

J.W. Richter

The Hermetic Codex



The Winchester Bible, fol.120v.

The story of Elijah being taken up to heaven.

The images are [public domain](#) because their copyright has expired.

J.W. Richter

The Hermetic Codex

(A short Legend of **Red**, white and **Blue**)

-2010-

© 2011 J.W. Richter
published by LULU

All Rights Reserved
ISBN: 978-1-4466-7333-1

Contents

Introduction.....	10
Historical Overview in a contents table.....	34
20,000 BC: Gagarino, Ukraine.....	38
5,000 BC: The god IU or IAO in Egypt.....	39
4000 BC: The PIE-Concept.....	40
2000 BC: The Bible.....	43
753 BC: Romulus.....	50
500 BC: The Celtic Grave at Hochdorf.....	51
380 BC: Athena-Aphaia Temple	53
380 BC: Plato's Banquet (Symposium).....	55
172 BC: Hermes Trismegistus.....	57
124 BC: Hermes of Roquepertuse.....	59
53 BC: The Gallic Wars - Julius Caesar.....	60
50 BC: Janus - Cicero.....	63
~30 AD: The Pharisees.....	64
98 AD: Germania – Tacitus.....	65
200 AD: Jeremiah ben Eleazar.....	66
400 AD: The Iupark – alphabet.....	68
400 AD Notitia Dignitatum.....	72
426 AD: City of God by St. Augustine.....	76
600 AD: Early Illuminated Manuscripts.....	77
800 AD: Early Royal Garments.....	81
868 AD: Otfrid from Weissenburg.....	86
1099: Murder in the Al-Aqsa-mosque	87
1100: Rashi en Rashbam.....	88
1100: Widukind's Tomb.....	92
1130: Medieval Illuminated Manuscripts.....	94
1189: Royal Garments.....	97

1240: Pair of Flanders.....	108
1250: The Morgan Bible	109
1265: Divina Commedia – Dante	110
1294: The Colour “Paars”.....	111
1300: The Zohar.....	112
1300: Alchemy.....	113
1300: Late Illuminated Manuscripts.....	115
1340: The English Royal arms.....	131
1399: King Henry IV.....	133
1407: The Rosecrucians.....	134
1420: The Tribute Money – Masaccio.....	136
1459: The “chemical” Marriage	138
1470: Paintings.....	139
1572 The Kingfisher and the banner.....	154
1573: Letter #10317 (William of Orange).....	156
1578: Rosarium Philosophorum.....	160
1603: Elizabeth I of England.....	161
1572: Flags.....	165
1617: An Y for Albertus Magnus.....	171
1625: Palamedes by Vondel.....	172
1672: The Assembly Hall at Leyden.....	174
1791: The Magic Flute – Mozart.....	175
1853 Mirèio by Frederi Mistral.....	176
1880: Phallism by Hargrave Jennings	179
1914: Pink for Boys, Blue for Girls.....	180
1954: Red = Male, Blue = Female	181
1956: David & Bethsabée by Chagall.....	183
2004: Androgynous couples in Artwork.....	185
Conclusion.....	187
Appendix – Scribd-Publications.....	189

Figures

Fig. 1: Palaeolithic androgynous sculpture	38
Fig. 2: The Mesha-Stele.....	46
Fig. 3: The Celtic sovereign wrapped in red & blue	51
Fig. 4: Celtic sovereign dressed in purple.....	52
Fig. 5: Athena-Aphaia temple at Aegina.....	53
Fig. 6: Double-Hermes found at Roquepertuse.....	59
Fig. 7: Bifaced Janus as a Coin.....	63
Fig. 8: The Older Fupark (Wikipedia).....	68
Fig. 9: The Kylver runestone depicting the Iupark.....	68
Fig. 10: Marcomannic Runes.....	71
Fig. 11: Magister Peditum page 4	73
Fig. 12: Male Sky-God (Viennese Codex - sixth Cent.).....	77
Fig. 13: Crucifixion.....	78
Fig. 14: Book of Kells.....	79
Fig. 15: Initials in the Rado-Bible.....	80
Fig. 16: Coronation ceremony for Charlemagne.....	81
Fig. 17: Otto I (the Great).....	82
Fig. 18: Henry II (973–1024).....	83
Fig. 19: Conrad II (c. 990 – 1039).....	84
Fig. 20: Conrad III (1093 – 1152).....	85
Fig. 21: Crusaders in the Al-Aqsa-mosque	87
Fig. 22: Widukind's Tomb at Enger	92
Fig. 23: Initials from the psalms in the St. Albans Psalter.....	94
Fig. 24: Frontispiece of the Bury Bible (1135).....	95
Fig. 25: Winchester Bible, fol.120v. - Second Kings (detail). .	96
Fig. 26: Tombs of Henry & Eleonora at Fontevrault.....	97
Fig. 27: King Richard I, Lionheart (1189-1199).....	98
Fig. 28: Frederick I Barbarossa	99

Fig. 29: Henry VI.....	100
Fig. 30: The Sinking of the White Ship.....	101
Fig. 31: Frederick II (1212 - 1250).....	102
Fig. 32: Louis VIII (1223-1226).....	103
Fig. 33: Louis IX (1226-1270).....	104
Fig. 34: Tomb in the Munsterkerk at Roermond (NL).....	105
Fig. 35: Isabella of Angouleme & King Richard I.....	107
Fig. 36: The Israelites are repulsed from Hai.....	109
Fig. 37: Dante's Divina Commedia.....	110
Fig. 38: Initial B (Beatus) from the Book of Psalms.....	115
Fig. 39: Initial line for the Kremser Bible (1333).....	116
Fig. 40: Initial line for the Kremser Genesis.....	116
Fig. 41: Initials for the Kremser Bible (1333).....	117
Fig. 42: Initials for the Kremser Bible.....	118
Fig. 43: Charlemagne at his court (detail).....	119
Fig. 44: Page from Spieghel Historiael.....	120
Fig. 45: Jacob from Maerlant.....	121
Fig. 46: Kiss of Judas (1336).....	123
Fig. 47: Initials in alternated red and blue	124
Fig. 48: Genesis-initials - Neapolitan Bible.....	124
Fig. 49: Genesis-initials - Neapolitan Bible.....	124
Fig. 50: Creation Phase-Wenzel Bible.....	125
Fig. 51: In þe bigynnyng was/þe word.....	126
Fig. 52: Headerline Korczek-Bible (Prag).....	128
Fig. 53: Headerline Korczek-Bible (Prag).....	128
Fig. 54: The Utrecht-Bible.....	129
Fig. 55: Initials in a 14th Century Codex.....	130
Fig. 56: Royal Arms of England 1340-1367	131
Fig. 57: Royal Arms of England 1405-1603.....	132
Fig. 58: Coronation ceremony for King Henry IV.....	133
Fig. 59: The Tribute Money by Masaccio (1420).....	136
Fig. 60: Nuptiae Chymicae.....	138

Fig. 61: Maria in purple, red & blue.....	139
Fig. 62: The red-dyer.....	140
Fig. 63: The Last Supper (copy after Leonardo da Vinci.....	141
Fig. 64: Fountain at Eden.....	143
Fig. 65: Red and blue fruits.....	145
Fig. 66: Pink and blue formations.....	145
Fig. 67: A red bagpipe and a blue woman.....	146
Fig. 68: The Kingfisher in The Garden of Delights.....	147
Fig. 69: Purple for the royals.....	148
Fig. 70: The Agony in the Garden by El Greco.....	152
Fig. 71: The Last Supper by Philippe de Champaigne.....	153
Fig. 72: The Kingfisher.....	154
Fig. 73: The Prince's Flag.....	155
Fig. 74: Rosarium Philosophorum, Prague.....	160
Fig. 75: Queen Elizabeth I of England	162
Fig. 76: Elizabeth I of England.....	163
Fig. 77: Elisabeth I.....	164
Fig. 78: Headerline Korczek-Bible (Prag).....	164
Fig. 79: The Prince's Flag.....	165
Fig. 80: History of the British Flag.....	166
Fig. 81: First Russian Flag.....	167
Fig. 82: 15-starred Flag at Fort McHenry (1814).....	168
Fig. 83: Flag of Korea / South Korea 1882.....	169
Fig. 84: The Flag of the Philippines.....	170
Fig. 85: Y-Symbol for Albertus Magnus (1617).....	171
Fig. 86: Adam (red) and Eve (blue).....	181
Fig. 87: After the Fall of Man the couple is purple	182
Fig. 88: Androgynous face by Marc Chagall.....	183
Fig. 89: Androgynous Couple (2003).....	185
Fig. 90: Androgynous Couple (ca. 2003).....	186
Fig. 91: Androgynous Couple (2003).....	186

Introduction

Egypt

Religious symbolism may have been initiated in Egypt 5,000 BC. According to Gerald *Massey* there was a religion of the god ***Iu*** or ***Iao*** in Egypt thirteen thousand years ago¹. That god was ***Atum-Iu***, born son of Ptah. According to Massey he was the earliest father in heaven – the sky-deity, who may have been inherited to the Indo-Europeans², but the earliest Egyptian site is 7,000-year old³. This farming-village site including evidence of domesticated animals and crops—providing a major breakthrough in understanding the enigmatic people of the Neolithic, or late Stone Age, period and their lives long before the appearance of the Egyptian pharaohs.

A summary of Indo-European history

6000 years ago an Indo-European people initiated an overwhelming successful and monumental idea in designing a language and a corresponding religion, which covered the globe in the following six millenniums. No region has been spared from this gigantic wave and we may trace the influence in all continents and all historical records. Therefore it should be easy to reconstruct this [PIE-religion](#)⁴. Reconstruction however turned out to be rather complicated. By strange coincidences other religions copied parts of the PIE-religion and veiled the original PIE-system.

¹ Source: From: [Ancient Egypt](#) (Vol. 1-page 501) by Gerald *Massey*

² [English and Globish - Optimized Linguistic Designs](#)

³ [Egypt's Earliest Farm Settlement Discovered](#) in the Faiyum depression

⁴ PIE = Proto-Indo-European

It took considerable time to understand these mechanisms, which in fact illustrate the enormous impact of the PIE-religion.

The PIE-concept seems to have been initiated around 4000 BC in an area near Volgograd, from where it was spread at a rate of approximately 1km/year.

The PIE-Religion (4000 BC)

The PIE-System has been designed as a bipolar concept of an [androgynous](#) deity, which created an androgynous human being⁵ as its own image, consisting of a male and a female half.

A genuine version of the Proto-Indo-European creation legend may have been documented by Plato in the Banquet ([Symposium](#))⁶. The male & female halves had been created attached in a back to back position and never saw each other's face before, which made them feel lonesome and sad. For this reason the creator god split the first being into two individual persons and did lead them into a face-to-face position. He ordered them to reunite and to procreate... Of course this story may sound familiar to you, as it sound just like the Book Genesis.

The PIE-language (4000 BC)

This simple creation legend had been coded into the [PIE-language](#) and must already have been handed out to the earliest PIE-peoples, who inherited the system as a precious jewel.

⁵ “Adam Cadmon”

⁶ca. 380 BC

PIE-religion applied a standard name *Diaus* for their creator god, whose name included the symbolic image (*iau*) of the first human being. The symbolic image (“IAU”) consisted of a leading character “I” symbolizing the male and a trailing character “U” symbolizing the female half. At the central position a vowel “A” had been installed to symbolize the divine joint, which reunited the male and female halves.

The central Vowels “A”, “E” and “O”

Originally the central character had been restricted to “A”, but in later eras the vowels “E” and “O” have been added⁷, which allowed the divine names to interchange the central characters “A”, “E” and “O”. Some of the PIE-peoples considered the central vowel as sacred and did not allow to speak or write down the central character. Others refused to document any of the equally sacred vowels. These omissions veiled the symbolism in the divine names and the original unifying force of a common PIE-religion and -language. The central character “E” is still available in Provencal and French (in the divine name *Dieu*), whereas in Italian (*Dio*) and Spanish (*Dios*) languages a central character “O” has been chosen.

Iuppiter (Jupiter)

The supreme Roman god was [Iuppiter](#) (Jupiter), whose name shares the Indo-European root **Iou* (→ *dyeu*) with the Greek Zeus (*dyeus*) and the Sanskrit *dyaus* (“the sky”). Although the early Roman gods were in some senses personal, they were generally not anthropomorphic.

⁷ [Das Runen Wörterbuch](#) by [Udo Waldemar Dieterich](#) – (1844) who describes I, U and A as the fundamental alphabetic characters (page VI).

Originally the Roman deity Iuppiter applied a central character “O”. Iuppiter originated as a vocative compound of the Old Latin vocative **Iou* and pater ("father") and came to replace the Old Latin nominative case **Ious*.

Supreme justice and Matrimony

The Indo-European core **iou* has also been explained as supreme *justice*⁸ and as a *joint* in uniting the people and the human matrimonial couples, symbolized by joining the male (I) and female (U) elements⁹. Matrimony has been considered a sacred act, performing a re-uniting of the separated halves of a man. These religious symbols have been encoded in the divine names, in the corresponding personal pronouns of the 1st person singular and in some other important words like justice, joints, etcetera.

The symbolic image of the first human being

In PIE-languages the symbolic image (*iau*, *ieu* and *iou*) of the first human being is still being used as a personal pronoun for the first person singular¹⁰. Originally these pronouns symbolized the creation of a first human being as an androgynous image (*iau*) of an androgynous deity (*Diaus*) in the most important¹¹ words of any language.

⁸ **ious*, from [Proto-Indo-European **yAus-*](#) (“ritual purity; supreme justice”). Source → [justice](#)

⁹ Details are documented in: [The Keywords in God's Name](#)

¹⁰ In English: “I”

¹¹ [Morris Swadesh](#) identified the personal pronouns of the first person as the most important word in any language

In PIE-religions the divine name has been generated by starting with a leading consonant “D”, “Th”, “Z”, or “**D**” to be followed by the personal pronoun for the first person singular, to be completed by a trailing symbol (“s”). Sometimes the leading and/or the trailing character(s) may have been omitted. Some examples involve¹²:

- Provençal: “D” + “iéu” = “Diéu”
- Italian: “D” + “ió” = “Dió”
- Spanish: “D” + “yo” + “s” = “Dios”
- Portuguese: “D” + “eu” + “s” = “Deus”
- Romanian: “Z” + “eu” = “Zeu”
- old-German: “D” + “ih” + “s” = “Dis”¹³
- English: “D” + “i” + “s” = “Dis”
- [Romansh](#): “D” + “jau” = “Diéu” (ideally: Djaus)
- [Sursilvan](#): “D” + “jeu” = “Diéu”
- [Sutsilvan](#): “D” + “jou” = “Diéu” (ideally: Djous)
- Sicilian dialect: “D” + “iu” = “Diu”
- Old High German: “Z” + “i(u)” = “Ziu”, which may related the neighbouring area [Sutsilvan](#): “D” + “jou” = “Diéu” (which is to be located in the Alpes).
- Old English: “T” + “ich” = “Tig”, which may be related to the German pronoun “ich”¹⁴.

In most regions vast migration phases caused deterioration of these names, resulting in shortened pronouns, such as “je” instead of “jeu” in French language.

¹² Details: [The Deity Dis in the Gallic Wars](#) and [Hieroglyphs in Indo-European Languages](#)

¹³ Dis has 53 BC been described by Julius Caesar in De Bello Gallico, Book VI- chapter 18

¹⁴ Similar pronouns are gothic-Dutch “ik”, ags. “ic and Icelandic “ek”

Genuine PIE-pronouns may be identified in linguistic niches as they have been preserved in the remote valleys of the Alpes and Pyrenees. The use of genuine PIE-names for the highest God, for the personal pronouns of the first person singular and other important words illustrates the high impact of the PIE-system after 6000 years in these societies.

Contacts to the Hebrew people (2000 BC)

Approximately 4000 years ago the PIE-people contacted the Hebrew people in the Near East region and transferred parts of the PIE-religion and the corresponding divine name. The divine name has been copied to IHVH¹⁵, in which the [Matres Lectionis](#) help us to identify the third character V as a vowel “U”. According to the Zohar the additional characters “H” may be interpreted as *joining* symbols in matrimonial procedures. In fact IHVH's androgynous core is IU, which corresponds to a symbolic PIE-image (“IAU”), in which the central, divine character “A” has been omitted. The Arabian word **الله** (Allah) may eventually have been inherited from the Hebrew UI-core by graphical similarity with “UI”.

Simultaneously the Hebrew people also adopted the creation legend in a slightly modified form, in which Eve has been created from Adam's “side”. These deviations however have been discussed ever since amongst the Hebrew rabbis, e.g. the

¹⁵ The first domuneted version of the name IHVH has been found at the [Mesha Stele](#) (840 BC)

Pharisees (ca. 30 AD)¹⁶, Jeremiah ben Eleazar¹⁷, a Palestinian scholar of the 2nd century, the highly respected medieval rabbis [Rashi](#) (→ 1105) and [Rashbam](#) (→ 1158) and the [Zohar](#)¹⁸.

The PIE-relevant informations in the Bible are the divine name IHVH, the creation legend and the colour codes for *purple*, *red* and *blue* in the Book Exodus respectively Chronicles. The Books Exodus and Chronicles reveal a great number of symbolic coloured woven materials (*red*, *blue* and *purple twining*) in the divine instructions for the Covenant tent and for Solomon's temple¹⁹. Some of these divine commands refer to the garments for Aaron and his sons and may have been evaluated as garment conventions, flags and other coloured symbols for the royals in the Middle Age.

¹⁶ From the *Jewish Encyclopedia*: [Adam Kadmon](#) (Er. 18a, Gen. R. viii.) - In explaining the various views concerning Eve's creation, the Pharisees taught that Adam was created as a man-woman (*androgynous*).

¹⁷ Info from the website: [Jewish Encyclopedia](#)

¹⁸ The Zohar first appeared in [Spain](#) in the 13th century, and was published by a Jewish writer named [Moses de Leon](#).

¹⁹ e.g. Exodus 28:2-5

The German and Dutch languages

In a PIE-system entering Europe by the Danube valley the German and Dutch languages may be considered as the oldest of western Indo-European languages. The personal pronoun of the first person singular “*Ih*” in modern southern German dialects can still be identified as a genuine PIE-pronoun, although the symbolic image (*iau*, *ieu* and *iou*) of the first created being has been abbreviated by skipping the central character (A, E or O) and the trailing symbol U. The corresponding PIE-creator god has been identified by Julius Caesar as [Dis Pater](#)²⁰.

The name *Dis Pater* meets the general PIE-rule in which the divine name (“Dis”) has been generated by starting with a leading consonant “D”, “Th”, “Z”, or “P” to be followed by the personal pronoun (in this case: “Ih”) for the first person singular and to be completed by a trailing symbol (“s”).

In later eras the runic alphabet has been developed according to the PIE-concept. The [oldest Futhark](#) alphabet (400 AD) has been depicted at the Kylver runestone in Sweden (400 AD)²¹. In a closeup we may identify the letters I, U and “P”, which may have been the dominant characters in PIE-language.

The French and Provençal languages

The French and Provençal languages are using a genuine derivative “Dieu” of the PIE-name “Dieus”, in which the central vowel “E” has been applied. In Provençal the corresponding

²⁰ [Julius Caesar](#) writes in [Commentarii de Bello Gallico](#) that the [Gauls](#) considered Dis Pater to be an ancestor.

²¹ Agrell, Sigurd "Laptrummor och runmagi" (1934) from Wikipedia

personal pronoun of the first person singular is “*iéu*”, which completely has been included in the divine name “*Diéu*”. A fine sample of these words may be found in the Provençal poem *Mirèio*²² (1859) by the French author [Frédéric Mistral](#), in which the original pronoun “*iéu*” may easily be identified. In French language the pronoun (“*je*”) lost the trailer character “*u*”.

Probably the Provençal language and other neighbouring languages ([Romansh](#), [Sutsilvan](#) - spoken on the *eastern* bank of the Rhine, [Sursilvan](#) - group of Romance dialects spoken in Switzerland and northern Italy, which all using different versions of the pronouns *iau*, *ieu* and *iou*²³), have been protected against deterioration by the inaccessible Alpine mountains.

Stanza in Provençal language

iéu la vese , aquelo branqueto ,
E sa frescour me fai lingueto !
iéu vese, i ventoulet, boulega dins lou cèu
Sa ramo e sa frucho inmourtalo...,
Bèu *Diéu*, *Diéu* ami, sus lis alo
De nosto lengo prouvençalo ,
Fai que posque avera la branco dis aucèu !

²² in [Occitan](#) language

²³See the *Examples of Common Vocabulary* fro the Romansh dialects and languages quoted in the [Romansh](#)-website

Translation (French → English)²⁴

Methinks *I* see yon airy little bough :
It mocks *me* with it's freshness even now ;
The light breeze lifts it, and it waves on high
Fruitage and foliage that cannot die.
Help me, dear *God*, on our Provençal speech,
To soar until the birds' own home I reach !

The Italian and Spanish languages

The Italian and Spanish languages are using a somewhat abbreviated derivate “Dio”, respectively “Dios” of the PIE-name “Dious”, in which the central vowel “O” has been applied. The corresponding personal pronouns of the first person singular are “io”, respectively “yo”.

The English language

English language has largely been composed from German, French, Dutch and native components. The personal pronoun of the first person singular is “I”, which corresponds to the German equivalent word “Ih” in southern German dialects. The corresponding deity is “Dis-pater”, which already had been identified as the German creator god²⁵ by Julius Caesar.

²⁴ An English translation by Harriet W. Preston for this poem is found at [Mirèio](#) (translation published in 1885)

²⁵ [Julius Caesar](#) writes in [Commentarii de Bello Gallico](#) that the [Gauls](#) considered Dis Pater to be an ancestor.

The colours purple, red and blue (500 BC)

The colours purple, red and blue have been documented als divine commands in the Mosaic period, but they never have been interpreted in the Bible. Still these colours will be identified in a great number of medieval tombs, paintings, coats-of-arms and modern flags. The evolution for the colouring codes may be reconstructed from historical records.

In a Celtic grave dated 500 BC at Hochdorf near Stuttgart red & blue coloured garments and towels have been excavated. The high density of Celtic weaving technology resulted in export success for these materials to the Mediterranean Sea. Probably these colours purple, red and blue at least have been religious PIE-symbols in the Celtic or earlier phases of the PIE-concept.

Bi-faced, androgynous Sculptures (124 BC)

In Europe archaeologists excavated several bi-faced and androgynous sculptures, which may refer to bipolar PIE-deities. A fine Celtic Hermes has been found at the religious acropolis Roquepertuse, located near the city of Velaux and Marseille in the Provence-Alpes-Côte d'Azur région of southern France. The Roquepertuse acropolis has been destroyed by the Romans in 124 BC and was discovered in 1860. At this location the archaeologists found a dual-faced, androgynous sculpture, named: Hermes (0,2 m high).

Both Julius Caesar (53 BC)²⁶ and Tacitus (98 AD)²⁷ describe *Hermes/Mercurius* as the *main* Gallo-Germanic deity and another deity (*Dis*, respectively *Tuisco*) as a *creator* Gallo-Germanic god. Julius Caesar writes in *Commentarii de Bello Gallico* that the Gauls considered *Dis Pater* to be an ancestor²⁸. Both the creator gods and the main gods may refer to the bipolar PIE-sky-god.

In *Commentarii de Bello Gallico*, [Book VI](#), chapter XVII, Caesar describes the main Gallic deity and compares this divine idea to [Mercurius](#), who sometimes has been depicted by Roman artists as a multi-faced sculpture:

“They worship as their divinity, *Mercurius* in particular, and *have many images of him*, and regard him as the inventor of all arts, they consider him the guide of their journeys and marches, and believe him to have great influence over the acquisition of gain and mercantile transactions.

