



Perennial Philosophy

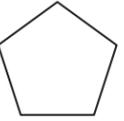
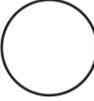
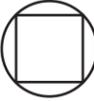
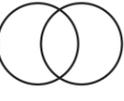
*One People, One Planet, Hon!
Hidden Meanings of Common Symbols*

Dr. Robert R. Hieronimus

*Exhibit Guide 2009: One People, One Planet...Hon!
The Windup Space - Baltimore MD*

Some of the repeating themes in Hieronimus's work are summarized here.

Caveat: the first rule of interpreting symbols is that all symbols have many layers and more than one meaning.

Ankh – life force, eternal life		Pentagon = whole of the material world, microcosm	
Caduceus = a very ancient symbol associated with healing. The wand represents power, the two serpents wisdom, the wings diligence, and the sphere higher consciousness.		Mars = action, energy, will	
Cancer (astrological glyph) = mother, nurturing		Mercury = communication, higher mind, healing, ruler of Virgo	
Circle = spirit and infinity, that which has no beginning and no end		Moon/Crescent Moon = imagination, feminine, crystallized spirit, nurturing	
Circle with dot in center = center of infinity, emanation or first cause, Sun, will, positive forces, spirit, active force, masculine origin, God		Saturn = karma or reaction of previous actions	
Circle with triangle in center = ternary forces in the universe, the spiritual principle with totality		Square = materiality, stability	
Circle with square in center = material forces in the universe, crystallized spirit		Star with five points = humanity, man, microcosm	
Circle with cross in center = four cosmic forces in the universe, the earth		Star with six points = two intermingling ternaries of opposing nature, future humanity, God, macrocosm	
Circles, two intersecting = intermingling of spiritual and material worlds		Sun = the Deity, higher or spiritual self, spirit, positive energy, authority	
Cross, Maltese (8 points) = expressive of centripetal forces		Triangle pointed upward = fire, masculine energy, lower sense centers in body	
Cross, Templar = forces disposed around a circumference		Triangle pointed downward = water, feminine energy, upper sense centers in body	
Eye in Triangle = God in heaven, omniscient		Venus = love, beauty	
Jupiter = beneficence, expansion of the mind and spirit		Virgo = divine feminine, service	

Please see the inside back cover for further symbol definitions.

One People, One Planet ... HON!

An Exhibition of Artwork by Robert R. Hieronimus
The Windup Space, Baltimore, November 1 – December 31, 2009

Robert R. Hieronimus, Ph.D. has been an acknowledged pioneer in the "New Paradigm" movement for over 40 years. After traveling with numerous rock and roll bands in the late 1960s to share information about esoterica and design posters and album covers, he began a long career as a muralist and painter. His highly acclaimed occult and symbolic artcars and murals include the 2,700 square foot prophetic "Apocalypse" at the Johns Hopkins University, which led to Hieronimus being called "one of this country's best muralists" (Forecast Magazine). Art historian and critic Alan Baret noted, "Hieronimus has a talent for winning the cooperation of the establishment while he lives and works in the counter-culture." Since 1965, he has painted over 40 murals around Baltimore, over 15 of which still exist on display in some form today in 2009.

Hieronimus fits the definition of a "visionary artist" in that he did not attend art school. His B.S. degree is in teaching from Towson State Teacher's College (now Towson State University), which he put to use for two fun-filled and enthusiastic years teaching art to grade school children, before commissions for murals, painted cars, and portraits grew steadier. In 1969 he co-founded AUM, the first state approved school of esoteric studies in the country, which granted certificates in the occult sciences, mystic arts and religious metaphysics. He continued his study of ancient cultures and symbolism independently, with a particular emphasis on the founding of America. In 1981, Hieronimus was awarded a Ph.D. from Saybrook Graduate School for his doctoral thesis, "An Historic Analysis of the Reverse of the American Great Seal and Its Relationship to the Ideology of Humanistic Psychology." Together with his wife and partner, Zohara Meyerhoff Hieronimus, since 1988 he has continued teaching on his radio program, 21st Century Radio, currently heard on WCBM 680 AM in Baltimore on Sunday evenings from 8-10 PM (21stCenturyRadio.com).

Unlike many other artists, Hieronimus seldom creates a work of art just for the sheer beauty of it. He sees every canvas, wall, or construction as an opportunity to teach, making many of his works so densely packed with symbolism that it would take far more than the proverbial thousand words to describe them accurately. Also unlike many other artists, Hieronimus is quite outspoken with his opinions on politics and societal and religious trends. His work regularly challenges the status quo and makes people feel uncomfortable. The other side of his work shows the etheric and spiritual worlds inter-connected to the familiar physical world and encourages the viewer to seek the God within. Despite these differences in styles, there is an ultimate, underlying message throughout all his career of symbolic art: We Are One People On One Planet, and we must learn to work together.

"I am an artist because I imitate the creator," says Hieronimus. "What higher form of involvement with life can exist? My work has revealed to me my purpose in life: to remind man that we are all part of God and that we all have God within ourselves." When asked why he stays in Baltimore when his work seems to be better understood on the West Coast or in larger cities elsewhere, he mentions the prophecies of 20th century mystic Alice Bailey who saw Baltimore as a future spiritual center. Of these centers she wrote, "We may become aware of areas of light [that] indicate... a center where the newer knowledge [about] man's body is to be found..." Former Secretary General of the United Nations U Thant also saw the importance of Baltimore when he introduced Hieronimus to his **spiritual teacher** U Maung Maung Ji, a Buddhist scholar, statesman, diplomat, and disciple of the Master Koot Hoomi.

In the 1960s and 70s, Hieronimus was sometimes labeled a "psychedelic" artist, a description he has always rejected. Though his style of that time was similar to that seen on psychedelic rock concert posters and albums, he has always preferred to label his artwork as "symbolic" rather than the somewhat meaningless term "psychedelic." Psychedelic art is known for its paisley patterns and bright colors, but unlike Hieronimus's "symbolic" style, was not usually mapped out so carefully and considered part of a comprehensive teaching guide with a message. To fully appreciate the messages embedded in Hieronimus's artwork, a booklet like this one is needed.

All photography in this book by Stuart Zolotorow. Design by Amy Ford. Text by Laura Cortner.

Age of Decadence

1967, poster, pen and ink, 21⁷/₈"x16⁷/₈"

In the Spring of 1967 Hieronimus designed this poster for an exhibit of his work arranged by the University Chaplain at Johns Hopkins, Dr. Chester Wickwire. At this early point in his career, Hieronimus was still an "angry young man," and the subject of his artwork was heavily critical of the current state of affairs in this country. Three of his most controversial pieces were on display in this exhibit, and as several newspaper reports accounted, the Hopkins establishment was thrown into an uproar over them. Leading the attack was a group of faculty wives who did not see the purpose of the social commentary and "found-art" sculpture works like the "Rosy Crucifixion" which featured an African-American crucified on a clothes pole, crowned by a child's cash register, and featuring a bombshell for a penis. Nor did they see the humorous political statement in the "Big A," an illuminated metal and glass "A" harboring a George Washington statue resting upon a small circus wagon. And they just didn't know what to make of the "American Express," a coffin on wheels with a flag-draped eagle inside. What Chester Wickwire and other art critics found innovative, "very worthwhile", and compelling, brought threats of incarceration for religious blasphemy from the faculty wives and the state's attorney's office.

Hieronimus decided to title this exhibit "The Age of Decadence," and with this poster he illustrated the exhibit's meaning with a series of symbols. The central symbol is a **flower**, symbolic of the impermanence of material existence. Within its three petals at the top of the piece are the letters USA – meaning this is America's flowering. As his defenders said in the news reports on the charges of blasphemy "Hieronimus feels that America, and not himself, has desecrated these symbols." The "U," symbolic of the mother or uterus (united), contains a **five-pointed star**, a symbol of the microcosm or man. Within the "S" petal are lunar crescents as the "S" stands for the soul or septenary principle, sometimes referred to as the **serpent** fire of kundalini. The third petal is the "A," or the absolute. It contains the **six-pointed star**, symbol of the macrocosm or universe. The translation of the symbols in these letters can be that America is the mother birthing the soul of the absolute.

The pistil of the **flower** contains the name of the exhibit, "Age of Decadence." From the flower's stem emerge six leaves, which contain information on the location and time. They read: "Paintings and sculptures, Johns Hopkins University, Nov. 5 – Dec. 3 Sherwood Room, 2-5 PM." The leaves symbolize humanity or the multitudes. The stem is filled with 8 **hearts** containing the symbol for the **Sun** (☉), also a mystical symbol for the Deity. The **hearts** symbolize love, which is the cohesive force of the universe. The number eight refers to infinity, which is symbolized by a horizontal number 8. Thus this infinite love traveling up the stem gives nourishment to the multitudes (leaves) and is energized by the five **hearts** below in the root. The earth/soil below is formed by the artist's last name "Hieronimus". All that is found within the **flower** is an expression of the impermanence's of the physical material world, which in time bears seeds, gives birth to other flowers, and decays.

To the left and right of the **flower** are the external forces that are bringing about its decay. Hieronimus uses the same contemporary symbols used in other works of this time to stand for the negative forces which malnourish the very air we breathe. Under the "U" is a dollar sign decorated in a checkerboard pattern, indicating it can be used for good or evil. Beneath the dollar sign is a black **heart**. Below the black heart are the letters "GM" (in tiger stripes for Exxon's "Put a tiger in your tank") for General Motors, both symbols for the combustion engine and America's great love for the automobile.

Beneath the "A" petal is the word "Coke," a reference to non-nourishing food, which diminishes the span of human life when consumed daily. Beneath "Coke" is the word "Yes" standing for the lack of control on desire. Beneath "Yes" is another black **heart** containing the word "Mom." Hieronimus is using the letters MOM here to stand for "Mother of Matter," the mother of materialism.

Though his symbolism in these earlier works is more obvious and allegorical when compared to his later works (which use symbols from the esoteric traditions), the message is remarkably similar. America is flowering from the internal energies generated from transcendent powers. Its growth has been stunted, however, by an environment corrupted by the love of wealth, junk food, the "anything goes" philosophy, the pollution of combustion energies, and corporate dominance of our media and politics. These pollutants will shorten America's life expectancy. Surrounding the big picture, however, is the sea of vibratory energy. All things are **vibration**. All things are change.



The American Express

As seen in the Peale Museum, Baltimore, MD, 1968, construction of various materials, approximately 12 feet long by 3 feet wide. This piece no longer exists.

By far the most controversial of Hieronimus's works, "The American Express" was exhibited several times in 1967-69 when it drew crowds of hundreds of curiosity seekers, many of whom were vociferously appalled. With the hindsight of 40 years, this so-called offensive work looks quaint, and for those who were not yet born at the time, it is difficult to comprehend how shocking it was to the uptight mindset of the mid-to-late 1960s, unprepared as they were to see it. Described by one reporter as "the most off-beat work to grace an Artist Equity exhibit in years... this work looks deceptively daring in the middle of its surrounding conservatism." Another quoted the shocked audience that called the piece "irreverent" and charged Hieronimus with religious blasphemy. Hieronimus answered his critics with a few complaints of his own about the present leaders of the nation for desecrating these cherished symbols. He said his work was rather an attempt to portray the truth about materialism, commercialism, love of money, and the cartoon which society practiced under the guise of true religion.

The construction was what would today be called "found-art" sculpture, and centered on a coffin with a prow and rudder attached to a baby carriage, which was then wheeled on top of a swastika flag. Inside the coffin was an American **eagle** in full military dress wearing a burglar's mask. He was also wearing a helmet-like admiral's hat covered in slogan buttons, glass jewels, religious medals, and bullets. Down the eagle's chest were loving cups, blue ribbons, and crucifixes, one with Mickey Mouse steamrolling over it. Also in the coffin were Bibles, carved Christ figures from the Middle Ages, and plastic flowers. **American flags** flew from the rear of the ship, while another Mickey Mouse served as the mermaid-goddess at the prow. The metal letters spelling out "American Express" were the actual letters taken from the defunct Baltimore American Express building. **Blue** waves with **white** caps surrounded the entire bottom of coffin and its rudder

Hieronimus has never been afraid to challenge what he sees as wrong in society and to encourage protest against the wrongdoers. His work sometimes makes people feel uncomfortable. "The American Express" tells the story that the American ship of state has been corrupted and depicts the components that have led to its ethical and moral decay. He made it very clear that he was not celebrating this reality, but rather lamenting what he saw as the death of our nation and its Constitution. After weathering blistering attacks everywhere he showed it and not being fazed, Hieronimus eventually had a revelation about this piece. Suddenly, he was moved to take it apart. He dismantled it ceremonially and recycled all the parts. He says he no longer wished to concretize the image of the death of America. He had spoken out, and now it was time to move on to new work.

Unfortunately, much of the corruption he was complaining about in this piece, that shocked most of his viewers in disbelief, has only become better documented and accepted as fact in the ensuing 40 years. Retiring President Eisenhower pegged it in 1961 when he predicted the rise of the military-industrial complex that had the "potential for the disastrous rise of misplaced power." In the mid-1980s conclusive research proved that the American government had secretly welcomed high-ranking Nazi scientists into our country, and put them in charge of our space program. Many also ended up in the Republican party, pulling the GOP further and further right with each season. And then in 1986 President Ronald Reagan put the final nail in the coffin when he deregulated the media, allowing one of the nation's biggest polluters, General Electric, to buy one of the nation's biggest television networks, NBC. This co-opting of power led the way to our current situation of corporate dominance of broadcast news where sponsors' goals and needs are considered before any investigative journalism is done.

With the election of a new president who does not dismiss the Constitution as "just a goddamned piece of paper" (actual George W. Bush quote) we may be on our way to reforging a new "American Express" – one that proves the superiority of a foundation built on Hope instead of Fear. We just might be witnessing right now the rebirth of the American republic, the return of "We the People," and the fulfillment of our destiny.



Past, Present, and Future

1968, poster, pen and ink, 24¼"x 14"

In April of 1968 Hieronimus designed this poster for an exhibit in which his work was featured along with that of painter Mark Reynolds and photographer Dan MacKenzie. The assassination of Dr. Martin Luther King, Jr. just five days into this exhibit, and the resulting riots and social tension, added to the antagonism expressed against some of Hieronimus's anti-establishment work of this time. In particular, the confined "American Express" was on display at this exhibit and drew much criticism.

By this time in his research and development, Hieronimus was keenly interested in spiritual alchemy, or rather the process of turning lead into gold. Alchemy is about taking an intolerable situation (lead) and transforming it into a divine experience (gold). The elements within the poster are designed around an **eagle**, which in alchemy symbolizes the process of sublimation, a process of refining and purification. The title of the exhibit "Past, Present, and Future" is illustrated with Rosicrucian principles. According to some Rosicrucian teachings, human evolution in the past is symbolically associated with the **moon** and the element of **water**. Present man is associated with our earth, and the element of earth and physical mass. The future is associated with the planet **Jupiter** and the fifth element – that of spiritual understanding.

Starting at the bottom, the first sphere depicts the past with the symbol of a winged dragon. This is reportedly what the beings of the **moon** were like, when humans went through a period of animal-like existence suspended in the atmosphere (**wings** on the animal). At this stage in the past, these beings had an internal picture consciousness, like dreams. Surrounding the life form are symbolic depictions of the first three elements: air, **fire**, and **water**.

The next sphere depicts the present earth phase of human development showing an outstretched human. According to Rosicrucian teachings, the present phase has two periods: a **Mercury** period and a **Mars** period. The glyphs for the **Mars** period, **Scorpio** (♏) and **Mars** (♂), are depicted on the scorpion below the human. On the left is the Jerusalem or Crusader's **cross** referring to the four elements of the Mars period, and on the right is a **five-pointed star** containing glyphs for Mercury, **Virgo**, and the Earth. Within each of the points of this star is a glyph for **Aquarius**, which taken together with the five **hearts** between each of its points indicate that Love is the cohesive force in the universe. The human body is filled with astrological glyphs and **5-pointed stars**. On its abdomen and chest are symbols indicating the process of transformation and spiritual growth, which is why this human is looking upwards into the future.

The future sphere depicts two beings gazing into each other's physical and spiritual third eyes. They are communicating mentally and their conversation is about the symbol for **Deity** (☉). This symbol is **ablaze**, meaning it is activated consciously. Both of these beings are covered in the same alchemical formula: **Mercury** (☿) and sulphur (♁) within a hexagram. **Mercury** is symbolic of the first purification of feelings, imagination, and the dominant female principle. Sulphur is symbolic of a more profound purification of reason, intuition, and the male principle. Placing these glyphs within a hexagram shows that they are in balance. The other glyphs on the bodies are the **Sun** (☉), **Jupiter** (♃), and **Sagittarius** (♐) all representing the Jupiter period that is our future -- a time when spiritual understanding has been attained. Around the periphery of the future are two serpents (wisdom) facing one another.

