



“We The People”

A MURAL IS REBORN,
ENLARGED, AND RENAMED

by Dr. Bob Hieronimus
& Company



Project Co-Coordinators:
Justin Williams, Ph.D
Kasey Jones, MFA

Participating Artists: Lauren DeMarsh, Megan Jang, Zoe Daniel, Billy Mitchell, Annie Rochelle, Kasey Jones, Justin Williams, Ashley Pratt, Jimin Choe, Valerie Chavez, Mai Huong Huynh-Teage (not pictured: Colleen Collins, Elisabeth Gambino, Greg Gannon, Lorraine Imwold)

The “We The People” Mural is both a refurbishment and a redesigned extension of a 1974 Bob Hieronimus mural called “The Bicentennial Mural”—one of 10 contest winners for the City’s Bicentennial art program that year. See 21stCenturyRadio.com for photos of the sorry state of the faded 39-year old mural before refurbishment began in June 2013. Thanks to the initiative and support of neighbors in the community, Jubilee Baltimore, Midtown Development, and Guppy Management’s Alan and Mike Shecter, Hieronimus was coaxed out of mural-retirement to help beautify their park at St. Paul and Lafayette in Baltimore. With funding from Zohara Meyerhoff Hieronimus he selected a crew of dedicated art students and professionals from UMBC, MICA and Johns Hopkins University to help him execute his new design, which this time encompassed the entire wall, nearly doubling the size of the original.

The overall theme of this mural is “One People, One Planet”. The focus on the divine feminine in American symbolism carries the message that the most powerful nation on Earth must tap into its female power and learn to lead with compassion instead of domination. Our unacknowledged roots among the indigenous peoples is demonstrated along the lower portion of the mural. Not only did the mainly matrilineal Eastern nations honor the power of the female, but their balanced approach to their environment also led to sustainable practices that honored the seventh generation, and maintained commerce without despoiling the land. Today, corporate greed is killing our future on this planet, and Americans need to embrace all of what the Native Americans tried to teach our forefathers about balance among the sexes and a system of government motivated by peace, before it’s too late.



Mai Huong Huynh-Teage, a visual art student at UMBC who is studying graphic design with an emphasis on animation and studio lighting, is painting the Baltimore Battle Monument featuring the Goddess of Baltimore on top. See the real thing on North Calvert Street.

The Battle Monument was adopted as Baltimore's official emblem in 1827 and can be seen on both the flag and seal. It was erected on Calvert St. between Fayette and Lexington Sts. in 1814-1815 to commemorate those who died in the Battle of Baltimore during the War of 1812. The column is carved in the form of a fasces, or a bundle of staves, the Roman symbol of unity (the Native Americans symbolized the same thing using a bundle of arrows). The female on the top is an allegorical figure of Baltimore and thus could be considered the Baltimore goddess. She wears a crown of victory and carries a laurel wreath, a symbol of glory. This monument is unusual for two reasons: it is a democratic monument to all who died, regardless of rank; and it was probably the first Egyptian-inspired architecture in Baltimore. Its base is modeled on an Egyptian cenotaph, and the four corners are decorated with griffins.

Aquarius and the urn are pouring forth the energies of unity that will reign in the Aquarian Age. The basic philosophy of Aquarius is the Brotherhood of Man and the Fatherhood of God. The water bearer symbolizes synthesis as opposed to selfishness, diversity and analysis. Some believe that the Aquarian age began in 1776, which is an interesting coincidence. Others suggest dates like 1948 or 1962, while other reference points suggest the new age will begin between 2300-2500 A.D. Hieronimus believes that the Aquarian age begins individually as well as collectively and those exemplifying its qualities will be regarded as *avant garde*. The waters of Aquarius in this case are a rainbow, created when white light passes through a prism and produces seven colors, another way of saying *E Pluribus Unum* - or from one (white) come many (seven colors).



Billy Mitchell, a Fine Arts major at UMBC in Inter-Media Visual Arts with a concentration in Graphic Design, is working on the rainbow of brotherhood energies pouring out of the urn of Aquarius.



Justin Williams, Ph.D., an Associate Research Professor at Johns Hopkins and Project Co-Coordinator, makes corrections to the One People, One Planet Symbols that are emanating from the urn of Aquarius.

The rainbow and One People, One Planet symbols stand for the uplifting energies pouring from Aquarius. Rainbows also symbolize the bridge of heaven. They are caused by the reflection of the Sun (the Self) in the water-drops (Truth) pouring forth from the cloud (buddhi) to the Earth (physical nature). **The One People, One Planet symbols** show opposites forming a union or balance to be at peace, the very same message reflected in several world religious symbols. The Star of David is composed of two triangles: the upright one symbolizing fire or male, active energy, and the inverted triangle symbolizing water or female, passive energy. The cross is composed of a vertical line symbolizing a ray from the sun, or fire, male, active energy, and the horizontal line symbolizing the earth, or water, female, passive energy. The crescent cradles a 5-pointed star, which is symbolic of fire, active, or male energy, and the moon is a symbol of passive, feminine, watery energy.

