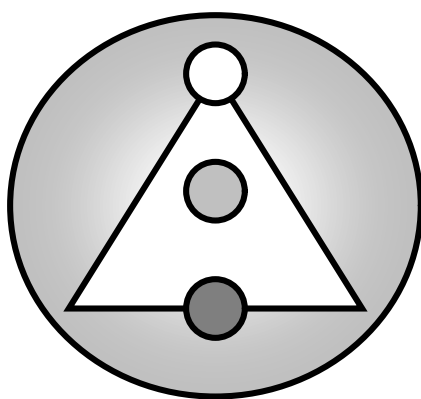


The
Color
of Truth

Vol I: Patterns in Light

The Color of Truth

**Patterns in Light, Parallels in Life,
& Principles to Live By**



Volume I: Patterns in Light

Amazing Coincidence? ..or Intelligent Design?

Stephen T. Manning Ph.D.

Perspectives on the Meaning of Life

OTHER BOOKS BY THIS AUTHOR

The Color of Truth Volume II: Parallels in Life

The Color of Truth Volume III: Principles to Live By

Psychology, Symbolism, and the Sacred:
Confronting Religious Dysfunction in a Changing World

Copyright © 2002-2007 by Stephen T. Manning Ph.D.

All rights reserved. Printed in the United Kingdom / USA. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the author; except in the case of reviewers who may quote brief passages in a review.

The Color of Truth Volume I: Patterns in Light (2nd Ed. 2007)

ISBN-10: 0-9551503-4-5 ISBN-13: 978-0-9551503-4-0

Published by CheckPoint Press, Ireland



CHECKPOINT PRESS, DOOAGH, ACHILL ISLAND, CO. MAYO, REPUBLIC OF IRELAND
EMAIL: EDITOR@CHECKPOINTPRESS.COM

WEBSITES: WWW.CHECKPOINTPRESS.COM & WWW.COLOR-OF-TRUTH.COM

COVER IMAGE "KALEIDOSCOPE" BY TODD SALAT, TAKEN ON LOCATION IN ALASKA
WWW.SALATSHOTS.COM

TABLE OF CONTENTS

PART ONE: OBSERVATIONS

Chapter One: Evidence of a Pattern.....	3
The “Great War”	6
Calculating the Odds	8
The Odds Go Up	11
In Summary	15
Chapter Two: Light, Color, and Us.....	18
A Little History – A Little Science	19
Expert Opinions	23
Color Codes and Categories	24
Simple Secrets	29
Chapter Three: Body, Mind, and Spirit.....	32
Soul Searching	34
Faith or Knowledge?	37
Color as a Physical Influence	39
Color as a Mental / Emotional Influence	40
Color as a Spiritual Influence	41
Chapter Four: Color in Science and History.....	44
The ‘Color’ White	45
The Color Blue	47
The Color Red	49
Conceptual Values of White, Blue, and Red	51
The Color Black	55
Chapter Five: Symbols, Numbers, and Ancient Truths.....	57
Symbol Shapes and Forms	59
Symbolism and the Ancients	61
Chapter Six: Science, Sex, and Scripture.....	71
Quantum Triads	72
Sex and Genetics	74
The Individual Triadic Archetype	75
The Biblical Triadic Archetype	78
Chapter Seven: Color, Myth, and Religion.....	84
Religion and Myth	85
White in Religion	88
Blue in Religion	92
Red in Religion	94
Thematic Subdivisions of the Color Red	97
The Absent Feminine	100

TABLE OF CONTENTS

Chapter Eight: Religious Triadic Archetypes.....	101
Hinduism	103
Buddhist Taras	106
Taoism and 'The Way'	108
Judaism, Christianity and Islam	109
Celestial Symbolism	110
 <i>Diagrams and Illustrations Section.....</i>	 118
 PART TWO: REFLECTIONS	 131
 Chapter Nine: Talking About Truth.....	 133
Defining Truth	134
Subjectivity, Objectivity, and Taxonomies	138
Universal Truth Theory	142
Phenomenological Evaluations	144
Reductive Classifications	145
Universality	146
 Chapter Ten: Science, Religion, and Archetypes.....	 150
Freudian Theory	152
Jungian Archetypes	154
Delving Deeper	157
The Animus and Anima	159
The Religious Theory	161
Religious Terminology	164
Some Common Ground	165
Becoming Whole	167
 Chapter Eleven: Archetypal Mechanics.....	 171
Numbers are Important	172
Some Common Sense	174
Cosmic Numbers	176
Quantum Philosophy	177
Creative Formulas	178
Repair and Restoration	181
Cosmic Themes	182
 Chapter Twelve: Providential Patterns.....	 190
Providential Mechanics	191
Complex Patterns; Simple Themes	195
Key Numbers	198
The Number Four	199
The Number Seven	209
 Chapter Thirteen: A Diabolic Dualism.....	 215
An Unnatural Dualism	216
Satan and the Psyche	219
Satan as Archetype	222
Taking Responsibility	224
In Closing..	226

TABLE OF CONTENTS

PREAMBLE to VOLUMES II and III.....	228
Preview of Volume II; Parallels in Life.....	228
Preview of Volume III; Principles to Live By.....	230
Condensed Glossary.....	231
Bibliography.....	232
REFERENCES and ENDNOTES:.....	237

♣ Diagrams and Illustrations: (pp 118-125)

