

The Washington National “Racial Justice and Slavery” Cathedral? Mount Saint Alban

“The Nation’s Cathedral”

by Dr. Catherine Millard © 2023

At a vantage point of 676 feet above sea level, the *Gloria in Excelsis Deo* tower overlooks l’Enfant’s executed plan for the nation’s capital city. A ten-bell ring and 53-bell carillon comprise the inner workings of the tower, which measures just over 300 feet. Over 100 angel heads with different hairstyles and facial expressions grace the uppermost part of the tower. Why so much work, time and effort in the creation of these heavenly messengers, when no one can see their beauty from the ground?” one enquirer asked. “The important thing is that God sees,” replied the sculptor, “And they are there to glorify His name.”

The beginnings of the National Cathedral can be traced to Major Pierre Charles l’Enfant’s concept of a church in the new federal city, erected for national purposes:

“...a temple for national semi-religious celebrations, such as public prayer, thanksgivings, funeral orations, etc., and assigned to the special use of no particular sect or denomination, but equally opened to all.”

In the new nation, nothing was attempted in line of fulfilling his vision. It is reported, however, that Joseph Nourse, one of the first civil officers of the government and personal friend of George Washington, used to pray under the spacious trees of Mount Saint Alban. His prayer was that God would build a church on “Alban Hill” in a future timeframe of His choosing. Long after his death, St. John’s School for Boys came into being on this site. The school’s upper room became a chapel in which Joseph Nourse’s granddaughter taught Sunday School for many years. At her death in 1850, forty gold dollars were found tucked away in a small box. They represented savings from her needlework sales. Inscribed upon the box were the words: “For a free church on Alban Hill.” A fund was begun with these proceeds and schoolboys from St. John’s dug the foundation of St. Alban’s, the first free church in the District of Columbia.

Over and over again, God’s hand protected this plot of land from falling to secular usage, by the presence of the little church of St. Alban’s, which stood its ground upon Alban Hill – confident sentinel of what was to come.

The working out of the Cathedral ideal began in 1893 when Congress granted a Charter to the Protestant Episcopal Cathedral Foundation of the District of Columbia for its construction. Its official name was that of the Cathedral of St. Peter and St. Paul. In 1907, President Theodore Roosevelt laid the foundation stone of the National Cathedral, which comes from a field near Bethlehem.

The architects chosen to do this formidable task were Dr. George F. Bodley of London and Henry Vaughan of Boston. The designs and working drawings of the Cathedral since 1920 are the principal undertaking of the architect, Philip Hubert Frohman of

Boston and Washington. Mr. Frohman penned these lines:

“Here in Washington, D.C., we have unrivaled opportunity of building a great 14th century English Gothic Cathedral, of drawing inspiration from the beginnings of Gothic architecture in the Norman, and of grafting onto this strong tree the flower-like beauty of detail of the 14th century and hope that we may be able to achieve that which may be a stepping-stone to a development of Gothic architecture in the future – which will be greater and more beautiful than any single period of the past.”

An aerial view of the Cathedral discloses the shape of a cross, vivid reminder of our Christian heritage. The National Cathedral took 83 years to build. Completed in 1991, it is the sixth largest Cathedral in the world, being slightly small than the Cathedral of St. John in New York, but larger than St. Paul’s in London. Its capacity comprises standing room for 3,000 persons and space for more than 2,000 people seated. The vaulted ceiling extends to an average of 95 feet. The entire exterior and interior façade is constructed of Indiana limestone, while the interior flooring is made up of fine marble. From the west façade to the apse, the Cathedral extends one-tenth of a mile.

