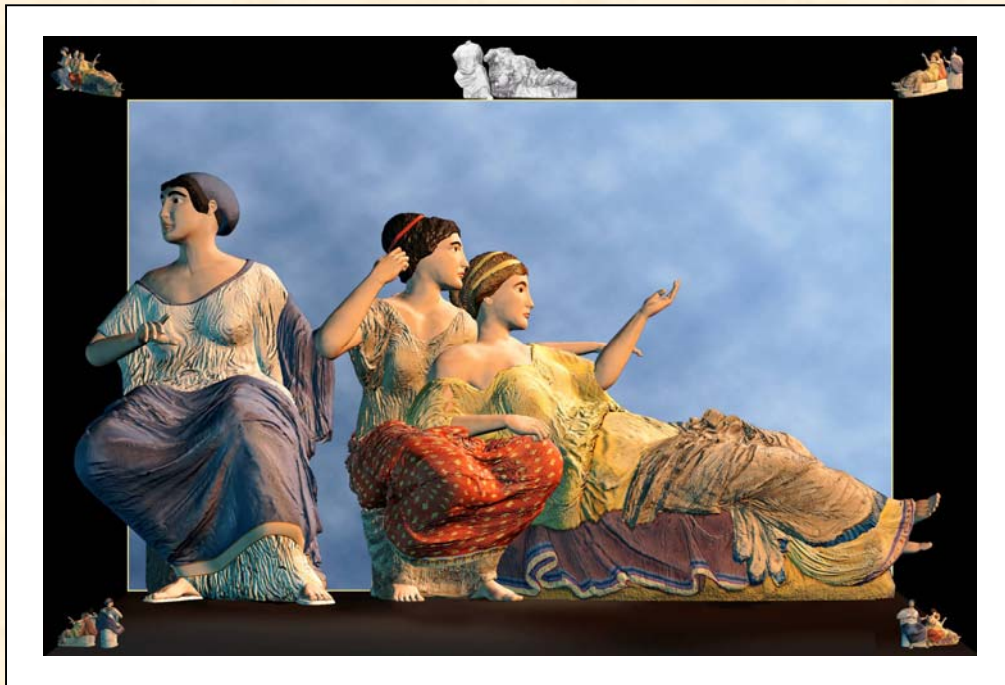
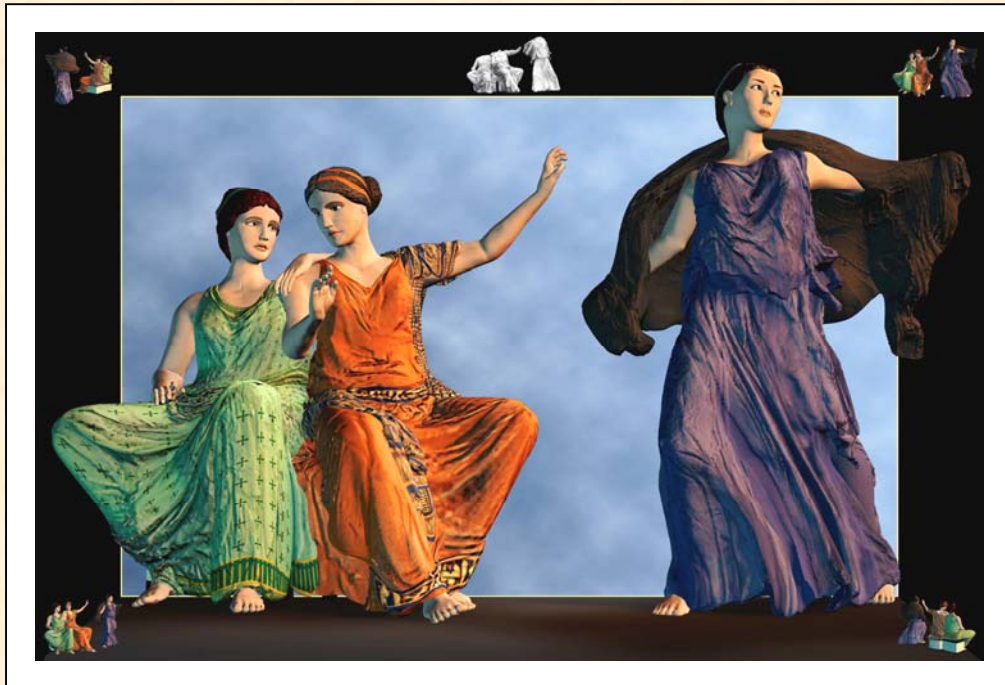