Tacitus describes a similar bipolar deity [Tuisco](#) as a Creator-god in *Germania*²⁹. Tacitus relates that "ancient songs" (Latin *carminibus antiquis*) of the Germanic peoples celebrated Tuisto as "a god, born of the earth" (*deum terra editum*).

These songs further attributed to him a son, *Mannus*, who in turn had three sons, the offspring of whom were referred to as *Ingaevones*, *Herminones* and *Istaevones*, living near the Ocean (*proximi Oceano*), in the interior (*medii*), and the remaining

²⁶ In [Book VI](#), chapter XVII, in The [Gallic Wars](#) between 58 and 52 BC

²⁷ *Germania* – Tacitus (98 AD)

²⁸ Source: [Dis Pater](#)

²⁹ Subtitle: *De origine et situ Germanorum liber* (98 AD)

parts (*ceteri*) of the geographical region of Germania, respectively. The succession of *father-son-three sons* parallels occurs in both Germanic and non-Germanic Indo-European areas. The essential characteristics of the myth have been theorized as ultimately originated in *Proto-Indo-European* society around 2,000 BCE. In later years several towns and cities (*Duisdorf-Bonn, Duisburg, Cologne-Deutz* and *Doesburg* as *Tuiscoburgum*) have been devoted to Tuisco, which may indicate religious central regions at the lower Rhine valley.

Both the divine names *Tuis* and *Dis* equally reveal Indo-European roots³⁰ and the standard androgynous *UI*-symbolism, which is equivalent to the core of the name YHWH³¹.

Christianity for the Roman people (313 AD)

The first Christian Roman emperor, Constantine reversed the persecutions of his predecessor, Diocletian, and issued the Edict of Milan in 313, which proclaimed religious tolerance of Christians throughout the empire. This way the Hebrew inherited the modified PIE-religion back to the south-European PIE-people. The unoccupied northern part of Europe preserved the ancient PIE-religions. The proclaimed “religious tolerance” however lasted only 500 years.

The destruction of PIE-Religion (800 AD)

Serious destruction of medieval pagan religious structures started with Charlemagne's campaign against the Saxons. Most Saxon and Slavic peoples surrendered and abandoned their PIE-deities between approximately 800 AD and 1200 AD to

³⁰ In Indo-European languages the common sky-god is named *Dyaus*

³¹ Source: Jacob Grimm, German Mythology

exchange these against Christian symbols, which anyway partially had been derived from a predecessor PIE-religion.

Most of these peoples succeeded to save some of the androgynous PIE-symbolism in their cultures. The Mediterranean peoples (French, Italian, Spanish) were able to conserve their divine names (Dieu, Dio, Dios) and the originals (ieu) or at least some remains of their corresponding pronouns (Tu, ieu, je, io, yo, etc.), whereas a great number of peoples (French, Dutch, English) managed to at least conserve the symbolic colours, which also had been documented in the Bible. Most peoples also preserved some of the ancient sculptures and runes, which have been excavated in recent years.

Especially the Christianised Saxon leader Widukind managed to save the colouring PIE-code in his burial garments, coloured purple, red & blue, which partly has been copied as a burial tradition by the [Plantagenets](#) and the duke [Gerard III of Guelders](#)³². Numerous colour samples of red & blue have been identified as relations to ancient predecessor symbols, which escaped the Christian inquisitions because both the Indo-European and the biblical symbolism shared the same purple, red & blue combinations to symbolize the androgynous fundamental principle.

³² 1185-1229

Widukind (1100)

As a duke [Widukind](#) was the leader of the Saxons against the Frankish king Charlemagne (later emperor of the West). In the Bardengau in 785, Widukind agreed to surrender in return for a guarantee that no bodily harm would be done to him. Widukind and his allies were then baptized in Attigny in 785, with Charlemagne as his godfather. A few centuries after his death (808) Widukind has been buried in tomb in orange-red, blue and purple³³. The colours have been reconstructed according to a description made 1578 by Reinerus Reineccius.

Widukind was one of the last leaders, who gave up pagan PIE-religion to convert to another PIE-related religion. The colour combination purple, red & blue in his burial garments may refer to the androgynous character of the pagan deity³⁴. The early Anglo-Saxons may have remembered their pagan duke who once tried to defend and preserve the genuine PIE-religion against Charlemagne, but failed to withstand the Christian power. Anglo-Saxon and Dutch royals probably copied the purple, red & blue burial garments for their ancestors buried at [Fontevraud Abbey](#), respectively [Roermond](#).

Obviously Widukind's name may also be related to the Indo-European sky-god, whose name has been identified by an androgynous IU-core. Another pagan, Indo-European sky-god of the north country has been named “Vit” or “Svantevit”, which may correlate to “Widu, respectively “Uidu's Child”.

³³ The tomb is dated early 11th century and located at [Enger](#), Westfalia. The town, first mentioned in 948, calls itself "Widukind's town." The Saxon leader [Widukind](#) died about 808; there is no evidence that Enger existed in his lifetime.

³⁴ [The Hermetic Codex](#)

Svantevit (1168)

Saxo Grammaticus describes³⁵ the sculpture at the temple on top of Cap Arkona at the northern German island of Rugia (Rügen³⁶). According to various chronicles the giant wooden sculpture of [Svantevit](#) is described as equipped with 4 heads including 4 necks and a horn of abundance. Each year the horn was filled with fresh mead. Two heads were facing forward to the right and left, whereas the other two heads were facing backward to the right and left. The temple covered with a *purple* roof was also the seat of an oracle in which the chief priest predicted the future of his tribe.

Svantevit's sculpture and his temple at Cap Arkona have been destroyed 1168 and the remains of the wooden sculpture have immediately been burnt in the religious baptising festivities at the conversion to the Christianity.

As a compensation for the loss of their PIE-deity Svantevit the Slavic people abundantly decorated their newly erected, huge [Nikolai-church](#) at Stralsund with the PIE-symbols red and blue. The Slavic population seems to have celebrated their lost deity by the ancient colouring PIE-symbolism inside a Catholic church.

Moulding the sacred words

Both the most respected rabbis [Rashi](#)³⁷ and [Rashbam](#) – living in medieval France - expressed the idea of moulding human beings **iéu** “like coins” from a divine *hologram*³⁸ **Diéu**.

³⁵ In Book 14 of the *Danish History (Historia Danica)*

³⁶In ancient documents the island may be named **Ruïgen**.

³⁷**R**Abbi **S**Hlomo **I**tzhaki

³⁸from the Greek, ὅλος hólos whole + γραφή grafē writing, drawing

Strange as it may seem, the most respected medieval Bible interpreter and commentator Rashi describes the androgynous creation legend in creating a singular being *which was both male and female and which was subsequently divided into two beings* – just like Adam Kadmon. His grandson Rashbam repeated Rashi's idea: *God included the woman in the man and separated them later.*

These most respectful authorities may have influenced French spelling and French dictionaries. Probably Rashi has been influencing the monks who illuminated the medieval Bibles with the standard androgynous symbols **red & blue**. Rashi and Rashbam may have been responsible for the French spelling in the centuries following the 12th century.

Rashi

Rashi³⁹ was a medieval French rabbi who was famed as the author of the first comprehensive commentary on the Talmud, as well as a comprehensive commentary on the Tanakh (Hebrew Bible). He is considered the "father" of all commentaries that followed on the Talmud (i.e., the Baalei Tosafot) and the Tanakh (i.e., Ramban, Ibn Ezra, Ohr HaChaim, et al.).

Rashi was an only child born at Troyes, Champagne, in northern France. His mother's brother was Simon the Elder, Rabbi of Mainz. Shimon was a disciple of Rabbeinu Gershom Meor HaGolah, who died that same year. On his father's side, Rashi has been claimed to be a 33rd-generation descendant of Yochanan Hasandlar, who was a fourth-generation descendant of Gamaliel the Elder, who was reputedly descended from the royal house of King David.

³⁹Info from Wikipedia's [Rashi](#)

In his voluminous writings, Rashi himself made no such claim at all. The main early rabbinical source about his ancestry, Responsum No. 29 by Solomon Luria, makes no such claim either.

Rashi's Genesis (1100 AD)

“God as Judge, alone without the angels, created the human being, by hand, in a mold which was like the mold with which a seal is made or like the die from which a coin is produced, and which had been specially crafted for the human being. In a mold which was a hologram image of God, God created the human being. One being which was both male and female and which was subsequently divided into two beings, God created them”⁴⁰.

Rashbam⁴¹

He was born in the vicinity of Troyes, in around 1085 in France to his father Meir ben Shmuel and mother Yocheved, daughter of Rashi. He was the older brother of the Tosafists Isaac ben Meir (Rivam) and Jacob ben Meir (Rabbeinu Tam), and a colleague of Rabbi Joseph Kara.

Like his maternal grandfather, the Rashbam was a biblical commentator and Talmudist. He learned from Rashi and from Isaac ben Asher ha-Levi (Riva). He was the teacher of his brother, Rabbeinu Tam. His method of interpretation differed from that of his grandfather.

⁴⁰ Rabbi Rashi 1040-1105, northern Europe (chapter 27)

⁴¹ Info from Wikipedia [Rashbam](#)

Thus Rashbam (on [Genesis](#) i. 5) maintained that the day began at dawn and not from the previous sunset (as later Jewish custom assumed). This contrasts to the ancient Celtic idea as described by Julius Caesar, who claims that the Gauls considered the days as successors of the nights⁴².

All the Gauls assert that they are descended from the god Dis, and say that this tradition has been handed down by the Druids. For that reason they compute the divisions of every season, not by the number of days, but of nights; they keep birthdays and the beginnings of months and years in such an order that the day follows the night.

Caesar however referred to the idea of Dis as a deity of the dark underworld.

Rashbam's Genesis (1170 AD)

God said, 'Let us make humanity in our angelic image, like us in wisdom. The humans shall rule the fish of the sea, the birds of the heaven, the domestic animals, and all the earth, as well as the creeping things which creep over the earth'. God created humanity in the angelic image; in the image of the angels, God created humanity; God included the woman in the man and separated them later⁴³.

⁴² Source [De Bello Gallico, Boek VI, chapter 18](#)

⁴³ Rashbam, Rashi's Great Grandson, 1085-1174, northern Europe (Ch. 27)

In Search for the *iéu*-keywords

The Provençal language seems to be the best preserved of all languages in the field of the sacred *iéu*-, *iou*- and *iau*-cores, but Provençal is not as easily accessible as French, so I decided to start the analysis in French.

Indeed a great number of the *iéu*-keywords may be found in a standard French dictionary, by simply search for *iéu* from the second position in the word. Some may be considered “religious sacred words”, others may be containing an accidentally chosen *iéu*-core.

Essentially **J**eu**d**i is be interpreted as **Iéu**'s day (or even **Diéu**'s day), which may also refer to **Tiéu**sday, **Tue**sday or **Tui**'s day.

Illuminated, medieval manuscripts (1175)

A great number of illuminated, medieval manuscripts applies abundantly coloured decorations in the texts and in the drawings. [The Winchester Bible](#), fol.120v. clearly reveals a few lines of alternated **red** and **blue** colours at the right side of the P-initial in the story of Elijah being taken up to heaven.

The Royal Arms of England (1340)

In 1340 [King Edward III](#) used the red & blue combination by quartering the Royal Arms of England with the ancient arms of France, the fleurs-de-lis on a blue field, to signal his claim to the French throne. King Henry IV updated the French arms to the modern version, three fleurs-de-lis on a blue field.

The Triptych by Hieronymos Bosch (1510)

The Triptych by *Hieronymos Bosch* (Madrid, Prado) has been dated 1510, or even earlier 1503-1504. Philip II had the *Garden of Delights* in his collection. In an overview the upper part of the central panel reveals five tower constructions, which have been designed by combining rose-red (pink) and blue colours. These colours (pink and blue) seem to be identical to the male & female symbols as identified in [The Pink & Blue Project](#) by *JeongMee Yoon* (2005).

The symmetry has been carefully balanced to equalize the pink and blue elements. These colours probably symbolize the male and female forces in creation. In the Fountain at Eden the male and female symbols have been painted red, respectively blue.

The kingfisher and the flags (1572)

One of the owners of the painting “The Garden of Delights” may have been William I, Prince of Orange. It must be noted that the William I, Prince of Orange has adopted the kingfisher as his favourite bird. The kingfisher however has been painted twice in the *Triptych of Delights*. The bird reveals blue-green, white and orange colours, which partly will also be found in the Prince's flag.

The first owner may even have ordered to apply the colours rose-red and blue and/or the kingfisher as elements for the paintings.

The kingfisher is also found on a [medal](#) created 1572 in honour for the city of Delft's transition to the Geuzen and carrying the inscription:

*Een held in ijs en baren - Wien God weet te bewaren*⁴⁴

The same year 1572 the provinces of the Low Countries, rose in revolt against King Philip II of Spain, and the Prince of Orange placed himself at the head of the rebels. The Watergeuzen (pro-independence privateers), acting on his instructions, harassed the enemy everywhere they could and they did this under a tricolour *Orange White Blue*⁴⁵, the colours of the Prince's coat of arms. It was thus a flag easily associated with the leader of the rebellion, and the association was also expressed in the name: "*the Prince's Flag*." In fact the flag however may originally have been setup to symbolize the ancient, androgynous PIE-symbols.

Flags (1572)

The Dutch or French flag may have inspired other nations to introduce the same symbolic PIE-colours red, white and blue for their own national flags: "the British flag" or "the flag of Britain" (1606), the first Russian flag (1669), the American flag (1777), the South Korean flag (1882), representing the Yin/Yang-principle in the [taegeuk](#), and the Flag of the Philippines (1898). Some of these designs may have been developed with the help of *Templars* and *Freemasons*, who are known to have conserved parts of the ancient wisdom and symbolism.

⁴⁴ "A hero in *ice and waves*, who is to be guarded by God" - The Prince's Motto "*Saevis Tranquillus In Undis*" may have been chosen after the birth of Frederik Hendrik in 1584.

⁴⁵ in Dutch: Oranje, Wit, Blauw or Oranje, Blanje, Bleu, from French: Orange, Blanche, Bleu

The reversal of PIE-colour code (1914)⁴⁶

In the meantime the PIE-colour code reversed. In 1914, The Sunday Sentinel, an American newspaper, still advised mothers to “use pink for the boy and blue for the girl, if you are a follower of convention”. The return (or change) to pink for girls and blue for boys happened in America and elsewhere only after World War II.

Religious education (1954)⁴⁷

At elementary school in Eindhoven in 1954 a Catholic teacher ordered the children to draw male persons (Jesus, Adam & God) in *red* PIE-colours and female persons (Eve and the virgin Mary) in *blue*. After the Fall of Man the couple had to be drawn in *purple*.

Overview

6000 years ago an Indo-European people initiated an overwhelming successful and monumental idea in designing a Proto-Indo-European-language and a corresponding religion, which covered the globe in the following six millenniums. No region has been spared from this gigantic wave and we may identify the influence in all continents and all historical records. Therefore it has been easy to reconstruct the basic principles for the Proto-Indo-European religion and language, which partially seem to have been copied to the Hebrew religion as well.

⁴⁶[The Pink & Blue Project](#) by JeongMee Yoon (2005)

⁴⁷[Dagboekfragmenten 1954-1955](#) (in Dutch language)

The PIE-System has been designed as a bipolar concept of an androgynous deity, which created an androgynous human being according to its own image, consisting of a male and a female half. The first androgynous human being has been encoded in the divine name (e.g. *Diéu*), in the corresponding pronoun of the first person singular (e.g. *iéu*) and in the colours red (male), blue (female) and purple (androgynous, divine).

After destruction of the PIE-religion the converted PIE-peoples must have been motivated enough to rescue some of their ancient androgynous PIE-symbolism in their new Christian environments. Mediterranean peoples (French, Italian, Spanish) were able to preserve their divine names (*Diéu*, Deus, Dio, Dios) and their divine pronouns (*iéu*, je, eu, io, yo, I, etc.), whereas the a great number of peoples (French, Dutch, English) managed to conserve the symbolic colours, which previously also had been documented in the Bible, in their coats-of-arms, flags, paintings and tombs. Others conserved some of the ancient androgynous sculptures and hieroglyphic runes, which have been excavated in recent years.

Although the basic PIE-principle is easily understood none of these PIE-symbols seem to have been recognized at first glance. This description may provide access to the idea of PIE-religion and -language in explaining the religious symbolism in the divine names, in the personal pronouns and in the colour code of the flags.

Historical Overview in a contents table

Events preferably have been dated to tombs or (as a second choice) to coronation ceremonies. The end of the Graeco-Roman period has been chosen rather freely at the beginning of the office for emperor Constantine I.

Archaic Period (20,000 BC-840 BC)

- 20,000 BC: Gagarino, Ukraine
- 5,000 BC: religion of the god **Tu** or **Iao** in Egypt ⁴⁸
- 4,000 BC: The Proto-European Project
- 2,000 BC: Contacts to the Hebrew people

The Mosaic Period (840 BC – 500BC)

- 840 BC: The Mesha-Stele
- ~450 BC: The Book Exodus
- 500 BC: The Celtic Grave at Hochdorf

The Graeco-Roman Period (500 BC - 300 AD)

- 380 BC: Plato's Banquet (Symposium)
- 172 BC: Hermes Trismegistus
- 124 BC: Hermes of Roquepertuse
- 53 BC: The Gallic Wars - Julius Caesar
- 50 BC: Janus - Cicero
- ~30 AD: The Pharisees
- 98 AD: Germania – Tacitus
- 200 AD: Jeremiah ben Eleazar
- 400 AD: The Iupark – alphabet
- 400 AD Notitia Dignitatum
- 426 AD: City of God by St. Augustine

⁴⁸ From: [Ancient Egypt](#) (Vol. 1-page 501) by Gerald Massey

The Heraldic Period (300 AD⁴⁹ - 1300 AD)

- 600 AD: The Viennese Codex
- 600 AD: The Rabbula Gospels
- 800 AD: Charlemagne
- 800 AD: The Book of Kells
- 850 AD: The Rado-Bible
- 868 AD: Otfrid from Weissenburg
- 962 AD: Otto I
- 1014: Henry II
- 1027: Conrad II
- 1093: Conrad III
- 1099: Murder in the Al-Aqsa-mosque
- 1100: Rashi en Rashbam
- 1100: Widukind's tomb
- 1130: St. Albans Psalter
- 1135: The Bury Bible
- 1155: Barbarossa
- 1175: The Winchester Bible
- 1189: The Tomb of Henry II
- 1190: Henry VI – Codex Manesse
- 1200: The royal Garments
- 1212: Frederick II
- 1223: Louis VIII
- 1226: Louis IX
- 1240: The Tomb for Gerard v. Gelre
- 1240: Pair of Flanders
- 1246: Isabella of Angouleme
- 1265: Divina Commedia – Dante
- 1294: The Colour “Paars”
- 1300: The Zohar

⁴⁹ Constantine I (272 – 337) - the first Christian Roman emperor

The alchemical Period (1300 - 1572)

- 1300: Alchemy
- 1300: The Fécamp Bible
- 1333: The Kremser Bible
- 1335: Spieghel Historiae
- 1336: Speculum Humanae Salvationis
- 1340: The English Royal arms
- 1360: The Neapolitan Bible
- 1390: The Wenzel-Bible
- 1399: King Henry IV
- 1407: The Rosecrucians
- 1410: De Korczek-Bijbel
- 1420: The Tribute Money – Masaccio
- 1459: The “chemical” Marriage
- 1460: The Utrechter “historical” Bible
- 1470: Piero della Francesca
- 1498: The Last Supper by L. da Vinci
- 1510: Garden of Delights by H. Bosch
- 1519: Purple for the Royals

The Banners' Period (1572 – today)

- 1572 The Kingfisher and the banner
- 1573: Letter #10317 (William of Orange)
- 1595: Agony in the Garden El Greco
- 1603: Elizabeth I of England
- 1606: The British flag
- 1625: Palamedes by Vondel
- 1648: The Last Supper by Champaigne
- 1669: The First Russian Flag
- 1672: The Assembly Hall at Leyden
- 1777: The American Flag
- 1791: The Magic Flute – Mozart

- 1853 Mirèio by Frederi Mistral
- 1880: Phallism by Hargrave Jennings
- 1882: The flag of South Korea
- 1898: The flag of the Philippines
- 1954: Red = Male, Blue = Female
- 1956: David & Bethsabée by Chagall
- 2004: Androgynous couples in Artwork

20,000 BC: Gagarino, Ukraine

A small sculpture in ivory of mammoth (extinct hairy Elephant) 14.8cm high (5.2cm the female figurine; and 9.6 cm the male figurine), found in a Palaeolithic site (evolved Gravettian, dated about 21,800 years ago) at Gagarino, Ukraine, is a rare example of two human beings joined together by the neck, including the complete body.

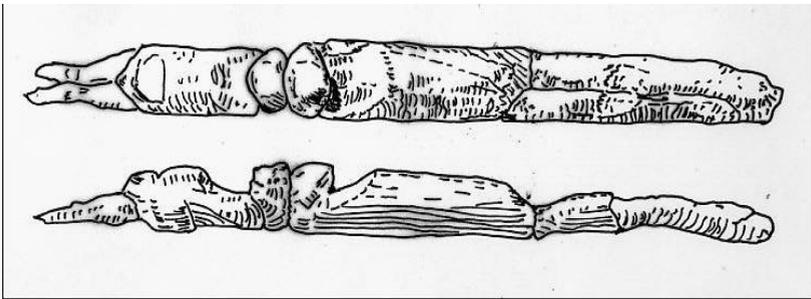


Fig. 1: Palaeolithic androgynous sculpture

Tarassov went so far as to relate this head-to-head position to the adolescent double burial at Sungir in which two individuals were interred with the tops of their heads touching.

The head-to-head position of this sculpture may refer to religious (or maybe even androgynous-like) symbolism.

See the documentation at: [Body Mirroring at Burials](#)
and [The Sky-God Dyaeus](#)

5,000 BC: The god **IU** or **IAO** in Egypt

Religious symbolism may have been initiated in Egypt 5,000 BC. The earliest Egyptian site is 7,000-year old⁵⁰. This farming-village site including evidence of domesticated animals and crops—providing a major breakthrough in understanding the enigmatic people of the Neolithic, or late Stone Age, period and their lives long before the appearance of the Egyptian pharaohs.

In [Ancient Egypt – The Light of the World](#) (Vol. 1-page 501) *Gerald Massey* suggests a much older religion, but he does not document any source for this statement:

*There was a religion of the god **Iu** or **Iao** in Egypt thirteen thousand years ago. That god was **Atum-Iu**, born son of Ptah. He was the earliest father in heaven because he was the divine Ra in his primordial sovereignty. He is the god in two persons who was first figured as the sun upon the double horizon = the father in the west, the son in the east. This god went forth from Kam by several names and various routes. Those who worshipped him as **Atum** became the Adamites, the Edomites, the red men; those who worshipped him as **Iao**, **Iah**, or **Iu** became the Jews in many lands, and these are the Jews of that world-wide dispersion recognized by Isaiah, which did not follow any known historical exodus from Egypt or captivity in Babylon, or migration from Palestine.*

Religious symbolism may have been initiated in Egypt 5,000 BC. According to *Gerald Massey* there was a religion of the god **Iu** or **Iao** in Egypt thirteen thousand years ago⁵¹.

⁵⁰ [Egypt's Earliest Farm Settlement Discovered](#) in the Faiyum depression

⁵¹ Source: From: [Ancient Egypt](#) (Vol. 1-page 501) by *Gerald Massey*

That god was *Atum-Iu*, born son of Ptah. According to Massey he was the earliest father in heaven – the sky-deity, who may have been inherited to the Indo-Europeans⁵².

4000 BC: The PIE-Concept

According to etymological studies the PIE⁵³-language arose around 3500 before Christ. The language and its derivatives started spreading in all directions, quickly penetrating the continents on westward and eastward directions for the superior PIE-technology in various fields.

