

Chauvet -

The Dream Unlocked

Part 4

by

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Chapter 7 Ra, the creative power!

The meaning behind the name Ra is uncertain yet it has managed to have a form of connection to 'creator' or 'creative power'.

Perhaps there is more to this than we think. Could it be that Ra was so knowledgeable in the matters of life, death and how planets and creatures evolve, that he became connected to this through his ability to demonstrate such matters? Was the ancient Egyptian art of mummification a slightly twisted attempt at recreating some of Ra's skills? Could it be that the message became confused over 30,000 years.

The boats that Ra used to take his journey through the sky and the duat, the underworld, were known as the Mandjet (the boat of millions of years or morning boat) and Mesektet (evening boat). So what is the Mandjet all about? Where did the idea of millions of years come from? A measure of knowledge about life, the stars and everything must have influenced this idea. Knowing that things had been, and would be, going on for millions, if not billions, of years would have made quite an impression on such an early culture. Today, it's the sort of thing we learn in school, along with computers and various other levels of science and study them side by side with dinosaur fossils. With Ra's advanced knowledge he could explain the workings of the solar system and how the Earth rotates and moves around the Sun, hence becoming a master or controller of them by a group of people with limited understanding.

There was a belief that Ra wept and from the tears man was created. To us today, that sounds very much like the extraction of DNA from a donated liquid and using the DNA to build a species (have you seen the film Prometheus? – similar type of principle in a way)

In the book of the dead, Ra cuts himself and his blood transforms into two personifications. One was authority, the other was mind. Maybe the lesson here is to keep control of your mind as it is powerful and can be used for the wrong thing (corruption, wanting to be the boss of all, war, greed etc.). The blood could be symbolic that we're all human and we must share this planet together and learn to become that which we have always aimed to be, better than we currently are!

In the film [Stargate](#), we see a 'Ra' that has enslaved the citizens of a planet. Ra is some alien creature that took on human form. This version though seems to be a bit too far away from the Ra we may be seeing here, yet the Stargate Ra is extremely powerful and has knowledge beyond the level of those he has enslaved. When we see a representation like that, it is easy to see how such a person could become connected to almost everything you'd ever known.

I often wonder how we would be perceived by people if we were to travel back several thousand years. Would we be seen as some form of magician or a God? Trying to explain ourselves and our 'abilities' would be difficult as we may not be understood and our words would get twisted.

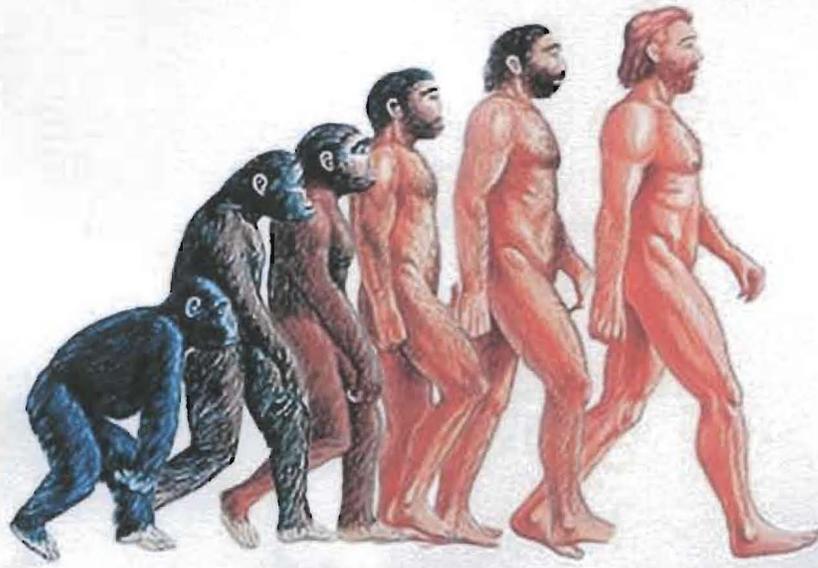
There are two images in the cave that made me think along the lines of evolution, or at least, the knowledge of evolution. Firstly, there is the image of the bird-man. He is not alone. There are a few other images blended in with him that, to me, look very similar to something that we use in order to represent the evolutionary ladder.

