

Chauvet -

The Dream Unlocked

Part 3

by

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Chapter 5 The Sphinx of Ra

Throughout the cave and ancient Egypt, the lioness has a recurring presence. One section of the cave wall, the furthest right of the main image, shows many female lions. None of them show the characteristic of a male, its mane. This does not mean they are all female, as young male lions do not grow a mane until they're older. I think it is safe to say that the majority of them may very well be female. Each lion appears to be entering the environment from one direction. They are all facing the same way, towards the centre section of the painting. There are at least 10 lions in this section.



In other areas of the cave, we do see more images of lions. Two lions appear to be growling at something. It also seems as though the artist has added some markings around the mouth of the uppermost lion in order to give the impression that sound is being made.



Then, in yet another area, we find a few more lions, but this one in particular has a rather different pattern to it. These two lions are poorly drawn and have a slight resemblance to bears, but due to what else appears in this image, lions are our best bet here. Have a good look at the lion in the centre of the image. Shoulder, head, ears, nose and mouth but no eye...



But it does have an eye, two in fact, as there is another feline image painted into the head of this lion. Its ears are the eyes of the other. What would be the eye of the main lion is in fact the nose and mouth of the hidden feline. You can also see some very faint white and grey strokes representing the whiskers of this feline. Here is a close up of this hidden cat;



Could it be possible that this is the true face of the Sphinx which is sat next to the Pyramids? Or is there yet another face to be discovered that would have given the ancient Egyptians far more of a reason to re-carve the head of the Sphinx?

If there was a 'more powerful' image sat on the shoulders of the Sphinx, and you hadn't made it, would it not be a good idea to re-carve it in your own likeness in order to demonstrate your power and control? I am more inclined to believe that the sphinx is as old as [Dr. R. Schoch](#) has suggested. The weathering on the Sphinx is unmistakeable from the evidence provided.

[Ra was represented in a variety of forms](#) one of which was a lion. [The Great Sphinx of Giza](#) has the body of a lion whilst its head is most definitely human. Perhaps it was a human head, or at least human-like, prior to its re-carving. So could there really be an image out there somewhere that may have represented the face of Ra on the shoulders of the sphinx? Could it be that this face is in the mix of the cave paintings?

Let's have a look, shall we? We need to look at the very far right side of the section with the 10 lions so that we are left with only a few. Then, you should be able to notice a face, with only 1 eye, its left eye (Ra was said to have lost an eye, but nobody was sure which one), there are two nostrils and a down-turned mouth with, what could be, a pointed beard on its chin. This face may also be wearing a head dress, with a beaded head band to hold it in place. There is the hint of a left ear.



One fascinating thing about the eye is that it is very narrow. The closest way to describe it is of Asian origin, yet it still seems far too narrow for that even. The eye itself is set way into the area closest to what would be the nose. It looks out at you, staring deep into you as though it has some hidden knowledge and authority. Is this the face of Ra? Was this face, complete with head dress, the original head of the Sphinx?

Had anyone taken control of the Egyptian civilisation and wanted to be remembered for all time and maybe even make sure that the old ways were forgotten so that new ideas and practices were followed, you would be sure to do your best to erase the past. Cutting out your own little niche in the corner of an empire would be one sure way of achieving your goals. The decision to re-cut the head may have been hard for some to swallow, but for the controller that was in power at the time, it was an easy choice. Out with the old and in with the new, never to be forgotten.

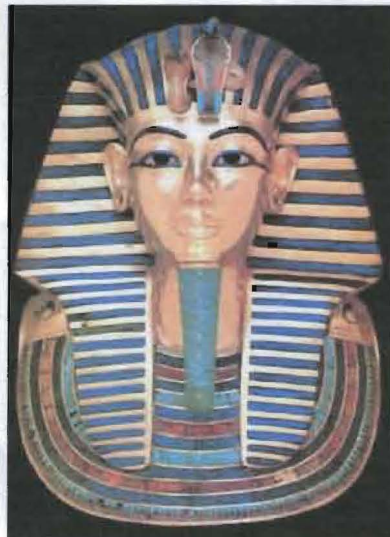
Below is an edit of the face to try to highlight it in a way that makes it easier to see.

Could the black line that would be the right eye (highlighted with a fine purple line) be telling us that it was the right eye that was ripped out? Is the

yellow line the head band, the red circles beads or jewels? Are the white lines the outer edges and folds of some form of head dress?