The Eye in the Triangle is from America's forgotten national symbol. It is the Reverse of the U.S. Great Seal, known mainly for its use in the 1935 design of the one dollar bill. Of all of America's official symbols, the Reverse of the Great Seal is the only one designed by our Founding Fathers that reflects the power of the Divine Feminine, a spiritual force that elevates consciousness and awareness, and that can unite a nation (or planet). The founders described the eye in the triangle as "the many interpositions of Providence in favor of the American cause." The all-seeing eye is used in many world traditions to symbolize God, or Providence, as the Deists would say. It may also refer to spiritual vision, man's sixth sense, clairvoyance, or ESP. Some believe the pineal gland in the brain is the remnant of what was formerly a "third eye" in humans. Even the New Testament talked about it, as in Matthew 6:22, "If thine eye be single, thy whole body shall be full of light."



Kasey Jones, Project Co-Coordinator and MFA candidate at Maryland Institute College of Art, measures the angles on the eye in the triangle symbol above the unfinished pyramid.



Lauren DeMarsh, a Graphic Design graduate of UMBC, painting the vibrations emanating from the Iroquois Tree of Peace.

The Iroquois Tree of Peace is the symbolic rendering of this indigenous nation's "constitution", and how they transmitted the ideas of unity and peace without a written language. The Iroquois (Haudenosaunee) excelled at the management of human relationships. To them, peace was the law. Peace was righteousness in action and the great good. They used the white pine tree as their symbol for peace and likened its roots stretching to all corners of the earth to the extension of peace and law to all humankind. The branches symbolized shelter, security, and protection provided by the law of peace. The eagle atop the tree symbolized watchfulness and a need to be ever vigilant to defend liberty from threats both from within and without. The Iroquois constitution predates Columbus by 300 years and provided a society of woman suffrage, toleration of all religions, no slavery, popular nomination, and the right of recall.

The Iroquois Clan Symbols, Flag, Corn and Wampum Belts decorate the base of this mural to emphasize that America's roots lie firmly in Native American traditions. The blue and white wampum belt in the middle, called Hiawatha's Belt, is better known today as a flag, seen rallying Iroquois nations as they confront the governments of Canada and the USA over sovereignty and environmental persecution. It records the five original nations of the Haudenosaunee Confederacy, with the central symbol of the Tree of Peace where they buried their weapons of war. **The Washington Covenant Wampum Belt** on the right was presented to the former colonies from the sachems of the Iroquois Confederacy at the end of the Revolution to signify their peace treaty. The 13 figures on the belt represent the 13 new states, and it's named for George Washington who, ironically, in 1779, had ordered the destruction of Iroquois homelands in New York.



Dr. Bob Hieronimus, designer of the "We The People" mural, paints in the symbols of unity in the Iroquois flag. This mural is based on Hieronimus's doctoral research that has been featured on History, Discovery, Nat Geo, Fox, Syfy, Der Spiegel, BBC, and Reuters.



Annie Rochelle, BFA, a Painting Graduate from MICA with a minor in Art History and a concentration in Curatorial Studies, begins the face of Lady Freedom, the amalgamated symbol from the top of the U.S. Capitol. Her eagle headdress and skin tone are homages to our native indigenous Americans. Her flag drapery harkens to the goddesses named "Columbia" and "America". The helmet, sword, and aegis are reminiscent of Minerva and Athena.

Lady Freedom is the central goddess in this mural because the central message is Americans must wake up the Divine Feminine powers within us all to shift into the new paradigm of compassionate leadership that is our potential destiny. A melting pot of cultural influences, this statue stands on top of the Capitol dome in Washington DC, as a reminder that everything that comes out of Congress should live up to her ideals. "Armed Liberty" is the sculptor's original name for this design, after he was forced to remove the traditional Liberty cap and replace it with Minerva's helmet, also adding her implements of war the sword and shield. She was Americanized with the addition of the eagle head and plumage to her helmet, and further Native American details can be seen in the tassels on her gown. Lady Freedom is a result of much compromise, symbolizing the out of many, oneness of America.

Lady Liberty is the best-known American goddess, but only because she is a gigantic 151 feet tall and perfectly situated in the New York Harbor to be seen. In reality, she is one of hundreds of depictions of the goddess throughout American historical art, emblems, coins, and seals. Originally planned as a lighthouse, her official name is "Liberty Enlightening the World," and the symbolism of light from her torch and from her crown show how the two concepts are intertwined. With more freedom comes more education and enlightenment, and with more wisdom comes more desire to protect one's freedoms and liberties.

Order the complete guide booklet explaining all the symbolism in this mural on our website: www.21stCenturyRadio.com.



Ashley Pratt, a General Fine Arts major with concentrations in Illustration and Book Arts at Maryland Institute College of Art (MICA), painting in the American goddess: The Statue of Liberty.



This mural represents over a thousand hours from 16 people working very hard, during a very hot summer (when it wasn't pouring rain!). Above, from left to right: Valerie Chavez, a Hopkins student majoring in Writing Seminars and Applied Mathematics; Megan Jang, a Writing Seminar graduate from Hopkins; Zoe Daniel, a UMBC student majoring in Print Media with a minor in Biology; Greg Gannon, a professional illustrator who executed the uppermost level with the title for the "We The People" mural and the signatures of the founders; Left, Jimin Choe, a Graphic Design graduate from UMBC; Colleen O'Connor Collins, a student at MICA; and Lorraine Imwold, a professional artist who was also responsible for much of the work on the dizzying highest levels.



Dr. Bob's We The People Biodiesel Artcar



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