Fig. 1 The Allies and the Central Powers during WWI	
Fig. 2 The United States and Eight Allies join the War in 1917	
Fig. 3 Targets of Japanese Aggression During the War Years	
Fig. 4 Various 'Opposition' Forces in the Twentieth Century	
Fig. 5 The Remarkable Display of Red-White-Blue Symbolism	
Fig. 6 Political Symbolism of the Middle East	
Fig. 7 Nations of the Arab League c. 1960	
Fig. 8 Properties of the Electromagnetic Spectrum	
Fig. 9 Properties of the Color Spectrum	
Fig. 10 Cosmic Symbolism	
Fig. 11 Individual Triadic Archetypes and Chakras	
Fig. 12 Symbolic Elements of the Greek Soul & Biblical Symbolism	
Fig. 13 Atomic Structure	
Fig. 14 DNA	
Fig. 15 The Hindu Trimurti and A.U.M.	
Fig. 16 Thematic Subdivisions of the Color Red	
Fig. 17 Cosmic Circle; Nazi & Fascist Symbolism; the Holy Trinity	
Fig. 18 Sexual Symbolism of the Tabernacle and the Temple	
Fig. 19 Triadic Patterns of the Kabalistic Tree of Life	
Fig. 20 Pre-Reformation Flags of Christianity	
Fig. 21 Some Post-Reformation Christian Flags	
Fig. 22 Flags Associated with Other Religions	
Fig. 23 Cosmic Symbolism and Monotheistic Traditions	
Fig. 24 Stages of Human Consciousness and the Triadic Archetype	
Fig. 25 Animus & Anima / Jesus & Mary as Archetypes / Yin Yang	
Fig. 26 Jungian Theory of Personality & Religious Theory	
Fig. 27 Some Traditional Hero, Heroine, & Anti-Hero Figures	

Selected Features of the Triadic Archetype: Examples 1-8, pp 125-130

Example 1: Science / Quantum Physics	
Example 2: Ontological / Thematic	
Example 3: Psychological / Psychospiritual	
Example 4: Human / Relational / Social	
Example 5: Biblical / Judeo-Christian / Theological	
Example 6: Other Religious / Mystical / Mythological	
Example 7: Historical / Political / Sociological	
Example 8: Other Possible Representations	

TABLE OF CONTENTS

TABLES

Table A: Five Comparative Parallels	53
Table B: Selected Examples of Appearances of the Number Twelve	61
Table C: Thematic and Practical Parallels	72
Table D: Psycho-Spiritual Theories – Thematic Comparatives	152
Table E: Subatomic Elements and Social Parallels	185
Table F: Primary Elements and Archetypal Numbers	186
Table G: Possible Meanings of Providential Numbers	197
Table H: Instances of the Number Forty in History and Scripture	200
Table J: 400 and the Cosmic Feminine in 1917	204
Table K: Selected examples of 400-year political periods	205
Table L: Seven and its Multiples in History and Scripture	213

INTRODUCTION

When it comes to the great questions of life; “*Why are we here? What’s life all about? Is there a God.. an afterlife?*” we invariably turn to our education and belief systems for answers. But unfortunately, academic disciplines and religious traditions are so often at variance when it comes to these particular questions; not only with each other, but also within their respective fields. Indeed, the incongruity of differing philosophies and ideologies throughout history, and the resultant discord between cultures and religions suggests a fundamental lack of universality within many, if not most of those systems. As a result; dissension, disharmony, superstition and ignorance continue to afflict humanity in its most pernicious forms, and the quest for a universal taxonomy; a self-evident ‘theory of everything’ whose unifying principles stand upon their own merit continues to preoccupy the minds and hearts of true seekers and peacemakers everywhere.

This book is born of that quest: The search for a unified and self-evident ‘theory of everything’. It is the result of a long, laborious, and deeply personal journey of investigation and discovery. Compiled painstakingly from research spanning many years; *The Color of Truth* is a new and pioneering exposé of previously undocumented facts and formulas that indicate the existence of synchronistic patterns, parallels, and principles that arguably affect—if not actually direct—the course of human history.

Originally intended for just one volume entitled *The Color of Truth: Patterns in Light, Parallels in Life, and Principles to Live By*; the extensive research has led ever-deeper into the alcoves of history, science, nature, and the mechanics of the human psyche. As a result the source material has expanded to the point where, for practical reasons, three consecutive volumes are needed to accommodate the data. These three volumes will be presented under the following headings:

The Color of Truth Volume I: PATTERNS IN LIGHT

Amazing Coincidence.. or Intelligent Design?

The Color of Truth Volume II: PARALLELS IN LIFE

Historical Synchronicity and the Meaning of Life

The Color of Truth Volume III: PRINCIPLES TO LIVE BY

Applying the Triadic Archetype in Your Life

INTRODUCTION

This series of books and planned books focuses upon a new phenomenon—or at least a newly-recorded phenomenon—that of the *substantial archetype* defined here by the author as:

The substantial manifestation in natural and human history of preexistent cosmic themes, patterns, and principles that govern science, underwrite history, and directly (albeit usually subliminally) influence human consciousness.

In other words, a study of visible and tangible signs in nature, history, and society that who knows may, perhaps, one-day help resolve the perennial human quest for the elusive ‘meaning of life’.

As we progress through the evidence of the following pages, my sincere and earnest request is merely this: That we place our preconceived notions and judgments temporarily aside and simply allow truth to be her own witness.

STM 2007

ABSTRACT: VOLUME I – PATTERNS IN LIGHT

One universal constant underwrites all forms of matter and energy on the planet. That universal constant is light – the central feature in the known electromagnetic spectrum. Studied scientifically, the properties of light may be categorized in both empirical and philosophical terms inasmuch as color—the visible aspect of light—can be measured;

- (a) *Mathematically* in terms of its wavelengths.
- (b) *Evidentially* in terms of its physiological and psychological effects upon us.
- (c) *Philosophically*; in terms of its traditional symbolic values, especially where present in national, political, religious, or pseudo-religious symbolism and practices.

This book approaches some of the standard scientific and religious theories of our day from a perspective that re-evaluates them against the fundamental properties of light itself. Because, as *the* fundamental feature of life on Earth, light contains intrinsic formulae that must, by virtue of natural transference, be present in all other life forms. Where there is transference of intrinsic formulae, then most assuredly there will be a parallel transfer of related principles...

Testing this ‘chromo-numeric’ theory against historical facts and the more recent findings of psychology and subatomic physics, we uncover an amazingly consistent visible-yet-subliminal ‘universal language’ not only present in the natural world, but also apparently underwriting all aspects of human development and history.

