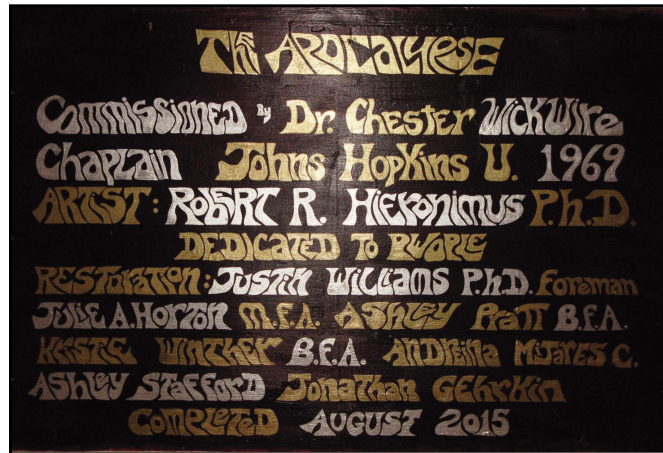


The Restoration of the Apocalypse Mural

Completed Right On Time! August 20, 2015

by Robert R. Hieronimus, Ph.D.
Newsletter Update #3



To the great credit of a hardworking team meeting a series of backbreaking challenges, **the Apocalypse mural restoration was completed on time, on the final day allotted: August 20, 2015.** In the weeks approaching the deadline, our team of artists had to be expanded by three, and we all had to move from working five days a week to seven, a move that obviously further taxed our major funding source. My original team of four artists plus myself were quite confident back in May that we could complete the task of repairing and repainting 2,700 square feet within the timeframe allowed, from mid-May to August 20th, the day we had to be cleared out in time for the students returning to campus for the fall. We had no idea how overly optimistic we were.

As soon as the building maintenance crew completed their assessment and repairs to the walls, we realized that the extent of the wall damage meant we would have to paint far more surfaces than planned. **The more the building crew worked, the more hidden problems were discovered,** with weakened walls after decades of abuse from the tutorial programs that had used the mural room over the years. We gladly accepted the help of an artist intern from Notre Dame, bringing our fulltime painting squad up to five plus myself.



Top of the page: Details from the Apocalypse mural including the AUM from the stairwell scenes, the newly completed dedication panel, and a portion of the Ouroboros symbol of infinity from above the entrance archway. Immediately above: Left, a partial view of the Atlantis/Egyptian/Christos/Gnosis wall, and Right, a partial view of the Eagle wall.

A second delay resulted from our choice of paint. The current tenant in the spaces attached to the mural room is an after-school tutoring program connecting under-privileged schoolchildren with mentors among the Hopkins student body. Knowing this, our team decided we could not use the oil-based gold and silver paint as originally used on the mural, due to the toxicity of the fumes. Unfortunately for us, **this decision literally tripled the amount of work we had to do.** Gold and silver cover a large majority of the 2,700 square feet, and when it turned out the water-based paints required three coats to be as bright as the original oil-based, we realized we would **literally have to repaint almost the entire mural not once, but three times over. This was the main reason we needed** to gradually add three more full-time artists to the crew, bringing the total to eight plus myself.



There are very few photos of myself working on this restoration of The Apocalypse mural because most of the time I was the one taking all these photos! Here I am being interviewed by Matt Kelly of Human Being Productions for a documentary film on our project.

Obviously, these staffing additions meant the budget we'd planned ahead of time flew out the window! **Our chief source of funding, Dr. Zohara Meyerhoff Hieronimus, was fortunately committed to seeing this mural**



Our principal funder, Dr. Zohara Hieronimus, pointing out the best solutions for the lighting improvements to Glenn Shrum of Flux Lighting.

restored, and came to our aid to pay for these additional artists. My wife of 35 years, Dr. “Queen” Zohara is the most important hidden member of the Apocalypse mural restoration team. She not only supported us financially, but **she was also of major support to us emotionally and mentally**, as we faced one obstacle after another. We were determined to pay the artists a living wage, and to acknowledge that art work is valuable work. No one was paid less than \$20 an hour, and they certainly ended up earning it the hard way!



Dr. Zohara Hieronimus in her element -- a morale and emotional pillar of support for the Apocalypse mural restoration project of 2015.

payroll, newsletters and websites. Laura is the research assistant for Hieronimus & Co., and the co-author of many of our books, as well as the Executive Producer of 21st Century Radio.

The Dedication Panel and Final Touches

As detailed in previous editions, every one of the artists had a chance to paint at least some section on every wall. **But for the most part, each wall can be attributed mainly to a single artist**, with the others assisting in preparing, drawing and some painting. The final detailed area to be completed was the dedication panel, created in the last week and a half.

The original 1969 mural featured a panel with a written dedication located above the entrance to the mural. This area

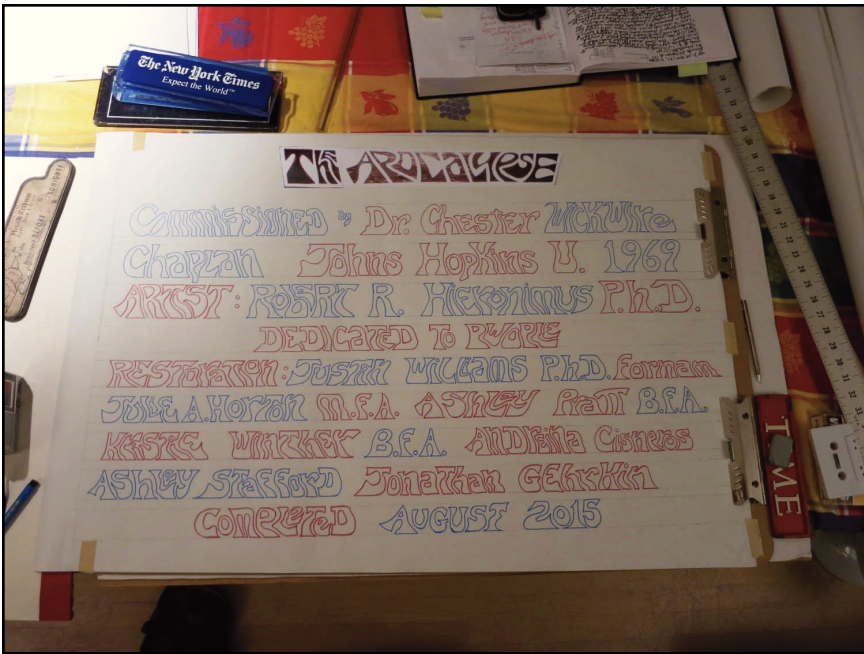
Previous editions of the Apocalypse Mural Newsletter gave details and bios of all our team members, and **it's the best team of artists I've ever worked with**. They all accepted the additional time and workload without complaint! Our foreman, a Hopkins graduate and teacher, Justin Williams, Ph.D., suffered the unexpected loss of both his mother and his father in quick succession toward the end of our deadline, and through it all managed to remain the key to accomplishing this big task on time and with success.

