

THE ALL SAINTS WINDOW



St. Philip's Church
142 Church St.
Charleston, SC

*And as Moses lifted up the serpent in the wilderness,
so must the Son of Man be lifted up,
that whoever believes in him
may have eternal life.*

John 3:14

*Jesus said, "And I, when I am lifted up from the earth,
will draw all people to myself."*

John 12:32

St. Philip's All Saints Window

The elegant "All Saints" stained-glass window that glorifies the altar of St. Philip's Church portrays the salvation story of Holy Scripture and invites all who gaze upon its details to know and follow the truth of the Gospel of Jesus Christ.

"In times like ours, when history is being made on an unprecedented scale, at the cost of untold suffering, when the present and the future are so much in mind, one might ask whether it is worth while to disinter facts long forgotten and out of mind." So wrote Clement Heaton in 1916.

Although posed more than a century ago, in the midst of a world war, Mr. Heaton's question is remarkably relevant for our twenty-first century world. For St. Philipians, particularly, Mr. Heaton's thoughts are worth considering, because he is the artist who created the "All Saints" stained glass window that glorifies the altar of the church.

The stained-glass window above the altar of St. Philip's was an early twentieth century addition to the interior of the church.

During the night of April 27, 1920, lightning caused a fire which damaged the chancel area, requiring repairs and providing an opportunity for "long-desired" renovations. The Vestry hired local architect Albert Simons of Simons & Samuel Lapham and consulted McCrady Brothers Engineers. After meeting together, all agreed to acquire the counsel of an architect with "wider experience for an expression of his judgment."

Ralph Adams Cram

Ralph Adams Cram of Cram and Ferguson Architects of Boston was chosen to design the renovated chancel. Mr. Cram was a man of deep faith. As a student in Rome, he experienced a remarkable conversion while attending midnight mass. Thereafter, he dedicated his life to producing the finest ecclesiastical architecture possible, deliberately using beauty to draw others into faith. In 1906, he published a book entitled *Church Building: A Study of The Principles of Architecture In Their Relation To The Church*. The book is still available today, and the architectural firm he founded continues its mission of designing and building churches to the glory of God.

Before his work at St. Philip's, Cram's designs included the Cathedral of St. John the Divine in New York, Princeton University and Chapel in New Jersey, the U.S. Military Academy at West Point, All Saints Chapel at the University of the South, Sewanee, Tennessee, Boston University, and many other Gothic cathedrals, churches, chapels, and schools throughout the northeast and across America.

Upon his death in 1942, Time magazine described Cram as "a little eloquent evangelist, who produced big eloquent structures" and said, "More than any other one person Cram was responsible for the Gothic revival in U.S. architecture."

Mr. Cram believed that a church building should inspire a sense of awe and wonder, and the greatest architectural power and inspiration should be concentrated in the interior. In his writing, Mr. Cram explained that the chancel is "the most sacred portion of a building consecrated to the service of God," and "the altar is the nucleus, the heart of the whole matter." He believed that there should be "a steady progression in sanctity from the porch to the altar-stone, and this progression should be expressed in the fabric and the enrichment of the church." Surrounding the altar, he thought it imperative that there be a change in reverence and artistic composition, so that there would be a "crescendo that culminates in the climax of the altar itself."

Mr. Cram was a strong proponent of using stained-glass windows to illuminate the altar. He particularly admired glasswork that drew upon the tradition of Medieval glass artistry, citing the clerestory of Chartres, the duomo of Florence, and York minster as superior examples. He considered well-wrought stained glass to be the “most noble and exalted form of religious art” and had a very high standard for its inclusion in building designs. He was quite critical of most modern glasswork at the turn of the twentieth century and believed that only man’s very best should be placed in a church.

He described appropriately used colored glasswork as an integral part of church architecture, writing that stained-glass was “absolutely united” and “inseparable” from religious architecture. His work focused on the play between the light and the dark, and he believed a finely crafted, glowing, traceried window brought “sonorous color and splendid light” to an altar.

Cram noted that “the law of ecclesiastical decoration is that everything should be both decorative and symbolic.” He wrote, “Given a church that architecturally is well composed, strongly massed, simply designed, with lights and shadows well distributed, the demand for color decoration is not one that is insistent. The sculpture of the reredos, the needlework of altar vestments, the metal of cross and candlesticks and sanctuary lamps, the carving of stalls and pulpit and lectern and organ case, give nearly all the richness, elaboration, and variety that are necessary, while the blazing glass in the window furnishes the color that the eye demands.”

To glorify the altar, which he described as the living soul of a church, “the great dominating energy that controls and vitalizes all” he believed that it should be surrounded “with accessories of great richness that serve as steps from the highest elaboration we are able to obtain...to the center of all things,” and “that anything that touches the altar or is used in honoring it must be absolutely as good, both in workmanship and design, as man can create.”

While architecturally St. Philip’s already fulfilled Mr. Cram’s requirements as an inspirational building, it lacked the crowning glory of a stained-glass window above its altar. It is likely that it was Mr. Cram who persuaded the Vestry to add a stained-glass window behind the altar to the restoration plans for the chancel. Undoubtedly, it was Mr. Cram who recommended a man whose work he greatly admired, Clement John Heaton, to design and create the window for the church.

