

# **Amphora adatbázis**

**University of Southampton, 2005 (updated 2014)**

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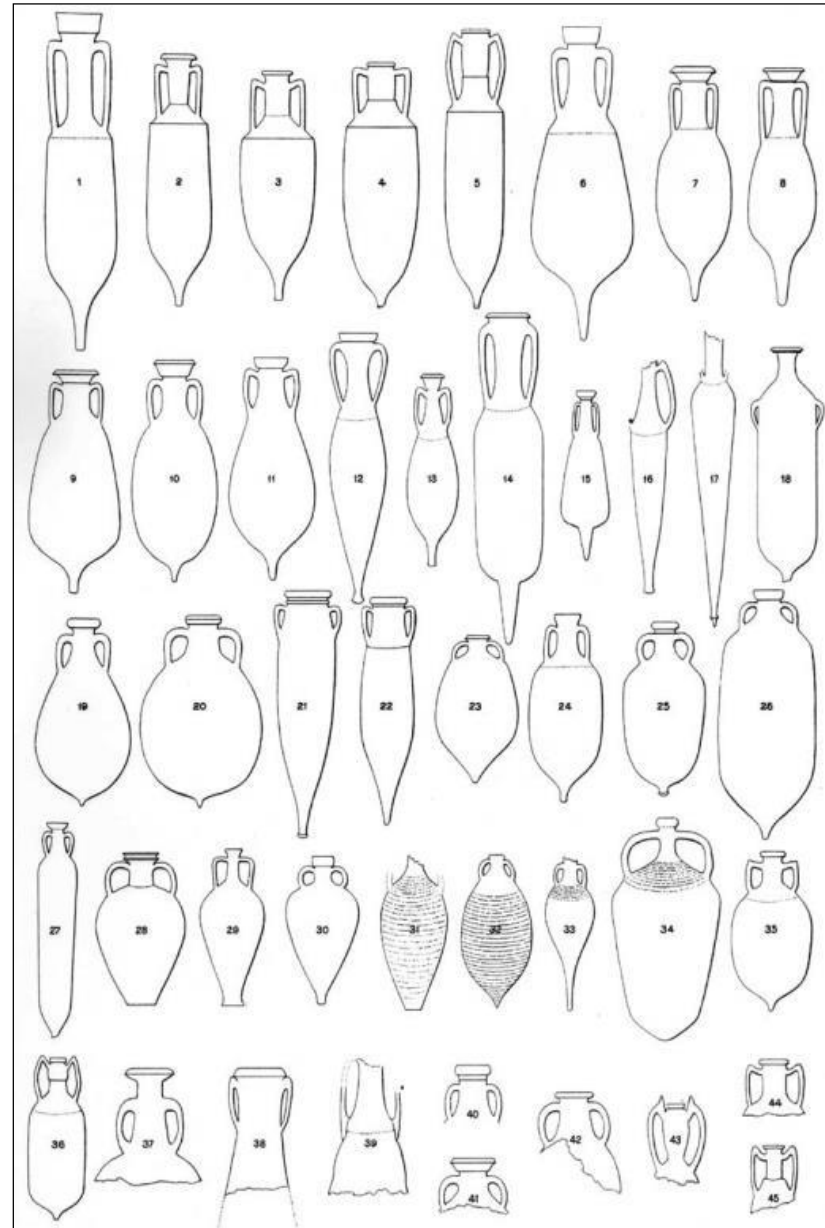
**Szakmány György**

Archeometria 2022. május 9.

# Római kori amphorák

## Amphorák

- Mediterráneum területéről a római provinciák ellátására:
  - bor
  - olívaolaj
  - gyümölcs
  - halkészítmények (halszószt)
  - egyéb
- Nagyméretű, vastagfalú → ellenálló (szállítás)
- Számptalan típus → egy-egy típus adott termék szállítására szolgált → **forrásterületre** jellemző
  - *első tipológia*: Heinrich Dressel (1899)
- Pecsétek, festett feliratok, bekarcolások → birtokos, (tartalom, úrtartalom, súly stb.)
- Távolsági kereskedelem bizonyítéka → egy adott terület milyen **kereskedelmi kapcsolatokkal** rendelkezett



Amphora típusok (Dressel (1899))

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Primary contact  
Dr David Williams

### Home

This is the Amphora Project developed by the Archaeology group at the University of Southampton.