After presenting truly dramatic evidence that establishes thematic connections between science, religion, sociology, history, politics, psychology, medicine, art, and human relations, we explore possible applications of this archetypal ‘credibility-test’ against contemporary paradigms and belief systems, and in the process offer what may be termed a self-evident ‘truth-formula’ from where we may begin to reassess and re-evaluate our personal, cultural, and traditional value-systems and beliefs.

TECHNICAL FOREWORD

Thank you for purchasing this book. To facilitate better understanding, a variety of charts, tables, and illustrations are interspersed throughout the text as listed in the Table of Contents. For practical reasons, the diagrams are at the center of the book, arranged in general order of discussion. References to such will be noted in the main text in parenthesis with the following symbol (♣) and with a figure (♣ 1) or (see fig.2 ♣) for example. Flag illustrations have been adjusted to fit the diagram boxes and therefore may not be to scale. If those diagrams are not in color, please go to the *Color of Truth* website for full-color views at the following web address: <http://color-of-truth.com/>

When dealing with certain subjects, it is unavoidable that we must at times use specialized terms. Accordingly, the first entry of any such term is marked in the text *in italics*, accompanied with an explanatory footnote, or with a brief explanation (in parenthesis) in the text itself. In each case, any such entry will also be listed in the Glossary at the rear of the book.

Arabic numerals (1, 2, 3...) are used to identify endnotes; also to be found at the rear of the book.

Not wishing to offend any particular group of readers, ‘inverted commas’ are generally used to highlight any particular word or phrase (such as ‘God’ or ‘Allah’ or ‘truth’ for example) whose meaning may be indefinite, indistinct, or ambiguous to readers of different cultures or beliefs. Italics too may be used in certain cases where special emphasis is required.

Unless otherwise indicated all unmarked dates are to be read as “of the current era” whether or not they are accompanied by the suffix ‘CE’. The abbreviation ‘BCE’ (“before the common era”) is used in place of the more traditional ‘B.C.’ (“before Christ”).

Gratitude is respectfully extended to all those whose writings or opinions are referenced in this work. Under the international ‘fair rules’ copyright doctrine, reference is duly made in the text as well as in the Bibliography at the rear of the book. In their first mention, or when accompanying direct quotes, the titles of any such referenced works or websites will be written *in italics*. Apologies are offered if any references have been omitted either in error or due to absent sources.

TECHNICAL FOREWORD

Regarding the historical facts and scientific data recorded in this work; care has been taken to present only that which is both accurate, and easily verifiable. Whenever any such information departs from traditional views, references have been made duly available. If in any doubt, the reader is respectfully encouraged to check those sources for themselves.

Wanting to achieve the broadest circulation possible, these books have been printed in both European and American formats, which regrettably do not always match either with each other, or with other forms of English. I therefore ask the reader's indulgence if as a result, some of the formatting and spellings seem unfamiliar.

Finally; because we are dealing with so many interconnected topics throughout this series of books, and because material from successive volumes depends upon an incorporated understanding of previous books; certain material must be repeated in succeeding volumes from time to time. This may require only a brief synopsis here and there, or a specially-tailored introduction for example, but at times this may require the repetition of a complete chapter or two. In the case of any such necessary duplication, and with the exception of tables and diagrams, the repeated material will not constitute more than 10% of the finished work.

Any further technical questions or enquiries should be directed to CheckPoint Press at the address at the front of the book.

Thank you, and happy reading.

STM 2007

“Meaningful coincidences are
unthinkable as pure chance – the
more they multiply and the greater
and more exact the
correspondence is...they can no
longer be regarded as pure
chance, but, for the lack of a
causal explanation, have to be
thought of as meaningful
arrangements.”

Dr. Carl Gustav Jung
(1875-1961)

ARCHETYPES – WHAT ARE THEY?

Archetypes may be described as timeless themes and patterns common to all humanity regardless of nationality, culture, creed, or the era in which we live

Representing the collective psychological blueprint of humanity, archetypes inhabit our dreams, our mythologies and our folklore

Believed to originate in the depths of the collective subconscious; archetypes not only reflect who we are; they hint at what we could be

But archetypes are themes, not things. Shadows, not substance – or at least that's what we thought..

This book documents a unique and pioneering breakthrough in understanding these vital archetypes, and by association; the very meaning of life itself

PART ONE

OBSERVATIONS

*Patterns and parallels recorded in nature and
human history that suggest the existence of
primordial principles and themes underwriting all
aspects of life on Earth*

CHAPTER ONE

EVIDENCE OF A PATTERN

We open with a dramatic and colorful display of interconnected events of the twentieth century, of organizations, nations, and individuals, linked together by patterns, forces, and super-coincidences that all but defy rational explanation.

Nineteen seventeen was a very busy year in Europe. The First World War had already raged for three horrifying years, filling the mucky, rat infested trenches of the Somme with the blood of a whole generation. As the tears of a million mothers fell amongst the stark and treeless battlefields of Verdun, Ypres, and the Marne; and French, British, and Russian forces combated the seemingly overwhelming might of the German Army, fevered murmurings of bloody revolt simmered throughout Imperial Russia.

In the United States, President Woodrow Wilson's optimistic declaration for a "Peace Without Victory" echoed the profound reluctance of the American people to be drawn into the carnage of war in a very distant and troubled Europe. Unfortunately for the Americans however, the hasty departure of the Russian military to deal with the unrest at home depleted the allied ranks significantly, thus bolstering German confidence and prompting further advances into allied territory. Subsequent military provocations and political intransigence would eventually force a reluctant America to stir from her diplomatic neutrality until finally, like a gentle giant roused to wrath the USA declared war upon Germany in April of 1917. Seven months later the 42nd Rainbow Division of the U.S. Third Army was dispatched to France. Thus the United States took her place in the 'war to end all wars' and the tide of battle soon began to turn. In the same month of November 1917 Russia, having already lost more than a million men in

the war finally succumbed to the Marxist urgings of Trotsky and Lenin. The Bolsheviks would soon transform Imperial Russia into the fledgling Soviet Union, thus creating the socio-political environment that would foster seventy years of communist-sponsored global development and expansion.*

At the same time in the Middle East, an intrepid 'Lawrence of Arabia' stirred armed revolt amongst the pro-British Arabs with dramatic and legendary successes. The audacious taking of Aqaba, and the subsequent Turkish surrender of Jerusalem would end four hundred years of Ottoman rule in Palestine leading to the fall of Baghdad the same year. This provided the backdrop for the introduction of the highly contentious *Balfour Declaration*, a British-sponsored initiative that formally recognized the Jewish peoples' right to a homeland; whilst in a closely associated development the opposing *Arab Liberation Organization* simultaneously registered their new flag and constitution.

