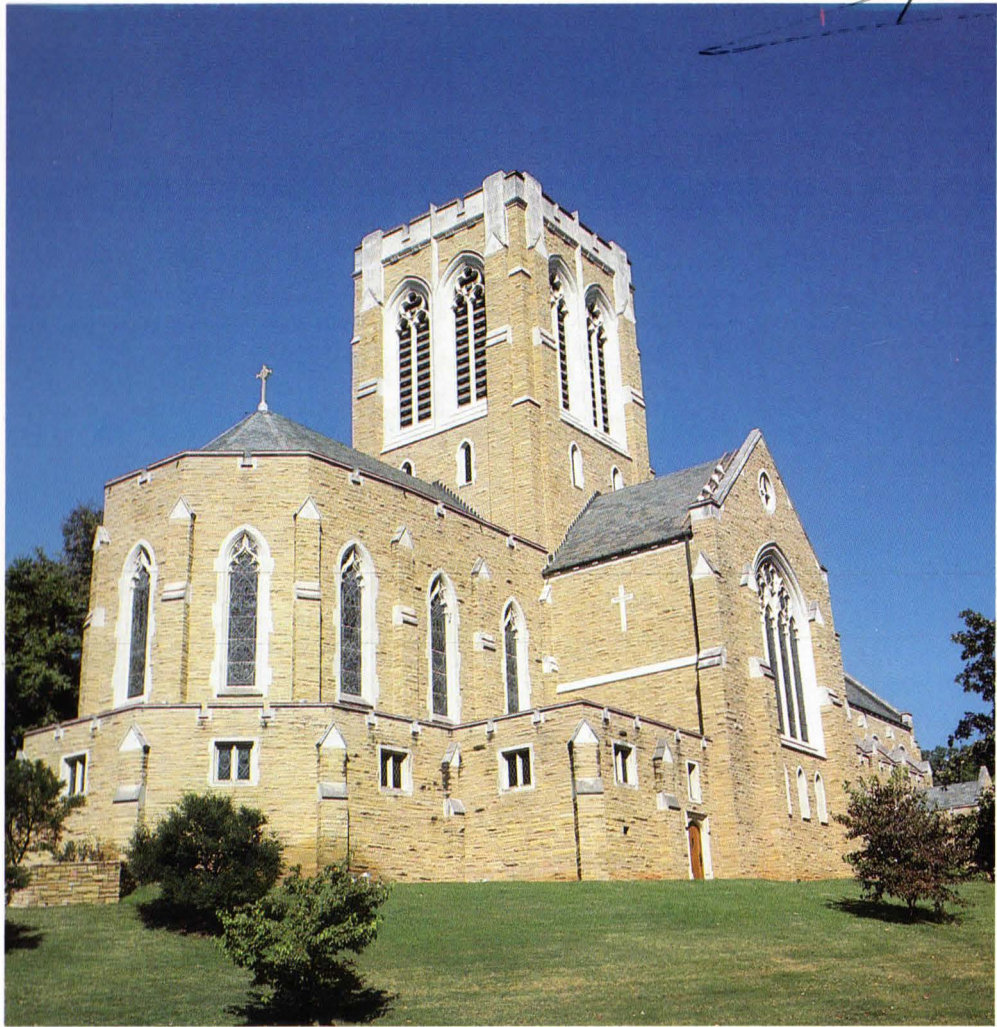
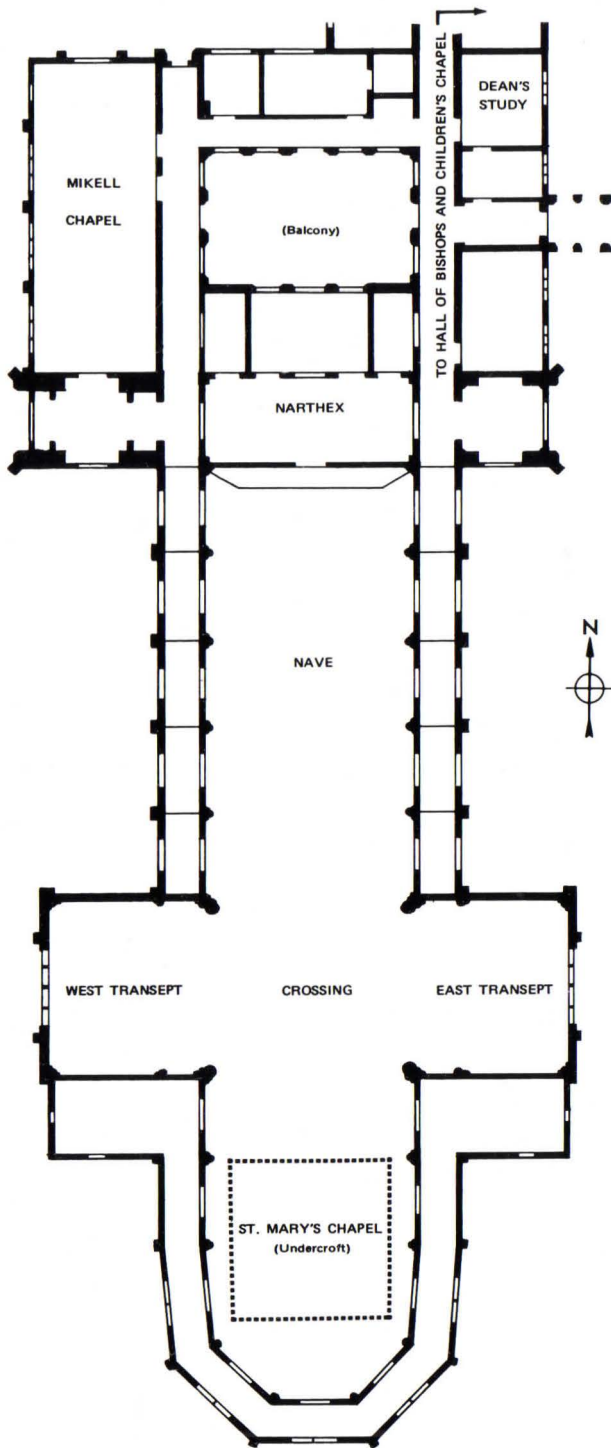


