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REVIEW ARTICLE

UNVEILING THE TAPESTRY OF ANCIENT IMAGININGS: A REVIEW OF *STUDY OF PALAEOART OF THE WORLD: A QUEST FOR UNDERSTANDING THE EVOLUTION OF HUMAN CONSTRUCTS OF REALITY*

Edited by Giriraj Kumar, New Delhi: Pathak Publisher and Distributors, 2024.

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ABSTRACT

This review consists in the written scholarship in honor of the Professor Robert G. Bednarik, which is published in *Study of Palaeoart of the World: A Quest for Understanding the Evolution of Human Constructs of Reality* under the editorship of Giriraj Kumar. This collection of papers is not only an academic book, rather it is an homage to one of the pioneering researchers in rock art, integrating various regions and literatures on palaeoart. The review also highlights the multidimensional coverage of the book, such as the achievements of Bednarik and his personal life, and his impact, if any, on the methods of rock art dating. Furthermore, it addresses the new geographical and thematic areas and approaches covered in the work, revealing the state of the art and technological advances in palaeoart. Moreover, the review illustrates why the work is crucial to both specialists and the general public in that it connects the audience to the past via the analysis of rock art as a pathway to the development of the mind of modern human beings. It concludes by commending the editors and contributors for their efforts towards the production of an informative and durable book about the legacy of rock art and all those who have striven to understand this art form throughout history.

The study of palaeoart throughout human history reveals the creative spirit of our ancestors and their quest to understand the world around them. *Study of Palaeoart of the World: A Quest for Understanding the Evolution of Human Constructs of Reality*, edited by Giriraj Kumar, is not just a collection of academic essays; it is an homage to Professor Robert G. Bednarik, a key figure in rock art research. This volume, published by Pathak Publisher and Distributors, offers a wealth of insights that collectively highlight the latest research on palaeoart globally, guiding readers through the evolution of human perceptions of reality.

The book cover undeniably captivates the viewer. The image of Professor Bednarik, depicted as deeply engrossed in his research, effectively establishes the scholarly tone of the text. This edition is replete with insights from numerous experts, all contributing their distinct cultural perspectives to the discourse. For those interested in palaeoart, this volume is an indispensable resource.

Upon exploring into the work, the table of contents unveils an array of distinguished palaeoart scholars. Each scholar articulates fascinating viewpoints on the subject, which keeps the narrative invigorating. The book transitions seamlessly from the preface to the acknowledgments, with chapters meticulously structured. One can sense the collaborative

effort that underpins this scholarly endeavor.

However, it is not solely about the diverse perspectives presented. Each argument carries its unique character and when synthesized, they significantly enrich our comprehension of the discipline. Moreover, the extensive research conducted is truly commendable; it fosters dialogue concerning the interplay between art and cognition. Therefore, it is certainly worthwhile to explore if you harbor curiosity about these intricate connections.

Chapter One of the book *Study of Palaeoart of the World* is an enlightening overture in memory of a giant academic figure: Professor Robert G. Bednarik. His contributions on rock art science were not only prolific, with 1480 publications in 32 languages, but also groundbreaking in that he introduced new dating methods and encouraged interdisciplinary debates. He excelled in various roles, including editor, organizer, and teacher, all dedicated to uncovering humanity's oldest stories through artistic records. Personal testimonies and visuals included in the chapter bring forth a warm, intimate portrayal of a scholar for whom deciphering the artistic expressions of our ancient ancestors has been his life's mission, setting the compulsive tone for the ensuing scholarly palaeoart explorations that this book promises to offer.

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In “For My Husband,” Elfriede K. Bednarik makes a heartfelt, deeply personal contribution toward her husband, Robert G. Bednarik, a peek into the private life of this well-acclaimed palaeoart scholar. More than five decades into marriage, the testimony by Elfriede is a tale of adventure and commitment that characterizes life together, from continental Australia to indigenous cultures around the world. It is not only the story of companionship in academic quests, but also the review of a global community brought about by Robert’s founding of IFRAO. The words of Elfriede, in all sincerity and simplicity of one who prefers to experience more than to write words, touchingly caught the essence of a life so enriched with love and shared passion. But this is a touching interlude in an academic volume, reminding us of the stories and passion that often lie beneath our scholarship.