There are fewer photos of me painting because I was the one taking most of the photos. My job was to oversee the entire production, which meant I was on-site 98% of the time, drawing and painting, but also **spending a lot of time planning our attack and handling the unending difficulties that kept popping up**. I also served as the team videographer and newsletter creator.

Our other “invisible” team member was Laura Cortner who donated her time to this project, handling all our correspondence,



The best team I've ever worked with. The full 8-member team of the Apocalypse Mural restoration (minus myself): from left to right, front row: Julie Anne Horton, M.F.A.; Andreina Mijares Cisneros (art student at Notre Dame); Kristie Winther, B.F.A.; Ashley Pratt, B.F.A.; Johnny Stafford and Ashley Stafford. Back row: Foreman Justin Williams, Ph.D. and Jonathan Gehrkin.



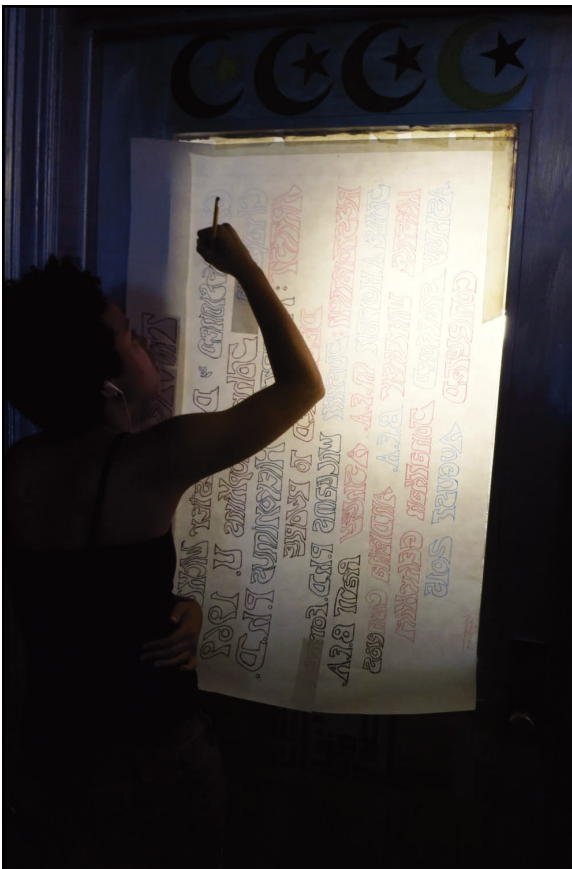
has since been walled off for a utility closet, meaning that although it still exists, the dedication is now hidden. So we made a new one, and located it beneath the eagle on the main wall. **With my special hand-lettered font, it took a week to design the lettering and color-code it.** I then passed the design on to Ashley Pratt who had developed a special interest in working with my type of lettering used throughout the mural. Ashley transferred my design onto the wall.

Above: My original lettering for the new dedication panel. The red letters will be gold and blue letters silver.

The Dedication Panel



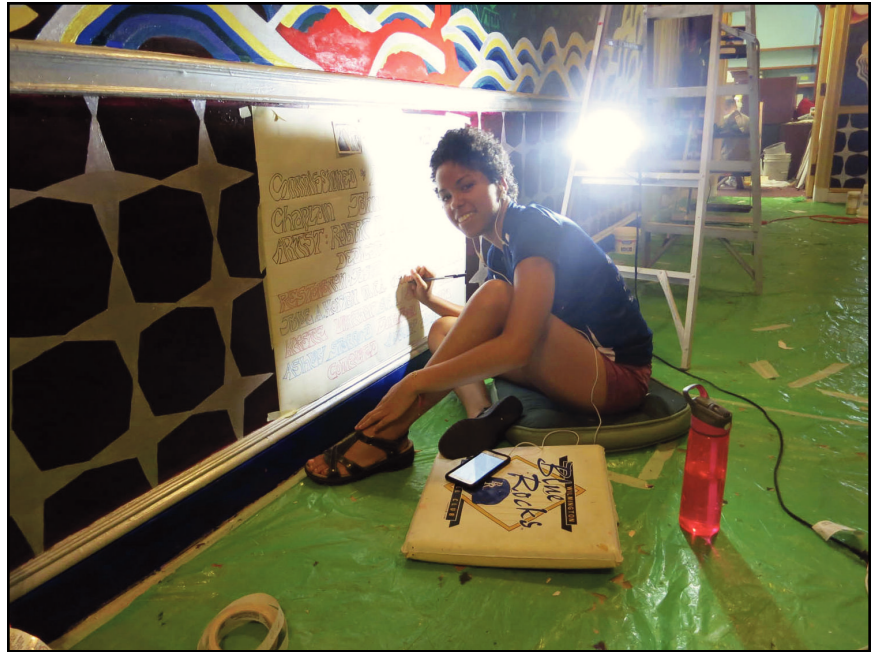
Justin Williams and Ashley Pratt hold the original sketch of lettering for the dedication panel in place to see how it will look.