To Mr. Sassaman
11 December 1991

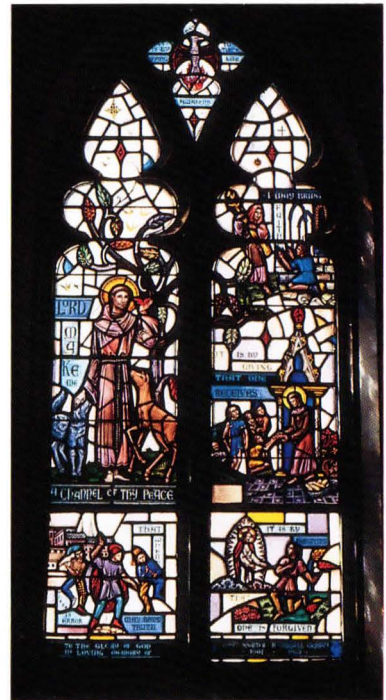


THE CATHEDRAL OF ST. PHILIP
EPISCOPAL
ATLANTA, GEORGIA



INTRODUCTION

Welcome to this Cathedral! As you leaf through the pages of this booklet and walk through these halls you will be aware of the Lord's Presence in this house. Imagine the nave full of worshipers; the offices, classrooms, and halls alive with people caring for one another; the air resounding with music, praise and prayer. These are added dimensions of life at the Cathedral. We ask His blessing upon those who love this house of worship and upon those who only pause here. May that blessing rest upon us all, in our coming in and going out.



The St. Francis of Assisi Prayer Window is seen on entering the vestibule from the Peachtree Road side (east side) of the Church.



A PICTORIAL HISTORY

THE CATHEDRAL OF ST. PHILIP

ATLANTA, GEORGIA

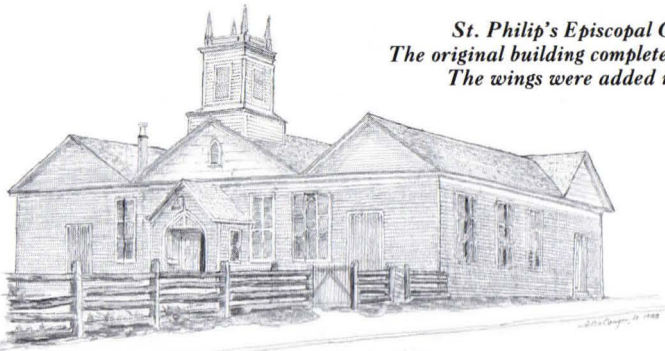
*This brochure is given in memory of
Margaret Hunt Rankin by St. Agnes Guild.*

Photographs by Courtland F. Luce, Jr., FPSA and Bobby J. Helton

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*St. Philip's Episcopal Church
The original building completed 1848
The wings were added in 1868*