Clement John Heaton, the younger

Mr. Heaton came of age in the world of classic glasswork. His father founded the London glass firm of Heaton, Butler & Bayne and was a leading figure in the 19th century English revival of the lost art of medieval glasswork. The senior Heaton’s windows were installed in numerous English churches during restorations of the mid 1800’s. Mr. Heaton the younger, born in 1861, learned the art of stained glasswork first as an apprentice with Burlison & Grylls in London and then with his father’s firm, where he later became a partner.

After his father’s death, Heaton moved to Neuchatel, Switzerland, where he opened his own studio experimenting and specializing in cloisonne enamel, decorative wall coverings, furniture making, and glasswork. He is famously known for the decoration of the grand staircase in the Museum of Art and History in Neuchatel. During those years, he befriended a visitor to the Continent, the architect, Ralph Cram. Cram occasionally traveled to Europe to visit cathedrals and to discover artisans who could work on his designs. The two men shared a love of Gothic glasswork and architectural decoration.

They stayed in touch, and, when Heaton’s studio in Neuchatel was destroyed by fire, Cram encouraged him to move to the United States. Heaton did, and, in 1914, he established a studio outside of New York City in a Rockland county hamlet known as Valley Cottage. There, he turned his focus to his first love, stained glass. His glass and enamel works are found in numerous European and American churches, royal collections, private homes, and museums.

Commissioning and Dedication

Once the Vestry of St. Philip's authorized the addition of a stained-glass window, the ladies of the church formed a committee headed by Mrs. Henry Cheves and Miss Mary O. Marshall to raise funds to pay for it. Plans for its design were underway as rapidly as August, 1920, and by the fall of 1926, the St. Philip's window was finished and ready for installation in the newly renovated chancel.

The window was dedicated to "All Saints" and formally installed in the east wall above the altar in November, on All Saints' Sunday. There it works in harmony with the features of the church, highlighting and unifying architectural themes. Climactically, the stained glass captures the attention, illuminates the chancel, and glorifies the high altar, the place of sacrifice and communion with God.

The glorious colors richly symbolize that which defies words, the transcendent splendor of the majesty and mercy of God.

"...and behold, a throne stood in heaven, with one seated on the throne. And he who sat there had the appearance of jasper and carnelian, and around the throne was a rainbow that had the appearance of an emerald." Rev. 4:2-3.



The Window

The window is a masterpiece. Though a historic record of its details has been lost, using Holy Scripture and other research, the artist's likely intentions can be pieced together. The theme is God's salvation story from Genesis through Revelation, and its panorama extends an invitation to meet Jesus Christ, the Lamb of God, present from the beginning.

It is likely Clement Heaton honored the apostle Philip, for whom the church is named, in his design. The action of the window begins across the base with a scene highlighting Philip and then extends straight up the center to the peak. This forms the shape of an inverted cross. Early Christian writings say that Philip was martyred for his faith by being crucified head down. Many of these writings were translated from the Greek at Trinity College, Cambridge in the late 1800's and published with great public interest in a ten-volume set. Heaton was a young man working with his father in London at the time and possibly was exposed to that knowledge.

The design culminates in an arched compass-head. Arches suggested imperial authority. Triumphal arches were built by kings and emperors commemorating military victories and the defeat of the enemies of their people.

Jesus Christ is “King of kings and Lord of lords.” Rev. 19:16. He proclaimed that “the Kingdom of God is at hand; repent and believe in the gospel.” Mark 1:15. By his death and sacrifice, he achieved eternal victory, conquering sin and granting eternal life to those who turn to him and believe.

The Breastplate

As a medieval historian, Clement Heaton believed the art of stained-glass windows could act as a breastplate, an integral part of spiritual armor and of the Old Testament garb of the high priest. Heaton described his glasswork as “an interwoven fabric” using a medieval French proverb, “link by link is the hauberk forged,” to compare a hand-crafted window to a coat of chain mail that could both protect and inspire in the battle against forces of spiritual darkness.

The Window as the Breastplate of the Eternal High Priest

Jesus Christ, born into the Davidic line, is the eternal high priest. “You are a priest forever after the order of Melchizedek.” Psalm 110:4.

As a garment for the first high priest, God instructed, “You shall make a breastpiece of judgment, in skilled work... of gold, blue and purple and scarlet” and have “four rows” each with three brilliantly colored stones. “They shall be set in gold filigree.” Exodus 28:15, 17, 20.

Isaiah described that the Lord, “put on righteousness as a breastplate.” Isaiah 59:17.

Paul advised that in order to “wrestle...against the rulers, against the authorities, against the cosmic powers over this present darkness, against the spiritual forces of evil in the heavenly places” believers must “put on the breastplate of righteousness.” Eph. 6:12, 14.

Twelve Frames

The window is divided into twelve frames, a number directly associated with the people of God throughout Scripture – twelve sons of Jacob, twelve tribes of Israel, twelve disciples, twelve foundations and twelve gates in the new Jerusalem with twelve angels guarding them.

“There were twelve stones with their names according to the names of the sons of Israel...for the twelve tribes.” Exodus 28:21.



Twelve Stars

There are twelve stars in the window, representing the twelve tribes of Israel. Six are spread out at the top, four surround the lamb, and two are above the tree. Their placement forms the Y cross that adorns a priestly cloak or chasuble and signifies the passion of Christ and Jesus himself.