Left: Ashley Pratt using light through a window to trace the dedication lettering in preparation to transferring it to the wall.

The Dedication Panel

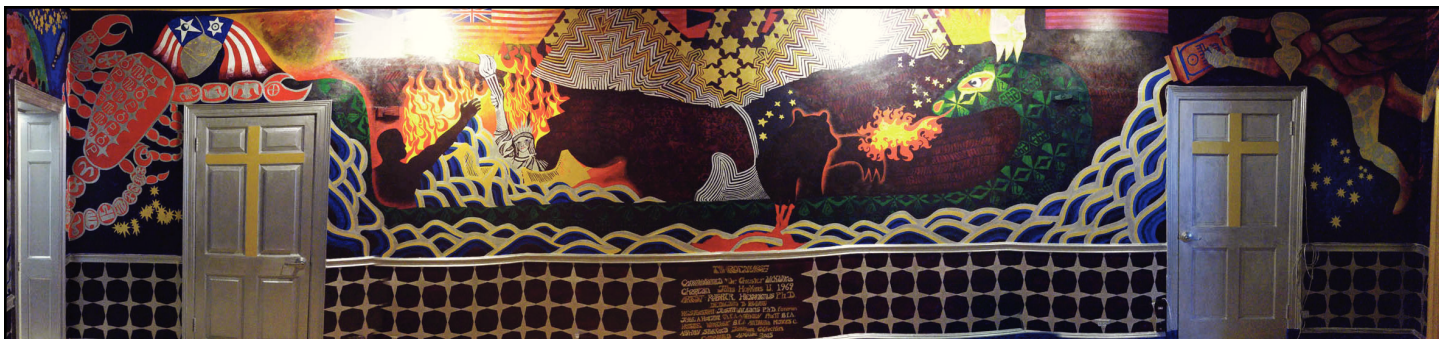
Right: Ashley Pratt transferring the lettering of the dedication panel to the wall.



Left: Ashley Pratt painting in the name “Dr. Chester” for Dr. Chester Wickwire, the long-beloved chaplain of Johns Hopkins who originally commissioned the Apocalypse mural.

Right: Dr. Bob approving of Ashley Pratt’s finished work transferring his lettering to the dedication panel.





The main Eagle wall was the focus for Julie Horton, M.F.A., with Ashley Pratt, B.F.A., who put her energies into the completion of Scorpio on the left and Aquarius on the right. **Scorpio is rebirth and regeneration, and Aquarius is man perfected by his understanding of the oneness of humankind.** Above: A panorama photo taken by Jonathan Gehrkin shows the entire Eagle wall with Scorpio on the left and Aquarius on the right. See pages 16-17 for larger detail.

The Two Main Walls

The wall opposite the main Eagle wall, or the Atlantis/Egyptian/Christos/Gnosis wall, was completed largely by Kristie Winther, B.F.A. Starting at the left with Taurus, a fixed Earth sign of attachment to material possessions, Kristie then painted the Osiris alcove and Egyptian mystery schools, the red flower of rebirth and regeneration, a memoriam to Gizeh's Great Pyramids and Sphinx, and the purple flower of **spiritual rebirth flowing into the Christos/Gnosis alcove, showing the transformation of humanness to divinity.** This wall ends with Leo, a fixed fire sign of self-expression and delegation of authority, which was completed by Ashley Pratt. Below: A panorama photo taken by Jonathan Gehrkin showing the entire wall from Taurus to Leo. See pages 16-17 for larger detail.



The Ceiling in the Main Room



The Apocalypse Mural has been estimated to measure about 2,700 square feet, but that calculation does not include the three dimensional spaces of the alcoves and the stairwell. **Needless to say, it is impossible to capture this entire piece in one photograph**, and in fact, it's difficult even to photograph individual sections in their entirety. The ceiling measures about 32 feet by 16 feet, and every one of the artists spent time working in the most uncomfortable positions to restore the ceiling, until we hired Jonathan Gehrkin specifically to complete it, which he did in fine style.



Dueling Photographers Jonathan Gehrkin and Bob Hieronimus lying on the floor trying to photograph the ceiling.

A Brief Symbolic Interpretation of the Ceiling in the Main Room



Above: So far, we have only a patched together rough draft of a panorama photo by Jonathan Gehrkin that allows us to see most of the action taking place on the ceiling. Future tinkering by Jonathan will bring it more into focus.

The Ceiling is the Spiritual Dimension

The ceiling is the spiritual dimension. The unfolding drama seen there reveals **the positive outcome to the mural's meaning, providing an insight into our nation and the planet's rebirth and regeneration.** Right: On the far right of the ceiling is the Great Sphinx, which is many thousands of years older than previously believed, according to the work of geologist Dr. Robert Schoch. The Sphinx is looking through a large Zodiac, above which is a comet, a symbol of change.





The Sphinx is viewing the huge Phoenix, or what was America's eagle, a symbol of continual rebirth. The Phoenix is carrying a silver serpent in its left claw, identical to the huge green serpent below battling both the American eagle and the Russian bear. The winged bear is the Russian bear spiritually reborn. Left: Detail from the Apocalypse ceiling showing **Poseidon holding the Atlantis temple with a Scarab inside**, and the talon of the Phoenix holding an olive branch.

Below the right wing of the Phoenix is Neptune/Poseidon (Atlantis) rising from the heavenly waters with his sea horses. Neptune's left hand holds a trident aimed at the Russian bear and winged bear. Neptune's right hand holds a temple bearing a Scarab (rebirth) depicting the re-emergence of the Atlantis temple found in the landing of the stairwell. **Atlantis has emerged from its burial ground.** The Phoenix above Neptune also carries an olive branch. At the far end of the ceiling is the Apocalypse pyramid built on the signs of the Zodiac: the end becomes a new beginning and the cycle is completed. Below: Detail from the Apocalypse mural ceiling showing the pyramid with the title of the mural, above a zodiac, and part of Poseidon's sea horses.