At first, the image does not look like much apart from what I've already shown, but look again and you'll notice that there are two outlines of similarly shaped creatures that appear to be moving along in a similar fashion, but there is a hint of difference to them. Don't forget the artists 'stagger' their images of animals, but the staggered creatures here are not the same. The last outline has raised its head (near top-left of picture). Then, the one between that and the bird-man does not appear to have a long nose but its leg is decidedly different (below bird-man's stomach).

Next we come to the one image that is not of any of these three creatures. There is a human arm with a hand that is reaching out as if to grab something. It reaches out from under the bird-man's chin (as if from behind) and crosses over the bird-man's nose. The arm and hand are also painted in a much brighter colour than anything around it, drawing attention to it.



So what do we know that could be anywhere near similar to what we see above? Maybe something like this;



What else is in the cave that could possibly back this up and give it any chance of being considered?

On the panel where the four horses are, there are two rhino fighting, but the photo also contains a tiny portion of another panel and it is in this little piece that I saw something that, again, left me rather shocked.

Here is the panel in question. It is in the top right corner that is of interest to us. From here it does not look much, but cropped and zoomed it is rather different. I would love to get up close to this bit of work.



Two versions of the same thing but one has been brightened to try to bring out a bit more detail. Really needs a proper photograph of it though.

What we may be looking at is a half fish-half man creature. The fishes head takes up most of the image, but there is a left leg, bent at the knee, and a

left arm, both in a position as if to suggest climbing or crawling. If you look closely at what would be the posterior, there is a tail curling around the body.



Can we be certain that the cave artists were so simple that all they could draw were horses, lions and rhino? Are we so sure of ourselves that there was not some very advanced knowledge being shared way back into our past? Did they learn about evolution and many other things, yet it was forgotten or changed and twisted by the warped minds of those who wanted to keep this knowledge secret in order to control the rest of a population?

Perhaps the answer is in the caves, or another one, as there are some things in the cave I just have not been able to work out yet.

Maybe there is more in the art that we have not really touched upon properly or are not looking at correctly. Earlier, I used a mirroring method to present an entire face. I thought this might be worth trying on other portions of the art work and one image I found is rather interesting.

In keeping with the theme of some creational force and legends of devices used to hold or contain certain items of power, we see here, in this mirrored image, a set of lions looking at, from several angles, a chalice or grail, a cup of some description.



Then, just when you think you've seen it all with regards to some form of ancient connection or 'word of mouth' secret that gets passed along the line by one elder to the next via secret handshakes and nods of the head we find yet another obvious link to the cave art. On the church of Maria Saal, Carinthia, Austria, there is a Roman relief of two 'lions rampant', guarding a chalice or vase or grail whilst the tree of life grows from it.



Could the legend of the Holy Grail go further back in time than our current history have us believe? Has the hunt for the grail gone on just as long?

Chapter 8 The Unknown

For someone who lived 1,000 years ago, these cave paintings may not have seemed like much else but animals. Even 500 years ago it might have been a struggle to get past a vast majority of the images. 100 years ago you may have been laughed at, but even now there may be images in the paintings that are not fully understood by our minds as we just do not yet have the knowledge to fully understand what we are seeing.

If it was not for satellite imaging of the Earth, we may never have seen the 'eye of Ra' which is the crater near Tehran, nor the lioness north-East of it. Yes, we might have been able to work out the map of Africa and the Mediterranean due to our ability to sail the seas and create maps, but that might have been as far as we had gotten.

We have been extremely lucky in finding the caves. Being able to sit and examine them on a computer screen from our armchair is a miracle in itself. The images have been painted with incredible skill and technique. They talk to us in a way that only our level of knowledge and understanding can recognise. We need to look at them in the right light, at the correct angle and with an open mind in order to see what is there.

A few things are puzzling me though. One panel seems to be painted solely for a particular angle of view. It looks like it has a background of block work. There are lines that look staggered as if you were seeing a brick or stone wall. In front of this are a few animals, but there is also the impression of flames. One set of flames are drawn as you would draw the flame of a candle. The other set is either natural colouring of the rock, in this case orange, or it was painted on. Either way, it looks like a flaming wall of rock. Could it be that this is telling us about some form of destruction by fire? It's hard to say as I have not been able to see this picture in its proper alignment.