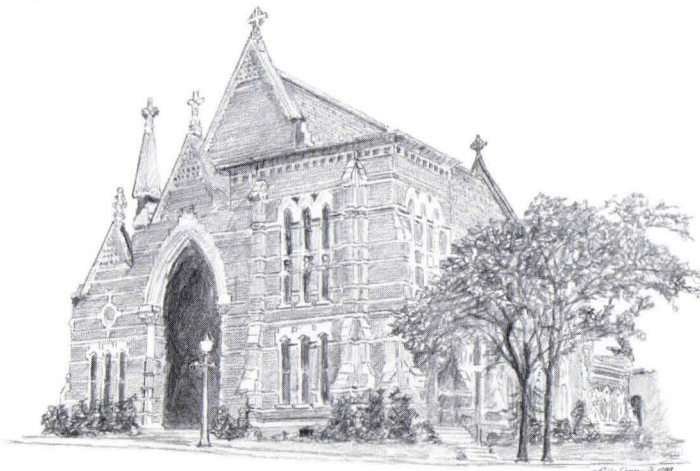
**THE HISTORY OF
ST. PHILIP'S CATHEDRAL**

In May 1847 five men met and organized Atlanta's first Episcopal congregation. The church was named St. Philip's in honor of the deacon and evangelist whose life and work is revealed several times in the Book of Acts 6:5, 8:5, 21:8. About a year after its initial establishment, the congregation had built a small, 28 x 42 foot, frame building at the corner of Hunter and Washington Street, to serve as a house of worship. This small building continued to be known as St. Philip's Episcopal Church for nearly 35 years, throughout war, Reconstruction and the emergence of a "new south."

Atlanta's rapid postwar growth as a commercial and transportation center was reflected in the growth of St. Philip's which entered the 1880's with more than 2000 members. The small frame building, that had served St. Philip's during the parish's formative years, no longer sufficed to fill its needs, and a new church building was constructed on the same corner. This church, built of red brick, later became the Cathedral of the Diocese of Atlanta formed in 1907 when the Diocese of Georgia split into two dioceses.

As the city continued to grow, population patterns shifted and many Cathedralites moved to north Atlanta. It soon became obvious that, if the Cathedral were to serve its members properly, it too would

*St. Philip's Cathedral
Hunter and Washington Streets
Built 1881-1882*



have to move. Under the leadership of Bishop Henry J. Mikell and Dean Raimundo de Ovies the parish took that step of faith, and on June 18, 1933, ground was broken for the "little grey church" at the corner of Peachtree and Andrews Drive. Three months later the building was completed, and Bishop Mikell dedicated it as the Pro-Cathedral of the Diocese of Atlanta. Many of the furnishings of the old Hunter Street church were brought to this new building, including pews, the eagle lectern, stained glass windows, the pulpit and brass rail, the communion rail and, of course, the altar. Some of these items are in use today in St. Mary's Chapel directly under the apse of the Cathedral itself.



*The Pro-Cathedral (the little grey church)
built 1933. Peachtree Road and Andrews Drive.*

The "little grey church" served as home to the parish until Thanksgiving Day 1959, when the congregation began worshiping in what is now the Hall of Bishops and ground was broken for the current Cathedral. Two and a half years later, on Easter Day 1962, hundreds of joyous Cathedralites gathered for the first services in the new church building.



BAPTISTRY

Upon entering the narthex through the east portal, one sees the Baptistry on the right. Baptism represents the birth of a new life in Christ, a welcoming into the church, a true beginning. The baptism of John the Baptist is a baptism of repentance and it is especially significant that the Baptistry be the first place one sees upon entering the Lord's House.

Three sets of two-lancet stained glass windows stand behind the simple altar. They portray scenes associated with the sacrament of Baptism. The left window pictures Christ blessing a group of children, welcoming them into His fellowship. In the center window, Jesus is baptized in the River Jordan as the people who had come to hear John the Baptist preach, look on. The right window shows Philip the Deacon, patron of this Cathedral, baptizing the Ethiopian eunuch, illustrating that all the peoples of the earth are welcomed into the fellowship of Christ.

Upon the altar rests the beautiful Rose of Sharon cross. The marble font was brought from the 1882 St. Philip's Church, then in the vicinity of the current State Capitol. The walnut font top was hand carved by a former Senior Warden of the Pro-Cathedral. The drain, or piscina, of the font empties into the earth, many feet below, so that Holy Water may be reverently and properly disposed of. Baptisms at the Cathedral are held during the Easter Vigil, upon the Feast of Pentecost, on All Saints Sunday in November, on the Sunday of Jesus' Baptism in January and on most Sunday afternoons at 1:00 p.m.



