

Chauvet -

The Dream Unlocked

Part 2

by

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Chapter 3 The Hand of Man

In the documentary we are shown a few sections where man has definitely left his mark. One section is made up purely of a hand where the artist has left prints all over the wall. The hand prints are the stereo-typical image that we have come to know about cave art and it's one of the definers that makes us, us. The "I was here" statement is loud and clear!



It's also mentioned that there are no full human figures in the cave and that the only other representation of humans is a rather erotic image that can only be seen from a particular angle. This, below, is the image they are describing;



It is declared to be “the only partial representation of a human in the entire cave”. Well, I’m sorry, and I mean no disrespect, but they’re wrong. There are actually several other representations of humans. Some are sexual in content and are a combination of both art work and the natural stone formations where the artist’s eye has recognized a shape. Some seem to be the actions of man, what we do and how we do it.

Right back at the start of the paintings there is a face on the wall.



That face even seems to be connected to an upper torso that may possibly be wearing items of clothing. Is he waving with his left hand held up above his left eye?

As we move further in we come to the ‘horse’ that is the eye of Ra, just around the corner you can see what appears to be the outline of a full human figure. But this figure has been played with. The artist has toyed with us. It has been drawn in a way that mimics the Sistine chapel’s artwork. You have to see it from a very tight angle in order to complete the picture; otherwise the figure becomes lost, as you will see



On the left, we can see how this appears to be a human. There is a head connected to a neck and left shoulder and part of the left arm. We can work out the lower left leg, the thigh of the right leg and possibly something being held over the right shoulder. But as we move around to a more 'full-on' look at the image it stretches and distorts and becomes less visible. The head no longer appears to be connected to the neck, the lower half has almost disappeared and so it becomes less human. In the third pic, we can barely make it out to be anything but a few curved lines drawn randomly around a crack in the rock. This is another example of being in the right place to 'see'.

Walking through the cave again and we see more images of man. There is one that looks like a hand holding and preparing to throw a spear. This 'spear' also forms part of another message within the art and we'll be getting to that part later. This is one of those 'remember what I said earlier' about how we have to keep going over the images, backwards and forwards throughout the cave in order to clarify and verify each picture with other bits and to build the complete story.

The next image is that of the feathered end of a spear whilst a right hand grabs it. You can see the fore-arm too and what may be a bracelet on the wrist. This is just one of mans 'activities' as we were, and still are, rather busy. It does strike me odd as to why they have hardly represented themselves. You'd think they would want to show what they were and how they lived, but instead, we see them hiding away as though they are not the most special beings on Earth. Perhaps, that is the point!



Next to the spear we have a typical Neolithic representation of a female. Added is a sculpture to show the comparison. This female is also a 'double image'. It contains two items that will be discussed later on. The spear may possibly be connected too, depending on interpretation.



With the woman and the man holding the spear in the same picture together we can see what could be read as though the female was supporting the male by 'cheering him on' as he dresses in the skin of a buffalo or cow/bull, possibly holding a shield in his left and the spear in his right.

It tends to support the idea that we really did use to wear the skins of our kills in order to get closer to the prey we were hunting.



In the next one we can see two legs as though it is a person in the action of swimming. We see his feet near the top right corner, left leg is bent towards the centre and moving more to the left there is a dark patch that could be the head breaking the water line. Also note the 'ripple' effect just above the feet.



In the centre of the main painting there is a V shaped cavity in the wall that is adorned with the female lower half. This portion of the wall uses the wall itself and the art work to suggest quite a bit about the female form. There even appears to be a few phallic symbols in there too, but they have been cleverly crafted out of the natural surface of the rock unless a very pale paint texture was used. I will leave it to you to work out the representations here.



On the main wall, we see several rhino in various places. A couple of them have been placed in a position to hint at what the artist saw in the pattern of the cave wall. The rhino's horns are placed in a suggestive manner



The rhino above made me laugh as its ears look more like human eyes. The rhino appears to have a cheeky grin on its face. You can almost imagine the artist sitting there with a big smile on his face as he painted away, knowing that someone would see it someday and understand the intent of the horns position. Here are the rhino's ears up close



This next face is rather awkward to see. It's one of those things that may take a while to actually spot, but once you've found it; you won't be able to stop seeing it. It also requires a quick return to Göbekli Tepe in order to assist you with what the face actually looks like. This face in the cave is blended in with a set of lions and appears to be part of a collar that a lion is wearing.