Another item reminds me of a Knights helmet, but it just does not yet make any sense to me as to what it is or what it could represent. It is found on a panel with a horse, deer and antelope. I think you can see how it reminds me of a 'Knights' helmet. The bottom curve is where it would sit on your shoulders, sloping upwards into the neck piece and finally filling out into the face plate and helm section. Either way, I don't get this one... yet!



This next side-by-side image has made me wonder if there is a place somewhere near Baghdad that has not yet been discovered. The rhino image from the cave (on the right) is so similar to an aerial view of the Baghdad region that you can even see the location of a river in both images. The ears of the rhino are part of the terrain as well as the horn. Like before, it was the red spots that led me to find this comparison on earth. It's rather stunning how the river

seems to have hardly changed direction in all that time if this is what I think it is trying to show.



And finally, we come to a piece that was in the start of the documentary, a piece that was set up on a wall, all on its own. It is described as being some kind of insect but it may be something else. It's the oddest looking insect I've ever seen and it has a brother.

But the brother is approximately 10,000 years younger!

Here is the 'insect' from Chauvet;



And now you'll see another painting of this 'insect', but please realise that part of the cave ceiling that it was painted on has come away over time and only about 3/4s of the image is left, but you can still say the two are almost

identical in design. To explain the suggested 10,000 year gap, this 'insect' is in the Lascaux cave;



From what I can see, there appears to be only one of these in each cave.

We have a connection here, a connection that spans 30,000 years, visits several different caves, touches lands that span the globe and leads us through the lives of many cultures, taking us all the way to the very tip of one of the most amazing civilisations we've ever known, the ancient Egyptians.

I would love to see a return visit to the Chauvet cave to get as many pictures as possible. I am interested in the use of a 'full-spectrum' video camera with IR and UV lighting just in case there is something mixed in with the paint that may reveal more. If they were so clever to hide all this, I can only imagine what else they may have hidden. To say these people were primitive is an insult to them, they have proven that they were far and beyond anything we previously believed. They, or someone, were obviously highly intelligent and highly skilled.

Some of the mirror images I've been looking at reveal some very interesting results, but they are not definitive and I am yet to discover anything that I can relate them to or confirm them with, so they are safely locked away until a time where they make sense or have something credible for me to match them to and bring them out into the open. For example, there is this 'Jackal' but it is not as fine as we see in anything Egyptian. This could be due to

the artist's technique and skill when they created the image, yet we can see how it could possibly be a version of this type of animal.



On the surface of Mars lies a mound of, well, Mars! Can't quite say a mound of earth! But this is no ordinary mound of Mars. This mound has a design to it. It is a design that can only be compared to one earthly image, the eye of Horus. Or the eye of Ra as some prefer, but they are almost the same thing as they represent two forms of the same deity.

Horus is one of the oldest and most significant deities in ancient Egyptian religion and the symbol that most relates to him is known around the world. He is either seen as the eye we know or as a bird of prey, there is doubt over exactly which one, it's either a falcon or a hawk or he is seen as a bird headed man. He is also associated with Mars!

Now there's a surprise!

"...the Egyptian God HORUS is identical with planet MARS. And that means that all the Gods inside of the myth are celestial bodies, in the same way as in the Epic of Creation. So this myth describes a very special cosmic event."

http://www.bibliotecapleyades.net/marte/esp_marte_18.htm



“The sky god Horus protecting the red (?) disk of Mars (NOT THE SUN!) which at this particular time was named Ramesses ('Fashioned by Re'), personified here as the young king. Photo credit: Jon Bosworth”