THE NAVE

The nave of the Cathedral stretches 217 feet from its entrance to the steps leading to the high altar. The plan follows the customary cruciform arrangement with nave, crossing, transepts, and choir. Two side aisles contain ten aisle windows, five on each side. These windows depict the prophecies of a Savior, the birth of Christ, His boyhood, His public ministry, and some of His miracles and teachings. Above these aisle windows are fourteen clerestory rose windows containing a significant figure from each of the first fourteen centuries of Christianity.

The nine single lancet windows which follow the curve of the apse continue the depiction of the life of Christ through His Passion, Crucifixion, Resurrection, and Ascension.

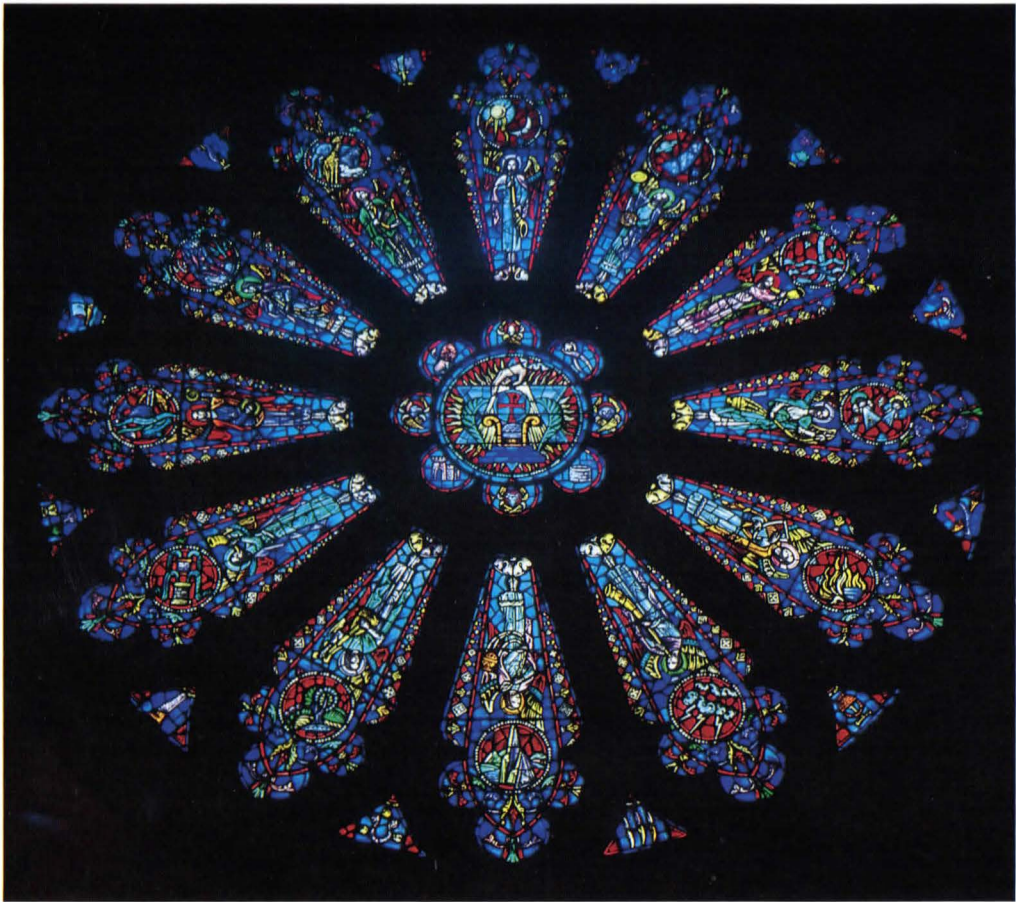
The free standing altar of green and white Italian marble dominates the chancel. The elegant needle-point kneelers and benches were worked by the Cathedral Daughters of the King. Behind the altar stands the ornamental screen or reredos upon which the modified Latin cross hangs. The lectern and the pulpit with its distinctive canopy were designed and built especially for this chancel. On the walls to the right and left of the chancel steps hang a cross of Nails and a Canterbury Cross symbolizing the relationship between the Cathedral and the world wide Anglican Communion, with special emphasis on the Church's ministry toward reconciliation of all peoples.

The east and west transepts are dominated by windows depicting scenes of the Apostolic and ongoing Church in the east window, and the History of the Episcopal Church in the west.

Behind the reredos is the Choir and the organ console. Just below the chancel windows the great pipes of the 98 rank, four manual Aolian-Skinner organ can be seen. This instrument was built by craftsmen in 1962.



The nave and the gallery seat 1200 people. The church was consecrated by the Presiding Bishop, The Very Rt. Rev. John Allin on March, 16, 1980 at a joyous celebration.