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**THE VERY FOUNDATION OF WESTERN ART BROUGHT BACK TO LIFE  
IN TWO EXQUISITE LIMITED EDITION PRINTS**

**The Three Fates and the Hesperides Restored** from the East Pediment of the Parthenon, ca. 432 BC.

## GREEK MYTH/ART: IMAGES CELEBRATING INDEPENDENCE FROM NOAH AND HIS GOD

The speeches of Patrick Henry, the Declaration of Independence, Washington crossing the Delaware, the victory over Cornwallis at Yorktown, and other such events all relate to each other, in that they have to do with celebrating America's independence from England. Likewise, the ancient Greeks, with many interrelated memories and events oft-depicted in vase-art and sculpture, celebrated their independence, not from a foreign colonizer, but from Noah (whom they called Nereus, the "Wet One") and his God. Theirs was a spiritual revolution and a religious celebration. The Greeks, led by the great hero, Herakles, pushed Noah and his God out of the picture, and chose instead to worship their ancestors as gods, and exalt mankind as the measure of all things.

The Greeks knew that only Nereus/Noah and his family, of the line of Seth, survived the Flood, and that all the line of Kain (Cain) disappeared into the earth. Greek artists depicted that horrendous event as Kentauri, half-men/half-horses who represented the line of Seth, pounding into the ground a man named Kaineus, whose name means "pertaining to Kain" or "the line of Kain." In Figure 1 (next page), a partially damaged portion of the famous François Vase from the sixth century BC, we see that very scene. The artist has written the names of the Kentauri, and the name of the man being beaten with rocks into the earth—KAINIUS.

On the vase-scene in Figure 2, we see Herakles depicted as bringing the rule of Nereus/Noah to a halt. Note that the artist has given Nereus/Noah the bottom half of a fish and has even put a fish in his hand to make sure we recognize that this is the man who brought humanity through the Flood.

With whom or what did Herakles desire to replace the rule of Nereus/Noah? Figure 3, a shield-band panel, tells us. On it, the hero accosts Nereus who has a flame and a snake coming out of his head. Herakles is demanding to know where he can find the enlightenment of the serpent, for the Greeks believed that the serpent had enlightened, rather than deluded, the first couple in paradise.

Greek artists recorded the significant post-Flood events as mankind ignoring the rule of Noah, and bringing back into being the way of Kain. The rebirth of the line of Kain is celebrated in Figure 4. Just as the line of Kain had once disappeared into the earth, now a very special child, painted white, the seed of Kain, reemerges from the earth into the welcoming arms of Athena.

But who is Athena? Many vase-paintings and sculptures tell us. In Figure 5, for example, she is shown as being born full-grown out of Zeus, a picture of Eve being born full-grown out of Adam. She is not simply Eve, but rather the *reborn* serpent-friendly Eve, a new Greek-age picture of the Eve who had desired and welcomed the serpent's enlightenment. In their depictions of her, Greek artists almost always identified her with the ancient serpent. On her famous gold and ivory Parthenon idol-image, a friendly serpent rose up next to her. She wore on her chest the head of the Gorgon Medusa—the head of serpents. On one temple sculpture, she wore a crown of serpents. On one partially damaged vase-painting she is depicted standing next to the serpent and its tree as if awaiting instructions.

Greek artists also depicted the victory of their religious system as the gods defeating the Giants. These Giants represented the Yahweh-believing sons of Nereus/Noah. In Figure 6, the god Dionysos kills a Giant with help of the serpent. The serpent's beard signifies that it is the ancient serpent.

In Figure 7, a Holmes Bryant reconstruction of one of the twelve metopes from the temple of Zeus at Olympia, Herakles kills an Amazon, one of the Yahweh-believing daughters of Nereus/Noah. The identity of the Amazons as daughters of Nereus/Noah is confirmed by Kleophrades, an ancient vase-artist who tells their story in a series of vivid scenes (See Chapter 10 of *The Parthenon Code*, "The Amazons—Noah's Daughters Turned Warriors").

Just over the east entrance to the temple of Zeus at Olympia, in two sculpted scenes, both here restored by Holmes Bryant, the Greeks summarized what happened after the Flood. In Figure 8, Herakles kills the three-bodied Geryon representing the authority of the three sons of Noah. In Figure 9, with the authority of Noah's three sons overcome, and with Athena's help, Herakles is able to push away the heavens (and with them, the God of the heavens), and receive from Atlas the golden apples from the serpent's tree. Herakles' return to the serpent's tree in the Garden of the Hesperides, his last of twelve labors, marked the triumphant return of the way of Kain.



