Appendix 01

Hypothesis

The Greater Mysteries of Eleusis
Act One - Scenes One thru Five

As performed in the end chamber
At Grotte Chauvet

Edited By
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In partial fulfillment of a bucket list

From Translations By

Hugh G. Evelyn-White (1914)
Dudley Wright (1919)
Andrew Lang (1899)
Gregory Nagy (2000)
J Banks (2000)
Editor's Note - The methodology used to understand this panel can be used for every cave in Franco Cantabria.

(HiRes panel for detail) - All images ripped off from http://archeologie.culture.fr/chauvet/en

ACT ONE - SCENE ONE:  
THE GATES OF HELL

“...Of fair-tressed Demeter, Demeter holy Goddess, I begin to sing: of her and her slim-ankled daughter whom Hades snatched away, the gift wide-beholding Zeus, but Demeter knew it not, she that bears the Seasons, the giver of goodly crops...” Homeric Hymns - Andrew Lang

Zeus (auroch background far right background) visits his older brother Hades (bull foreground far right) in his underground abode. The Lord of the Underworld whines to his brother about the share he received (the Underworld) after the untimely death of their father Kronos. As they speak, Persephone (horse center) and her friends are gathering flowers on the other side of the River Styx. Hades suggests that the beautiful Persephone would makes his share more satisfying. Zeus agrees to the deal. Hades appears in the form of "Urraco" (Spanish slang for "little bull") a white bull with black head and black spot on back.

“...his own brother’s child and all unwilling...” (Hugh G Evelyn-White)

Hermes (bison below right), Guide of the Dead passes by. The fearsome three headed dog Cerberus (top left) guards our exit because we are viewing this scene from Hell.

“...A dreadful dog guards in front, remorseless, and he has an evil trick. Those entering 770 he fawns upon with his tail and both ears, but he does not allow them to go out again. Waiting, he devours whomever he catches going out the gates...”

Theogony - Hesiod trans - Hugh G. Evelyn-White

(Artists Note - This perspective is comparable to Goya’s "The Third of May, 1808," in the sense that it puts the viewer within the active context of the picture. An unexpectedly sophisticated device for the Upper Paleco. Note also extensive use of ¾ rear profiles throughout Chauvet and Lascaux it demonstrates their familiarity with the angle as hunters. This perspective was lost to art for millenia with the move to pastoral life.)
**Act One - Scene Two:**
**The Plain of Nysa** (near the River Styx)

Zeus has planted a beautiful Narcissus to ensnare Persephone. When she picks it Hades swoops in and grabs her so fast that no one can see what happened. All that is left is a gaping vulva-shaped hole (dark occlusion center) where Hades has exited and reentered Mother Earth with Persephone. A dying rhino (The only ochre on an otherwise appropriately chiaroscuro panel) enters the Underworld through the hole created by Hades.

"...We were playing there and plucking beautiful blossoms with our hands; crocuses mingled, and iris, and hyacinth, and roses, and lilies, a marvel to behold, and narcissus, that the wide earth bare, a wile for my undoing..." The Homeric Hymns - Andrew Lang

"...Gladly was I gathering them when the earth gaped beneath, and therefrom leaped the mighty prince, the host of many guests, and he bare me against my will, despite my grief, beneath the earth,..." The Homeric Hymns - Andrew Lang

Megaera, (Lion lower right) dazed and confused looks around for Persephone. Meanwhile a dying rhino passes on his way to the underworld.

"...It happened on the Plain of Nysa. There it was that the Lord who receives many guests made his lunge. He was riding on a chariot drawn by immortal horses. The son of Kronos. The one known by many names. He seized her against her will, put her on his golden chariot, And drove away as she wept. She cried with a piercing voice, calling upon her father [Zeus], the son of Kronos, the highest and the best. But not one of the immortal ones, or of human mortals, heard her voice." - G. Nagy
Most of the gods rally to Persephone's rescue. They search over hill, dale, and Bas-Vivarais. Though she screams for help, she is too deep in the underworld and no one can hear her pleas. Only Hecate, Goddess of Night (and Nursemaid to both Zeus and his daughter Persephone) in her cave (lower right) is stirred (lower left she rises) by the muffled sounds.

