

**Chauvet -**

**The Dream Unlocked**

**Part 1**

**by**

**Steve Meads**

**E-mail: [chauvetdream@gmail.com](mailto:chauvetdream@gmail.com)**

## Chapter 1 The Discovery

On the 21<sup>st</sup> December 2012, Millions of people around the world were wondering if certain predictions were going to come true. Many others carried on with the full belief that nothing would happen and life would go on as usual. We now find ourselves at the start of a new year and for almost everyone life is going on as normal.

I say almost everyone because, for me, everything changed. I had always suspected that there was more to Human history than we currently know and that the secrets of our past were not known or were being kept hidden in some manner. We've made slow progress towards discovering our ancient roots, but step by step, we are uncovering that which is hidden, or lost. Something had been discovered yet things were still hidden. Hidden in more ways than was, at first, immediately obvious.

It had not long passed mid-day when I decided to browse a popular movie library and I came across a documentary called "[Chauvet – Cave of Forgotten Dreams](#)". It was the first time I had seen this documentary though it may not have been the first time I had seen the images, it's just that the images had never really opened my eyes before. I sat there amazed as each section of the cave was unveiled to me. Stunned at the level of skill these ancient artists were acquainted with. Fascinated by the way they managed to transfer their world onto a cave wall with, what we believe to be, minimal tools.

Effectively, I was discovering the cave for the first time in its entirety. Little did I suspect that what I was seeing was the start of something incredible! It was the start of a journey that was to lead me through a story that had been, in more ways than one, hidden, yet is now available for everyone.

Let's not forget that these paintings are approximately 30,000 years old. The cave was sealed off around 20,000 years ago from a suggested landslide. Located in the [Ardèche](#) department of southern France, the cave was discovered in 1994 and contains hundreds of animal paintings showing at least 13 different species and even some that are very rarely or even never found in any other ice age art. Usually we see cattle and horses in many other cave paintings, but here we see predatory animals too, like lions, hyena and bear. It is relatively easy to distinguish each animal from another. Some of the animals

are separate from others whilst the rest are stacked on top of each other in order to show, not only movement, but a herd of the same species.

The rock face has been cleaned before the paintings were applied and in places they have left parts of the original wall in order to help build up the pictures and to blend in with the paintwork. They have even etched the cave wall to create an almost 3D style image of the painted subjects. But we must take note that a lot of other 'etchings' were actually created by bears that inhabited the cave. We can clearly see where the bears have been scratching the walls and where some bears spent their last moments as we see skulls and other bones lying around on the floor of the cave. It's clear that this cave had been used for a very long period of time but some debate the age of the paintings yet the most recent dating (2012) puts them around the [Aurignacian](#) period, approximately 30,000–32,000 BP.

The documentary leads you through the caves and begins to show you the art work on the walls. As I was looking at the art, I was getting the impression that something was not quite right with the pictures. Something was there that just seemed too suggestive to me. Yes, I could clearly see the animals but some of them had not been painted as exactly as other similar ones had been, there were what appeared to be errors. Everything made me look twice. It was like watching a movie but having to rewind it in order to spot the mistakes the film makers had made but it also made me feel as though these 'mistakes' had been purposely placed in order to draw you in.

Then, one camera made a close up shot of one particular part of the wall and the image hit me instantly. I immediately recognised it as being something that we may all know, [the eye of Ra](#).

It is the feminine counterpart of [Ra](#), the Egyptian god of the sun, or the creator, who is often visualised as a falcon. The eye represents Ra's power but is also an independent entity, the eye goddess, mother, sibling, consort, and daughter of the sun god. She is Ra's partner in the grand scheme of things, the life cycle. She is the defender of Ra's reign and she can be rather violent, often represented as a lioness or a snake. She is "[the all seeing eye](#)"! This is why this image, and others, have been blended together in such a way that they are hidden yet can be seen.