“And a great sign appeared in heaven: a woman, clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars...She gave birth to a male child, one who is to rule all the nations with a rod of iron, but her child was caught up to God and to his throne,” Rev. 12:1, 5. The woman represents Israel, and the twelve stars in her crown are the twelve tribes. Her son is Jesus, a child of Israel and the promised Messiah. His rod is the staff of the good shepherd who loves and defends his flock. As foretold in the beginning, he is the offspring of the woman who, by his death and resurrection, will crush the head of the serpent. Gen. 3:15.

Additionally, each star has five points representing Epiphany and Jesus' association with a star. At his birth, "wise men from the east came to Jerusalem, saying, "Where is he who has been born king of the Jews? For we saw his star when it rose and have come to worship him." When they saw the star, they rejoiced exceedingly with great joy." Matt. 2:1-2, 10.

In the heavenly kingdom, Jesus is the star, proclaiming, "I am the root and the descendant of David, the bright morning star." Rev. 22:16.



Base of the Cross

In the background of the foundation of the window is the base of a cross. Shaded in grey, its color signifies the humility and mourning of Jesus' sacrifice and death on the cross. As seen in the stars, the cross of Christ is foundational to faith and to the salvation story of the window above.

"We preach Christ crucified, a stumbling block to Jews and folly to Gentiles, but to those who are called, both Jews and Greeks, Christ the power of God and the wisdom of God." 1 Cor. 1:23-24.



People

On the bottom left, the disciple **Philip**, accompanied by **Andrew**, introduce Greek strangers to Jesus, signifying that salvation through Christ is available to all, Jews and Gentiles. "Now among those who went up to worship at the feast were some Greeks. So these came to Philip, who was from Bethsaida in Galilee, and asked him, "Sir, we wish to see Jesus." Philip went and told Andrew; Andrew and Philip went and told Jesus." John 12:20-22.

The **Greeks** are likely the three men in the middle left who are each holding scrolls. Robed in blue and purple, which were expensive dyes often reserved for royalty, the Greeks were perhaps men of wealth. The scrolls suggest an elite education, so they were learned men, but their lives and their wisdom were incomplete. They were seeking. They knew about Jesus, but they did not know him personally until Philip introduced them. Then they could develop a relationship.

From the beginning of his time with Jesus, **Philip** brought others to meet him. He began with a friend. "Philip found Nathanael and said to him, "We have found him of whom Moses in the Law and also the prophets wrote, Jesus of Nazareth, the son of Joseph." When Nathanael hesitated to follow, he encouraged him. "Philip said to him, 'Come and see.'" John 1:45-46. Nathanael came, met Jesus, and followed him.

Andrew was from the same city as Philip. Andrew was a disciple of John the Baptist and was the first named follower of Jesus, responding when Jesus said, "Come and you will see." John 1:39. The early church referred to Andrew as the *protoklete*, or "first-called." Like Philip, Andrew brought people to Jesus, and he started within his family. After meeting Jesus, "He first found his own brother and said to him, "We have found the Messiah" which means Christ. He brought him to Jesus." John 1:41-42. Because of Andrew, Simon Peter became a follower of Christ and a leader in the faith.

Philip and **Andrew** were among the earliest apostles Jesus called. Each recognized the significance of who Jesus truly was and willingly walked away from their worldly lives to follow him. Each responded to God's call by bringing others, first locally and then from other cultures, to meet Jesus.



On the right side, the first figure, in the place of an aide or close companion, is likely **John**, “the disciple whom Jesus loved.” John 21:20, 24. It is he who described this scene in his Gospel. Beside John stands **Jesus**.

Jesus’ humanity is highlighted, because he is almost indistinguishable from the others, but he is in the forefront of the figures, the place of prominence.

Jesus is robed in green with a red halo. In the early church and in orthodox iconography, Jesus was often depicted in green, and green is the liturgical color symbolizing new and eternal life and hope. His red halo represents the blood he shed, and it is slightly wider than the others. In this pivotal moment, Jesus is shown as an earthly man. He has not yet mounted the arms of the cross but will soon. The approach of the Gentile Greeks and his coming rejection by the Jews signals that Jesus’ earthly ministry is drawing to an end. But he must die and be raised up before the Good News can be shared with the world.

Jesus answered Philip and Andrew, saying, “The hour has come for the Son of Man to be glorified. Truly, truly, I say to you, unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit. Now is my soul troubled. And what shall I say? Father, save me from this hour? But for this purpose I have come to this hour. Father glorify your name. Now is the judgment of this world; now will the ruler of this world be cast out. And I, when I am lifted up from the earth, will draw all people to myself.” John 12:23-24, 27-28, 31-32.

As a disciple, **John** was “...the one who had leaned back against him during the supper...” John 21:20. He was close to the heart of Jesus. When Jesus hung on the cross, he directed John to care for his mother, Mary, after his death. The Gospel account states that John believed when he saw the empty tomb, even though he did not yet fully understand, and he was the first to recognize the risen Lord when the disciples were fishing on the Sea of Galilee. John was a committed disciple, a friend of God. Those who grow close to Jesus, like John, may be invited to rest their heads upon the loving heart of God.



