One Godz

A People’s History of the Upper Paleolithic

Part Two

A Primer of Pictographic Systems

Toward a Phylogeny of Art Language & Religion
One Godz

An Introduction to Upper Paleolithic Art Language Religion and Politics
Understood Thru Circumcision - Bar Mitzvah - Wedding & Memorial Rites Rituals and Ceremonies
as performed in Grotte Chauvet et Grotte Lascaux

Edited By Glen M Golub
Dead Linguists Society
Intro to Reading Auriginal Gospels

In a nutshell there are four known forms of nonverbal communication in the UP:

- **Geometrics** - the doodly shapes and scrawls which kinda maybe look like something but sorta don’t.
- **Gestures** - the hand sign language of the UP that was adapted to parietal art.
- **Gospels** - an apostolic method of evangelism evidenced by religious tales using animistic art. Introduced here.
- **Ogham** - an alphabetic language unknown before late medieval period. Possibly in evidence here.

The geographic and chronological distributions of these languages suggests a system of colonization or proselytization. Such a process leaves a trail of local adaptations to an underlying mythic tradition. Not all forms appear to be carried to new ranges (see Appendix 5 Fig. 2). As Mallery noted, each is a fully developed freestanding language but together they formed a single pictographic language that was poetic and full of nuance. Incredibly versatile together, they formed not a simple language, but a simple adaptable system for language. A way of creating language that almost anyone can use to express themselves ephemerally or permanently.

The Gospels, introduced here, give another dimension to Garrick Mallery’s work. I rely heavily on Mallery for this paper and provide definitions and background as necessary to understand the translations however, it is recommended that serious students of rock art seriously reread and reimagine his work. Within this work, I will be using the definitions exactly as he suggested, though I include nuances as well.

The hesitation of linguists to think of pictograms as language is understandable, I just have no other way to think of them. In an alphabetic system we think of language as something that is constructed ground up to create increasingly complex thoughts. Conversely, in a pictographic system we see increasingly simple forms elegantly combined to express complex layers of nuance. As systems they are Yin and Yang. If Ogham proves to be present, then they had the capability for both linguistic precision and deeply symbolic thought, as we do.

Trying to understand rock art by approaching only one language at a time would be like trying to learn English by studying vowels first, followed by dangling participles, and only then punctuation. Instead the approach taken here will include the entire graphology of the CLC.
Author's note - Over time there is an obvious transition in rock art toward complexity of thought and simplicity of execution. With all due respects to Team Sulawesi, Gospels and Geometrics seem to move west to east until the Holocene. However, Gestures may fit the opposite pattern.

**Associative Basis**

With almost every definition, Mallery provides an etymology, something other translators and ethnographers of NAI languages do not do. Geometrics, Gestures, and Gospels all have an Associative Basis. It is the etymological root and most often reflects a reduction of a unique or mnemonic property of the Device. Ogham being alphanumeric does not and requires rote memory. Geometrics however, are based on simple forms and are often biomorphic. Obviously, the more important a concept is the more ways there are to express it and each way carries its own nuance. Ancient writers called her Persephone when she was below ground but called her Kore above ground.

**Physical and Visual Context**

Context is critically important to correct interpretation of any language. Homographs (words that are spelled the same but have different meanings) and Heteronyms (words that are spelled and sound alike) exist in every language. Consequently, deciphering a device requires more than algorithms or random guesswork, it requires the viewer to form associations and ultimately levels of interpretation. The viewer is forced to interact with the artist, using Theory of Mind to recreate the “best” meaning, (that which the artist intended) within the context. Contexts always set the tone and can be broken down for our purposes as:

1) Region - France
2) Site - Cave: Chauvet or Lascaux
3) Chamber - Various
4) Panel or Locale - Various
5) Topography / Spatial Relationships - Various
6) Orientation to Gravity
7) Orientation to Horizon
8) Spatial or Axial Relationship
9) Size or Proportion
10) Perspective
Motivational Context

Once the physical and visual parameters are established the motivational context can typically be approached. What prompted someone to create this piece? What moment? What inspiration? Was it planned or impromptu? Can we gauge the intent?

The site is often the key to understanding the motivation. Cave art is almost always spiritual and in France there appear to be two categories, Temple Caves and Memorial Caves. The latter do not appear to be burial sites but perhaps the place where friends and family would come to mourn loved ones. The art on the walls is almost wholly suggestive of death motifs, rats, ghosts, milky way geometric designs, etc. Execution is usually black and or white without use of colors or shading. Stylistically simple, line art is common, a geometric or two, often something descriptive about the person but quite often just a single dot.

Temple caves are the ones best known for artistic skill. Chauvet appears to be designed for monthly rituals tied to the lunar calendar. Lascaux appears to be associated with rites of passage, circumcisions, bar mitzvahs, and weddings. Whether this division of ritual locations is common I cannot say. The ritual calendar suggests a high probability that these two caves are associated with a third Memorial Cave or even several to accommodate local winter rites and festivals.