It was at this point that I believed I may be onto something. I looked at this image and realised that there is another image under, or rather with, the black markings and a deliberate error had been made in order to hide the true intention, yet reveal the other image.

In the next image we see the eye of Ra as we know it. It is the usual symbol we associate with and how it has been portrayed over all these years. Does the above image stretch our current known history back by literally 30,000 years?



There does appear to be some debate over which eye is the real eye of Ra. It may be the left or it may be the right but apparently it doesn't really matter too much. At first, it was the right eye that was connected to Ra and the left was connected to the moon and in one legend Ra had an eye torn out but nobody really knows which one. This tearing out of the eye has been associated

with a solar eclipse, where the moon passes in front of the sun. Now I need to break down the first image in order for you to see what is hidden, if you have not already seen it for yourself.



So, number 1 is the eye of the falcon, deliberately painted far to the left so as to not cover up the human eye outlined in yellow. Number 2 is the eyebrow and the grey shading is the forehead. Number 3 is the temple area of the left side of the skull. 4 is the top of the left ear. 5 is the ear lobe. To the right side of the number 6 we see a black line representing the neckline directly below the ear lobe. Number 7 is the top of the cheek below the eye socket. Overall, we have what appears to be the left side of a human face with the eye of Ra painted upon it.

What makes this even more interesting is that this image is supposed to be the head of a horse, but you cannot see the body of the horse at this angle due to it being painted on a less prominent section of the cave wall. This protruding outcrop effectively hides the horse's body when approaching it along the path. Try seeing this from any other angle and it just looks odd, unusual and out of place. The horse's body itself is nowhere near as strongly drawn and defined as this image of the eye is.

The next image is the 'horse' in its entirety, but why does it not resemble a horse as we know one from any other ancient cave painting?



You can just make out its rump. It is so poorly defined that I can only imagine that the emphasis on the 'head' was for a very good reason. This is also the only design of its kind in the cave (that I am aware of) whereas we do see four other horses which are so detailed that we can, in my opinion, make out four different breeds of horse. They are painted high up on a wall and stand out clearly from everything else around them. There are at least three other horses painted around the cave.

All of the images in the cave lead you around in circles. They are trying to say something, but they are using other images in the cave to back up and strengthen the message of the first image. So, as we see this 'horse' above, we see the four horses in the picture below. Please take note of the different breeds and is that a half of a horse shoe on the mane of the horse on the right?

If not, what is it? Every time I see these four horses I can only think of the [four horsemen of the apocalypse](#)! Why else would they paint four of them and each one is different, as are the horsemen. Are the horsemen supposed to represent something else, like the four seasons perhaps?



## Chapter 2 The Journey

So that was it, I was hooked. I had to know more and had to keep watching the documentary. What I found next led me on one of the most strange but mind opening journeys I've ever been on. We must remember that these images are layered in a way that makes you wonder just how intelligent our ancestors were. Every time I look at one image, I see something else deep within it or just on the surface. Each section of the painting has something in it, yet the entire painting is one complete story in itself. You start in one place and get taken to another position only for that to lead you right back to where you started after a slight detour.

When you look at some of the images that are available from various sources you will most probably just see a flat image of the paintings. It's when you see it as it really is, thanks to different levels and angles of lighting, that you realize how clever the artists were. A lot of the images and their trickery require different directions of light, different distances from which to view and possibly a different level of intelligence with which to understand what the paintings are saying. You will understand what I'm saying here as we progress through 30,000 years of our past.

Here is one section of wall;



It looks rather straight forwards, but don't be fooled! This is far, far more than just pictures of lions and rhinos. In this section alone is a map that

points to an area of land, a set of stars that are [Cygnus](#), the well documented 'bird man' and maybe even the artist's self-portrait.

Fasten your seat belts as this journey is going to get a bit bumpy, but I think you're going to enjoy the ride.

My journey began over on the left side of the above image.