We have to take note of the eye and the beard in particular. We know from many pictures, sculptures and other Egyptian artefacts that those in a position of 'high standing' would paint a black line around their eyes, the men would grow a beard on their chins and the women would have a false beard attached to their chins as we see in this image below;



Was the real reason for these adornments nothing more than wanting to mimic Ra, to become the God that everyone knew of, followed and feared! To be the same as the one who gave you everything! After Adam and Eve ate from the tree, did God not say "they have become like us"!

Could this have been the words of Ra instead?

Or, could it possibly be that this man, Ra, was really from somewhere else and that we not only see his face here, but the ship that he came and left in? Does this add to the "Chariots of the Gods" idea?



The red lines being the hull, the two circles are portholes and the yellow is the engine of the craft. It's an idea, it may be completely 'way out there', but some other people's ideas have been just as strange so why not this one. How else would anyone have been able to see the markings on the terrain around the crater near Tehran? Could it be at all possible that some of these markings were added or 'created' by Ra's 'power'?

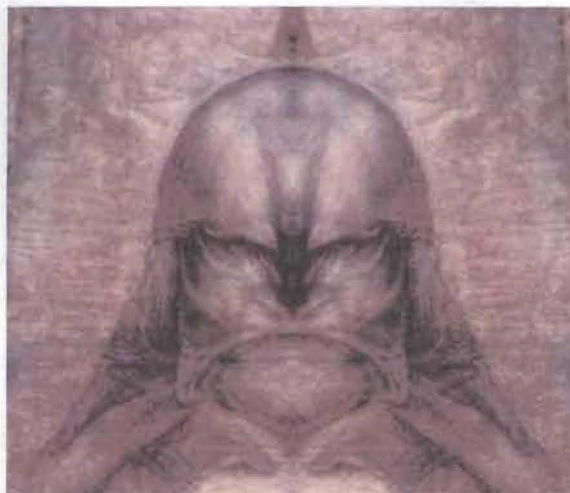
Have the Chauvet paintings revealed everything yet?

Maybe, maybe not, but I decided to take the image of the face one step further and mirrored it. This mirror effect simply repeats the same half giving a full face version. The result was rather stunning and has left me with this question, is it human?



It was at this point that I decided to share this particular image on a popular website and a friend commented as to how remarkably similar it was to an image he was aware of. He posted the image he mentioned and proceeded to tell me who, and how, created it.

This image is also a mirrored image. The original half was created by Leonardo da Vinci and this face is known as the first testament God, Javeh. I can see at least 12 similarities.



Chapter 6 Deeper into Egypt

There are other items in the paintings that caught my eye. Some took a bit of research to work out exactly what it was I was looking at, then there was the odd item that just seemed so out of place that it could not possibly be what I thought it was, yet there it is, in the painting. Nobody has touched this place in over 20,000 years since it was sealed, so just how did these people have knowledge of such things?

Perhaps we have been so blind to how the ancient cultures passed their knowledge on that we now fail to believe that what we see could be what it is. We have rough ideas and have attributed dates to such things as pottery and wine making, but occasionally, there is a spanner thrown into the works that upsets everything we thought we knew.

Let's begin with Egyptian wine making, well maybe not so much the making of wine, but more along the lines of the pottery to hold the wine or other items.

"The first evidence of wine brewing appeared on the stoppers of wine jars from the Predynastic and Thinite periods". (approx. 3,000BC)

Stoppers of wine jars! Very interesting!