Parallel with both the rise of Bolshevism in Russia and the fall of the Ottoman Empire, 1917 also marked the four-hundredth anniversary of another kind of revolution when on October 31st 1517 a fiery Catholic Monk named Martin Luther nailed his *Ninety-Five Theses* to the Cathedral doors at Wittenberg in Germany, thus setting the Protestant Reformation into motion. The same year that saw the introduction of the Catholic Church's *First Code of Canon Law*, 1917 was also (a) the three-hundredth anniversary of the *Great Schism* when three separately-elected popes contested the Roman Catholic papacy for forty years; (b) the two-hundredth anniversary of the birth of Holy Roman Empress Maria Theresa of Austria who also reigned for a history-changing forty years (1740-1780); and (c) the one-hundredth anniversary of the births of influential American philosopher Henry David Thoreau and the Baha'i prophet Baha'u'llah, the latter suffering exile and imprisonment in Iraq; also for an intriguing forty years.

The year 1917 also saw 3 million Russian lives claimed by an epidemic of typhus, whilst in troubled Ireland beleaguered patriots immersed themselves in the struggle for political and religious freedom from a British Monarchy who, in a deft political move changed their traditional family name from the original Germanic 'Saxe-Coburg-Gotha' to the more politically-palatable 'House of Windsor'.† Imprisoned for her part in the 1916 Easter Rising, Countess Constance Markiewicz, aged forty when she joined the Irish Republican Sinn Fein party, would go on to become the first female parliamentarian in Europe in 1918.

* First known as the RSFSR: The Russian Soviet Federated Socialist Republic, est. July 1918

† Until the end of Victoria's reign the British Royal family was named 'House of Hanover'

Back in America meanwhile, the same year that saw the birth of future president John Fitzgerald Kennedy also witnessed the rise of the Women's Suffragette Movement and the election of the first woman member, pacifist Jeannette Rankin to the U.S. House of Representatives. This coincided interestingly with a purge on prostitution in both New Orleans and San Francisco – the two leading outposts of the industry. 1917 would also witness the introduction of the highly unpopular law of prohibition in the same year that an important literary monthly named *The Dial* arose in New York as the essential publication for new (and now mostly sober) writers. Forty years after the invention of the phonograph and the microphone, 1917 would also witness the production of the very first Technicolor film and the first Pulitzer Prize awarded in New York, whilst the Nobel Prize for Physics went to forty-year old Englishman Charles Glover for his work on x-rays. Other groundbreaking discoveries were being made that year too: In the field of subatomic science this was the year that Ernest Rutherford determined that nuclear fission was possible whilst simultaneously discovering the existence of the proton; whilst mathematician Johan Radon developed the three-dimensional theory for CT scans; a process that unfortunately would not see practical appliance for another forty years. The publication of psychologist Carl Gustav Jung's pioneering work *Psychology of the Unconscious* also arrived in 1917, the same year that his mentor, father of psychoanalysis Sigmund Freud published his controversial *Introduction to Psychoanalysis*, which in turn coincided with fellow German author Hermann Fernau's landmark work *The Coming Democracy*, an insightful critique of German attitudes and politics that would suffer proscription in his own homeland.

Meanwhile back in Central Asia, in profound contrast to the warmongers of Europe and once again, an intriguing forty years after Queen Victoria of England was crowned Empress of India, the indomitable Mahatma Gandhi tread the dusty roads in peaceful protest against British occupation – later to become one of the world's most respected spiritual leaders. 1917 would also see the birth of India's first female prime minister, the unrelated Mrs. Indira Gandhi who in 1999 was voted 'The Woman of the Millennium', outscoring such notables as Mother Theresa, Queen Elizabeth I, and Marie Cure...^{*} and whilst all these world-shaping socio-political dramas were being played out; in a quiet, forgotten corner of Portugal 'Our Lady of Fatima' made her first mystical appearances to three little children, explicitly warning of "imminent danger" from Soviet Russia.

^{*} Voters were international users of the BBC News Online service

Now you could justifiably ask why—other than due to the obvious connection with the year 1917—all these events are listed together in the same category; political, historical, scientific, technological, academic, mystical, religious... and what about all those number forties and four-hundreds ...what's the big connection? And why the specific onus on notable women in history? Well, if you have read the introduction you will no doubt have concluded that these events are somehow linked to the theory of universal *archetypes*.^{*} (If you haven't done so yet, please now take a moment to review the definition of 'archetypes' on pages x and xv at the front of the book.) Implausible though it might seem at present, we are about to discover that all of these apparently discrete occurrences are in fact connected at root by profound *subliminal*[†] themes and formulas, and although we will cover many more such examples as we advance through the book, we have chosen to open this work at this particular point in history for three specific reasons: Firstly, because this era is relatively recent history; the details of which are already familiar to most, and if not, can easily be checked by any wavering skeptics. Secondly, we begin here because of the crucial importance of this time period in respect to 20th century socio-political development and current world affairs. And thirdly and most importantly because of the simple fact that this confluence of interconnected events bears specific, undeniable witness to the existence of the aforementioned universal archetype in a unique way. Although we will be dealing continuously with the various aforementioned interconnections throughout the book; (scientific, numeric, religious etc.), amongst the most convincing evidence perhaps, are the dramatic parallels to be seen amongst the political colors and themes of the day. To understand exactly what we're talking about, let's now take a closer look...