A religious PIE-component has been assumed to have been including the process from the very beginning. European languages derived their linguistic concepts from the common Indo-European sky-god *Dyaus*, which in its purest form has been copied to god's name (*Diéu*) in Provençal language. In this language the personal pronoun of the first person singular (*iéu*) is correlating to the divine name (*Diéu*)⁵⁴.

At 2500 BC the PIE-project including its linguistic and religious components may have covered the Austrian Danube valley and is now reaching the German borderline around Passau. Around 1500 BC the PIE-project is reported to have reached the Rhine-valley and is now covering the complete area of modern Germany.

From 500 BC the PIE-project reaches the British Islands and covers large parts of Europe. By 500 AD most of the European mainland has been covered.

⁵² [English and Globish - Optimized Linguistic Designs](#)

⁵³ PIE = Proto-Indo-European

⁵⁴ Details are documented in: [The Keywords in God's Name](#)

These linguistic and religious concepts had a serious impact on all European areas, where successful cultures arose from the basic PIE-substrate.

The PIE-attributes may be found in all cultures and can be traced in the divine names in various languages⁵⁵, the colours for coats-of-arms and flags up to modern society.

The basic formula

In order to generate a divine name we would normally have to insert a genuine personal pronoun of the first person singular between a leading character **D**, **Z**, **Th** or **P** and the trailing character **S**. In Provençal language for instance the divine name **Diéu** will be generated by **D** and the pronoun **iéu**.

Some examples involve⁵⁶:

- Provençal: “D” + “iéu” = “Diéu”
- Italian: “D” + “ió” = “Dió”
- Spanish: “D” + “yo” + “s” = “Dios”
- Portuguese: “D” + “eu” + “s” = “Deus”
- Romanian: “Z” + “eu” = “Zeu”
- old-German: “D” + “ih” + “s” = “Dis”⁵⁷
- English: “D” + “i” + “s” = “Dis” (also described by Julius Caesar)
- **Romance**: “D” + “jau” = “Diéu” (ideally: Djaus)
- **Sursilvanic**: “D” + “jeu” = “Diéu”
- **Sutsilvanic**: “D” + “jou” = “Diéu” (ideally: Djous)

⁵⁵ e.g. Dieu in French, Dio in Italy, Dios in Spanish...

⁵⁶ Details: [The Deity Dis in the Gallic Wars](#) and [Hieroglyphs in Indo-European Languages](#)

⁵⁷ Dis has 53 BC been described by Julius Caesar in De Bello Gallico, Book VI- chapter 18

- Sicilian dialect: “D” + “iu” = “Diu”
- Old High German: “Z” + “i(u)” = “Ziu”, which may related the neighbouring area [Sutsilvanic](#) : “D” + “jou” = “Diéu” (which is to be located in the Alpes).
- Old English: “T” + “ich” = “Tig”, which may be related to the German pronoun “ich”⁵⁸.

These samples document the basic correlations between divine names and the personal pronouns of the first person singular (e.g. “I”). Except for the Slavic languages these samples cover most of the European areas.

Some Slavic languages (such as Polish, applying the pronoun “ja”) sometimes refer to the original divine name *dyaus*, which in analogy to [Romance](#) (“D” + “jau” = “Diéu”, ideally: Djaus) would suggest.

- Polish: “D” + “ja(u)” + “s” = “Djaus”

Slavic languages however mostly changed their divine name to e.g. [bóg](#).

Genuine samples of the pronoun **iéu** have been found in Provençal language. Further analysis suggests to consider

- the symbol **I** as a male symbol,
- the central symbol **é** as a divine link and
- the character **U** as a female symbol.

For historical reasons the characters **I**, **é** and **U** have been related to the colours red, respectively purple and blue⁵⁹.

⁵⁸ Similar pronouns are gothic-Dutch “ik”, ags. “ic and Icelandic “ek”

⁵⁹ [The Hermetic Codex](#)

2000 BC: The Bible

2000 BC: Abraham

In Genesis 23:2, towards the end of Abraham's life, he was staying in Hebron, on lands belonging to the "children of Heth", and from them he obtained a plot of land with a cave to bury his wife Sarah. One of them (Ephron) is labeled "the **Hittite**", several times. This deal is mentioned three more times (with almost the same words), upon the deaths of Abraham, Jacob, and Joseph.

Decades later, in Genesis 26:34, Abraham's grandson Esau is said to have taken two Hittite wives (Judith, the daughter of the Hittite Beerli and Basemath, the daughter of the Hittite Elon).

³⁴When Esau was forty years old, he took as wife Judith, the daughter of Beerli the Hittite, and Basemath, the daughter of Elon the Hittite. ³⁵They grieved Isaac and Rebekah's spirits.

This claim is repeated, with somewhat different names, in Genesis 36:2. In Genesis 27:46, Rebekah is worried that Jacob will do the same.

The contact between the PIE-people **Hittites** sufficiently and clearly proves the contact between a PIE-people and the Jewish patriarch Abram. From this contacts we may accept the idea of correlations between IHVH and the PIE-deity Dyaus.

Evidence of a settlement at Hattusa predates Hittite presence by thousands of years goes back to the sixth millennium BCE, when it was inhabited by the native Hatti people. The Hittite's initial capture of the city was destructive.

A carbonized layer in the excavations that is dated at c. 1700 BCE, indicates a burning of the city - a burning credited to the Hittite king **King Anitta**⁶⁰ who was then based in southern city of Kushar. After destroying the city, Anitta left behind an inscription stating, "At night I took the city by force. I have sown weeds in its place. Should any king after me attempt to resettle Hattush (the city's name in Hittite), may the Storm God of Heaven strike him down." This inscription known as the Proclamation of Anitta is the earliest text found at Hattusa and the earliest known text composed by a Hittite king.

The [Proclamation of Anittas](#) documents the god ^D*Siu-summin* "our god," or "Our *Sius*," a god who appears nowhere else in Hittite texts. The word *sius*, which is otherwise the generic word meaning "god," is derived from Indo-European **dyeus*, the father god of the sky. The [Swadesh list for Hittite language](#) reveals the words *ūk*, respectively *zīk* for the pronouns of the first respectively the second person singular.

Theoretically the *Hittites* may have borrowed and transferred some religious principles from the Hebrew religion into the PIE-religion, but with respect to the PIE-impact evolution probably preferred the other way, in which Abraham borrowed some religious principles from the PIE-people.

The so-called [Proclamation of Anittas](#) deals with events leading up to the founding of the Hittite state and is the earliest genuinely historical text found at *Boğazköy*.

The oldest proof for the name IHVH however cannot be found in written records from 1800 BC. Instead the oldest records have been dated one millennium later at 840 BC.

⁶⁰ Source: [Hittites](#)

840 BC: The Mesha-Stele⁶¹

The [Mesha Stele](#) (in the 19th century also named the "Moabite Stone") is a black basalt stone bearing an inscription by the 9th century BC ruler Mesha of Moab.

The inscription was set up about 840 BC as a memorial of Mesha's victories over "Omri king of Israel" and his son, who had been "oppressing" Moab. It bears the earliest known reference to the sacred Hebrew name of God - YHWH - and is also notable as the most extensive inscription ever recovered that refers to ancient Israel (the "House of Omri").

The stone is 124 cm high and 71 cm wide and deep, and rounded at the top. It was discovered at the site of ancient Dibon (now Dhiban, Jordan), in August 1868, by Rev. F. A. Klein, a German missionary. Local villagers smashed the stone during a dispute over its ownership, but a squeeze (a papier-mâché impression) had been obtained by Charles Simon Clermont-Ganneau, and most of the fragments were later recovered and pieced together by him. The squeeze (which has never been published) and the reassembled stele (which has been published in many books and encyclopedias) are now in the Louvre Museum.

In fact we do not need a full knowledge of Hebrew language to identify the letters I, V and H in the name of Yahweh (IHVH respectively YHVH). The photographs, the inscription and translation are to be found in Wikipedia's entry [Mesha Stele](#).

⁶¹ Information from Wikipedia: The [Mesha Stele](#)



Fig. 2: The Mesha-Stele

The interesting line is line #18, which according to the “[Mothers of Reading](#)” suggest to read the letters **I** and **V** (or **U**) as special antipodes **I-U** in the old religion.

This idea may play an important role in our history as the name YHWH is the first piece of evidence for the thesis of interpreting the letters **I** and **V** (or **U**) as special antipodes in the old religion. These letters **I** and **U** have not been derived from *YHWH* and may be found in other divine names: *Jupiter*, *Dyaeus* and in an overwhelming number of other religious names.

~450 BC: The Book Exodus

The Books Exodus and Chronicles reveal a great number of symbolic coloured woven materials (*red*, *blue* and *purple twining*) in the divine instructions for the Covenant tent and for Solomon's temple⁶²:

28: ⁵They shall take the gold, and the *blue*, and the *purple*, and the *scarlet*, and the fine linen. ⁶“They shall make the ephod of gold, of *blue*, and *purple*, *scarlet*, and fine twined linen, the work of the skilful workman. ⁷It shall have two shoulder-pieces joined to the two ends of it, that it may be joined together. ⁸The skilfully woven band, which is on it, that is on him, shall be like its work and of the same piece; of gold, of *blue*, and *purple*, and *scarlet*, and fine *twined* linen.

¹⁵“You shall make a breastplate of judgment, the work of the skilful workman; like the work of the ephod you shall make it; of gold, of *blue*, and *purple*, and *scarlet*, and fine *twined linen*, shall you make it.

²⁸They shall bind the breastplate by the rings of it to the rings of the ephod with a lace of *blue*, that it may be on the skillfully woven band of the ephod, and that the breastplate may not swing out from the ephod.

There is a total of 25 divine orders for the usage of *blue*, *purple* and *scarlet*. In these descriptions the German Luther-Bible also mentions the colour *white* as an additional, maybe important attribute for the *twined* linen.

⁶² Exodus 28:2-5

Translation for Exodus 28:5-6

In the German [Luther Bible](#) (1912) Exodus 28:5-6 is being quoted as follows:

28 ⁻⁵. Dazu sollen sie nehmen Gold, *blauen* und *roten Purpur*, *Scharlach* und *weiße*⁶³ Leinwand. ⁶. Den Leibrock sollen sie machen von Gold, *blauem* und *rotem Purpur*, *Scharlach* und gezwirnter *weißer* Leinwand, kunstreich;

Of course we may ask for the symbolic contents of these colours red, blue and purple in the Middle Age, but we will never find an answer in the Bible. Instead they have been given as *divine* orders, which are found quite frequently (25 x in Exodus).

In early eras colours may have played an important role for the illiterate people. The role may be compared to the colour codes red and blue for political parties.

In the USA the terms "[red states](#)" and "[blue states](#)" came into use in 2000 to refer to those states of the United States whose residents predominantly vote for the Republican Party or Democratic Party presidential candidates, respectively. A blue state tends to vote for the Democratic Party, and a red state tends to vote for the Republican Party, although the colours were often reversed or different colours used before the 2000 election. In fact this phenomenon also happened to the biblical attributes *red* (for male symbols) and *blue* (for female symbols), which have been reversed in history to red (for female symbols) and blue (for male symbols).

⁶³ "white"

The symbolism for letters however has always been identified as:

- I for male symbols and
- U, V for female symbols.

The biblical tradition of Genesis, which describes six days filled with splitting up couples of material (sky and earth, sun and moon, etcetera), will also need to split up an androgynous “being” into a male and a female half. Equally the model suggests to split up the symbolic colour *purple* into **red** and **blue**, which have been located as antipodes at both edges of the rainbow.

A platonic dialogue called Symposium and the Hebrew Book Zohar both describe the first couple split up in Adam and Eve to join and transform into the original androgynous structure as an image of God. This joined (and married) couple has been symbolized as a *purple* colour – a mixture of *red* and *blue*, which cannot be identified in the sunlight's spectre. The ancient people however may have identified the rainbow's spectre and considered the missing colour *purple* as a divine symbol.

Reference: [Secret Colour Codes in the Bible](#)

753 BC: Romulus

Around 100 AD Plutarch documented the archaic application of scarlet and purple colours from the foundation of Rome⁶⁴:

Following the discovery of an altar, “Romulus appointed by proclamation a splendid sacrifice upon it, with games, and a spectacle open to all people. And many were the people who came together, while he himself sat in front, among his chief men, clad in purple.”

In his office Romulus “dressed in a scarlet tunic, and wore over it a toga bordered with purple, and sat on a recumbent throne when he gave audience. “

Reference: [Symbolism of Purple and Scarlet in Greek and Roman Societies](#)

⁶⁴[The Parallel Lives by Plutarch](#) published in Vol. I of the Loeb Classical Library edition, 1914 – public domain

500 BC: The Celtic Grave at Hochdorf



Fig. 3: The Celtic sovereign wrapped in red & blue

In an ancient Celtic grave at the German village Hochdorf the king's purple clothes reveal to have been woven in Byssus- or twining-technology using the finest threads of blue and red at extremely high densities of up to 80 threads/cm. This high density weaving of red and blue colours cannot be identified without optical tools and therefore the clothes look like a homogeneous purple material.

The same technology (Byssus/Twining applying red, blue and purple) is found in the Bible's Exodus: we will learn to understand the relevant biblical quotations in the following chapters of this book.

Elementary colours red, blue and purple refer to androgynous deities, symbolizing male (blue colours) and female (red colours) or divine symbols (purple colours).



Fig. 4: Celtic sovereign dressed in purple

Reference:

[Hochdorf Revisited - A reconstructed Celtic Site](#)
and [The Sky-God Dyaeus](#)

380 BC: Athena-Aphaia Temple

Restored fragments of the west-front of the *Athena-Aphaia* temple at *Aegina* (490 before Christ).



Fig. 5: Athena-Aphaia temple at Aegina

Restitution du décor polychrome certaines statues du fronton ouest
du temple (exposition « Bunte Götter », Munich, 2004)

Desing: Vinzenze Brinkmann et Hermann Pflug.

Painting: Ulrike Koch-Brinkmann.

Original: Munich, Staatliche Antikensammlungen und Glyptothek.

Photograph at Wikipedia created by [Marsyas](#) - [licence Creative Commons
Paternité – Partage des conditions initiales à l'identique 2.5 générique](#)

The international exhibition *Bunte Götter* (“Coloured Gods”), organized by the Munich Glyptothek in 2004, and shown in Istanbul in 2006 and in Athens in 2007 presented a great number of reconstructed artworks. A number (26) of these coloured idols have been documented in the Wikimedia Commons in the [Category:Bunte Götter exhibition](#).

Other temples and sculptures in red & blue are:

- the Acropolis temple (exhibited in the British Museum)
- the *Treasury of the Athenians* erected in 490 BCE at Delphi
- the Temple of [Concordia](#), [Akragas](#) erected 440-430 BC
- the Sifnian treasury
- the sculpture [Augustus of Prima Porta](#)
- the Peplos Kore from ca. 510 BCE

Details: [Red and Blue in Architecture and Artwork](#)

380 BC: Plato's Banquet (Symposium)

The first author, who clearly describes androgynous religion, is the Greek philosopher Plato, publishing his famous manuscript with the name *Symposium* around 380 b. C., in which he documents the creation of an androgynous human race. The book contains six speeches, but we will especially be interested in the fourth speech of this series, the speech by Aristophanes.

Aristophanes describes how mankind in early days existed in another form, completely different from today. Their human bodies seem to have been living in pairs, being joined back to back, whereas their dual faces were looking into opposite directions, unable to see each other. Plato discerns the following dual combinations: man-woman, woman-woman, man-man and he defines them as Children of the *Moon*, *Earth* or *Sun* respectively.

These dual corpses were extremely strong and they had high ambitions like rising up to the Olympic Mountain, into the house of gods. They really did spread fear among the divine family and Zeus did not know, how to solve the problem.

Then, in a bright moment, he solved the problem by *splitting* the dual corpses each into couples: man and woman, man and man, woman and woman. Splitting the dual corpses also was advantageous in doubling mankind and halving their strength simultaneously.

After halving these individuals, the male and female individuals immediately and desperately started searching their complementary part. Having found their original partner they would cling to these halves and refuse to ever let their partner go.

This way individual humans are attracted in pairs by a strange force called love and yet those who cling to each other for a lifetime cannot explain for what reason they need each other that much. The reason of course is our former composition of dual corpses, which must be joined to re-unite.

Reference: [The Sky-God Dyaeus](#)

172 BC: *Hermes Trismegistus*⁶⁵

The Mercury-principle cannot be restricted to the chemical element mercury, but must be considered as an androgynous idea symbolized in “*Hermes Trismegistos*”.

The origin of the description *Trismegistus* or "thrice great" is unclear. Copenhaver reports that this name is first found in the minutes of a meeting of the council of the Ibis cult, held in 172 BC near Memphis in Egypt.

Hermes Trismegistus is a mythical person. In Hellenistic Egypt, the Greeks recognised the congruence of their god Hermes with the Egyptian god Thoth. Subsequently the two gods were worshipped as one in what had been the Temple of Thoth in Khemnu, which the Greeks called Hermopolis.

Both Thoth and Hermes were gods of writing and of magic in their respective cultures. Thus, the Greek god of interpretive communication was combined with the Egyptian god of wisdom as a patron of astrology and alchemy. In addition, both gods were psychopomps; guiding souls to the afterlife.

Many Christian writers⁶⁶ considered Hermes Trismegistus to be a wise pagan prophet who foresaw the coming of Christianity. They believed in a '*Prisca Theologia*', the doctrine that a single, true theology exists, which threads through all religions, and which was given by God to man in antiquity and passed through a series of prophets, which included Zoroaster and Plato.

⁶⁵ Information from Wikipedia: [Hermes Trismegistus](#)

⁶⁶ including Lactantius, Augustine, Giordano Bruno, Marsilio Ficino, Campanella and Giovanni Pico della Mirandola

In order to demonstrate the verity of the '*prisca theologia*' Christians appropriated the Hermetic teachings for their own purposes. By this account Hermes Trismegistus was either, according to the fathers of the Christian church, a contemporary of Moses or the third in a line of men named Hermes, i.e. Enoch, Noah and the Egyptian priest king who is known to us as Hermes Trismegistus, or "thrice great" on account of being the greatest priest, philosopher and king.

124 BC: Hermes of Roquepertuse

The Acropolis Roquepertuse is a Celtic historical religious centre, located near the city of Velaux and Marseille in the Provence-Alpes-Côte d'Azur région of southern France. Roquepertuse had no domiciles available for worshippers and has been used as a sanctuary where only priests may have lived permanently. It was destroyed by the Romans in 124 BC and was discovered in 1860. Most of the excavations were done in 1923 by H. de Gérin-Ricard. At this location the archaeologists found a dual-faced, androgynous sculpture, named: Hermes (0,2 m high):



Fig. 6: Double-Hermes found at Roquepertuse

Photograph created by [Robert Valette](#) and published at Wikipedia under [GNU Free Documentation License](#)

Reference: [The Sky-God Dyaeus](#)

53 BC: The Gallic Wars⁶⁷ - Julius Caesar

The [Gallic Wars](#)⁶⁸ between 58 and 52 BC is Julius Caesar's firsthand account of the Gallic Wars, written as a third-person narrative. In these annual books Caesar describes the battles and intrigues that took place in the nine years he spent fighting local armies in Gaul that opposed Roman domination.

The "Gaul" that Caesar refers to is sometimes all of Gaul except for the Roman province of Gallia Narbonensis (modern day Provence), encompassing the rest of modern France, Belgium and some of Switzerland. On other occasions, he refers only to that territory inhabited by the Celtic peoples known to the Romans as Gauls, from the English Channel to Lugdunum (Lyon).

In [Book VI](#), chapter XVII, Caesar describes the main Gallic deity and compares this divine idea to *Mercurius*:

“They worship as their divinity, **Mercurius** in particular, and *have many images of him*, and regard him as the inventor of all arts, they consider him the guide of their journeys and marches, and believe him to have great influence over the acquisition of gain and mercantile transactions. Next to him they worship Apollo, and Mars, and Jupiter, and Minerva; ...”

Originally Hermes/Mercurius was the Graeco-Roman god of travellers, trade, revelation, and eloquence. He was also associated with Egyptian Thoth.

⁶⁷ Based on information from Wikipedia: The [Gallic Wars](#)

⁶⁸ *Commentarii de Bello Gallico* (English: Commentaries on the Gallic War)

Mercurius is present in any stage of transformation as striking antipodes. He respectively she reveals the simultaneous omnipresence of every level of being and the connecting psychic principle between all beings: *the One and the All*.

Mercurius also represents the hermaphroditic, bisexual, androgenous soul of metals; the antipodes good - evil, material - spiritual, trickster-like switcher between Sol and Luna, revealing a masculine body and a feminine soul. Mercurius is a mediator, a servator, and a salvator. He/she is the reflection of mystical experience, the Self, and the individuation process (Jungian psychology).

Mercurius is often referred to as *duplex* (in the bisexual hermaphrodite), *trinus* (in the manifestation as the counterpart of the Christian Godhead), and even *quaternus* (in the Philosopher's Stone).

In the next chapters we will identify other concepts named *Mercury* as a major symbol in alchemy. These concepts reveal a strange and peculiar attribute of androgyny. This attribute of androgyny may have been related to the Hermes.

The Hermes⁶⁹

A Herma, herm or herme is a sculpture with a head, and perhaps a torso, above a plain, usually squared lower section, on which male genitals may also be carved at the appropriate height. The form originated in Ancient Greece, and was adopted by the Romans, and revived at the Renaissance in the form of term figures and Atlantes.

⁶⁹ Information from Wikipedia entry: [herma](#)

In ancient Greece the statues functioned as a form of ritual talisman and were placed at crossings, country borders and boundaries as protection.

Before his role as protector of merchants and travellers, Hermes was a phallic god, associated with fertility, luck, roads and borders. His name comes from the word herma (plural hermai) referring to a square or rectangular pillar of stone, terracotta, or bronze; a bust of Hermes' head, usually with a beard, sat on the top of the pillar, and male genitals adorned the base. The hermai were used as boundary markers on roads and borders. In Athens, they were placed outside houses as apotropes for good luck.

Especially in Roman and Renaissance versions, the body was often shown from the waist up. The form was also used for portrait busts of famous public figures, especially writers like Socrates and Plato. Sappho appears on Ancient Greek herms, and anonymous female figures were often used from the Renaissance on, when herms were often attached to walls as decoration.

A double-herm

Some *Double-Hermes* may be identified as androgynous (e.g. the bi-faced [sculpture](#) at the museum in Kassel). The Roman deity Janus and the *Hermes of Roquepertuse* have been depicted as a bi-faced deity as well.

50 BC: Janus - Cicero

Janus

According to Macrobius and Cicero, Janus⁷⁰ and Jana are a pair of divinities, worshipped as the *sun* and *moon*. For this reasons they were regarded as the main gods and received their sacrifices before all other deities. Janus and Janua are variant forms of Dianus and Diana. Both refer to the root of dies "day", deus "god"⁷¹.



Fig. 7: Bifaced Janus as a Coin

Please check to identify the faces as male and/or female characters...

⁷⁰ Information from: [Wikipedia-entry \(Janus\)](#)

⁷¹ See the documentation at: [The Sky-God Dyaeus](#)

Clavi

Purple stripes (named *clavi*) were reserved for the knights and senators. As a divine emperor Nero reserved **purple** clothing for the imperial family. *Claviger* is the attribute for the ancient Roman deity **Janus** as a key-bearer. Originally the keys to be carried by Janus may not have been the standard metal keys. Instead they must have been *religious* keys to be stored in the **purple** Clavi-keys at the tunic. These symbols are as old as Janus him- respectively herself.

The original gender of Janus is quite obscure. As most of the most ancient gods he or she is reported to have been an androgynous deity and predecessor of the androgynous sky-god **Jupiter**. The androgynous character would explain the male and female attributes in the symbolic colour **purple**.