The Jerusalem Altar, consecrated on Ascension Day, 1902, is constructed of stone coming from the same quarry outside Jerusalem from which Solomon’s Temple was built. This symbolizes a close association with the place of Christ’s crucifixion and resurrection. Stones from the chapel of Moses on Mount Sinai are set into the floor before the High Altar, in such a manner as to have the priest stand upon them when a reading of the Ten Commandments is given. One hundred and ten statues are represented in the limestone reredos of this altar. They speak of the many unknown Christians to whom Christ referred in the Bible as follows: “I was hungry and you fed me. I was thirsty and you gave me drink... inherit the Kingdom prepared for you from the foundation of the world.” (Matthew 25). A central figure of *Christ the Majestic* reigns in the midst of these true Believers, both known and unknown, who loved the served the Lord in this life.

Nine chapels radiate the beauty and truth of Scripture within “The Nation’s Cathedral.” On the ground floor, around the Jerusalem Altar are, the War Memorial Chapel, the Children’s Chapel, St. John’s Chapel, St. Mary’s Chapel and the Chapel of the Holy Spirit. The Crypt level offers three exquisite chapels depicting the three main events in the life of Christ the Messiah. These are, the Bethlehem, Joseph of Arimathea and the Resurrection Chapels which celebrate, in turn, our Lord’s sinless birth, his death and triumphant resurrection from the dead three days later. The Good Shepherd Chapel – rough-hewn, and reminiscent of Christ’s



“Your National Cathedral” brochure. Mount St. Alban, Washington, D.C.

gracious simplicity, is the only chapel in the Cathedral open on a continuing basis for those who wish to lift up their requests and praise to Almighty God at any time. German-born sculptor, Heinz Warneke's stone rendition of Christ, our good Shepherd, holding a lost sheep, now found, is moving to behold in this humble setting.

Stained-glass Windows of the Cathedral

Glorious stained-glass windows shine forth their radiance in exquisite hues of bright reds, oranges, deep azure blues, calm and tranquil sea greens and brilliant yellows. Here are but a few:

The National Cathedral Association Windows are a memorial to all the devoted Christian women who have given selflessly of their time, talents, and earthly possessions for the furtherance and upbuilding of the Cathedral ideal. They illustrate in vivid imagery, the roles of women as life giver, healer, purifier and teacher. The teacher portrayed in the upper portion of the right hand lancet is seen softly explaining some truth to a small child, while pointing heavenward.

The Lincoln Bay Window expresses the strife and chaos caused by the American Civil War. It is an exquisite composition of darker hues of reds and oranges, rising up to lighter shades of pastel greens and blues. This is an indication of **the healing of the nation after the cessation of the war**. On the adjacent west wall of the Cathedral, Lincoln's statue by Walker Hancock stands pensive and silent. Behind it, engraved on the stone surface of the wall, is his *Farewell Address* delivered at Springfield, Illinois, on February 11, 1861, in which he glorifies God, "...With a task before me greater than that which rested upon Washington, without the help of that Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him, who can go with me, and remain with you, and be everywhere for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell." (signed) A. Lincoln.

The Washington Bay Window depicts the foundation and growth of a new nation. Varying shades of green and blue portray the wide open spaces which characterize America, while droplets of red symbolize the bloodshed and fighting which preceded Independence.

The Creation Window crowns the West main entrance. Prisms of gorgeous colors fully express the artist, Rowan le Conte's subject of "The Creation of Light." Multi-faceted gems of bright light permeate the window, diffusing it with life. The theme of this window is taken from Genesis 1:1-2, God's creation of the universe.

The Space or Scientist's Window depicts a large reddish orb representing the moon in which is featured a central moonrock brought down to earth by the crew of Apollo 11. This circle is connected by a trajectory with a smaller, lower globe, symbolizing the earth. A major part of this unique window radiates varying shades of rich, royal blues of which our night sky is comprised. Multiple stars, flung at random into space, give a clear illustration of the artist's theme. A caption beneath Rodney Winfield's work of art reads – "Is not God in the height of heaven?" (Job 22:12).

The Revolutionary War Windows, adjacent to the Chapel of the Holy Spirit, portray in brilliant colors, Robert Livingston swearing George Washington into office as first U.S. President, his left hand upon an open Bible, his right hand upraised; Thomas Jefferson holding the Declaration of Independence he authored; James Madison, "father of the U.S. Constitution" holding up this manuscript, and other founding fathers of the American Republic.