Also personal is “Robert G. Bednarik As I Know Him” by Giriraj Kumar, in which the well-known palaeoart scholar is described as a man of untiring focus and determination. The chapter captures the character of Bednarik through personal anecdotes and shared experiences that support his pioneering work in the field and his relentless pursuit of knowledge. The story of Bednarik’s influence on the international view of rock art is well told, from the founding of IFRAO to his field-leading work in India. Kumar also relates Bednarik’s humanitarian work, his resilience when confronted with adversity, and his selfless devotion to the documentation and preservation of palaeoart. Indeed, Chapter Three is more than a tribute; it is a testament to the life and legacy from a scholar who shaped the very fabric of the discipline of rock art.

Kalyan Kumar Chakravarty’s chapter, “Speaking After Robert G. Bednarik,” is a trans-intellectual treatise summarizing Bednarik’s global observations and the large stir he has caused in the scientific study of rock art, especially in India. Chakravarty skillfully sums up Bednarik’s lifelong research on the question of how to argue for the multilineal evolution of human language and cognition. He rejects the Eurocentric perspective and speaks for a varied approach globally informed, which reflects the Indian context relevantly. The most important local methodologies, the use of bio-neurological constants in understanding the minds of ancient individuals, and an urgent requirement are put forth for rigorous falsifiable scientific methodologies in the research of rock art. However, Chakravarty’s synthesis does not just review Bednarik’s legacy; rather, it extends by providing a roadmap for Indian rock art studies to meaningfully engage with global dialogues.

Ram Krishna’s chapter, “Robert G. Bednarik as a Great Teacher,” stands as personal testimony to this famous scholar as a mentor. Krishna provides incidents that again point toward Bednarik’s commitment, thoroughness, and how he shaped the professional and personal lives of his students. The story unfolds, revealing the attention to detail in research and teaching that Bednarik does from initial interactions to arduous fieldwork. His teaching goes even further than the academic: great work ethic, respect for scientific communication, and understanding of how scientific study, environment, and life are linked. This chapter is a modest tribute to a teacher whose commitment and sincerity set an example which is difficult to be equaled by any who have gone through his teaching.

Raoni Valle’s chapter makes special mention of Robert G. Bednarik, whose work had a significant influence on the development of rock art studies in the world and, indirectly, on Brazil. His chapter underlines Bednarik’s role in laying the groundwork for IFRAO and AURA, promoting rock art studies as an independent area of research. The innovative nature of his direct dating methods, his multidisciplinary approach, and his promotion of indigenous knowledge all help to epistemologically decolonize the science of rock art studies. According to the account of Valle, Bednarik’s unwavering dedication to scientific research and conservation estimated an influence on the lines of rock art research in Brazil and elsewhere.

Jesus E. Cabrera’s chapter on Robert G. Bednarik’s contributions to Pampacolca, Peru, provides a true account of Bednarik’s involvement with the region’s painted stone tablets. His 2017 visit laid the groundwork for further investigation into the artifacts, which yielded a radiocarbon date that anchored the Formative Period chronologically. The chapter highlights Bednarik’s role concerning these findings in bringing out their cultural significance and promoting further research. Cabrera also

mentions that at Pampacolca, Bednarik was hailed, which explains his impact on the local people and within rock art research circles.

The following chapter saw Majeed Khan account for his joint work in the rock art of Saudi Arabia with Robert G. Bednarik. The chapter also placed in perspective the immense contribution Bednarik has made to research into the successful UNESCO World Heritage listing of sites in Jubbah, Shuwaymis, and the Hima Cultural Area. Khan goes on to detail Bednarik’s commitment, his vision, and the life-changing influences of their collaborative fieldwork. It further testifies to his commitment to the documentation and preservation of rock art, besides illustrating his work of promoting Saudi Arabia’s palaeoartistic heritage for international recognition.

The contribution by Tang Huisheng represents the huge contributions of Robert G. Bednarik to the chronology of Chinese rock art by describing their own work together in laying a scientific framework for the subject. This chapter describes the introduction and application of the microerosion dating method, providing a new chronological framework of rock art sites in China. Tang also reflects on the passion Bednarik had for the scientific study of rock art, his influence in the establishment of the International Center of Rock Art Dating, and his relentless pursuit for the advancement in the understanding of the antiquity and cultural significance of rock art.