Spatial Considerations

"Negev Arabic displays a unique spatial system characterized by referential complementarity: Intrinsic, Relative, and Absolute frames of reference serve all speakers and are selected according to properties of the Ground. The Absolute frame of reference, employing cardinal directions, represents the lateral axis of all Ground-objects and serves as a default frame for problematic cases, such as modern, culturally alien objects; this frame of reference largely replaces right and left and serves, e.g., as a means to locate Figures in non-prototypical axial positions or in relation to modern Ground-objects. As in other Arabic dialects, cardinal directions also encode cultural, metaphorical, and symbolic meanings—especially east and west; north and south have not developed cultural salience".¹

Though this describes the use of script in non-representational graphic cultures, the same spatial considerations apply to pictographic languages.


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Devices and Nuance

Devices are like the Legos of Paleo Linguistics and you are only limited by your creativity. Basic devices can be added upon, rotated, and combined. Some devices have many variants, some seem to have none. Some seem like they should have more than I have seen. Devices can be Geometrics, Gestures, or Gospels; positive space or negative space can be devices by creating relationships.

Devices are almost always exactly what they look like, even if they look like many things. This is why we differentiate between definition and meaning. Following is an example of Geometrics and their Nuances in Aurignacian. The U shape is the basic shape or the Associative Basis. Forms derived from the Basis are Nuances. (Additional info in the Chapter on Names)

The first geometric is the Associative Basis. Multiple options in definition are narrowed by probability relative to context.

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<table>
<thead>
<tr>
<th>Geometric</th>
<th>Description 1</th>
<th>Description 2</th>
<th>Description 3</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>This shape would typically mean non gendered Life.</td>
<td>It could mean a young female.</td>
<td>It could also indicate the Moon setting or by extension Artemis protector of young females. Typically Lunar symbols have a broader arc but one always has to account for all skill levels.</td>
<td><strong>NB</strong> - Adding a dot in the center, would shift the definition from Lunar to Solar or female to male as in Hebrew soft letters.</td>
</tr>
<tr>
<td>Scene 2</td>
<td>1) This means dead, upside down is a device for an antonym. Likewise a human or animal upside down is also dead. Horizontal humans are dead as well. 2) It could also indicate the Moon rising.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 3</td>
<td>1) Helios - (Proper Name) God of the Sun and son of Zeus. As son of Zeus he is entitled to the Sun symbol but with two hash marks to indicate his rank 3rd. The center dot alternates sun v moon, the hash marks (as a rank) define it as proper name. This is not a nuance of U. 2) It could indicate the Moon in motion. Sun and moon always move left to right.</td>
<td></td>
<td></td>
<td>The same methodology appears in Hebrew Script with Sofit letters (with dots) being feminine and associated with certain gods, B V, Ch K, P F. Crowns appear on letters associated with male divinities.</td>
</tr>
<tr>
<td>Scene 4</td>
<td>1) This would represent a post pubescent female, best but not most common definition. 2) Most common is probably by extension a lunar cycle 3) Sometimes used to represent Persephone (same meaning for the V shaped version)</td>
<td></td>
<td></td>
<td><strong>NB</strong> - Not to be confused with the symmorph for Poseidon. This is a paleo palindrome for “rebirth” on a divining stone. The</td>
</tr>
</tbody>
</table>
Like emoticons the meanings behind Geometrics can be tricky, creating double entendres, punctuation marks, etc. To reach a cogent meaning can require mentally juggling various definitions of various devices to determine how they best fit into the panel. Asian systems are similarly based, compare to:

Photo: Leo Dubal  [http://www.archaeometry.org/footprint.html](http://www.archaeometry.org/footprint.html)

In this example from Indonesia are the combined signs for “Came” and “Went” which is commonly found from Ireland to the American Southwest. It is inverse spirals resting on the same plane. By reversing the order you would say “Went and Returned”.

These two devices can be separated or rearranged to create variations. One spiral usually means “Holy” but it can also mean “Crazy”. The sign corresponds to the gesture for smoke. With the forefinger pointed upward the right hand makes a circular motion while moving upward to the gods. To indicate “Crazy” make the same circular motion but rotate with the forefinger pointed toward your ear.