Surrounding the body of the **eagle** along the edges of the poster are 10 symbols depicting the 10 divine incarnations of Vishnu. Starting at the bottom left, there is the avatar of the fish, the tortoise, the boar, the man-lion, and the dwarf. On the bottom right there is the sixth incarnation of the avatar Rama with the axe, Rama-Chandra with his bow, Bala-Rama who is depicted with three eyes, Krishna who is depicted by many hands, and finally Kalki who has yet to come in the shape of a giant with a horse's head who will put an end to the wicked.

The dates, times, and location of the exhibit are listed around the eagle's head and down both sides. The names of the three artists are found in the tail of the **eagle**. Wedged between the names you'll see a **flag** Hieronimus designed for the future of the American Republic. The symbols in this flag indicate that America's purpose was the founding of a representative form of government – a republic which has inspired a world republic, a world in which all peoples have a say in world government. There are 7 stripes and just one star within the canton. The **star has 6 points** and a glyph on the inside of the **circle with a dot in the center** (☉). At the top of the poster, there are the **flames** of transformation around the word "Future" and the eagle's head. This suggests that the **eagle** is actually a phoenix, and that all which has transpired from past to future is an alchemical process of rebirth into the higher dimensions of consciousness.



Self Portrait

1967, pen and ink, 20" x 14⁷/₈"

This self portrait is an attempt by the artist to reconcile his new found appreciation for the cosmic consciousness and inner-connectedness of all life through **vibration**. By 1967 Hieronimus had fully realized that his academic training had not prepared him for what he considered the most important journey in life: the inward journey to find out who you are and what is your purpose in life. After graduating from Towson State College (now Towson State University) in 1965, Hieronimus took a job teaching art to elementary school students. Although he loved sharing his enthusiasm for art with the children, his exuberance and unconventionality grew to be a distraction for the administration. After two years, he says he knew he had to break with the system in order to discover the most important things about the meaning of life. This self portrait was created around that time.

He was profoundly influenced by the adage from the Bible to "Be still and know that I am God," saying it moved him to realize God was within each one of us rather than up there in some undefined heaven world. Not only is God within us, but without us as well, as we are all one, and all is **vibration**. This is demonstrated in the upper part of the background as a seething sea of energies or vibrations. The lower half of the background depicting the physical dimension is comprised of a series of hexagons containing the elements of the zodiac and their planetary rulers.

The **hair** on the artist's left side (viewer's right) is filled with **5- and 6-pointed stars**, spirals, and the symbol for **Earth** (♁). These symbols over the artist's left hemisphere indicate the over-emphasis he had placed on the rational mind up to that point in his life. Inside both of his **eyes** (physical vision) are crosses to indicate he had been focusing with earthly vision rather than with spiritual vision. His left elbow is resting upon the Far East to indicate how he was becoming a student of the history and spiritual practices of this part of the globe. He is wearing two crosses referencing his Christian ancestry and upbringing. Hieronimus still proudly remembers how he almost became a priest before becoming a teacher, attracted enormously by the moving and beautiful ritual called the Mass of the Holy Eucharist. (He changed his mind about pursuing the ministry after becoming severely disappointed by the clerical establishment's rather blasé dismissal of the revolutionary revelations in the Dead Sea Scrolls.) One **cross** around the artist's neck is a simple silver Christian cross. The other is a Jerusalem cross containing an amethyst. This is the same shirt and necklace he was wearing when the *Baltimore Sun* described him backstage running the light show for the Mothers of Invention as a little "gremlin wearing a ruffled shirt and a large **Maltese cross**" (similar to the Jerusalem, but not the same symbols).

On the artist's right shoulder he's drawn a double **circle** encompassing a **six-pointed star**. Inside the **six-pointed star** is a third **circle** containing a glyph for **Virgo**. The artist's sun sign is in Virgo, giving him a desire for perfection, but also giving him the challenge of often not being able to see the forest for the trees. The more he learned about astrology and the meaning of Virgo, in particular, the more he realized how much his desire to be of service was a key component to his growth and development. His right hand is attempting to grasp a **caduceus**, the wand of **Mercury**, ruler of Virgo. Not only is the caduceus incomplete, but the entwined serpents are also above the **wings** instead of below them. The sphere that should be at the top of the caduceus is missing completely, indicating that the artist had a great deal more inner searching and rational study to complete before he would be capable of using his spiritual energies in an effective way.

While it may appear at first that the artist has become one with the universal energies flowing around us all, reading the symbols carefully reveals that he was acknowledging himself merely a beginning student of the ageless wisdom teachings with years to go.



The Permanent State

1969, record album cover and poster, pen and ink, 21¾" x 11¼"

The Apocalypse mural is the largest and most long-lasting and probably most prophetic piece in all of the Hieronimus catalogue. It can still be seen today, although regrettably it has deteriorated over the past 40 years, on the second floor of Levering Hall at Johns Hopkins University. This poster was created for the official opening of the finished mural in February of 1969. In the conservation-minded ethic of most artists, when creating this poster, Hieronimus transformed the design he originally created for an Elektra Records album cover that was never completed.

The spring and summer of 1968 was an adventurous one for Bob Hieronimus. It started when he was introduced to a bubblegum pop group called John Fred and His Playboy Band, whose number one Beatles parody song "Judy in Disguise (With Glasses)" had recently topped the charts. Desperately trying to shake their bubblegum image John Fred asked Hieronimus to design their next album cover for Elektra Records, and to fill it with the occult and esoteric symbols they admired in Hieronimus's sketchbooks, believing this would make them more "hip." When Hieronimus met with their agents and producers and showed them his draft for the front-back design for their new album called "The Permanent State," they immediately wanted to know what he was doing wasting his talents on a one-hit wonder band. He was invited to focus on their bigger artists, and was quickly introduced to the Doors, Janis Joplin, and the extremely talented group called Earth Opera headed by Peter Rowan. The producers regaled Hieronimus with tales of Jim Morrison's extrasensory ability to see through his fingers and other hype, believing that his occult, esoteric, and symbolic art was just what they needed to illustrate the era-defining albums produced by these trendsetters. What began as a summer of promise and excitement, however, soon became tiresome and disappointing for Hieronimus, as he grew to appreciate the unpleasant realities behind the scenes of rock and roll. After taking advantage of their many introductions to these bands and meeting the artists backstage and at their after hours clubs to discuss esoteric symbolism, he had to admit that most of them (with the exception of Jimi Hendrix and Peter Rowan) were less conscious of the spiritual worlds than he hoped. As an aside, in 2007, he was astonished to see in a book called *An Illustrated Experience*, based on Hendrix's sketches and handwritten lyrics, that Hendrix had drawn versions of the **eye in the triangle** over the **pyramid** very soon after meeting Hieronimus at their favorite nightclub, The Scene. Hieronimus confirmed the dates of these drawings with Hendrix's sister Janie, who compiled the book.

Knowing his destiny lay with the ancient wisdom teachings and in finding the appropriate audience and community in which to further his learning in this area, Hieronimus left New York and the rock and roll life with his design for "The Permanent State" album still his own (though the final album cover John Fred eventually used does look like it was modeled after Hieronimus's style). He threw himself instead into the commission from the Office of the Chaplain to create a mural at Levering Hall. When he was finished six months later, he adapted the front and back of the original "Permanent State" album cover to create this poster for the opening of the mural.

The front of the album cover on the top half of this poster is dominated by an **eagle**, revered the world over for being able to fly so high that it can gaze into the sun, or see into the mind of the deity. Above the eagle's head, in the shape of a lunar crescent is the astrological glyph for **Cancer** (symbolic of the mother and nurturing), which is pouring its rays down upon the eagle's head and **wings**. To the left and right of the word "permanent" are a **six-pointed star** and a **five-pointed star**, both of which contain symbols of the lost civilization of Lemuria that disappeared tens of thousands of years ago. These symbols represent sacrifice and devastation, and the **six-pointed star** also acts as a symbol of the macrocosm, with the **five-pointed star** symbolizing the microcosm. The message here is that "the permanent state" in the physical world is actually one of change: a cycle of birth, death, and rebirth.



front of album

The **eagle** is facing the image of an **avatar** (a world teacher) whose **eyes** are on **fire**. He is holding in his right hand seven 5-pointed stars that radiate energy. Beside his hand is a 7-armed golden **lampstand** containing Jewish, Christian, and celestial symbols. On the right side of the eagle are a **sphinx** and a **pyramid**, relating both to ancient Egypt, as well as to the lost continent of Atlantis, another advanced civilization that disappeared millennia ago.

Below the **eagle** and held in its talons is a **serpent** biting its tail, a symbol known as the Ouroboros (symbolic of time and the continuity of life). The symbols seen on the serpent's body also describe the destruction of the continent of Lemuria, repeating that the permanent state is one of a perpetual rise and fall of civilizations across the ages.



back of album

In the center of the **eagle's** breast is a **cross** known as the Crusader's or Jerusalem cross, with the symbol for Lemuria in the middle. The glyph to the left, towards which the eagle faces, is that of **Virgo** over **Mercury**. The glyph to the right is that of **Scorpio** over **Mars**. This indicates that humanity has nearly completed the Martian activity and is turning now toward mental, mindful activity. Altogether, the design of the top half of this poster says the history of our planet is cyclical, nothing is permanent except change, and that we should expect the periodic rise and fall of land masses and oceans. Apocalypses do not end the world, but rather change the stage upon which we act.

The bottom half of the poster deals with more recent history, particularly that of the USA. The organizing symbol is that of a three-petaled **flower**, with the center petal topped by the **face** of a candidate gazing upward. Above the face is another lunar crescent whose energies pour into the human, with the eight symbols of Lemuria to the left and right. Lemuria was located in the Pacific and Indian Oceans and was destroyed through volcanic activity (**fire**) and flooding (**water**). The petal of the **flower** on the left is an "A" for Alpha (symbolic for beginning). The petal on the right is an Omega (the end). The middle petal is another golden **lampstand**.

The two leaves of the **flower** each bear an image from the Great Seal of the United States, meaning the flower is symbolic of the American civilization. America has planted the seed of self government, but sadly the seed has been (literally) genetically modified by the corporate powers whose purpose is to harvest greenbacks while spreading a smokescreen to elude responsibility for their selfish actions. The leaf on the left contains the front or obverse side of America's Great Seal bearing the bald **eagle**, cloud, 13 stars, the motto *E Pluribus Unum* (Out of Many, One), an olive branch, and 13 arrows. In the tip of this leaf is a **six-pointed star**. The leaf on the right contains the reverse of America's Great Seal bearing an unfinished **pyramid**, the **eye in a triangle**, the motto *Annuet Coeptis* (God Favors Our Undertaking), and the motto *Novus Ordo Seclorum* (New Order of the Ages). The "new order" which our founders hoped would last for the ages was a system of representative government, or a Republic of, by, and for the people.

Connecting the two leaves to the **flower** is a stem composed of a dollar sign and the word "Coke." The words "He Is Coming" act as a barrier filtering the energies rising into the petals, and are also seen in the stems of both leaves. The "He" referred to here is another Avatar or great teacher, which is not a masculine or feminine being as we understand it. The coming Avatar will teach a spiritual science long understood and practiced in the secret societies and will create a planet of Avatars to return us to a "golden age." The word "Love" can also be seen in the middle of the dollar sign. At the bottom of the stem is the word "Chiquita" for the United Fruit Company (symbolic of corporate America's most egregious abuses in the disregard for human rights in the banana republics).

Feeding our American **flower** is the soil below, which we have poisoned by allowing corporate America to trash the environment in favor of profit. In the center we see the word "Plenty," a reminder of America's focus on abundance. To the left are the initials "GM" for General Motors (symbolic of the combustible engines which are killing the very air we breathe). Above GM is the word "Coke" (symbolic of the non-food that is slowly poisoning our bodies). To the right of "Plenty" is the word "Yes" (symbolic of the blind acceptance that everything is OK and worth doing as long as it leads to "Plenty"), and above "Yes" is "Chiquita" for the United Fruit Company, known for repeatedly quashing independent governments in Central and South America in favor of profits for the few. Directly above "Plenty" are the words "Old Smoke" which stand for the smokescreen that protects these corporations and allows them to deal their deathly combinations, dividing our people and controlling the corporate media.

Filling out the background beneath the petals and the leaves are the same symbols that have described the destruction of the planet's first great civilizations with a smattering of contemporary religious symbols. Together they warn us that we are entering the "final days," which some would call the end of the world. It may be the end of the world as we presently know it, but it will also be the beginning of a new one.

The thing to do when faced with an impending apocalypse is to expand your consciousness through selfless service to others, through meditation (listening to the Deity within you), and through prayer (speaking to the Deity within you), and thereby co-create with nature a better, more sustainable planet. The final message is above the two leaves: the words "Pray" on the left, and "Talk to Him" on the right. New research into the power of selfless prayer has proven that it can bring about what we call miracles. What we call miracles, however, are in reality newly understood laws of the universe, many of which have been preserved through the ages by secret societies, but are only now being understood by scientific research.

The Apocalypse Mural (detail)

1968-69, acrylic on plaster, 2,700 square feet

A theme running through much of Hieronimus's early work is the message that history is cyclical. Civilizations rise and fall. An apocalypse might seem like the end of the world, but it's just the end of the world as we know it – there will be life again on the other side after the transformations and great upheaval. When the uninitiated hear the name of Hieronimus's most important mural, "The Apocalypse," or view its somewhat disturbing imagery, many mistakenly assume the message is from the Book of Revelations, or a prediction for the end of the world. While indeed it was an attempt to master the horrifying dreams and visions of future calamities on this planet that were plaguing him, the overall message here is one of positive reassurance. Accepting that history is cyclical and not linear, and that many advanced civilizations before us have risen and died through cosmic, natural, and man-made cataclysms, can inspire us to seek the spiritual worlds and be less attached to the physical and material temptations on the Earth plane. Understanding that great shifts are part of humanity's history on this planet can help us transform fear for the future into hope. The destruction of most of mankind would seem to be a hopeless cycle if we had but one life. But this mural says man lives many lives, and everyone in his own time will become god-like. That is man's destiny.

Commissioned by Chester Wickwire, the Chaplain at Johns Hopkins University, the Apocalypse was originally scheduled to cover just one wall. After returning from his summer traveling with the rock and rollers in New York City, however, Hieronimus was burning with visions and was fully immersed in the esoteric school he co-founded called the AUM Center. He practically moved into the Student Union building for the next six months, where he survived on tuna sandwiches and coffee as the visions poured forth from his brushes. Fortunately, Dr. Wickwire was a patient and generous patron who appreciated the momentum of the work, and permitted the expansion of the mural as it eventually covered completely an entire room, four walls, ceiling, and stairwell, over 2,700 square feet crammed full of symbolism. You can still experience it in person today, though it is in need of refurbishing after 40 years of wear and tear.

"The Apocalypse" was hailed by art critics ("a work of genius," "prophetic," "one of the country's best muralists"), but like much of his work from this time it was simultaneously attacked by the local establishment who felt threatened by Hieronimus's messages about coming earth changes and corporate corruption. This piece was even physically attacked and partially destroyed when near completion in December of 1968. A mentally disturbed Hopkins student, who, ironically, did not disagree with its message, threw several cans of paint on it, saying later that he feared the message was too strong for most people to see. As a Christian fundamentalist he believed in a coming worldwide destruction as prophesied in the Bible, but he objected to having it depicted on the walls of the Student Union building. It took Hieronimus over two months to repair the damage.

The design traces humankind's evolution from a hermaphrodite in the lost continents of Lemuria and Atlantis, through the advanced civilizations of ancient India, Egypt, and the Middle East, and continuing on to the rising landmasses in the Atlantic, Pacific and Indian Oceans. It also included extraterrestrial craft overseeing our planet's evolution from the beginning.

The main wall shown in this detail is focused on America and what we are likely to experience in the years to come. This wall measures 32' x 9' (288 square feet), only about 10% of the entire mural. The story on this wall begins with the astrological sign **Scorpio** being monitored by a **UFO** mothership and three of its disc craft (not pictured here). A key to Scorpio is "desire," and it is used here to symbolize our soul's struggle to make itself known in the physical and desire worlds, which will lead to rebirth and regeneration. **Scorpio** has a three-tiered image: the scorpion, the **serpent**, and the **eagle**, reflecting physical, psychic and spiritual regeneration. The stage is set for America to become the seed for planetary evolution.

