

Amorgos. Greek island at the south-east extremity of the Aegean Cyclades. Survey work in the 1980s increased the number of known sites of all periods on the island. Most of the Bronze Age finds date from the Early Cycladic (EC) period (c. 3500/3000–c. 2000 BC): and come from cemeteries, although a settlement at Markiani is being excavated; there is also some Middle Cycladic (MC) and Late Cycladic (LC) pottery from graves at Arkesine, and Mycenaean vases were found at Xilokeratidi. The primary investigations were mainly the work of C. Tsountas, and the more recent of L. Marangou and others, although Dümmler published important material from Amorgos in the 1880s. The small but attractive museum on the island (in Chora) has good prehistoric pottery and (mostly fragmentary) marble objects.

The Dokathismata cemetery on Amorgos has given its name to an important category of Cycladic folded-arm stone figurines (see CYCLADIC, §IV, 1). A marble head (Oxford, Ashmolean) is uniquely representational; it must be later than EC and perhaps belongs to the following phase, although no other MC sculpture is known. Fine silver objects from graves at Dokathismata include bowls, a diadem, bracelets (all Oxford, Ashmolean) and a pin (see CYCLADIC, fig. 15). A cylinder seal (Oxford, Ashmolean) from Kapros is of Near Eastern type but apparently local manufacture. Important examples of (EC-MC) metalwork from the island (see also CYCLADIC, §IX) include spearheads (some slotted and/or 'rat-tailed'), daggers and some of the earliest swords (e.g. London, BM).

BIBLIOGRAPHY

- F. Dümmler: 'Mitteilungen von griechischen Inseln', *Mitt. Dt. Archäol. Inst.: Athen.* *Abt.* (1886), pp. 15–46
 C. Tsountas: 'Kykladika', *Archäol. EpheMERIS* (1898), pp. 137–212
 E. M. Bossert: 'Zur Datierung der Gräber von Arkesine auf Amorgos', *Festschrift für Peter Goessler* (Stuttgart, 1954), pp. 23–34
 C. Renfrew: *The Emergence of Civilisation* (London, 1972), pp. 376–7, 521–3
 L. Marangou: 'Amorgos', *Die griechischen Inseln*, ed. E. Melas (Cologne, 1974), pp. 161–6
Archaeol. Rep.: Council Soc. Promotion Hell. Stud. & Managing Ctee Brit. Sch. Archaeol. Athens (1982–3), p. 48; (1983–4), p. 55; (1984–5), pp. 52–3; (1985–6), pp. 74–5; (1986–7), pp. 46–7; (1988–9), p. 88; (1989–90), pp. 69–70; (1990–91), p. 65 [brief notices of recent work]
 L. Marangou: 'Evidence for the Early Cycladic Period on Amorgos', *Cycladica: Studies in Memory of N. P. Goulandris*, ed. J. L. Fitton (London, 1984), pp. 99–115

R. L. N. BARBER

Amorini, Antonio Bolognini. See BOLOGNINI AMORINI, ANTONIO.

Amorite [Sum. Martu; Akkad. Amurru; Heb. Amori]. Name given to ethnic and political social groups in the Ancient Near East. In its ethnic connotation the term Amorite was used originally to refer to a Semitic, pastoralist and presumably rural population in the Middle Euphrates region in the late 3rd and early 2nd millennium BC. An ethnic connotation may also be recognized behind the biblical use of the term, which is, however, very vague. In its political connotation the term Amorite was used to refer to the kingdom of Babylon under the dynasty of Sumuabum (reg 1894–1881 BC), which included Hammurabi (reg 1792–1750 BC) as its most famous ruler (Old Babylonian period). By extension, scholars have often used the term to refer to various other dynasties of the

early 2nd millennium BC, whose rulers bore 'Amorite' names (e.g. Larsa, Eshnunna, Mari and Aleppo). A distinct use of the political term refers to a territorial state known as the kingdom of Amurru in the late 2nd millennium BC in the inland part of the Syrian steppe.

Evidence is lacking for an artistic tradition associated with the Amorites. Even the evidence for material culture (rather than for artistic production) is extremely limited. No sites have been excavated that may be considered Amorite in the ethnic sense, and no objects found in urban excavations of the Old Babylonian period may be identified as specifically Amorite (or even nomadic or rural) in origin. References in contemporary texts to Amorite artefacts (daggers and garments) are the only indications of a specific manufacturing style. Ethnoarchaeological research has provided some new directions, but the results are minimal.