*The end becomes
a new beginning
and the cycle is
completed.*



Thanks to the Many Hopkins Support Staff Who Assisted the Apocalypse Restoration

Food is always of major interest to artists – hence the stereotype of the starving artist! Fortunately for the Apocalypse crew, we didn't have far to go to put on the feedbag. Two floors below the mural in Levering Hall is the Hopkins Cafeteria serviced by Bon Appétit and their Chef Thomas D'Amico, Manager Caitlyn Finney, and sous chef Stuart Ireland. **These kind souls provided the artists a daily source of eats** including a generous variety of "Kind bars," "Live" Kombucha raw and organic soda, as well as southwestern burgers, turkey burgers, soups, salads, chicken and much more.



Thanks for feeding us!

Above: **Chef Thomas D'Amico** visited the mural the day before it was finished and was duly impressed. Here he is posing with most of the artist crew. Right: Most of the Apocalypse mural team at the Hopkins Cafeteria the day before final completion, loading on their offerings.





Above: We invited **Hopkins Cafeteria Manager Caitlyn Finney** and **Sous Chef Stuart Ireland** to check out the restored Apocalypse mural, after they filled us with their good food all summer. Below: Most of the Apocalypse mural team chowing down with gusto at the Hopkins Cafeteria on the final day of the mural work.



More Thanks to Hopkins Support Staff Who Assisted the Apocalypse Restoration



In addition to feeding us through the summer, many other Hopkins support staff became very familiar with our crew through repeated interactions. **The friendly and hardworking Martha Melson, student worker for CSC Tutorial,** had a ringside seat to watch the progress on the Apocalypse mural unfold daily from her office next door. Left: Martha Melson, student worker for CSC Tutorial, posing with the newly restored Apocalypse mural.

Jane Rhyner, Director of Levering Hall/Mattin Center, and Jackie O'Regan, Curator of Cultural Properties, have been with us from the start, overseeing and coordinating all the various departments needed to assist this mammoth undertaking. The photo on the top right shows one of our many meetings on logistics, on July 23, 2015 when we met to talk about the plans for the new lighting of the mural. From left to right: Glenn Shrum of Flux lighting, **Jane Rhyner, Director of Levering Hall/Mattin Center, Young Song, Director of the CSC Tutorial and artist Dr. Bob Hieronimus.** Bottom right shows **Jackie O'Regan** on the far right attending a meeting of the Meyerhoff Family on restoration progress in May.



Left: Jeffrey D. Allen, coffee server. Our team made frequent use of the coffee services provided by Jeffrey immediately downstairs outside the door leading to the stairwell of the mural. **Jeffrey's coffee kept many of the artists fueled through the long hours!**

Thanks to Johns Hopkins Roofers, Carpenters, and Electricians Who Assisted the Apocalypse Restoration

Right: Johns Hopkins roofers **Rick Roberts (left)** and **Bobby Bateman (right)** gave their immediate attention to a damp area in the ceiling above the Eagle wall. They returned again when a powdery substance appeared, that fortunately turned out to not be asbestos. Good job!



Left: Johns Hopkins carpenters **Rick Thacker (left)**, a Willie Nelson fan, and **Ron Bell (right)**, a Jimi Hendrix fan, helped us quickly and efficiently replacing a missing doorstop with two new ones, and removing bolts from the ceiling within an hour!

Right: Johns Hopkins electricians (left to right) **Joe Znovena**, **Glenn Daniel**, and **Al Bankard** came to our aid to light the entrance to the mural. Access to the wiring was complicated and needed planning and discussion. Al Bankard completed the job!



Johns Hopkins Professors Say the Apocalypse Mural Is an Asset to the Community



Hopkins professor and acting legend John Astin on one of his several trips to see the restoration of the Apocalypse mural and encourage the team on their progress. This photo was taken at the end of June when we were still just a 6-person team. Left to right: Justin Williams, Ph.D., Andreina Mijares Cisneros, John Astin, Ashley Pratt, B.F.A., Julie Anne Horton, M.F.A., Kristie Winther, B.F.A., and Bob Hieronimus, Ph.D.

*The Apocalypse belongs at Hopkins because it is “a reminder...of where Hopkins was
and how exciting a place it was in 1968.”*

--History Professor Bill Leslie

“It’s really thrilling to see the mural coming back to life,” said **John Astin**, Academy Award nominee, actor, and director of the Theatre Arts and Studies Department at Johns Hopkins. Best known for his role as Gomez in “The Addams Family,” John Astin is also considered a Hopkins icon. A graduate of Hopkins himself, Astin believes more arts and creativity will strengthen Hopkins’ strengths. He sees fewer arts offered to the students now compared to when he was a student. “While I was a student at Hopkins there was a wonderful cross current among the disciplines. I had a very exciting time there.” On an interview on 21st Century Radio, Astin said, “**There isn’t as much of the arts as there was back then, and not only could Hopkins benefit from more of the arts, but the students seem to demand it.**”

“There’s creative thinking in that Apocalypse mural, and you can’t look at it without being stimulated in a very positive way.”
--John Astin



John Astin patiently sharing his experiences and telling his stories with our team.

John Astin and his lovely wife Valerie joined us a number of times during the mural restoration. “Uncle John” and I enjoy watching Oriole games together at Camden Yards and attending the Baltimore Symphony galas together. He is not only my dear friend, but he also became a friend and advisor to our entire mural team.

On August 9, 2015, he was a guest on 21st Century Radio for our two-hour special discussing the Apocalypse mural. During that interview he noted why this mural belongs at Johns Hopkins University. When asked if the

“Apocalypse” is related to what Astin is trying to do in bringing more arts to Hopkins, he answered, “Oh, absolutely. It’s right in the ballpark. Because it’s new thinking. **There’s creative thinking in that “Apocalypse” mural, and you can’t look at it without being stimulated in a very positive way.**” The restoration of the “Apocalypse” mural was “very exciting,” because “the Hopkins students are very intelligent, and they have –for the most part – a seeking spirit, and I want to answer that seeking spirit.”

Like-minded John Astin and Bob Hieronimus enjoying a laugh at the Apocalypse mural.