The 'Great War'

We begin with a glance at the political circumstances that led to the start of the First World War in 1914—a horrendous global conflict unprecedented in scope and scale—a war that would last nearly four years and would eventually involve thirty-two nations in a complex parade of alliances and rivalries, in various stages of aggression and/or defense. Some nations would even change allegiances during the course of the war, thus compounding the already complicated and highly volatile political situation. But before we can get into specific details, let's first look at the major

^{*} Archetype; an original model, or prototype. Please see full definitions on pages x and xv

[†] Subliminal; subconscious; below the threshold of conscious perception, yet affective

players and how they lined up in opposition to each other at the beginning of the war in 1914.

At the outbreak of the Great War there were two major military alliances standing in opposition to each other. These were known as the 'Triple Alliance' consisting of Germany, Austria-Hungary and Italy; and the 'Triple Entente' comprising Great Britain, France and Russia. These alliances had formed due to a combination of factors brought about chiefly by the intense nationalism of the day, compounded by political, ethnic, and economic rivalries, and then further driven by a collective urge towards military expansionism. Treaties with smaller or less powerful nations were constantly being drafted and signed as these two military triads muscled up with increasingly hostile intentions... and then, in the midst of all this political tension the Austrian heir apparent, Archduke Francis Ferdinand, went and got himself assassinated!

Apparently it was a Serb national, a member of the 'Black Hand' underground society and a student of the Russian revolutionaries who, driven by the nationalistic epidemic prevalent at the time decided that the Austrian Archduke should be relieved of his royal duties. This, in the eyes of the incensed Austria-Hungarians, gave them the license to declare war on Serbia who in turn called upon her allies for protection. In this case Serbia's allies included France, England, and Montenegro. Thus within a matter of days, five members of the two opposing triads (the Entente and the Alliance) would each declare war on their opponents. Italy was the sole exception, choosing to sit out the first year of the war before eventually switching allegiances and aligning herself with the group of nations that would later become known as 'The Allies' or 'The Associated Powers'. Their opponents, later to be known as the 'Central Powers' would consist of Germany, Austria-Hungary, The Ottoman Empire (Turkey), and Bulgaria. So, in the opening stages of the Great War in Europe, Germany and Austria-Hungary faced the combined nations of Serbia, Great Britain, France, Russia, and Montenegro (see fig.1 ♣).

The discerning reader will immediately notice that amongst these major players in the conflict we see a very clear unifying pattern in their choice of national colors. Could it simply be 'pure coincidence' that the entire active Allied nations at the outbreak of the war flew under red, white and blue flags? Is it also only 'pure coincidence' that we find no blue

whatsoever in any of the Central Power's Flags? * Is there some other, simple explanation perhaps? Well, before we go any further let us first deal with this particular historical episode and, in considering the broad range available in the color spectrum ask ourselves what indeed is the statistical likelihood of these five nations flying under the same three colors at this specific point in history? Indeed, can any existing mathematical formula even accurately calculate such a unique conformation?

In fact, accurately calculating the statistical likelihood of such an arrangement is probably impossible. For in order to even begin to compute the odds we would first need a mutually-compatible 'common-denominator' through which to appraise the respective values of color, culture, politics and history. Provided we were successful in this endeavor, we would then need to use the same value-dynamics to evaluate the dispositions of all those who influenced the choosing of the colors for the flags at various points in history (including their personal psychological states) and all other related environmental factors. Then, we would have to somehow incorporate time and space into the formula, and all manner of assorted variables both tangible and abstract. All in all a difficult, if not impossible task I think you'll agree. There are so many variables when dealing with such a multifaceted topic as historical-political color choices over such a broad period of time, with so many interrelated factors far too diverse and impossible to measure through just one theoretical formula. However, despite the challenges presented by the absence of any such common denominator, theory, or quantifiable formula, we still have an important point to make and an issue to prove. So, in the spirit of true science and in order to put the notion of 'pure coincidence' to rest, let's try to come up with the simplest possible formula and see what figure we arrive at.

Calculating the Odds

First of all, we obviously need some idea of the varieties of colors available to flag makers at various times in history, to which end we review the *Flags of the World* website whereupon we discover that colored flags have been around for a long, long time. There are records for instance of dynastic banners being flown in China centuries ago, and many other examples since of empires, kingdoms, and dynasties in various parts of the world using pennants, standards, and other colors for identification both on and off the

* Although Italy's flag contained the blue trim of the Savoy arms until after WW II, Italy 'swapped sides' several times during each conflict and as such is not considered a 'core' player in these political formulas.

battlefield. Some modern national flags have clear connections to these centuries-old origins, whilst others appear to be the product of relatively recent political developments. The British ‘Union Jack’ for instance, first officially hoisted in 1801 CE was born out of the colors of three nations of the United Kingdom; England, Ireland, and Scotland, and was therefore ‘adopted’ from these previously independent countries each with their own national histories stretching back many centuries; whilst in contrast, the modern Palestinian flag or the flag of the United Nations have only been around for a few short years. As we shall soon see however, both classes of flags—both ancient and modern—follow the invisible rules of universal archetypes.

In Europe, our main area of interest for the moment, we note that national flags were first officially recognized with the formal registration of the Danish flag in 1218.¹ So, we know that flags and their colors have been a significant feature of European culture since at least the 13th century. In addition, we also know that the techniques for applying heraldic colors to banners, shields, and coats of arms have been available at least from the time of stained glass painting which, although known in Egypt as early as the 3rd century BCE, did not become established as an art form in Europe until the 8th century. Known then as ‘painting with light’ stained glass painting reached its zenith in France around the year 1200. The *Encarta Encyclopedia* informs us:

The predominant colors used at this time were blue [especially for the background], red, yellow, and green. Violet, brown, and white with a green or blue cast were secondary, and pinkish shades served as flesh tones.