The term Amorite is most commonly associated in the archaeological literature with the art of the various dynasties of the Old Babylonian period. It is, however, a loose concept that refers not so much to a body of objects or a well-defined style, identifiable as Amorite on the basis of discrete formal traits, as to a chronological period that from convenience encompasses the artistic production of urban centres in Syro-Mesopotamia.

In this sense, for whatever can be defined as Amorite, see BABYLON, MARI and TERQA.

BIBLIOGRAPHY

- K. Kenyon: *Amorites and Canaanites* (London, 1966)
 M. Liverani: 'Per una considerazione storica del problema amorreo', *Oriens. Ant.*, ix (1970), pp. 5–27
 W. G. Dever: 'New Vistas on the EB IV ("MB1") Horizon in Syria-Palestine', *Bull. Amer. Sch. Orient. Res.*, cccxxvii (1980), pp. 35–64
 K. A. Kamp and N. Yoffee: 'Ethnicity in Ancient Western Asia during the Early Second Millennium BC: Archaeological Assessments and Ethnoarchaeological Perspectives', *Bull. Amer. Sch. Orient. Res.*, cccxxvii (1980), pp. 85–104
 O. Aurenche, ed.: *Nomades et sédentaires: Perspectives ethnoarchéologiques*, *Éditions recherches sur les civilisations*, n°m., xi (Paris, 1984)

GIORGIO BUCCELLATI

Amorós, José Alcoverro y. See ALCOVERRO Y AMORÓS, JOSÉ.

Amorosi, Antonio (Mercurio) (b Comunanza, nr Ascoli Piceno, 1660; d 5 Oct 1738). Italian painter. He received public commissions and painted altarpieces for Roman churches, but he was primarily a genre painter, who specialized in paintings of youths and children. He was a pupil of Giuseppe Ghezzi, in whose workshop in Rome, alongside Pier Leone Ghezzi, he received a traditionally academic training between 1676 and 1687. The earliest work attributed to Amorosi is the signed portrait of a child, *Filippo Ricci* (c. 1690; New York, Weitzner priv. col., see Battista, 1954, pl. xxxi, fig. 1), and such portraits became a favourite theme. He collaborated with Pier Leone Ghezzi on the *Virgin of Loreto* for S Caterina at Comunanza, the confused composition of which, despite its poor conservation, reveals the artist's immaturity. In 1699 he frescoed the Palazzo Comunale at Civitavecchia with *Innocent XII Receiving the City Fathers* and, opposite, the *Virgin with St Verma* (both untraced), St Verma being the patron saint of the city. In 1702 he painted *St Gregory and the Souls in Purgatory* (Civitavecchia, S Maria della Morte), distinguished by the crowding of the figures and

The Dictionary of Art

EDITORIAL ADVISORY BOARD

Terukazu Akiyama; Carlo Bertelli; Whitney Chadwick; André Chastel; Oleg Grabar;
Francis Haskell; Alfonso E. Pérez Sánchez; Jessica Rawson; Robert Rosenblum;
Willibald Sauerländer; Peter Thornton; Irene Winter

CONSULTING EDITOR Hugh Brigstocke

EDITOR Jane Turner

1

A
TO
Anckerman


GROVE

© Macmillan Publishers Limited 1996

All rights reserved. No part of this publication may be reproduced or transmitted, in any form or by any means, without permission.

The Dictionary of Art

edited by JANE TURNER, in thirty-four volumes, 1996

Reprinted with minor corrections, 1998

This edition is distributed within the United Kingdom and Europe by Macmillan Publishers Limited, London, and within the United States and Canada by Grove's Dictionaries Inc., New York.

FREIE UNIVERSITÄT BERLIN

Center for Art History and
Vergleichende Literaturwissenschaft

890/2003/113

Text keyboarded by Wearset Limited, Sunderland, England
Database management by Pindar plc, York, England
Imagesetting by William Clowes Limited, Suffolk, England
Printed and bound by China Translation and Printing Services Ltd, Hong Kong

British Library Cataloguing in Publication Data

The dictionary of art
1. Art - Dictionaries 2. Art - History -
Dictionaries
I. Turner, Jane
703

ISBN 1-884446-00-0

Library of Congress Cataloging in Publication Data

The dictionary of art / editor, Jane Turner.
p. cm.
Includes bibliographical references and index.
Contents: 1. A to Anckerman
ISBN 1-884446-00-0 (alk. paper)
I. Art—Encyclopedias.
I. Turner, Jane, 1956—

N31.D5 1996 96-13628
703—dc20 CIP