Next to Jesus are the three women who journeyed with him from Galilee, **Mary Magdalene**, **Mary of Clopas**, and **Mary, the Mother of Jesus**. These three never deserted Jesus; they followed faithfully all the way to the cross and grave. “Standing by the cross of Jesus were his mother and his mother’s sister, Mary, the wife of Clopas, and Mary Magdalene. John 19:25.

Mary, the mother of Jesus, is likely the figure on the far right. She is robed in purple, the color of royalty, signifying the royal honor granted to her by her submission and obedience to God. She is the *Theotokos*, the God-bearer, the woman who bore the divine within her flesh and gave birth to Immanuel, God with us, thereby fulfilling the Old Testament prophecies. “Therefore the Lord himself will give you a sign. Behold, the virgin shall conceive and bear a son, and shall call his name Immanuel.” Isaiah 7:14, Matthew 1:23. Her son, Jesus Christ, is the King of kings, the high King of heaven. As his mother, Mary serves as the Queen of heaven.

Purple and royal blue also symbolize humility and truth. Mary’s humble submission to God’s authority overshadowed Eve’s willful disobedience from the garden. Eve fell for the lies of the enemy. Mary stayed true to God. She chose to be part of God’s great story, the drama of history, rather than being “like God” in a small, fleeting story of her own creation. Her life is an example of what Jesus meant when he taught his followers to pray saying, “Thy kingdom come, thy will be done, on earth as it is in heaven.” Matt. 6:10.

At his crucifixion, “When Jesus saw his mother and the disciple whom he loved standing nearby, he said to his mother, “Woman, behold, your son!” Then he said to the disciple, “Behold, your mother!” And from that hour the disciple took her to his own home.” John 19:26-27. Scripture records that Mary and the other women were still in Jerusalem with the disciples after Jesus ascended into heaven, and many believe the mother of God was there on the day of Pentecost when the Holy Spirit descended, and the church was born.

Pink symbolizes anticipation and joy, particularly amidst a season of penance. It is likely that **Mary of Clopas** is the woman in pink in the middle. Not much is known about Mary of Clopas except that she is included with the other women who followed Jesus, and John names her as one of the three Mary’s who came with Jesus from Galilee and witnessed the crucifixion. Early church history describes Clopas as the brother of Joseph, making it possible that she was Jesus’ aunt and the sister-in-law of Jesus’ mother, Mary. In the synoptic gospels, she was described as “the other Mary,” “Mary, the mother of James and Joseph” and “Mary, the mother of the younger James and of Joseph”. After the crucifixion, she, along with Mary Magdalene, saw Jesus’ body laid to rest in the tomb. On the morning of the third day, these same women went to the tomb to anoint the body. She exemplifies the perseverance of a love that followed Jesus all the way to the cross and the grave and then experienced the joy of his resurrection.

Mary Magdalene is likely the figure robed in blue closest behind Jesus. After Jesus’ mother, she is the woman most mentioned by name in the New Testament. Luke lists her first among several women who followed Jesus and financially supported his ministry through their own means. Luke included the detail that Mary Magdalene experienced great spiritual healing from Jesus, writing, “Mary, called Magdalene, from whom seven demons had gone out.” Luke 8:2. There is a leanness to her face as it is depicted in the stained-glass. It is the face of someone who appears to have suffered much.

After Mary Magdalene was healed by Jesus, the Gospels describe that she devoted herself to serving and supporting him. She followed Jesus all the way to the foot of the cross and beyond, to the grave. Her devotion was rewarded when she was the first to discover the empty tomb and the first to meet the resurrected Jesus. Her shade of blue represents loyalty.

Through her redemption and her witness to the resurrection, Mary Magdalene is considered the Apostle to the Apostles. She was the first to arrive at the tomb at dawn after the resurrection, the first to see the risen Christ, the first to speak with the resurrected Jesus, and the first to share the good news with the disciples that he had risen from the dead. She was the first to proclaim his great victory over sin and death.

“Now on the first day of the week Mary Magdalene came to the tomb early, while it was still dark, and saw that the stone had been taken away from the tomb.” John 20:1. Realizing that the Lord’s body had disappeared, Mary was distraught and ran to tell Peter and John. They came and saw the empty tomb, but, not understanding, they returned to their homes. Mary Magdalene stayed at the tomb and wept.

As she cried, a man appeared who she mistook for the gardener, and she asked him, “Sir, if you have carried him away, tell me where you have laid him, and I will take him away. Jesus said to her, ‘Mary.’ She turned and said to him in Aramaic, ‘Rabboni!’ (which means Teacher). Jesus said to her, ‘Do not cling to me, for I have not yet ascended to the Father; but go to my brothers and say to them, ‘I am ascending to my Father and your Father, to my God and your God.’ Mary Magdalene went and announced to the disciples, ‘I have seen the Lord.’” John 20:15-18.



The people in the window are separated by the cross in the same way that mankind is divided. Only in Christ and through Christ can we be truly unified within ourselves and with each other. Reaching out to Christ in faith overcomes the division and draws all together under the Father.

“For in Christ Jesus you are all sons of God, through faith. For as many of you as were baptized into Christ have put on Christ. There is neither Jew nor Greek, there is neither slave nor free, there is no male and female, for you are all one in Christ Jesus.” Gal. 3:26-28.