"...But no immortal god or deathly man heard the voice of her, . . . save the daughter of Persæus, Hecate of the shining head-tire, as she was thinking delicate thoughts, who heard the cry from her cave..." - Lang

"...only tenderhearted Hecate, bright-coiffed, the daughter of Persæus, heard the girl from her cave, and the lord Helios,..." - Translated by Hugh G.Evelyn-White

Here Persephone is depicted as a “Slender Ankled” ¹ young mare under Mt Etna. Note she no longer bears the deep black hues she did in Act One Scene One. She is in the Land of the Dead, lifeless and colorless.

¹ Hesiod
ACT ONE - SCENE FOUR: 
HECATE BEGINS HER VISION QUEST

Along the natural arched topography of the wall are ten red dots, the tenth is raised. A bowl shape arc below has nine red dots. The gods searched for nine days and nights. Then on the morning of the tenth day (upraised dot at arc end) Hecate left for Olympus to inform the goddess Demeter that her prodigal daughter was gone. The trepidation on the faces of the Furies signals that Hecate faces her own Vision Quest in this story.

The terminus of the rock face is used as a stop device to Scene Four and Start to Scene Five.

“...Thereafter for nine days did Lady Deo roam the earth, with torches burning in her hands, nor ever in her sorrow tasted she of ambrosia and sweet nectar, nor laved her body in the baths. But when at last the tenth morn came to her with the light, Hecate met her, a torch in her hands, and spake a word of tidings, and said: “ - Andrew Lang

“...But when the tenth bright dawn came upon her, Hekatē came to her, holding a light ablaze in her hands. She came with a message, and she spoke up, saying to her...” - Homeric Hymn to Demeter - Translated by Gregory Nagy
**Act One - Scene Five:**

**Hades Underworld Palace**

Narratively, this may have been Scene Two but it appears more appropriate as Scene Five for drama and a circular traffic flow thru the chamber as viewers move from scene to scene. It seems that one ascends to enter and descends to exit the End Chamber to the Megaloceros.

Dreaded three headed Cerberus prevents her escape, alone and afraid with no choices, she accedes to Hades will. Under his loving hoofs she becomes a tender and loving Lioness (note the Duality). Above her a mammoth symbolizes wisdom.

"...his own brother's child and all unwilling..." (Hugh G Evelyn-White)

The Lesser Mysteries of Eleusis follow in ten panels arranged throughout Grotte Chauvet that align chronologically with the zodiac. The 12th and final panel of the lunar cycle series is the Hall of Bulls in Lascaux.

**Conclusion**

This is the short version of a story that is attributed to Hesiod and the Homeric Hymns about 2600 BP - 3500 BP. Yet, here it is, perhaps 35,000 years earlier and the same narrative appears in twelve panels tied steganographically to astronomy. Dating indicates the work on these panels was crowdsourced over a 30,000 year period in an unbroken chain of revisions to a myth that reflect the movement from Hunter Gatherers to Farmers and Pastoralists. This paper proposes that the earliest Greek Myths were first recorded on the cave walls at Chauvet and Lascaux in comic book form, then handed down orally for tens of thousands of years until recorded in non parietal Hesiodic and Homeric forms.

I present a model of the Upper Paleolithic as seen thru the narrative on the walls of Chauvet and Lascaux. The narrative is explained thru three, and possibly a fourth, nonverbal languages found in the Upper Paleolithic that form a basis for the Art and Religion. Understanding each as a metaphor for the others is key to understanding the Upper Paleolithic. Understanding why the Rape of Persephone was central to every civilization for almost 40,000 years will change your perception of the Stone Age.