Li Man presents reflections on Robert G. Bednarik’s academic influence and methodology. He illustrates that with his personal experience of collaboration in fieldwork that involved the dating of rock art. The chapter epitomizes Bednarik’s scientific rigor, his valuable contributions to direct dating methods such as microerosion analysis, and his impact upon Chinese rock art research. Li’s narrative underscores Bednarik’s commitment from his meticulous fieldwork in genuinely challenging environments to mentorship which has fostered a whole new generation of rock art researchers. This chapter is dedicated to Bednarik’s career, to his lifetime commitment to scientific scholarship, and to the effect he has had on the professional and personal lives of his colleagues.

The following chapter by Gori-Tumi Echevarría-López and Rubén Urbizagástegui-Alvarado describes a scientometric review of the academic output produced by Robert G. Bednarik regarding the subject area of rock art. Based on the 914 documents published by Bednarik within the period from 1968 up to 2022, the authors evaluate his productivity, cooperation networks, thematic preferences, and impact. This work shows Bednarik to be a highly prolific and influential voice, with a stable research trajectory and an enormous academic scope that goes way beyond rock art to themes like hominization and neuroscience. Despite challenges with digital indexing and marginalization, Bednarik’s works stand out by the strict scientific approach and the dedication of this author to the development of international knowledge about paleoart. This chapter quantifies Bednarik’s scholarly achievements but also underlines his contribution to shaping scientific discourses on rock art.

These eleven chapters that comprise *Part I: Robert G. Bednarik and his Contribution to Rock Art Discipline* enable a multi-understanding approach for the great scholar’s immense contribution to the rock art discipline. This section of the volume covers Bednarik’s personal and professional background, the innovation of new methodologies in the dating of rock art, his founding of key scientific journals and organizations, starting with a comprehensive tribute in *Study of Palaeoart of the World*. The chapters cover his fieldwork from around the world, his theoretical endeavors, and the mentorship which has formed the careers of many researchers through a suite of biographical accounts and scholarly reviews. The section is comprehensive, as it extends insight into the scientometric dimensions of Bednarik’s enormous output; his work portrays him as a foundational figure in the discipline of rock art, inspiring and challenging common paradigms.

Part 2: Latest Research on Palaeoart of the World leaves from the foundational work done by Robert G. Bednarik to introduce the latest on contemporary paleoart studies. This section includes a wide and diverse range of chapters, spanning different geographical regions to thematic approaches, presenting the latest developments, theoretical viewpoints, and methodological innovations on the global study of ancient rock art.

In “Evolution of the Mind’s Eye,” Dean Falk considers the selective underpinnings of artistic expression; namely why geometric figures predated representational ones by early hominins. This chapter discusses neurobiological underpinning for the perception of vision via evo-devo comparisons between humans and chimpanzees and through the development of drawing skills in children. Falk discusses how the primary visual cortex provides the foundations for simple visual perceptions and how these might be linked to the creation of early geometric art. It could be, in itself, a good explanation of the omnipresence of geometric patterns in palaeoart, namely that the roots of the ‘artistic skills’ are somehow connected to the course of visual processing and the developed cognitive abilities by weaving activities. Fascinating chapter while viewing the intersection of neuroscience, cognitive development, and the evolution of artistic expression.

Robert Alexander Dielenberg, in the chapter entitled “The Evolution of Hominin Autopraxis: Origins and Effects,” describes the cognitive evolution of hominins, focusing on the emergence and implications of autopraxis—a form of self-awareness that enables introspection and action. Dielenberg employs a three-tier model with sensory consciousness, body self-recognition, and autopraxis to stipulate how these factors may have contributed to hominin divergence from other animals. The chapter hypothesizes that in as much as heightened cognitive behavioral hybridization, as in the case of tool-making and Acheulean culture, could have fostered parallel developments of autopraxis associated with symbolic behavior. A new insight into the cognitive events which have marked hominin evolution and the place of self-awareness for the human beings.

Derek Hodgson, in the chapter entitled “Neuroscience, Visual Imagery, Rock Art and the Origins of Writing,” discusses the underlying cognitive processes necessary for the emergence of writing systems in view of findings in neuroscience coupled with archaeological evidence in early visual art work. It further demonstrates the role played by the visual cortex in the perception and simplification of visual information that appeared in rock art and related to the development of writing systems from pictographic to its abstract form. This chapter advances the hypothesis that the preference of the visual cortex for specific geometric patterns common in all writing systems could have been central in the discovery of writing. As Hodgson concludes, such practices as weaving might have given an essential impulse to writing inasmuch as they involved the visual system in pattern perception and in the creation of patterns. This chapter also reviews the deep cognitive and neural roots which have shaped the course of evolution of human symbolic systems from a new perspective.