Tree of Life

Directly above the cross stands a tree, the Tree of Life representing the hope of eternal life. Holy Scripture begins and ends with the tree of life.

In the beginning, God created man and placed him in the garden where he dwelled in perfect relationship with the Father, and through God's loving protection, man did not know death. "The tree of life was in the midst of the garden, and the tree of the knowledge of good and evil. And the Lord God commanded the man, saying, "You may surely eat of every tree of the garden, but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall surely die." Genesis 2:9, 15-17.

But "the serpent was more crafty than any other beast of the field that the Lord God had made." Genesis 3:1. He convinced Adam and Eve to doubt their heavenly Father, and persuaded them that by following their own desires, they could "be like God." Adam and Eve placed their desires above God's plan for them. They turned away from him into sin.

When man trespassed on God's authority, turned from him, and sought to "be like God," God responded with expulsion from the garden. "Behold, the man has become like one of us in knowing good and evil. Now, lest he reach out his hand and take also of the tree of life and eat, and live forever – therefore the Lord God sent him out from the garden of Eden...He drove out the man, and at the east of the garden of Eden he placed the cherubim and a flaming sword that turned every way to guard the way to the tree of life." Genesis 3:22-24. God's merciful act prevented man from being doomed to live forever in a sinful state in a fallen world, and it affirmed that "the wages of sin is death," Rom. 6:23. Though man might live many years, death was his dreary end.

Cast out, Adam and Eve experienced life without the intimate presence of God. They entered a world of violence, evil, suffering, and death. Yet, they and their descendants retained a deep longing for the eternal intimacy with God they had once known. They lived as strangers in a strange land.

But God did not intend for mankind to remain thus for all eternity. He planned salvation and sent a Savior, the offspring of a woman, to crush the serpent's head and redeem all who turn to him, restoring them to right relationship with him. "But when the fullness of time had come, God sent forth his Son, born of woman, born under the law, to redeem those who were under the law, so that we might receive adoption as sons." Galatians 4:4-5.



Scroll

To confirm the identity of this Savior who would be crucified on the wood of a tree, there is an open scroll hanging on the tree in the window. It declares, "*Ecce Agnus Dei*," "Behold the Lamb of God."

Scripture testifies that Jesus Christ, Son of God, was and is the pure, unblemished Lamb, the Savior of the world. John the Baptist proclaimed of him at the beginning of Jesus' ministry, "Behold, the Lamb of God, who takes away the sins of the world!" John 1:29.

By his death on the cross, God, the Son, sacrificed himself once and for all for the sins of the world and destroyed the power of sin. On the third day, he conquered death and rose again. The resurrection of Jesus Christ “turned the world upside down,” Acts 17:6, forever changing the lives of those who believe.

Likewise, the wooden cross on which the Savior hung was transformed. It became the Tree of Life.

“He himself bore our sins in his body on the tree, that we might die to sin and live to righteousness. By his wounds you have been healed. For you were straying like sheep, but have now returned to the Shepherd and Overseer of your souls.” 1 Peter 2:24-25.



The Root

The roots of the tree reach down to the cross and the head of Jesus, recalling that Jesus fulfilled the Old Testament prophecies that “There shall come forth a shoot from the stump of Jesse, and a branch from his roots shall bear fruit. And the Spirit of the Lord shall rest upon him...the root of Jesse shall stand as a signal for the people” Isaiah 11:1-2, 10.

Daisies

At the base of the tree bloom six daisies known as *Bellis Perennis* or “Everlasting Beauty.” The white petals denote purity and innocence, and the flowers symbolize love and new beginnings. “Therefore, if anyone is in Christ, he is a new creation. The old has passed away; behold, the new has come.” 2 Corinthians 5:17.

Just as Jesus healed many and said, “I am the bread of life; whoever comes to me shall not hunger,” John 6:35, daisies have healing properties and can be eaten. In Old English, daisies were known as *Daeges Eage* or “Day’s Eye,” because the petals open fully in the light of day, and their heads turn to continually follow the light. “Again Jesus spoke to them saying, “I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life.” John 8:12.

A Medieval legend described daisies springing from the tears of Mary, the mother of Jesus, at the base of the cross. In darkness, such as during the crucifixion, their petals draw together, forming a cup. Legend said those delicate natural chalices captured droplets of blood that fell from Christ.

Though small and ordinary, they are significant to God. Jesus said, “Consider the lilies, how they grow: they neither toil nor spin, yet I tell you, even Solomon in all his glory was not arrayed like one of these. But if God so clothes the grass...how much more will he clothe you, O you of little faith!” Luke 12:27-28.



The Victorious Lamb

In the center of the window, above the tree, radiant in brilliant, golden light, is the risen Lord of the Revelation, the unblemished Paschal Lamb of God, slain, yet standing. The victorious white banner with blood red cross billows behind, blown by the breath of the Holy Spirit.

“I saw a Lamb standing, as though it had been slain.” Rev. 5:6.

The psalmist sang, “May we shout for joy over your salvation, and in the name of our God set up our banners!” Psalm 20:5.

