukras u obliku duboke rozete, a iznad njih nizovi nastali utiskivanjem kotačića. Obruč tuljca u obliku je zadebljanog prstena, ukrašen jednim utorom. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

**35. (T. 3: 35)**

**SJ 49; PN 48**

**Lula.**

SV: 1,4 cm; SD: 3,5 cm; ØT: 1 cm

Nedostaje gotovo cijela čašica. Napravljena je od gline u kalupu. Boja svijetlo crvenkasta (2.5YR6/6 *light red*). Obruč u obliku turbana s urezanim kosim crtama ispod kojeg je plitki reljefni prsten. Greben naglašen urezanim V-ukrasom. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Tursko-ugarski tip?

**36. (T. 3: 36)**

**SJ 150; PN 266**

**Lula.**

SD: 3,1 cm

Sačuvan samo dio tuljca. Napravljena je od gline u kalupu. Boja svijetlo crvenkastožučkasta (5YR7/6 *reddish yellow*) sjajne površine. Uz rub tuljca uži prsten ukrašen kosim zarezima

Austrougarski tip.

**37. (T. 3: 37)**

**SJ 160; PN 503**

**Lula.**

SV: 2,2 cm; D: 3,8 cm; DS: 0,4 cm; ØČ: 1,5 cm; ØT: 1 cm

Austro-Hungarian type.

Bibliography: Haider et al. 2000: 126; 5c/2

Date: second half of the 18th century

**34. (T. 3: 34)**

**SU 41; UF 178**

**Pipe.**

PH: 3 cm; L: 4,6 cm; BWT: 0,3 – 0,7 cm; ISD: 1 cm; IBD: 1,6 cm

The rim of the bowl is missing. Made of clay in a mold. White in color with a glossy coating. Globular bowl decorated with nine notched petals, or made in a mold and fleshed out with a sharp object. The petals connect at the bottom via a round patch (like a flower pistil). Deeply impressed rosettes placed between the petal edges, and above them roller-made sequences. The ferrule of the shank is shaped like a thickened ring, decorated with one groove. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

**35. (T. 3: 35)**

**SU 49; UF 48**

**Pipe.**

PH: 1,4 cm; PL: 3,5 cm; ISD: 1 cm

The bowl is badly preserved. Made of clay in a mold. Light red in color (2.5YR6/6 *light red*). The ferrule is shaped like a turban with slant incised lines and a shallow sculpted ring underneath. The ridge is highlighted by a V- mark. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish-Hungarian type.

**36. (T. 3: 36)**

**SU 150; UF 266**

**Pipe.**

PL: 3,1 cm

Only the shank is partially preserved. Made of clay in a mold. Light red-yellow in color (5YR7/6 *reddish yellow*), surface glossy. Alongside the rim of the shank, a ring decorated in slant notches.

Austro-Hungarian type.

**37. (T. 3: 37)**

**SU 160; UF 503**

**Pipe.**

PH: 2,2 cm; L: 3,8 cm; BWT: 0,4 cm; IBD: 1,5 cm; ISD: 1 cm

Nedostaje veći dio čašice. Napravljena je od gline u kalupu. Boja crveno-narančasta (2.5YR6/8 *light red*). Na ostatku gornjeg dijela čašice ukras je izveden utiskivanjem dvostrukih polukrugova između kojih je utisnuto dvostruko V, izvedeno kotačićem. Donji dio čašice oštro je odvojen i ukrašen s dva plastično izvedena zaobljena polumjeseca dodatno ukrašena kotačićem. Greben je istaknut u obliku oštre plastične trake po kojoj je otisak kotačića. Tuljac je ukrašen ispupčenim točkama formiranima u trokute i odvojenima utorima. Ukras jedva vidljiv zbog istrošenosti kalupa. S gornje strane nizovi točaka i "V"-znakova. Obruč je prstenast. Tuljac je postavljen pod oštrim kutom. Jedna vezna rupa kroz dno prostora za duhan.

Tursko-ugarski tip.

Literatura: Gačić 2010: 102, kat. 20

Datacija: 18. stoljeće

### 38. (T. 3: 38)

SJ 01; PN 282

Lula.