Fig. 1. The line of Kain beaten into the earth by the Kentaurs during the Flood.

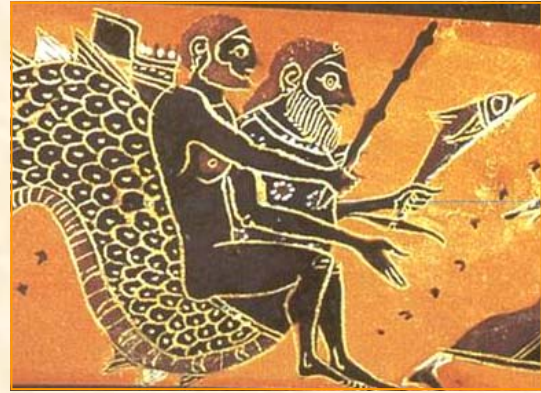


Fig. 2. After the Flood, Herakles brings the rule of Nereus/Noah to a halt.



Fig. 3. Herakles seeks to find the enlightenment of the serpent.



Fig. 4. Athena welcomes the reborn line of Kain.



Fig. 5. Athena is born full-grown out of Zeus.



Fig. 6, Left. Dionysos and the serpent kill a Giant, a Yahweh-believing son of Nereus/Noah.



Fig. 7, Right. Herakles kills an Amazon, a Yahweh-believing daughter of Nereus/Noah.



Fig. 8, Left. Herakles kills the 3-bodied Geryon, representing the authority of the three sons of Noah.



Fig. 9, Right. Herakles pushes away the heavens and with them the God of the heavens, thus gaining access to the golden apples from the serpent's tree.



## The Hesperides and the Fates in Context

On the east pediment of the Parthenon, the Greeks summarized who they were, what they believed, and where they came from. And they did it with painted marble sculptures, the magnificence of which computer artist Holmes Bryant has recaptured in his reproductions of the Three Fates and the Hesperides. This is truly Classical Art, the very foundation of Western Art.

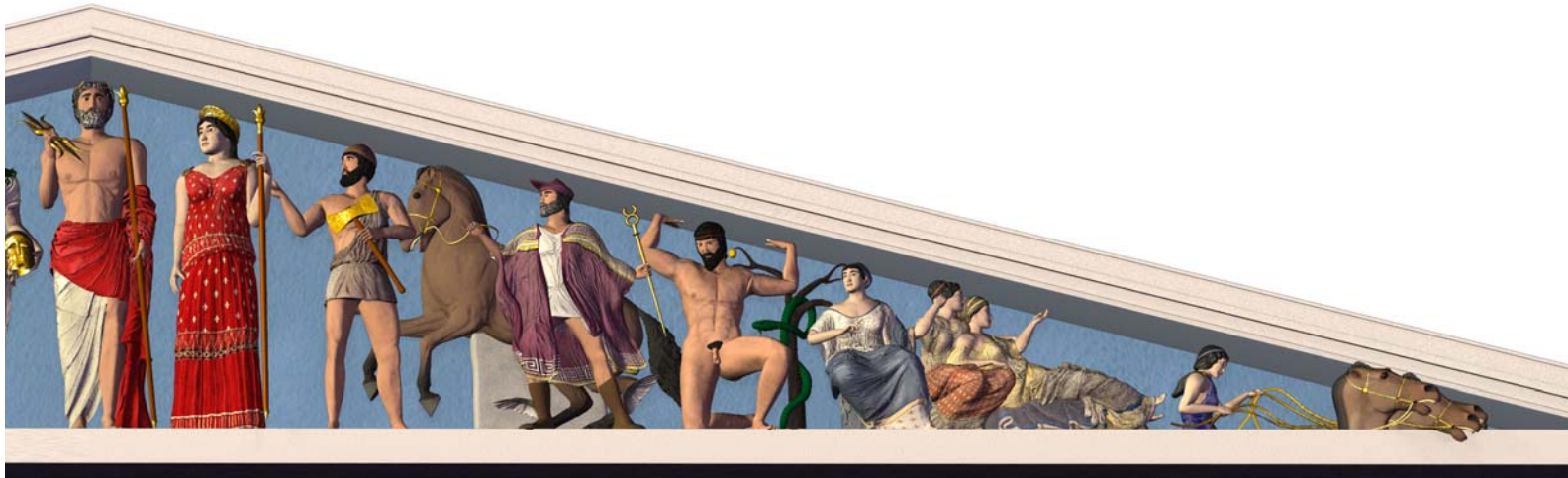
Based on the significance and fame of the Parthenon, one would think that color reconstructions of the sculptures would have appeared long before 2006. The reason they have not appeared is that it wasn't until the publication of *The Parthenon Code: Mankind's History in Marble* by Robert Bowie Johnson, Jr. in 2004 that the figures and theme of the pediment were deciphered. The sculptures now fit into a context; we can understand them as Phidias, the chief sculptor, meant them to be understood.