Isaiah prophesied, “In that day the Root of Jesse, will stand as a banner for the peoples; the nations will rally to him...He will raise a banner for the nations and will gather the exiles of Israel, and he will assemble the scattered people of Judah from the four quarters of the earth” and “Thus says the Lord God: “Behold I will beckon to the nations, I will lift up my banner to the peoples;” Isaiah 11:10-13, 49:22.

The Light has overcome the darkness! He reigns victorious for all time!

“Again Jesus spoke to them, saying, “I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life.” John 8:12.

“Worthy are you to take the scroll and to open its seals, for you were slain, and by your blood you ransomed people for God from every tribe and language and people and nation, and you have made them a kingdom and priests to our God, and they shall reign on the earth.”

Then I looked, and I heard around the throne and the living creatures and the elders the voice of many angels, numbering myriads of myriads and thousands of thousands, saying with a loud voice, “Worthy is the Lamb who was slain, to receive power and wealth and wisdom and might and honor and glory and blessing!”

“And I heard every creature in heaven and on earth and under the earth and in the sea, and all that is in them, saying, “To him who sits on the throne and to the Lamb be blessing and honor and glory and might forever and ever!” Rev. 5:8-13.

“And the city has no need of sun or moon to shine on it, for the glory of God gives it light, and its lamp is the Lamb. By its light will the nations walk, and the kings of the earth will bring their glory into it, and its gates will never be shut by day – and there will be no night there. They will bring into it the glory and the honor of the nations.” Rev. 21:23-26.

Alleluia, Christ is risen! The Lord is risen indeed! Alleluia!



Corinthian Columns

In many frames of the window, Corinthian columns form the background reflecting the architecture of the sanctuary of St. Philip's Church. The Roman architect, Vitruvius, explained that Corinthian columns represent the delicacy, adornment and proportions of a pure, beautiful maiden. These elegant, feminine columns represent the church herself, clad in beauty as the bride of Christ. They are crowned with acanthus leaves signifying new, abundant life in Christ amidst the spiritual deserts of the world.

"Husbands, love your wives, as Christ loved the church and gave himself up for her, that he might sanctify her, having cleansed her by the washing of water with the word, so that he might present the church to himself in splendor, without spot or wrinkle or any such thing, that she might be holy and without blemish." Ephesians 5:25-27.

"Let us rejoice and exult and give him the glory, for the marriage of the Lamb has come, and his Bride has made herself ready; it was granted her to clothe herself with fine linen, bright and pure" – for the linen is the righteous deeds of the saints. And the angel said to me, "Write this: Blessed are those who are invited to the marriage supper of the Lamb." Rev. 19:7-9.



Cherubim or Angels

Flanking the tree and the lamb are cherubim or angels. From Eden onward, cherubim served as guardians of the holy places where the presence of the Lord dwells.

When Adam and Eve disobeyed God, he "drove out the man, and at the east of the garden of Eden he placed the cherubim and a flaming sword that turned every way to guard the way to the tree of life." Gen. 3:24.

When he instructed Moses to build the Ark of the Covenant, God said, "And you shall make two cherubim of gold...on the two ends of the mercy seat...with their faces one to another; toward the mercy seat shall the faces of the cherubim be. And you shall put the mercy seat on the top of the ark, and in the ark you shall put the testimony that I

shall give you. There I will meet with you, and from above the mercy seat, from between the two cherubim that are on the ark of the testimony, I will speak with you..." Exodus 25:18, 20-22.

Throughout the Old Testament, the Lord is referenced as "enthroned" upon the cherubim, Numbers 7:89, 1 Samuel 4:4, 2 Samuel 6:2, and Isaiah 37:16. David described the Lord's salvation, "He bowed the heavens and came down... He rode on a cherub and flew; he came swiftly on the wings of the wind." Psalm 18:9-10.

A later psalmist plaintively echoed, "Give ear, O Shepherd of Israel, you who lead Joseph like a flock! You who are enthroned upon the cherubim, shine forth." Psalm 80:1-3.

In the New Testament, the presence of angels repeatedly affirmed Jesus as the Son of God. The archangel Gabriel announced his coming to Mary; a heavenly host of angels appeared to the shepherds in the field proclaiming his birth; angels ministered to Jesus in the desert wilderness after his temptation; they were present at his garden tomb and told the women of his resurrection from the dead, and they were with the disciples when he ascended into heaven.

As with God, the Father, so with God, the Son, cherubim, seraphim or angels illuminate his presence, guard his holy places, and praise him in adoration, saying, "Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory!" Isaiah 6:3. They point to the tree and glorify the Lamb, and they announce the Risen Lord, showing that "the free gift of God is eternal life in Christ Jesus our Lord." Rom. 6:23.



The Crown of Life

At the apex of the window, an archangel or seraph with fiery, flame-red wings guards the throne of God. "And behold, a throne stood in heaven...and around the throne was a rainbow that had the appearance of an emerald." Rev. 4:2-3

The archangel's hands lift high the crown of Christ, the Lamb of God, "one like a son of man, with a golden crown on his head" Rev. 14:14. The Risen Lord is "called Faithful and True... and on his head are many diadems...On his robe and on his thigh he has a name written, King of kings and Lord of lords." Rev. 19:11, 12, 16.

The resurrected Jesus, "the first and the last and the living one...alive forevermore" who holds "the keys of Death and Hades" Rev. 1:17-18 is the Lamb of God, the Lion of Judah, the fulfillment of all the Law and the Prophets, and the way to everlasting life. Let the world rejoice!

