

ACKNOWLEDGMENTS

This work is the outcome of the A. W. Mellon Lectures in the Fine Arts, given at the National Gallery of Art, Washington, 1957. It is based on studies extending over more than ten years.

We cannot expect that everyone will read this book from beginning to end; I have organized the layout, therefore, as a kind of optical language to give a general idea of the line of thought followed.

Thanks to a grant from the Rockefeller Foundation I was able to make several journeys, including four visits to the caverns of southern France and northern Spain, first with the highly gifted Swiss photographer, Hugo P. Herdeg, and, after his untimely death, with his talented compatriot Achille Weider. These visits permitted me to obtain the photographs necessary to present my approach.

The photographs published in many works on prehistoric art have been retouched to make it easier for the reader to decipher the rock engravings. In this book we have strictly refrained from this practice. The most that has been done is to give an occasional photographic emphasis in the process of making the halftone plates, but nothing has been added. Our photographs show only what the camera saw and what the human eye can see under good lighting conditions; usually side lighting (*lumière frisée*) proved best. Thus these photographic records may perhaps be found useful in furthering a more intimate study of the detailed craftsmanship of primeval art.

Whenever it seems necessary, the photographs are accompanied by drawings. These do not use a continuous outline but a series of fine dots, a technique which allows for greater flexibility in tracing the intricate details of primitive art. It follows the method of Karl Schmid (Zurich School of Design), and the drawings were mostly made by one of his students, Barbara Boehrs.

Special thanks are due to the late Abbé H. Breuil, Chanoine A. Lemozi, and Professor A. Leroi-Gourhan for permission to reproduce certain important drawings.

Among the many people who gave me the benefit of their good advice and help I would especially like to thank Chanoine Lemozi, discoverer of the cavern of Pech-Merle, for much information imparted to me during long evenings at Les Cabrerets (Lot).

I owe much to the wise instruction and cordial hospitality of Count Henri

Acknowledgments

Bégouën, at Château Pujol (Ariège). I also recall with gratitude three very helpful discussions: one with G. A. Luquet at Noisel-sur-Marne, at the beginning of my studies; another with D. Peyrony at Sarlat (Dordogne), shortly before his death; a third, toward the end of my work, with Professor Leroi-Gourhan, of the Sorbonne, who is reviving research into symbols by the use of precise statistical methods.

Especial thanks are due to the first-hand knowledge of the anthropologist E. S. Carpenter (Lehigh Valley, California), who has studied Eskimo life and culture with the eyes of a man acquainted with contemporary art.

In France, Spain, and elsewhere I received very friendly assistance from a number of those directly interested in the art of the caverns: A. C. Blanc (Les Eyzies), Professor Ripoll Perelló (Barcelona), Professor P. Graziosi (Florence), Graf Vojkffy (Schloss Zeil), E. Peyrony (Museum of Les Eyzies), the Padre J. Carballo (Museum of Santander), and Dr. Pierre Charon, who permitted me to take new photographs of the Venus of Laussel and other objects in his collection at Bordeaux.

At Harvard University I am deeply grateful for the constant help given me by staff and faculty of the Peabody Museum, the Graduate School of Design, the Widener Library, and the Fogg Museum. I am indebted to Professor Gyorgy Kepes (Massachusetts Institute of Technology) for suggestions regarding the layout, and also to Achille Weider and Karl Schmid. The sculptor Mirko (Harvard) very kindly designed the dust jacket. I owe thanks to Mary Hottinger (Zurich) for translations of parts of this volume.

William McGuire, editorial manager for Bollingen Series, has gone far beyond the call of duty in his care to see that my manuscript has been cleared as far as possible from the inaccuracies which seem to afflict every author.

And, above all, I thank Professor Jaqueline Tyrwhitt (Graduate School of Design, Harvard University), who has supervised all aspects of translation and has also taken unending care and given active help in realizing this book.

At the beginning of my studies, I gave a first account of my intentions, under the title "Prehistoric and Contemporary Means of Artistic Expression," to the International Congress for Prehistoric and Protohistoric Sciences, Zurich, 1950 (pp. 81-85 in the report of the Congress). At the session of the Congress at Hamburg, 1958, I spoke on "Prehistoric Symbols and Their Meaning." Part of the second chapter of Part II was published as "Transparency: Primitive and Modern Expression," *Art News* (New York), 50th anniversary issue, summer 1952, pp. 47-50. A portion of the first chapter of Part III was pub-

Acknowledgments

lished in slightly different form as “The Roots of Symbolic Expression” in *Daedalus* (Cambridge, Mass.), winter 1960. A summary of the whole two-volume work constituted the first Gropius Lecture at Harvard University, April 15, 1961, under the title “Constancy, Change and Architecture.”

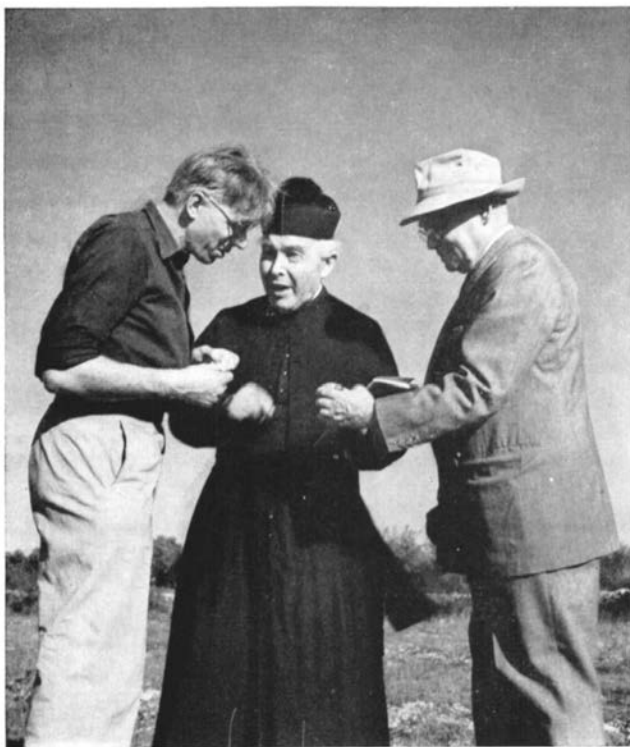
S. GIEDION

Doldertal, Zurich

October 1961



The “eye” in the margins of the text refers to an illustration on the page indicated. A color illustration (pp. 255 ff.) is indicated by “col.” A page number alone refers to a textual passage.



Hugo Herdeg, Chanoine Lemozi, and the author