THE BENEDICTE ROSE WINDOW

In 1962, 130 persons, American passengers and a French crew, perished in the crash of an airliner at Orly Field, near Paris, France. Most of these persons were Atlantans — civic, cultural, and religious leaders of the community.

The great BENEDICTE ROSE WINDOW in the north wall of the nave was installed and dedicated as a memorial to these people.

The theme of the rose window was taken from the apocryphal Book of Daniel, the Song of the Three. This hymn of praise to God, sung by the three companions of Daniel; Shadrach, Meshach, and Abednego, is the inspiration for this magnificent window. The prayer

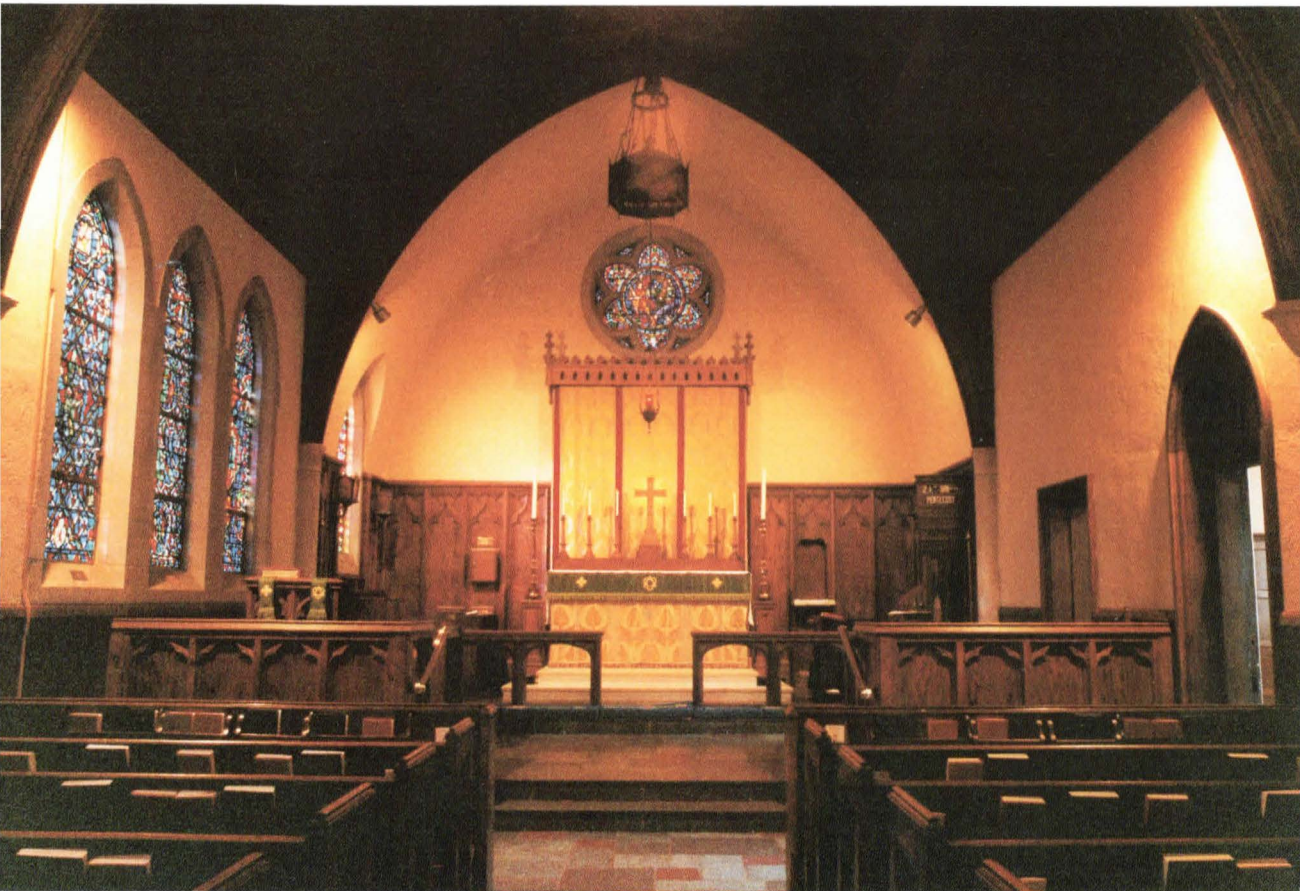
which precedes this song or hymn, and the hymn itself, were used extensively by churches in later centuries. The Book of Common Prayer incorporates this canticle, *Benedictus es, Domine*, in Morning Prayer. *"Blessed art thou, O Lord God of our fathers; praised and exalted above all for ever. Blessed art thou for the Name of thy Majesty; praised and exalted above all for ever."*

The rose window represents one of man's most profoundly sacred symbols. The circle as a symbol of eternity has persisted from early times. It was the combined genius of the Gothic masons and glaziers that transformed the gables of many cathedrals into immense circles, webs

of light and color. As Gothic tracery developed, so the patterns of stone threading across these circular windows became more and more elaborate, until they evolved to form the image of a many-petalled, flamboyant flower.