One thing stood out that made me wonder if what I was seeing was what I thought it was. I thought I was looking at Egypt and the Nile, or rather the Nile as it would have been 30,000 years ago. I was not prepared to believe that I'd not only found the eye of Ra, but also its Egyptian connection in a cave that had been sealed for so very long.

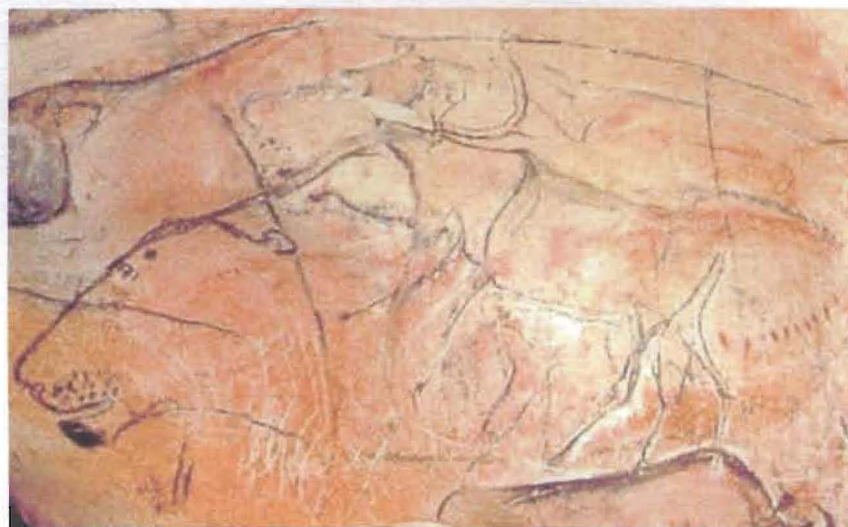
Here is that section in the next image. Notice the reddish dots in a line to the right and the three black dots near the centre of the picture. Surely the black dots cannot be the Pyramids! Can they? The red dots seemed to be hinting at a direction.



The next portion of the main image to catch my eye was something that resembled a nuclear explosion, or some form of eruption. Were the red dots leading me to this?



It was as if this odd looking elephant on really long legs that had disguised itself as an explosion was trying to say 'look at me!' So, back I went, back to the start of the wall and I took another look.



I could see the section that I thought might be the Nile and decided to try looking at it as if it really was the Nile. I followed the line to the left until I rounded the head of the lion and noticed an error (or deliberate error).

The lion's eye is above its eyebrow/lash! I made a mental note and carried on down to its slightly open mouth. At this point I opened up an online map and tried to make a comparison.



Going by this map, I was able to see how the cave painting fits into this image. The area that I thought was the Nile is the Nile and the lion's head is the West side of Northern Africa.

The eye of the lion is a landmark and the eyelash represents a gradient and/or mountain range. The lion's mouth is a long valley.

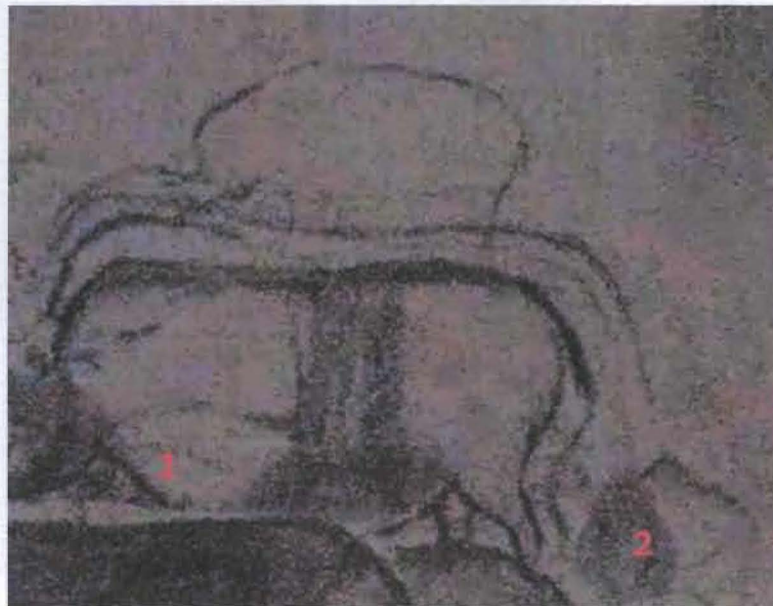
The landmark that is the lion's eye could possibly be what is today's [Marrakesh](#) (the land of God), and the eyelash is the mountain range below it. Marrakesh sprang up sometime in the [Neolithic period](#), but the 'map' may suggest that this was an important area long before that. If so, what lies beneath the ancient city?