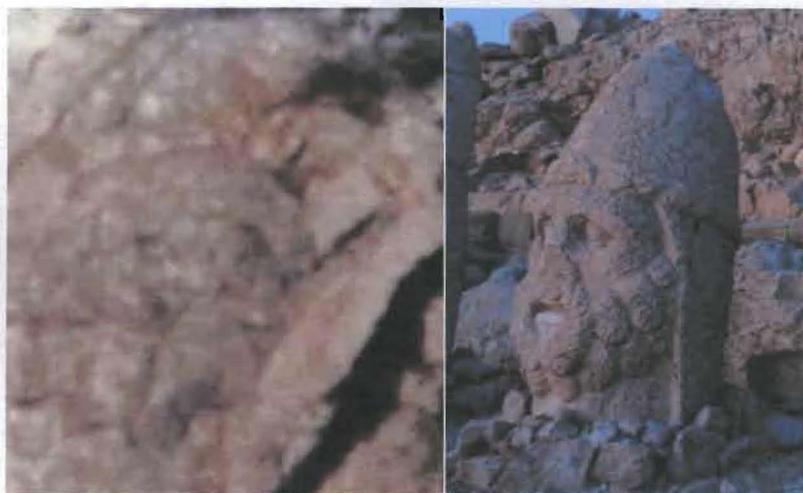
Here is the main image of the set with the lion in question in the lower right corner. You can also see the 'swimmer' from earlier. The face is below the swimmer on the part that would be the lion's neck just behind its jaw.



Now, we'll zoom into the area in question and, hopefully, you'll see it right away. It stood out rather well for me. Here, are two versions;



The face is now in the lower left corner with a statue from Göbekli Tepe to help give an idea as to how the face appears;



The face also appears to be wearing some form of headgear. It has a beard and a moustache that seems rather refined and well looked after. If these paintings are anything to go by, then they may have had a culture far more advanced than what we currently think of. Cave dwelling hunters that had the time and inclination to take care of their appearance?

There is one other face that I have found, but I am saving that one for a bit later for another portion of the walls story.

Chapter 4 "My God, It's full of Stars!"

Moving from the central images of the wall, we now head to our right and come across a rather odd selection of things that, at first, didn't make much sense. You see a horned cow or bull of some description, the spear, the buffalo or cow/bull, the woman cheering the hunter on and a mixture of other things, including something that has an extremely long nose and crab-like claws for feet (we'll get to him later), but there was something else. Near the top you see a hippo like creature with its mouth open and a wagging tongue. I bypassed that the first time round thinking it was so odd and unusual, but ended up coming back to it and making one of the most stunning finds. Here is the section in question;



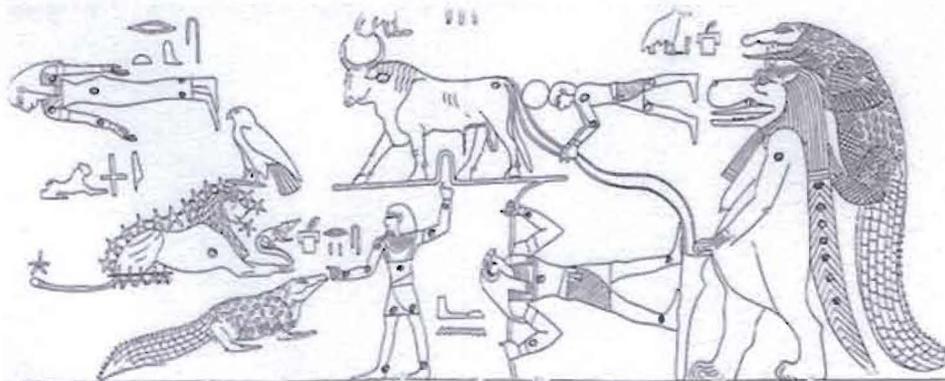
I just couldn't get that strange hippo out of my mind. It is the only animal portrayed in such a way. The image looks unfinished as there is a curved line above the hippo that has been carved into the rock rather than painted. I then saw it had no legs, but there *was* a symbol very similar to the make-up of the woman below the hippo. It was at this point that I had worked it out!