The Christopher Columbus Window depicts Christopher Columbus as discoverer of the new world, who describes himself in his writings as "Christ-bearer to unchartered isles."

The Salvation or War and Peace Windows feature, from right to left, the Fall of man (Genesis 3) in deep red and crimson hues; Christ's sacrificial atoning death on Calvary's tree, in pastel shades; and man regained fellowship with God the Father, through belief in His Son, in bright, golden colors. What glorious work of art is this spectacular window glorifying the Blessed Trinity!



The Robert E. Lee and Washington-Lee University stained glass window.



The "Stonewall" Jackson reading the Bible stained glass window.

The Robert E. Lee, and "Stonewall" Jackson Windows are two famed, exquisite windows adjacent to the **Salvation Windows**. Their respective memorial inscriptions depict the Christian life and conduct of these two great American heroes, including Robert E. Lee as president of Washington-Lee University, a national landmark, with wording around his image reading, "Lord, now lettest Thou servant depart in peace;" the "Stonewall" Jackson window featuring this hero on his knees, reading the Bible on the battlefield. The cross of Christ crowns each window. Inscribed deeply upon the wall beneath **Robert E. Lee's window** are the words:

To the glory of God, All-righteous and All-merciful, and in undying tribute to the life and witness of Robert Edward Lee, Servant of God – Leader of men. General-in-Chief of the armies of the Confederate states whose compelling sense of duty, serene faith and unfailing courtesy, mark him for all ages as a Christian soldier without fear and without reproach. This memorial Bay is gratefully built by the United Daughters of the Confederacy.

Lee believed the system of slavery was a travesty, but he felt that the eradication of slavery "would sooner result from the mild and melting influences of Christianity than from the storms and tempests of fiery controversy." In a letter to his wife dated December 27, 1856, Robert E. Lee had written:

The Racial Justice Windows Project

...In this enlightened age, there are a few, I believe, but will acknowledge that slavery as an institution is a moral and political evil in any country...I think, however, a greater evil to the white than to the black race...The doctrines and miracles of our Saviour have required nearly two thousand years to convert but a small part of the human race, and even among Christian nations what gross errors still exist!...

Inscribed on the wall beneath of the “Stonewall” Jackson window are the immortal words:

To the glory of the Lord of Hosts whom he so served and in honored memory of Thomas Jackson, Lieutenant General C.S.R. Like a Stone Wall in his steadfastness, swift as lightning and mighty in battle, he walked humbly before his Creator, whose Word was his guide. This Bay is erected by the United Daughters of the Confederacy and his admirers from South and North.

Jackson was a consistent Christian man. He was a constant attendant on preaching and he taught a class of black children in the Sunday school at Lexington. After receiving news of the victory of Manassas, the Reverend Dr. White of Lexington read a letter from Jackson to the people gathered around to hear the results of the battle:

My dear Pastor: In my tent last night, after a fatiguing day's service, I remembered that I failed to send you my contribution for our colored Sunday School. Enclosed you will find my check for that object, which please acknowledge at your earliest convenience and oblige yours faithfully, (signed) T. Jackson

Jackson is further reported to have prayed this beautiful prayer to Almighty God on the battlefield in Manassas:

Oh God, let this horrible war quickly come to an end that we may all return home and engage in the only work that is worthwhile – and that is the salvation of men.

These two stained-glass windows are indeed a rich Christian legacy to Americans, their National Cathedral, to millions of students, and to visitors from around the world. Since its incorporation in 1984, **Christian Heritage Tours, Inc.** has taken countless participants on a rich historical tour of America's National Cathedral, glorifying Almighty God through Scriptural themes, as well as memorializing great American Christian heroes in art, sculpture, stained-glass and inscriptions.