See the documentation at: [Yellow for Judas](#)

~30 AD: The Pharisees

The *Jewish Encyclopaedia* reports the creation of an androgynous being titled *Adam Cadmon* by *Yahweh*. In explaining the various views concerning Eve's creation, the Pharisees taught⁷² that Adam was created as a man-woman (*androgynous*).

Reference: [Patrism, Matrism and Androgyny](#)

⁷² From the *Jewish Encyclopedia*: [Adam Kadmon](#) (Er. 18a, Gen. R. viii.)

98 AD: Germania – Tacitus

Both Julius Caesar and Tacitus compare the most important deity in Germania to *Mercury* (Hermes), which may refer to the standard 2-headed respectively 3- or 4-headed Hermai-sculptures in the Roman Empire. Maybe Mercury has been enabled to survive in alchemist's theories, which refer to Thoth.

Tacitus describes a similar bipolar deity *Tuisco* as a Creator-god in Germania⁷³. The divine name *Tuis* equally reveals Indo-European roots⁷⁴ and the standard androgynous *UI*-symbolism, which is equivalent to YHWH⁷⁵. In later years several cities (Duisdorf-Bonn, Duisburg and Doesburg as Tuiscoburgum) have been devoted to Tuisco, which may indicate religious central regions at the lower Rhine valley.

Between 500 and 1500 AD Europe may be considered asleep in the Middle Age, but the ancient religions of the Nordic peoples will remain relatively intact for centuries. As a last bastion of Slavic culture the sanctuary of [Svantevit](#) at cape Arcona⁷⁶ will be destroyed 1168.

As usual all reminders to the ancient religions have been eliminated within a few centuries. The lost symbolism will now have to be reconstructed from archaeological findings. Svantevit has been a Slavic deity in the archaic ancestors-cult. The deity had been equipped with four heads: two heads were looking forward and two heads were looking backward.

⁷³ Subtitle: De origine et situ Germanorum liber

⁷⁴ In Indo-European languages the common sky-god is named *Dyauis*

⁷⁵ Source: Jacob Grimm, German Mythology

⁷⁶ at the German island of Rugen

200 AD: Jeremiah ben Eleazar

Jeremiah ben Eleazar⁷⁷, a Palestinian scholar of the 2nd century (living a few centuries after Plato), inferred from Ps. cxxxix. 5 that Adam was created *with two faces, one of a man and one of a woman*, and that God afterward cleft them asunder ('Er. 18a). In Gen. R. viii. 1 this opinion is ascribed to *Samuel b. Nahman*, while Jeremiah's opinion is stated to have been that Adam was created a *hermaphrodite*⁷⁸.

Jeremiah, son of Eleazar, says:

"God created Adam androgynous, but Samuel, son of Nahman, says, He created him 'double-faced,' then cutting him in twain and forming two backs, one to the one and the other to the second"⁷⁹.

The same statement is given in Moses ha-Darshan's Bereshit Rabbati⁸⁰. The difference in the interpretation is that, according to Jeremiah's opinion,

Adam had both sexes, and was thus a real hermaphrodite in the old mythical sense, identical with that conception of Hermes in which he is understood to be the "*logos alethinos*," the son of Maya, the bisexual primeval man of the East.

⁷⁷Info from the website: [Jewish Encyclopedia](#)

⁷⁸See the entry [Androgynos](#) at the [Jewish Encyclopedia](#)

⁷⁹ see Bacher, "Ag. Pal. Amor." i. 547, iii. 585

⁸⁰ "Pugio Fidei" p. 446, Paris, 1651

The Greek Hermaphroditus — represented by statues and on old gems, in which representations, however, bisexuality is scarcely indicated — has remained strange to the East and totally unknown to the Jews.

In all the parallel passages in the Talmud, the opinion of Samuel b. Nahman alone prevails, for we find regularly Adam *דיו פרצופין* (*bifrons*, double-fronted), as, for example: 'Er. 18*a*, Ber. 61*a*, etc.⁸¹.

The opinion expressed by Jeremiah is, however, very old and wide-spread, for we find the fathers of the Christian Church at pains to refute this "Jewish fable"; Augustine writes against it in his commentary on Genesis, *ad loc.* ch. 22. Strabos, agreeing with Augustine, declares this opinion to be one of the "damnatæ Judæorum fabulæ."

Others revive the question, and Sixtus Senensis in his "Bibliotheca Sacra" devotes to it a special chapter⁸². An alchemic interpretation has been given to "Adam androgynous," by Guil. Menens⁸³.

Reference: [Secret Colour Codes in the Bible](#)

⁸¹ Jastrow, "Dict." s.v., p. 304, 1

⁸² ed. Colon. 1586, fol. 344, 345

⁸³ "Aurei Velleris libri tres, Theatrum chemicum," vol. v., p. 275, Argent., 1660

The [oldest Futhark](#) alphabet has been depicted at the Kylver runestone in Sweden (400 AD) ⁸⁴. In a closeup we may identify the letters I, U and Th, which may have been the dominant letters for this writing.

The principal letters for this Kylver alphabet are I, U, Th, A, R, K, which would rename Futhark in *Iuthfark* or *Iupark*.

Of course the principal letters of this alphabet are religious symbols I and U, which exactly correspond to IU-piter and IHVH. The principal element is a male symbol I, the second letter is a female U and the third letter is a joined symbol “**p**”. There is no explanation why the *Iupark* alphabet is still being called *Futhark*.

The letter p

In fact the third letter **p** symbolizing “Th” in Kylver alphabet, which originally has been a special rune, is a religious symbol as well. The letter “**p**” which is still being used in Icelandic alphabet, may be identified in divine name **þeos**, (→ Theology). The symbolism may be unknown, but the **p**-letter may easily be identified by a joined **U** and **I**, symbolizing a divine, matrimonial couple.

Any traces indicating bipolarity in modern religion may now be checked for their relation to the old bipolar attributes of the divine being. Of course bipolarity itself does not exclude monotheism.

⁸⁴Agrell, Sigurd "Lapptrummor och runmagi" (1934) from Wikipedia

Bipolarity simply imagines a divine being consisting of matrimonial couple – speaking with a unanimous voice as in majestic plural. As usual a male voice used to be heard from a male spokesman, although the people knew he was a spokesman for an androgynous couple.

One of the obvious biblical symbols for divine bipolarity is the colour purple as a combination of red and blue. We will investigate the attributes red and blue for Aaron's garments, found in the Bible as documented around 450 before Christ.

Marcomannic runes

In a treatise called *De Inventione Litterarum*, preserved in 8th and 9th century manuscripts, mainly from the southern part of the Carolingian Empire (Alemannia, Bavaria), ascribed to Hrabanus Maurus, a runic alphabet consisting of a curious mixture of Elder Futhark with Anglo-Saxon futhorc is recorded. The manuscript text ascribes the runes to the Marcomanni, quos nos Nordmannos vocamus, and the alphabet is hence traditionally called "Marcomannic runes", but it has no connection with the Marcomanni and is rather an attempt of Carolingian scholars to represent all letters of the Latin alphabets with runic equivalents.

Wilhelm Grimm discussed these runes in 1821 (*Ueber deutsche Runen*, chapter 18, pp. 149–159).

Asch	ᚱ ᚳ ᚴ	a	His	ᚱ	i	Rehit	ᚱ ᚳ ᚴ	r
Birith	ᚷ ᚸ	b	Gilch	ᚷ ᚸ ᚹ	k	Suhil	ᚷ ᚸ	s
Khen	ᚹ ᚺ	ch	Lagu	ᚹ	l	Tac	ᚹ	t
Thorn	ᚫ ᚬ ᚭ	þ	Man	ᚫ	m	Hur	ᚫ ᚬ ᚭ	u
Eho	ᚹ	e	Not	ᚹ ᚫ	n	Helahē	ᚹ ᚫ ᚹ	x
Fehc	ᚷ ᚸ	f	Othil	ᚱ ᚳ	o	Huyri	ᚷ ᚸ ᚹ	y
Gibu	ᚷ ᚸ	g	Perch	ᚷ ᚸ ᚹ	p	Ziu	ᚷ ᚸ	z
Hagale	ᚷ ᚸ ᚹ	h	Khon	ᚹ	q			

Fig. 10: Marcomannic Runes

400 AD Notitia Dignitatum

Notitia Dignitatum details administrative symbols in the Roman empire, which at that time already had been governed for 90-100 years by a religious tolerance of Christianity⁸⁵. The manuscript(s) provides us with an overview of the late Roman shield patterns for the military forces around 400 AD.

The [Notitia Dignitatum](#) is a unique document of the Roman imperial chanceries. One of the very few surviving documents of Roman government, it details the administrative organisation of the eastern and western empires, listing several thousand offices from the imperial court down to the provincial level.

A quick look at the [Late Roman Shield Patterns](#) for the 127 units under the overall command of the *Master of the Foot* will convince us of the dominance of the colours **red, blue, orange, black** and **white**. Only minor amounts of purple, green and yellow have been used.

These shield patterns may have been widely known throughout the Roman empire, resulting in popular symbols for shield patterns among the Celtic and Germanic soldiers, generals and their kings. The patterns probably survived the medieval chaotic eras and were to be remembered in later times for medieval garments and coats of arms. We remember most of the royal garments and coats of arms in the Middle Age have been coloured **red, blue, black, white** and **golden**.

⁸⁵ after Saint Constantine issued the Edict of Milan in 313, which proclaimed religious tolerance of Christians throughout the empire.

Magister Peditum page 4



Fig. 11: Magister Peditum page 4

Magister Peditum page 4 from the Roman Notitia Dignitatum
(5th century AD)

public domain (because its copyright has expired.)

The flag of South Korea

At Page 4 from the Roman *Notitia Dignitatum* the shield pattern of the *armigeri defensores seniores* (4th row, third from left), the earliest representations of the symbol known today as [Yin and Yang](#).



From *Notitia Dignitatum* to the *Taegeukgi*

The flag of South Korea, or Taegeukgi (also spelled Taegukgi in convention) was taken from the Chinese design of the yin and yang symbol and has three parts: a white background; a red and blue taegeuk ("Taijitu" or "Yin and Yang") in the centre; and four black trigrams, one in each corner of the flag.

The [taegeuk](#) represents the origin of all things in the universe; holding the two principles of "Yin", the negative aspect rendered in blue, and "Yang", the positive aspect rendered in red, in perfect balance. Together, they represent a continuous movement within infinity, the two merging as one.

The earliest surviving depiction of the flag was printed in a U.S. Navy book *Flags of Maritime Nations* in July 1882.

from the Wikimedia Commons.

Reference: [The Fundamental Color Symbols Blue and Red](#)

British Royal Air Forces

At Page 4 from the Roman *Notitia Dignitatum* the shield pattern of the *attecotti iuniores Gallicani* (second row, third from left) may refer to the symbol for the British Royal Air Forces:



Reference: [Blue and Red in Notitia Dignitatum](#)

426 AD: City of God⁸⁶ by St. Augustine

In City of God St. Augustine named Jupiter “Father and mother of the gods”. Book VII, Chapter 10 quotes⁸⁷:

“To this effect, also, the same Varro expounds certain verses of Valerius Soranus in that book which he wrote apart from the others concerning the worship of the gods. These are the verses:

'Almighty Jove, *progenitor* of kings, and things,
and gods,
And eke the *mother* of the gods, god one and
all.'

But in the same book he expounds these verses by saying that as the male emits seed, and the female receives it, so Jupiter, whom they believed to be the world, both emits all seeds from himself and receives them into himself. For which reason, he says, Soranus wrote, Jove, *progenitor* and *mother*; and with no less reason said that one and all were the same. For the world is one, and in that one are all things.”

Reference: [Cross-references for Deities and Man](#)

⁸⁶ [City of God](#) (*De civitate Dei*, begun ca. 413, finished 426)

⁸⁷ [City of God](#) by Saint Augustine (Bishop of Hippo.), Henry Bettenson

600 AD: Early Illuminated Manuscripts

600 AD: *The Viennese Codex*

In early Middle Age some medieval people obviously believed in a male God located in the sky, in the sun or inside a cloud, accompanied by a woman.

The following image found in the Vienna Bible from the sixth century symbolizes God as a red-coloured man sending yellow-golden sun-rays to Joseph, lying on his bed. The moon does contain a blue-coloured woman with cow-horns like an Egyptian deity. The stars have been painted like asterisks in an Egyptian grave.

The Viennese Codex displays a red male sun as a sky-god and a pale white moon as his wife.



Fig. 12: Male Sky-God (Viennese Codex - sixth Cent.)

As a remarkable fact in these allegorical descriptions the sun will always be painted *red* (instead of *yellow*). The colour *red* for the sun may be considered as a allegoric symbol. In this painting the moon is *white* and *blue*.

Reference: [The Sky-God Dyaeus](#)

600 AD: The Rabbula Gospels

The [Rabbula Gospels](#), or Rabula Gospels, (Florence, Biblioteca Mediceo Laurenziana, cod. Plut. I, 56) is a 6th century illuminated Syriac Gospel Book.

The following image is the earliest crucifixion in an [illuminated manuscript](#). The decorations at the border of the painting are clearly alternating *red*, *blue* and *green*.

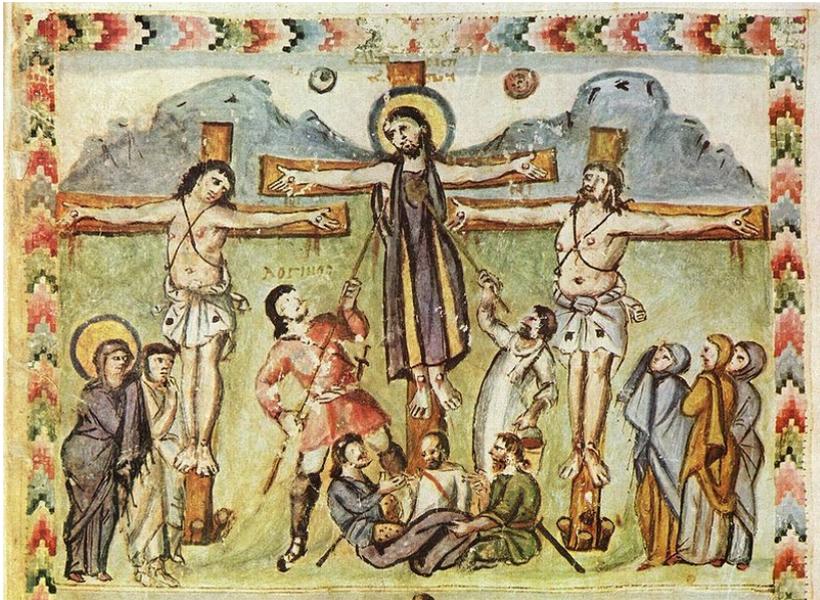


Fig. 13: Crucifixion

800 AD: *The Book of Kells*

The following folio from the [Book of Kells](#) reveals the colours *red, blue, purple* and *gold*. The lettering is in iron gall ink, and the colours used were derived from a wide range of substances, many of which were imports from distant lands.



Fig. 14: Book of Kells

The Book of Kells, c. 800, showing the lavishly decorated text that opens the Gospel of John. Folio 292r, Incipit to John. In principio erat verbum.

850 AD: The Rado-Bible



Fig. 15: Initials in the Rado-Bible

As far as I see there is one exception to standard coloring scheme. The Rado-Bible or Carolingial Bible⁸⁸ is using another scheme by applying *green*, *red* and *yellow* in their initial lettering symbols. Obviously the monks who created this early codex did not know or follow the colouring standards, which have been preferred in later years and other locations.

Reference: [Secret Colour Codes in the Bible](#)

⁸⁸ created around 850 AD in Northern France

800 AD: Early Royal Garments

800 AD: Charlemagne

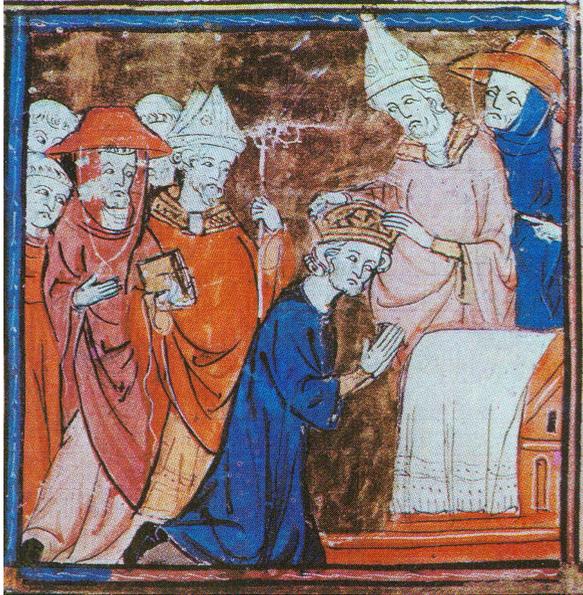


Fig. 16: Coronation ceremony for Charlemagne

Emperor Charlemagne is being crowned at a solemn ceremony on Christmas Day, AD 800, by Pope Leo at Rome.

The Pope is wearing a purple garment, Charlemagne is dressed in blue and the surrounding persons are wearing **purple, blue** or **red** robes.

(reference: [Red and Blue in the Middle Age](#)).

962 AD: Otto I



Fig. 17: Otto I (the Great)

Otto I (the Great), Roman emperor (962-973), wearing garments in **red**, **blue** and golden.

reference to: [Blue and Red in Medieval Garments](#)

1014 AD: Henry II

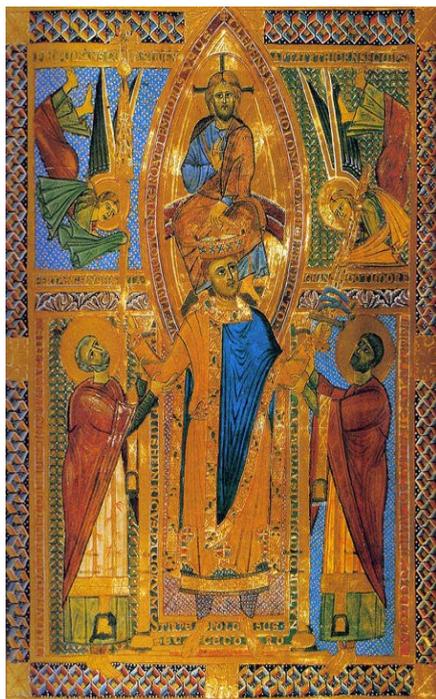


Fig. 18: Henry II (973–1024)

Henry II (973–1024), called the Holy or the Saint, was the fifth and last Holy Roman Emperor of the Ottonian dynasty, from his coronation in Rome in 1014 until his death a decade later.

His garments are orange and blue with red & blue decorations. Please also note the weaving patterns in blue and red at his feet and at the border lines...

reference to: [Blue and Red in Medieval Garments](#)

1093: Conrad III



*Fig. 20: Conrad III
(1093 – 1152)*

Conrad III (1093 – 15 February 1152 in Bamberg)
the first King of Germany of the Hohenstaufen dynasty.
(miniature from the 13th century)

garments are in red, orange and blue. please note the alternated
colours in red & blue in the header text.

reference to: [Blue and Red in Medieval Garments](#)

868 AD: Otfrid from Weissenburg

Pronouns for the 1st and 2nd person singular

Some documents ranging from 865 AD until 868 AD do contain the pronouns of the 1th and 2nd person in old-German language. As an example the following lines by Otfrid from Weissenburg (a town in the Alsace at the French/German-borderline)⁸⁹:

Original text in archaic German language:

Wolaga elilenti! Harto bistu herti,
thu bist harto filu suar, thaz sagen **ih** thir in alawar!

English Translation:

Oh foreign countryside! Thou art so hard,
Thou even art very hard, and this **I** am telling you for sure!

The old-German language obviously did use the pronouns „Thou“ and „I“ as „Thu“ respectively „Ih“. Joining both pronouns will result in **thu-ih** = **Thui**, which may be interpreted as the core in the divine name *Tuisco*.

⁸⁹ History of German Literature, Naumann & Göbel, ISBN 3-625-10421-0

1099: Murder in the Al-Aqsa-mosque

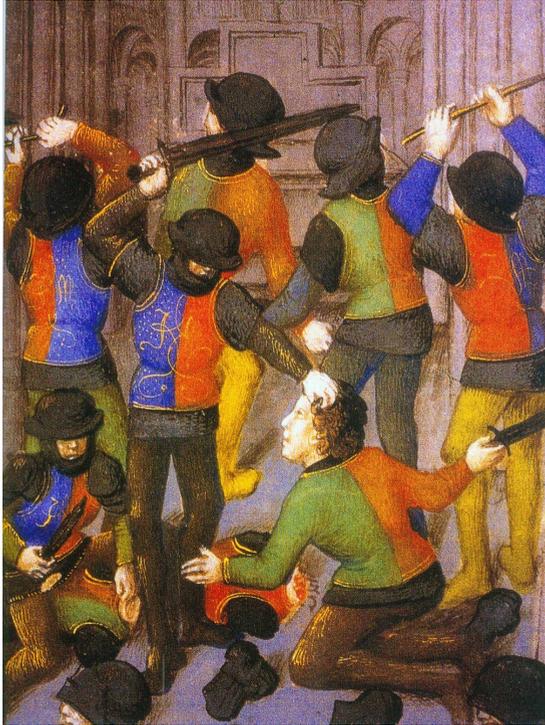


Fig. 21: Crusaders in the Al-Aqsa-mosque

Massacre of Moslem pilgrims by crusaders
at the Al-Aqsa-mosque (16th of July, 1099, Jerusalem)
in which the crusaders wear traditional red & blue garments

(miniature 14th century)

Reference: [Blue and Red in Medieval Garments](#)

1100: Rashi en Rashbam

Both the most respected rabbis [Rashi](#)⁹⁰ and [Rashbam](#) – living in medieval France - expressed the idea of moulding human beings **iéu** “like coins” from a divine *hologram*⁹¹ **Diéu**.

Strange as it may seem, the most respected medieval Bible interpreter and commentator Rashi describes the androgynous creation legend in creating a singular being *which was **both male and female** and which was subsequently divided into two beings* – just like Adam Kadmon. His grandson Rashbam repeated Rashi's idea: *God **included the woman in the man** and separated them later.*

From these most respectful authorities I expect a severe influence and impact on French spelling and French dictionaries. Probably Rashi has been influencing the monks who illuminated the medieval Bibles with the standard androgynous symbols **red & blue**. Rashi and Rashbam may have been responsible for the French spelling in the centuries following the 12th century.

Rashi

Rashi⁹² was a medieval French rabbi who was famed as the author of the first comprehensive commentary on the Talmud, as well as a comprehensive commentary on the Tanakh (Hebrew Bible). He is considered the "father" of all commentaries that followed on the Talmud (i.e., the Baalei Tosafot) and the Tanakh (i.e., Ramban, Ibn Ezra, Ohr HaChaim, et al.).

⁹⁰**R**Abbi **S**Hlomo Itzhaki

⁹¹from the Greek, ὅλος hólos whole + γραφή grafē writing, drawing

⁹²Info from Wikipedia's [Rashi](#)

Rashi was an only child born at Troyes, Champagne, in northern France. His mother's brother was Simon the Elder, Rabbi of Mainz. Shimon was a disciple of Rabbeinu Gershom Meor HaGolah, who died that same year. On his father's side, Rashi has been claimed to be a 33rd-generation descendant of Yochanan Hasandlar, who was a fourth-generation descendant of Gamaliel the Elder, who was reputedly descended from the royal house of King David. In his voluminous writings, Rashi himself made no such claim at all. The main early rabbinical source about his ancestry, Responsum No. 29 by Solomon Luria, makes no such claim either.

Rashi's Genesis (1100 AD)

“God as Judge, alone without the angels, created the human being, by hand, in a mold which was like the mold with which a seal is made or like the die from which a coin is produced, and which had been specially crafted for the human being. In a mold which was a hologram image of God, God created the human being. One being which was both male and female and which was subsequently divided into two beings, God created them”⁹³.