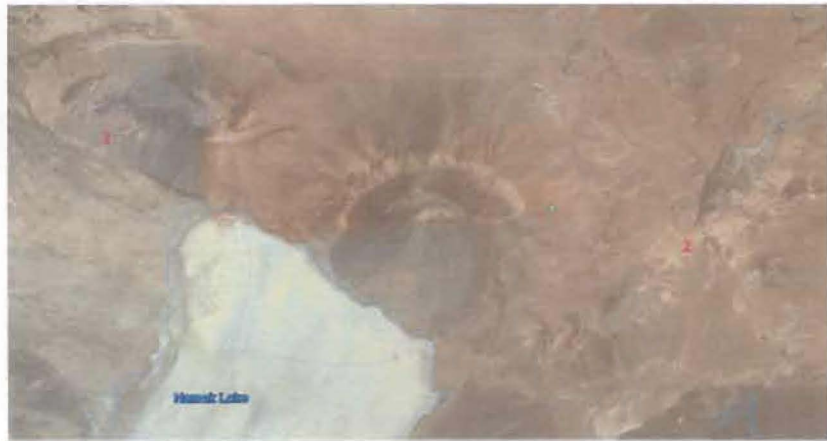


I began looking to the East, towards this unusual marking that was obscured by several long horned rhino. I had to follow the trail that was now gradually opening itself up in front of me. I had several emotions and thoughts running through me that were elating yet disbelieving at the same time. Were these images real? Was this some form of major hoax? Had I really discovered something that has not been truly seen by anyone else for 30,000 years? Could it be that someone else had already found all this and was just not allowed to say anything? Was this part of the ancient secrets that many cults, clubs and secret societies lay claim to? I faced the rising sun....

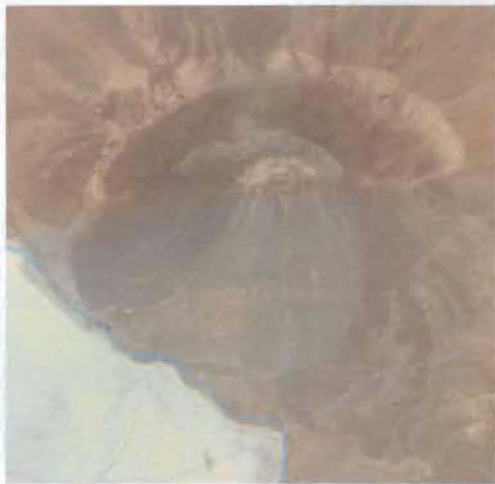
Going on the basis that I was looking at a map, I wondered if any of the scribbling's on the wall were in any way related to the terrain as I had already begun to discover. By focusing on the area I was interested in, I noticed two marks. Number 1 has two faint lines above it whilst number 2 has a slightly cone shaped line above it. I opened up a map and began estimating where this region would be, if it existed.



I was not to be disappointed. I found myself in a region below [Tehran](#) at an area called [Namak Lake](#) and sat right next to it was something that just blew me away and confirmed the eye of Ra painting, the map and the image of an explosion from the cave. 1 and 2 are the mountainous ranges marked on the cave map. In dead centre is the eye of Ra, in this case a crater. But there is so much more to this region than first meets the eye as you will shortly see.