October, 2015 – A visit to the National Cathedral

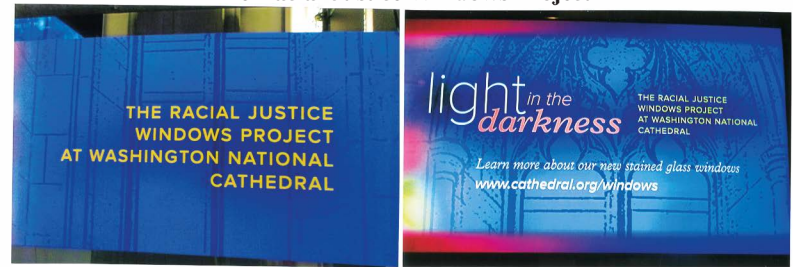
In October, 2015, I took friends visiting from South Africa on a **Christian Heritage Tour** of our National Cathedral. We were astounded to see a brand new marker installed opposite the magnificent Lee-Jackson Windows, specifically addressed to students, reading:

Can you find the Confederate flag in the “Stonewall” Jackson window? Write your opinion on whether you think these two windows should be removed.

We were all non-plussed, as the tiny Confederate flag in the “Stonewall Jackson Reading the Bible Window” would need a magnifying glass to detect it! This was the prelude to a diabolical plan conjured up by the new authorities of the National Cathedral – to remove these historic windows glorifying God through the Christian lives of two great American heroes.

August, 2017 – The Plot Intensifies

Shortly after the peaceful August 11-12, 2017 march in Charlottesville, Virginia, at which time a mobster drove his vehicle



“Light in the Darkness” Social Justice and Slavery Windows Project. National Cathedral.

backwards into the procession, killing one person – the National Cathedral boarded up the Lee-Jackson Windows, as well as their Christian inscriptions beneath each of them, stating in writing:

“Whatever the Cathedral’s motives at the time (of installing the windows), we see now that these windows are inconsistent with our mission and have no space in a house of worship.”

However, the windows themselves graphically portray worship, Bible-reading, prayer, and Christian education at Washington-Lee University.

April, 2022 – The Plan Revealed

Due to the pandemic, the National Cathedral was closed from March, 2020 – March, 2022. Upon its re-opening to visitors in April, 2022, the Cathedral’s proposed new identity was disclosed:

The Washington National “Racial Justice Windows Project – Light in the Darkness” Cathedral

The boarded-up Lee-Jackson Windows Bay contains markers pertaining to the National Cathedral’s “**Racial Justice and Slavery Windows Project**,” replacing the nation’s invaluable Lee-Jackson Windows, which teach Christian virtues, values and Bible-reading to millions of students visiting their National Cathedral each year. The new Marker reads:

“**The former windows in context.** As a people of faith, we are committed to the belief that we cannot be in right relationship with God until we find right relationship with our neighbor. Yet as Americans, we believe that we all have equal claim on their birthright of equal justice under the law; our public monuments must therefore be a reflection of the values and ideals we uphold. Project Summary, Cathedral Windows Committee.”

The marker continues to condition the public mind by stating that the boarded-up windows honored the lives of Robert E. Lee and Thomas “Stonewall” Jackson:

“The windows contained scenes from the lives of both men (but also images of the Confederate flag). Memorial Tablets lauding these men were embedded in the walls beneath... Whatever the Cathedral’s motives when the windows were installed, we see now that these windows are inconsistent with our mission to be a ‘House of Prayer for all people.’ The Confederate flag’s association with racism...and the harmful lost cause narrative made these windows a barrier to worship.”

The Washington National Racial Justice and Slavery Windows Cathedral Project writers’ above-quoted commentary, however, takes out of context the 1st Article in the Preamble to the National Cathedral’s Constitution, namely, “**First.** It shall be a House of Prayer for all people, forever free and open, welcoming all who enter its doors to hear the glad tidings of the Kingdom of Heaven, and to worship God in Spirit and in Truth. It shall stand in the Capital of our country as a witness for Jesus Christ, the

same yesterday, today and forever, and for the faith once delivered to the saints; and for the ministration of Christ's Holy Word and sacraments, which according to His own divine ordinance is to continue alway to the end of the world."