The Two Main Walls of the Apocalypse Mural by Robert R. Hieronimus, Ph.D.
Panorama photos by Jonathan Gehrkin



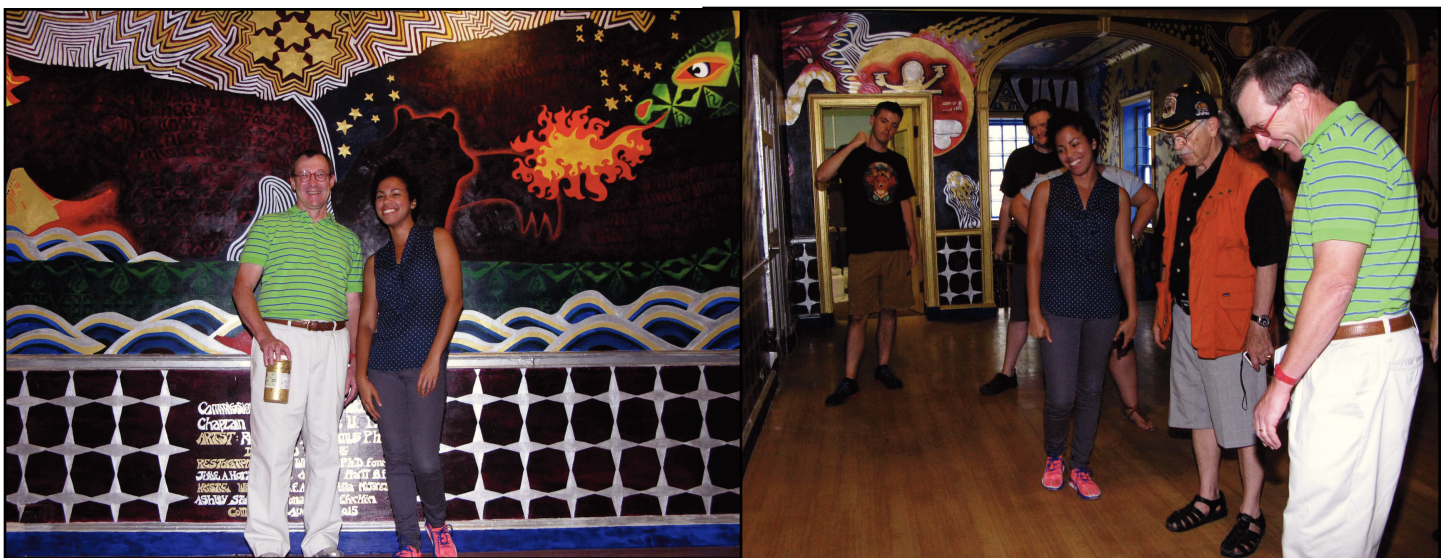
Johns Hopkins Professors Say the Apocalypse Mural Is an Asset to the Community



Professor Bill Leslie (second from left) of the Johns Hopkins Department of History of Science and Technology, and author of the forthcoming complete history of the Johns Hopkins University. Professor Leslie visited the restoration project several times through the summer. Here he is together with most of the Apocalypse mural restoration team celebrating on the final day. It was a precious moment when we felt our good fortune at having accomplished a very difficult task.

Another Hopkins icon is Professor Stuart “Bill” Leslie who is presently writing a new history of the Johns Hopkins University due out in 2018. Leslie called the Apocalypse mural “one of the real treasures of Hopkins and a completely unappreciated one.” He believes it “absolutely” belongs at Hopkins because it is “a reminder... Here’s **something that tells us where Hopkins was and how exciting a place it was in 1968.**” On 21st Century Radio, Leslie related a story about taking a group of students to see the mural during a January intersession course. **Not only were they stunned that they never knew it was there, but “I could hardly pull them out of that space.** And remember, this was pre-restoration. Just think what it will be like when it’s redone.”

Leslie is Professor of the Department of History of Science and Technology, and is presently writing a new history of Johns Hopkins University due by 2018. He also visited us several times during the summer of restoration, as he is presently focusing on the work of Dr. Chester Wickwire, the legendary chaplain of Johns Hopkins, who originally commissioned the mural from me in 1968. Leslie was the first visitor to see the completed mural,



coming up to give me a gift on the very final day of August 20, 2015. **He brought with him a copy of a letter he'd found in the Wickwire archives that was written in 1980 from me to Dr. Richard Longaker, Provost of Johns Hopkins University.** I had just completed restoring a few elements of the mural at that time, and, as I noted in the letter, I was about to get married to Zohara Meyerhoff in eight days. My new family of in-laws had taken an interest in the Apocalypse and I was arranging for them to visit the mural the day before our wedding. Now, 35 years later, the Meyerhoff family has come to my aid to ensure that this mural survives.



Professor Bill Leslie reading to my startled group of artists the 1980 letter from me about an earlier Apocalypse restoration that he found in the Chester Wickwire archives.

Professor Leslie was enthusiastic about how much of an untapped asset the “Apocalypse” mural was for the Hopkins community. **He hopes the restoration reminds students about the previous social justice activism that flourished on campus during its original painting in 1968-69.** “Hopkins students are often branded as apathetic,” he said, “and they all want to be pre-med, and don’t care about anything outside of good grades.” Like John Astin, Bill Leslie agrees that reputation is misplaced. He points out that Hopkins students have “a long and proud tradition of getting out there and really making a difference in Baltimore.” **The Apocalypse mural is “a good reminder for the current crop of students that their predecessors were out there in the front lines for civil rights, and even gay rights activism.”**

Below: We also had a gift to give to Professor Bill Leslie that day. He was presented with the first of the rare collectibles we had created as mementos of the mural restoration project: an empty container of gold paint that had been signed by all the artists. His reaction was most rewarding.