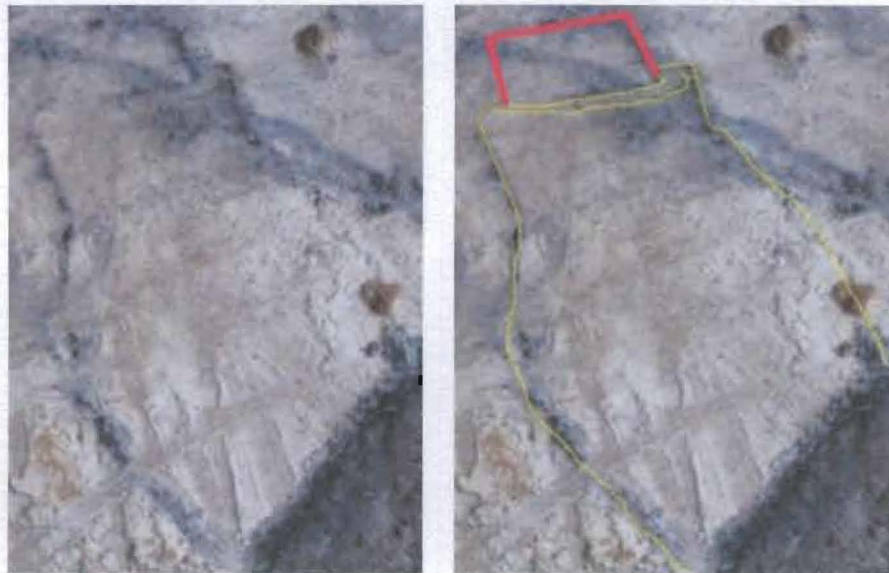
According to what we know, pottery is prehistoric (before written records, basically) some of the earliest known pottery vessels date back to 20,000 BP and were discovered in Xianrendong cave in Jiangxi, China. Then there is a Venus figurine, a statuette of a nude female figure dated to 29,000–25,000 BCE (Gravettian industry). Apparently, "The early inhabitants of Europe developed pottery at about the same time as in the Near East, circa 5500–4500 BCE."

So what exactly could be in the cave paintings that relates to any of this? Here we see some ancient Egyptian wine jars;



Rather nice considering their age and obviously required some skill in order to produce items with this sort of quality. But these have a slight difference from what we see in the painting. Firstly, the necks are a bit shorter and there are no 'stoppers' to seal the jars. But we wouldn't expect to find stoppers as they may have rotted away many years ago.

What is in the painting is so very similar that it might even be possible that the artist has attempted to hide the image by smudging one edge so that it is not immediately obvious, which seems to be a recurring theme in the cave, painting things but not exactly as they are in order to throw off the scent.



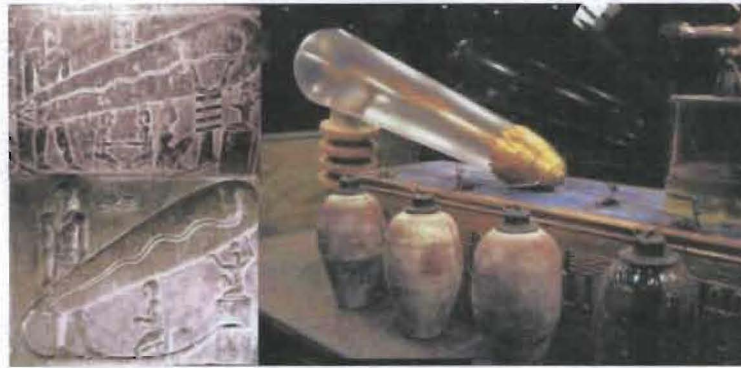
The artist has given shading to the neck of the jar and has also run their finger/brush across the main body of the jar in order to give it the rounded shape we see in the photo of the Egyptian jars above. The red line is the outline of the stopper. You can see on the right side of the painted jar how extra white paint has been added to the edge in order to break the image up. The use of clever distractions like this are really acts of genius considering the message these people were trying to say.

There is one other possible item this could be. It could be a battery. There is the idea that the ancient Egyptians had some form of electric lighting, and it may be that containers of this type held acids that produced current when combined with certain metals. The complete set-up is known as [The Dendera Light bulb](#)

"Beneath the Temple of Hathor at Dendera there are inscriptions depicting a bulb-like object which some have suggested is reminiscent of a "Crookes tube" (an early light bulb). Inside the "bulbs" a snake forms a wavy line from a lotus flower (the socket of the bulb). A "wire" leads to a small box on which the air god is kneeling. Beside the bulb stands a two-armed djed pillar, which is connected to the snake, and a baboon bearing two knives. In "The Eyes of the Sphinx", Erich Von Däniken suggested that the snake represented the filament, the djed pillar was an insulator, and the tube was in fact an ancient electric light bulb. The baboon was apparently a warning that the device could be dangerous if not used correctly".

We see these jars in the picture below, although these are a modern day replica, it does not take too far of a stretch of the imagination to see how they could have been applied. There is one other object that was discovered that may also be a 'linking clue'. It is known as the [Baghdad Battery](#).