At the far end of the wall on the right is the winged being **Aquarius** pouring from its urn the energies of altruism and brotherhood, giving birth to planetary consciousness and harmony. Aquarius is also overseen by a fleet of seven **UFOs** flying in a V formation monitoring our planet's evolution toward one people, one planet. The drama that unfolds between these two figures is the struggle from unconsciousness, to consciousness, to superconsciousness, and America is key to this struggle. This is shown along the top of the wall through a series of **flags** evolving from Great Britain's flag, through America's first flag of 1776, America's 13 star flag, the Confederate flag, and the 50 star flag (the last three mostly blocked by the **eagle**), followed by the flag of the Soviet Union (to show how the two former

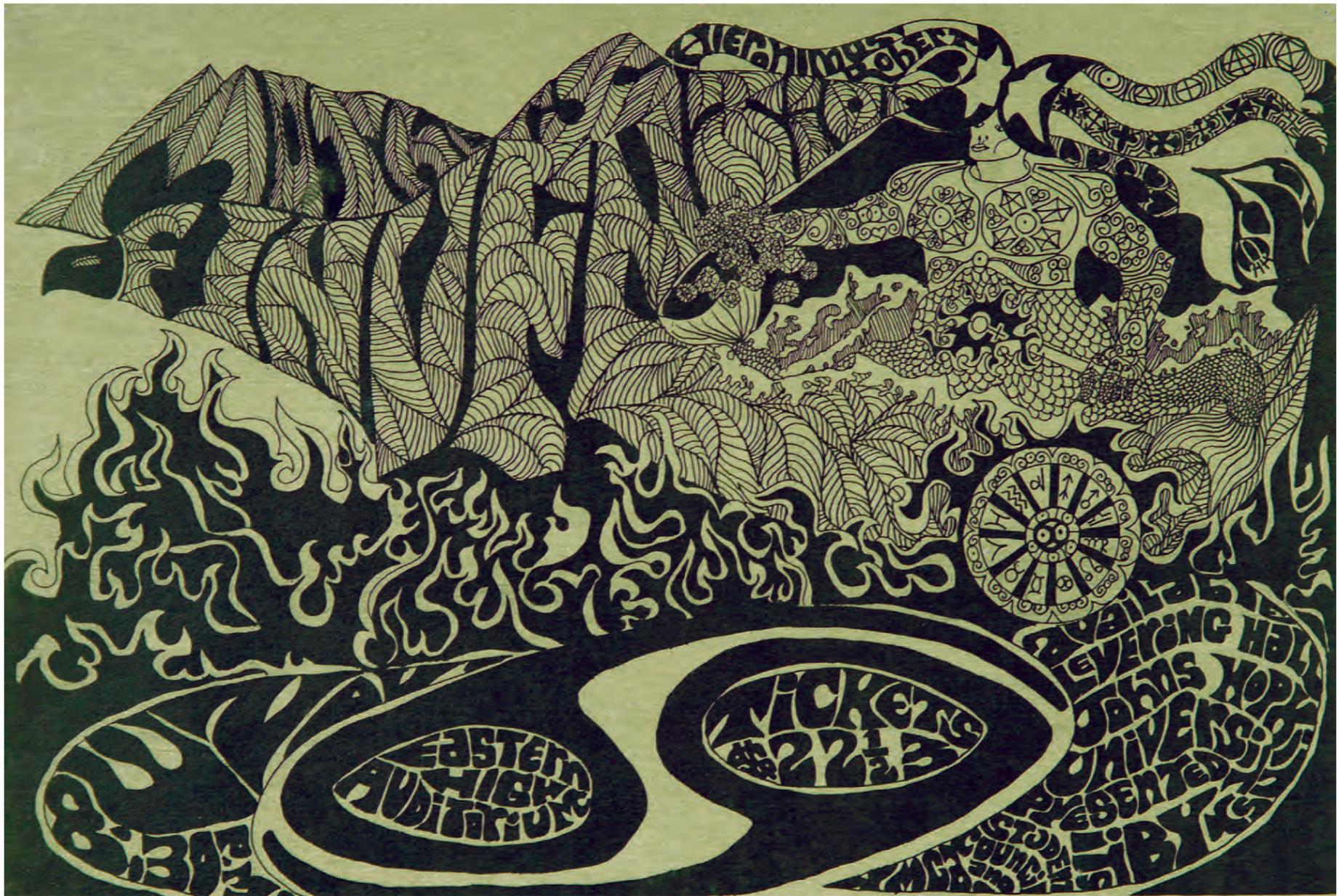


enemies could work together), and finally a new "nation" flag made up of the 13 **red** and **white** stripes with a canton containing the ancient symbol of the hex-alpha, a **six-pointed star** with a **circle and point in the center**. This represents a flag of planetary consciousness.

Beneath these banners we see the American **eagle** is sinking in the flood tides, being weighed down by corrupting forces of the corporate, fascistic and oligarchical powers bent on speedy profits at the cost of American liberties and the planet's very life force. Some of those forces are identified on the body of the sinking eagle. We have General Motors standing for the petroleum-based energy systems, Coca-Cola representing the reduction of food to a non-nutritional diet and agribusiness, Chiquita or the United Fruit Company epitomizing the sale of other nations' illegal drugs to fund America's black budget operations, and the dollar sign to symbolize America's 70 trillion dollar debt leading to our enslavement. In this picture, the American eagle is rent asunder because it has worshipped the material world and ignored the spiritual dimension. It is surrounded by natural cataclysms expedited by its domination of nature for profit. Geological and weather changes are shown with **fire** and **water** engulfing the Statue of Liberty and the Golden Gate Bridge (barely discernable in this photo, in front of Lady Liberty). Also engulfed in these radical transformations is the Russian bear in front of the eagle, predicting the dissolution of the Soviet Union. Both the Russian bear and American eagle are confronted by a long green dragon-**serpent** representing China. As the potential threat to both superpowers, the dragon of China is composed of inverted (hidden destiny) **five-pointed stars**, the symbol for **Saturn** (karma) and the number 666 (considered numerologically $6+6+6 = 18 = 1+8=9$, the number of initiation).

Above the dying **eagle** there rises a transformed eagle in purple with silver and gold **vibrations**. This rebirth continues onto the ceiling where the transformation is completed in the form of the legendary phoenix that regenerates itself from its own ashes. On the ceiling we also see Poseidon/Neptune holding in his right hand a lost spiritual temple of Atlantis, which has been regained to preserve the spiritual sciences and assist the rebirth of our planet.

As one cycle is completed, a new cycle begins on the spiral of evolution. The outcome of these massive political, economic, geologic, and geographical changes is devastating to individual nations, but will serve to unite the planetary republic and pave the way for a more lasting peace. Human beings will realize we are not just physical beings, and that we all contain an immortal component that can lead us to universal wisdom, the oneness of beings, and the oneness of all living things. "The Apocalypse" means a rebirth of spirit eventuating in planetary beings.



Mothers of Invention

1968, concert poster, pen and ink, 12" x 18"

During the year Hieronimus spent working on his largest and most compelling mural at Johns Hopkins University, Frank Zappa and the Mothers of Invention were invited to town for a concert. Hieronimus was asked to write a press release for the Johns Hopkins Student Association and Council sponsoring the event, and to design the poster advertising it.

The original Hieronimus-written press release reveals his admiration for the classically trained and Baltimore native Zappa and his group. Apparently he was mostly attracted to the common goals they seemed to share in challenging the status quo. Hieronimus wrote: "The individual 'Mothers' combine classical and contemporary musical interest. Frank Zappa, [is] the head 'Mother' who plays lead guitar, piano, vibes and drums... This inventive group whose individual performers are excellent musicians, create 21st Century sound. Combining musicianship with a strong, earthy critique of the human situation, they explicate through analytic means and gestalt comprehension an understanding of 20th Century America and especially its youth. They prepare listeners for their destiny by providing lessons in history, psychology and metaphysics. As has no other American musical aggregation, they confront Americans with the source or derivation of their neuroses. Their prognostication of the future is threatening."

For the poster he chose an olive green paper in harmony with the Earth Mother who is the central figure in the design, driving a chariot across a sea of **fire** (symbolic of transformation). Also central is the **eagle** pulling the chariot, upon whose **wings** are written the name of the group "Mothers of Invention." The Earth Mother in this guise is depicted as a mermaid-siren. Her body is covered in tattoos of **suns, pentagons, and hearts**. In her left hand she is holding a wand bearing the symbol for **Venus**, and from her right hand she is distributing seeds. She is planting seeds of the microcosm, symbolized by the pentagons within them. The crown of

the earth mother is made of two crescent **moons**, with the one on the left containing a **six-pointed star** (symbolic of the God-man), and the one on the right containing a **five-pointed star** (symbolic of the microcosm or humanity). Concealed within her **hair** on the left you find the name of the artist and a **heart**. On the right, her waving **hair** contains a strand of five **hearts**, a strand of **flowers**, and a strand containing different **crosses**. The top strand contains a series of symbol-archetypes from the world's first symbolism language known as Senzar. The Senzar symbols influenced and predated Sanskrit.

The wheel of the chariot contains the glyphs of the zodiac, with the central hub symbol reserved for **Cancer** because of its link to motherhood and the home. From the sea of **fire** is rising a larger glyph for **Cancer** enclosing the details on the event including location and ticket prices. The date, time and sponsors are displayed within **crescent moons** on either side. The **moons** are also linked to the mother and nurturing, and the moon rules the zodiacal sign of **Cancer**.

Even though the Mothers of Invention are all male, Hieronimus said he emphasized the feminine symbolism for this poster because their message was about nurturing humanity through a spiritual transformation.

During the concert itself, Hieronimus assisted backstage with the light show. The *Sun Magazine* described the light show as being run by a group of "gremlins" with long hair and beards. They described Hieronimus in the following encounter: "At 8:20 one of the gremlin leaders, a short blond painter who wore a full beard, bell bottom pants, ruffled shirt and a large **Maltese cross**, materialized from the ceiling. He surveyed the colors backstage. 'Ah,' he nodded in approval, 'magenta, a beautiful magenta.'"

After the concert, when Hieronimus was back hard at work on the "Apocalypse" mural, he remembers Zappa coming through to see it and exclaiming "Far Out!"

“Light” the Woodstock Bus

*Oil based enamel paint on a 1963 VW Kombi Bus, painted in 1968
One-Twelfth Scale Model Created by Sunstar, 2009, 14"x6"x6"*

The most famous of Hieronimus's artcars is officially known as "Light," but is more popularly known simply as "the Woodstock Bus." It was painted during the same prolific period of 1968 in between the "Apocalypse" mural and the rock and roll album cover designs. Painted cars were just catching on with the counter culture, and Hieronimus filled several commissions for other people who wanted to drive around in what he called "moving billboards of symbolic instruction." "Light" the Woodstock Bus was commissioned by Bob Grimm, a member of the Baltimore band, "Light," who had just signed a national recording contract with CBS Records. Grimm remembers asking Hieronimus to "paint him a magic bus" to transport them to their gigs. Two other members of "Light" drove it up to the Woodstock festival with Grimm the following year, and although Hieronimus decided at the last minute not to go, he was pleased to discover much later that his painting had caught the attention of several photographers in attendance, including ones from the Associated Press, *Rolling Stone* magazine and *Life* magazine. In the decades since, these popular photos have been reprinted in hundreds of Woodstock retrospective articles, CD compilations, and other promotional pieces about Woodstock, until it has become known as "the Woodstock Bus."

In 2009, Sunstar Diecast issued a limited edition, highly detailed reproduction of the Woodstock Bus for the collector's market, in honor of the 40th anniversary of the Aquarian Exposition. (www.WoodstockBus.com) Collectors can recall the Woodstock atmosphere and concentrate on those extraordinary few days of peaceful cooperative existence with this fully functional one-twelfth-scale model, complete with many moving parts.



Bob Grimm circa 1971 standing between the "Light" VW Bus on the right and "Pegasus," another Hieronimus painted VW, on the left

transform its physical consciousness into spiritual awareness, allowing humans to learn who they are, why they are here, and their purpose on planet earth. The **Sphinx** is spiritual conscious control (human head) over animal instincts (animal body). The trident in a circle on its rear flank suggests this Egyptian Sphinx has its origin in the Atlantean mystery tradition. The Sphinx side reveals the various influences that have supported America in attaining the goal of One People, One Planet.

The rear of the bus tells of the importance of balancing energies of the feminine and masculine. At the bottom left is **fire**, related to the masculine, outgoing, electric energy, the power of the gods, the color of gold and the sun. The right side shows waves of **water** linked to the feminine magnetic force, which gives birth, protects, and is linked to the power of the goddess and the color of silver and the **moon**.



"Light" Woodstock 1969 VW Bus model by Sunstar Toys 2009 www.WoodstockBus.com

The roof of the bus depicts a series of symbols that make up the heaven worlds, which also illustrate the importance of balance of both masculine and feminine energies. When humankind balances its energies and activates all its energy centers using both prayer and meditation, resulting in service to others, it enters the heaven worlds.

Combining all five sides of the bus results in a very simplified symbolic message that there are advanced beings in the universe in various dimensions that are assisting planet Earth's evolution toward cosmic consciousness. Or as somebody at Woodstock painted on a fence: We Are One.

As seen in:

The New York Times



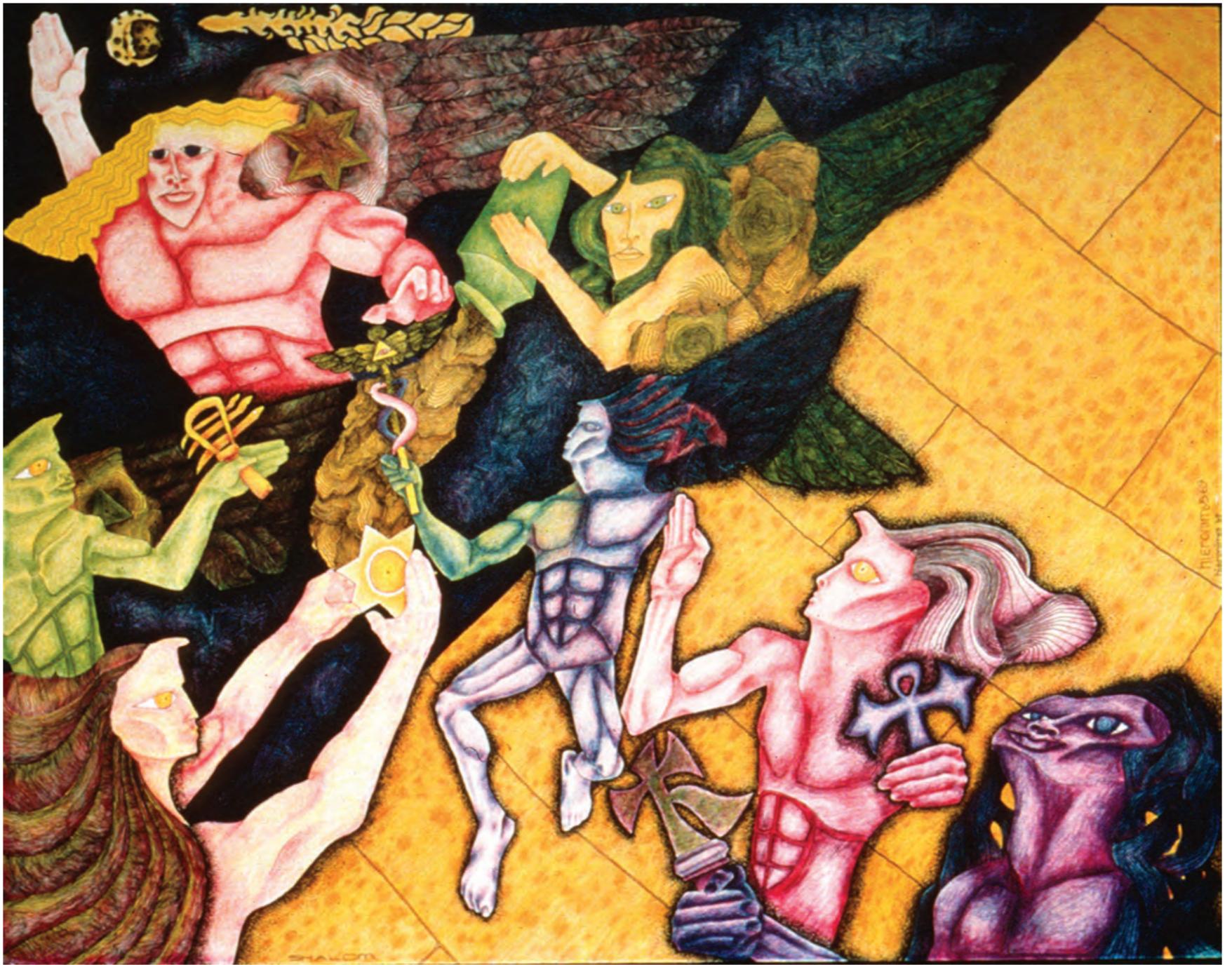
enough everyone was a quasi-hippie; long hair on men no longer signaled anything about what they stood for. FM radio, which was the pipeline for underground rock, traded quirky, exploratory disc jockeys for consistent formats that advertisers could depend on. Now that it was clear how large an audience was at stake — that it wasn't just a few freaks — professionals were back in charge.