D: 6 cm; SV: 7,4 cm; DS: 0,3 cm; ØT: 1,2 cm; ØČ: 1,9 cm

Nedostaje dio tuljca i gornji dio čašice. Napravljena je od gline u kalupu. Boja crna. Čašica je oktogonalna izvana, a cilindrična iznutra. Iznutra na dnu čašice otisak u obliku križa. Greben u obliku školjke. Na tuljcu utisnut u pravokutnom polju pečat s natpisom CHLESINGER SCHEMNITZ u dvama redovima iznad kojeg je okrugli pečat u obliku rozete. S druge strane bliže čašici nalazi se duboko utisnut okrugli pečat sa stiliziranim cvijetom. Obruč istaknut u obliku oktogonalnog prstena. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice. Austrougarski tip.

### 39. (T. 3: 39)

SJ 01; PN 67

Lula.

SV: 3,9 cm; D: 4,8 cm; SD: 0,5 cm; ØT: 0,9 cm; ØČ: 1,5 cm

Nedostaje dio tuljca i gornji dio čašice. Napravljena je od gline u kalupu. Boja crvenkastožuta (5YR6/6 *reddish yellow*). Čašica je u obliku tulipana, ukrašena okomitim urezanim crtama koje na donjoj stani odvajaju V-ukras nastao otiskom kotačića, a na gornjoj strani niz crta. Greben naglašen. Ispod ruba tuljca zaobljen ispupčeni prsten po kojem je koso otisnut kotačić. Tuljac postavljen pod oštrim kutom. Jedna vezna rupa kroz stijenku čašice.

Turski tip.

The bowl is poorly preserved. Made of clay in a mold. Red-orange in color (2.5YR6/8 *light red*). The upper part of the bowl is decorated in impressed double semicircles, between them an impressed double V made by a roller. The lower part of the bowl is sharply cut off and decorated with two sculpted rounded crescents, further marked by a roller. The ridge is elevated in the shape of a slant sculpted band with roller-made impressions. The shank is decorated in protruding dots that form triangles separated by grooves. The decoration is barely visible due to mold wear. On the upper side, rows of dots and V marks. The ferrule is annular. The shank is set at a sharp angle. One draft hole at the bottom of the tobacco chamber.

Turkish-Hungarian type.

Bibliography: Gačić 2010: 102, cat. 20

Date: 18th century

### 38. (T. 3: 38)

SU 01; UF 282

Pipe.

L: 6 cm; PH: 7,4 cm; BWT: 0,3 cm; ISD: 1,2 cm; IBD: 1,9 cm

The shank is partially preserved, the upper part of the bowl is missing. Made of clay in a mold. Black in color. The bowl is octagonal outside, cylindrical inside. A cross-shaped impression on the inside bottom of the bowl. The ridge is shaped like a seashell. The shank is stamped with the inscription CHLESINGER SCHEMNITZ in two lines inside a rectangular field, above it a round rosette stamp. On the other side of the bowl, a deeply impressed round stamp of a stylized flower. The ferrule is shaped like an octagonal ring. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Austro-Hungarian type.

### 39. (T. 3: 39)

SU 01; UF 67

Pipe.

PH: 3,9 cm; L: 4,8 cm; PL: 0,5 cm; ISD: 0,9 cm; IBD: 1,5 cm

The shank is partially preserved, the upper part of the bowl is missing. Made of clay in a mold. Red-yellow in color (5YR6/6 *reddish yellow*). The bowl is shaped like a tulip, decorated in vertical incised lines separated at the bottom by a V ornament made by a roller, on the upper side a row of lines. The ridge is accentuated. Beneath the rim of the shank a rounded protruding ring has slant roller-made markings. The shank is set at a sharp angle. One draft hole in the wall of the bowl.

Turkish type.