⁹³ Rabbi Rashi 1040-1105, northern Europe (chapter 27)

Rashbam⁹⁴

He was born in the vicinity of Troyes, in around 1085 in France to his father Meir ben Shmuel and mother Yocheved, daughter of Rashi. He was the older brother of the Tosafists Isaac ben Meir (Rivam) and Jacob ben Meir (Rabbeinu Tam), and a colleague of Rabbi Joseph Kara.

Like his maternal grandfather, the Rashbam was a biblical commentator and Talmudist. He learned from Rashi and from Isaac ben Asher ha-Levi (Riva). He was the teacher of his brother, Rabbeinu Tam. His method of interpretation differed from that of his grandfather.

Thus Rashbam (on [Genesis](#) i. 5) maintained that the day began at dawn and not from the previous sunset (as later Jewish custom assumed). This contrasts to the ancient Celtic idea as described by Julius Caesar, who claims that the Gauls considered the days as successors of the nights⁹⁵.

*All the Gauls assert that they are descended from the god Dis, and say that this tradition has been handed down by the Druids. For that reason they compute the divisions of every season, not by the number of days, but of nights; they keep birthdays and the beginnings of months and years **in such an order that the day follows the night.***

Caesar however referred to the idea of Dis as a deity of the *dark* underworld.

⁹⁴ Info from Wikipedia [Rashbam](#)

⁹⁵ Source [De Bello Gallico, Boek VI, chapter 18](#)

Rashbam's Genesis (1170 AD)

*God said, 'Let us make humanity in our **angelic image**, like us in wisdom. The humans shall rule the fish of the sea, the birds of the heaven, the domestic animals, and all the earth, as well as the creeping things which creep over the earth'. God created humanity in the **angelic image**; in **the image of the angels**, God created humanity; **God included the woman in the man** and **separated them later**⁹⁶.*

references: [The Sky-God Dyaeus](#)
and [Sacred Phonemes - Moulding the sacred words](#)

⁹⁶ Rashbam, Rashi's Great Grandson, 1085-1174, northern Europe (Ch. 27)

1100: Widukind's Tomb



Fig. 22: Widukind's Tomb at Enger

Widukind's Tomb at Enger (early 11th Century, colours reconstructed according to a description made 1578 by Reinerus Reineccius)Source:

[Westfalian History](#)

A remarkable tomb in orange-red, blue and purple from the early 11th century is to be found at Enger, Westfalia. It may have been related to the Plantagenet tombs at Fontevraud Abbey (1189-1246) and the grave at Roermond (1240). I still feel unsure whether the garments found at Enger, Fontevraud Abbey and Roermond are orange instead of red. The early Anglo-Saxons must have been informed of these colours and may have taken these to their home country in France and Great-Britain.

Obviously Widukind's name may also be related to the Indo-European sky-god, whose name has been identified by an androgynous IU-core. Another pagan, Indo-European sky-god of the north country has been named “Vit” or “Svantevit”, which may correlate to “Widu, respectively “Uidu's Child”. The colour combination red & blue may refer to the androgynous character of the pagan deity⁹⁷.

reference: [Widukind's Tomb](#)

⁹⁷ [The Hermetic Codex](#)

1130: Medieval Illuminated Manuscripts

1130: St. Albans Psalter

Initials



Fig. 23: Initials from the psalms in the St. Albans Psalter.

The [St. Albans Psalter](#), also known as the Albani Psalter or the Psalter of Christina of Markyate, is an English illuminated manuscript, one of several Psalters known to have been created at or for St Albans Abbey in the 12th century.

The initials from the beginning of psalms in the St. Albans Psalter are basically coloured *red & blue*. *Green* may be applied as a background colour.

[public domain](#) because its copyright has expired.

Reference: [Illuminated Manuscripts](#)

1135: *The Bury Bible*

The frontispiece of the *Bury Bible* (1135) displays persons dressed in *red, white* and *blue* garments, illustrated with *green* background areas.



Fig. 24: Frontispiece of the Bury Bible (1135)

Wikimedia Commons. public domain because its copyright has expired.

Reference: [Illuminated Manuscripts](#)

1175: The Winchester Bible

The Winchester Bible, fol.120v. clearly reveals a few lines of alternated *red* and *blue* colours at the right side of the P-initial in the story of Elijah being taken up to heaven.



Fig. 25: Winchester Bible, fol.120v. - Second Kings (detail)

The images are [public domain](#) because their copyright has expired.

Reference: [Illuminated Manuscripts](#)

1189: Royal Garments

1189: The Tomb of Henry II



*Fig. 26: Tombs of Henry & Eleonora at Fontevraud
(Photographed by krischnig – Public Domain)*

Henry II (5 March 1133 – 6 July 1189), ruled as King of England (1154–1189), Count of Anjou, Count of Maine, Duke of Normandy, Duke of Aquitaine, Duke of Gascony, Count of Nantes, Lord of Ireland and, at various times, controlled parts of Wales, Scotland and western France. Henry & Eleonora have been buried in **blue** and **orange-red** garments.

The colours of the tombs are original decorations. Initially the burial place at the church had been decorated with the same bright colours as the tombs. A lot of other aristocrats have been buried at the abbey Fontevraud.

The abbey was originally the site of the graves of King Henry II of England, his wife Eleanor of Aquitaine, their son King Richard I of England, their daughter Joan, their grandson Raymond VII of Toulouse, and Isabella of Angoulême, wife of their son King John. However, there is no remaining corporal presence of Henry, Eleanor, Richard or the others on the site. Their remains were possibly destroyed during the French Revolution.



Fig. 27: King Richard I, Lionheart (1189-1199)

King Richard I, Lionheart (king of England 1189-1199)
at his grave in the abbey Fonevraut
demonstrating the traces of **blue** overcoat
and **white & red** garments

1155: Barbarossa



Fig. 28: Frederick I Barbarossa

All persons are dressed in red & blue garments
Frederick Barbarossa, middle, flanked by his two children,
King Henry VI (left) and Duke Frederick VI (right).

From the Welf Chronicle

References to: [A compact Overview of Bipolar Symbolism](#)
and [Blue and Red in Medieval Garments](#)

1190: Henry VI – Codex Manesse



Fig. 29: Henry VI

Henry VI (Roman-German emperor, 1190-1197)
in a blue garment and red-purple overcoat

please note the decorated borderline in red, blue and golden

Reference: [Blue and Red in Medieval Garments](#)

1200: The royal Garments

The White Ship, a 12th-century vessel, sank in the English Channel near the Normandy coast off Barfleur, on 25 November 1120. Those drowned included William Adelin, the only legitimate son of King Henry I of England. As a remarkable colouring code it must be observed that two persons on board are wearing red & blue garments.



Fig. 30: The Sinking of the White Ship

[The Sinking of the White Ship](#) in the [English Channel](#) (12th century) near the Normandy coast off [Barfleur](#), on November 25, 1120.

Originally from [British Library](#), Cotton Claudius dii, f45v. This image is in the public domain.

1212: Frederick II



*Fig. 31: Frederick II
(1212 - 1250)*

Roman-German Emperor Frederick II
(king between 1212-1250 and emperor 1220-1250)
wearing a red overcoat and blue robe.
Please note the alternated blue and red colours in the upper
text-line "*Fredericus Rex*"

1223: Louis VIII and Blanca of Castilia



Fig. 32: Louis VIII (1223-1226)

Coronation ceremony for Louis VIII and Blanca of Castilia, who are wearing red, blue and white robes. The bishop is wearing a red robe with blue and golden decorations. Miniature from the 14th Century from "Grandes Chroniques de France, exhibited at the *Bibliothèque Municipale de Toulouse*. Of course the colours red, blue and white may have been transferred from royal robes to the French tricolour as the national flag.

See details in: [Blue and Red in Medieval Garments](#)

1226: *Louis IX*



Fig. 33: Louis IX (1226-1270)

Scenery at the court of the French king Louis IX (1226-1270).

The king is dressed in a red robe, blue overcoat and white ornaments.

The throne basically is red and blue with golden decorations.

His soldiers wear red and blue combinations.

The initial letter is a combination of red, blue and golden decorations.

1240: The Tomb for Gerard v. Gelre

The famous monumental tomb in the ancient⁹⁸ church for the abbey at Roermond (Netherlands) is said to depict count *Gerard of Gelre* and his wife *Margaretha of Brabant*. The couple has been sculptured as semi-dormant.



Fig. 34: Tomb in the Munsterkerk at Roermond (NL)

The count is wearing a green overcoat and a blue robe over a red garment covering a white under-dress. The countess is wearing a brown overcoat and white garments. The count's green overcoat will only be seen from the side of the monument. All clothing have been decorated with golden borders. The main colours are red, white and blue.

⁹⁸ founded 1224 by count *Gerard III of Gelre*

These colours may correlate to a couple of other graves located at another abbey in Fontevault, France. These tombs belong to the royal clan of the Plagenets. Of course all European royal families must be considered as relatives.

1331: The marriage of Reinout II van Gelre

Comparing the pedigrees of the Plantagenets and the counts of Gelre we may observe some interconnections. [Reinout II of Gelre](#)⁹⁹ is a son of the matrimonial couple:

- ♂ # [Reinout I of Gelre](#) (* 1255 † 19 October 1326)
- ♀ [Margaretha van Vlaanderen](#) (* 1272 † 31 March 1331)

Born 1295 Reinout II has been married twice. His first marriage had been sealed at Roermond:

- 11 January 1311 **Marriage: [Roermond](#)**, ♀ [Sofia of Berthout](#) * 1290 † 6 May 1329
- 28 October 1331 **Marriage: [Nimwegen](#)**, ♀ w [Eleanor Plantagenet](#) * 8 June 1318 † 22 April 1355
- 13 May 1333 Birth of a child: ♂ [Reinaud III of Gelre](#) * 13 May 1333 † 4 December 1371
- 1336 Birth of a child: ♂ [Eduard of Gelre](#) * 1336 † 1371
- 12 October 1343 died at: [Arnhem](#)
- Burial location: [Gravendal](#)

⁹⁹ * 1295 † 12 October 1343

The attributes marked yellow refer to interconnections between the Plantagenets and the counts of Gelre, which may have been established in former times as well. Maybe the colours red, white and blue have also been used as common symbols.

1246: Isabella of Angouleme

Isabella of Angoulême (1188 – 1246) was suo jure Countess of Angoulême and queen consort of England as the second wife of King John. She was queen from 1200 until John's death on 19 October 1216.



Fig. 35: Isabella of Angouleme & King Richard I

At her tomb in [Fontevraud Abbey](#) she is wearing a golden robe over **blue** garment. Her couch has been draped with a **red** tissue.

1240: Pair of Flanders

Etymological roots refer to the words “pairs” and “peers” defining noble classes consisting of “equal” persons, frequently wearing *purple* robes.

Basically however “pair” is a singular *couple* of two symmetrical and “*equal*” elements such as a “couple” consisting of a man and a woman. In Frisian language the word “*paars*” has been spelled “*paers*”.

The noble title “pair” (knight) is quite common in the 13th century. A “*pair of Flanders*” has been listed as:

JAN III, Lord of Petegem and Cysoing (1207-1240),
pair of Flanders, knight...

The 12 *Pairs of France* and the 12 *Pairs of Flanders* were also called *Peers* or *Beers*. Their number 12 may refer to the 12 apostles. They were considered as equal or in Latin “*pares*”. They accepted leadership from the king as a “*primus inter pares*”, but they merely allowed other *pares* as a court for law matters.

The title pairs obviously started as the royal circle of 12 Pairs for *Charlemagne*¹⁰⁰. This story of 12 pairs has been widely known in the Middle Age.

Reference: [Yellow for Judas](#)

¹⁰⁰ Latin: Carolus Magnus, meaning Charles the Great; 2 April 742 – 28 January 814

1250: The Morgan Bible

The [Morgan Bible](#) uses border decorations in red & blue for illustrations in red, blue and green.



Fig. 36: The Israelites are repulsed from Hai

"The Israelites are repulsed from Hai" (fol. 10r)

[public domain](#) because its copyright has expired.

1265: Divina Commedia – Dante



Fig. 37: Dante's Divina Commedia

Dante Alighieri (May/June c.1265 – September 14, 1321), commonly known as Dante, was an Italian poet of the Middle Ages. The displayed page of the Divine Comedy displays the author in **blue** and **red** garments, surrounded by **blue** and **red** text lines and initials.

- Vatican manuscript -

Reference: [Blue and Red in Medieval Garments](#)

1294: The Colour “Paars”

The official etymological explanation for the Dutch word “paars” is rather obscure. Etymological experts suggest a derivation from *Persae* 'Persians', *Persia* 'Persia' and *perzik* (*Peach*).

The main etymological database¹⁰¹ reveals the following entries for medieval words around 1300 AD:

paars Substantive (as a 'colour')

Mnl. *perse* 'purple (sheet)' [1294; VMNW], *perse saye* 'purple woolen sheets' [1296; VMNW], *peers bruxsch lakene* 'purple sheets from Brugge' [1343-44; MNW], *groen of blaeu of root of paers* [ca. 1475; MNW].

A medieval etymology for the Dutch word “paars” (equivalent to purple) refers to the free citizens of the Dutch city of Leiden, whose assembly hall has been named “*de Paars*”, respectively “*de Pers*” for their “peer”-members. The colour of “paars¹⁰²” is the symbolic colour for the *peers*.

Reference: [Another Etymology for Purple](#)

¹⁰¹ <http://www.etymologie.nl/>

¹⁰² as a mixture of equal amounts of red & blue

1300: The Zohar

The primary text of the Kabbalah ([Zohar](#)) and Medieval variants of the Genesis describe an ancient Hebrew androgynous creation-legend, comparable to the legendary description in Plato's Symposium. The Kabbalah allows us to reconstruct the original legend in the early version of the Bible.

However the Zohar probably lost the main key to androgynous religion. The Zohar's author incorrectly defines the androgynous keys as (male) I and (female) H instead of the correct values (male) I and (female) U

(by claiming:

“The letters *yod* and *he* symbolize the father resp. the mother¹⁰³. The V in the divine name IHVH is the son or child of I and H, the Father and the Mother”¹⁰⁴.)

See the Online document: [Zohar](#), Bereshith to Lekh Lekha (1300) published by Forgotten Books, ISBN 1605067466, 9781605067469

Reference: [The Sky-God Dyaeus](#)

¹⁰³Source: [Zohar - Chapter 7](#)

¹⁰⁴Source: [Zohar - Chapter 12](#)

1300: Alchemy¹⁰⁵

The history of alchemy has become a vigorous academic field. As the obscure hermetic language of the alchemists is gradually being "deciphered", historians are becoming more aware of the intellectual connections between that discipline and other facets of Western cultural history, such as the sociology and psychology of the intellectual communities, kabbalism, spiritualism, Rosicrucianism, and other mystic movements, cryptography, witchcraft, and the evolution of science and philosophy.

Alchemy, derived from the Arabic word *al-kimia* (الكيمياء), is both a philosophy and an ancient practice focused on the attempt to change base metals into gold, investigating the preparation of the "elixir of longevity", and achieving ultimate wisdom, involving the improvement of the alchemist as well as the making of several substances described as possessing unusual properties. Alchemy has been practised in ancient Egypt, Mesopotamia (modern Iraq), India (modern Indian subcontinent), Persia (modern Iran), China, Japan, Korea, the classical Graeco-Roman world, the medieval Islamic world, and then medieval Europe up to the 20th century, in a complex network of schools and philosophical systems spanning at least 2,500 years.

Starting with the Middle Ages, Persian and European alchemists invested much effort in the search for the "*philosopher's stone*", a legendary substance that was believed to be an essential ingredient for either or both of those goals.

¹⁰⁵ Information from Wikipedia's entry "[Alchemy](#)"

Pope John XXII issued a bull against alchemical counterfeiting, and the Cistercians banned the practice amongst their members. In 1403, Henry IV of England banned the practice of Alchemy. In the late 14th century, Piers the Ploughman and Chaucer both painted unflattering pictures of Alchemists as thieves and liars. By contrast, Rudolf II, Holy Roman Emperor, in the late 16th century, sponsored various alchemists in their work at his court in Prague.

European alchemy started around 1300 on the basis of several predecessors as listed in Wikipedia's entry [alchemy](#):

1. Egyptian alchemy [5000 BC – 400 BC], beginning of alchemy
2. [Indian alchemy](#) [1200 BC – Present],^[27] related to [Indian metallurgy](#); [Nagarjuna](#) was an important alchemist
3. Greek alchemy [332 BC – 642 AD], studied at the [Library of Alexandria](#) [Stockholm papyrus](#)
4. [Chinese alchemy](#) [142 AD], [Wei Boyang](#) writes *[The Kinship of the Three](#)*
5. [Islamic alchemy](#) [700 – 1400], [Jābir ibn Hayyān](#) develops experimental method for alchemy during the [Islamic Golden Age](#)
6. [Islamic chemistry](#) [800 – Present], [Alkindus](#) and [Avicenna](#) refute transmutation, [Rhazes](#) refutes four [classical elements](#)
7. European alchemy [1300 – Present], Saint [Albertus Magnus](#) builds on Islamic alchemy
8. European chemistry [1661 – Present], [Boyle](#) writes *The Sceptical Chymist*, [Lavoisier](#) writes *[Traité Élémentaire de Chimie](#)* (*Elements of Chemistry*), and [Dalton](#) publishes his *Atomic Theory*

1300: Late Illuminated Manuscripts

1300: *The Fécamp Bible*

The [Fécamp Bible](#) (London, British Library) is an illuminated Latin Bible. It was produced in Paris during the third quarter of the thirteenth century.

Initials alternating in red and blue in the Book of Psalms.



Fig. 38: *Initial B (Beatus) from the Book of Psalms*

Folio 238r of the Fécamp Bible (British Library, Yates Thompson 1), Detail of Initial B (Beatus) from the Book of Psalms. King David playing a harp.

1333: Kremser Bible



Fig. 39: Initial line for the Kremser Bible
(1333)

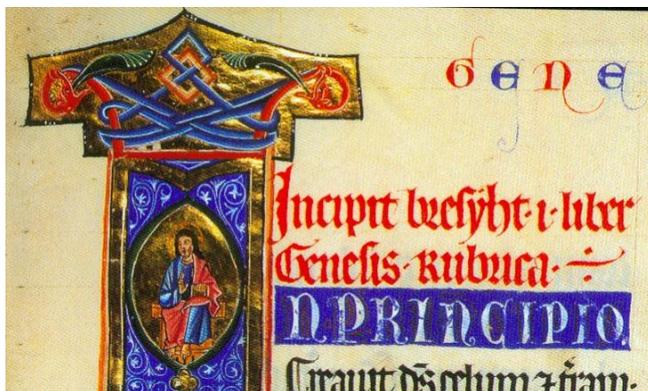


Fig. 40: Initial line for the Kremser Genesis

These lines start with an initial letter which combines several colours, including **red** and **blue** letters.

Reference: [The Sky-God Dyaeus](#)



Fig. 41: Initials for the Kremser Bible (1333)

Initial for the letter L = *Liber Generationis* including a number of blue and red and yellow (golden) decorations.



Fig. 42: Initials for the Kremser Bible

Reference: [The Sky-God Dyaeus](#)

1335: *Spiegel Historiael*

Charlemagne (*Carolus Magnus*, meaning *Charles the Great*; 742 – 814) has been described and depicted wearing a light **purple** robe in *Spiegel Historiael* by *Jacob van Maerlant*. The **red & blue** colours of his *pairs* and other nobles in the painting are clearly visible in the miniatures. Of course there is no yellow trace of *betrayal* or *evil* to be found in these images.

The initials at the right borderline of the painting are standard medieval alternating initials in **red & blue**.



Fig. 43: *Charlemagne at his court (detail)*

Jacob van Maerlant. *Spiegel Historiael*. West-Flanders, 1325-1335.
Shelfnumber KA XX. Fol. 208r. *Charlemagne at his court*.

Reference: [Yellow for Judas](#)



Fig. 44: Page from *Spiegel Historiae*

Jacob van Maerlant. *Spiegel Historiae*. West-Flanders, 1325-1335. Shelfnumber KA XX. Fol. 208r. Charlemagne and his court.

Obviously by avoiding robes in green and yellow the medieval artist explains the safety and peaceful environment of a great and beloved ruler, protected and admired by his Pairs and other noble subjects. The purple refers to the divine support for the royals. Purple is the divine symbol which still has to be deciphered.



Fig. 45: Jacob from Maerlant

Another miniature painting reveals the Flemish-Dutch author *Jacob van Maerlant* sitting at his desk, at which an open book may be identified. The author is wearing a light **purple** robe over a red dress. The initial applies exclusively **red & blue** signifying the author as a truthful religious guide for the divine path to heaven.

In medieval documents the colours *green* (the Islamic symbolic colour) and *yellow* (Judas' colour) had to be avoided for sacred paintings. In the Middle Age yellow has been used to mark all kinds of evils like Judas and the prostitutes. Christian painters preferred red, blue and purple to decorate the sacred religious texts. These colours cannot be considered as simple decorations. They were symbols carrying religious messages. Of course the noble classes who ordered the expensive books carefully checked the colouring codes to avoid any mistakes in religious symbolism.

1336: *Speculum Humanae Salvationis*

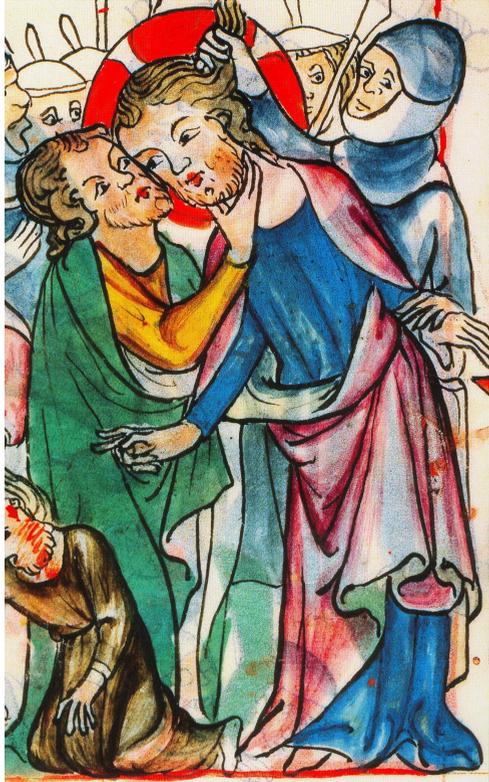


Fig. 46: Kiss of Judas (1336)

The garments for Jesus Christ will often apply **red** and **blue** or **purple** combinations as seen in the following example from “*Speculum Humanae Salvationis*” (dated 1336). Judas however will often be dressed in yellow and/or green:

Reference: [Yellow for Judas](#)

1360: The Neapolitan Bible

The numbering system in illuminated bibles will follow the same colouring system as the header lines, e.g. the following number (for line #49) of Genesis in the Neapolitan Bible:

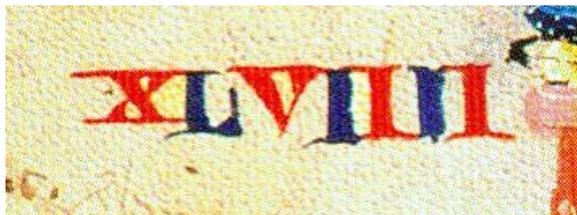


Fig. 47: Initials in alternated red and blue



Fig. 48: Genesis-initials - Neapolitan Bible

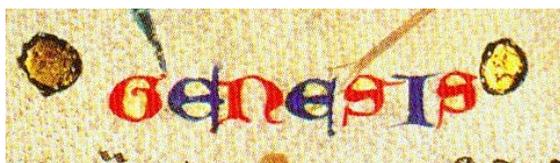


Fig. 49: Genesis-initials - Neapolitan Bible

Reference: [The Sky-God Dyaeus](#)

1390: *The Wenzel-Bible*

In the book Genesis the *Wenzel Bible* depicts a Creator God wearing garments combining *red* and *blue* colours and resolving an adult Eve from Adam.



