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| Nota di contenuto       | Contents; Figures; Tables; PART I . THE PROBLEM WITH PREHISTORIC ART; 1. The Division of the Spoils; 2. Pattern and Purpose; PART II. IMAGE AND AUDIENCE IN MEGALITHIC ART; 3. Notes from Underground; 4. The Lives of Statues; 5. In Open Country; PART III. IMAGE AND AUDIENCE IN BRONZE AGE SCANDINAVIA; 6. Ships on Bronzes: Ships on Stones; 7. Crossing the Water; 8. The Origin of Fire; PART IV. PREHISTORIC ART AND ARCHAEOLOGY; 9. Losses in Translation; References; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W   |
| Sommario/riassunto      | In this extensively illustrated study, Richard Bradley asks why ancient objects were created and when and how they were used. He considers how the first definitions of prehistoric artworks were made, and the ways in which they might be related to practices in the visual arts today. - ;There have been many accounts of prehistoric 'art', but nearly all of them begin by assuming that the concept is a useful one. In this extensively illustrated study, Richard Bradley asks why ancient objects were created and when and how they were used. He considers how the first definitions of prehistoric artwork |