Fig. 02 - Come and Go - Nancy Sullivan & Associates

### Geometrics

Geometrics and non-parietal Gestures were thoroughly documented by Garrick Mallery over a 20 year period beginning in 1869. He understood the two methods could be used individually or in concert but they were not “Creole” languages. Not only can a shape be drawn both on rock and in air but they can be combined. On one level they can be understood as shorthand and on another as memes which can be combined with other memes to create integuments of understanding. It can also be understood like a game of Charades. When Mallery’s corpus is compared to Gestures and Geometrics in Sulawesi and Chauvet Lascaux, these two forms of expression appear virtually unchanged in 40 000 years

### Gestures

[Fig. 03 - Sun - Complex Gesture from Indonesia - Luc Henri Fage](http://www.archaeometry.org/footprint.html)

It is difficult to imagine a hunting society without Gesture language.
This panel appears on a ceiling. The right hand at the bottom right of the panel represents the Sun while the left hand represents the Earth passing of course. Note in the northern hemisphere the UP polar orientation is always facing south.

It was commonly adapted to parietal art throughout the Aurignacian world and the trail of its practitioners leads to Australia and Indonesia as well as parts of North America and ultimately Cueva de los Manos Argentina. Like Geometrics, Parietal Gestures grow in complexity moving eastward. As parietal art, it is less common in France but more common in Indonesia and elsewhere. Geometrics and Gestures together are referred to as Mallerian Script (MS)

Gestures typically consist of a hand position or hand position and a movement. Given, the artistic nature of these people liberties could be taken with expressing either function. The few surviving videos that demonstrate Gestures in use by NAI's, show that in narrative form, the entire body with facial expressions could be employed to say, for instance, "We are leaving" or it could be reduced to a simple flick of the wrist. Reduction, it has been said, is the language of art.

Not all parietal gestures are complex and in fact the vast majority are simple positive and or negative prints. Mallery was told the handprints mean, "I was here" which brings out the ambiguity built into the language. That statement could have several different meanings depending on which word receives the emphasis. So it is clearly an oversimplification of a ritual steeped with significance and spirituality. Handprints, like the liturgical art, are never placed willy-nilly within caves. The time, place, and space of artistic creation would have been highly regulated by either clerical or customary prescription. The factors which affect color selection are highly significant of either gender, age, marital status, social status, and or purpose in making the handprint. There does not appear to be a universal color system but there does appear to be a good deal of carryover and innovation along the Aurignacian trail.

**Fig. 04 - Please and Thank You - Mallery**

The two most common gestures worldwide are probably “Please” and “Thank You”, an indication of good manners. The figure on the right is fairly ubiquitous with outstretched arms bent downward at the elbow and was translated by Mallery as “Hungry”, “Got None”, or “Please” (A horizontal line across the belly would also indicate “Hungry”). The nuance with arms raised is conversely “Thank You”. Figures are sometimes drawn prostate or sitting with knees drawn up and arms outstretched. On an unrelated note, in case anyone is unsure, an ungendered geometric can be read as female, ungendered, or any gender. In this image one could read, ‘Three people the middle one is higher ranked’ or it could be ‘one male and two females’ context is everything.
Handprints are probably the oldest known form of parietal art. In North America, such prints have been documented as a first menstrual rite of passage. As a device they are used to indicate divinity of an animistic figure.

Fig. 05 - A single negative hand marks the divinity of this mammoth symbol at Lascaux.

- Jean Marie Chauvet ©DRAC

Mallery probably used more ink on Gestures than Geometrics. Gesture Language, Mallery felt, was possible because all humans come prewired for it with a kind of Jungian unconscious understanding. As a signals officer he was enamoured by the simplicity, flexibility, and aestheticism of it, as well as the universality. Max Tegmark has argued that all humans come prewired for Math, and I would posit that we all come prewired for Art, Language, Religion and Physics as well. Evolution would favor those with stronger communication skills in the sense that those who did not understand the word or sign for ‘Hide’ probably did not live to pass on that trait. Likewise those who did not understand gravity died when they fell out of the tree. Those without religion would have severely limited reproductive opportunities and low probability of survival due to a herding instinct deficit.

Introducing the Gospels

The Aurignacian Gospels are an integrated pictographic system of religious narrative which uses art as a language to disguise astronomy, like steganography. It is impossible to say if it was planned that way or it evolved that way but it developed an unexpected elegance. Consequently, it can and should be understood on many levels. In the UP all rock art was a form of the Gospels and it must be inferred that the very act was tightly controlled or regulated. It was not a casual occurrence and there is no idle doodling, at least in the PreHolocene. The sole rare valuable exception of course being the portraits of La Marche.

At its core the Gospels are somewhat codelike:

- You must know the narrative to know who the characters are.
- You must know which images represent which characters.
• You must know what order to relate the images to form a narrative.
• You must know the underlying astronomy to fully understand the narrative.
• Once you know the astronomy the narrative is a mnemonic.