The Hebrews had their inspired scroll of Genesis as a record of their origins. The Greeks had many ancient scrolls which spoke of their origins, only a few of which survive, primarily the writings of Homer and Hesiod. Greek sculptors and vase-painters, as a class of artisans, historians, and intellectuals, looked to these scrolls and many others, filtering out the confusing and inconsequential traditions, and presenting in their work the core of their history and the heart of their beliefs.

Here is an example of how these artists filtered out weak traditions. Most mythology books today present Deucalion and Pyrrha as the man and woman who, from the Greek perspective, survived the Flood. The poet Pindar wrote about them in about 490 BC. And yet the artists discounted this tradition, declining to depict Deucalion or Pyrrha in sculpture or on vase-paintings. The artists presented instead Nereus ("the Wet One") and his wife, Doris, as the ones who survived the Flood. Greek artists depicted Nereus, Doris, and their children very often, using them as a backdrop against which they portrayed mankind's rebellion, led by Herakles, after the Flood. Re-embracing the way of Kain (Cain), the Greeks dated the beginning of their contrary religious outlook from the latter years of Noah's life. Trust the artists. Their very purpose was to tell us the truth of their past.

Let's now look at the east pediment and see what the sculptors had to say to us. Zeus, the king of the gods, stands in the center of the pediment. He and his wife, Hera, standing to his proper left, were the first human couple according to Greek "myth." As a brother-sister/husband-wife pair, they correspond to Adam and Eve, the first couple of Genesis. To their left stands Hera's and Zeus' eldest son, Hephaistos, who corresponds to Adam and Eve's eldest son, Kain.

The Greeks knew that the line of Kain had disappeared into the earth during the Flood. They knew that only Noah and his family, of the line of Seth, survived. What the Greeks are celebrating here on the pediment, and elsewhere throughout their art, is the resurgence of the way of Kain after the Flood.



Zeus

Hera

Hephaistos

Hermes

Atlas

Hesperides

Nyx

## The Hesperides and the Fates in Context (Con't)

Hephaistos, the deified Kain, is the one, after the Flood, who causes Athena to be born full-grown out of Zeus, a picture of Eve being born full-grown out of Adam. While Hera is the primal Eve, Athena represents the reborn serpent-friendly Eve after the Flood. The new Greek system exalts Eve's wisdom in eating of the fruit tree in the ancient garden, a wisdom with the power to establish the foundation of human culture lasting thousands of years.

The figures to our right give us the background of Athena's birth. On the far right Nyx, or Darkness, departs. Out of this Darkness, according to Hesiod, came the Hesperides and the Three Fates who balance each other on opposite sides of the pediment. The Hesperides are figures who represent the pleasures and ease of the ancient paradise. The Greeks called it the Garden of the Hesperides. The Three Fates bring death into the human experience. This matches the Genesis account which speaks of Eden and then death entering the scene.



The Parthenon's empty east pediment today.

Based on the words of the poet, Hesiod, Greek artists put Atlas next to the Hesperides where he pushes away the heavens and with them, the God of the heavens, so that mankind can get a fresh bite of the fruit of the serpent's tree. Next comes Hermes who is the chief prophet of Zeus-religion. He is a deification of Cush, the grandson of Noah, and son of Ham. Hermes is the one who links the events in the ancient garden with the formation of Zeus-religion after the Flood and the rebirth of the serpent-friendly Eve. Hermes always carries a *kerykeion*, or serpent-staff, with one serpent head pointed to the past and the other to the future.

The figures to our left side of the pediment tell us of the power and promise of Athena's birth. Nike, to Athena's proper right is Victory, amplifying the great victory of Zeus and Athena.

Nike faces Atropos, the fate who cuts the thread of life, and turns her back toward her two sisters, Clotho and Lachesis. A mortal cannot turn back Atropos, the unturnable one, but Athena, the immortal one, does it with ease.

On our far left, Helios, the sun, rises, as Nyx, or Darkness, departs on our far right. The light of the new Greek age shines on the central scene, the birth of Athena, heralding a bright future for humanity. But Helios shines first upon the reclining immortal hero, Herakles, who had led mankind in its successful revolt against Noah (Nereus) and his God, establishing Zeus-religion, worshipping humanity's ancestors as gods, and exalting man as the measure of all things.