Each petal, long and short, of the Rose Window contains Christian symbols. The prophets, the evangelists, the angels of prayer and praise, the apostles, and the other symbols mentioned in the verses of the canticle all encircle the center medallion, the Triune of God.

This window, along with the other stained glass in the Cathedral, was designed and executed by the Willett Studios of Philadelphia.



THE MIKELL MEMORIAL CHAPEL

The Mikell Memorial chapel was the first completed unit of the Cathedral. Finished in 1947, the handsome building was named for Henry Judah Mikell, Bishop of Atlanta 1917-1942.

As a "church within a church" it is used daily for services. The chapel seats 100 people and is a popular setting for weddings.

Located above the altar, the small rose window portrays David with a slingshot casting the stone that killed Goliath. It is given in memory of Lt. William Cordes, Jr., a casualty of World War II. The foils alternate conventional ornament with the insignia of

Lt. Cordes' division and with his medals — the Silver Star and the Purple Heart. The inscription reads "Greater love hath no man than this: that a man lay down his life for his friends" (John 15:13).

The nave's aisle windows are located on the west side only (a single window and three bays of three windows each) which depict various parables. These scenes illustrating lessons of faith are contained in medallions surrounded with symbolic ornaments such as leaves and flowers in the tradition of windows found in medieval cathedrals of Europe.

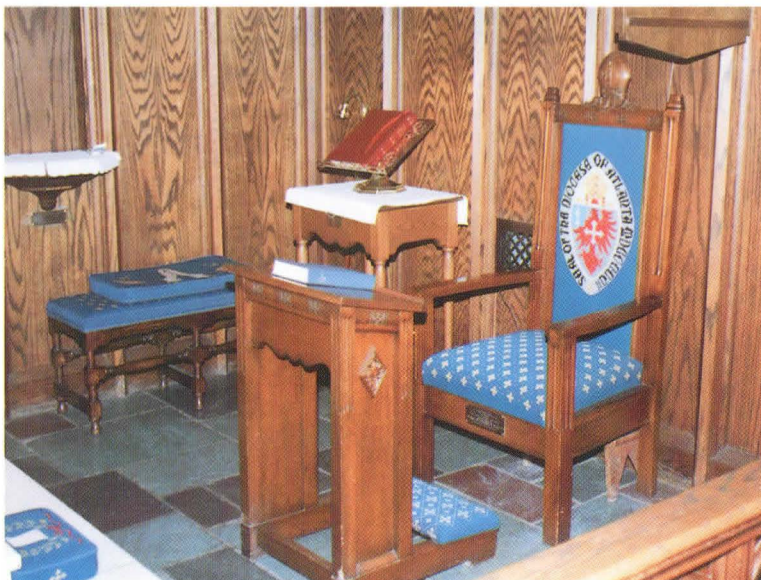


THE CHILDREN'S CHAPEL

The Children's Chapel is located in the Church School wing of deOvies Hall (second floor). The dominant feature in the Children's Chapel is the needlepoint dossal, called *Jesus with the Children*, very

lovingly made by mothers of the children who worship here. There are also needlepoint kneelers and acolyte cushions with crosses, lambs and birds. All were made in conjunction with the dossal.

The acolytes' chairs were designed after the lines of the Canterbury Cathedra (the archbishop's chair) and are scaled to the appropriate size for a primary age child, as are the pews.



THE BISHOP'S CHAIR AND KNEELER

The Bishop's Chair and Kneeler are located in the Mikell Chapel. The seal of the Diocese of Atlanta has been designed and worked in needlepoint along with the seat and kneeler by members of the Needle Work Committee of the Church.



ST. MARY'S CHAPEL

The hand-carved eagle lectern holding the Bible is in St. Mary's Chapel located in the undercroft almost directly under the main altar of the Church. In back of the Eagle is the Chapel altar with a cross and candle sticks brought from the old Cathedral on Hunter and Washington Streets.