Johns Hopkins Professors Say the Apocalypse Mural Is an Asset to the Community

Leslie describes the reaction of the students he took to view the mural in January as something “I won’t forget,” and he looks forward to taking them back to see it restored. “I hope they will be inspired like they were when a group of students started a petition for reducing the carbon footprint by de-investing in carbon stocks for the university. They got a petition together, and I thought, **they’ve learned a valuable lesson about activism starts right there where you are.**”

Professor Leslie introduced us to a visiting Iranian musician Bahman Panahi, who was immediately impacted by the feeling of the space when he visited the mural. Almost immediately, he said **“You know this a space that I have to play my Tar in. I have to give a concert in this space.”** As Professor Leslie added, **“It has an energy that people feel, but they only feel it when they finally know it’s there.”** Bahman Panahi is also a world-renowned artist and calligrapher whom we consulted about correcting the design of the Islamic symbols in the “Apocalypse” mural. He has performed Setar and Tar in concerts, and taught work

“I have to give a concert in this space.”
--Bahman Panahi



shops, conferences, courses, and shown exhibitions in Iran, France the Maldives, Cuba, Holland, England, Syria, Sri Lanka, Tunisia, Nigeria, Morocco, Spain, Mauritania, Poland, USA, Belgium and Switzerland.

Above: Giving a tour of the newly completed Eagle wall to Professor Bill Leslie and Bahman Panahi, master of calligraphy and music.

Left: Professor Bill Leslie, Bob Hieronimus, and Bahman Panahi, in front of the “Revelations” inspired interpretation of the Christos/Gnosis alcove.



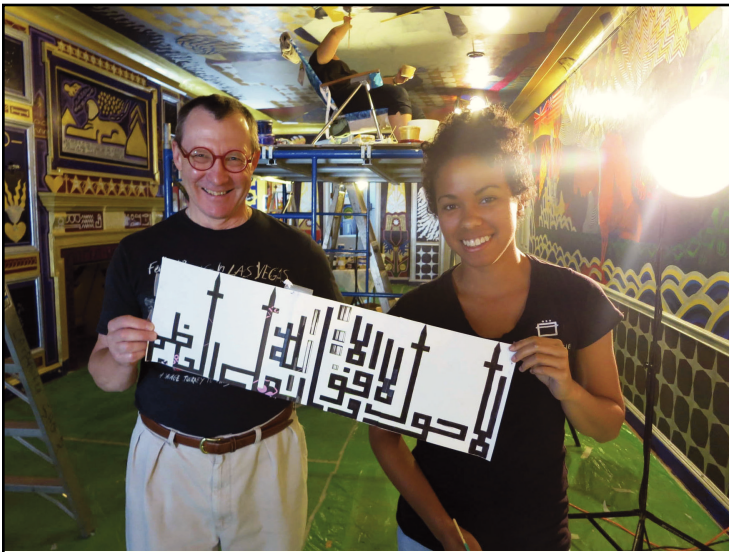
Bahman Panahi currently lives in Paris, where he performs actively and is pursuing a doctoral project entitled “The Musicality of the Lines and Points” at the Sorbonne University. Leslie added that Bahman just wrote him from Paris to ask **“when can I get back?”** He wanted to thank us for being able to walk around that space “with you pointing out all the different intricate details of it. He really enjoyed that.”



Above: Iranian musician and artist Bahman Panahi revealed his spiritual experiences and sensing the energy of the mural, expressing a desire to perform in this “special space.” Note in the background, the scaffold with the chair on top of it -- one of means we rigged up for the artists to paint the ceiling from the least uncomfortable position.

Left: Back in July, we knew we needed an interpretation of this Islamic sacred story, and Bill Leslie assisted artist Ashley Pratt in locating an interpreter. Below left is Ashley’s rendering of this phrase on the door to the Isis Temple.

Below right: Bahman Panahi instructing Bob Hieronimus how to analyze and interpret the calligraphic inscription, and presenting his new student with an inscribed edition of his book, *Le Jardin de Lettres de Rûmî*.



Johns Hopkins Professors Say the Apocalypse Mural Is an Asset to the Community

Many others have **reported unusual experiences and sensations while visiting the “Apocalypse” mural.** The supervisor of the Photography program for The Center for Visual Arts in the School of Arts and Sciences at Johns Hopkins, Phyllis Berger, says **“My times spent there at the mural were pivotal in my growth and helped me become the person that I am.”**

Berger is also a full-time instructor at Hopkins, teaching interdisciplinary courses including Writing Seminars, History of Science and Political Science and in the Master of Liberal Arts programs. She was around when the mural was originally painted in 1968 and attended meditations held at the newly finished Apocalypse mural starting in 1969. “I have always loved the mural,” she said, “and was heartbroken at the way it was abandoned over the years. **I had an out of body experience in that room that gave me faith and belief in the human spirit.**” Berger went on to become a co-founder of the Savitria spiritual community that gave birth to the AUM Esoteric Study Center, now housed at the Ruscombe Mansion Community Health Center, run by my wife, Zohara.

When she learned the mural would be restored Berger said, “This is great news! **I am thrilled that the mural will re-achieve its former glory.** I would love to bring my students by to meet you. I bet one or more of

them might like to document the restoration process. I never would have guessed all those years ago that I would be revisiting the mural as part of the Hopkins faculty. Seems like a miracle!”



“My times spent there at the mural were pivotal in my growth and helped me become the person that I am. I had an out of body experience in that room that gave me faith and belief in the human spirit.”
--Phyllis Berger

A Preview of the Coming Booklet of Symbolic Interpretations of the Apocalypse Mural

A future publication will present a thorough examination of the symbolic interpretation of the 2,700 square foot Apocalypse mural. Featured here is a **preview of a few of the sections detailing their layers of meaning.**

The Stairwell Ceiling

The ceiling in the stairwell (right) measures about 15.5 feet long by 11 feet wide. On the ceiling of the stairwell is a **serpent**

biting its tail, the Ouroboros symbol of infinity. In mythological terms, this is Saturn, or time, eating his children. Around the suspended light fixture is a silver cloud (obscuration) surrounding a golden egg with Hebrew letters spelling Jehovah. From the silver cloud emanates an arm holding a sistrum, an ancient Egyptian symbol of cosmic vibration, behind which is a form of the ancient tetractys symbol of the Pythagoreans. **The entire**

ceiling relates what may be said about the Deity who presides over our planet, a Being that is an evolving state of consciousness gaining experience in the physical material universe, a process which is relentlessly unfolding. Artist Julie Anne Horton oversaw and completed the stairwell ceiling in fine order.