1. Priest
2. ionized fumes
3. electric discharge (snake)
4. Lamp socket (Lotos)
5. Cable (Lotos stem)
6. Air god
7. Isolator (Djed-Pillar)
8. Light bringer Thot with knives
9. Symbol for "current"
10. Inverse polarity (Haarpolarität +)
11. Energy storage (electrostatic Generator?)



Was this form of lighting actually in use in the cave when the paintings were applied? There is evidence of fires and charcoal left in the cave, but exactly how much? It seems incredible that the paintings were done completely by the light of little oil lamps and wood fires. How much soot is on the ceiling of the cave? Could this help to answer this question? The paintings must have taken a good period of time to complete and may have been near impossible to do with flickering flames. We must also consider how the artists moved around the cave walls in order to find the angles they were looking for in order to paint these pictures. There are several images that need to be aligned in order to see the whole image, or the hidden message.

The art was not painted, it was planned.

On another section of wall, near a single rhino that appears to be stood on a terrain with low hills painted in the background, there is a rather faint image of what looks like a man holding a pot that is about half the size of the jars. It also appears that the man is lifting the pot off of a bigger item, a table or something, yet it looks like a solid block rather than having legs. The man and 'pot' are a bit hard to see possibly due to the lighting or camera angle or the image has faded somehow. It may have been etched into the cave wall and the image we see is the actual surface rather than paint. Only a more focussed view during a return to the cave can answer this and many other questions.



The man is on the left and the rounded vase is just above centre whilst the V shaped 'table' is taking up the centre right area of the image.

The deeper we look at the paintings and at the ancient Egyptians we start to see more similarities to connect the two together.

In the [Lascaux](#) cave paintings we see many animals of various types spread along the walls or painted over each other at different angles and at varying degrees of visibility.



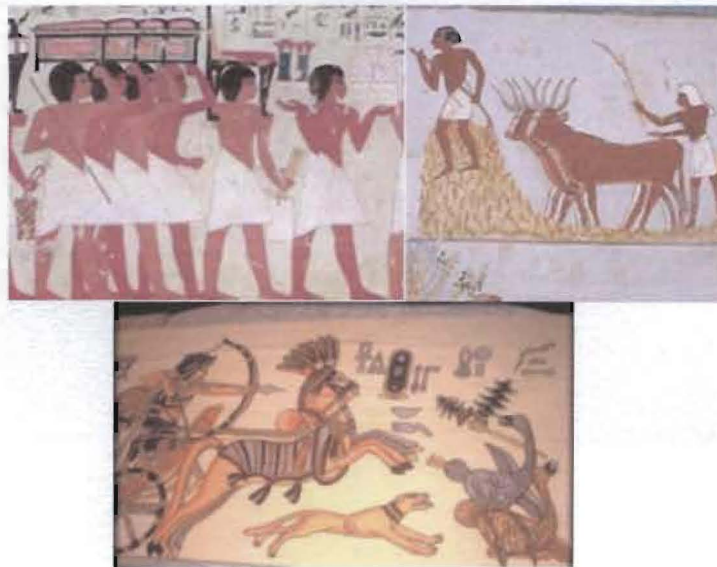
This second image of the cows was cleverly edited for the documentary "[Lascaux, the prehistory of art](#)" and you can see how the images are placed almost randomly on top of each other with no real intent in mind. It's as though they had the idea for staggering the cattle, but just did not have the full concept as to why it was done.

At Chauvet, some of the animals are repeated, or staggered, on top of each other. It's been suggested that this is to show movement. In some places this is the case but in other pictures it is to represent numbers, like a herd.

The rhino's painted along with the 'explosion' is a prime example.



We can clearly see multiple horns and bodies of the same animal. So how does this connect us to the Egyptians? They used the exact same manner of expressing multiples as we see in the cave;



It does make you wonder how a 'mid-era' set of cave paintings did not use the same staggering technique, when a much later culture arrives to use a much earlier method. How did the earlier method get carried through almost 20,000 years or more, yet bypass the 10,000 years that separated Chauvet from the Egyptians?

If the Chauvet paintings were a secret knowledge known only to the high ranking or 'elders' then why is it that such a simple thing as staggering images in that way was also passed down the line? A tiny detail, yet it connects in a way that no other seems to do.