The Seal of Philip the Deacon

MUSIC AT THE CATHEDRAL

The Cathedral has a long tradition of elegant, excellent and worshipful music. Two adult choirs and four children's choirs enrich the liturgy and provide the setting for worship. Concerts and recitals are regularly enjoyed by the community. The televising of the Christmas Eve celebration is an Atlanta tradition. Our Lord continues to bless the Cathedral with these musicians and those who train and direct them.





ST. PHILIP MEMORIAL GARDEN

As one gazes past the statue of St. Francis of Assisi, the array of bronze name plates mounted on the exterior wall of the east transept can be seen. Throughout the history of Christianity, the Church has pro-

vided for burial within churchyards or crypts. This ancient custom is consistent with the Church's belief in a decent and reverent burial for all. This cathedral has provided a memorial garden for the interment

of ashes on consecrated church property. Although adjacent to busy Peachtree Road, this serene garden provides a measure of comfort for the families and friends of Cathedral members whose ashes rest here.



*The
High Altar
and Apse*



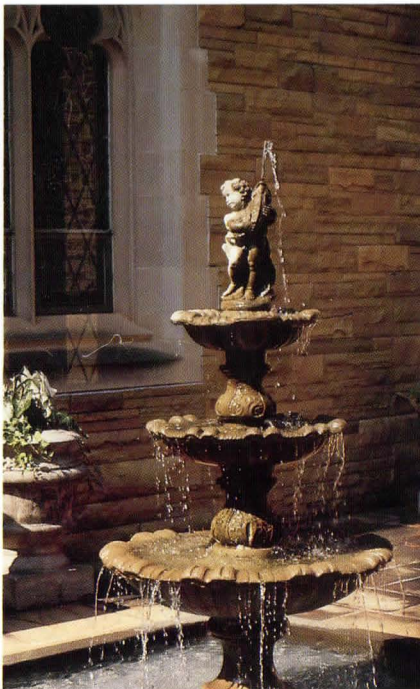
The St. Philip stained glass window depicting Philip baptizing the eunuch following his understanding of the gospel and acceptance of Jesus Christ as Saviour.

**THE SHIELD OF THE CATHEDRAL
OF ST. PHILIP**

A dalmatic overlaid with an orphrey banding and three scallop shells is the "signature" of the Cathedral of St. Philip. The dalmatic is a vestment worn by deacons when assisting at the altar, a distinctive sign of the office of a deacon. Philip the Deacon, for whom this church is named, is cited in Acts 8:26-39, under guidance from the Holy Spirit, as baptizing an Ethiopian eunuch. The encounter took place in the desert, southwest of Jerusalem, now known as the Gaza. From the event of Jesus' own baptism, the shell has become the universal symbol for the Sacrament of Holy Baptism.