Any religion can be understood on many levels from dogmatic ritual to universal wisdom. If someone knows the characters and narrative they can participate in the dogma and ritual. If they know how to relate the images to form the narrative they are literate and may advance to choose their role in the world rather than accept it. If they can advance to the level where they can relate the narrative to the Astronomy, they can begin to understand our place in the universe. They can predict what the gods will do and in time it is natural to believe that they are equals in some way with the gods. Astronomy, was in fact, the Divine Power of Women in the Upper Paleolithic and knowledge was their weapon. They wielded it like a scalpel.

The Narrative

The narrative is the story of Rhea (the Lesser Rites) and her daughter Persephone (the Greater Rites). Today we know this as the story of Demeter and Persephone but at the time these images were originally drawn it was Rhea and Persephone. With Agriculture came the myth and so Demeter transitioned in as the Goddess of Agriculture. The End Chamber at Chauvet is either the beginning of the Greater Rites or the end of the Lesser Rites. The Greater Mysteries represent the Descent to Hades while the Lesser Mysteries represent the Ascent or Rebirth which took place.

“The ceremonies of the Lesser Mysteries were entirely different from those of the Greater Mysteries. The Lesser Mysteries represented the return of Persephone to earth—which, of course, took place at Eleusis; and The Lesser Mysteries honoured the daughter more than the mother, who was the principal figure in the greater Mysteries. In the Lesser Mysteries, Persephone was known as Pherrephatta, and in the Greater Mysteries she was given the name of Kore. Everything was, in fact, a mystery, and nothing was called by its right name. Lenormant says that it is certain that the initiated of the Lesser Mysteries carried away from Agra a certain store of religious knowledge which enabled them to understand the symbols and representations which were displayed afterwards before their eyes at the Greater Mysteries at Eleusis.” - The Eleusinian Mysteries And Rites - Dudley Wright 1919

Role of Secrecy

Gospels are less a religion than a method of recording astronomy, history, and life sciences into a narrative liturgy thru animistic art. Conceptually not unlike steganography it evolved from a need for secrecy but also from mnemonic necessity. Over time a substantial knowledge base of astronomy grew and continued to grow as women watched the skies for thousands of years. The art on the walls mirrored the images they saw in the skies and the entire system became a cyclic lunar calendar. Time and record keeping were managed with an art form and a narrative that became ritualized and related to particular spaces.
Writing on walls recorded that information permanently with an encryption key. Over time the growing knowledge base became predictive and powerful. Their secret knowledge gave them access to the gods and of course control over mortals. If the gods did not exist, women of the UP would have created them because they leveled the playing field in an otherwise lawless world. A classic brains vs brawn scenario.

Because most women would have spent nine out of twelve lunar cycles at the Temple caves (see Time and Calendars) this knowledge would have been passed from mother to daughter. It is difficult not to imagine a formal education system forming around a largely female community skilled at prenatal care and ob-gyn. Likely, a substantial body of knowledge would have accumulated related to childbirth. It is not difficult to imagine tragic scenarios. The mythology clearly supports a tradition of every life matters and great pressure to bear offspring. It truly would have taken a village and it is easy to imagine, women willing to nurse and raise another woman’s child, would be treated with great respect.

**Faunal Choices**

The basis for the animals depicted on the walls had nothing to do with hunting but were simply shapes they saw on the ecliptic plane (pareidolia) and the narratives they wound around them (apophenia) which always reflected some subjective attitude(s) toward the animals in their environment. As Claude Lévi-Strauss said it is because they are "good to think." The Auriginal Gospels like any religion can be understood on many levels. Explaining the faunal choices requires validating them on all levels from ritual to mystical. However, it should be noted that our personal biases toward these animals are quite different from theirs.

**Sequence of Panels**

The Rites of Demeter play out sequentially from the furthest reaches of Chauvet and advancing toward the entrance. Each panel records the positions of particular constellations and asterisms at each lunar interval. Presumably a ritual was performed there centered around that frame of the narrative much like performing the Stations of The Cross. We see the lunar cycles recorded in the same fashion at Gobekli Tepe and assume the rituals were performed similarly.
With a bare minimum of imagination we see the animistic metaphors date back to at least 37 500 BP Chauvet I and probably much longer.  

**Why Some Cultures Survive**

From an historic perspective, the narratives and the imagery of Greek Mythology are an anachronism in Greece of 2 600 BP. The Gospels reflect the social and moral principles organizing the Aurignacian Culture. Realistically the metaphor and allegory reflect a Hunter Gatherer culture based on Nature’s superiority to Man, not an Agrarian society where Men rise to the level of demigods and beyond. Understanding how they organize their narratives reveals the way they organized themselves.

The Gospels have been passed down from mother to daughter and father to son one generation at a time thru ritual and rhyme. They have survived simply because they are based on empirical observations over generations. These stories can be understood on many levels ranging from pure ritual and fantasy to pure transcendence and universal truths. The truths that these earliest practitioners found in the Gospels is evident in the world they saw around them so there was nothing to accept or reject only understand. There is a great deal of intrinsic value in the teachings and thought to an Aurignacian at even the most dogmatic levels. It is a collection of rituals that place the participants physically and emotionally and sometimes dramatically within the narrative. Their repetition over lifetimes is their authority and the ability to ground individuals and unify societies is their proof of purpose. The astronomy is a bonus for the elite.