The next item found in the paintings leads us not just to the Egyptians, but to various other cultures around the world and is a common theme. It has been presented in various forms, either as a picture or written about in texts. [The tree of life](#) has connections to many things including religion and science along with mythology and philosophy for example. "It alludes to the interconnection of all life on our planet and serves as a metaphor for common descent in the evolutionary sense.

Take note of this evolutionary theme as we will be touching on this a bit later with a couple of other images.

The 'tree of life' in the painting is at an angle on the nose of a black cow or bull (this bull may actually be hiding a further image to be shown later) which is on one of the other wall panels. It is on the panel with the four horses. The bull's horns form the actual tree itself whilst being surrounded by an archway, which is typical for this image. We see it here in the left side of this picture whilst we can see what appear to be mountains painted in the background. Perhaps they are landmarks or pointers to something else as they do not immediately give off any further 'clues'.



One of the horns branches out and adds further to the impression of a real tree. Don't you just love the way they have hidden everything? There is even shading on the inside of the arch as though to suggest this may lead somewhere. The horn with the branches seems to grow from the inside to the outside, whilst the horn in front appears to grow into the archway. The front horn also looks as though it has a root system, as you would expect to see on any tree, where it has bedded itself into the ground.

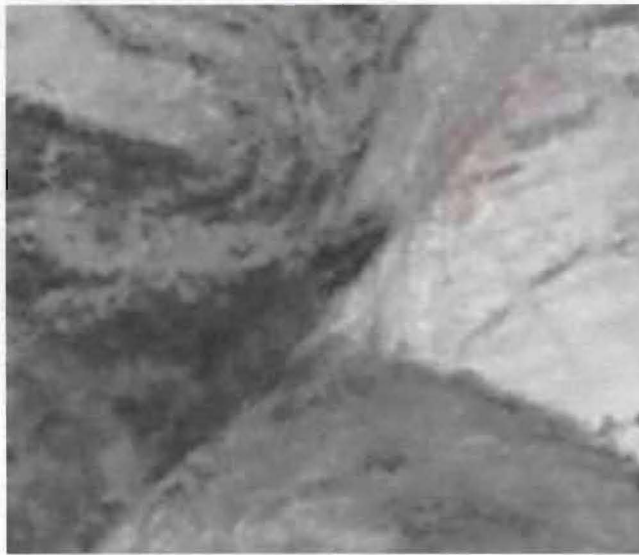
This is a tree of life from [Sumer](#);



And here is an Aztec and Egyptian;



Looking back at the cave 'tree' we see it is sat on a blackened base. This base is carried on to the right of the picture but is stepped across a natural rock line. You can clearly see how the two levels do not match.



This is due to the unique way the artists were painting. They knew exactly what they were doing and had it all carefully planned out. From one angle, and distance, the complete picture looks just like they intended, a bull with horns. But at another angle you get to see something else;



A black Pyramid!

The 'tree of life' archway is sat right on this Pyramid. Is there not a two inch hole in the side of a Pyramid that is said to be aimed at the stars and that it allows the soul to travel back and forth? Are the archway and Pyramid in the

cave trying to tell us something? Was it a plan for a future development or had this one particular Pyramid already been built? Maybe it is associated with another Pyramid somewhere and not necessarily any of the ones at or around Giza.

Makes you wonder!

We know that the some surfaces of the cave were prepared before painting. This involved the scraping away of an area in order to reveal the much whiter rock underneath. This is apparent when you view from a distance and some edges are rather straight and well defined. There is one section that has been cleared to almost be square.

In this small box, some of the original surface has been left behind. As I mentioned before, this is one of the techniques used to build up parts of other images. This one, though, appears to be more of a set of hieroglyphs rather than anything else. I am in no way an expert on such things so this could be just what I think I'm seeing until it is proven to be otherwise. The point being that it is what I have observed and am including it here in order for it to be recorded and noted.





















The 'square' is a bit rough, but it is possible to see that there might be some attempt to create something here. It looks like three glyphs, the lowest one being a 'question mark' shape, above that a line and above that an oval shape.

Here is a close up section of the markings;



Perhaps this set of hieroglyph meanings is the wrong set, or had advanced in a way that the above becomes unreadable, but you can see how the image made me think;

A		or		H		or		O		V	
B				I				P		W	
C		or		J				Q		X	
D				K				R		Y	