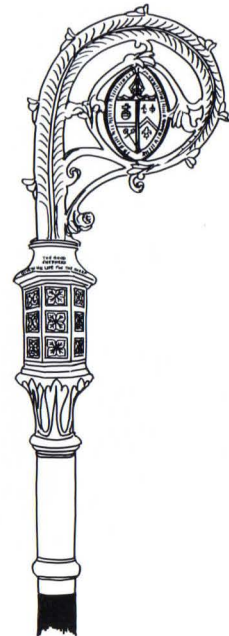


The Bishop's mitre



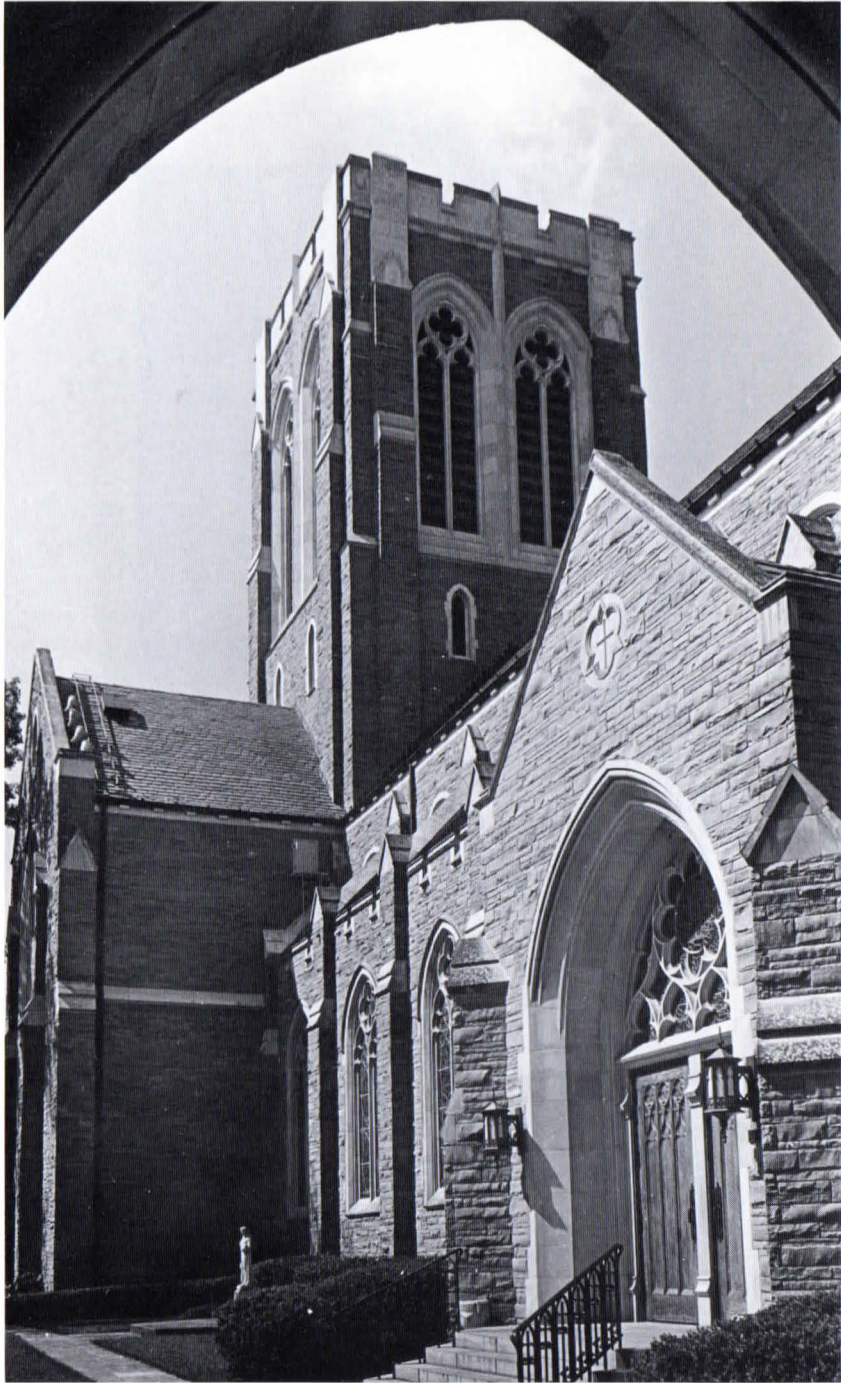
The Fountain in the Bishop's Garden located directly north of the Baptistry.

*The Bishop's Crook inscribed
"The good shepherd giveth his
life for the sheep."
This crook was presented to the
First Bishop of Atlanta, Rt. Rev.
Cleland Kinloch Nelson, D.D.*





Andrews Drive entrance to Mikell Chapel, 1947.



Entrance to the Cathedral from Peachtree Road.



This Processional Cross was used in the original Cathedral and in the Pro-Cathedral (1933-1959). It is still carried on special occasions.

THE SEAL OF THE DIOCESE OF ATLANTA



The City of Atlanta, remembering its own fiery destruction during the War Between the States, and its subsequent rebirth, claimed the phoenix as its own symbol. Egyptian myth tells of the brilliant red legendary bird, the phoenix, being consumed in fire by her own act, the rising in youthful freshness from her own ashes, to live for another five or six centuries. When the Diocese of Georgia divided itself in 1907, the

northern half of the state was incorporated as the Diocese of Atlanta. The shield of this diocese is crowned by the mitre, the liturgical headgear and part of the insignia of the bishop. The ciborium indicates the Presence of the Body of Christ. The phoenix symbolizes our connectedness with and presence in the City of Atlanta.

Bishops of the Diocese of Atlanta

CLELAND KINLOCH NELSON
Bishop of Georgia — 1892-1907
Bishop of Atlanta — 1907-1917

HENRY JUDAH MIKELL
Bishop of Atlanta — 1917-1942

JOHN MOORE WALKER
Bishop of Atlanta — 1942-1951

JOHN B. WALTHOUR
Bishop of Atlanta — 1952

RANDOLPH ROYALL CLAIBORNE, JR.
Bishop of Atlanta — 1953-1972

MILTON LE GRAND WOOD
Suffragan Bishop of Atlanta 1967-1974

BENNETT JONES SIMS
Bishop of Atlanta — 1972-1983

CHARLES JUDSON CHILD, JR.
Suffragan Bishop of Atlanta — 1978-1983
Bishop of Atlanta — 1983-1988

FRANK KELLOGG ALLAN
Bishop Co-Adjutor
February 7, 1987-



Entrance from Andrews Drive.