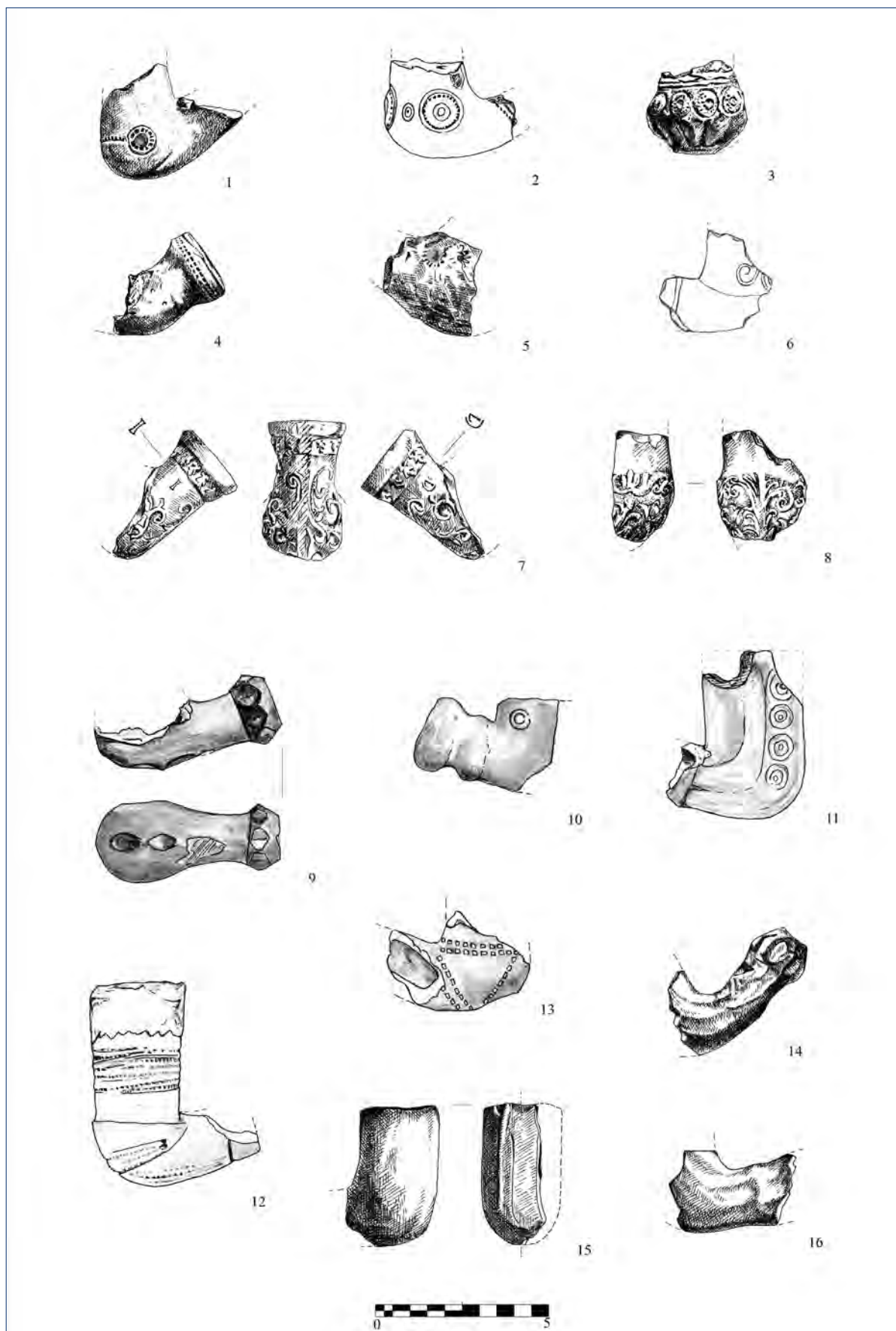


Tabla 1. Zoljani - Čemešac: 1 - 16 SJ 85  
Table 1. Zoljani - Čemešac: 1 - 16 SJ 85