It's a star, or rather the representation of one, specifically, the way the ancient Egyptians represented them. This was a mind blower! Here we see the

Goddess [Hathor-Sekhmet](#) with the solar (star) disc on her head held in place by two lunar horns, next to it is one of the 'stars' from the picture above;

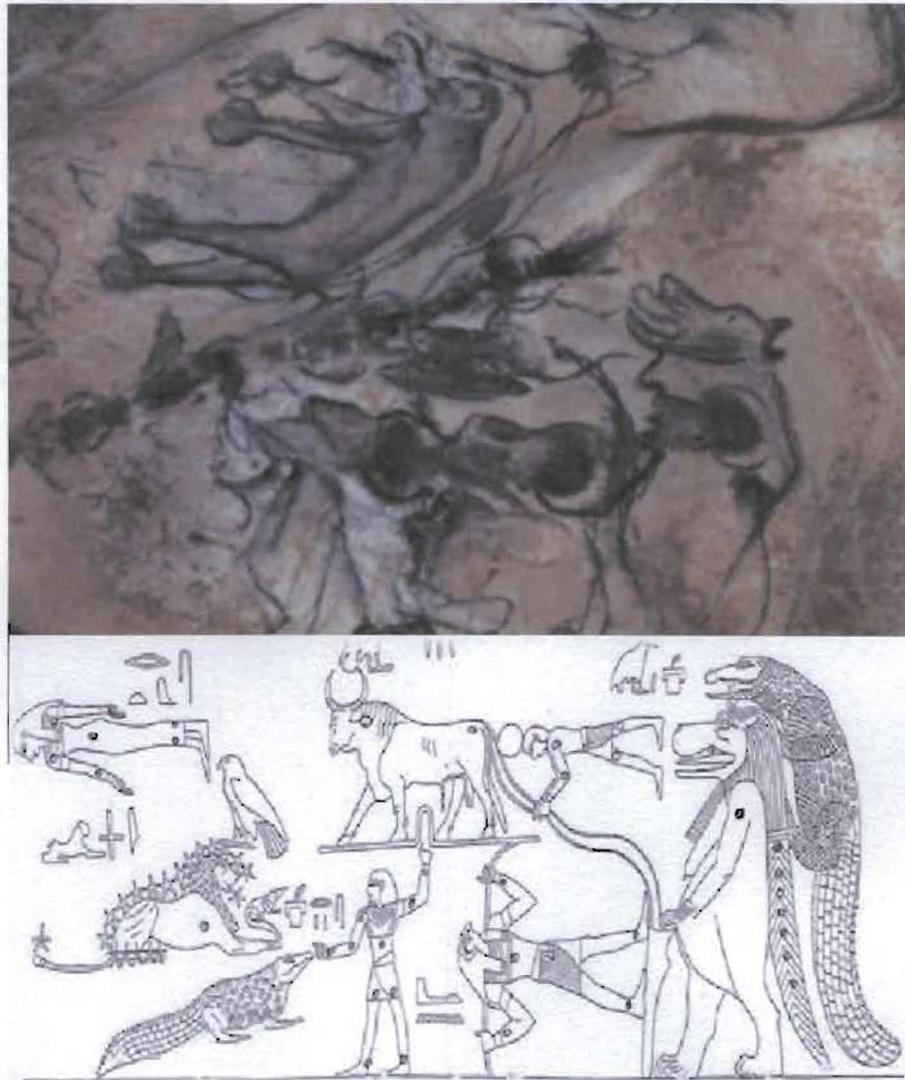


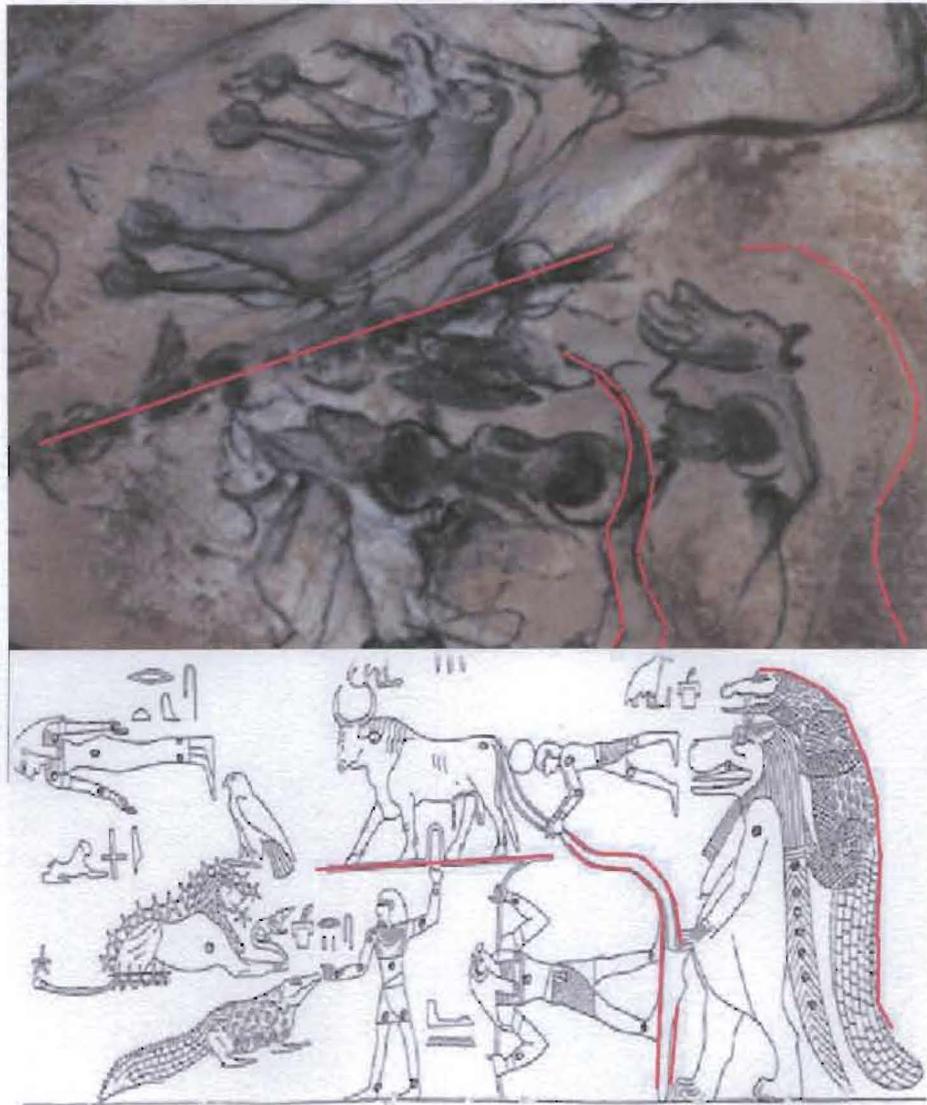
We can see three stars in a vertical line below the hippo in the main image, but the bull over on the left has one too. The hand holding the spear also seems to form part of another star. The outer line of the hand is the second lunar horn. It might also be possible that we have two more stars lower down the length of the spear. I got that far with it, but the hippo was still annoying me. Just why was it so out of place? I decided to broaden my thoughts a little and go with the Egyptian theme that kept popping its head up out of these paintings. I searched for ancient Egyptian star charts and found this;



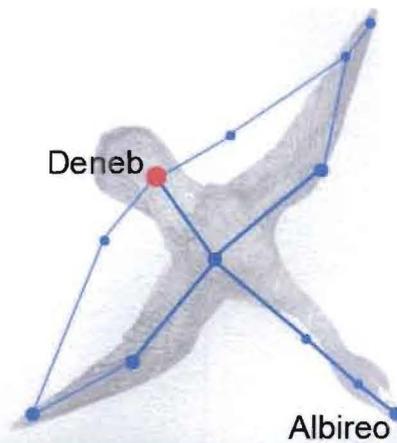
My jaw hit the floor! There it was, the hippo, but in this image it appears to be more of a lion than a hippo. But I had found it. The open mouth displaying the tongue was the item that gave me positive proof that I really had stumbled upon a message hidden in the entire cave paintings of Chauvet. Looking at this even more and we can see that the curved line above the hippo is actually the back of the alligator climbing the lions back. The curved section that the lion is holding (and a falcon headed man is standing on) is seen next to the hippo. The