"Rejoice greatly, O daughter of Zion! Shout aloud, O daughter of Jerusalem! Behold, your king is coming to you; righteous and having salvation is he, humble and mounted on a donkey. I will cut off the chariot from Ephraim and the war horse from Jerusalem; and he shall speak peace to the nations; his rule shall be from sea to sea, and from the River to the ends of the earth. As for you also, because of the blood of my covenant with you, I will set your prisoners free from the waterless pit. Return to your stronghold, O prisoners of hope; today I declare that I will restore to you double...On that day the Lord their God will save them, as the flock of his people; for like the jewels of a crown they shall shine on his land. For how great is his goodness, and how great his beauty!" Zechariah 9:9-12, 16-17.



The New Jerusalem

Behind the Archangel rise the majestic walls of "the holy city, new Jerusalem, coming down out of heaven from God" Rev. 21:2. In this holy city, "the dwelling place of God is with man. He will dwell with them, and they will be his people, and God himself will be with them as their God. He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning, nor crying, nor pain anymore, for the former things have passed away." Rev. 21:3-4.

"Then came one of the seven angels...saying, 'Come, I will show you the Bride, the wife of the Lamb.' And he carried me away in the Spirit to a great, high mountain, and showed me the holy city Jerusalem coming down out of heaven from God, having the glory of God, its radiance like a most rare jewel, like a jasper, clear as crystal. It had a great high wall, with twelve gates, and at the gates the names of the twelve tribes of the sons of Israel were inscribed...And the wall of the city had twelve foundations, and on them were the twelve names of the twelve apostles of the Lamb." Rev. 21:9-14.

At the foot of the angel crests a wave of clear blue water. “Then the angel showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb through the middle of the street of the city,” Rev. 22:1-2.

This is the stream of living water that Jesus described, “whoever drinks of the water that I will give him will never be thirsty again. The water that I will give him will become in him a spring of water welling up to eternal life.” John 4:14.

“On the last day of the feast, the great day, Jesus stood up and cried out, ‘If anyone thirsts, let him come to me and drink. Whoever believes in me, as the Scripture has said, ‘Out of his heart will flow rivers of living water.’” John 7:37-38.



In the new Jerusalem, the Corinthian columns are no longer crowned with merely the carved likeness of foliage. Their cornices are lush with fruitful abundance, “on either side of the river, the tree of life with its twelve kinds of fruit, yielding its fruit for each month. The leaves of the tree were for the healing of the nations.” Rev. 22:2.

A return to an intimate dwelling place with God for those who believe was promised from the beginning. “By faith Abraham obeyed when he was called to go out to a place that he was to receive as an inheritance. By faith he went to live in the land of promise, as in a foreign land...For he was looking forward to the city that has foundations, whose designer and builder is God.” Hebrews 11:8-10.



The Arch

The vaulting or arching of the stained-glass window echoes the barrel vault of the ceiling of the nave of the church and represents the vastness of heaven. The vault of heaven joins earth at the culmination of the journey when the pilgrim leaves behind the streets of the world and kneels in obedience at the base of the cross beneath the power and authority of the Everlasting King. There is found the glorious reunion of restored relationship with God.

Like the psalmist, then all souls will joyfully sing, “Praise the Lord! Praise the Lord from the heavens; praise him in the heights! Praise him, all his angels; praise him, all his hosts! Praise him, sun and moon, praise him, all you shining stars! Praise him, you highest heaven, and you waters above the heavens! Let them praise the name of the Lord! Psalm 148:1-5.



Golden Harvest

Framing the window is a golden sheaf of harvested wheat bound by acanthus leaves. Gold represents divinity and sacredness, a reminder of the King who wears the golden crown, who is a defender of his people and their judge.

Jesus explained with the wheat and the weeds, “Let both grow together until the harvest, and at harvest time I will tell the reapers, Gather the weeds first and bind them in bundles to be burned, but gather the wheat into my barn.” Matt. 13:30.

“The harvest is the end of the age, and the reapers are angels...The Son of Man will send his angels, and they will gather out of his kingdom all causes of sin and all law-breakers, and throw them into the fiery furnace...Then the righteous will shine like the sun in the kingdom of their Father.” Matt. 13:39, 41, 43.

No one will know the day or the time and should be prepared. Jesus warned, “Stay dressed for action and keep your lamps burning. You must be ready, for the Son of Man is coming at an hour you do not expect.” Luke 12:35,40. “But stay awake at all times, praying that you may have strength to escape all these things that are going to take place, and to stand before the Son of Man.” Luke 21:36.

“But concerning that day or that hour, no one knows, not even the angels in heaven, nor the Son, but only the Father. Be on guard, keep awake. For you do not know when the time will come.” Mark 13:32-33.

John’s revelation reveals how swiftly the harvest will happen. “And another angel came out of the temple, calling with a loud voice to him who sat on the cloud, “Put in your sickle, and reap, for the hour to reap has come, for the harvest of the earth is fully ripe.” So he who sat on the cloud swung his sickle across the earth, and the earth was reaped.” Rev. 14:15-16.



The Fountain

Inside the golden harvest framing the window is a white line and a red line that appear to pour forth like a fountain from the crown of glory. The white represents the innocence and purity of the Son of God, Jesus Christ.