"A Barrier to Worship?"

The tiny Confederate flag in the "Stonewall Jackson Reading the Bible Window" cannot possibly be "a barrier to worship" as the Lee-Jackson Bay is within an enclosed corridor in the south transept, which is not seen by worshippers seated within its central sanctuary accommodating 2,000 persons.

Moreover, the 3rd Article to the Preamble of the National Cathedral's Constitution outlines, in order of importance, the fourfold work of the Cathedral:

Worship, Missions, (Christian) Education and Charity

Nowhere in the Constitution of America's National Cathedral is "Racial Justice and Slavery" or "Critical Race Theory" so much as mentioned, the latter being inconsistent with the Cathedral's fourfold mission.

The Racial Justice and Slavery Windows Project - "Light in the Darkness" marker continues its narrative as follows:

"In 2021, the Cathedral announced that acclaimed artist Kerry James Marshall will design new stained-glass windows that 'capture both darkness and light, both the pain of yesterday and the promise of tomorrow, as well as the quiet and exemplary dignity of the African-American struggle for justice and equality and the indelible and progressive impact it has had on American society. Between now and the installation in 2023, the Cathedral is hosting a series of public programs around themes of racial justice, reconciliation and dignity for all of God's children."

Another Marker announces:

"The Journey to a New Space – The Artist

Internationally acclaimed artist Kerry James Marshall was born and raised in Alabama, moved in childhood to Los Angeles, and has spent much of his career in Chicago. He burst on the global scene in the early 1980's with a series of 'Invisible Man' paintings. His signature style attempts to overcome what the New Yorker described as 'Black people (as) invisible because white people refused to see them...the Black figures' outlines are barely visible against the black background, but the longer you look the more you see. The figure is simultaneously there and not there.' In Marshall's paintings, Black figures stare at the viewer, seeming to ask, 'What are you looking at?' He is known for taking racist caricatures and slurs and turning them on their heads, almost proudly defiant. His work often reinterprets major themes and movements of western art through a decidedly proud Black lens, sometimes literally, other times symbolically or sardonically. His extraordinary themes of history and presence are often conveyed in the most ordinary of settings. In addition to the unapologetically Black figures in his work and its technical and conceptual sophistication, Marshall brings an astonishing depth and breadth of understanding of African-American history and visual culture to everything he makes, said Gwendolyn Dubois Shaw, a member of the Windows Committee, and the Class of 1940 Bicentennial Term Associate Professor of History Art at the University of Pennsylvania.

Creating a New Space (Funded by the Ford Foundation)

A new space will celebrate the resilience, faith and endurance of African-American people and our nation's struggle with the original sins of racism and slavery. We hope these new installations tell a fuller, more inclusive story and reflect the dignity of each

beloved child of God. The process of **Creating a New Space** is a collaboration between the Cathedral leadership and Windows Replacement Committee, the artist Kerry James Marshall, the poet Elizabeth Alexander and stained-glass artisans Andrew Goldkuhle and Nick Waite Benson.



Table with crayons, sketch templates and instructions for children to "draw your own stained glass story and see how it would look installed in the Cathedral!" Social Justice and Slavery Windows Project. National Cathedral.

Installation Process – Windows

Artist Kerry James Marshall will design the new windows and work with fabricator Andrew Goldkuhle to select glass to match the design. Goldkuhle will assemble the windows in his studio before installing them in the bay.

Tablets

Poet Elizabeth Alexander will write the new tablet inscriptions, using Kerry James Marshall's Window design as inspiration. Working with Cathedral stone carvers and designer Nick Waite Benson, the tablets will be carved by hand, in the Cathedral's studio before being installed below the windows.

About the Poet

A Washington, D.C. native, award-winning poet Elizabeth Alexander will pen new texts for the Memorial Tablets in the bay. Alexander writes on a variety of subjects, most notably race and gender, politics and history...She is currently the president of the Mellon Foundation – the nation's largest funder in arts and culture and humanities in education."