spear is the same line that the bull is standing on in this Egyptian image. They are the same representation carried from 30,000 years ago through to the ancient Egyptians. The only difference being that the cave painting has been turned on its end to hide the true meaning. Another double message; hidden by simple art.



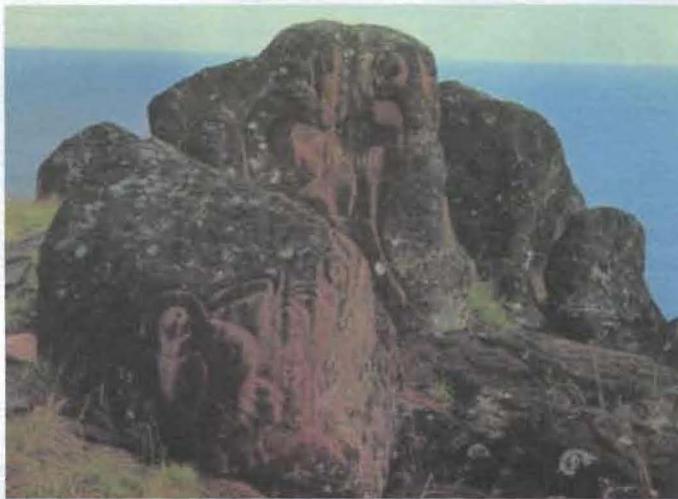


According to the site where I found that image, "[The arrangement of the ancient Egyptian northern constellations](#) on the astronomical ceiling of Hall K of the tomb of Seti I. No written record survives for identifying the constellations depicted." (Died 1279BC) Well, now we do have a written record, a painted one. I believe it is [Cygneus](#).

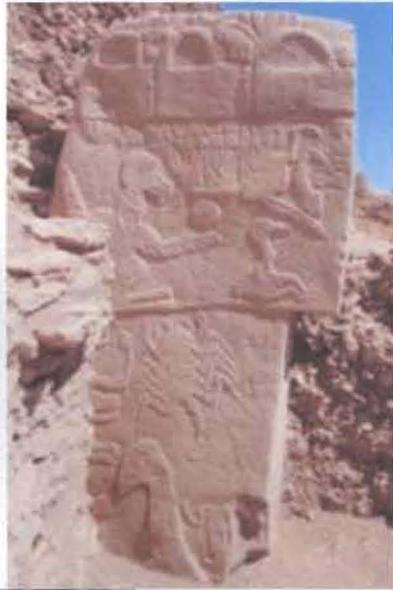


In the painting, Deneb is missing and one wing tip is slightly more forwards than it should be, but it's so very close. If it is not Cygnus, then what else could it be? We have to remember that Cygnus (a bird) was one of the most ancient types of gods.

The theme of a bird god, or bird-man (which I mentioned right at the start of all this), runs throughout history and has links across the globe. Ra was a 'bird-man'. The odd looking creature with the long nose and crab like claws in the painting is a bird-man. We see similar shaped bird-man images elsewhere, like Assyria, Easter Island and the Aztecs



Presented next is a picture of the bird-man from Easter Island and one from Göbekli Tepe next to the bird-man from the cave;



So we begin to see how far the idea of a bird-man went and that it is a repeated theme across the globe. All of these stem from the constellation that is Cygnus, otherwise known as the Northern Cross. This cross is another symbol that appears regularly throughout other cave paintings such as the ones at Lascaux where we also see the bird-man;



Interestingly, in the Lascaux picture, we can also see a bird on top of a long stick. This is also seen in Egyptian art. Thoth holds such a stick with a bird adorned upon it;



