



The East Pediment of the Parthenon Restored in Color from the Physical Evidence by Holmes Bryant © Solving Light Books

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 reproduction here and in his larger 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.

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.

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.



The Parthenon's empty east pediment today.