The Amphora Project's key workers are:

- Professor Simon Keay: Project Manager
- Dr. David Williams: Senior Research Fellow & Project Supervisor

**If you know the amphora or fabric type...**  
*...start with*

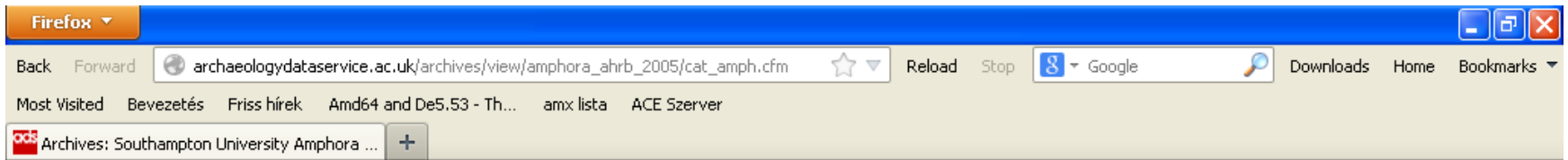
- [amphora catalogue](#)
- [fabric catalogue](#)

**If you want to identify an amphora...**  
*...start with*

- [characteristics search](#)
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For other sections use the menus to the left.

The Project has been funded by the [Arts and Humanities Research Council \(AHRC\)](#) and has been



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### Catalogue of Amphora Choose a letter from the list below.

A | B | C | D | E | F | G | H | K | L | M | O | P | R | S | T | U | V

This is the catalogue of preferred terms; if the term you are looking for is not here, please search the [alternative classifications](#).

Amphora types beginning with **A**.

Use the **i** link to view the more details of the type, including photos, drawings, thin sections, petrology and bibliographic information.

- |  |  |
|--|--|
| <a href="#">i</a> Africana 1 Piccolo               | <a href="#">i</a> Almagro 51C                |
| <a href="#">i</a> Africana 2A Grande               | <a href="#">i</a> Almagro 51C Variant        |
| <a href="#">i</a> Africana 2B Grande               | <a href="#">i</a> Almagro 54                 |
| <a href="#">i</a> Africana 2B Pseudo-Tripolitanian | <a href="#">i</a> AM72                       |
| <a href="#">i</a> Africana 2C Grande               | <a href="#">i</a> Amphorae Saumure d'Espagne |
| <a href="#">i</a> Africana 2D Grande               | <a href="#">i</a> Amphore de Pamphylie       |



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## Dressel 6B

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### Variants of Dressel 6B:

[\[Dressel ante 6B\]](#)

### Distinctive Features

The most important characteristic of the Dressel 6B amphorae is the chalice-shaped rim, which meets the neck at a sharp angle. The outer contours are continuous along the body and the handles. The upper part of the handles is attached to the neck below the rim. The body is pear shaped or oval with a short stubby base. The rim of the amphorae in the Augustan to the early Flavian period is curved. During the periods of Domitian and Nerva, the rim became straight. The amphorae with the stamp of Trajan and Hadrian also have conical rims. Sometimes they have a fine line running around the outside of the rim.

[See characteristics](#)

### Date Range

Late Augustan period to the end of the Hadrianic period (early first to the mid second centuries AD)

**Search:** [\[1st century BC\]](#) [\[1st century AD\]](#) [\[2nd century AD\]](#)

### Origin

Even though only a few workshops have been found, the place of origin of the Dressel 6B amphorae in Istria and Northern Italy is usually taken for granted. One of the workshops and associated kilns were unearthed in Fazana near Pula (Bezeczky, 1998). This was in the possession of a



Courtesy of Mira Pavletic,  
 Brijuni  
 Tamás Bezeczky

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### **Rim type** - [Rounded](#)

The rim is gently rounded.

### **Shoulder type** - [None/smooth](#)

There is no shoulder: the body of the amphora is uninterrupted.

### **Handles in profile** - [Short vertical](#)

These handles travel upwards vertically from the shoulder, but only a short distance before turning inwards to the neck.

### **Handles in section** - [Ovoid/Elliptical](#)

The handle appears to be ovoid or elliptical in section.

### **Neck type** - [Conical](#)

The neck is cone-shaped - it tapers upwards.

### **Body type** - [Piriform](#)

The body is pear-shaped: it is wider towards the bottom of the amphora.

### **Base type** - [Knobbed](#)

There is small knob at the base of the amphora.