In addition, during the Gothic period; “A wider range of purples, dark green, and yellow hues were added to the French and English repertoire of colors.” We are further informed that silver, tawny brown, olive green, and mosaics of reds, blues, and grays were increasingly incorporated into medieval art forms and heraldry before the 14th century. So, we may safely conclude that a wide range of colors was indeed available to various artisans in the Middle Ages. Furthermore, in 1533 a manual “for the production of paints and inks” was published in Augsburg, Germany. This further affirms that the technical ability to reproduce a variety of colors upon assorted surfaces was clearly possible at least from that time forwards. Obviously, the selection of recognized colors in medieval times was far fewer than the scores of different shades available to us today. Even so, it is clear that when

craftsmen in the Middle Ages were directed to create banners, flags, shields, stained glass, or manuscripts, they usually had at least a dozen or so basic practical colors at their disposal. This fact then, will serve as the baseline for our calculations. For the purpose of our investigation therefore, and in order to ensure that our calculations remain very much on the conservative side, let's reduce these twelve basic colors to only seven central shades. This gives us; black and white, red, green, blue, yellow and purple, which, considering the variety of colors available to our ancestors and in use in *vexillology*^{*} today (the study of flags) is a very modest selection indeed.[†]

In relating this selection of colors to the opening stages of the First World War, specifically to the five Allied nations of Russia, Great Britain, France, Serbia and Montenegro, we can quickly calculate that even with only seven colors to choose from, any one of these nations could have chosen a tricolor from thirty-five possible choices. Therefore, thirty-four of the possible tricolor combinations from these seven colors are *not* red, white and blue. If we now multiply 34 (the flag options) times itself five times (the 5 nations), we get 1,544,804,416 different possible line-ups containing five tricolor flags that are *not* all red white and blue across the board. In modern *short scale*[‡] mathematics (and all being equal) that is odds of; one billion, five hundred and forty four million, eight hundred and four thousand, four hundred and sixteen... to one! To reiterate: 1,544,804,416 different flag line-ups that are *not* red, white, and blue! Rather high odds don't you think? Would anyone like to explain this *phenomenon*?[§] Or, for that matter, would those who believe in 'pure coincidence' care to place a bet against the likelihood of this happening again? ..a possibility we will explore shortly. There doesn't appear to be any obvious explanation for this dramatic and stunning run of coincidences, yet we can clearly see that for some reason the Allies all chose red, white and blue over any other selections, whilst their active opponents have no blue whatsoever in their flags.

So why indeed did they choose red, white and blue at this specific time in history for obviously, it wasn't a previously agreed international political decision? Please remember that vexillologists have no uniformed explanation of why nations choose certain colors. In fact as already implied, these uncanny coincidences cannot be accounted for thematically or historically, with each nation listing different and often quite unrelated reasons for their particular color choices; blue is for the ocean, or for the

* Vexillology: The study of flags and their origins

† Technically, white is the presence of all colors, and black is the absence of color

‡ Some EU countries use the 'long scale' which defines 'a billion' as a million millions

§ Phenomenon; a thing, event, or occurrence perceivable by the mind; unusual or remarkable

sky, or for the morning... red for the blood spilt on the battleground, or for the proletariat, or for the sunset etc. Or in some cases it is simply a matter of family tradition as can be confirmed on the FOTW website. Therefore, if we were to factor in all the other personal and aforementioned environmental variables such as time, culture etc; then the odds of this five-nation, red-white-blue phenomenon occurring ‘purely coincidentally’ would probably rise by several billions. As psychoanalyst Carl Jung remarked:

Meaningful coincidences are unthinkable as pure chance – the more they multiply and the greater and more exact the correspondence is...they can no longer be regarded as pure chance, but, for the lack of a causal explanation, have to be thought of as meaningful arrangements.

So, hoping we are all agreed that we do seem to have something of a mystery to solve, let’s take another look at those events in Europe in 1917 that would so much affect the shape of the world we know today and see if there are any more clues as to this intriguing phenomenon.

The Odds Go Up

As battles continued to rage on European soil, and the first lumbering tanks clattered ominously through the cobbled streets of Belgium and France, many other nations declared their support for the Allies in various ways. Countries from as far afield as China, Japan, and South America declared war on the Central Powers at various times between 1914 and 1918, but as previously mentioned it was the full entry of the United States in April of 1917 that would eventually decide the outcome, and this is where we will now focus our attention. Before going further however, it should first be clarified that although more than thirty different nations became politically involved in one way or another in World War I, some of those nations (such as Italy and Romania for example) changed allegiances during the course of the conflict, and others, such as Belgium and Portugal, only had war declared *against* them without any significant response in return. Still others came in or out of the conflict at various stages, only cautiously “severing diplomatic relations” with the Central Powers, or engaging in other diplomatic maneuverings for various political or nationalistic motives. Accordingly, any such irresolute, tentative, unpredictable, or vacillating nations (relatively speaking) will not be considered ‘core’ players in these World War I political formulas. As we progress, the determining factors of ‘core’ vs. ‘secondary’ nations will become increasingly evident to the

reader, but the attentive reader will already have observed some of the intriguing thematic connections between particular historical events, color symbolism, and the cultural or political characteristics of specific nations.

To continue: As previously mentioned, unrest in Russia had prompted the withdrawal of the Russian military at about the same time as American Forces were arriving on the Western Front. The Russian Tsar, Emperor Nicholas II was forced to abdicate, making way for the formation of the Union of Soviet Socialist Republics by year's end (USSR) thus ensuring that the imperial red, white and blue would no longer fly at the head of the Russian military. Under the red flag of Communism, the Soviet Union would soon become the bitter enemy of her previous democratically inclined allies. So, as Russia transformed from an Imperial 'Christian' Empire into a God-denying ideological State, the 'righteous and God-fearing' Americans planted their own red, white and blue *Stars and Stripes* on European soil. Then, in direct response to the U.S. declaration of war in April of 1917 the following nations also formally declared war on Germany: Brazil, China, Costa Rica, Cuba, Greece, Liberia, Siam, and Panama. Yes, you've guessed it. Once again, we see a remarkable consistency in these nations' choices of colors. All of them contain white and blue, and six of the eight flags are red, white and blue, thereby bringing the 'coincidence' ratio up even more dramatically (see fig. 2 ♣).