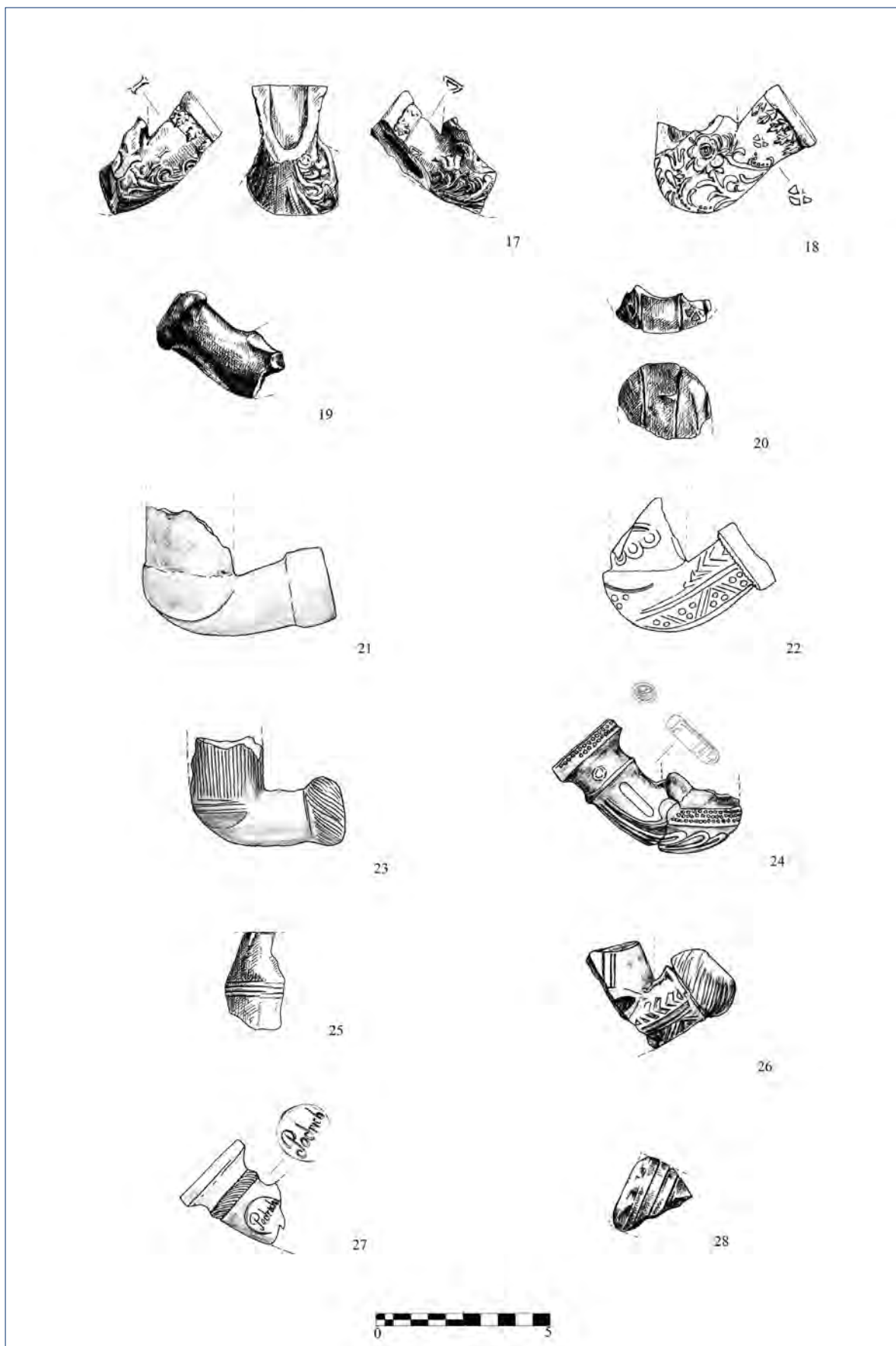


Tabla 2. Zoljani - Čemešac: 17 - 22 SJ 83; 23 - 26 SJ 126; 27, 28 SJ 50  
Table 2. Zoljani - Čemešac: 17 - 22 SJ 83; 23 - 26 SJ 126; 27, 28 SJ 50