### **Capacity (average)**

Unsure

### **Height**

85.00cm - 95.00cm

### **Width**

34.00cm - 37.00cm

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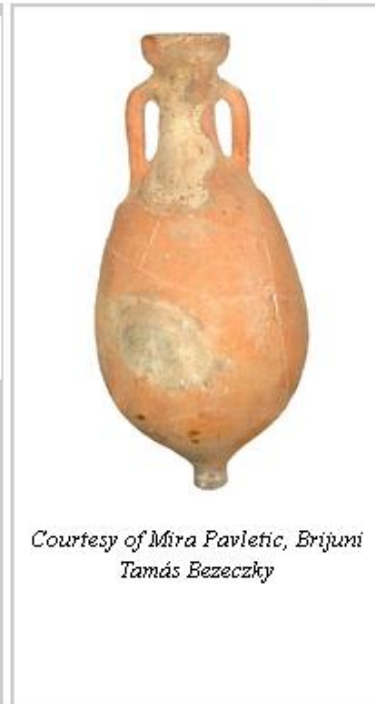
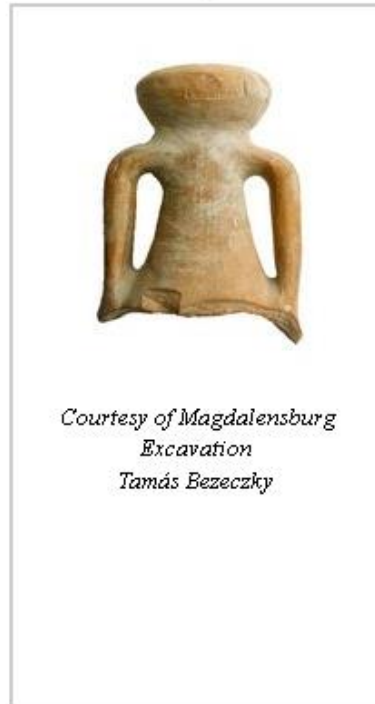
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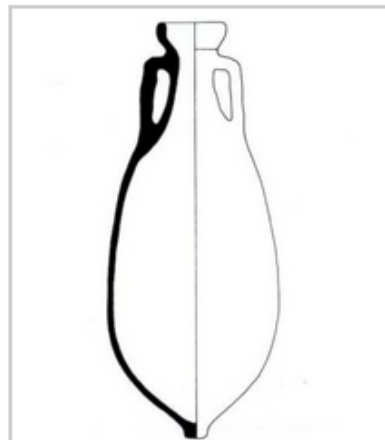
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## Dressel 6B

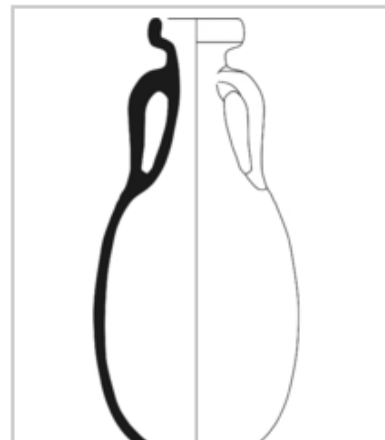
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*Drawing at 1:10 scale  
After Tamás Bezeckzy  
Penny Copeland*



*Drawing at 1:10 scale  
After Buchi, 1971  
Penny Copeland*

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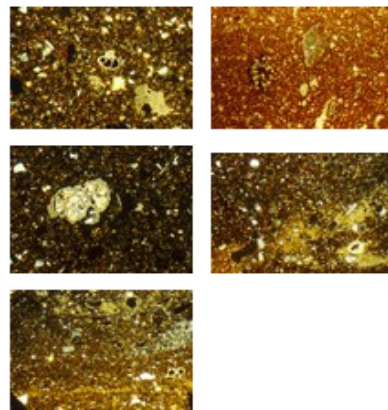
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### Dressel 6B fabric

