

The floor of the Sacristy is covered with animal prints, and the decision was made not to go to the back of the chamber, which means that there are some unexplored areas. It is accessed via a small corridor at the left of the End Chamber, and contains drawings of a beautifully executed horse, a rhinoceros, a big feline and a large bison that was both scraped and engraved.

Gallery of the Crosshatching

The Gallery of the Crosshatching has a low ceiling except in the central portion, along which axis it is convenient to walk. At the back of the gallery is a slanted ceiling which is covered with a fine yellow coating of decomposed rock, in which a large horse has been drawn with the fingers.

Skull Chamber

The Skull Chamber ceiling is lower than the Hillaire Chamber, and the floor resembles an amphitheatre, the tiers being formed from banks of grey clay on all sides, created when the floor sank over thousands of years.

It gets its name from a bear skull placed carefully on a stone that had fallen from the ceiling.

Hillaire Chamber

Candle Gallery

The Candle Gallery marks the beginning of the second part of the cave. The floor is 1.5 metres lower than the Red Panels Gallery, The ceiling is high in places, and low in places. An active stalagmite with sparkling crystals of calcite, which was not in existence in prehistoric times, gives the gallery its name.

Bretelle Gallery

The low ceiling of the Megaloceros Gallery allows only a single path down the axis leading to the End Chamber. As well as the drawing of the megaloceros, there are several rhinoceroses drawn, notably with a broad black panel in front of the hindquarters, possibly denoting one of the thick skin plates.

Megaloceros Gallery

The Large Collapse, a deep depression in the chamber floor, about ten metres in diameter and four metres deep.

Sacristy

The Belvedere

Belvedere Gallery

The Belvedere Gallery is very difficult to negotiate, and the original humans here had considerable speleological skills to reach its end which is a small hole (the Belvedere, two metres above the floor of the End Chamber) at the end of the End Chamber, from which it is possible to view the whole of the left wall of the End Chamber, if it were suitably lit.

End Chamber

The End Chamber entrance is four metres below the Megaloceros Gallery, at the level of the Panel of the Big Lions and the Panel of the Rhinoceroses. The ceilings are from five metres to 12 metres high, with many rock pendants. It contains some of the finest art in the Chauvet Cave, of big cats, bison, rhinoceroses, and mammoths.

The Hillaire Chamber is about 30 metres in diameter, and although the entrance from the Candle Gallery is low, the ceiling is up to 17 metres in height, and has few concretions. The decorations consist of engravings and finger tracings in the soft walls, often overlapping, and in some cases now preserved under a calcite coating.

The Rouzaud Chamber leads off the Red Panels Gallery, and the floor rises rapidly, so that the visitor cannot stand upright within this chamber. The gallery floor is a succession of gours (calcite rimmed pools), and this is the most humid of the galleries. The prehistoric artists penetrated this gallery, and left an unfinished drawing.

Rouzaud Chamber

Apodemus Chamber

The Apodemus Chamber gets its name from the modern field mouse (*Apodemus silvaticus*) found there dead and decomposing by the discoverers of the cave.

The Cactus Gallery is largely unexplored, in the sense that the only movement permitted is in the path taken by the original explorers. Fragments of every size have fallen from the ceiling, and the area gets its name from a mass of concretions developed on this collapse,