Woodstock and other late-1960s festivals changed the scale of rock concerts. Bands eagerly moved up to arenas from theaters; a week before Woodstock, for example, two of its acts, the Jefferson Airplane and Joe Cocker, shared a bill at the Fillmore East, which had all of 2,700 seats. Music soon expanded, or bloated, to fill its new-found arenas. The early 1970s were the era

The overall message from the symbols on this bus is that We Are One People On One Planet. As we enter the Age of **Aquarius**, humanity will once again become conscious of the builders and hierarchies of the universe by aligning themselves with the divine plan through cosmic **vibration**. This is particularly seen on the front of the bus where a **galaxy** of stars, or the Milky Way, is depicted as the symbolic birthplace of life in the universe. Below the Milky Way is a pair of **wings** (spirit) surmounting a **circled cross**, related to the four builders of the universe: air, earth, **fire** and **water**. Below this is the **serpent biting its tail** (Orobouros=eternity) within which are eight **circles** containing seven celestial bodies: Sun (higher or spiritual self); **Saturn** (karma); **Jupiter** (expansion of consciousness); **Venus** (harmony); **Mars** (activity); **Mercury** (mind); and **Moon** (personality). The central **circle** is the **heart** (the cohesive force of the universe, Love). A hand holding an Egyptian **sistrum** (cosmic vibration) emanates from the left side of **Orobouros**. On the right, Piscis Australis swallows cosmic vibrations pouring from an unseen urn on the roof of the vehicle. The urn belongs to **Aquarius**, the "water carrier," the sign that precedes Pisces. The dissemination of spiritual teachings (waters from **Aquarius**) given to the multitudes (fish) assures regeneration or a rebirth of soul consciousness. Below the Orobouros is a **UFO**, representing extraterrestrials, inner-terrestrials, inner-dimensionals and spiritual hierarchies of the universe. On the **red bumper** in gold letters are the words "Christ in You," "Voice of Silence," and "Ra Om," a mantra used by ancient traditions to achieve these states of cosmic consciousness.

The driver's side of the Woodstock Bus is dominated by an **eagle**, symbolic of the USA, which was established as a center of light (wisdom), and regenerates the planet through its past connections to the ancient Egyptian mystery schools. The Eagle side reveals that America was destined to lay the foundations that we are all Earth People, freeing humanity to serve the divine plan.

The passenger side is dominated by the **Sphinx**, symbolic of the mystery schools of the ancients (Egyptian, Indian, Judaic) that taught the science of spirituality. Humanity can



Shalom

1969, colored pencil and pen and ink, 23" x 29"

This drawing was originally created for a group exhibition theme of Shalom at the Jewish Community Center in Baltimore in 1969. "Shalom" is Hebrew for peace. In order to have peace in the outer, physical world, we are taught to first find peace within ourselves. Inner peace can be achieved through meditation, prayer, and selfless service.

The story in this piece takes place at the Great **Pyramid** of Gizeh, which according to esoteric tradition, was not just a tomb for a vain-glorious pharaoh, but was, more importantly, an initiation chamber of the Egyptian Mystery School where self-actualizing rituals were performed. The candidate was placed within the coffer inside the King's Chamber for three days, during which he traveled into the spiritual dimensions out of his body. He would undergo certain tests to learn who he was and why he was here on planet earth – his purpose in life. After the ritual, the candidate would return to his body, set his life in order according to what he learned, and then the final, crucial step: perform selfless service to others in need.

The drama unfolding in this scene starts with **Aquarius** (green, top center), symbolizing brotherhood/sisterhood, pouring spiritual energies or vibrations from an urn. The vibrations from **Aquarius** are being poured through the **caduceus** held by **Mercury** (blue in center) and thus activating the healing energies of the mind. The vibrations are then caught by a being holding a powerful symbol. It is the **six-pointed star** with a **circle and a dot in the center**. This symbol is known as the hex-alpha, and stands for the God or divine spark found in each and every human.

Altogether there are seven beings involved in this ritual. In any initiation ceremony, there is a certain amount of danger involved in entering the spiritual dimensions, and one must understand how to protect oneself before beginning. Depicting this is the being in the lower right of the drawing (purple). This is **Saturn**, symbolizing karma, or one's past and present actions. The candidate's ethical and moral decisions and actions play an important role in their successful initiation. Between Saturn and **Mercury** is a being (pink) holding the **Ankh**, symbolic of the life force. He is directing the energy from his right hand toward **Mercury's** healing **caduceus**. Another winged being on the left (green) is holding a **Sistrum**, an ancient Egyptian instrument, symbolizing cosmic vibrations. These are also pointing toward Mercury's wand.

Emanating above these vibrations is a winged being in the upper left (pink with blond **hair**) carrying a **six-pointed star** of the macrocosm or God-Man. This symbolizes the birth of a new race of beings, which will be born initiates and are consciously aware of the spiritual sciences. This initiate is a cosmic being who has found peace within and is ready to work for peace without. Above him is a **comet**, symbolizing change. The comet is headed for the **moon**, symbolizing feminine consciousness. Our planet is moving toward a change in consciousness, activating the Divine Feminine powers to nurture the worldwide elevation of consciousness.

Shalom is peace, both internal and external. We are gradually becoming aware of the existence of other conscious beings that are assisting us and preparing our planet for its next step when humanity rediscovers its intuitive nature, and the Divine Feminine becomes actively involved in planetary leadership.

"Shalom" is a companion piece to the 1970 "Occult Festival."

The Occult Festival

1970, poster, colored pencil and pen and ink, 27⁷/₈" x 22⁷/₈"

This painting was commissioned as a poster advertising the First Occult Festival at the Fillmore East in New York City, the title of which can be seen on the side of the incomplete **pyramid**.

The words "Occult Festival" are also printed into the shape of an **Ankh** at the very top center of the painting. The **Ankh** is resting atop a **UFO** sending light across the landscape on either side of the piece. Around and behind the **UFO** is the constellation known as the Southern Cross. Flanking the UFO in the sky are two Egyptian deities: Anubis on the left (God of the Dead) and Thoth on the right (God of Learning).

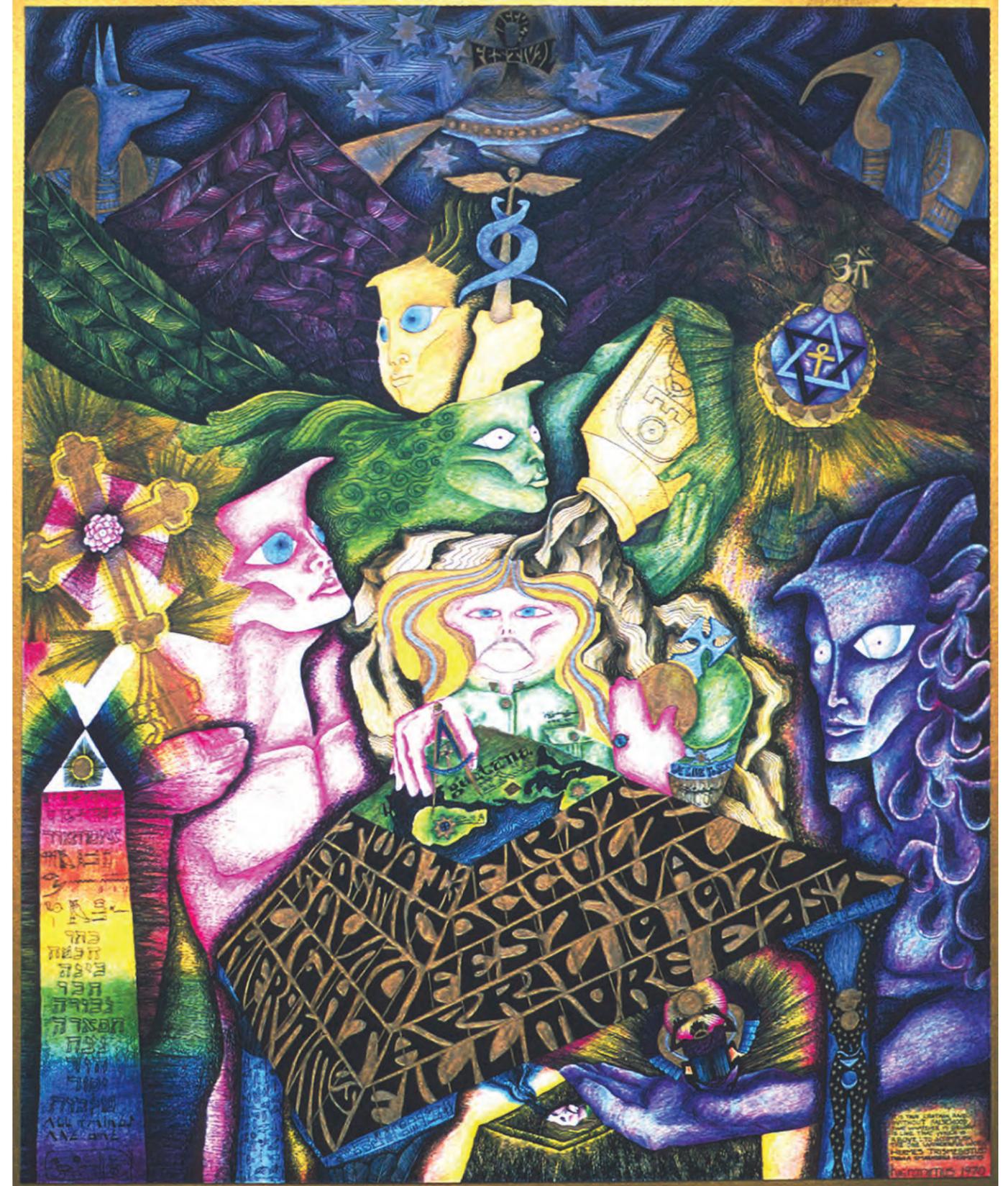
Below the **UFO** is a winged **Mercury** holding the **caduceus**, symbolizing the mind, the great healer. Below **Mercury** is the urn-bearer, **Aquarius**, symbolizing altruism, brotherhood, synthesis, and the unification of all humankind. Placing Mercury above Aquarius indicates that the higher mind plays a role in this synthesis.

Below **Aquarius** is a self-portrait of the artist. He is demonstrating with a compass over a map that civilizations and continents rise and fall cyclically. Flanking the artist are two beings representing his tutors. The blue being on the right carries the symbols of the Theosophical Society whose motto is: "There is no religion higher than truth." The pink being on the left carries the symbols of the Rosicrucian teachings whose motto is: "Light, Life and Love." The **Rosy Cross** he carries symbolizes the incarnation of the spirit in matter, with the rose or soul at its center.

To the left of the Rosicrucian being is an **obelisk**, symbolizing the unity of all creation. At the top of the **obelisk** is a sun, symbolizing spirit. The text on the obelisk starts with Sanskrit reading "Serpent-power" or wisdom (the elevation of Kundalini). Next is Hebrew reading "Ain Soph Aur" meaning "limitless light" (limitless wisdom). This is followed by Egyptian hieroglyphs reading in general "We rejoice when we see the sun rising in the East." The 10 Hebrew words that follow list the sephiroth of the Tree of Life as found in the Kabbalah (Jewish mysticism). Below the 10 sephiroth is a Rosicrucian code reading "All Things are One." And finally, the cartouche at the bottom of the obelisk is that of Akhenaten, or Amenhotep IV, the founder of monotheistic belief.

Below the unfinished **pyramid** in the center, we see it is supported by pillars marked with Egyptian hieroglyphs (blue, left) and the goddess Nut on the lower right. Below the incomplete pyramid is a candidate inside the coffer who is undergoing an initiation and getting a glimpse of his destiny. He is protected by a winged **scarab** beetle (symbolizing regeneration or rebirth) held by the blue being representing the Theosophical Society. He is also protected by the Rosicrucians, **Mercury**, and travelers from other dimensions and universes.

The First Occult Festival at the Fillmore East on April 19, 1970 in New York City featured a cross section of the better-known practitioners of the era like psychics Raymond Buckland and Sybil Leek. They used a multi-media approach of words, music, light, and psychic manifestations to enlighten, explain and entertain. The music was provided by the singing groups "Two I's", "Cosmic Sound", and "Light", whose names appear on the side of the **pyramid**, and the Joshua Light Show provided the light show.



Earth Day 1972

1972, poster, pen and ink, 21¾"x 16½"

This poster was designed for the 1972 Earth Day originally celebrated annually on the Vernal Equinox. The original Earth Day was founded on the Vernal Equinox, March 21, 1969 by John McConnell of World Equality (WE). The following year, Senator Gaylord Nelson took it on as a personal cause and promoted Earth Day in April, believing that warmer temperatures would invite wider and greater participation. McConnell's World Equality group continued to urge celebration of Earth Day on the sacred day of the Vernal Equinox, and commissioned Hieronimus to design a poster advertising their original date for the celebration. Hieronimus was a fan of McConnell's Earth flag, and agreed that the powerful energies available at the Vernal Equinox should be part of the philosophy behind Earth Day. He signed on as World Equality's Symbolic Consultant in 1971, and raised funds with the sale of these posters.

Hieronimus advocated for Earth Day to be linked to the Vernal Equinox because it is one of the four most sacred festivals of the world. Together with the Summer and Winter Solstices and the Autumnal Equinox, the Vernal Equinox marks the day when the balance between day and night shifts. On or around March 21st of every year, the daylight period becomes greater than the length of night, and from that point on, daylight increases until the Summer Solstice, when maximum daylight is experienced and the nights begin to grow longer. Symbolically this allegory relates the idea that light has triumphed over darkness, knowledge has triumphed over ignorance, truth has triumphed over falsehood, and the God within man has triumphed over man's lower passions.

The allegory being related in the story on this poster is that we are One People on One Planet. The action starts at the top, where **Aquarius** (symbolic of altruism, brotherhood, and the love of all humans for one another) is pouring out its energies over a very ancient glyph. This ancient symbol is deliberately the central focus of this poster because it was designed for Earth Day 1972 and the "minute for peace" which took place that year on March 21 at 1900 Greenwich Time, when people all over the world observed a minute for peace. The symbol of 6 overlapping **circles** with one in the center is one of the most ancient esoteric symbols known to man. Around the central 7th **circle**, the 6 overlapping circles combine to create a 6-petaled lily, a symbol for purity. All 7 **circles** are encompassed by a larger **circle**. The **circle** symbolizes spirit and infinity, that which has no beginning and no end. It could be called the spirit of God which manifests on the physical plane in many forms. Six is a symbol of harmony, balance and beauty. The 7th circle symbolizes the 7th day upon which God rested. The 7th day is a day of peace and therefore our symbol relates "a minute for peace." Seven is also a symbol for victory and is repeated throughout the sacred literature of all nations. The larger 8th circle represents the number of regeneration -- as in the 8th sign of the Zodiac, **Scorpio**. The process of the 7 circles (peace) is therefore the process of regeneration or rebirth.

The "minute for peace" symbol is resting upon the temple of Stonehenge, which, at the very least, was an astronomical computer, computing solar and lunar eclipses even to this day. It is an Earth temple with a foundation dating to at least 8,000 B.C.E. Stonehenge rests upon yet another ancient temple: the Great **Pyramid**, which was constructed, according to the ancients, to measure all the heavens and Earth. It was a temple of initiation used by the mystery schools in Egypt, and like Stonehenge, is oriented toward the Vernal Equinox.