Stairwell of the Apocalypse mural as seen from above. That's Professor Bill Leslie on his way out after being the first visitor to see the completed mural on 8/20/15.



A Brief Interpretation of the Symbolism in the Stairwell of the Apocalypse Mural



Stairwell Sphinx Wall

Moving up the first set of stairs, you pass between blocks of stones (left) **like those passed by the initiates in the Grand Gallery of the Great Pyramid of Gizeh**. High above, and to the viewer's left is an enormous Sphinx (photo below), which symbolizes an important alchemical secret related to all humans. **When humanity (symbolized by the Sphinx head) controls its animal passions (symbolized by the lion's body), consciousness is elevated to access one's meaning and purpose in life**, and how to accomplish those goals. Essentially, the process of transformation is depicted within the Sphinx.

Next you'll see the six-pointed star, **an ancient symbol for the union of opposites represented by interlocking triangles**. The resulting six-pointed star was used by the Hebrews, the ancient Hindus, and the Native Americans as a sacred symbol. The upright triangle symbolizes fire or spirit, linked with the in-



verted triangle, which symbolizes water or matter, results in the element of air or mind. Sitting within the six-pointed star (the macrocosm) is a male and a female sitting back to back with their legs, arms and heads located in each of the six points. **This represents a hermaphrodite (Hermes/Aphrodite) and a time when humanity was both male and female.**



Lemuria and the Separation of the Sexes

On either side of the Sphinx appear a male and a female who have undergone the process of separation (partial detail above and below). **Through the separation of the sexes male (will) and female (intuition) are born.** Witnessing this evolutionary and biological process are the Zodiacal hierarchy and disc-shaped extraterrestrial craft. **The Sphinx wall symbolizes the evolution of humanity during**

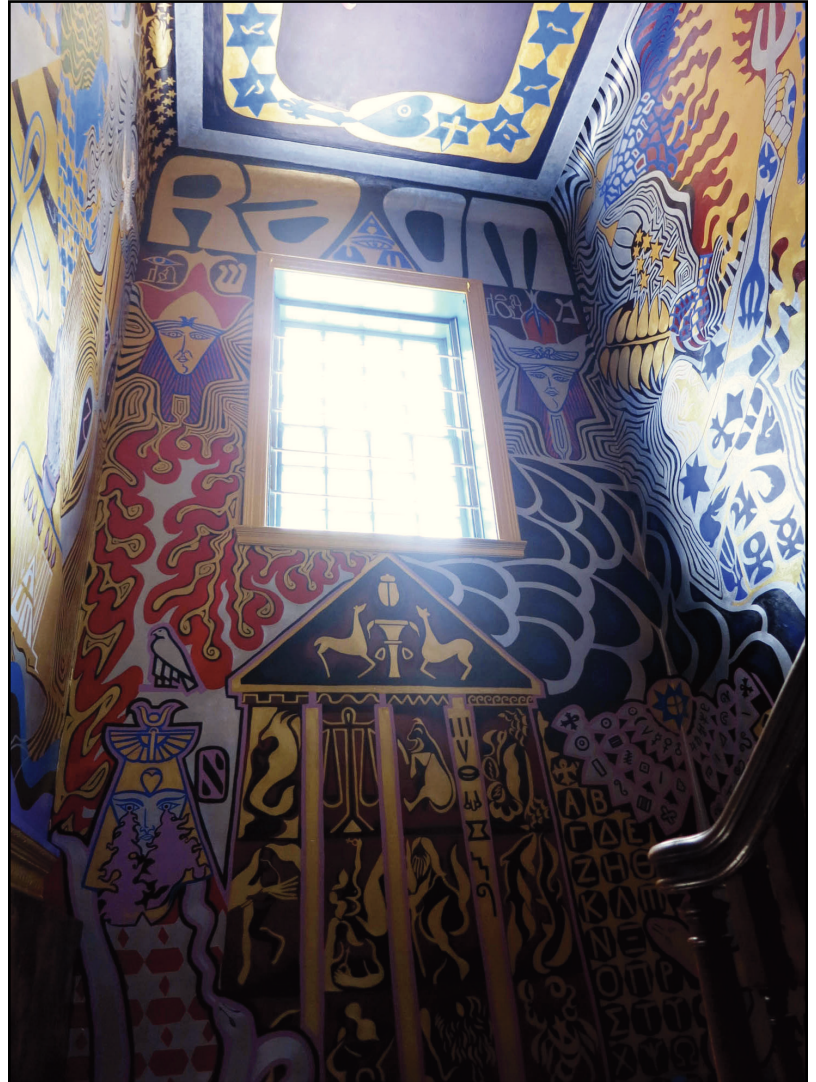


ing the Lemurian time epoch. Lemuria was a legendary lost continent located in the Indian/Pacific Oceans possibly in the region of Madagascar. Although textbook archeology still rejects the theory of a lost continent in the Indian/Pacific Oceans, in another decade or two, history may need rewriting, especially if predictions about parts of Lemuria resurfacing prove true.

A Brief Interpretation of the Symbolism in the Stairwell of the Apocalypse Mural

North Wall-Atlantis

At the top of the first flight of stairs on the rear wall is Osiris on the left and Isis on the right separated by a window (photo on the right). Above the window is an eye in a triangle containing the three letters AUM, an ancient Hindu mantram meaning “at one with the Deity,” on one level. **The all-seeing eye is the Unity overseeing the duality of the male-female principles (Osiris-Isis).** One becomes two and finds completion in synthesis, Horus, the son. Horus is seen beneath Osiris amidst the fire of transmutation. Two become three. To Horus’s left is a Zodiacal temple of human evolution. **On the individual level, this temple is the human body.** It also represents the material/physical world. It is being inundated by both water and



fire from which rises Neptune/Poseidon, or subconscious mind. In Plato’s Dialogues, Poseidon is the father of the Atlantean race, who lived on an island continent in the Atlantic. Some more recent research favors the Antarctic as the location of **Atlantis**, but it is generally believed that the final remnant of the Atlantean continent disappeared beneath the waves around 10,000 B.C.