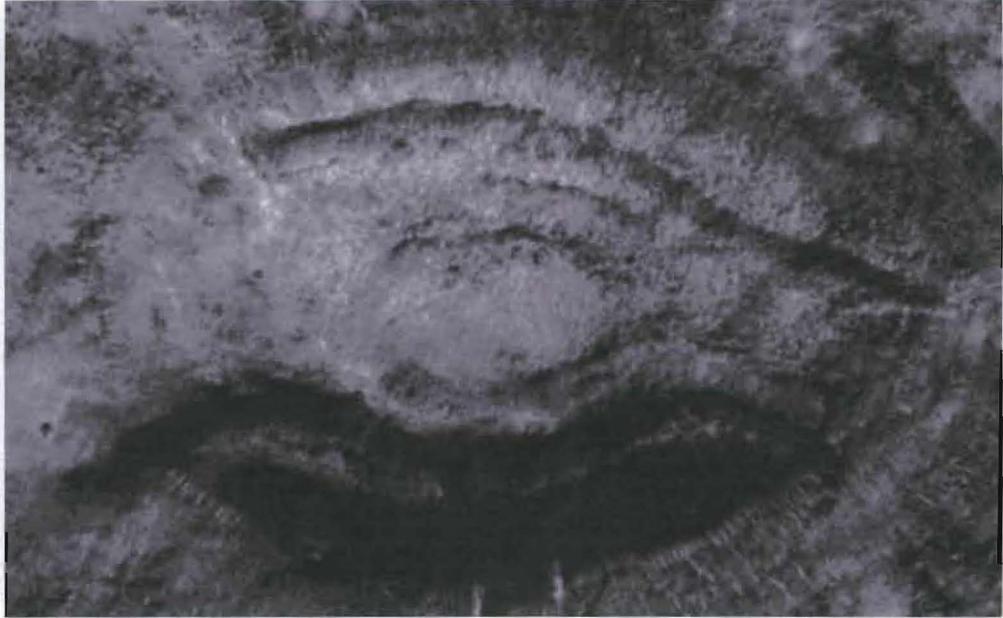
<http://www.gks.uk.com/Horus-falcon-god/>

So what has this all got to do with the face on Mars and the potential of it being a real representation of what everyone thinks it is, a face? How does the mirroring of it, and showing a lions face, fit into this picture as well? What else do we need to help us prove that what we see is what we have really got?

We need more things that can actually connect in such a way that there can be little room for any doubt. But even with these things, are we really happy to admit that there is a connection or is it all still so strange that we cannot yet accept it as a possible reality? These questions and many more have been flooding my head for a long time, but now, I feel more ready than ever and am discovering new connections almost on a weekly basis, as I have said before, and this week something came my way that has helped me enforce the possibilities listed above.

This picture came my way courtesy of NASA doing all the leg work and Gary Leggiere...aka...MARS REVEALER for the actual find and posting of.

This image is on the surface of Mars and it is the eye of Horus.