To the right of **Aquarius** is the planet **Jupiter** symbolizing expansiveness, and therefore philosophy and religion. Jupiter is considered symbolically to be the great beneficent of the planets. To the left of Aquarius is a **galaxy** much like our own. Within it are contained millions of other inhabited planets like Earth. A galaxy like the Milky Way can be used as a symbol for a path, a bridge, or a road to the Deity, Cosmic Consciousness, or the God within. It symbolizes the bridge to a higher state of consciousness. Aquarius looks toward this galaxy spreading altruism throughout the Cosmos. Below the galaxy, we see the planet **Mars**. Mars is a symbol of activity and energy, and therefore courage and strength. The "waters" of Aquarius reach out toward Mars, just as today, the nations of this world are reaching out to this planet in space exploration, trying to find the waters of life. Below Mars is the **Moon**, symbolizing the Divine Feminine. The "waters" of Aquarius are surrounding it, feeding it energy, and activating it.

The words written down the sides of the Great Pyramid say "Earth Day" in 25 languages. The lower portion of the Pyramid contains the words "Vernal Equinox" in the same 25 languages.

All people should celebrate Earth Day as a day to unite all humans in altruism and pay tribute to our mother, the Earth.



William Donald Schaefer for Mayor

1971, campaign poster, pen and ink, 28⁷/₈" x 22⁷/₈"

In 1969 artist Bob Hieronimus and a group of a dozen other young spiritual seekers moved into a rundown mansion in the Coldspring area of northwest Baltimore. They formed Savitria ("House of the Sun") and the AUM Center, which was approved by the Maryland State Board of Education to offer certificates in religious metaphysics, occult science and mystic arts. Despite the admonition against getting involved in politics taught by the Western Mystery Tradition that was fostered at Savitria, Hieronimus couldn't help but admire the President of the Baltimore City Council William Donald Schaefer when he sponsored the One Percent for Art clause in municipal building contracts. When he met Schaefer at a fundraiser and was asked to design a poster for his mayoral campaign, he agreed, despite the disapproval of the other leaders at Savitria.

Hieronimus was given total design freedom with the poster, and Schaefer showed his true mettle when he did not back down after seeing what Hieronimus came up with. He did not pause for a minute when he saw what the *Baltimore Sun* would call, "a highly unlikely political poster." In a story headlined "Aquarian Age Poster Enters Politics," the *Sun* noted "The art of politics slipped into the fourth dimension this week." Schaefer later stepped in to help Savitria, the peaceful living commune and esoteric study center co-founded by Hieronimus. When Savitria's property was threatened by bulldozers for a condominium development, Hieronimus met with Schaefer, who interceded with the developers. Today, these condos literally surround the old Savitria building, which is now called the Ruscombe Mansion (www.Ruscombe.org). Ruscombe has operated as a holistic health care center for the past 25 years under the direction of Hieronimus's wife and partner in all things, Zohara Meyerhoff Hieronimus. Hieronimus very proudly recalls a story that one of the Mayor's exceedingly efficient female staff members confided to him after the election. During the racial riots and tension that simmered for years after the assassination of Martin Luther King, Jr., whenever storefront windows were smashed in any neighborhood, it was noted that windows displaying the Hieronimus Schaefer poster were always spared.

The central image in this piece is **Aquarius** (symbolic of brotherhood or altruism). From his urn he pours the energies labeled "William Donald Schaefer" over the Washington Monument in Mt. Vernon Square in Baltimore. Designed by Baltimore architect (and Freemason) Robert Mills, this monument to our nation's most celebrated founding father was the first monument in the country to honor Washington. Mills would later design the more popular **obelisk**-shaped Washington Monument in DC. To the right of the poster design we see an Egyptian obelisk (symbolic of the unity of all creation, oneness, a shaft of light from divinity, the Sun). At the top of this obelisk rests a solar orb, and along its length are written several phrases in different ancient languages. In Sanskrit it says "serpent power" (symbolic of wisdom or the elevation of kundalini). In Hebrew it says "limitless light" (symbolic of limitless wisdom). In Egyptian hieroglyphs it says "We rejoice when we see the sun rising in the East."

Starting at the **obelisk** and moving our way up and over the Washington Monument, we first see a being with an elongated neck between them. He is holding an **eagle** and stretching around to focus his vision on the name of the soon-to-be Mayor. The eagle is the highest level of symbolic interpretation for the zodiacal sign of **Scorpio**, the sign of William Donald Schaefer. Schaefer cultivated the qualities of the eagle using its intensity and high vision to push through the rebirth and transformation of the city's deteriorated Inner Harbor into an economically thriving center. Hieronimus knew that based on the foundation date for the City of Baltimore, Baltimore is also considered a **Scorpio**, and a Scorpio mayor for a Scorpio town would make an ideal match for a much-needed rebirth.

Above the **obelisk** is the cosmos and universe, and over at the top left is a **comet** (symbolic of change) heading toward a **moon** (symbolic of the feminine side of consciousness). Below the **moon** are two UFOs (symbolic of beings of advanced consciousness and abilities). Next is **Mercury** (symbolic of the mind) holding its **caduceus** (healing wand). Then comes the **eye in the triangle** over the unfinished **pyramid** from the Great Seal (symbolic of the feminine side of the American spirit).

Below the **pyramid** we see a candidate in a stone coffer being initiated into the spiritual sciences of the mystery school tradition. The series of arabesque-type designs across the bottom indicate that the applicant is moving from one dimension into multi-dimensions. Above him there is an **eagle**, an initiated being described in the Book of Revelations, and the winged **scarab** (symbolic of rebirth).

The scene in this poster describes both an initiation of a candidate into the science of spirit at a level of higher consciousness, as well as what was hoped for in the election of a dedicated politician. This politician ended up successfully regenerating (**Scorpio**) the City of Baltimore, in part because he surrounded himself with numerous powerful and dedicated women (power of the Divine Feminine) to assist him in obtaining this goal. Hieronimus remembers the most important advice that William Donald Schaefer ever gave him was: "surround yourself with highly intelligent women if you want to get the job done." The Divine Feminine turned out to be the missing link in the successful rebirth of the "Monumental City."



VOLPE: Volunteers Opposed to Leakin Park Expressway

1971, poster, pen and ink, 21¾" x 16½"

Bob Hieronimus's relationship with the powerful Maryland politician William Donald Schaefer is a long and healthy one. After Hieronimus designed one of the most unusual political posters of all time for Schaefer's bid for Mayor in 1971, Schaefer then went to bat for Hieronimus to change the blueprints for a condominium community in Coldspring that would have demolished Savitria, Hieronimus's peaceful living commune, and the AUM esoteric study center. Almost immediately afterward, Schaefer found himself at the head of a controversial proposal to build an 8-lane expressway through the last wilderness area in any city in the country, Leakin Park. Despite his kinship with the new Mayor, Hieronimus was appalled, and when approached by the Volunteers Opposing Leakin Park Expressway (VOLPE) and the Sierra Club Foundation to create a poster whose sale would back their effort, he quickly agreed.

Knowing that winning this protest was dubious, Hieronimus says he put as much "magic" as he could into creating a work that invoked the powers of symbols and archetypes. He knew Baltimore would become a leader in the new ecology movement if it could be roused to save the wilderness area unique to this city. Much to the surprise of the establishment in support of this endeavor, the VOLPE groups raised public awareness to such an extent that the highway was stopped and remains a stub bordering the park to this day.

The central image in this design is a lollipop-shaped archetypal tree, standing for the tree of life of the mystical kabbalah. Inside the branches are growing the 10 spheres, or sephiroth, reflecting the attributes of the creator, creation, and the created beings. The **serpent** weaving itself around the spheres is the energy that connects and regenerates them into a unity. Above the tree to the right is our old friend **Aquarius** pouring its altruistic vibrations upon the tree.

The trunk of the tree was used to summarize the mission of VOLPE: to save the only wilderness area in any city of the USA from the 8-lane expressway poised at its border.

The tree is growing from another sphere, the Earth, and the three roots of the tree connect several landmasses. The central root is feeding energy to the North American continent, that has a **pyramid** temple on its East Coast as a reference to the possible lost civilization of Atlantis whose initiates may have lived there. The root on the right side is feeding Atlantis itself, as an island in the Atlantic. Some believe Atlantis may have included segments of America's East Coast before its destruction. The third root on the left side flows through Alaska and Canada and down the West Coast ending at the tail of a **serpent** found in the Pacific Ocean.

In the sky above are the various constellations that can be lined up with the continents in a system known as Uranology that links the stars with the characteristics and destinies of the nations below them. Over North America we find Lyra the harp, Aquila the **eagle**, and Cygnus the swan. **Scorpio** the scorpion is located in the vicinity of the Hawaiian Islands. Sagittarius the archer is covering Central America, and Capricorn the goat-fish is over the South American continent. Rising above the Earth on the left is **Pegasus** the winged horse, symbolizing the heightening power of the natural forces, spiritual transformation, inspiration, and creativity. Cygnus the swan rises above the Atlantic Ocean and Atlantis. The Swan was a well-known alchemical symbol related to "philosophical Mercury," or the mystic center and the union of opposites.

Clockwise from top left, the other heavenly bodies depicted are a spiral **galaxy** (symbol for a path to the Cosmic Consciousness); **Jupiter** (expansion of the mind and spirit); the **moon** (home to previous life forms, and symbolic of the Divine Feminine); **Mars** (the necessity to protect the harvest provided by the Divine Feminine, and also home to previous life forms); and **Saturn** (karma or getting what one deserves from previous actions).

Despite the friction his protest caused with his old friend the Mayor, Hieronimus was proud to know that this poster was among the many contributing factors that stopped the expressway and saved the park.





Akasha

1971, record album cover, colored pencil and pen and ink, 22½" x 38"

In some ways, "Akasha" is the culmination of Hieronimus's series of instructive, esoteric, symbolic paintings from the late 1960s and early 1970s. Commissioned by his musician friend Bob Grimm for his album of the same name, this design features many of the same elements in previous works, but this time the purposes of the Beings are more certain and further along in their development.

The concept of *akasha* is used in several Eastern traditions to describe the spiritual essence that pervades the universe, or that interconnecting "something" often compared to the ether. According to Helena Blavatsky, however, this primordial substance "is to Ether what Spirit is to Matter." In other words, it is the "Universal Space in which lies inherent the eternal Ideation of the Universe."

"Akasha" represents the magnum opus for Grimm, and with music and lyrics just as deep and resonant as the themes in Hieronimus's artwork, the two were a perfect match. The album is light years ahead of its time, and has recently been remastered and made available on CD at www.BobGrimm.net. Hieronimus believes that sound is the translated symbol of Logos – or "Speech" in its mystic sense, as Blavatsky called it -- and that the music on this album is both healing and transformative.

To depict this he started in the top right corner with the figure of **Aquarius** pouring its altruistic energies onto the top of the **Great Pyramid** where a ritual is being performed. At the bottom of the **pyramid** is a door with the word "Akasha" written above it. On the door is a **cross with a rose in the center**, the symbol of the Rosicrucians, a secret society focused on healing. Two angelic Beings from the Mystery School of Initiation, one yellow (the mind) and one pink (the heart) are holding a scroll and inscribing upon it the message "Man Know Thyself. Presume not God to Scan. The Proper Study of Mankind is Man." In other words, look within to find the God self. Over them hovers the **white** capstone bearing **eyes** to show the all-seeing capability of the God within. The Great Pyramid or temple

below is colored in rainbows, a symbol of the higher mental plane and a bridge between the higher and lower natures (heaven and earth). The rainbow as the bridge of heaven is also seen in several other places, flowing out of the **pyramid**, surrounding the **eyes in the triangle**, and in the **wings of Pegasus**.

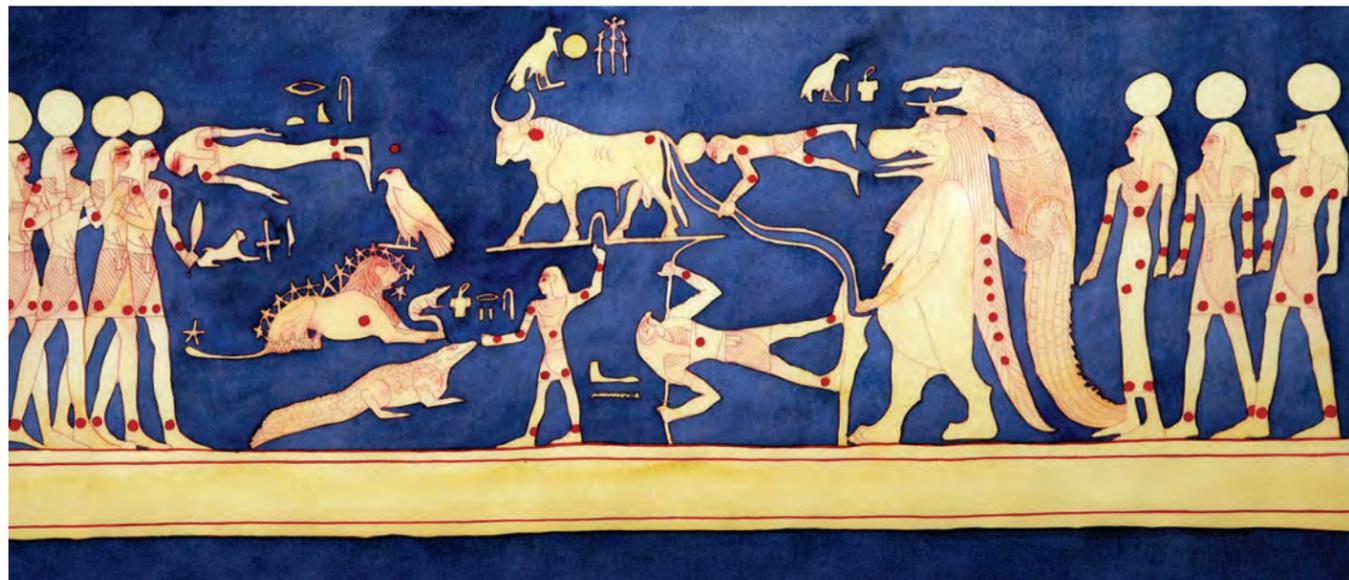
From this ritual emanate four horses dominating the left side of the painting, which was used as the back of the album cover. The higher symbolic aspect of the horse is the intellect, and the winged-horse, or **Pegasus**, symbolizes the soaring power of natural forces, or the innate capacity for spiritualization. The three riders are each holding a flag and represent the evolution of consciousness manifesting in various nations. The top yellow figure on a purple horse carries the flag of Great Britain and is looking back toward their flag and the capstone above the **pyramid** temple. Below Great Britain is a green Being holding the **American flag** riding upon a violet horse. In America's right hand is held an **ankh**, symbolizing life. Even though America's horse is in front and just behind **Pegasus**, the Russian flag of the third Being is out in front indicating that Russia is advancing rapidly. Russia is a pink Being riding a yellow horse.

All five Beings in this piece have swirling energy fields in and around their neck and head regions. These energy fields are activated chakras, which correspond to various spiritual powers. The recording angels at the pyramid have activated chakras at the rear of their heads (the 6th chakra), as does Great Britain. Russia's chakra is at its throat (5th chakra), while America's chakra is at the top of its forehead (7th chakra). Above Pegasus's head is a swirling galaxy indicating Pegasus is a higher dimensional Being which inverts all evil into good.

The "Akasha" album cover story says that although America is presently at the forefront in our movement toward one people, one planet, Russia is in the process of great growth. In the future generations, Russia may take America's place. Great Britain was also once at the forefront, but is now looking backward and focused on its past. Over the millennia each continent and nation makes major contributions to planetary consciousness, but in the distant future of the Aquarian age, we will view ourselves as One People on One Planet, or world citizens.

Watercolor Scenes from Egypt

Hieronimus's interest in the cultures and ancient mystery schools of Egypt deepened in the 1970s, especially when one of his patrons, amateur Egyptologist Mari Haskins Milholland, commissioned him to paint an Egyptian Meditation Room (which is preserved today at the Ruscombe Mansion). From 1978 to 1982, Bob and Zohara Hieronimus traveled extensively throughout Egypt and Israel. Working under the authority of President Anwar El Sadat, they photographed and videotaped the temples and tombs in Cairo, Gizeh, Memphis, the Valley of the Kings, Luxor, and Karnak. They discussed the American Great Seal in a personal meeting with President Sadat who wanted to know why an Egyptian **pyramid** was on the one dollar bill. In 1984 Zohara and Bob helped establish Sister City relationships between Baltimore and two Egyptian cities: Luxor and Alexandria. This series of watercolor scenes from Egypt was created during this time.



Seti I Ceiling (detail)
1980, watercolor, pen and ink, 19¼" x 40½"

Thanks to the support of President Sadat the Hieronimuses had personal and private access to several tombs and temples that were not open to the public. They were permitted to stay in the tombs of King Tutankhamen and Seti I for hours, allowing them to examine in great detail the artifacts and murals. This Hieronimus watercolor is based on what he considered to be the most beautiful of all early Egyptian constellations in the Valley of the Kings. They found it on the ceiling in the Tomb of Seti I, the 2nd king of the 19th dynasty (c. 1303-1290 BC).