Fig. 50: Creation Phase-Wenzel Bible

1390: Wyclif's Bible



Fig. 51: In þe bigynnyng was/þe word

Beginning of the Gospel of John from a [14th century copy of Wycliffe's translation](#)

The beginning of the Gospel of John in a copy of [John Wycliffe's](#) translation of the [Bible](#). This copy was made in the late 14th century and was pocket sized, probably for the use of a wandering preacher, perhaps a Lollard. The edition contained only segments of the New Testament. This copy eventually worked its way to Wycliffe biographer John Lewis (1675-1747).

The gospel begins at the large, **red & blue** decorated character "I" and reads: 'In þe bigynnyng was/þe word & þe word/was at god/& god was/þe word.'

In analogy to many other illuminated bibles the beginning of the Gospel of John from the 14th century copy of Wycliffe's translation¹⁰⁶ applies initials in red and blue decorations, which most probably symbolize the red (male) and blue (female) elements of man and the purple colour symbolizing the divine synthesis of the male and female elements.

The Wyclif Bible clearly defines an identical source *nouyt*¹⁰⁷ for the creation of the sky, earth and for “man”. “God made of nouyt *hem*, male and female” defines the first “man” as a plural individual, male *and* female character, which implies an androgynous couple.

The *Wyclif Bible* identified the first man as a singular individual creature, simultaneously male and female, exactly as it had been described by Plato in Symposium. Describing these concepts in plain English certainly must have triggered the severest religious censorship laws of the medieval Church.

The Ego-pronoun (the personal pronoun of the first person singular) has been defined as an upper case character “**Y**”¹⁰⁸ instead of the modern “**I**”. In analogy to the Ego-pronoun **iéu** in Occitan language the **Y**-pronoun symbolized an androgynous **iu**-synthesis in the divine concept. The Wyclif Bible documents some of the most remarkable versions of the ancient Book Genesis explaining *liyt* (light) and *nyyt* (night) as antipodes in a divine concept, in which the Y-character equally represented the female U and the male I-elements.

Reference: [The Wycliffe Bible](#)

¹⁰⁶ Folio 2v of MS Hunter 191 (T.8.21)

¹⁰⁷ *Nought* (?)

¹⁰⁸ From Hosea 11-9: “**Y**am hooli in the myddis of thee”

1410: The KorczeK-Bible

The following example applies a 4-point sized Genesis text in Old English Text MT between two lines of red & blue alternated text-lines to demonstrate the illusion of a *purple* coloured text, enclosed inside two header-lines of the *KorczeK*-Bible (Prague - around 1410).



Fig. 52: Headerline KorczeK-Bible (Prag)

In the beginning **God** created the heavens and the earth. **God** saw the earth was formless and empty. **Darkness** was on the surface of the deep. **God's** spirit was hovering over the surface of the waters. **God** said, "Let there be light," and there was light. **God** blessed the light, and **God** called the light **Day**, and the darkness he called **Night**. Where **God** was shining and there **God** was moving, one day. **God** said, "Let there be an expanse in the midst of the waters, and let it divide the waters from the waters." **God** made the expanse, and divided the waters which were under the expanse from the waters which were above the expanse, and it was so. **God** called the expanse **sky**. Where **God** was shining and there **God** was moving, a second day. **God** said, "Let the waters under the sky be gathered together into one place, and let the dry land appear," and it was so. **God** called the dry land **Earth**, and the gathering together of the waters he called **seas**. **God** said that it was good. **God** said, "Let the earth put forth grass, herbs yielding seed, and fruit trees bearing fruit after their kind, with the seed in it, on the earth," and it was so. The earth brought forth grass, herbs yielding seed after their kind, and trees bearing fruit, with the seed in it, after their kind; and **God** saw that it was good. Where **God** was shining and there **God** was moving, one day, a third day. **God** said, "Let there be lights in the expanse of the sky to divide the day from the night; and let them be for signs, and for seasons, and for days and years; and let them be for lights in the expanse of the sky to give light on the earth," and it was so.



Fig. 53: Headerline KorczeK-Bible (Prag)

Reference: [The Sky-God Dyaeus](#)

¹⁰⁹1:1 After "God," the Hebrew has the two letters "Aleph Tav" (the first and last letters of the Hebrew alphabet) as a grammatical marker.

1460: The Utrechter “historical” Bible

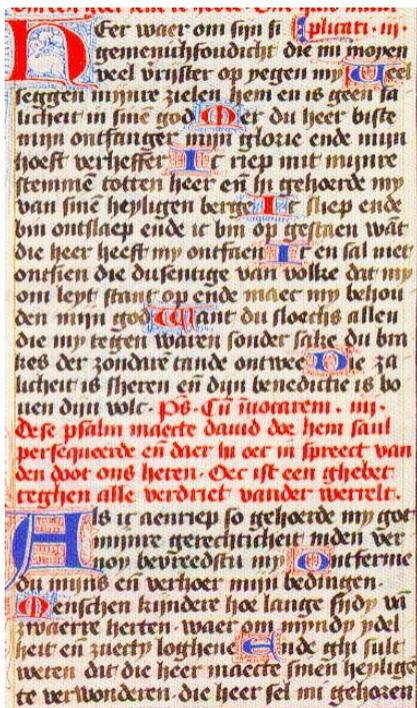


Fig. 54: The Utrecht-Bible

The Utrechter “historical” Bible¹¹⁰ from Evert van Soudenbalch (in Dutch language) does contain a great number of initials combining blue and red colouring codes in singular letters.

Reference: [The Sky-God Dyaeus](#)

¹¹⁰ Codex 2772, fol. 198v (III Maccabeorum = Josephus Flavius, Antiquitates XIII-XVI)

Medieval manuscripts

Some codices are applying alternating red and blue letters for long texts covering a number of lines. The weaving of red and blue letters “*resulting in a divine, purple image*” reminds us to the weaving technology as found at the Celtic grave at Hochdorf.

The initial for the letter L = *Liber Generationis* including a number of blue and red and yellow (golden) decorations. As a remarkable fact God's image¹¹¹ also combines a red and blue garment.



Fig. 55: Initials in a 14th Century Codex

Reference: [Genesis - Weaving the Words in Red and in Blue](#)

¹¹¹while giving the blessings

1340: The English Royal arms¹¹²

The first known English Royal arms, a golden lion, *rampant*, on a *red* field was first used by [King Henry](#). The first arms of [King Richard I "The Lionheart"](#), revealed two golden lions, *combatant*, on a red field.

However [King Henry](#) and [King Richard I "The Lionheart"](#) have been buried in *red* and *blue* robes at the Fontevraud Abbey. Check the colours for the tombs of Henry II, Richard I and Eleanor of Aquitaine in [Fontevraud Abbey](#).

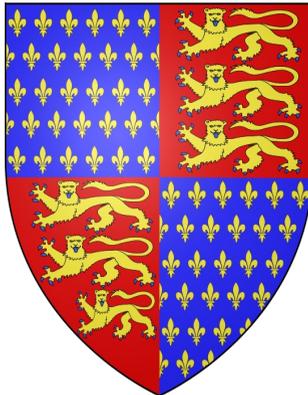
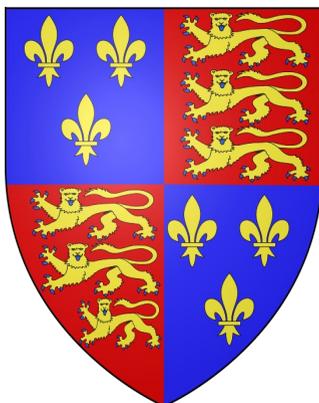


Fig. 56: Royal Arms of England 1340-1367

In 1340 [King Edward III](#) quartered the Royal Arms of England with the ancient arms of France, the *fleurs-de-lis* on a *blue* field, to signal [his claim to the French throne](#).

¹¹² see the overview at: [Royal coat of arms of the United Kingdom](#)

King Henry IV updated the French arms to the modern version, three fleurs-de-lis on a blue field.



*Fig. 57: Royal Arms of
England 1405-1603*

Reference: [Red and Blue in the Middle Age](#)

Images: [GNU Free Documentation License](#), both created by [Ipankonin](#)

1399: King Henry IV

In 1399 *Henry Bolingbroke* was crowned King Henry IV. But he had taken the crown by force and this wrongful seizure was to haunt the Lancastrians throughout their reigns. All attendants at the coronation ceremony are dressed in *purple, red* and/or *blue* robes. Henry IV reveals a coat of arms in *Red* and *Blue*.



Fig. 58: Coronation ceremony for King Henry IV

Reference: [Red and Blue in the Middle Age](#)

1407: The Rosicrucians¹¹³

Rosicrucianism is the theology of a secret society of mystics, said to have been founded in late medieval Germany by Christian Rosenkreuz. It holds a doctrine "built on esoteric truths of the ancient past", which, "concealed from the average man, provide insight into nature, the physical universe and the spiritual realm." It is symbolized by the *Rosy Cross*.

The *Fama Fraternitatis* presented the legend of a German doctor and mystic philosopher referred to as "Frater C.R.C." (later identified in a third manifesto as Christian Rosenkreuz, or "Rose-cross"). The year 1378 is presented as being the birth year of "our Christian Father," and it is stated that he lived 106 years. After studying in the Middle East under various masters, possibly those adhering to Sufism or Zoroastrianism, he was unable to spread the knowledge he had acquired to any prominent European figures. Instead, he gathered a small circle of friends/disciples and founded the *Rosicrucian Order* (this can be deduced to have occurred in 1407).

During Rosenkreuz's lifetime, the Order was said to consist of no more than eight members, each a doctor and a sworn bachelor. Each member undertook an oath to heal the sick without payment, to maintain a secret fellowship, and to find a replacement for himself before he died. Three such generations had supposedly passed between c.1500 and c.1600, a time when scientific, philosophical and religious freedom had grown so that the public might benefit from the Rosicrucians' knowledge, so that they were now seeking good men.

¹¹³ Information from Wikipedia [Rosicrucianism](#)

It is evident that the first Rosicrucian manifesto was influenced by the work of the respected hermetic philosopher *Heinrich Khunrath*, of Hamburg, author of the *Amphitheatrum Sapientiae Aeternae* (1609), who was in turn influenced by John Dee, author of the *Monas Hieroglyphica* (1564). The invitation to the royal wedding in the ***Chymical Wedding*** of Christian Rosenkreutz opens with Dee's philosophical key, the Monas Hieroglyphica symbol. The writer also claimed the brotherhood possessed a book that resembled the works of Paracelsus.

1420: The Tribute Money – Masaccio



Fig. 59: The Tribute Money by Masaccio (1420)

[The Tribute Money](#) is a fresco by the Italian renaissance painter Masaccio, located in the Brancacci Chapel of the basilica of Santa Maria del Carmine, Florence, and completed by his senior collaborator, Masolino. Painted in the 1420s, it is widely considered among Masaccio's best work, and a vital part of the development of renaissance art.

The story is told in three parts that do not occur sequentially, but the narrative logic is still maintained, through compositional devices. The central scene is that of the tax collector demanding the tribute. The head of Christ is the vanishing point of the painting, drawing the eyes of the spectator there. Both Christ and Peter then point to the left hand part of the painting, where the next scene takes place in the middle background: Peter taking the money out of the mouth of the fish. The final scene – where Peter pays the tax collector – is at the right.

Traditionally Jesus is dressed in *pink* and *blue*. While the holy men are dressed almost entirely in robes of pastel *pink* and *blue*, the official wears a shorter tunic of a striking *vermilion*. The colour adds to the impertinence expressed through his gestures. The colours are contrasting the holy men and the impertinent tax collector.

Reference: [Red and Blue in the Middle Age](#)

1459: The “chemical” Marriage

At a convent in 1459 the masons¹¹⁴ from Germany, Austria and Hungary join to raise a brotherhood. Emperor Maximilian I allows the brotherhood 1497 a number of privileges. One of their allegoric principles is the “Nuptiae Chymicae” - the “chemical” Marriage. At the “chemical” Marriage the King (the *red* element, the *Sun*) and the Queen (the pale, *white* element, the *Moon*) perform the “Nuptiae Chymicae”.



Fig. 60: Nuptiae Chymicae

Reference: [The Sky-God Dyaeus](#)

¹¹⁴ Info from: [Die Rosenkreuzer](#) by [Roland Edighoffer](#) - 1995 – page 97

1470: Paintings

1470: *Piero della Francesca*



Fig. 61: Maria in purple, red & blue

Mary (detail) in the painting “[Nativity](#)” (1470)
by Piero della Francesca

The complete painting shows Mary kneeling in adoration before a newly-born Christ who is laid on her deep **blue** cloak. Mary is wearing **purple**, (with a yellow interior), **red** and **blue** garments.

Reference: [Red and Blue in the Middle Age](#)

1482 *De Proprietatibus Rerum*



Fig. 62: The red-dyer

'Red-dyer'.
Bartholomeo Anglicus,
'De Proprietatibus Rerum' (1482) - British Library, London

1498: The Last Supper by L. da Vinci

The Last Supper¹¹⁵ is a 15th century mural painting in Milan created by Leonardo da Vinci for his patron Duke Ludovico Sforza and his duchess Beatrice d'Este. It represents the scene of The Last Supper from the final days of Jesus as narrated in the Gospel of John 13:21, when Jesus announces that one of his Twelve Apostles would betray him.

At the painting we clearly see Jesus (with **red** garment and a **blue** outer robe) in traditionally coloured clothing applying the religious symbols **red & blue**. His beloved partner John is dressed in red & blue as well (with blue garment and a red outer robe). The colour code (**red** versus **blue**) however has been reversed.

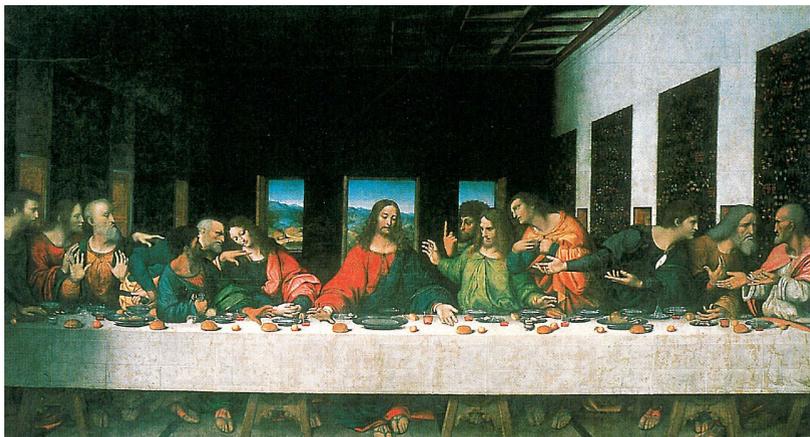


Fig. 63: The Last Supper (copy after Leonardo da Vinci)

created by an unknown artist, exhibited at the Da Vinci-Museum - Tongerlo

Of course we should not expect Judas to be painted in bright

¹¹⁵ Italian: Il Cenacolo or L'Ultima Cena

yellow colours (as done by Giotto in the Kiss of Judas). There is a secret to be painted, which may be revealed as a slight detail to the public.

Unfortunately the painting and especially its colours have been deteriorated in the past eras. As a first impression we may observe a person at the third location from the left, wearing a clearly visible yellow garment, who seems to be in rage for being uncovered as a “*betray*er”. This person, St. Andrew, however is not the traitor. We will have to search for Judas...

Jesus and St. John have been painted in the traditional symbolic colours red & blue for sacred medieval paintings. Judas has been painted in red & blue as well, but is wearing a green garment over his left arm as a indication for an evil agent under cover. “Accidentally” St. Andrew is (probably ?) wearing a yellow garment and seems to be upset for being considered as a traitor.

In order to enable a better identification of the colours the analysis has not been performed at the original painting, but at a copy by an unknown artist. The image is a public domain painting from the Wikipedia database.

References:

[Color Coding in the Last Supper \(by Leonardo Da Vinci\)](#)
[Colour Codings in the Last Supper \(Overview\)](#)
and [Yellow for Judas](#) .

1510: Garden of Delights by H. Bosch

The Triptych by *Hieronymos Bosch* (Madrid, Prado) has been dated 1510, or even earlier 1503-1504. Philip II had the *Garden of Delights* in his collection.

Numerous interpretations have been published for the famous Triptych of Delights. Generally the painting has been interpreted as a moral and didactic lecture. However the symbolism, which may have been well-known in the Middle Age, must be reinterpreted.



Fig. 64: Fountain at Eden

The left inner wing

The left inner wing displays *The Earthly Paradise*, in which Adam and Eve are being created. The central panel reveals fertility in a blossoming society and the right wing in contrast *the punishment*.

The paradise and the human society reveals only adults and does not contain any aged persons or very young children.

The painter obviously may have been inspired by various, mythical metaphors and alchemy, which probably have been coded in numerous symbols. The most apparent antagonists are the female and male bodies in *androgynous pairs*, the colours *red (pink)* versus *blue*, and the colours *white* versus *black*.

Interpretation of the colours may have been important in medieval eras, but forgotten today. Some of these colourings may be understood by contrasting these elements in various details, which have been subtracted from the [Wikipedia file](#) .

The analysis clearly identifies *pink* (rose-red) and *blue* as the central symbolic elements, referring to human fertility and the androgynous creation legend. Of course red and blue have been identified in other documents and paintings, especially in the illuminated medieval Bible's manuscripts and medieval religious icons and other paintings. These principles must have been widely spread in the Middle Age.

The central panel



Fig. 65: Red and blue fruits

In an overview the upper part of the central panel reveals five tower constructions, which have been designed by combining rose-red (pink) and blue colours.



Fig. 66: Pink and blue formations

The symmetry has been carefully balanced to equalize the pink and blue elements. These colours probably symbolize the male and female forces in creation.

The right panel

In the punishment scene at the right panel the fountain of life has been mutated into a pink bagpipe fertilizing a blue lady. The scene explains the pink fountains in the creation scene and the fountains in the main panel as male columns.

The reddish coloured bagpipe must be considered as a male symbol and the blue person underneath the pipe is a female symbol, indicating pregnancy. The pink colour of the fountains and the bagpipe may also be considered to indicate blood in the “pillar of blood”.

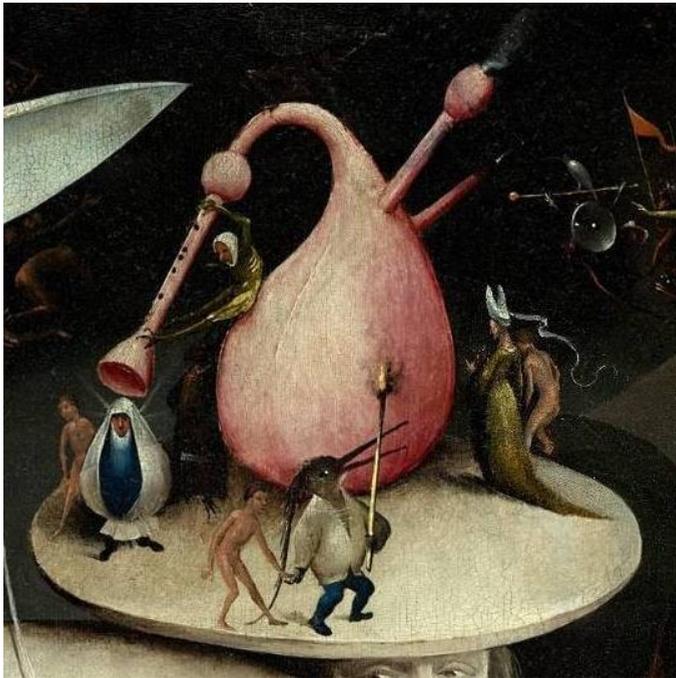


Fig. 67: A red bagpipe and a blue woman

The Adamites

Bosch may have been a member of a sect (the [Adamites?](#)) and as a member he may have been forced to hide some of the secret codes of the sect's message. Particularly as the androgyny of the *Adamites* may have influenced the painter's symbolism and his work. The secret colour code for androgyny has been: **red** (as a male symbol), **blue** (as a female symbol) and **purple** (as a divine or androgynous symbol).

The Kingfishers



Fig. 68: The Kingfisher in The Garden of Delights

References: [Symbolism in the Garden of Delights by Hieronymos Bosch](#)
and [The Fundamental Color Symbols Blue and Red](#)

1519: Purple for the Royals

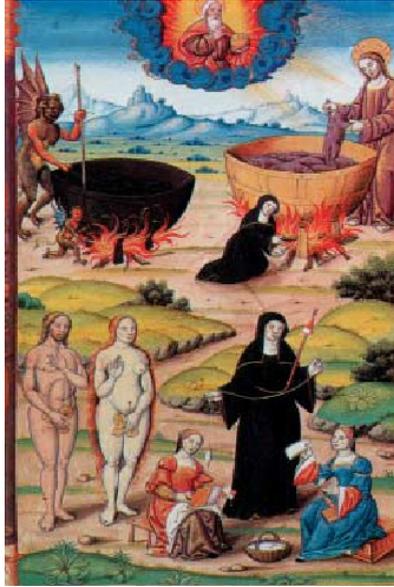


Fig. 69: Purple for the royals

In this 500 year old painting¹¹⁶ the devil prepares the *black* sheep whereas Jesus is processing the *purple* or pink coloured sheep.

A couple (undressed like a reddish Adam and white, but red-haired Eve) is waiting to be *clothed* by the ladies dressed in *black, red & blue*, who are preparing the *white* wool for further processing.

¹¹⁶ created 1519

The wool has not been provided by the black and purple sheep. Instead Adam and Eve will be dressed in woollen clothes like sheep, which will be painted **black** (evil) by the devil respectively **purple** (good) by Jesus. Obviously the painting is an allegory describing the symbolism in medieval religion.

The involved colours (**purple, red, blue, black and white**) seem to correlate to the main colours which will also be reported from three representative medieval cities (*Ypres* in Flanders, *Nuremberg* in Germany and *Roermond* in the Netherlands) for textile trading.

Between the 10th and the 15th century the red-dyers and blue-dyers have been manufacturing precious textiles in Flanders and the neighbouring countries. The chemical processes required two separate guilds for these dyers. According to medieval traditions the red-dyers and blue-dyers may have considered themselves as male (symbolized by the sun's *symbolic* colour ranging from red to orange-yellow) respectively female (symbolized by the moon's *symbolic* colour ranging from blue to blueish pale).

Manufacturing some of the most important coloured textiles (purple and black) required a partnership between both concurrent guilds for the red-dyers and blue-dyers, which may have been compared to the alchemical matrimony between the sun-king and the moon-queen. The cooperation between red-dyers and blue-dyers may have been symbolized in the medieval Dutch word “*paars*” as the colour *purple*.

Most of the symbolism of red-dyers and blue-dyers has been lost at the end of the Middle Age, ruining the manufacturing sites by introducing new, alternative dyes and opened new markets for the textile-trading.

1545: The Luther-Bible

In 1545 Luther published a translation¹¹⁷ of the Bible, in which he described the colors for the Covenant Tent and the Temple.

In The 2nd Book of Moses - Exodus

In [The 2nd Book of Moses](#) - Exodus 25-3 applies the words for red colours scarlet and rosin-red. Instead of the traditional colour blue he erroneously uses yellow. The multiple, repeated error is a systematic error and may have influenced the public opinion of the symbolic colors yellow and blue. In the Middle Age yellow had been a stigmatic color to be used for lower-class people, but now it must have been upgraded to a divine symbol instead of blue.