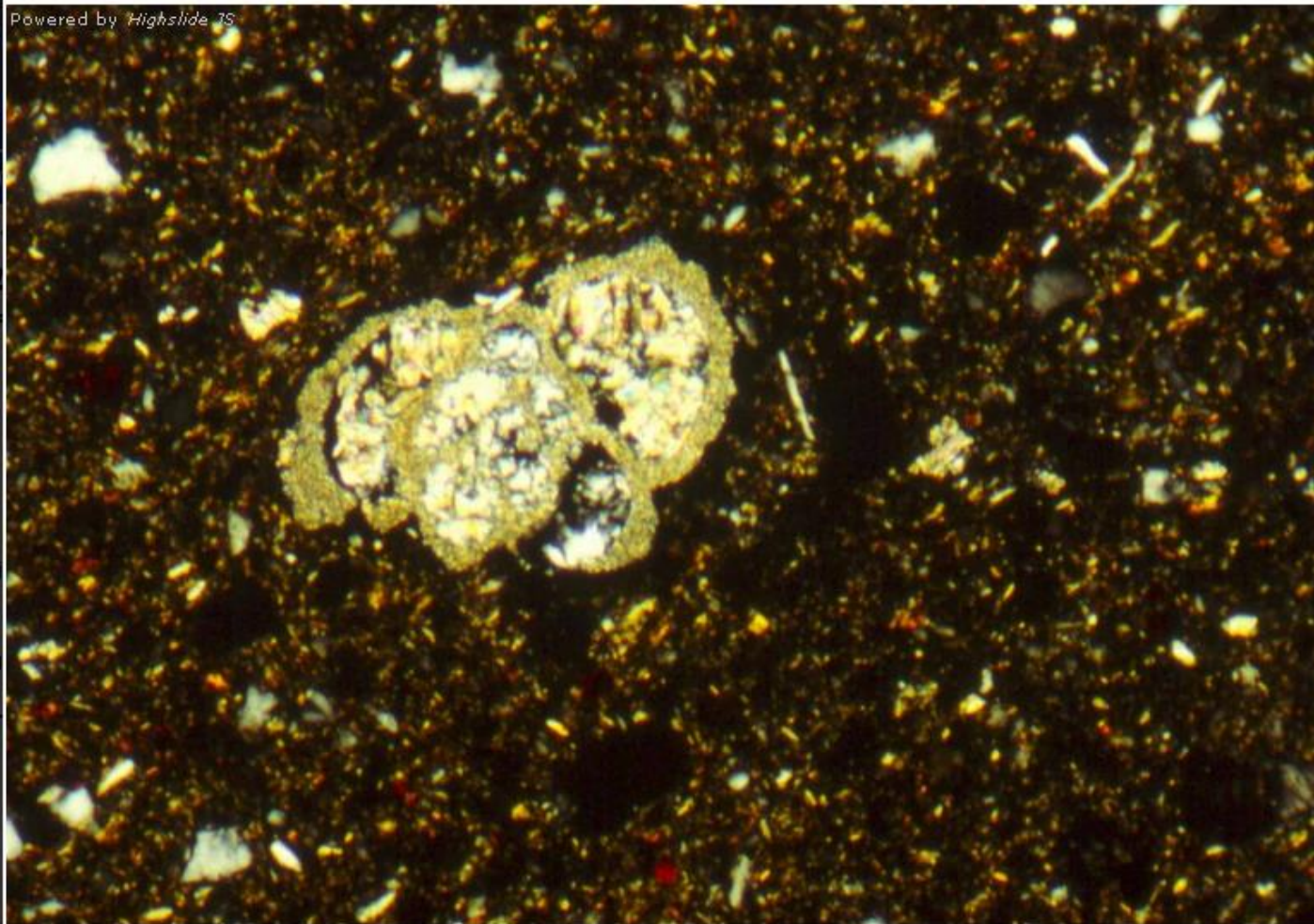
#### Visual characteristics

Fairly soft, fine-textured, commonly brick red (2.5YR 6/6-6/8) to buff (7.5YR 7/4) in colour with a pale orange core.

#### Petrology

Petrological analysis has been made of the products from a number of workshops (Bezeczky 1987). Petrological analyses can distinguish between amphorae of Italian and Istrian origin. The characteristic 'terra rossa' was used in the Istrian vessels. This was tempered by rocks rich in carbonate and sea sand. The Italian pieces can be distinguished by the presence of pyroxene. The heavy mineral grains are usually bigger, especially the pyroxene, epidote, and granite. All the Dressel 6B amphorae have large quantities of shell granules and microorganisms, e.g., planctonic foraminifera and geodia sponge spicules. On the basis of the thin sections analysis and the heavy mineral preparations from the amphorae of the Laecanius workshop, it can be stated that the same workshop used non homogenous material and the firing temperature varied between 750 and 900 degrees centigrade (Bezeczky, 1987; 1994c). Tamás Bezeczky

## Dressel 6B - Image TS7

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Thin section photograph taken at a scale of x20, crossed polarised light  
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*x20 magnification. Courtesy of Dr. Tamás Bezeckzy  
Jill Phillips*



*Jill Phillips*

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