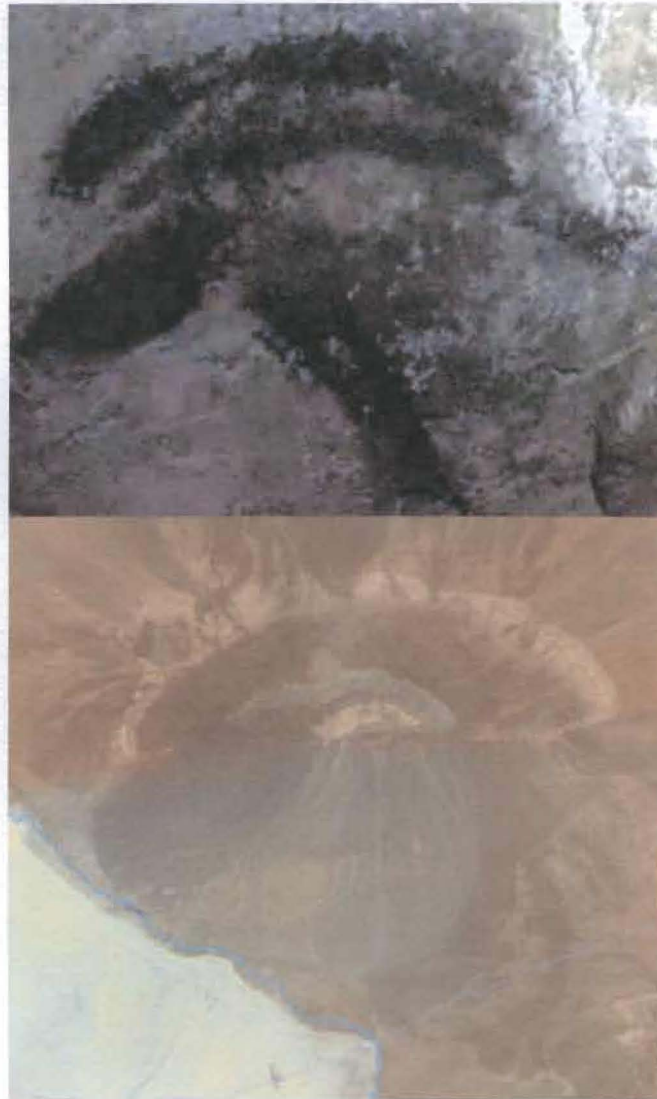
Here is a closer look at the crater and you should be able to see how very similar it is to the eye of Ra with its 'tear drop' design;



The funny thing is that the painting of the eye and the explosion both resemble this one crater. Remember me saying that all the images were layered and that they back each other up in some manner. Well, here is the first bit of evidence for that. I'll add a side by side image to compare;



Notice how in this comparison below that the falcons eye that was moved to the left also matches the darker oval patch to the lower left of the crater. I can only imagine the reason for moving the dark line below the eye. It was to preserve the image of the face in the cave.



This design below the eyes that resembles a pointed, but not fully formed, letter K can also be found on the cave painting near the explosion, it's just that it has been moved away from the explosion in order to distract from the truth.



I am becoming more and more convinced that to understand the entirety of these paintings, you have to have reached a certain level of knowledge about the planet that we all live on. We know about the eye of Ra, so it could be spotted. We know about the geography of our planet, so we can see the things upon it from great distances. You will see more of this as the caves unfold and the dream is unlocked. There are more things that we are able to compare to the world we now know today by studying our past and looking to the future.

We're going to stay in this area for a moment as there are some things that we need to take a look at and think about before we move back into the cave.

Firstly, how did these people from so long ago know about this crater? How did the 'tear drop' design of Ra end up on the ground beneath the crater? Was it man made? These questions will be raised even further as we look at the area in more detail.

If we zoom into the patch directly below the crater and to the left of the tear drop, we see an odd image. Is it a bird or does it more resemble a plesiosaur or is it just a natural occurrence that just happens to look like something else? Well, before you decide, let's go over everything else first as well.