In “Perception, cognition and the semiotic affordance of patterns,” Paul Bouissac challenges mainstream theories on rock art by advocating a closer look at the geometric signs that are so prolific in palaeoart. He is proposing an evolutionary approach in which the adaptive processing of natural patterns and their cognitive implications might be at the root of symbolic communication. It is here that the chapter brings in the possibility of these geometric signs being early script forms, inscribing meanings and knowledge that had to be preserved. Bouissac invites a revision in assumptions relating to the origin of writing and the cognitive capacities of early humans by emphasizing the importance of considering both figurative and geometric signs in understanding the archaeology of writing systems.

In the chapter entitled “A Review of the Dating of Oxalate Biofilms Associated with Rock Art,” Alan Watchman explores in depth the rather complicated realm of dating the oxalate minerals within biofilms that are quite often found associated with rock art. He discusses the challenges to determine the age of carbon in these minerals, which pertain to: recognition of the micro-organisms involved and source of carbon, and carbon transfer processes to stable, oxalate-rich layers. The chapter then takes a review of early developments and the latest techniques used in dating carbon in oxalate, including applications of AMS radiocarbon dating, which have dramatically improved to allow dating with minuscule samples. Throughout, Watchman underlines the need for caution in the case of possible contamination and the complexity of the biofilm development processes through which the dating of sites can easily become flawed. The text draws on a large number of studies and case examples from across the world that provide a background of

continual problems and the need for full understanding of biological and environmental activities involved in oxalate biofilm formation.

In “Chemical Analysis and Three Radiocarbon Dates on Dominican Republic Rock Paintings,” by Marvin W. Rowe, chapter 17 examines the Taínos’ pictographs in the Dominican Republic. These Taínos were the island’s original inhabitants from about 2000 years ago until after 1492. Since the mid-1970s, more than 400 sites have been recorded, provoking many thoughts about the art presented. In this regard, Rowe details the chemical analysis and radiocarbon dating of samples recovered from Cueva del Peñón, Cueva de Vidal, and Cueva de Las Maravillas. The purposes of this study were to contribute additional ^{14}C dates as well as determine the nature of pigments employed in the pictographs. Results of the analyses of five pictographs, three of which were radiocarbon dated, indicate ages of between 535 ± 80 and 1390 ± 85 years BP. The study contributes to the chronology and composition of the Taíno rock paintings that appear as a long tradition of pictograph creation spanning several centuries.

In “Recent Scientific Research at the Rock Art Sites in the Southeast Coastlands of China,” Jin Anni and Chao Ge discuss the developments concerning the research into petroglyphs along the southeast coastline of China. Research, since the early observations of sites such as Jiangjunya in Jiangsu and Xianzitan in Fujian, has been essentially of a typological and stylistic nature. One of the most important events was the visit of the IFRAO team in 2014, which for the first time applied scientific methods of dating, such as micro-erosion analysis. The chapter outlines the geographical and historical context of the region, discusses the evolution of rock art science since the 1980s, and details recent scientific expeditions that gave a preliminary understanding of rock art in the area. These highlighted key sites include those in Xianju, Lianyungang, Zhangzhou, and Zhuhai; hence, underlining diversity in motifs and the methods used while analyzing. The authors underline the importance attached to the expedition in 2014, for it created a crucial moment in instilling a systematic approach to rock art research in China. Finally, to conclude this chapter, appreciate international colleagues whose effort marks this beginning. Future studies may successively unravel the developments of this ancient art form much more definitively.

In “On the Combination of Science and Phenomenology,” Livio Dobrez examines how science and phenomenology are intertwined as part of rock art studies parameters. He presents a good and concise account of Husserl’s phenomenology in which he establishes logical structure of understanding and intentionality. Then, Dobrez discusses three philosophies of science: Carnap’s, Popper’s, and Kuhn’s, each represented as singular insight into scientific inquiry. In reference to these schools of thought, he evaluates his academic career and details how they informed his conduct in studying rock art. The volume concludes with the methodological integration of scientific rigor and phenomenological depth as Dobrez focuses on the reception of rock art imagery through a biological and perceptual lens.