What is possibly even more remarkable is that despite a completely different set of cultural and political conditions, the same color-related dynamic that was being played out between aggressive instigators and defenders in Europe was also evident in the conflicts of the Far East during this time. The targets of Japanese aggression before, during, and after the war years for example, namely Russia, China, and Korea, all had red, white and blue in their flags (♣ 3). As another fascist-type political regime imperial Japan was unique in the World War I scenario inasmuch as she used the Allies' declaration of war against Germany purely to advance her own territorial interests in Asia; siding with the Allies in order to justify seizing German-held territories in the Far East. Taking such actions including occupying Chinese, Russian, and Korean land during this period without contributing materially to the war effort in Europe, effectively put Japan in an 'aggressive dictatorship' class by itself, a situation that would continue through World War II.

So in review; we now have a total of fourteen different nations that declared war on Germany either (a); at the outset of war in 1914, or (b); in conjunction with the Americans in 1917. First, the five original members of the Allied camp; Serbia, Great Britain, France, Russia and Montenegro.

Then, with the Russian withdrawal and the arrival of U.S. Forces in April 1917, eight more nations joined the Allied ranks. Remarkably, all of these nations' flags contained blue and white colors, and twelve of them contained red, white and blue. In direct contrast, we see no blue at all in the colors of their 'core' opponents; and obviously therefore no red, white, and blue combinations (♣ 1 & 2). Would anyone now like to compute the odds of this being 'mere coincidence?'

By now the reader should be at least a little intrigued by the possible implications of these symbolic repetitions in recent history. But just in case any skepticism lingers, let us now drive home the point with the following remarkable list of replications of red-white-blue symbolism in subsequent 20th century political events (see 5 ♣):

- Three allied signatories signed the 1919 Treaty of Versailles that officially ended WWI: England, France, and the U.S.A.
- Three Nations were originally involved in founding the League of Nations in 1920: Norway, England, and France.
- Three nations came under persistent attack from Japan in the first half of the 20th century: Russia, Korea, and China.*
- Three nations froze Japanese assets in the Pacific prior to WW II: England, Holland, and the U.S.A.
- Only two nations substantially opposed Hitler and Stalin's move on Poland in 1939: England and France.
- On the same day that Pearl Harbor was attacked in 1941 Japan also launched attacks on; the Philippines, Guam, Wake Island, Midway Island, Hong Kong, British Malaya, and Thailand; all flying red-white-blue flags.†
- Resistance to Japanese aggression in the Pacific during WW II came chiefly from Australia, New Zealand, Britain and USA.
- Sixteen nations collaborated in the Korean War against the Soviet Union, China, and North Korea. Some supplied medicines and other logistics, but the active forces comprised twelve nations: United States, England, Australia, Thailand, New Zealand, Netherlands, France, Luxembourg, Canada, Philippines, South Africa, and Norway. Once again, all flying flags containing red, white, and blue.

* Several flags changed during this period – nevertheless maintaining archetypal integrity

† Some flags came into existence at a later date, such as Wake and Midway Islands

Again, in contrast to the afore-listed nations carrying the colors red, white, and blue, we witness the remarkable fact that their opponents in each case, whether it be the Axis or Central Powers, the Germans, the Soviets, or the Chinese, sharing that one aforementioned color-specific feature in common; no blue (4 ♣).^{*} It is especially interesting to note that nations such as Russia, China, and Canada for example, whenever politically *aligned* with the central allied nations such as the United States, France, and England during times of significant historical importance, also had red, white, and blue in their flags; later to lose the blue when internal politics necessitated their withdrawal from allied coalitions. And in the forty-day opening battle in Iraq that commenced in March of 2003, is it any great surprise to note that the three main contributing nations were the United States, Britain, and Australia; three red-white-blue nations in opposition to a regime sporting no blue in its colors?

Furthermore, and in addition to the aforementioned *chromatic* [†] sequences, another dramatic 20th century color-dynamic is observable in the symbolic signatures of those longstanding adversaries, the Arabs and the Jews. We will later deal with this topic in more depth, but for now is it not intriguing to note that in the various 20th century wars between Israel and her Arab neighbors there is an absolute consistency in their respective choices of colors. Israel, with her blue and white flag has intermittently been supported by England, France, the United States, the League of Nations, and the United Nations, all flying under red, white, and blue or variations thereof. In opposition, the combined nations of Egypt, Syria, Lebanon, the PLO, the Soviet Union, and the Arab League sport not a shade of blue between them (♣ 6 & 7)[‡] Likewise, the great majority of fascist and neo-Nazi colors of the 20th century display deep reds and blacks and are conspicuously devoid of blues (♣ 17), and whilst there may indeed be occasional exceptions to any given rule, it is in the consistent color-choices of such ‘core’ nations, groups, and organizations wherein we observe the highest level of consistency. Obviously *something* is causing this to happen. Even in the latest political animosities born of militant religious extremism that in turn has spawned the horrors of global terrorism, we see a remarkable consistency in the color symbolism separating the core combatants:

^{*} North Korea is a special exception, as technically it doesn’t exist as a discrete nation, and the forced division of the country in 1953 remains unrecognized by South Korea

[†] Chromatic; of, or relating to colors

[‡] This rule applies specifically to pre-1960 Arab League nations directly engaged in the struggle against Israeli sovereignty. In recent years, a smattering of blues has surfaced in the colors of ‘new’ albeit not-politically-prominent, nor militarily active, afro-Muslim nations

England, the United States, and Israel, with intermittent support from Australia and New Zealand, and a now red, white, blue Russia on the one side, vs. Iraq, Iran, Syria, Hezbollah, Hamas, the PLO, the Taliban, Al Quaida, Chechnyan Rebels, and various other groups and nations who (we are told) harbor and support anti-American and anti-democratic agencies on the other. In each case the colors reflect the same patterns; blues, whites, and reds on the one side, and an absence of blue on the other. The facts are plain to see. For some yet-unexplained reason, during these world-changing events or crucial periods of history, the colors, as much as the politics and ideologies appear to separate and identify the warring factions. However, it should equally be emphasized that when nations chose the path of ambiguity or political indecision (such as Italy during the war years), they should no longer be considered ‘core’ players in these historical formulas during these specific times, at least not as long as they vacillate between priorities. ‘Core’ players are thus defined by their solid and committed defense of—or attack upon—key issues or agencies of historical importance, one way or the other.