“And the Ancient of Days took His seat; His vesture was like white snow” Daniel 7:9.

“And He was transfigured before them; and His face shone like the sun, and His garments became as white as light.” Matthew 17:2.

“The one who conquers will be clothed thus in white garments, and I will never blot his name out of the book of life. I will confess his name before my Father and before his angels.” Rev. 3:5.

The red is the blood of Christ pouring out to purify those who come in faith, cleansing them of their sins.

“Come now, let us reason together, says the Lord: though your sins are like scarlet, they shall be as white as snow; though they are red like crimson, they shall become like wool.” Isaiah 1:18.

“On that day there shall be a fountain opened for the house of David and the inhabitants of Jerusalem, to cleanse them from sin and uncleanness.” Zechariah 13:1.

“By his wounds you have been healed.” 1 Peter 2:24.

“But if we walk in the light, as he is in the light, we have fellowship with one another, and the blood of Jesus his Son cleanses us from all sin.” 1 John 1:7.

“Blessed is the one whose transgression is forgiven, whose sin is covered.” Psalm 32:1.

“For this is my blood of the covenant, which is poured out for many for the forgiveness of sins.” Matt. 26:28.

The Way

Clement J. Heaton, the skilled creator of St. Philip’s magnificent All Saints window, inquired whether it was worth studying the past. He answered his own question, writing; “We must study the ancient traditions, grasp the principles which hold good for all time, and use them as a language for our own thoughts.” Art, he believed, “was the material expression” of the profound goodness found in the ancient traditions of faith.

Amidst the disorder of the current age, the beauty of the art and architecture of St. Philip’s is a timeless portal by which all may know the Truth, foretold by the prophets. “Thus says the Lord: “Stand by the roads, and look, and ask for the ancient paths, where the good way is; and walk in it, and find rest for your souls.”” Jeremiah 6:16.

Jesus Christ is the Son of God, the Savior of the world. We cannot save ourselves, yet, through him, we are saved. “For everyone who has been born of God overcomes the world. And this is the victory that has overcome the world – our faith. Who is it that overcomes the world except the one who believes that Jesus is the Son of God?” 1 John 5:4-5.

The Truth

The majestic beauty of the window is alluring. It captures the eye the moment one steps through the doors of the church and draws all in. It is the culminating crescendo of the journey through the sanctuary to the cross of Christ. It illuminates the primacy of God’s grace and his redemption of man as told from the very beginning until the end of the age. In every pane, it evokes the splendor of Scripture and the knowledge and truth of God.

“And he said to me, “These words are trustworthy and true. And the Lord, the God of the spirits of the prophets, has sent his angel to show his servants what must soon take place. And behold, I am coming soon. Blessed is the one who keeps the words of the prophecy of this book.”

Behold, I am coming soon, bringing my recompense with me, to repay each one for what he has done. I am the Alpha and the Omega, the first and the last, the beginning and the end.

Blessed are those who wash their robes so that they may have the right to the tree of life and that they may enter the city by the gates. Outside are the dogs and sorcerers and the sexually immoral and murderers and idolaters, and everyone who loves and practices falsehood.

I, Jesus, have sent my angel to testify to you about these things for the churches. I am the root and the descendant of David, the bright morning star.

The Spirit and the Bride say, “Come.” And let the one who hears say, “Come.” And let the one who is thirsty come; let the one who desires take the water of life without price.” Rev. 22:6-7, 12-17.

The Life

For those who enter the doors of the church seeking, for those who say, “We would see Jesus,” respond as Philip, saying, “Come and see.” Come and meet “him of whom Moses in the Law and also the prophets wrote, Jesus of Nazareth,” our Savior.

“For God so loved the world, that he gave his only Son, that whoever believes in him should not perish but have eternal life. For God did not send his Son into the world to condemn the world, but in order that the world might be saved through him.” John 3:16-17.

“Jesus said, “For I did not come to judge the world but to save the world.” John 12:47.

“Jesus said, “I am the way, and the truth, and the life. No one comes to the Father except through me.” John 14:6.

St. Augustine of Hippo spoke the truth when he wrote, “Lord, you have made us for yourself, and our hearts are restless until they rest in you.”

A Prayer for All Saints’ Day

“For in the multitude of your saints, you have surrounded us with so great a cloud of witnesses that we, rejoicing in their fellowship, may run with patience the race that is set before us, and together with them, may receive the unfading crown of glory.”

Thanks be to God. Amen.

The Book of Common Prayer of the Anglican Church of North America



*Jesus said, "I am the resurrection and the life.
Whoever believes in me, though he die,
yet shall he live, and everyone who lives
and believes in me shall never die.
Do you believe this?"*

John 11:25-26



ST. PHILIP'S CHURCH

An Anglican Congregation

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8:30 a.m. - 4:30 p.m. Monday through Thursday
8:30 a.m. - 1:00 p.m. Friday

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The Rev. Andrew R. O'Dell, *Senior Associate*
The Rev. Brian K. McGreevy, *Assistant for Hospitality Ministry*
The Rev. William K. Christian III, *Assistant for Pastoral Care*
The Rev. Justin C. Hare, *Assistant for Young Adult and College Ministry*
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