In “A Biology-Oriented Investigation of Hand Traces in Rock Art,” Patricia Dobrez takes the position that hand stencils and prints form a special category within rock art that is different from other imagery. Analyzing these trace images using a biology-oriented perspective that draws on cognitive science and neuroscience, Dobrez expands on the affordance logic of these trace images, focusing on how they are act-aspect over signature. The chapter examines the trans-culturally recognizable quality of hand traces, their role as an iconic exogram, and the ways in which they activate the proprioceptive awareness and mirror-neuronal activity of the observer. Treating hand images as remnants of actions provoking motor reactions, Dobrez argues that these images may have played an essential role in the emergence of primitive forms of communication and might bear a relation to the roots of language and written symbols. The chapter argues that hand stencils and prints should not be considered as merely passive representations but, rather, as dynamic imprints carrying the traces of an original act that calls for a response and perhaps facilitates communication across cultures and through time.

In the work “India’s Contribution to the Development of Rock Art Discipline,” Giriraj Kumar looks at India’s pivotal involvement in influencing the global scientific examination of rock art. The chapter

outlines the progression of rock art research, starting from initial stylistic analyses up to the empirical methodologies promoted by the International Federation of Rock Art Organisations (IFRAO). India has been in the lead, with flagship projects like the Early Indian Petroglyphs Project, which attempted to date Indian rock art as perhaps the oldest in the world. The EIP Project—a collaboration between the Rock Art Society of India (RASI) and the Australian Rock Art Research Association (AURA)—has contributed enormously by challenging the Eurocentric view on the origins of art and by reiterating the fact that rock art is a global phenomenon. Kumar further stresses that replication studies play a crucial role in understanding the cognitive and technological processes of early rock art. The findings from these studies elucidate the various tools, materials, and competencies essential to early human populations, presenting an overview of their existence and cognitive development. Furthermore, this chapter highlights the pivotal contribution of India in the progression of rock art as a scholarly discipline via empirical investigation, questioning conventional paradigms, and promoting a more comprehensive and worldwide understanding of human artistic endeavors and cultural legacy.

In “Stone Age Rock Art and Communication Design,” Hridayshri discusses Stone Age rock art and its exploration through the terms and concepts that qualify for promotion from that period of human expression to communication design. It underscores the intent application of design basics, principles, and Gestalt theories entailed at the primitive level of artistic creations. It also highlights the potential of the visual language and effective story structuring within the artwork, as a communicative framework embodying the cognitive and sociocultural experiences of its creators. Reproduction of rock art from Chaturbhujnath Nala casts insight on the conceptual as well as technological abilities of its creators and underlines the importance of rock art analysis from a design perspective as a means of understanding its role in visual communication.

In his chapter “Elephant Call in the Rock Art of Algeria,” Ahmed Achrati presents an innovative analysis of the arched lines illustrated surrounding elephants in the rock art of Algeria’s Qsur Mountains, proposing that these lines signify the representation of stress vocalizations emitted by elephants. Achrati draws on the discourses of ethnography, cognitive studies, and anthropology, taken together with the physical properties of sound waves, to make a case that these lines constitute one form of phonographic representation—a mode that might actually suture the experience of sound with its physical manifestation. This research explores the cultural connections between curved lines and auditory phenomena as manifested in diverse human expressions, ranging from historical inscriptions to contemporary experimental approaches. It argues that the curved lines found in rock art serve as a symbolic depiction of the vocalizations produced by elephants, thereby offering valuable insight into the cognitive and empathetic reactions of the artists from antiquity.

In “Hand and Foot Prints at Qiusang in Tibet: A Review,” Tang Huisheng and Shargan Wangdue present the results from the discovery of ancient human hand and footprints on travertine in Qiusang Village, Tibet, and a scholarly debate about their dating and interpretation. The authors review several age estimates ranging from 7–220 ka and place particular emphasis on a 2021 Science Bulletin article, publishing these results, which reported that the prints represent the world’s earliest parietal art, and which have sparked controversy together with the corresponding media hype ever since. In addition, they test the reliability of uranium-series dating and then discuss its consequences for the origins of rock art and human symbolic thinking. The chapter allows to present the cultural and archaeological background of the place, boiling local legends, and problems of their interpretation among diametrically opposed proofs and theories.