The tales have undergone many revisions which are commonly attributed to random drift. In fact, every change is a conscious decision. When art language and religion form a single social metaphor, change does not occur in random fluctuations like a child’s game of post office. These are calculated changes to the narrative to reflect a storyline that more accurately reflects or creates a new reality. Creating change that

- Satisfies the requirements of liturgy, including narrative, rhyme, and meter
- Fits the requirements of imagery both artistic and astrologic
- And will be accepted en masse by tens of thousands of people

is a big lift. To presume that kind of change happens randomly is simply naive. It would be like saying that eventually Jesus could become a poodle named Chester by random drift.

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3 This is based on Caesar’s description of the Gallic educational system which would fit the Aurignacian model seen here quite well, including their devotion to Hermes which surprised Caesar.
The dominant theme of Chauvet Lascaux is the story of Demeter and her daughter Persephone. The rituals occur at specific times of year dictated by the appearance and disappearance of certain stars and constellations. Changes to the narrative may be incremental and granular, but they reflect boulder size changes in society.

There is a corollary hypothesis which bears exploration as well, Refugee Hypotheses. This can be illustrated by the experience of Jews in Europe vs Jews in China. The history of Jews in Europe is well known as a story of persecution. In the face of that persecution, Jews have remained a vibrant and unified ethnic group constantly on the move while stubbornly clinging to their customs and religion. Sometime during the first or second millennia, Jewish families probably escaping persecution in Europe or Persia were welcomed by the Emperor to China. He gave them a place to live, built them a synagogue, and granted them six Sinified names to help ensure purity. They prospered and eventually disappeared as they integrated into their host populations though the modern distributions of the Sinified names indicates their genetic success.

This experience is not limited to the Jewish people, it applies to Roma, Uighurs, Native Americans, possibly modern Pagans and untold Others. There are two ways that ethnic groups disappear, genocide or integration. Groups facing adversity unite and reinforce behaviours. Cooperation including shared belief go without saying as a matter of group fitness.4

**Ogham Script**

Ogham is alphanumeric and considered Early Medieval in origin. I submit for discussion that Ogham script may have also had a place in the Aurignacian knowledge base though I can only point semi confidently to a single example. However, the single example inspired the exploration of CGM within the CLC resulting in the Gospels and the idea of a secret language fit the narrative so well that I include Ogham as a UP language. Further, it is difficult to imagine doing long term astronomical observations without a mathematical notation system.

Readers may accept or reject the notion of a secret alphanumeric UP language known only to the clergy.

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4 Full disclosure - the author is Jewish
but the Gospels stand on their own and it is no longer germane to their efficability whether Aurignacian Ogham is real. I believe that Ogham will eventually be proven real because the characters distinctly appear on parietal and non parietal art, but I cannot point to other translations at this time.

**Global Linguistic Conventions and Common Rules of Grammar**

- All language is contextual
- Language was an Art before it was 40 characters and an emoji.
  - Art above all things challenges convention,
  - By inference art has a formal system of vocabulary rules and conventions.
- Most artists conform to standard human visual cues and archetypal associations regarding, eg animals, color, shape size, etc. to get a message across.
- Art is subject to limitations of medium, human skill, perception and imagination. The art is in testing the boundaries.
- Artists overcome their limitations in many ways. They could ask viewers to suspend belief, use painterly techniques, trompes l’oeil, symbolism and allegory, etc. They can bypass any cognitive skepticism by appealing directly to the emotions.

Following are some artistic conventions specific to the UP and while art is one of the few areas of life where things do get cast in stone, there are exceptions, of course. In Rock Art exceptions are good because they bring new meanings

**UP Specific Conventions, Common Rules of Syntax, and Quirky Stuff**

None of the following duplicate or contradict Mallery. Unless otherwise indicated this guidance can be applied confidently to all of Gaul.

**Narrative and Liturgy**

1) In Auriginal rock art souls are returned to Mother Gaia where they await disposition by Hades to the Milky Way.

2) In her role as Hades’ Queen of the Underworld, Persephone acted as a kind of hostess or concierge to the dead. Hospitality is deeply rooted in the cultural mores of myth and she showed the newly dead.
   a) where to find pomegranate seeds,
   b) lets them know what to expect post mortem,
   c) and presumably how to achieve Immortality in the Milky Way
Elements of Narrative

3) Geometrics are to Devices and Panels as Bits are to Bytes and Kilobytes but
   a) Geometrics contain data
   b) Devices contain narrative reference or context
   c) Nuance adds perspective. Imagine if you could turn emojis upside down to give them a
      binary meaning.
   d) Panels tell narratives.