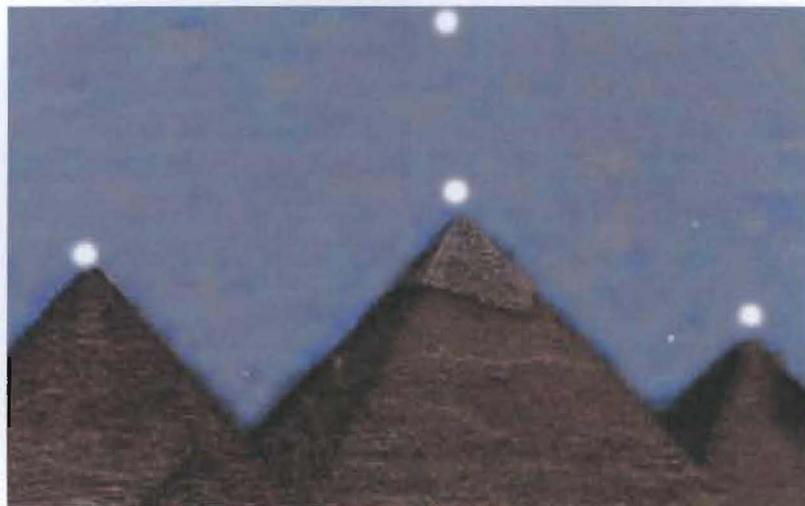
It was believed that Thoth was the leader of the bird-man hybrids whom lived along the Nile many thousands of years ago. The stick which he holds must never touch the ground and in all the pictures we see of this stick from Egypt, none of them do.

Previously, I've mentioned that all the images are backed up and supported by something else in the painting, whether it is a similar image or a link in the story line. Well, we have to go back to the beginning and grab those three black dots that are located next to, what could be the ancient branch of the Nile. When I first saw them I wondered if it were possible that they were the Pyramids, but no, that could not be possible according to our current knowledge of them. But now I had found these three stars below the hippo, the three on the Nile made more sense. Please also take note of the cross that is painted between two of the Niles 'legs'. I wonder how accurate that is to true North.



[The Great Pyramid](#) is built on the exact centre of the Earth's land mass, in other words its East to West axis corresponds to the longest land parallel across the planet. All three of the Pyramids are also aligned to the three stars that make up Orion's belt. So where do our three Cygnus stars fit in that we can see on the map above?

It turns out that the three main stars that make up the birds body do line up with the Pyramids. Whereas Orion slots into place directly above the Pyramids, as though to mirror each other, Cygnus lines up with the very top of the Pyramids as they begin to set towards the horizon.



In the age of the Pyramids, Deneb sets itself down on the apex of the second Pyramid each night when you are looking from the direction of Gebel Gibli. So what's with this extra river extending out from the Nile? There is an idea that the Nile has moved many miles away from its original location, which was at the feet of the Pyramids. Personally, I don't think it moved. I'm more inclined to think that this ancient section of the Nile dried up or was redirected. From the documentary [The Pyramid Code](#) They provide an example of this old

route of the Nile. When you sit the cave map next to the upper region you can see how each one fits in. It is, yet again, another incredible coincidence;



The cave map is not showing the full length of the Nile, it is only showing the upper area, but the map from the documentary does not show that area so well, yet you can still make out the 'elbows' where the Nile bends in the upper region. It is the section above Faiyum Oasis. We also must remember how the cave artists did not always paint things as exactly as we would draw a map these days. I think this is clearly obvious throughout the rest of the cave, but

here we see the three black dots on the wrong side of the ancient river as you can see the old river bed above the Pyramids;



I was later to discover just how important this hippo is to the ancient Egyptians. Further study provided me with multiple images of the same creature, both painted and carved. The Pharaoh Menes was even killed by one. Menes is credited with the unification of Egypt and, according to legend, related by the priests of the crocodile-god Sobek at Crocodilopolis, Menes had to escape an attack upon himself by his hunting dogs. Apparently he managed to get onto the back of a crocodile which crossed a river taking him to safety.

This is rather interesting when we look at the picture of the crocodile which appears to be on the back of the hippo.. Is this where the legend of Menes' escape comes from? Has the story been muddled over time?

So, here we see further examples of this same hippo with his mouth open, teeth showing and tongue wagging. The Chauvet version is included in the lower left.