*Das ist aber das Hebopfer, das ihr von ihnen nehmen sollt: Gold, Silber, Erz, **gelbe** Seide, **Scharlaken**, **Rosinrot**, **weiße** Seide, Ziegenhaar;*

Also in Exodus 26-1,31,36 he applies scarlet and rosin-red, yellow and white:

*Die Wohnung sollst du machen von zehn Teppichen, von **weißer** gewirnter Seide, von **gelber** Seide, von **Scharlaken** und **Rosinrot**. Cherubim sollst du dran machen künstlich.*

*Und sollst einen Vorhang machen von **gelber** Seide, **Scharlaken** und **Rosinrot** und gewirnter **weißer** Seide; und sollst Cherubim dran machen künstlich.*

¹¹⁷ [Luther-Bible published in 1545](#)

*Und sollst ein Tuch machen in die Tür der Hütte, gewirkt von **gelber** Seide, **Rosinrot**, **Scharlaken** und gezwirnter **weißer** Seide.*

And in Exodus 27-16:

*Aber in dem Tor des Hofes soll ein Tuch sein, zwanzig Ellen breit, gewirkt von **gelber** Seide, **Scharlaken**, **Rosinrot** und gezwirnter **weißer** Seide, dazu vier Säulen auf ihren vier Füßen.*

etc..

The Second Book of Chronicles

The [Second Book of Chronicles](#) (Chapter 2, 7 & 14, and Chapter 3, 14) refer to scarlet and rosin-red and yellow:

*So sende mir nun einen weisen Mann, zu arbeiten mit Gold, Silber, Erz, Eisen, **Scharlaken**, **Rosinrot**, **gelber** Seide und der da wisse auszugraben mit den Weisen, die bei mir sind in Juda und Jerusalem, welche mein Vater David geschickt hat.*

*So sende ich nun einen weisen Mann, der Verstand hat, Hiram-Abif, der ein Sohn ist eines Weibes aus den Töchtern Dan, und sein Vater ein Tyrer gewesen ist, der weiß zu arbeiten an Gold, Silber, Erz, Eisen, Stein, Holz, **Scharlaken**, **gelber** Seide, Leinen, **Rosinrot** und zu graben allerlei und allerlei künstlich zu machen, was man ihm vor gibt, mit deinen Weisen und mit den Weisen meines Herrn Königs David, deines Vaters.*

*Er machte auch einen Vorhang von **Gelbwerk**, **Scharlaken**, **Rosinrot** und Leinwerk; und machte Cherubim drauf.*

1595: Agony in the Garden - El Greco



*Fig. 70: The Agony in the Garden by El Greco
c.1595. Oil on canvas. Toledo Museum of Art, Toledo, OH, USA*

The Agony in the Garden by El Greco depicts Jesus in the garden of Gethsemane while some apostles are sleeping and Judas plots with Roman soldiers.

Jesus has been dressed in traditional religious garments coloured **red & blue**. Judas and the Roman soldiers have been painted in **yellow**, obviously symbolizing evil. The angel bringing a chalice (with a bitter drink ?) is bringing evil as well and may also be carrying a yellow robe for this reason.

Reference: [Red and Blue in the Middle Age](#)

1648: *The Last Supper by Champaigne*



Fig. 71: The Last Supper by Philippe de Champaigne
Musée Du Louvre, Paris, France

- Jesus is wearing the religious symbols red & blue.
- Judas wears a yellow robe over blue garments and a white purse, and he has been separated from the other disciples

Reference: [Color Codings in the Last Supper \(Overview\)](#)

1572 The Kingfisher and the banner

One of the owners of the painting “The Garden of Delights” may have been William I, Prince of Orange. It must be noted that the William I, Prince of Orange has adopted the kingfisher as his favourite bird. The kingfisher however has been painted twice in the *Triptych of Delights*. The bird reveals blue-green, white and orange colours, which partly will also be found in the Prince's flag. The first owner may even have ordered to apply the colours rose-red and blue and/or the kingfisher as elements for the paintings.



Fig. 72: The Kingfisher

The Prince's Motto

The kingfisher is also found on a [medal](#) created 1572 in honour for the city of Delft's transition to the Geuzen and carrying the inscription:

*Een held in ijs en baren - Wien God weet te bewaren*¹¹⁸

¹¹⁸ “A hero in ice and waves, who is to be guarded by God”

The same year 1572 the provinces of the Low Countries, rose in revolt against King Philip II of Spain, and the Prince of Orange placed himself at the head of the rebels.

The Watergeuzen (pro-independence privateers), acting on his instructions, harassed the enemy everywhere they could and they did this under a tricolour *Orange White Blue*¹¹⁹, the colours of the Prince's coat of arms. It was thus a flag easily associated with the leader of the rebellion, and the association was also expressed in the name: "*the Prince's Flag*."



Fig. 73: The Prince's Flag

The Prince's Motto "*Saevis Tranquillus In Undis*¹²⁰" may have been chosen after the birth of Frederik Hendrik in 1584.

Reference: [The Majestic Singular in William of Orange's Letter](#)

¹¹⁹ in Dutch: Oranje, Wit, Blauw or Oranje, Blanje, Bleu, from French: Orange, Blanche, Bleu

¹²⁰ Easy amidst of the waves

1573: Letter #10317 (William of Orange)

*Capitalization*¹²¹ is writing a word with its first letter as a majuscule¹²² and the remaining letters in minuscules¹²³, in those writing systems which have a case distinction. Capitalization custom varies with language. The full rules of capitalization for English are complicated. The rules have also changed over time, generally to capitalize fewer terms. To the modern reader, an 18th century document seems to use initial capitals excessively. It is an important function of English style guides to describe the complete current rules, although there is some variation from one guide to another.

capitalization of the first-person pronoun

- In English, the nominative form of the singular first-person pronoun, "**I**" is almost always capitalized, along with all its contractions (*I'll*, *I'm*, etc.).
- Many European languages capitalize nouns and pronouns used to refer to God (reverential capitals): *hallowed be Thy name, look what He has done*. Some English authors capitalize any word referring to God: *the Lamb, the Almighty*; some capitalize "Thy Name."
- In Dutch there is at least a singular letter, written by William of Orange, demonstrating the usage of capitalized first-person pronouns (**Ic**) and second person singular or plural pronouns (**U**). An example for these letters may explain better how the prince may have used capitalization in his letters.

¹²¹ or capitalisation

¹²² upper-case letter

¹²³ lower-case letters

Letter #10317 (William of Orange)

From William (Prince) of Orange sent from Delft, Thursday, 26 February 1573 to the Dutch Churches in England.

In this letter¹²⁴ prince William applies the following words in archaic Dutch language:

- "Ic", "Ick" – the 1st person-pronouns, preferring the majuscules, which may be interpreted as a replacement for majestic plural.
- "meyn", "myn" – “my” - preferring the minuscules
- "ghy" – 2nd person pronoun, preferring the minuscules
- “U”, “u”, "Ulieder"¹²⁵, "ulieden" – 2nd person pronouns, mixing majuscules & minuscules for the letter “u”
- “God”, "Godt" & “Christ” – God, always using majuscules

Some corrector has underlined a number of words and substituted others above the line. The substituted words have been added as footnotes. In the following text these examples have been marked yellow.

“Myne heeren **Ic** duncke dat tot noch toe **ghy** hebt moghen ghenouchsaemlick bekennen den goeden wille die **my Godt** ghegheuen heeft, om **Vlieder** arme vaderlant in vryheyt te stellen zo wel in tgene dat angaet de politie¹²⁶ desselfs, als de religie ende hoe dat **Ick**

¹²⁴ [Letter #10317](#) (William of Orange)

¹²⁵ U has been written as V; U-lieden has been written as Vlieden, in which the letter V generally is identical to U (you)

¹²⁶ den staet

verdraghen hebbe ontellicke moyelicheden, dat **Ic** selfs **meyn** eyghen leven ghewaecht hebbe om tot desen ende te commen.

Waert dat **Ic** sowel de macht¹²⁷ ende mogentheit hadde, als den goeden wille, **Ick**¹²⁸ ware te vreden alle het last vp **myn** schouderen te nemen, sonder yemant eenichsins daer mede te bezwaren¹²⁹.

tWelck **ghy** hebt moghen verstaen¹³⁰ vutedien dat **Ic** **vlieden** hier te vooren¹³¹ niet seer beswaert hebbe, Insulckerwys dat **Ic** soude begheeren ten coste van **myn** eyghen leuen (waertmy moghelic) tlant vuttecoopen ofte verlossen van de slauernye¹³² der goederen, lichamen, ende zielen daer in het is, sonder dattet yemant yet costen soude.

Maer **vlieden** ghemerct dat **mynen** wensch niet en baet, ende dat **myn** eighen macht¹³³ niet ghenouchsaem is¹³⁴ voor zulcken last, **Ic** ben bedwonghen helpe te begheeren eyst¹³⁵ niet an alle waere **Christenen** dien onghetwifelt dese zake belanct, ten minsten an die guene¹³⁶, den welcken (ghemerct sy van een lant zyn) de sake schynt naerder an te gaen.

¹²⁷ cracht

¹²⁸ **Ic** soude geraden vinden

¹²⁹ belasten

¹³⁰ erkennen

¹³¹ voormaels

¹³² dienstbaerheit

¹³³ crachten

¹³⁴ zyn

¹³⁵ so

¹³⁶ addition above the line by the corrector

Ende namelick tot **vlieden** die vut sonderlicke weldaet gods zyt verrocken in een plaetse der ruste stilheyt. Dat den noot zeer groot zy ziet **ghy**, ende daer es niemant onder **V** diess onwetende.

... (see the original text in: Letter [#10317](#))

The trailer for this letter documents:

... Ja eenyeder als **Ic** achte zal bekennen dat **Ic** onachtsaemlick verlaten ben¹³⁷ gheweest van die der¹³⁸ welcker getrouwicheit **my** behoorde ghedient thebben tot bystant ende hulpe...

Van Delft desen 26 dach Februarij 1573.

VLieder goede Vrient Guillaume
van Nassau

Bouen stont geschreuen Aende Dienaeren Ouderlinghen ende Diaconen der gemeenten van *Londen Norwits Sandwits Medston Colchester Ipswich* eende *Tetfort*.

Reference: [The Majestic Singular in William of Orange's Letter](#)

¹³⁷ “hebben” altered to “ben” by the corrector

¹³⁸ addition above the line by the corrector

1578: Rosarium Philosophorum

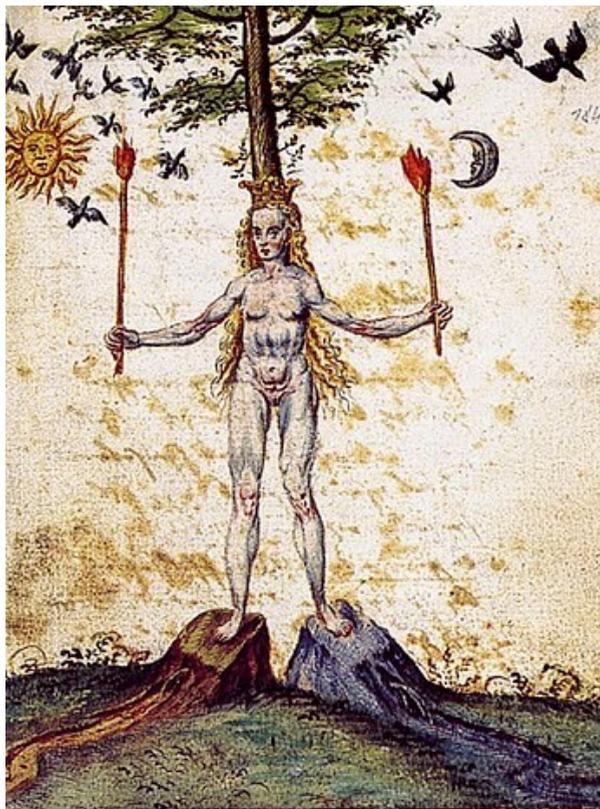


Fig. 74: Rosarium Philosophorum, Prague

Jaroš Griemiller z Tøebska

The tree has been founded

- on a red rock (at the side of the male sun) and
- at a blue rock (at the side of the female moon)

1603: Elizabeth I of England

The following painting displays Queen Elizabeth I of England (1533 – 1603) in her coronation robes, decorated with Tudor roses and trimmed with ermine. Queen Elizabeth I wears her hair loose, as traditional for the coronation of a queen, perhaps also as a symbol of virginity.

The necklace seems to contain an alternating sequence of red, white and blue gems, but the colour identification is rather difficult. It may be studied in details at a [high resolution image](#) at Wikipedia.

The white gems are pearls. The red stones may easily be identified as red. The dark stones however may vary between dark blue and black.

We might reconstruct the colours by calibrating the image in a comparison of the crown's gems. Unfortunately the stones were hired for each coronation and then detached, leaving only the frame. From 1911 the jewels were set permanently. The same procedure may have been followed in the robes.

The painting, by an unknown artist, dates to the first decade of the seventeenth century (NPG gives c.1600) and is based on a lost original also by an unknown artist. Currently in the collection: National Portrait Gallery, London: NPG 5175



Fig. 75: Queen Elizabeth I of England
[Wikimedia Commons.](#)

I found another portrait of queen Elizabeth I of England, which also contains a coat of arms. The dark blue sections coat of arms (which should be a combination of red and blue) is coloured in the same dark hue as the dark sections of her garments. Originally these dark hues may have been bright blue colours.



Fig. 76: Elizabeth I of England



Fig. 77: Elisabeth I

The alternating blue and red gems at the coronation garments for Elisabeth I may be compared to the header-lines of the *KorczeK-Bible* (Prague - around 1410).



Fig. 78: Headerline Korczek-Bible (Prag)

see: [Red and Blue in British Royalty](#)

1572: Flags

1572: *The Dutch Flag*

The first flag may have been the tricolour *Orange White Blue*¹³⁹, the colours of the Prince's coat of arms. It was thus a flag easily associated with the leader of the rebellion, and the association was also expressed in the name: "*the Prince's Flag*."



Fig. 79: The Prince's Flag

¹³⁹ in Dutch: Oranje, Wit, Blauw or Oranje, Blanje, Bleu, from French: Orange, Blanche, Bleu

1606: The British flag

When the first flag was introduced in 1606, it became known simply as "the British flag" or "the flag of Britain".

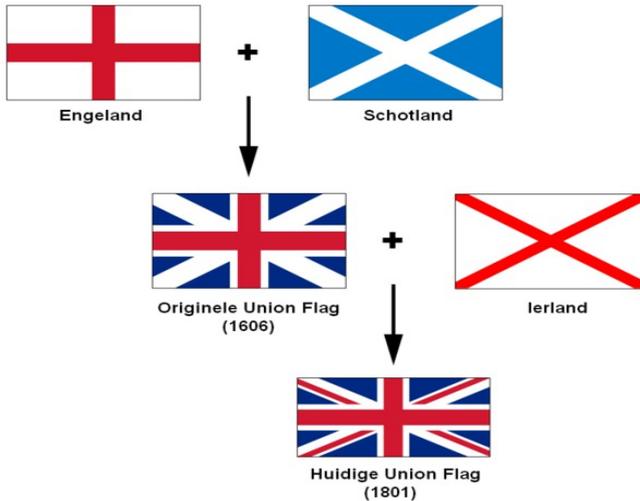


Fig. 80: History of the British Flag
Public domain item published by [MaartenSmit](#)

The royal proclamation gave no distinctive name to the new flag. The word "jack" was in use before 1600 to describe the maritime bow flag. By 1627 a small Union Jack was commonly flown in this position.

One theory goes that for some years it would have been called just "the Jack", or "Jack flag", or "the King's Jack", but by 1674, while formally referred to as "His Majesty's Jack", it was commonly called the Union Jack, and this was officially acknowledged.

The current design of the Union Flag dates from the union of Ireland and Great Britain in 1801. It consists of the **red cross** of Saint George (patron saint of England), edged in **white**, superimposed on the Cross of St Patrick (patron saint of Ireland), which are superimposed on the **blue** Saltire of Saint Andrew (patron saint of Scotland). Wales, however, is not represented in the Union Flag by Wales' patron saint, Saint David.

Info from the Wikipedia entry [Union Flag & Union Jack](#)

1669: The First Russian Flag¹⁴⁰

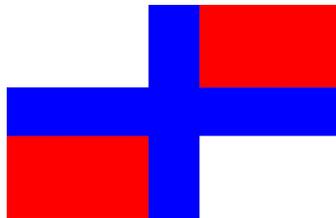


Fig. 81: First Russian Flag

Zar Peter I. gave Russia its first „imperial Flag “. consisting of a blue [Andreascross](#) at a white background.

Author (without Copyright): [Johannes Rössel](#)

¹⁴⁰ Wikipedia: [Flagge Russlands](#)

1777: The American Flag

In 1777, the Continental Congress issued a resolution calling for a national banner of *red, white* and *blue*, with **13 stripes and 13 stars**. More stars were added as states joined the Union, until the flag assumed its current form - 13 stripes and 50 stars. Please note the equal number (13) of stars and stripes, which may refer to equality for the male and female symbols in the original flag.



Fig. 82: 15-starred Flag at Fort McHenry (1814)

There is some evidence the colours red, white and blue have been chosen by Templars and Freemasons in a great number of countries, namely Holland, France, England, Scotland and the USA. At the time of defining a banner the leading intelligentsia in most of these countries are known to have been influenced by Templar-or Freemason-symbolism. A great number of US-presidents are known to have been Freemasons: *Washington, Monroe, Andrew Jackson, Polk, Buchanan, Andrew Johnson, Garfield, Theodore Roosevelt, Taft, Harding, Franklin D. Roosevelt, Truman* and *Ford*. As Freemasons they certainly were aware of the Biblical sources for the fundamental border colours red and blue of the rainbow - even if they were unaware of the androgynous symbolism.

Reference: [The Sky-God Dyæus](#)

1882: The flag of South Korea ¹⁴¹

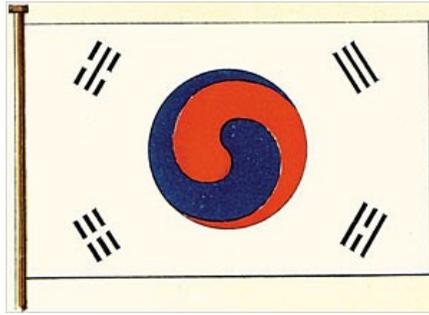


Fig. 83: Flag of Korea / South Korea 1882

The flag of South Korea, or Taegeukgi (also spelled Taegukgi in convention) was taken from the Chinese design of the yin and yang symbol and has three parts: a white background; a red and blue taegeuk ("Taijitu" or "Yin and Yang") in the centre; and four black trigrams, one in each corner of the flag. The [taegeuk](#) represents the origin of all things in the universe; holding the two principles of "Yin", the negative aspect rendered in blue, and "Yang", the positive aspect rendered in red, in perfect balance. Together, they represent a continuous movement within infinity, the two merging as one.

The earliest surviving depiction of the flag was printed in a U.S. Navy book *Flags of Maritime Nations* in July 1882.

from the Wikimedia Commons.

Reference: [The Fundamental Color Symbols Blue and Red](#)

¹⁴¹ [Info from The flag of South Korea](#)

1898: The flag of the Philippines



Fig. 84: The Flag of the Philippines

The flag of the Philippines was officially hoisted for the first time on 12th of June in 1898. It shows two horizontal stripes in **blue & red** with an isosceles white triangle on the leech. The designing elements of the flag of the Philippines are broadly of Masonic origin.

Reference: [The Sky-God Dyæus](#)

1617: An Y for Albertus Magnus¹⁴²

[Albertus Magnus](#), O.P. (1193 – 1280), also known as Albert the Great and Albert of Cologne, was a Dominican friar and a bishop, who achieved fame for his comprehensive knowledge of and advocacy for the peaceful coexistence of science and religion.

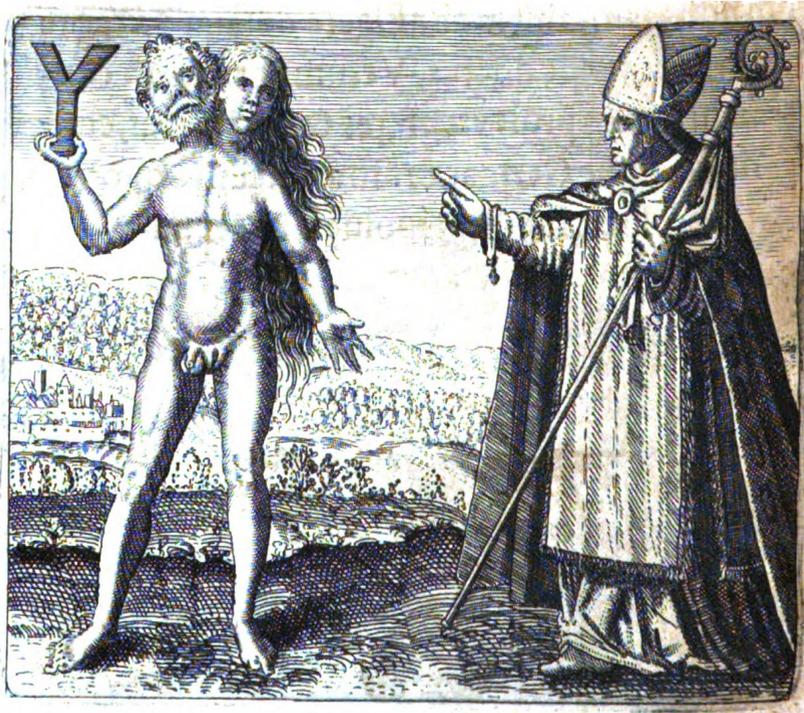


Fig. 85: Y-Symbol for Albertus Magnus (1617)

¹⁴² [Symbola aureae mensae duodecim nationum](#) by Michael Maier - typis Antonij Hummij, impensis Lucae Iennis, 1617 - 621 Seiten

Michael Maier's [Symbola aureae mensae](#) describes 12 alchemists, each of them carrying their typical symbols: [Hermes](#), und [Mary](#) from Judea, [Democrit](#) from Greece, Morienus from Rome, der [Avicenna](#) from Persia, [Albertus Magnus](#) from Germany. At the bottom line [Arnoldus von Villanova](#) from France, [Thomas of Aquin](#) from Italy, [Raymundus Lullus](#), from Spain, [Roger Bacon](#), from England, Melchior Cibinensis from Hungary and an anonymous Sarmate (from Poland or Russia).

The sixth book introduces [Albertus Magnus](#)¹⁴³, who meets an androgynous couple carrying a character Y. The symbolism of this depiction is unknown to me, but may be interpreted as an explanation of the Y-character as an androgynous symbol.

See for further details [The Wycliffe Bible](#)

1625: Palamedes by Vondel¹⁴⁴

Colours may often change their interpretation over eras. The author *Joost van den Vondel*¹⁴⁵ applies *red golden* colours in *Palamedes*, 1213:

“waer toe 't recht in parkement geschreven,
Met letters, rood van goud, gestarckt met heerlijk
wasch! (Palamedes, 1213).

The colour *paers* (Dutch: *paars* or English: *purple*) in archaic Dutch language has been interpreted in several variants.

¹⁴³ 1193/1206 – 1280, depicted at page 262 in [Symbola aureae mensae duodecim nationum](#)

¹⁴⁴ [Taal en Letteren. Jaargang 1](#) (1891)

¹⁴⁵ 1587-1679

The word *purple* is a synonym to “paers”¹⁴⁶ in

Het tafelbedde blinckt van 't Iliasche *paers*,
En 's purpers glans vermeert bij toorts, en
wassekaers¹⁴⁷..

The expression *purple blood* is also named “paers” in:

Beschildert uw' gewaed met bloed, en *paersse*
strepen¹⁴⁸.

and “*paers*” for purple, human blood in:

(hij) plengde, met een' heylgen schijn *paers*
mensenbloet, in plaats van wijn¹⁴⁹.