4) Generally speaking it is expected to count dots, hash marks, strokes, animals, figures, etc. they are
   relevant to the narrative. Aurignacians had respectable math skills and numerology is evidently
   associated with their beliefs. A quantity of dots which cannot be counted easily by eye is generally
   intended to mean eternity or infinity.

Divine Expression

5) Immortal Gods as well as human souls can be expressed as animals who move freely thru rock and
   sometimes use cracks and fissures to that end. We see them enter and emerge like tunnels or Black
   Holes. Some animals in Chauvet Lascaux represent gods and some are lesser divinities who may be
   part of a higher gods entourage. Many seem to represent random souls who appear as backdrops.
   They might balance the geometry of a panel or give it direction. However, I am not entirely
   comfortable with that conclusion as they may have been known to the original artists as ancestors
   etc. or represented specific individuals. In the absence of that knowledge they are scenery.

6) Indicators of Divinity and or Immortality:
   a) A logo
   b) Yellow, Purple, or other rare color<sup>6</sup>
   c) Arrows Darts Spears (mostly CGM dialect only)
   d) Yew branch - Y shape
   e) Larger size relative to other entities (normally)
   f) Superior position relative to other entities (usually)

<sup>5</sup> can be applied outside of cave except for Arrows Darts Spears after ~10 000 bp
<sup>6</sup> Eg. - Theogony - line 3 the spring of Mt Helicon home of the Muses is described as purplish

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7) Immortals can shapeshift as a function of the narratives but not artistic license (eg, in the Megaceros Gallery Hesiod specifically tells us that Poseidon took the form of a horse to rape Demeter.)

8) Major gods are identified by convention or logo and typically had entourages as is common in Renaissance art. Entourage members are rarely identified with logo. Logos are typically based on some detail of that characters mythic role. Their animistic representations were based on narrative associations and were highly archetypal. This is mostly an Auriginal convention as other cultures seem to routinely align primary deities with diet.

9) Naming is a study unto itself. Gods may have several names signs and symbols, each seems to have a different nuance or application attached to it. The Old Testament refers to “He of Many Names” indicating he was ancient to have been worshipped widely in many contexts. But even in the UP gods already had many names signs and symbols. Persephone existed in The Underworld, but above ground she was Kore.

10) Gods frequently travel with entourages because being adored is what gods do. Entourage members typically include nymphs, minor spirits, and others not typically shown with symbols of Immortality. For us, it can be tricky to distinguish between them but for the UP audience thoroughly familiar with details unknown to us, it was easy.

Mortal Expression

11) Mortal souls are usually pictured animalistically and oblivious to gravity, so posed horizontally or upside down, for instance. However, even minor demons are immortal so they are always shown respective to gravity (except they can fly). Yes, even in the UP artists were cognitively aware enough of gravity to use it as an artistic device.

12) Mortal souls are indicated by animals probably associated with particular social castes, clans, gens, or familial groups.

7 familial, clan, tribal, gens
13) Within caves animals face to face or butt to butt are at a “crossroad” either dying or being reborn.\footnote{I interpret head to head as reborn and butt to butt as dying because of the natural relationship to coming and going. The NAI geometric for coming is a brief two turn coil forming an entrance on the right, leaving is the mirror image, exit left. But there may not be any system involved at Chauvet Lascaux.}

14) Representations of specific humans are taboo, as in the second commandment, but seem to lurk around in undifferentiated forms without offending anyone. The taboo seems to be on direct representations of specific people. The taboo is relaxed quickly in the Holocene and can be used to quickly date some art as either pre or post holocene.

15) Memorial caves depict ghosts just as we picture them however they were gender differentiated male and female with a vertical centerline.

**Topography**

16) Surface topography is not only used in the graphic shape of an animal, but it can play a role within the narrative, or actually assume a character as well.

   a) The edge of a rock surface or panel can be a device indicating a beginning or an end.
   b) The Shaft in Lascaux is itself the character Tartaros, like installation art.
   c) Stalactites can indicate rebirth, stalagmites that create pillars represent the columns that separate heaven and earth.
   d) Corners can indicate corners.
   e) Strata can indicate paths or levels and are read boustrophedon “ox-turning”, where the direction of writing changes every line.

   i) Panel of Red Hands, is an example of boustrophedon panel At the End of the Universe where the stars are escaping thru a “hole” or natural recess in the ceiling to join the Milky Way. (Beneath that is a man-made assemblage. Another chilling example of boustrophedon can be found on the large panel at Ghost Rock Arizona. Phoenician and Dravidian can be written boustrophedon as well.
Miscellany

17) Within caves, panels are read from right to left like Phoenician, Ancient Greek, and Hebrew or counterclockwise.\textsuperscript{9} In different applications they may be read variously. For example, outside the caves territorial markers are vertical like totem poles.