The central overall theme of the Apocalypse mural is the rise and fall of civilizations in cyclic patterns. The Sphinx wall represents the rise and fall of the ancient Lemurian civilization, and the temple wall represents the rise and fall of the Atlantean civilization. As the Lemurian continent and civilization disintegrates, the Atlantean continent and civilization rises. Eventually it, too, disintegrates.

The Poseidon/Neptune figure (top left) aims his trident, a symbol of the third element, water, at the sun. The Sun has a seven-headed serpent, symbolic of celestial fire. **From the union of fire and water, or the Sun and Neptune, an eagle (air) is generated.** The eagle carries an olive branch, reflecting the Osiris/Isis/Horus trinity cited earlier.

The Flood

Beneath the window along the second flight of stairs is an Ark carrying the Earth, depicted as it was during a portion of the Atlantis period. The Ark (photo below) also carries a bull (Taurus or intuition), a ram (Aries), a lion (Leo), and a horse (Sagittarius), **representing four states of consciousness.** They are all being carried toward the main room of the Apocalypse. The flood or deluge story is found in almost all sacred literature, and in terms of cyclical history, is the story of Atlantis being inundated. As it is seen here, the Atlantean survivors of the deluge pass on their heritage in the symbol of the bull (Taurus or intuition) to



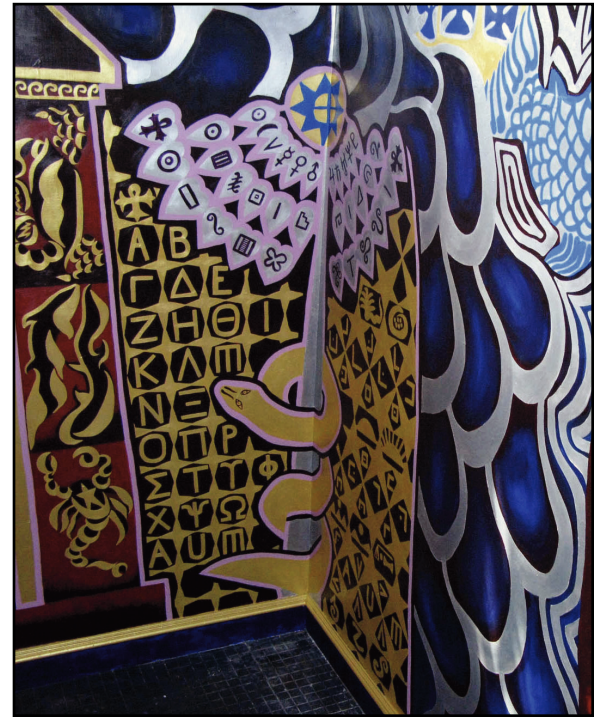
More Symbolic Interpretation of Sections in the Apocalypse Mural



Above: The globe as it appeared in the Atlantean era.

Right: The caduceus in a detail from the stairwell of the Apocalypse.

spur a new race of beings in India and Egypt. Egypt and India then are the seed for a new cycle of development of evolution on this planet.



The Entrance to the Main Room

The entrance to the mural's main room (photo to left) is **through a golden archway crowned by a long blue-green serpent (wisdom)**. In front of the arch is a cigar-shaped "Mothership" UFO and a comet (change), see close-up below. These wiser extraterrestrials have watched over humanity's evolution and may have altered earth humanity genetically.



The Temple of Isis



The rear wall of the main room, painted largely by Ashley Pratt, features the Temple of Isis, with her winged globe on the lintel over the doorway to the Exit. **This represents the hall of initiation, where the past, present and future exist simultaneously, and can be experienced while in an exalted state of consciousness.** The pillars of the temple repeat the red and purple flowers from elsewhere in the mural, containing the pyramid and eagle symbols. Over the Isis Temple is a galaxy of stars (symbolic for a bridge, path, or road to higher states of consciousness). From this galaxy issues a comet (change), and in the head of the comet is the glyph for Virgo, the Zodiacal sign of service, making it a fitting place to conclude this short tour through some of the symbolism in the Apocalypse mural. This Virgo glyph in the comet symbolizes that as the student/initiate travels to higher states of awareness gathering **insights**, **it is their duty upon their return to serve humanity with the new knowledge earned.**

Watch for a longer interpretations of the symbolism in the Apocalypse mural in full booklet form in the future.





The invitation to the November 10, 1968 Apocalypse mural opening, together with an exhibit of 50 of my symbolic paintings and constructions.

You are invited to a dual opening of "Symbolic Art" by the artist Robert Hieronimus entitled "The Apocalypse." It is to be held at Johns Hopkins University's Levering Hall on November 10, 2:00 p.m. A collection of 50 works and a room sized mural will both be on display. These works represent a return to paleolithic art using it as a didactic force in relating man's past and future destiny through symbols and parables. The mural and collection of works represent 7 years of study and meditation by the artist.

robt. hieronimus



Art Criticism:

Hieronimus Mural: 'Wild! Wild!'

by Liz Whitney Quisgard

*An excerpt from the Baltimore Sun Art Critic's review
of the show:*

A mural which is not to be believed can be seen from now to Armageddon in the Y.M.C.A., Levering Hall branch, at Johns Hopkins University's Homewood campus in Baltimore. If Renaissance Catholicism gave us the Sistine ceiling, 20th Century Protestantism has just given us ceiling, three walls, stairwell and an eighteen-page guide book (with a five-page bibliography) to explain it all.

Sponsored by the Y.M.C.A. and dedicated to Dr. Chester Wickwire, the university chaplain, this venture is the work of Bob Hieronimus, a metropolitan...



Bob Hieronimus as he appeared in 1968-69 when he painted the original "Apocalypse" mural.
Photo: Richard W. Littlefield.