In “On the Relationship of the Squatting-Figure Rock Art in Guangxi and Yunnan, China,” Xiao Bo, Che Jing, and Cao Yujie examine the similarities and thus probable cultural inspirations in ancient rock art—as found in two Chinese provinces. The authors analyze the dating techniques and stylistic features of the squatting-figure rock art and find that the art in Yunnan dates back 3500–2500 years ago and that in Guangxi it dates back 2500–1800 years ago. The authors make a discussion of common characteristics set in the art, such as the used red pigments and cultural implication of the motives, with the assumption of possible exchanges

or shared influences of the creators of this art. Further, the chapter is a critical review of research related to these rock art sites and presents cultural interactions of ancient times.

The account of the discovery was described by Charles W. Helm and colleagues in “Rescuing Ancient Palaeoart in Coastal South Africa,” of “ammoglyphs,” ancient designs painstakingly incised in the sand by Early Humans and now irreversibly impressed in the rock formations of southern South Africa’s Cape south coast. Such designs, yielding to erosion and the vicissitudes of nature, represent a uniquely fragile form of palaeoart. The authors describe two marvelous ammoglyphs as well as their discovery, which may be close to 130,000 years old, and in so doing, they associate them with the Middle Stone Age. Such discoveries go deeper in our understanding of early artistic expressions of humans and provide invaluable insight into the cognitive development and cultural practices of early Homo sapiens. Those rescued specimens now are preserved within the new Blombos Museum of Archaeology, ensuring they remain safe and available for future research and interpretation.

In the chapter entitled “Petroglyphs on Murujuga, Western Australia – Unique, Endangered and Disappearing – The R.G. Bednarik Legacy for Hope,” John L. Black and Robin H. Chapple discuss the various problems besetting the ancient petroglyphs on Murujuga in Western Australia. These extremely valuable palaeoart creations, which may well be from a time as early as 45,000 to 65,000 years, are now threatened by industrial activities, acid rain, and the dissolution of ferromanganese coatings. The contributions of Robert G. Bednarik in this regard emerge pre-eminently where he dedicated his life to the documentation of these petroglyphs, by studying the chemical mechanisms responsible for their deterioration and by championing the withdrawal of industrial activities from the region. Despite numerous impediments faced, efforts at documentation led by Bednarik have significantly increased awareness and promoted research aimed at the protection of these cultural treasures for the future.

The final chapter, “Quantifying the Sustainable Development of Rock Art Heritage” by Ram Krishna, highlights the critical need to manage and preserve India’s diverse rock art heritage to foster sustainable socioeconomic growth. It underscores the necessity for a standardized and comprehensive approach to handling these heritage sites, especially considering the irreversible harm that can arise from misguided decisions. The chapter introduces a dynamic model for sustainable development that takes into account factors like culture, tourism, and conservation efforts. This model is crafted to be flexible, accommodating the distinct characteristics and challenges of each site, including issues like vandalism and environmental risks. Experts in the field have endorsed the model, indicating its potential to assist policymakers and managers in making well-informed choices regarding resource distribution and heritage site oversight. The author concludes that this model can facilitate a careful balance between promoting cultural heritage and safeguarding it for future generations.

In conclusion, *Study of Palaeoart of the World: A Quest for Understanding the Evolution of Human Constructs of Reality* represents a vital addition to the field of palaeoart. It pays tribute to the remarkable contributions of Professor Robert G. Bednarik and encourages future inquiries, inspiring a new wave of scholars to delve into the rich tapestry of human artistic expression. The comprehensive analysis of rock art from various cultures and regions, coupled with latest scientific approaches, makes this volume an essential resource for academics, researchers, and enthusiasts.

In examining the corpus of knowledge presented within this volume, it becomes apparent that the study of palaeoart transcends mere scholarly pursuit; rather, it constitutes an in-depth exploration of human essence. Artistic expression serves as a conduit through which we may glean insights into the cognitive processes, belief systems, and lived experiences of our predecessors, thereby establishing a substantive connection to our collective past. This text stands as a testament to the enduring significance of rock art, functioning as an aperture into the evolution of human cognition and underscoring the importance of collaborative scholarly investigation.

A hearty round of applause to the editors and contributors of this

volume for their hard work after many months together making it was both instructive and comprehensive in coverage *Study of Palaeoart of the World: A Quest for Understanding the Evolution of Human Constructs*

of Reality isn't just an exciting reading; it's an important project which will lead and influence palaeoart research for the future many years that lie ahead.