Here we see the 'bird' below the crater



Yes, it does look very much like some form of creature, but don't forget that this image can be seen from 130Km above the ground and that the outline of this beast is made entirely of mountains!! But as we move on, things just get weirder especially when you use a map and zoom out and look at a wider area you see other unusual things like this snake (remember the feminine side of Ra being a snake or a lioness?)



Its head is to the right, whilst its body slithers its way across to the top left corner of the picture. The next image is a close up of its head showing its two nostrils,

Complete with forked tongue!!



So we have now come some way to partly confirm the origin of the legend about the feminine Ra, all we need now is a lioness. Luckily, someone made one for us a while back. Looking North East of the snakes head we find this, a lioness, hunting, with its tail in the air, which you can easily make out from 430kms above the Earth



Just how did they have knowledge of these images on the ground? What made these people combine them into a legend that would last for so very long? How did we forget these connections?

Is [Erich von Däniken](#) correct in his theory that we were visited by space travelling peoples many thousands of years ago? When you've read his book "[Chariots of the Gods](#)" the idea does not seem so far-fetched when you compare this to what we are finding. Especially once you've read many of the stories and legends of the ancient gods like Ra, for example, and how they came

here from above to 'create' and also as to how some of them decided to leave! Or was there a strong spiritual force at work?

We've got just one more place to visit from this general area before going back to the caves, [Göbekli Tepe](#). The reason for this stop over is 1, its location and 2, a carved rock. We will visit this place again later but that's for another item in the paintings.

Göbekli Tepe is located in the [South-eastern Anatolia Region](#) of [Turkey](#) and is a Neolithic site perched on top of a mountain. It is believed to be the oldest religious temple site and is now under continual study.

The carved rock in question is this one;



I find it way too much of a coincidence that it just so happens to resemble the cave painting of the explosion and that this rock just so happens to have a lion carved on it that has almost the exact same stance as the lion we see North-East of the snake and crater.

This feline with its front paws and tail in the air is not just found in these two places. Further research led me to discover that it is also found on a cave wall in Seminole park, Texas, USA.



You also have to wonder how this particular style has been kept alive for so long seeing as we still use this pose in modern heraldry. In this next image we see a lion in this pose on the Temple of Kom Ombo. The Temple is different from many others as it is a double temple built during the Ptolemaic dynasty in the Egyptian town of Kom Ombo and has evidence of Roman interference at some point.

What does this posing feline have to say to us? Why has it become an image that has stood the test of time?



We cannot underestimate the skill and required knowledge of the cave artists. We assume their tools and other equipment were simple and perhaps they really were, but that is all you need when you have the knowledge and ability to create a work of art! Did [Michelangelo](#) use a high-tech paint spraying gun when he painted the [Sistine chapel](#)? No, he used simple and basic brushes,

yet he managed to paint the subjects in such a way that it astounds everyone who sees it. His ability to envisage the end result and apply techniques to such architecture is rather incredible and we must, or at least try, to give the same recognition to the Chauvet painters.

Why? Well, they not only layered the paintings and hid items of importance in them, but they also carefully selected each portion of the cave wall to help them represent the real world items they were trying to recreate and point towards.

When we see the region of the crater and the salt lake right next to it, we see a distinct curved line separating the two. We also see the same curved line separating the map of Egypt/Africa from the area that contains the rhino and the explosion. In the caves, this curved line is the cave wall itself and not something created by the artists.



You can see how the effect of lighting and viewing the cave wall at the correct angles can show us exactly what was being shown. When you think about it a bit deeper, just how lucky were the artists to be able to find a portion of wall that had a very similar curve to the lake area! Or is it just another coincidence?

I have not forgotten the three black dots near the Nile that I previously mentioned, but they connect to another portion of this wall's paintings that we have not reached yet and I will be covering those a bit later. For now, we're going to go back to the main section and look at the middle portion where the hand of man takes a more obvious role.