In Summary

After observing the evidence so far, it seems fair to say that we either have an amazingly unusual series of coincidences bordering in fact on the incredible, or that ‘something else’ is influencing this extraordinary phenomenon. Nations, organizations, and ‘core’ individuals certainly *appear* to be following some unconscious color-based pattern that places them in predetermined positions or situations at certain times in history, identifiable in the first instance by their choice of national colors – as if indeed there was some sort of secret or clandestine ‘color code’ underlying international relations. And we haven’t even begun to account for those other ‘coincidences’ yet—historical, scientific, technological, academic, numeric, mystical, religious—linked to this topic of political symbolism.

But what are the causes of these apparently-synchronistic events? *Something* is obviously causing these formulas and patterns to surface in conjunction with socio-political values. But what is that something? Could it really be mere chance; at odds of billions to one? Common sense suggests not. But again; exactly what type of subliminal influence or energy, or effect, force, or authority could possibly be engineering this enigma? How indeed could such a phenomenon occur consistently and systematically in the first place in a world populated with freethinking, intelligent human beings *without* our conscious awareness; or at least without being formally acknowledged or recorded as a historical occurrence? Clearly the evidence is there, but for some reason we haven’t noticed it before. In a world full of

scientific theories and religious speculations – how could we have possibly missed it?

The implications are disquieting to say the least. For isn't the concept of subliminal orchestration—cosmic or otherwise—a fundamental challenge to the common conviction that we, and *only* we, are the ultimate shapers of our own destinies – at least at the personal level? After all, we are autonomous beings aren't we? Even religious fundamentalists promote the belief that man is a being of consciousness and relative independence, capable of making informed personal choices and is thus fully responsible for those choices. Environmental conditions aside, we each choose our paths in life consciously whether good or bad, right? So surely there is some simple explanation for why recent political history revolves around certain color-themes, or for why our forefathers chose these particular color patterns in the first place. But if so, then what is it ...and why isn't it already part of the historical record? Indeed, why have so many vexillologists already concluded that political color-choices are only connected (if at all) through arbitrary tradition and culture, as opposed to the suggestion here; that there is a profound universal or archetypal link to be observed in these patterns?

Well of course it is far too premature to be forming any firm conclusions. But one possible explanation implied above that would fit with the evidence so far is that there is some yet-unidentified *subconscious* or *supra-conscious* cause behind this phenomenon. Something discernible but as-yet-undocumented in other words. A subliminal, yet very 'real' phenomenon whose influence in history is marked by these undeniable patterns—otherwise inexplicable—except by a radical belief in incredible coincidences. But this then reinforces the question; is it really feasible that collectively we are somehow being unconsciously influenced? That our lives and histories are somehow interwoven into a yet-unknown cosmic tapestry? Could something as pervasive and elementary as our political-historical color-choices reveal evidence of a collective (albeit subconscious) thematic unity? Or proof of subliminal cultural identities perhaps? Or even, speculatively, of a historical synchronicity; of predetermined historical paths or courses; that we are in some way unconsciously involved in fulfilling a greater plan? A 'providential plan' in history perhaps, that can apparently affect nations, ideologies, and individual destinies like so many pieces on a cosmic chessboard at least to *some* extent?

Or, (please bear with me here), could these subliminal color-choices be evidence of a hidden collective psychology; proof of the existence of a place or state of mind, or state of *being* perhaps where universal themes and principles overrule human consciousness; an uncharted cosmic phenomenon

that apparently leaves corresponding color-signatures marking those times in history where it was either most salient, or most at threat? Finally, is there in fact any further evidence to suggest that there is really anything more than ‘mere coincidence’ to observe here?

My firm and resounding answer to this is an emphatic YES. For, in the following chapters we will explore proof after undeniable proof of the substantial-yet-subliminal existence of archetypal patterns in natural science and human history. Most specifically we will focus on what I term *Universal Substantial Archetypes*; in particular the *Triadic Archetype* centering upon the colors white, blue, red and associated data as the most dramatic and pervasive example of universal symbolism and activity. But we will also look at other archetypal models and themes in social theory, in religion, in mythology and art, in science, numerology, psychology, history, and in politics – already hinted at in this opening chapter. In doing so we will uncover a wealth of untapped parallels, patterns, and principles—exciting connections that most assuredly have something of significance to teach us. For if we are to accept eminent social scientist Carl Jung’s expert opinion: “Meaningful coincidences are unthinkable as pure chance.”

This then is the primary purpose of this book: To introduce the reader to just such evidence, and presuming that the facts will indeed confirm the theory, to then invite the reader—both experts and laypersons alike—to apply these new archetypal theories to their own specific disciplines and/or lives as the case may be. Subsequent volumes will expound upon the facts, data, and theories suggested here; but before we get too far ahead of ourselves risking possible charges of presumption or exaggeration, let us remind ourselves that these color-patterns, and specifically the political colors of the 20th century, are only one small part of the visible proofs for the archetypal formulas uncovered and explored in this book. So in the interests of scientific *objectivity* * and before we explore any other aspects of these universal archetypes in depth, we must first research the elementary dynamics of light and color for any clues as to the reasons for the aforementioned political color-choices.

To do this, we must now take a closer look at the phenomenon of light itself; the visible aspect of cosmic energy, the foundation of color, and the primary source of life on Earth.

* Objective; lack of personal bias; detached observation; impartial.