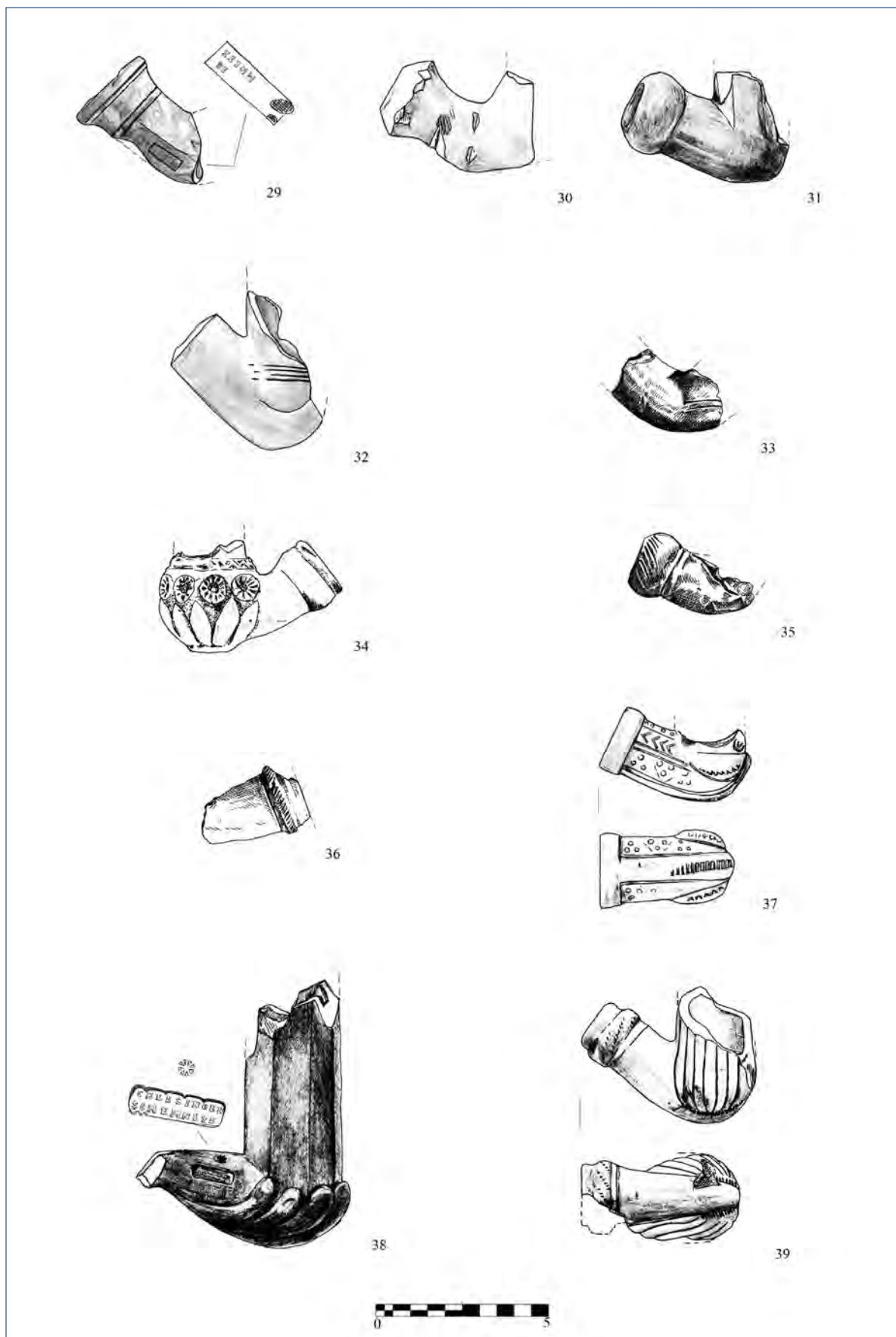


Tabla 3. Zoljani - Čemešac: 29 - 31 SJ 38; 32, 33 SJ 43; 34 SJ 41; 35 SJ 49; 36 SJ 150; 37 SJ 160; 38, 39 SJ 01  
 Table 3. Zoljani - Čemešac: 29 - 31 SJ 38; 32, 33 SJ 43; 34 SJ 41; 35 SJ 49; 36 SJ 150; 37 SJ 160; 38, 39 SJ 01

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