The Egyptians depicted "astronomical ceilings" in various tombs and temples that differ between themselves somewhat, but together show a good approximation of how the Egyptians identified with the night sky. Usually their constellations were very large and included the Hippopotamus (identified with the goddess Isis), Ox, and Crocodile. Though it is difficult to match up their constellations with modern ones, two are very similar to the Western constellations of Orion and Ursa Major. The northern group of constellations also included the Lion, Crocodile, the Bull's fore-leg (also represented as a complete Bull, and thought to be the "big dipper"), the Boatman, a giant man, and a huge female hippopotamus with a crocodile tail (or an entire crocodile) on her back. The Hippopotamus-crocodile was commonly identified with the stars of Draco, the Dragon, and together with the Giant Man took up about half the sky.

By this time in his career, Hieronimus was a serious student of astrology, and learning how ancient cultures had depicted their understanding and interpretation of the stars further added to his palette of symbolism. To this day, he never schedules an important meeting without first considering the astrological conditions.



The Sphinx and Great Pyramid
1979, watercolor, 18¾" x 22¼"

There is a science to achieving the spiritual dimensions, and the ancient Egyptians were masters of these spiritual sciences. They also left behind instructions on how to safely enter and leave the mystical dimensions. Members of contemporary secret societies like Freemasonry and the Rosicrucian Order know that their rituals and mystery plays are based upon the same principles: learning the stages in the process of spiritualization and returning to the source. Hieronimus was looking forward to figuratively returning to the source and climbing the **Great Pyramid** and possibly exploring some past lifetimes when he and his wife and partner, Zohara, planned several trips to Egypt. What he didn't expect was to be hit by a sandstorm when he was halfway up his climb to the top of the Great Pyramid. The swirling elements of the sandstorm are depicted in this painting of the **Sphinx** and Great Pyramid. He says throughout the blinding fierceness, as he clung to the rough stone, a tiny dot on the side a huge structure, he reminded himself he was clinging to the side of a temple. He went into an altered state and remembers experiencing the same thing he had while meditating inside the stone coffer inside the Great Pyramid. Lying in the red granite coffer like thousands of students and candidates for initiation had done before him was one of the most memorable experiences of his life.

Although the current archeological theory is that the Great Pyramid was nothing more than a tomb for a vainglorious Pharaoh, many authorities today are challenging that status quo. Even President Sadat shared his belief that the **pyramid** was a symbol for meditation. Other theories for it today, besides it being an initiation chamber for the mystery schools, include that the pyramid was constructed to match up with Sirius or Orion in the sky, or that it was designed as a pump, or a power plant. The **Sphinx** is under even greater scrutiny in modern times as scientists from outside the boundaries of Egyptology use new data to determine the original date of construction. **Water** marks on the Sphinx, for example, have established that the Sphinx far outdates the accepted beginning of the Egyptian dynasties. Geologist Robert Schoch proved that the advanced civilization that built the Sphinx dates further back almost than we can comprehend.

Colorscapes

In the mid 1970s and 80s Hieronimus became fascinated with working in watercolors, and the dichotomy they presented as one of the most difficult mediums for a painter. Requiring a very steady hand and intense focus, watercolor paints do not allow for the slip of the hand. One cannot paint over a mistake as one can with oils. And yet the outcome creates some of the most ethereal and soothing images possible with any paint. Watercolors allow the depiction of a reality beyond the physical with their ability to give image to transparency. If all things are **vibrations**, as taught in the ancient traditions, then the physical world is an illusion (Maya), and the space between all physical matter is just as important as the atoms composing it. From this perspective there is nothing solid and all is transparent.

The Hieronimus watercolor series of Colorscapes can be understood as a dimension of vibratory reality that is not physical, and can be interpreted using color as consciousness. What is color? Isaac Newton's color theory described color as the result of splitting white light into its component parts. Goethe's color theory described color arising from the interaction of light and dark. He believed color is the speech of the soul of nature and therefore has meaning and power.



The Horus Temple at Edfu
1979, watercolor, 26¼" x 32"

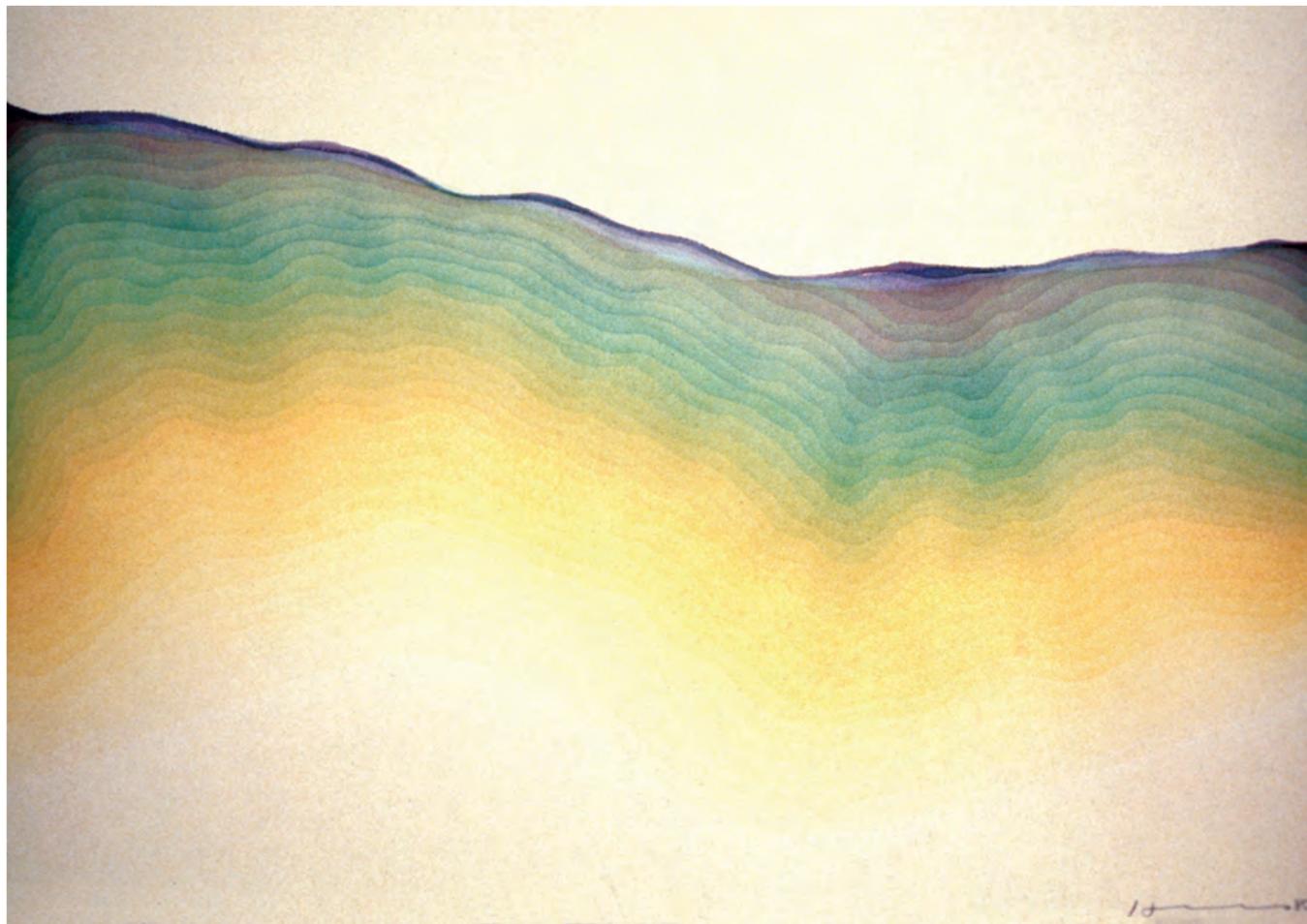
As students of Egyptian mythology, Bob and Zohara Hieronimus found their time spent in the Egyptian temples to be full of deep mystical experiences. Hieronimus was particularly taken with the Horus Temple at Edfu, which is in an almost perfect state of preservation. He painted this watercolor in 1979 after his return to the States. It shows the exterior of the temple with a near-complete statue of Horus as the Hawk on the left, and a fragment of the partner Hawk head and chest on the right.

But the really extraordinary site was inside this temple where there are preserved the inscriptions describing the Mystery Plays of Horus. Horus was a complex deity of ancient Egypt, but at his essence he was a god-made man. Conceived by the goddess Isis and the posthumous Osiris, Horus represents the perfected state for mankind. His stages mark the stages of spiritualization, or how to realize the divine principle within. Originally known as something more like Heru (for "he who is above"), Horus is actually the Greek name for this deity, whose Mystery Plays were so effective they were copied and repeated in Greece and in Rome. Carl Jung referred to these community teaching experiences as participation mystique. Using the dramatic to instruct the traditions of the temple mysteries through symbols, initiation was made possible, and it was believed that divine beings would communicate through the players.



Yellow/Orange/Red
1980, watercolor, 30¼" x 44½"

In this colorscape, with **yellow** dominating the highest layers, it is related to air, the nature of **Mercury**, and the ability to be airborne (winged feet). Yellow indicates the intellectual and mental interests leading to equilibrium and balance. Moving into the second levels of **orange** (red+yellow), combining the nature of Mercury (the mind) and the Sun, indicates a positive energy with attributes of authority and vitality. Vibrations of **pink** follow, as a combination of **white** (pure spirit), and **red** (physical energy). The bottom layers of **vibration** are **red**, the element of fire, indicating action, physical energy, courage, strength, and determination – all aspects of **Mars**. Above the yellow vibrations is the **white** of the paper. The combined symbolic interpretation could be that as pure spirit, primal light in its highest form, manifests in the physical world, it densifies in layers moving through the mental worlds. Eventually it moves into the physical world of action where it can be readily discerned but where the vibrations are more physical or dense -- thus having less consciousness, but more stability.



Purple/Green/Yellow
1980, watercolor, 34" x 46"

In this colorscape, **yellow** dominates the lower layers demonstrating a mental foundation of the solar/mercurial energy. From this foundation grows the Venusian **green** (blue+yellow). Green is the harmonious energy of all nature and indicates fruitfulness, growth, emotion or desire. The green gives birth to just one strip of **blue-violet**, which on one level is the physical condensation of matter and tied to karma. The traces of violet in this color indicate truth, spiritual power and universal understanding. The symbolic message here is that it takes an immense amount of yellow **vibration** (mental energy) to create only a single layer of blue-violet (universal understanding through spiritual power).

Over the ages, various meanings and powers have been assigned to the color spectrum, with this synopsis compiled from the work of Paul Foster Case, with elaboration by astrologer Margie Herskovitz. The brighter and clearer the color means the more positive and active the meaning.

Red = Action, physical energy, courage, strength, determination. Generally has the nature of planet MARS. Element: FIRE.	Violet = Highest color vibration visible to the physical eye. Indicates truth, spiritual power, universal understanding. Planets connected with violet are JUPITER and NEPTUNE.
Orange (Red+Yellow) = Positive energy. Predominately SUN energy and has some influence of MERCURY. Authority and vitality are attributes.	Silver = Moon and all lunar rhythms and currents.
Yellow = Intellectual and mental interests and equilibrium. At times, it will indicate SUN energy. Generally has the nature of the planet MERCURY. Element: AIR.	Gold = Solar forces and all solar rhythms.
Green (Blue+Yellow) = Fruitfulness, growth, emotion, desire. Expresses the harmony of all nature. VENUS is the planet associated with green.	White = Pure spirit, primal light, purity in highest form.
Blue = Reflection, passiveness, memory, receptiveness, subconscious, super conscious. Planets associated with blue are MOON and JUPITER. Element: WATER.	Black = Matters which are unknown, ignorance, occult matters and Primal Matter. Element: EARTH.
Blue-Violet (Indigo) = This color represents the First Matter and is associated with the planet SATURN.	Gray = Union of opposites, wisdom, blending of energies.
Brown = Quality of earthy nature.	



Blue/Green/Purple
1980, watercolor, 30 1/4" x 44 1/2"

In this colorscape, **white** (pure spirit) is at the top and the bottom, with purple (first matter) emerging from it leading from the bottom, to truth, spiritual power, and universal understanding. Next comes **green** (growth and harmony of nature), which turns into **blue** (the element of **water**, symbolic of reflection, receptiveness and passiveness). This transition strengthens the memory of the sub- and superconsciousness allowing one entrance into altered states of consciousness and opening the doors of pure spirit.

There are many paths to spiritual transformation and the higher dimensions where one learns the ultimate lesson that all things are interconnected. Colors, and especially watercolors, can remind us that all things are **vibration**.



William Donald Schaefer for Governor

1986, poster, pen and ink and collage, 18¾" x 28⅞"

After a decade and a half serving as Mayor of Baltimore, William Donald Schaefer had proved himself to be just what Hieronimus predicted in his posters for the 1971 mayoral bid. With the **Scorpio** Schaefer at the helm, Baltimore went through a much-needed renaissance, with resurrections not only in Baltimore's Inner Harbor, but also in the arts community. Schaefer put Baltimore in the national spotlight by earning the slogan "All American City." When Hieronimus was asked in 1986 by the Committee to Elect Schaefer as Governor of Maryland to design a campaign poster, he was happy to oblige.

At the center of the design is William Donald Schaefer leading the Maryland Ship of State. He is wearing the garb and striking the pose of his fellow Freemason George Washington crossing the Delaware. This ship of state is sailing upon the Maryland flag. Below Schaefer we see the Seal of Baltimore, and throughout the boat are the seals of all the counties of Maryland arranged in the shape of a **pyramid**. Behind Schaefer is the image from America's Great Seal showing the **eye in the triangle** over an unfinished **pyramid**. There are many levels of interpreting this misunderstood symbol, but it is used here to depict the relationship between the spiritual dimension (**eye in the triangle**) and the material world (**pyramid**). The pyramid (the temple of initiation) is completed by the eye in the triangle (capstone). This symbol can be related to the human being with the pyramid symbolizing the physical body, and the eye in the triangle symbolizing the immortal component or soul. Uniting the unconsciousness (**pyramid**) with the superconsciousness (**eye in triangle**) produces a self-realized, transcendent being. For more information on the many layers of understanding this symbol, see two books by Robert R. Hieronimus, Ph.D: *Founding Fathers, Secret Societies* (1989/2006) and *United Symbolism of America* (2008).

Standing behind Schaefer is Mickey Steinberg who ran for Lt. Governor on the ticket with him. Steinberg is holding a pennant reading "Let's Make Maryland America's Best." As above, so below; As within, so without. What Schaefer has accomplished for Baltimore will be repeated for the State of Maryland.

Above the pennant is the planet **Jupiter**, symbolic of beneficence and great success. Directly in front of Schaefer's boat is a low flying **UFO**, a symbol for intelligence from other dimensions. High above it is another craft popping into our physical dimension. In the top left corner is a **comet** (symbolic of change) heading toward the **moon**, indicating a change in leadership for the State of Maryland. In the far right corner is depicted another universe (dimension) from which the **comet** was launched.

William Donald Schaefer is the most successful Maryland politician in recent memory. After two memorable terms as Governor he served two more as the State Comptroller concluding over 50 years of public service.