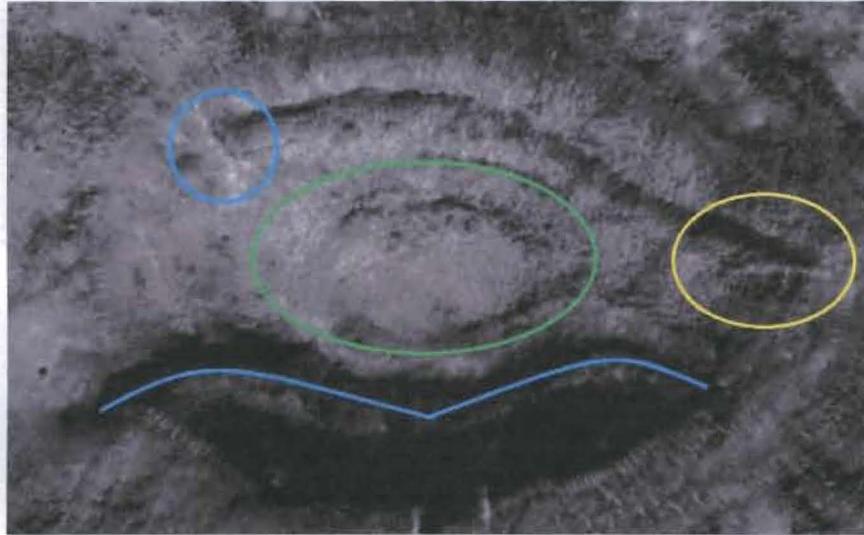


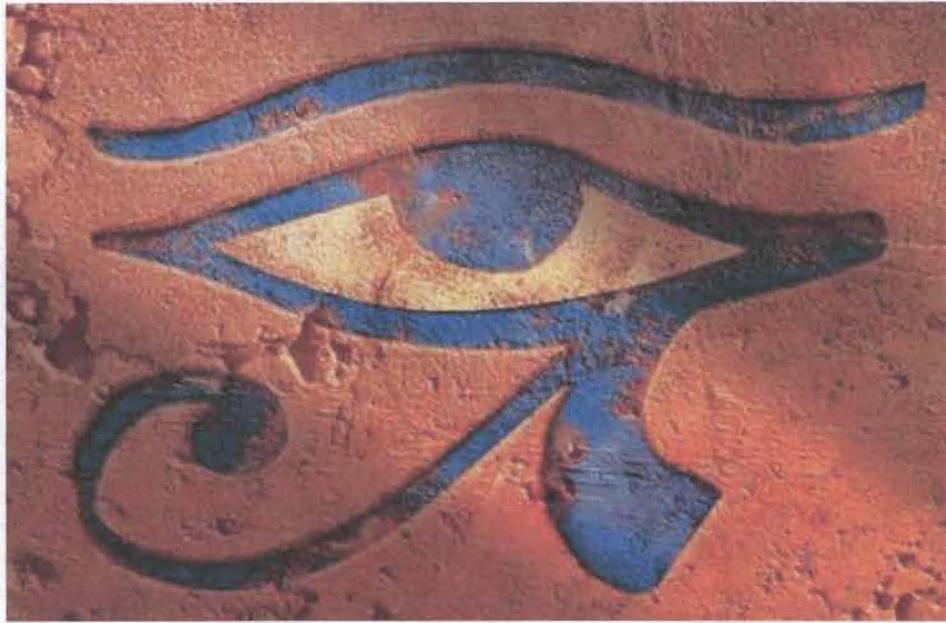
How am I so sure of that? From my findings in the Chauvet cave art, that's how. The 30,000 year old art has led me on a rather wild ride these last seven or eight months and I know it is not over yet, not by a long shot! I know there is far more to discover in the art. But what could possibly be in the art that this Martian image could relate to?

Well, obviously the eye of Horus, of course.



Now to show you the points of interest as to how these image match. There are a few pieces that give us a deeper idea as to how they 'connect'. This is more than a 'looks similar' type of match as you will see in this next set.





What are we exactly looking at? Firstly, the yellow circles, they are showing the 'shark tail' effect given to the art work. It is a sloping tail that ends in a point rather than the square ended version we see in the blue circle and on many other versions.

The green circle is the barely visible 'physical' eye that we see. Then, the wavy blue line is clearly seen in the last image as a matching wavy blue line. These factors placed together can only mean that the image on Mars was designed and was made to resemble something that was either from Mars or travelled to Mars via Earth or some other variation. Perhaps Earth was the final destination before departing for somewhere else and they left their mark here? The second image is 30,000 years old and can be found in the Chauvet cave art and is easily spotted.

Now we shall continue with the actual face on Mars itself and its connection to the Chauvet cave.

This face from the cave, which we saw earlier, is seen in a panel of lions and only half the face is showing, as we know.



This humanoid face is rather bizarre, yet it is there, no denying it. Why was it painted into the art? Anyway, I felt that there was something important about it being in the set of lions, and I could not work out what. Out of curiosity I turned the image upside down and found more, a lion, as you will see in this set.



Due to a lot of other things that I have found in the cave art, I realised that I may be looking at something that is not on this world. I was seeing the face on Mars. I was aware that some thought that the two mirrored halves of the Mars face created a humanoid and a lion. Well, this cave face is mirrored and has two halves, so, here in this set we see how they compare to the face on Mars. I have included one of the original versions of the face and one of the so called 'more up to date' version.



Some may think we're seeing what we want to see in land formations that have been there for millions of years, but I feel we might need to throw that idea out. If anyone was capable of travelling so far to reach two separate planets you can bet they have the skill to be able to transform terrain. As we have read earlier, this creature is actually shaped using the land itself. The point is, this can be seen from about 60km up at this scale and surely it cannot be pure luck that the hilly terrain that forms the shape is natural. Also, this creature is not alone in the area.