**Also [Nyx] bore the Destinies and ruthless avenging Fates, Clotho, Lachesis and Atropos, who give men at their birth both evil and good to have . . .**

**Hesiod, *Theogony***



## THE THREE FATES

The identity of the three female sculptures on the left side of the east pediment of the Parthenon has baffled scholars for two centuries. The usual identification of seated Figures E and F as Demeter, goddess of the earth's fertility, and her daughter Persephone doesn't work because their presence here does not relate to the birth of Athena in the center of the pediment. (The 2nd century AD travel writer, Pausanias, stated authoritatively that "All the figures in the pediment over the entrance to the temple called the Parthenon relate to the birth of Athena.") The identification of the standing Figure G as Hebe, goddess of youth, or Artemis, goddess of the hunt, runs into the same problem. Also, Figure G, more than a head smaller than the seated women E and F, lacks the stature of a goddess. And why would Hebe or Artemis or whoever she is, turn away so abruptly from the central scene, while the other figures exhibit such relaxed poses?

The answer is simple: these are the Three Fates, the *Moirae*. Their name means "parts" or allotted portions. Clotho (E) spins the thread of life, Lachesis (F) measures it, and Atropos (G) cuts it. Why is Atropos so much smaller than her sisters? The answer is that Hesiod, in his *Shield of Herakles*, says she is. He describes a scene on Herakles' shield whereon "the dusky Fates, gnashing their white fangs," hover over a bloody battle. "Clotho and Lachesis were over [the wounded]," he writes, "and [also] Atropos, less tall than they, a goddess of no great frame, yet superior to the others and the eldest of them." And so the puzzle of G's lesser stature is solved.

Atropos means unturnable. The idea is that she cannot be stopped from cutting the thread of life when the time has come. In the oldest Greek writing, Athena's name first appears as Athana, short for Athanatos, meaning deathlessness or immortality. The birth of Athana, the immortal one, in the center of the pediment has the power to turn back Atropos, the otherwise unturnable one. Now we understand why Figure G turns anxiously back toward the relaxed figures E and F. Lord Thomas Elgin removed the Fates and the Hesperides from the Parthenon in the early 19th century, and later sold them to the British Museum in London where they are on display today.

**Nyx . . . bare . . . The Hesperides who tend the rich golden apples and the trees bearing fruit beyond glorious ocean.**

**Hesiod, *Theogony***



## THE HESPERIDES

The three figures known as K, L, and M are Hesperides, nymphs of the West, whose presence in Greek art is always associated with their garden and an apple tree with a serpent coiled around it. Their posture suggests a luxurious setting and a state of continuous enchantment and bliss. The Hesperides form a collective iconograph which depicts paradise—what we call the Garden of Eden.

The tree, sculpted in marble, must have appeared on cornice block 19, to the Hesperides' proper right. This particular block was replaced in Roman times and bears no traces of the sculptures it carried. Since we have no physical evidence for the tree's appearance, we omit it from the limited edition prints.

Some mythologists have mistaken the Hesperides for guardians of the tree, but they certainly are not. Their body language, their easy actions, and their very names serve the purpose of establishing what kind of garden this is: a wonderful, carefree place. In the figure to the right, the Hesperides are depicted on a water pot from ca. 410 BC. The serpent entwines the apple tree with its golden fruit. The names of the figures are written on the vase. Chrysothemis (Golden Order) and Asterope (Star Face) stand to our left of the tree. To our left of them, we see an arm and a scepter of Hygeia (Health). To our right of the tree, Lipara (Shining Skin) holds apples in the folds of her garment, and raises her veil off her shoulder.

The names of the Hesperides describe what the garden is like. It's a land of soft starlight, gold for the taking, perfect health, and wondrous beauty.



**“[The Parthenon] is everywhere decorated with the most noble reliefs ever carved by the sublime art of a sculptor.”**

**Cyriacus of Ancona, 1444**

**“The sculptures and the statues are a wonder of wonders, and they outstrip in conception and construction the power of the minds of ordinary people.”**

**Evliya Celebi, 1667**

**“Come forth, be reborn, beloved Arts, from beneath the wretched ruins whose fragments concealed you; assume once more your ancient brilliance.”**

**Voltaire, 1770**

**“The ruins of the Parthenon were coloured the most beautiful shades of peach flower; the sculptures of Phidias, struck horizontally by a golden ray of sun, came to life and the mobility of the shadows of the relief seemed to make them move on the marble.”**

**Chateaubriand, 1806**

**“The most perfect poem ever written in stone on the surface of the earth.”**

**Lamartine, 1832**

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