Mayor Don Schaefer presents Bob Hieronimus the Baltimore's Best Artist award on January 4, 1979

An American Beauty

1986, watercolor, 31"x 48"

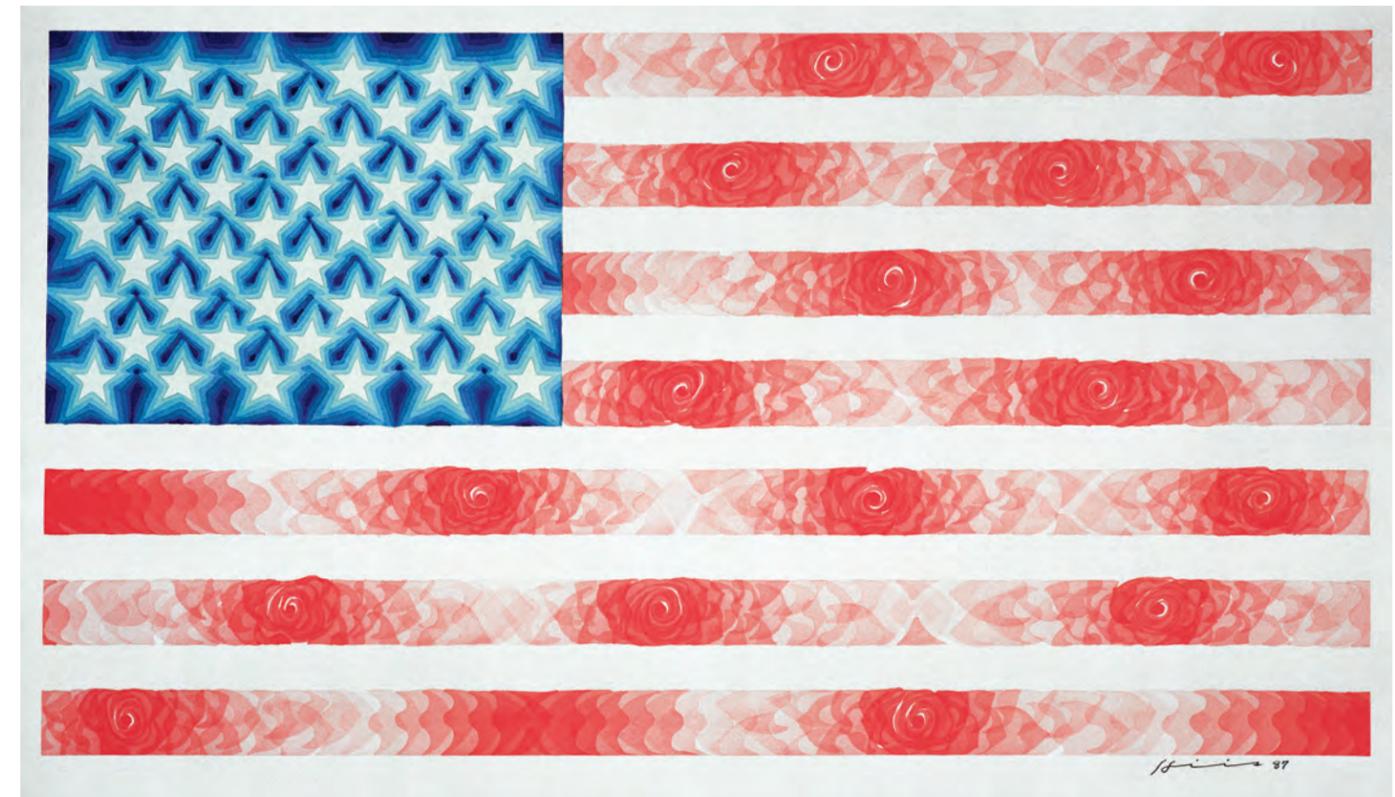
In 1986 and 1987 Hieronimus painted a series of watercolors called "The American Beauty," different perspectives on **American flags** where the seven red stripes were composed of as many as 16 intertwined red roses, and the blue canton full of gradations of **blue** vibrations around the stars. Most of these paintings today reside in the hands of private collectors and family. The red rose is symbolic of love, respect, and courage, and Hieronimus was deliberately striving with this series to reconnect these ideals to our flag. He chose 16 roses in honor of the 16th president of the United States, Abraham Lincoln, who gave his life to perpetuate the American experiment. In the mystical I Ching, the 16th hexagram is "enthusiasm," which assists one "to install helpers and to set armies marching." Following numerological procedure, $16 = 1 + 6 = 7$. Seven in the mystical Hebrew Kabbalah is "victory." Adding 16 roses to the **American flag** projects a balance of strength, courage, and honor with love, beauty, perfection, and achievement. This "American Beauty" presents a complete picture of the American experience inspiring both patriotism and higher ideals.

Betsy Ross did not design the **American flag**. She may have sewn one of the first flags, but the actual artist who created the design of our **red, white, and blue** stars and stripes, Francis Hopkinson, is little remembered today despite the fact that he was also a signer of the Declaration of Independence and the Constitution. Nor did Hopkinson get paid for his artistic efforts for the fledgling country, that in addition to the flag also included his work on many official seals for branches of the military and government, and denominations of currency notes and coins. During his own time, Hopkinson was actually quite famous, but not as an artist or the designer of the first America flag. He was best known as an author of pop songs and satirical plays, which served as most effective propaganda for the masses in gaining support for independence.

Our colonial leaders knew the power of symbols, and Hopkinson was well versed enough in heraldry and symbolism to design a flag with the intention to inspire individuals to the radical new belief that the people could actually govern themselves. Although there is no documentation that Congress considered any of these deeper interpretations when accepting this design, an archetypal rendering of these symbols can be most revealing, especially if we accept that a "divine providence" was overshadowing the early words and decisions of our Founding Fathers.

The cosmic drama of our flag goes briefly like this: the rectangular shape of the flag and the blue canton within it are symbolic of a temple within a temple, or the perfection of the physical body in alignment with the spiritual temple. The color **blue** has always been used to represent the heavens, where one looks for wisdom. **Blue** is also related to the planet **Jupiter**. A field of blue with **white** stars suggests our country is designed to be in line with the spiritual elements of the heaven worlds, as above, so below. The color white often symbolizes silver, the **moon**, and therefore the feminine. **White** is symbolically the combination of all colors, and therefore says, "out of many, one." The color **red** is traditionally linked to the planet **Mars**, which symbolizes more or less a masculine energy, though it is also associated with the blood of fertility. The red rose is the symbol of love and fidelity. **Red** is frequently used to symbolize blood. Blood is the element that flows within all of us carrying the genetic structure of the energy of the seven bodies, where all is interconnected from the physical to the divine.

Before recent times thirteen was seen as a number of transformation, symbolizing renewal, rebirth and regeneration. Thirteen is the number of the Zodiac when you include the sun as it travels through them in the year. Thirteen is the initiate, the one regenerating himself. The zodiacal sign of **Scorpio** is most often associated with the number 13, the sign that is also linked to themes of regeneration and rebirth. One could conclude that in order for America as a nation to reflect the 13 in our flag, many trials and errors over many lifetimes, many rebirths and regenerations will be required for the ultimate success. When we add together the numbers $1 + 3$ to assess the number 13 numerologically, we arrive at the number four. Four can refer to the four elements of the physical world: **air, earth, fire and water**. It is in the physical world where rebirth and regeneration must take place to be reborn in spirit or attain spiritual vision.



The number of Colonies uniting in 1776 as 13 was fortuitous, as an attempt to coerce Canada into becoming a 14th state failed miserably early on. But once they were the Thirteen Colonies the founders really played up that number in their propaganda and symbolism. By doing so, they very well may have been consciously emphasizing rebirth and renewal as much as the number of united colonies. When the artists depicted them as stripes, or stars, or tiers on the **pyramid**, or arrows in the **eagle's** claw, or berries on the olive branch, it meant the 13 individual states were united as one in their effort of renewal. Fear of the number 13 was not a common superstition of the time.

There is no existing documentation that explains why or when the **five-pointed star** came into use on the **American flag**. Many of the earliest depictions of the Stars and Stripes flag show it with **six-pointed stars**, though seven-, eight-, and **five-pointed stars** also make appearances early on. The explanation may be as simple as the practical decision of seamstresses in upholstery shops around the Union (perhaps Betsy Ross herself) that it was easier to cut out five-pointed stars. The symbolic difference is significant, but it does not appear that anyone was giving it that much thought, even though the **five-pointed star** was almost unheard of in flags before this time. Hexagrams, or the intersection of two triangles, represent the union of male and female energies, like **fire and water**, or spirit and matter, and would have symbolically reinforced balance and unity. The five-pointed star is sometimes called the star of man, as it can be likened to the head above the torso with two arms and two legs (think of DaVinci's "Vetruvian Man"), or even to man's five physical senses. It is thought to have first been deemed sacred by the ancients tracing the path that **Venus** makes in the sky as it traverses the Zodiac. The pentagram has a long history as a magical symbol for many cultures and religions, including the Babylonians, Egyptians, early Christians, and Freemasons. It was not until the last century that the pentagram became associated with Satanism, possibly due to a misunderstanding of ceremonial magick.

An entire chapter in Hieronimus's *United Symbolism of America* is devoted to the symbolic design of the **American flag** together with the flag's fascinating history. Hieronimus contends that a deeper appreciation of these symbols could lead Americans once again to recognize themselves as a nation of one people. Our diversity can be our strength when we rally around the flag of unity.

The Oil Angle

2003, Political Commentary Design Originally for the Hieronimus & Co. Journal, watercolor and pen and ink, 18¼" x 20¾"

Over and over the American people are told that the wars we wage in the Middle East and Eastern Europe are not about oil. Just like Russia's struggles in Chechnya are not about oil. As the Bush Administration pounded the drums to invade Iraq on the premise that Saddam Hussein was linked to the 9/11 attacks, Hieronimus decided to illustrate the oil angle. This seemingly obvious point has long been made by his wife and partner Zohara Meyerhoff Hieronimus on her long-running daily talk show on WCBM 680 in the 1990s: control of this "Black Gold triangle," including major oil fields and the warm **water** seaports, is crucial to the economics of the developed nations whose elected governments rise and fall on this angle. It is no coincidence that the major petroleum-energy producing regions and their plants are in precisely these locations.

No doubt, Saddam Hussein and his terrorist supporters tortured and killed hundreds of thousands of innocent people, making them unfit in our eyes to rule any nation, but the key reason his land was coveted by the United Nations was control of its oil fields. *Cui bono?* Who benefits? Answer: anyone involved in the greater plan to build connecting pipelines from these northern regions to feed directly into the Persian Gulf for export to the world.

Hieronimus's love of **flags** is seen in his decision to identify each nation by its flag rather than by name. It should encourage some viewers to crack open a reference book to figure out which one is which.



The French Connection

2003, Political Commentary Designed Originally for the Hieronimus & Co. Journal, watercolor and pen and ink, 20¾" x 26¾"

"The French Connection" is a companion piece to "The Oil Angle" and was also born out of Hieronimus's frustration at the corporate media propagandizing the people to accept a new war in the Persian Gulf under the pretense that it was not about oil. When it was revealed that French President Jacques Chirac had found a way to send arms to Saddam Hussein in exchange for oil, Hieronimus picked up his pens. Once again, his map of the region, this time including Europe, Russia, the Middle East, and Africa, used the **flags** of these nations to identify them. France's symbol of the fleur-de-lis doubles as a symbol of a bomb, and we see a series of them flying from France to land in a defensive mode around the borders of Iraq. Notice that the map of France is stylized to resemble a face literally vomiting out the bombs. In return there flows a series of words, "OIL" spelled backward, emanating from Iraq to the capital of France, or the eye of the face.

Over the 10 years of this unlawful trafficking of arms and nuclear technology, most turned a blind eye. In the lead up to the invasion of Iraq in 2003, however, Judicial Watch, a public interest group which investigates and prosecutes government corruption and abuse, filed formal complaints against the French President and senior officials of other governments and corporations. (www.JudicialWatch.org) They lodged a series of complaints against the unlawful proliferation of nuclear technology, the unlawful trafficking of arms and military technology, the violation of United Nations trade sanctions imposed after the 1991 Gulf War, as well as additional U.N. sanctions relating to the so-called "oil for food" program. Even Saddam Hussein talked openly about his relationship with corrupt French politicians in the 1991 book, *Notre Allies Saddam*, when he said: "As for financiers, industrialists and above all those responsible for military industry, the question must be put to French politicians: Who did not benefit from these business contracts and relationships with Iraq? ... With respect to the politicians, one need only refer back to the declarations of all the political parties of France, Right and Left. All were happy to brag about their friendship with Iraq and to refer to common interests."

While diverging from the usual themes in Hieronimus's catalogue, what this series of political commentary designs share in common with them is the passion to stand up and speak out when something popular is going wrong. He urges all his fellow artists to use their talents to contribute to the betterment of their society through the powerful tools they possess



Monsanto's Skull and Bones

2003, Political Commentary Design Originally for the Hieronimus & Co. Journal, watercolor and pen and ink, 11¼" x 13¾"

Much like its companion piece "Corporate Surprise," "Monsanto's Skull and Bones" was born out of Hieronimus's disgust with the complicity between the American media and its corporate giant owners that apparently hold the general welfare of the public in low regard. This piece singles out one corporation in particular for just one of its numerous endeavors that threaten a sustainable and peaceful world. Most other countries in the world have either banned or highly restricted genetically modified crops due to their untested long-term effects on human health and for their known dangers to sustainable agriculture. The term "Frankenfood" has been coined to describe how man is creating an unpredictable monster in the crop fields through its hubris. But in America, thanks to the enormous political power of the Monsanto corporation, genetically modified foods are not only encouraged, permitted and sold, but Monsanto is allowed to sue the farmers who object to using their products.

Some activists labeled the Bush Administration as "the Monsanto Cabinet" due to the many connections between this powerful company and the highest placed political officials at the beginning of the 21st Century. Secretary of Defense Donald Rumsfeld, as a former president of Searle Pharmaceuticals, a company owned by Monsanto (and from which he earned around \$12 million when Searle was sold to Monsanto), was included in racketeering charges brought against the company. Critics of Monsanto have for years been trying to protect our nation's milk and beef supply from the contamination of Monsanto's bovine growth hormone, while others warned about its popular pesticide product "Roundup" which is inevitably creating herbicide-resistant superweeds. Monsanto's genetically engineered herbicide-resistant seeds are designed to work in tandem with its own brand of weed killer, but the undesired result is also the development of resistant strains of weeds. When the genetically engineered traits in their crops lose their effectiveness, the first generation of biotech crops will be completely dead.

But it was when Monsanto began aggressively bullying objectors to its genetically modified crops, and headlines started appearing like "Terminator Gene Persecutes Farmers," that Hieronimus picked up his pens. In this piece "Monsanto's Skull and Bones" he is drawing attention to the company's loathsome practice of buying out seed companies, monopolizing seed stocks, and actually persecuting hundreds of North American farmers for the "crimes" of seed-saving or accidentally growing the Monsanto patented crops when seeds blew into their fields.

Hieronimus put the headline "Monsanto Frankenfood Terminator Genes Persecutes Farmers" inside the red stripes of an American flag to show that Monsanto's genetically-modified foods are only declared safe by American scientists under the protection of our corporate media and the well-placed officials in the Bush Administration. The number of red stripes on this modified flag is four, symbolic of the physical, material world. Inside the four white stripes Hieronimus repeated a small symbol of a television set within which he listed the names of America's corporate news-entertainment dispensers along with a few of their closest corporate advertisers. The white stripes are actually no longer white, but rather have shifted into grey and black, symbolizing these companies' selfish desires to protect their vested interests over your health interests.

Most striking in this piece, however, is the blue canton where we usually see the 50 stars for the 50 states. Instead of We the People on this flag, however, Hieronimus placed here the logo of the powerful, elite secret society at Yale called Skull and Bones. The significance of the number 322 is a closely guarded secret, but some theorize it is related to the year of its founding in 1832. This symbol is also reminiscent of the pirate flag, which is dually relevant as both the secret society at Yale, and the corporation Monsanto act like pirates, rolling roughshod over the innocent populace, intent only on maximizing personal profits.

Whenever Hieronimus is interviewed on his research into the secret societies that influenced our Founding Fathers, and asked which secret societies are a cause for concern in today's world, his answer is always: the Skull



and Bones. In direct opposition to the secret societies of the Age of Enlightenment, the Skull and Bones exists exclusively for the benefit of its members and with the goal of global domination by the rich elite. It makes no contributions to any charities outside itself, nor does it work to improve the community around it. They exist exclusively to collect and monopolize power by creating networks in business, politics, and media where members ensure that other members obtain positions of prominence.

If that sounds too fantastic to be true, just consider the roster of membership that is known: President George W. Bush, his father George H.W. Bush, and his grandfather, Prescott Bush, who, incidentally, supported Adolf Hitler at the beginning of his rise to power because it was good for business. The Bush family dynasty in Skull and Bones is only one of many prominent and recognizable family names in the society, including also Bundy, Buckley, Harriman, Rockefeller, Taft, and Whitney.

By including their symbolism in his design for "Monsanto's Skull and Bones" Hieronimus is not claiming a direct connection between these two nefarious organizations, but rather a similarity in purpose. The eight years of the Bush Administration were some of the darkest in the history of the American republic, most notably because the objectives of groups like these radically shifted us away from the lofty spiritual ideals and goals laid out for us at our founding. When our country's spiritual destiny was hijacked by pirates, Hieronimus's cries of protest were among the most colorful.