18) There are no small words such as articles or prepositions, they are indicated either graphically or by spatial relationship. However, a line connecting two or more devices indicates "With".

19) Trust your eye and your gut to instinctually point out the important elements in a panel and to assign values like Good or Bad. Your eye will naturally follow the direction of the message. Be conscious of how your eye, gut and brain interact with the art.

20) Generally speaking if it looks like something, that’s what it is, though it may represent something entirely different. Such is the nature of pictographic systems, they are poetic. Very

21) Names are indicated by devices (simple or compound) that usually appear in front or above the characters head, occasionally on the animal itself. I refer to them as Logos because they are used much like company logos or trademarks and become a shorthand. (See Below)

The rules of a pictographic system may seem almost as arcane and complex as English until you gain some comfort. In practice it is much like reading a religious comic book. The narrative that emerges is Classical Greek Mythology on the walls of the Temple Caves.

One myth in particular proves to be thematically central to rock art and cultures worldwide throughout history, the story of Persephone has been the structural epicenter of civilization for all of recorded history. She is central because her myth sets up the earliest system for noting the passage of time within a predictable cycle from Hunter Gatherer times until today. Her changing role over time reflects the transformation of women’s roles over time. The relationship that each culture shares with Rhea, Demeter, and the other primary characters of that narrative can be used as a defining measure of which culture those people identified with as well as a chronological guide.. This is detailed in Part 3 under subhead A Tale of Two Cultures.

\textsuperscript{9} Mallery details several other applications but not caves.
The Importance of Persephone

The story of Persephone was the central theme to the Upper Paleolithic because for millennia the entire world set their watches to it. Ancient civilizations built elaborate astronomical observatories with precisions down to the fractions of a second simply to watch her come and go. Some held elaborate nine day festivals, while others sacrificed wolves or virgins to honor or appease her. There was a time when everyone on Earth could recite the saga and celebrated her coming and going. Today we still celebrate her mysteries, but we have put so many different dresses on her over time, that it has become difficult to recognize many of them as part of her myth without a great deal of research.

Her story is known primarily as the Rape of Persephone or the Greater Mysteries of Eleusis but it is also the basis for the Old Testament, all religions in the northern hemisphere and a fair chunk of the southern hemisphere. For tens of thousands of years the story has passed from generation to generation and culture to culture. Today her story remains a testament to the fact that the greatest astronomers and storytellers in history were women, though their accomplishments were largely co-opted by men of the Holocene.

To Upper Paleo audiences this story served all the functions that the Bible serves today.

1) It lays out who “We” are. where We came from, what We are supposed to be doing while We are here, and where We are going. No less important, it tells us who “They” are and how we should deal with “Them”.

2) It lays out our social castes & roles, sets our norms & standards, and generally gives our societies both moral and legal structure.

3) It sets up a calendar and a time for everything that has served as a template for at least 40 000 years.

4) It gives meaning to places and the history of our journey. All while injecting practical knowledge and skills for daily life.

5) Most importantly this story sets the annual cycle in motion the same way Christmas and New Years start the Christian cycle.

These are tales of death and rebirth that follow the constellations Virgo, the Virgin representing Persephone, and Taurus, the bull representing Hades as they chase each other across the sphere in a dance of courtship but never appear at the same time. This procession of constellations fits the narrative as though the zodiac represents all the characters in a parade. The position of each character determined by their status.
Putting Names to the Faces

As noted in #21 under Names (above), in Mallerian Script (MS) they people names are written above a single line profile head shape. They typically consist of one or more devices connected to the head by a single line straight or curved. The devices are not random in any way and are meant to plainly and graphically express the name which typically consist of a noun from the symbolic set and a verb or adjective, eg, Sitting Bull, Crazy Horse, etc. Naming rites are sacred to PNAs. and not generally discussed with outsiders.

Similarly, names in the CLC appear mostly as a single or occasionally compound Geometric device placed above or in front of the god’s animal representation. Gods may be depicted by a variety of animals depending on their individual narratives and some may have several name devices, or logos, depending on their narratives.

Logos appear selectively throughout Chauvet Lascaux in much the same way that church stained glass windows today might have captioned characters. Though not all are captioned, enough information is conserved that it is possible to infer and piece together surrounding characters from the narrative much like solving a crossword puzzle. This is an effective method for understanding how devices work together to identify the pantheon. Commonly overlooked as simple geometric representations of something or other, they are often the key to understanding the panel simply by identifying a character as Divine.

Fig. 10 - Gesture Sign for “Call Name” - White Horse, Arapaho

“This is a two part gesture. The first part is the gesture on the left for ‘Call’. The second part is the gesture for name by pointing up indicating the location of his written name above his head.”