These examples suggest in 1625 Vondel may have applied “paers” rather in the sense of *red-blue* (human blood) than *dark blue*.

¹⁴⁶ Vondel, [Palamedes](#), 2123:

¹⁴⁷ Vondel, [Palamedes](#), 2123

¹⁴⁸ Vondel, [Palamedes](#), 344

¹⁴⁹ Vondel, [Palamedes](#) 704.

1672: The Assembly Hall at Leyden

Two documents from 1672 and 1742 reveal references to the words „Paars“ respectively „Pers“, which may be analysed in details. Both documents describe an assembly hall for the *peers* of Leiden, called „*Paars*“ or „*Pers*“. Basically these words have been derived from Latin „*Pares*“, the “equals”.

[Korte besgryving van het Lugdunum Batavorum nu Leyden](#) by Simon van Leeuwen – 1672

Het selve Stadhuys is soo onder als boven in verscheide plaatsen verdeelt, elk tot sijn byfonder gebruyk, als fijn boven de Grote Vroedschaps-kamer, Burgermeesters kamer, Schepens kamer, Secretarie, Griffie ende Weeskamer, voor ende tussen dewelke een groote Wandelplaats, dat men de **Paars** nomt, ten eynde van dewelke twee vertrekken voor sijn, daar de Burgen alle nagten de wagt houden. Boven deselve **Paars** is de Artelerie ende Wapen-kamer,

[Hedendaegsche historie... - Seite 523](#) by Thomas Salmon, Jan Wagenaar, Matthias Van Goch – 1742

Langs den eerst beschreeven' Buiten-opgang van twintig trappen naar bovengaande, komt men op eene ruime Zaal, gemeenlyk de **Paars** of **Pers** genaamd, die zeventig treden lang is.

These words “paars” and “pers” may be related to English “peers” and “pairs”. “*Paars*” as a colour (purple) may refer to the favourite colour for the robes of the noble *pairs*.

Reference to: [Yellow for Judas](#)

1791: The Magic Flute – Mozart

The Magic Flute¹⁵⁰ is an opera in two acts composed in 1791 by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder. The work is in the form of a Singspiel, a popular form that included both singing and spoken dialogue.

The Magic Flute is noted for its prominent Masonic elements; Schikaneder and Mozart were Masons and lodge brothers (see: [Mozart and Freemasonry](#)). For the last seven years of his life Wolfgang Amadeus Mozart was a Mason. The Masonic order played an important role in his life and work.

The story itself portrays the education of mankind, progressing from chaos through religious superstition to rationalistic enlightenment, by means of trial (Tamino) and error (Papageno), ultimately to make "the Earth a heavenly kingdom, and mortals like the gods".

Male and female elements in the androgynous couple are *animus* and *anima*, *Tamino - Pamina*, *Papageno - Papagena*.

Reference: [Threads of Bipolar Symbolism in Religion](#)

¹⁵⁰ German: Die Zauberflöte, K. 620

1853 Mirèio by Frederi Mistral

[Frederi Mistral](#) publishes the words “I” and “God” in the poem [Mirèio](#), containing the concept of a Genesis in a singular Word **Diéu** and **iéu**:

Stanza in Provençal language

iéu la vese , aquelo branqueto ,
E sa frescour me fai lingueto !
iéu vese, i ventoulet, boulega dins lou cèu
Sa ramo e sa frucho inmourtalo...,
Bèu **Diéu**, **Diéu** ami, sus lis alo
De nosto lengo prouvençalo ,
Fai que posque avera la branco dis aucèu !

Translation (French → English)¹⁵¹

Methinks **I** see yon airy little bough :
It mocks **me** with it's freshness even now ;
The light breeze lifts it, and it waves on high
Fruitage and foliage that cannot die.
Help me, dear **God**, on our Provençal speech,
To soar until the birds' own home I reach !

¹⁵¹ An English translation by Harriet W. Preston for this poem is found at [Mirèio](#) (translation published in 1885)

Explaining “Genesis in a singular Word”¹⁵².

Genesis 1-27 God created man in his own image
*His own image is **Diéu** .*

In God’s image he created him;
*In God’s image (**Diéu**) he created **iéu**;*

male and female he created them.
*male (**i**) and female (**u**) he created **iéu**.*

¹⁻²⁸God blessed them. God said to them, “Be fruitful, multiply,
fill the earth, and subdue it.

¹⁻²⁸*God blessed **iéu**. God said to **iéu**, “Be fruitful, multiply, fill
the earth, and subdue it.*

Genesis 1-31 God saw everything that he had made, and, behold, it
was very good. There was evening and there was morning, the
sixth day.

Hosea 11-9 I will not return to destroy Ephraim:
For I am God, and not man; the Holy One in the midst of you;
And I will not come in wrath.

*For I am **Diéu**, and not **iéu**; the Holy One (**é**) in the midst of
iéu;*

¹⁵² Full details will be explained in the [Etymology for the Pronoun 'I'](#)

Exodus 28-4 ...and they shall make holy garments for Aaron your brother, and his sons, that he may minister to me in the priest's office. ⁵They shall take the gold, and the *blue*, and the *purple*, and the *scarlet*, and the fine linen.

The poem [Mirèio](#) is a new [Rosetta Stone](#) for etymology, explaining the structure of the personal pronouns *I*, *U* and *We* (*UI*) and the colours for the priests' garments.

I never saw *any message* within singular words comparable to *Diéu*, and *iéu*.

Who needs a full Bible to explain the Genesis legend?

According to etymologists¹⁵³ the pronouns *I*, *You* and *We* are the most important words in any language.

The English pronouns *i*, *you* (*u*) and *we* (*ui*) (probably?) have been derived from *Diéu* and/or *iéu*...

¹⁵³ Source: wordlist proposed by Morris Swadesh (quoted by [C. Renfrew 1988](#)), and published in BRES, Nr. 149, Augustus/September. 1991.

1880: Phallism¹⁵⁴ by [Hargrave Jennings](#)

[Hargrave Jennings](#) clearly explains the mechanism of androgynous religion:

We know from the Jewish records that the Ark was supposed to contain a table of stone ; and if it can be demonstrated that that stone was phallic, and yet identical with the sacred name Jehovah or YehoVah, which written in unpointed Hebrew with four letter's, is J-E-V-E or J-H-V-H (the H being merely an aspirate and the same as E). This process leaves us the two letters I and V (or in another of its forms U) ; then if we place the I in the U we have the "Holy of Holies" we also have the Linga and Yoni and Argha of the Hindus, the Iswarra or "supreme lord" and here we have the whole secret of its mystic and arc-celestial import, confirmed in itself by being identical with the Linyoni of the Ark of the Covenant.

¹⁵⁴[Phallicism: Celestial and Terrestrial](#) (p. 67) [Hargrave Jennings](#)

1914: Pink for Boys, Blue for Girls

Purple has always been a divine and imperial colour. Blue seems to be the male colour from the early beginning. Temporarily other conventions may have been popular.

The divine commands in Exodus 28-28 and 39 (-21,22,30) clearly reveal a preference of **blue** for Aaron and his sons. These commands should have influenced all medieval artists in their colouring code.

The Viennese Bible (6th Century) displays a red sun symbolizing a male red God and a blue moon. The genders of the sun and moon however are different at the north and south side of the Alps. North of the Alps the sun is female and the moon male, whereas south of the Alps the genders are reversed.

Emperors (e.g. Barbarossa) prefer to be depicted wearing a blue overcoat over red garments. In the *Codex Manesse* King *Tyro from Schotten* and king *Wenzel of Bohemia* both wear a blue overcoat and a red undercoat. In medieval painting Jesus Christ and Mary often wear a blue outer garment over a red inner dress. In a statistical analysis 66% of Mary's depictions have been painted with blue outer robes over a red inner garment.

Temporarily pink may have been a colour associated with masculinity. In 1914, The Sunday Sentinel, an American newspaper, advised mothers to “use pink for the boy and blue for the girl, if you are a follower of convention”. The return (or change) to pink for girls and blue for boys happened in America and elsewhere only after World War II.

Reference: [Gender References for Purple, Red and Blue](#)

1954: Red = Male, Blue = Female



Fig. 86: Adam (red) and Eve (blue)

At elementary school in Eindhoven in 1954 a Catholic teacher ordered the children to draw male persons (Jesus, Adam & God) in **red** colours and female persons (Eve and the virgin Mary) in **blue**.

Reference in German at: [Religionsunterricht 1954-1955](#)
and in Dutch language at: [Godsdienstles 1954-1955](#).

After the Fall of Man the couple had to be drawn in *purple*.



Fig. 87: After the Fall of Man the couple is purple

References in German at: [Religionsunterricht 1954-1955](#)
and in Dutch language at: [Godsdienstles 1954-1955](#).

1956: David & Bethsabée by Chagall

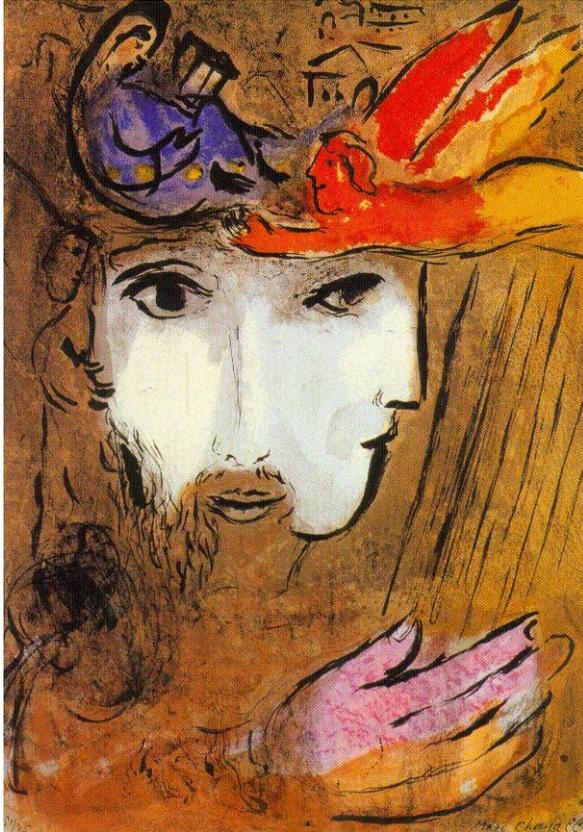


Fig. 88: Androgynous face by Marc Chagall

The Albertina museum exposed a lithographic painting¹⁵⁵ name *David & Bethsabée* created by *Marc Chagall* in 1956.

¹⁵⁵ Marc Chagall (1887-1985)

In this painting Marc Chagall (1887-1985) clearly used the symbolic colours red and blue to identify the female and male person. However it remains unclear whether red is a female and blue is a male symbol. According to the arrangement in the painting Chagall probably applied the standard modern convention in which the red colour represents female symbolism and blue represents the male symbolism.

Reference: [Secret Colour Codes in the Bible](#)

2004: Androgynous couples in Artwork

From the 3rd of April 2004 until the 18rd of April 2004 an artwork exposition titled “Metamorphoses” has been organized at the Town Hall of Unterweissach near Stuttgart. Simultaneously the paintings have been published at the website: [Artwork Joannes Richter, Backnang](#).

The series of paintings depicted the Platonic creation-legend for androgynous man in Symposium. Two paintings exposed at this exposition illustrate some details for androgynous symbolism.



Fig. 89: Androgynous Couple (2003)

(Oilpainting by Joannes Richter, 40x30cm)



*Fig. 90: Androgynous Couple (ca. 2003)
Oilpainting by Joannes Richter, (30x24cm)*



*Fig. 91: Androgynous Couple (2003)
Oilpainting by Joannes Richter, (40x30cm)*

Conclusion

6000 years ago an Indo-European people initiated an overwhelming successful and monumental idea in designing a Proto-Indo-European-language and a corresponding religion, which covered the globe in the following six millenniums. No region has been spared from this gigantic wave and we may identify the influence in all continents and all historical records. Therefore it has been easy to reconstruct the basic principles for the Proto-Indo-European religion and language, which partially seem to have been copied to the Hebrew religion as well.

The PIE-System has been designed as a bipolar concept of an androgynous deity, which created an androgynous human being according to its own image, consisting of a male and a female half. The first androgynous human being has been encoded in the divine name (e.g. *Diéu*), in the corresponding pronoun of the first person singular (e.g. *iéu*) and in the colours red (male), blue (female) and purple (androgynous, divine).

After destruction of the PIE-religion the converted PIE-peoples must have been motivated enough to rescue some of their ancient androgynous PIE-symbolism in their new Christian environments. Mediterranean peoples (French, Italian, Spanish) were able to preserve their divine names (*Diéu*, Deus, Dio, Dios) and their divine pronouns (*iéu*, je, eu, io, yo, I, etc.), whereas a great number of peoples (French, Dutch, English) managed to conserve the symbolic colours, which previously also had been documented in the Bible, in their coats-of-arms, flags, paintings and tombs. Others conserved some of the ancient androgynous sculptures and hieroglyphic runes, which have been excavated in recent years.

Although the basic PIE-principle is easily understood none of these PIE-symbols seem to have been recognized at first glance. This description may provide access to the idea of PIE-religion and -language in explaining the religious symbolism in the divine names, in the personal pronouns and in the colour code of the flags.

Appendix – Scribd-Publications

At the 15th of may 2009 I published the thesis of a common androgynous religion in a *Scribd*-document: [The Sky-God Dyaeus](#) which has been detailed in a number of other documents¹⁵⁶.

Publications have been sorted according to publishing date.

The applied colouring code is:

- Yellow = English
 - Blue = German
 - Pink = Dutch
 - Green = Spanish
-
- [The Sky-God Dyaeus](#)
 - [Der Himmelsgott Dyaeus](#)
 - [Laus Fragilitatis - Lob der Gebrechlichkeit](#)
 - [Castra Doloris - Auf Den Punkt Gebracht](#)
 - [Nederlands Voor Gevorderden](#)
 - [Die Heathrow Tagebücher](#)
 - [The Heathrow Hassle - and the Heathrow Hysteria](#)
 - [Der Brenner Codex - die Bernsteinstraße](#)
 - [Meine Erfahrungen Mit Lulu](#)
 - [Heathrow's Dagboeken](#)
 - [Der Hellweg nach Holland](#)
 - [The Hellweg to Holland](#)
 - [Woordenlijst Brabants](#)
 - [The Brabantian Dictionary](#)
 - [Hochdorf Revisited - A reconstructed Celtic Site](#)

¹⁵⁶ see appendix for an overview

- [The Fundamental Color Symbols Blue and Red](#)
- [De boekenfluisteraar](#)
- [Randnotizen eines Buchflüsterers](#)
- [Kanttekeningen van een boekfluisteraar](#)
- [Core Dump \(Nederlandse versie\)](#)
- [Core Dump \(English version\)](#)
- [Notizen zu "Die Heiligen Symbole Von Mu"](#)
- [Notes to the Sacred Symbols of Mu](#)
- [Secret Colour Codes in the Bible](#)
- [Dyaeus - über die Farbcodes der Prachtbibeln](#)
- [Overview of my manuscripts in a Nutshell](#)
- [The inflationary use of the verb "love"](#)
- [Ich liebe Dich](#)
- [A Book of Art](#)
- [Genesis - Weaving the Words in Red and in Blue](#)
- [Paint It Purple - A short History of painting Red and Blue](#)
- [Die Kaisertracht in Rot und Blau](#)
- [De Bijbelse Kleuren Purper, Rood en Blauw](#)
- [Etymologie van het woord "Paars"](#)
- [Another Etymology for Purple](#)
- [Eine neue Etymologie für Purpur](#)
- [Etymology for Flags](#)
- [Gender References for Purple, Red and Blue](#)
- [Tractatus der Unwörter - zur Etymologie unseres Wortschatzes](#)
- [A compact Overview of Bipolar Symbolism](#)
- [Kurzübersicht der bipolaren Symbolik](#)
- [Der Symbolverlust in der Kommunikation](#)
- [Godsdienstles 1954-1955](#)

- [A Loss of Symbolism in Communications](#)
- [Religionsunterricht 1954-1955](#)
- [The Symbolic Colour Green in Islam](#)
- [Täuschung und Enttäuschung](#)
- [Illusion and Disillusion](#)
- [Eine Qualitätsanzeige für Webdokumente](#)
- [Patrim, Matrism and Androgyny](#)
- [Dies Fasti - Understanding the Fastened Sculptures](#)
- [Dies Fasti - Das Entfesseln der Götter](#)
- [Cross-references for Deities and Man](#)
- [Technologie Oder Evolution - Von der Suche nach einem Schöpfer](#)
- [Gedankensplitter über die Täuschungsgewalt](#)
- [The Power of Deceit - an essay on violence and deceit](#)
- [Summary of some religious Colour Codes](#)
- [Übersicht der religiösen Farbcodes](#)
- [Afleiding van de Religieuze Kleurcodes](#)
- [Body Mirroring at Burials](#)
- [Die Verwebung als religiöses Symbol](#)
- [Blue and Red in Medieval Garments](#)
- [Blau und Rot Im Mittelalter](#)
- [Language and Religion](#)
- [Paars](#)
- [Yellow for Judas](#)
- [Die Farbcodierung in Leonardos Abendmahl](#)
- [Color Coding in the Last Supper \(by Leonardo Da Vinci\)](#)
- [Color Coding in the Last Supper \(Overview\)](#)
- [Rood en Blauw in Roermond](#)
- [Dagboekfragmenten \(Roermond\)](#)

- [Blue and Red in Roermond](#)
- [The Kingfisher](#)
- [Dagboekfragmenten \(1960-1972\)](#)
- [Red and Blue in the Middle Age](#)
- [The Majestic Singular in William of Orange's Letter](#)
- [Symbolism in the Garden of Delights by Hieronymos Bosch](#)
- [Threads of Bipolar Symbolism in Religion](#)
- [Een Kleine Legende Van Rood, Wit en Blauw](#)
- [The Hermetic Codex](#)
- [Erinnerungen an Adam und Eva](#)
- [Dyeing Purple in the Middle Age](#)
- [Het Verven Van Purper in de Middeleeuwen](#)
- [Capita Selecta for the religious symbols Red and Blue](#)
- [De gewandmakers](#)
- [De aardbeving van Lissabon op 1 november 1755](#)
- [The Lisbon Earthquake of 1 November 1755](#)
- [Symbolism in the Paintings by Hieronymos Bosch](#)
- [Yellow for Saint Peter](#)
- [Castles of Grief \(Castra Doloris Chapter 1-6\)](#)
- [Oil Spill: What I don't understand...](#)
- [Coloured Idols](#)
- [Des Deutschen Kaisers Alte Kleider](#)
- [Zur Definition der Höheren Gewalt](#)
- [Blue and Red in Notitia Dignitatum](#)
- [Illuminated Manuscripts](#)
- [Castles of Grief \(Chapter 1-20\)](#)
- [Blue and Red Symbolism in Freemasonry](#)
- [Das Nonnenkirchle in Waiblingen](#)
- [The Nuns' Church at Waiblingen](#)

- [Enlightenment and Darkness](#)
- [Red and Blue as Gender Symbols](#)
- [Just Another Archive of Vinyl Discs](#)
- [Red and Blue in British Royalty](#)
- [Der Hermetische Codex](#)
- [Liturgical \(and Royal\) Colours](#)
- [The Hermetic Library](#)
- [Summary - Archaic Rock Inscriptions \(1891\)](#)
- [Castles of Poetry](#)
- [Donal Og - Young Daniel](#)
- [The Grief of a Girl's Heart](#)
- [Das Geheimnis der Argonautenbrücken](#)
- [The Argonauts' Bridges](#)
- [Dyaus' Legacy - A Quest for the Origin of Religion](#)
- [The Keystone to Religion - Interpreting the Kylver rune-stone](#)
- [Dagboekfragmenten 1954-1955](#)
- [Jupiter's Legacy](#)
- [Eiric and Fiona - A Canine Philosophy](#)
- [King Edward VI's Legacy](#)
- [Dagboekfragmenten \(Roermond\)](#)
- [Etymologie Van Het Pronomen 'Ik'](#)
- [Etymology for the Pronoun 'I'](#)
- [The Book Genesis Inside of a Single Word](#)
- [Das Buch Genesis Innerhalb Eines Wortes](#)
- [Het Boek der Schepping in één Woord](#)
- [The Keywords in God's Name](#)
- [The PIE Concept - Decoding the Proto Indo European Language](#)
- [De religieuze basis van het Proto-Indo-Europees](#)

- [An Integrated Proto Indo European Concept \(Overview\)](#)
- [Het Proto-Project en de Nederlandse taal](#)
- [Das Protoprojekt und die Deutsche Sprache](#)
- [T-V-Distinction in the PIE-Concept](#)
- [Reconstruction of the PIE-History](#)
- [A Cultural Earthquake](#)
- [Thank You for the Music! - These songs left their footprints in my mind...](#)
- [Het Boek Tuisco - over de oorsprong van het Nederlands](#)
- [The Indo Europeans - A Ground Zero for Civilisation](#)
- [Some additional lines to On "The Effecting of All Things Possible" by Peter Medawar](#)
- [Die Indoeuropäer - zum Ursprung der deutschen Sprache](#)
- [Coplas - Copla del Fatalismo](#)
- [De hiëroglfen in onze taal](#)
- [Die Hieroglyphen unserer Sprache](#)
- [Hieroglyphs in Indo-European Languages](#)
- [The Deity Dis in the Gallic Wars](#)
- [Antithesis to the Standard PIE-Concept](#)
- [Widukind's Tomb](#)
- [A History of Proto-Indo-European Religion](#)
- [Sacred Phonemes - Moulding the sacred words](#)
- [Die Hieroglyphen des Ichs](#)
- [De Ontsleuteling van het Ego-Pronomen \(„Ik“\)](#)
- [The Hieroglyphs in the Ego-Pronoun](#)
- [Decoding the Ego-Pronoun \(„I“\)](#)
- [Etymology of the Ego-Pronoun \(„I“\)](#)

- [Monologue in One Paragraph From Ulysses - Joyce¹⁵⁷](#)
- [Nötigung an den Flughäfen](#)
- [Tagebuchfragmente \(Spanienreise - Dezember 2010\)](#)
- [Religious Images in the Garden of Earthly Delights](#)
- [Die Flucht Aus Granada](#)
- [Ein Jahr Voller Farben](#)
- [The Wycliffe Bible](#)
- [Wonderful Surprise for Christmas](#)
- [Die Leitfäden zum Leben und Lieben](#)
- [Social Initiation and Stabilisation](#)
- [Scheinbar deutliches Deutsch](#)
- [Neue Konzepte für eine alten Sprache](#)
- [Is one individual man going to ruin the US-finances ?](#)
- [Quality Criteria for Scribd-Documents](#)
- [Drop en Dropwater](#)
- [Briefe ins Jenseits](#)
- [Die androgyne Symbolik der Atalanta Fugiens](#)
- [Die Ego- und die Tu-Pronomina](#)
- [Red and Blue in Architecture and Artwork](#)
- [Symbolism of Purple and Scarlet in Greek and Roman Societies](#)
- [E - of the Word Ei Engraven Over the Gate of Apollos Temple at Delphi](#)
- [Tagebuchfragmente 1954-2011](#)
- [E for Enigma \(An Overview\)](#)
- [Tagebuchfragmente 1972-1990](#)
- [Lisa - Ja, blijf nog even, je bent zo mooi!](#)
- [Lisa - Verweile doch, du bist so schön!](#)
- [Lisa, Aan Het Andere Einde Van de Wereld \(Origineel\)](#)

¹⁵⁷ Testfile for Open Office and Word

- Lisa - Ah, linger on, thou art so fair!
- Elektrosmog im Handybereich
- Keystones to Religious Architecture
- Erinnerung an Nimmerland
- English and Globish - Optimized Linguistic Designs
- Der Letzte Astronom Im Land Der Tuareg