Corporate Surprise

2003, Political Commentary Designed Originally for the Hieronimus & Co. Journal, pen and ink, 22¼" x 19"

"Corporate Surprise" is the first in a series of political commentary designs Hieronimus created in 2002-03, as his frustration with the Bush Administration's backward-trending goals grew to new heights. Hieronimus is as well known for his outspoken opinions as he is for his artwork, and he takes every opportunity to encourage other artists to also speak out in their artwork, as art and symbols have the power to move entire communities. The purpose of each and every one of us is to use our skills to change the world for the better, even if it's just in our own back yards.

This design shows how the temple of corporate-supported media will be washed away by impending Earth Changes, no matter how much they continue to deny or downplay their danger. With their very foundations being greed, profit, and power, it is no surprise that the corporations in control of the American media and politics will deny as long as possible any reports that human consumption habits are contributing to coming calamities. When earthquakes, tidal waves, and hurricanes destroy our temples of money worship, the really surprised ones will be those who believed the corporate media's false reassurances without realizing their main objective was to entertain and hypnotize and maintain the status quo. That's the real "Corporate Surprise."

The top of the temple is dominated by a globe symbol wearing Mickey Mouse ears to show that mind-control of the masses through the entertainment industry is the black cancer that keeps humanity from thinking independently. The four pillars of the temple are filled with the logos of some of the biggest polluters in America: GM for General Motors (contained within a TV monitor), GTE, Westinghouse, and worst of all, Exxon who still maintains to the tune of tens of millions of dollars of think-tank funding and propaganda that global warming is a hoax, and a natural cycle which cannot be affected by changes in humanity's energy use. Ringing the top of the temple are the media giants who more often than not collaborate with their corporate giant owners, and have waited far too long to take any positive action.

The media of record has also stalled for years in reporting the dangers of Near Earth Objects (NEOs) and their potentially devastating effects on our planet. The cavalier attitude of mainstream scientists, endorsed and widely spread by Carl Sagan, tended to dismiss concerns about potential damage to the Earth from "rocks from space," encouraging us instead to laugh at those primitive cultures who feared meteors as portents of doom. Weren't they silly, asked Sagan? Afraid of harmless, dirty iceballs hurtling through space? With new archeological evidence uncovered since Sagan's death, however, it seems quite plausible that our ancient ancestors feared these "rocks from space" because of eyewitness accounts and racial memories of the cyclical damage caused by these objects striking Earth. Cyclical NEO impacts were probably responsible for ending the Bronze Age and many great civilizations beforehand. When Comet Shoemaker-Levy 9 slammed into the planet Jupiter in 1994, the astronomical community was shocked to watch such cataclysmic devastation so close to home. A similar impact on planet Earth would change civilization even beyond Hollywood's worst nightmare. Many top scientists are pressing for contingency plans for such a scenario. As we consider the cyclic nature of history, and the rise and fall of ancient civilizations completely wiped from this planet, we must face the possibility that the time is due for another series of impacts on our planet in the immediate future. Hieronimus likes to remind listeners to his radio program that when faced with the concepts of earth changes, the best thing to do is to put your house in order. The more prepared you are, the more empowered you will be. The more empowered you are, the less in fear you will live.

Bob and Zoh Hieronimus have been advising their listeners for over 40 years to store food and water, and to pre-plan an escape route for all members of your family from your home, workplace, and school. One of the great places to start for this kind of practical information is with the Red Cross. But way beyond preparing your family and home for natural disasters, you also need to prepare yourself spiritually and emotionally. They recommend a succinct list from New Heaven New Earth (www.nhne.org), which includes: Spend time daily praying and meditating; Learn how to receive guidance from within; Strengthen your belief that spiritual forces regularly intercede in the affairs of men and women (especially in times of great need); Make as many good friends as you can; Help others, Lighten their loads and make them happy; Deal with your fears about death and dying; Remember that change, which occasionally includes pain, is what life is all about -- and relax; Study the changes that other times, places and people have passed through -- and your reactions to those changes; Keep open, inquisitive minds, stay informed and don't allow new things to send you off the deep end; Enjoy life and live each day as if it were your last; Keep your bodies strong and healthy; Be physically prepared.



The Garland Appeal

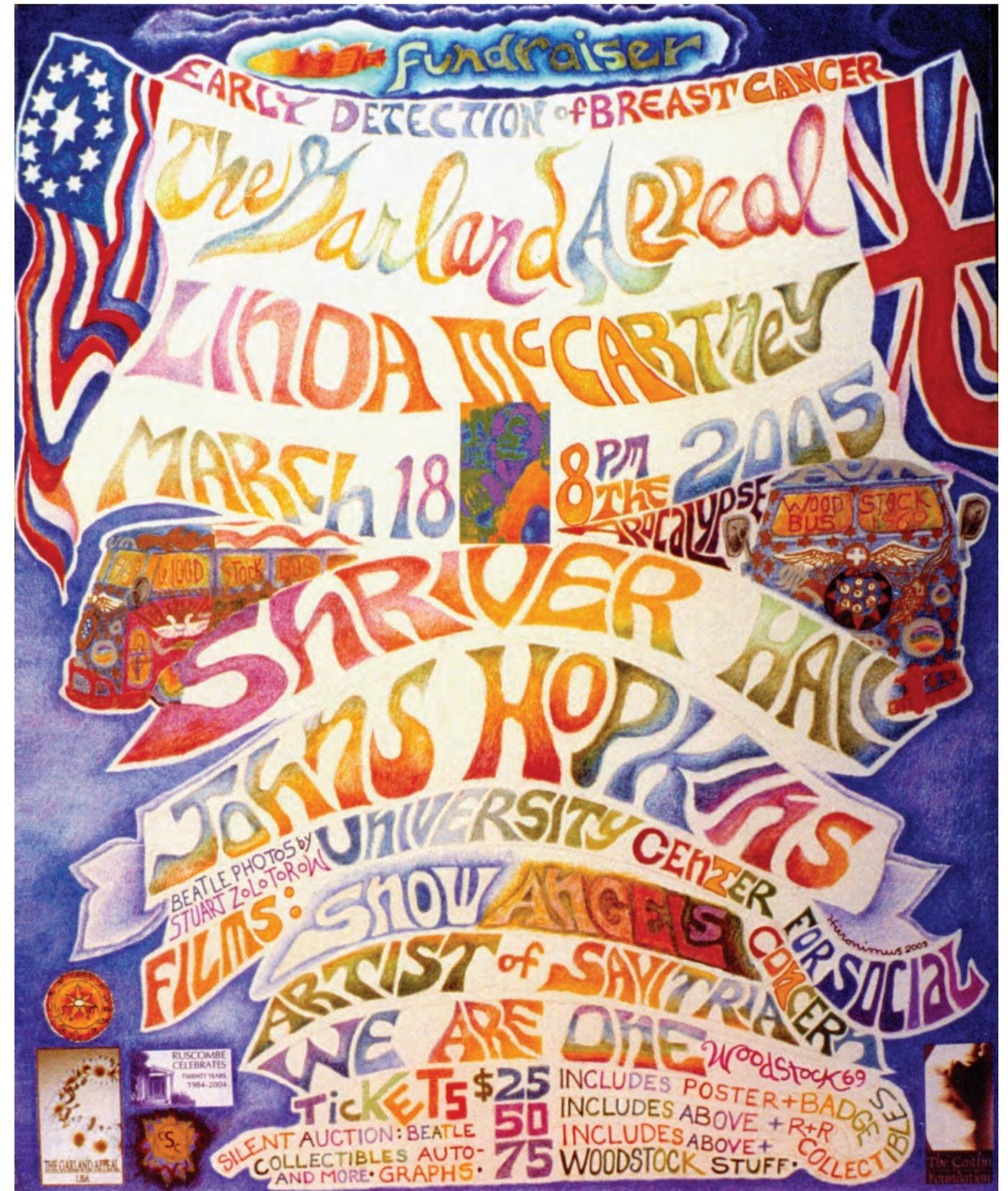
2005, poster, colored pencil and pen and ink, 22 1/8" x 18"

Bob Hieronimus designed this poster for a breast cancer awareness fundraiser that was organized to honor his wife, Zohara Meyerhoff Hieronimus, and her two decades of service with the Ruscombe Mansion Community Health Center. In late 2004 they learned that Zohara and Ruscombe had been awarded the prestigious Garland Appeal Award from the organization founded by Sir Paul McCartney in memory of his wife Linda McCartney. The American organizers admired the pioneering work of Zoh Hieronimus in founding and directing the largest independent holistic health care center on the East Coast. Ruscombe Mansion provides integrative and complimentary medicine for patients of all ages, including preventive wellness for men and women, and alternative cancer treatments of various kinds. (www.Ruscombe.org)

The event took place on March 18, 2005 at Shriver Hall at the Johns Hopkins University and included films, an informal concert by Bob Grimm, a photo exhibit by Stuart Zolotorow, and a memorabilia auction of collectibles donated by Dr. Hieronimus. Special guests included Louise Harrison, sister of Beatle George Harrison, and Steve Boone, bass player of the Lovin' Spoonful. They raised over \$30,000, which was dedicated to several different projects supporting the early detection of breast cancer.

The flowing rainbow text is the central focus of this poster, designed in the old psychedelic poster style as homage to the Beatles-themed event. The rainbow coloration is symbolic of "out of many one." From one single light comes many colors, and we are all one. At the heart of the design is a stylized photograph of Linda McCartney, who was the inspiration for this series of fundraisers. A vegetarian and ardent animal-lover, Linda died of breast cancer in April 1998 at the age of 56. She had worked extensively for PETA, Friends of the Earth, and other causes highlighting environmental dangers. Sir Paul's statement issued after her death wondered, "How many women can you think of who would single-handedly take on opponents like the meat and livestock commission, risk being laughed at, and yet succeed?" In January 2000 Sir Paul announced donations in excess of \$2,000,000 for cancer research at facilities in Tucson and New York where Linda had received treatment. He then set in motion a series of fundraisers across America saying, "I pray that through A Garland for Linda, the Garland Appeal can achieve its worthwhile goals to the benefit of music, musicians and cancer sufferers everywhere."

At the top center of the poster is one of the few "standard" Hieronimus symbols used in this piece. It is a **UFO** in front of the word "Fundraiser." The two flags at the top left and right represent the two nations participating in the Garland series of fundraisers. The British Union Jack is on the right, and for the **American flag**, Hieronimus chose one of our earliest flag designs that incorporated stripes in all three colors of **red, white, and blue**, plus **six-pointed stars**. At the bottom of the poster on the left and right are the symbols and logos of the organizations that sponsored the event, the AUM Esoteric Study Center, the Garland Appeal USA, the Ruscombe Mansion, the Center for Social Concern (CSC), and the Caitlin Foundation. The two views of the painted VW bus on either side at the center of the poster are of Hieronimus's most famous artcar, best known simply as "the Woodstock Bus." The original name for this bus was "Light," and just like the rainbow, the main symbolic message on this bus was that We Are One.



The Perennial Philosophy

2006, pen and ink and watercolor, 17" x 17"

This piece was created upon an invitation to participate in a show called "Of Doors and Keys" at the Jewish Community Center in Baltimore. Unlike the rest of the participants, Hieronimus chose to work with a mystical interpretation of doors and keys. "The Perennial Philosophy" combines the symbols of the dominant religions of the West to show that they are all keys to unlock the door to the knowledge that we are One People on One Planet.

A perennial philosophy suggests universal truths and principles indigenous to all peoples and cultures. It is what forms the common ground of most religions, from the so-called primitive peoples to the more intricate forms. People across time have recorded their perceptions about the nature of reality, and at their roots they are more similar than different. Aldous Huxley noted in his 1944 book, *The Perennial Philosophy*, that the term *philosophia perennis* was popularized by the 17th century philosopher, Gottfried Leibniz. Huxley updated the definition to read: "the metaphysic that recognizes a divine Reality substantial to the world of things and lives and minds; the psychology that finds in the soul something similar to, or even identical with, divine Reality; the ethic that places man's final end in the knowledge of the immanent and transcendent Ground of all being; the thing is immemorial and universal. Rudiments of the perennial philosophy may be found among the traditional lore of primitive peoples in every region of the world, and in its fully developed forms it has a place in every one of the higher religions."

Hieronimus suggests that by studying the rudiments of the perennial philosophy found among the symbolism of the three great religions of the West, we could find the keys to peace. A simplified analysis and interpretation of this piece demonstrates deep similarities between these three sacred symbols: the **Star** of David, the **cross**, and the **crescent** and **star**. The goal of securing peace between these peoples in conflict (Jews, Christians and Moslems) could be assisted by an image focusing our attention on their similarities rather than their differences.

The Star of David is composed of two **triangles, one point up, the other point down**. The upright triangle is symbolic of **fire** or male or active energy, and the inverted triangle is symbolic of **water** or female or passive energy. These opposites combine to form a union, a balance; they are "at peace."

The cross is composed of two intersecting lines, one vertical, the other horizontal. The vertical line is symbolic of a ray from the sun, **fire**, male, or active energy, and the horizontal is symbolic of the horizon of the earth (the earth), **water**, female, or passive energy. These opposites combine to form a union, a balance; they are "at peace."

The **crescent moon** with the star is another variation of the same story. The **five-pointed star** is symbolic of **fire**, active, or male energy. It is being cradled between the horns of the **crescent moon** symbolic of passive, feminine, watery energy. Once again, these opposites combine to form a union, a balance; they are "at peace."

"The Perennial Philosophy" combines all these symbols into one to illustrate the "immanent and transcendent ground of all being." Hieronimus patterned the colors, shapes and locations of the three symbols to draw energy from each other. In this piece they are both the doors and the keys to the "immemorial and universal" knowledge that We Are All One.





Dr. Bob Hieronimus explains the symbolism on his 2006-08 biodiesel artcar "We The People" to Ziggy Marley in July 2008. Marley and his band visited Hieronimus in front of his newly renovated mural "A Little Help From Our Friends" (3333 Greenmount Ave.) which features a portrait of Ziggy's father, the prophet Bob Marley. Notice the other Hieronimus signature symbols repeated in the mural: the UFO, American flag, eye in the triangle and unfinished pyramid, ET, the Yellow Submarine, and six-pointed stars; and on the car: the motto Novus Ordo Seclorum, the Yellow Submarine, the eye in the triangle and unfinished pyramid, and Benjamin Banneker, the first African-American man of science.

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Some of the repeating themes in Hieronimus's work are summarized here.

Caveat: the first rule of interpreting symbols is that all symbols have many layers and more than one meaning.

Please see the inside front cover for further symbol definitions.

American Flags = humanity and evolution of the democratic republic

Aquarius pouring liquid from an urn = brotherhood/sisterhood, pouring spiritual energies or vibrations to assist humankind

Avatar/Spiritual Teacher = guides from other dimensions that help humanity evolve

Blue = Jupiter, good fortune, expansion

Comet = change

Cross with Rose in Center = symbol of the Rosicrucians, the soul at the center of the incarnation of spirit into matter

Eagle = America, farsightedness, high flying, the four cosmic forces of the universe

Eye = understanding, Sun

Face/Human = candidate for initiation into spiritual sciences

Fire = transformation, regeneration, alchemy

Flower = impermanence of material existence

Galaxy = path to the Cosmic Consciousness

Hair (on the head) = spiritualized energy, higher forces

Heart = Love, the cohesive force in the universe

Lampstand/Candelabra = spiritual light, salvation

Obelisk = shaft of light from divinity or the sun, unity of all creation, oneness

Pegasus = spiritual transformation, inspiration, creativity

Pyramid = permanence, duration, initiation chamber

Red = Mars, will, determination, courage

Scarab Beetle = regeneration or rebirth

Serpent = wisdom. Serpent swallowing its tail/ Ouroboros = time, continuity of life, a cyclic pattern

Sistrum = cosmic vibrations

Sphinx = guardian of secrets, spiritual conscious control over animal instincts

UFO = assistance from cosmic beings

White = moon, imagination, all colors

Water = primeval ocean and prime matter, preserver of life

Vibration = energy, inter-connectedness of all things

Wings = spirit, flying above material world

Listen to 21st Century Radio with Dr. Bob and Zohara Hieronimus on air or online at www.21stCenturyRadio.com to continue exploring these and other mysteries.



1982, watercolor, 24" diameter, Bob Hieronimus

In this painting commissioned for a film proposal on America's Great Seal, the 5-pointed-star-shaped Fort McHenry is seen on the lower half. Ft. McHenry, home and inspiration of "The Star Spangled Banner," is a good place in Baltimore to experience palpable spiritual energy. Above it is the newly reborn Baltimore National Aquarium. Behind the Aquarium is the symbol from America's Great Seal: the radiant eye in the triangle over the unfinished pyramid. Next to this transformative symbol is a spiritual teacher, in reference to the prophecy that Baltimore will one day become a great spiritual center.