From: Discourse Features of American Indian Sign Language - Jeffrey E. Davis, 2016

Symmorphs

Symmorphs are devices which are easily confused without proper context. They are the visual equivalent of a homonym, they are so similar the distinction must be made by context. In the example above, “Call Name” (”What is your name” or, “I am”) and below, we see four other gestures that could easily be confused with the gesture for “Name” and on the right a parietal interpretation from Sulawesi.

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10 An Introduction to Signs and Symbols
11 Ibid
Methodology for Character IDs

The Auriginal Index of Deities and Demons is a method of organizing symbol sets and their contextual components. Images of characters are presented within idea clouds which relate to the images. Sometimes disparate data points will relate to one or more visual expressions of that character. Gestures, Gospel Characters and Geometrics are evaluated within all of the following criteria.

Nuances, syntax, grammar, and vocabulary are evaluated on points 9 - 13 which are experience parameters.

- Relate a Mallery point
- Relate a Homeric point
- Relate a Hesiodic point
- Relate a Hebrew point

- Relate a Narrative reference
- Relate a Historical reference
- Relate an Astronomical / Astrological Proof of Concept
- Relate a Ritual Application

- Relate a Definition / Etymology or Basis
- Relate a second usage with Phylogenetic continuity (any language)
- Relate a second usage with Contextual continuity (any language)
- Relate a second usage with Technical basis (any language)
- Common sense
Each relationship and each confirming point narrows the probabilities from random chance to positive identification. No methodology currently exists for scoring individual characters or weighing the strength of individual relationships, however, direct relationships are weighed more heavily than indirect ones. Relationships more than two degrees of separation are highly discounted.

**Importance of Pedigree**

Pedigree is a tool that can sometimes be useful for identifications. Offspring of gods often follow rules of pedigree in appearance so like mother like daughter and like father like son. Horse to horse bull to bull. Gods can appear as anything they choose including human but they have a default appearance which is commonly the archetypical one. By itself, pedigree is not a strong identifier but it can help a weak one. Some problems using pedigree as follows:

> ...and Eros (Love), fairest among the deathless gods, who unnerves the limbs and overcomes the mind and wise counsels of all gods and all men within them.

> From Khaos (Chaos) [Air] came forth Erebos (Erebus, Darkness) and black Nyx (Night); but of Nyx (Night) were born (Aether, Bright Upper Air) and Hemera (Day), whom she conceived and bore from union in love with Erebos.

> And Gaia (Gaea, Earth) first bore starry Ouranos (Uranus, Heaven), equal to herself, to cover her on every side."

- Hesiod Theogony (www.theoi.com › Greek Gods)

Notice that siblings Erebus and Nyx mated producing Bright Air and Day. One might think that Darkness and Night would produce Dusk, Sorrow, or perhaps Seattle weather, but because they are siblings their offspring bear genetic defects and are in fact polar opposites of their parents. Noteworthy, this is the origin of the Duality theme in Western Literature and this is a recurrent theme in CGM. Both Ouranos and Kronos ate the offspring of their incestuous relationships. They could not bear to look at their own children. In normal healthy mythological relationships, Bulls sire Bulls, Mares produce Mares, etc. This begs the question of whether they possessed sufficient demonstrated knowledge to contemplate husbandry and hybridization of flora.

**Dating**

When this project began perhaps two years ago, the consensus of the archeology community seemed to believe that the history of Chauvet spanned three occupations from ~38 000 BP to perhaps ~13 000. That is the framework this paper was built upon and within that framework it was imagined that Demeter first appeared in the Panel of Horses ~17 000 to ~13 000 BP pointing to an actual start date for Agriculture of perhaps a few hundred years earlier. This would be a bit earlier than most estimates but still reasonable.
Unfortunately sometime between then and now, Anita Quiles, et al., with Team Chauvet, published a thorough survey of the cave with new entirely new dates\(^\text{12}\) indicating either one long occupation \(\sim35\,000\) BP to \(\sim27\,000\) BP (or two smaller ones with a brief interval).

In order then, for the One Godz interpretation to be viable, either the carbon dating is incorrect or Agriculture had become sufficiently well established by \(\sim27\,000\) to earn a prime position on the most important panel in Chauvet. Neither of those is a position this author is willing to take and that presents a serious challenge to this translation.

However, I believe a solution can be found by others with deeper knowledge and greater wisdom. Until then, additional chapters will continue to be posted in the hope that perhaps someone smarter will one day discover who that horse really is.

**Conclusion**

The rules covered in this Primer apply not only to Chauvet Lascaux but to all rock art in Franco Cantabria. Many can be applied globally as well to identify migration routes. The Index of Deities and Demons provides greater insight by demonstrating individual character identifications and reading some key panels.