Can we now say that the face on Mars, and lots of other things we think we see on the surface, really are what we think we are seeing? Apart from going there, this is one of the best examples I can think of as evidence (this and the pyramids).

Now, this is where you come in. I'm already sure we have either been visited before or were so advanced that we left this planet or a combination of the two. Now it is up to you to review the evidence and take your step forwards into what was known and what we are re-learning.

Every time I try to close this book I think of something else and how it connects to our lives and our other sections of human history, yet putting it all in here would, I feel, slowly distract from the main impact of these wonderful creations. We have had many questions asked about these paintings, now we have many more, but these same questions have also answered questions from other places in our past. The link to Seti the 1st is astonishing on its own!

An incredible cave filled with unbelievable pictures.

There is more, much more...!

Index

This list is of those that are hyperlinked in the main text. These appear in the order they are found in the main text. Most links were also used in the finding of certain images and/or information. Wikipedia has been used mainly as a guide line rather than being actual factual references. If I had used a particular scholar's research I'm sure there would have been someone who would disagree with it. My point being that should you wish to confirm anything I used from Wikipedia then please do check things out in your own studies as we know information changes all the time as people discover new things. Sometimes our history books do not get updated as fast or as frequently as we would like.

http://en.wikipedia.org/wiki/Chauvet_Cave

http://en.wikipedia.org/wiki/Cave_of_Forgotten_Dreams

<http://en.wikipedia.org/wiki/Ard%C3%A8che>

<http://en.wikipedia.org/wiki/Aurignacian>

http://en.wikipedia.org/wiki/Eye_of_Ra

<http://en.wikipedia.org/wiki/Ra>

http://en.wikipedia.org/wiki/All_seeing_eye

http://en.wikipedia.org/wiki/Four_Horsemen_of_the_Apocalypse

http://en.wikipedia.org/wiki/Cygnus_%28constellation%29

<http://en.wikipedia.org/wiki/Marrakesh>

<http://en.wikipedia.org/wiki/Neolithic>

<http://en.wikipedia.org/wiki/Nouakchott>

http://en.wikipedia.org/wiki/Richat_Structure

<http://en.wikipedia.org/wiki/Tehran>

http://en.wikipedia.org/wiki/Namak_Lake

http://en.wikipedia.org/wiki/Erik_von_Daniken

http://en.wikipedia.org/wiki/Chariots_of_the_Gods%3F

http://en.wikipedia.org/wiki/G%C3%B6bekli_Tepe

http://en.wikipedia.org/wiki/Southeastern_Anatolia_Region

<http://en.wikipedia.org/wiki/Turkey>

<http://en.wikipedia.org/wiki/Michelangelo>

http://en.wikipedia.org/wiki/Sistine_chapel

<http://en.wikipedia.org/wiki/Sekhmet>

<http://members.westnet.com.au/gary-david-thompson/page11-19.html>

<http://www.europa.com/~edge/pyramid.html>
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<http://www.robertschoch.com/sphinxcontent.html>
<http://en.wikipedia.org/wiki/Ra>
[http://en.wikipedia.org/wiki/Great Sphinx of Giza](http://en.wikipedia.org/wiki/Great_Sphinx_of_Giza)
<http://theartofbottledpoetry.wordpress.com/2010/03/08/wine-making-of-ancient-egyptians/>
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<http://en.wikipedia.org/wiki/Pottery>
<http://ancientegyptonline.co.uk/Denderahlightbulb.html>
[http://en.wikipedia.org/wiki/Baghdad Battery](http://en.wikipedia.org/wiki/Baghdad_Battery)
<http://en.wikipedia.org/wiki/Lascaux>
<http://www.imdb.com/title/tt0380396/>
[http://en.wikipedia.org/wiki/Tree of life](http://en.wikipedia.org/wiki/Tree_of_life)
<http://en.wikipedia.org/wiki/Sumer>
[http://en.wikipedia.org/wiki/Stargate %28film%29](http://en.wikipedia.org/wiki/Stargate_%28film%29)

Thanks to; Gary Hicks, Brian Taylor, Rodrigo Soto, Laird Scranton, Carol Horn and anyone else I've missed.