"Draw your Story – Stained-glass Window Experience" Marker at the Lee-Jackson Window Bay

Impressionable young children are urged and incited to "Draw their own Story" stained-glass window, at the Cathedral's "Journey to a New Space" site. Children are being manipulated into accepting the Cathedral's new "**Racial Justice and Slavery Project – Light in the Darkness**" concept with the following prominent Marker's wording, next to a table displaying sketch templates and crayons:

"We invite you to share your ideas for a stained-glass window. What story would you choose to tell if you were designing a new

1. Download our Draw your Story app. From the Apple Store (IOS devices only at this time).
2. Grab a sketch template and crayons and draw your design. Remember, crayons are for paper only. Please don't harm the Cathedral walls with them.
3. Take a photo of it while using the app.
4. Hold your camera or tablet up to the window to see your design appear.
5. Share our design on social media or e-mail it to a friend. Tag the Cathedral for a chance to have your design shared on our page @wncathedral or e-mail it to windows@wncathedral.org."

window?

The above is the “Washington National Social Justice and Slavery Cathedral’s” new method of indoctrinating innocent young students visiting their National Cathedral annually to view and learn about their godly Judeo-Christian heritage and history – unaware of this “House of Prayer and Worship’s” Social Justice and Slavery program, whose writers claim they need to “celebrate the resilience, faith and endurance of African-American people and our nation’s struggle with the original sins of racism and slavery” – in concert with the “Critical Race Theory” narrative forced upon children by the federal government’s public school system. This propaganda program does not belong in “The Nation’s Cathedral,” whose Constitution mandates its mission:

Worship, Missions, (Christian) Education and Charity.

The National Cathedral authorities’ statement that they “hope to tell a fuller, more inclusive story and reflect the dignity of each beloved child of God” with their Social Justice and Slavery Project Windows is a mere smokescreen, due to the fact that 9 African-Americans are prominently featured in the Cathedral’s art and sculpture, as follows:

African-Americans memorialized in the National Cathedral:

Bishop John T. Walker; Rosa Parks; Jonathan Myrick Daniels; Mary McLeod Bethune; Sojourner Truth, Harriet Tubman; Booker T. Washington; Howard Thurman; as well as Martin Luther King, Jr. depicted preaching from the Canterbury Pulpit, the words of his famous speech – **I have a Dream** – inscribed beneath his sculpture.

Conclusion

The **Washington National Cathedral’s Social Justice and Slavery Windows and Tablets Project MUST BE IMMEDIATELY STOPPED** – restoring America’s rich Christian heritage and history by un-boarding the Robert E. Lee and “Stonewall” Jackson stained-glass Windows which have blessed countless visitors with their message of WORSHIP (Prayer and Bible-reading), MISSIONS, (Christian) EDUCATION (Washington-Lee University) and CHARITY (Lee’s Charity window lancet), which the Cathedral’s Constitution states as its mission. **IF NOT IMMEDIATELY STOPPED**, “Racist, Critical Race Theory and Slavery” Tours, educational materials, projects and curricula will be forced upon students visiting their National Cathedral, indoctrinating them into “Civil Rights Activism.”

It is enough for Social Justice and Slavery issues to remain

within federally-funded public schools, damaging innocent children, without being extended to their “Nation’s Cathedral,” chartered by Congress in 1893 to be “in the Capital of our country as a witness to Jesus Christ, the same yesterday, today and forever,” precluding



Marker portraying a man endeavoring to find the minuscule Confederate Flag in the “Stonewall” Jackson Window.

Painting by Kerry James Marshall. Washington National “Social Justice and Slavery Window” Cathedral Project.

Civil Rights Activism.

Christ our Messiah, founder of Christianity states, “I am the Light of the world. Whoever follows Me will never walk in darkness but will have the light of life. (John 8:12).

This contradicts the National Cathedral’s new “Social Justice” slogan, “Light in the Darkness.”