

THE SANCTVARY AND SINGING TOWER



MOVNTAIN LAKE
FLORIDA

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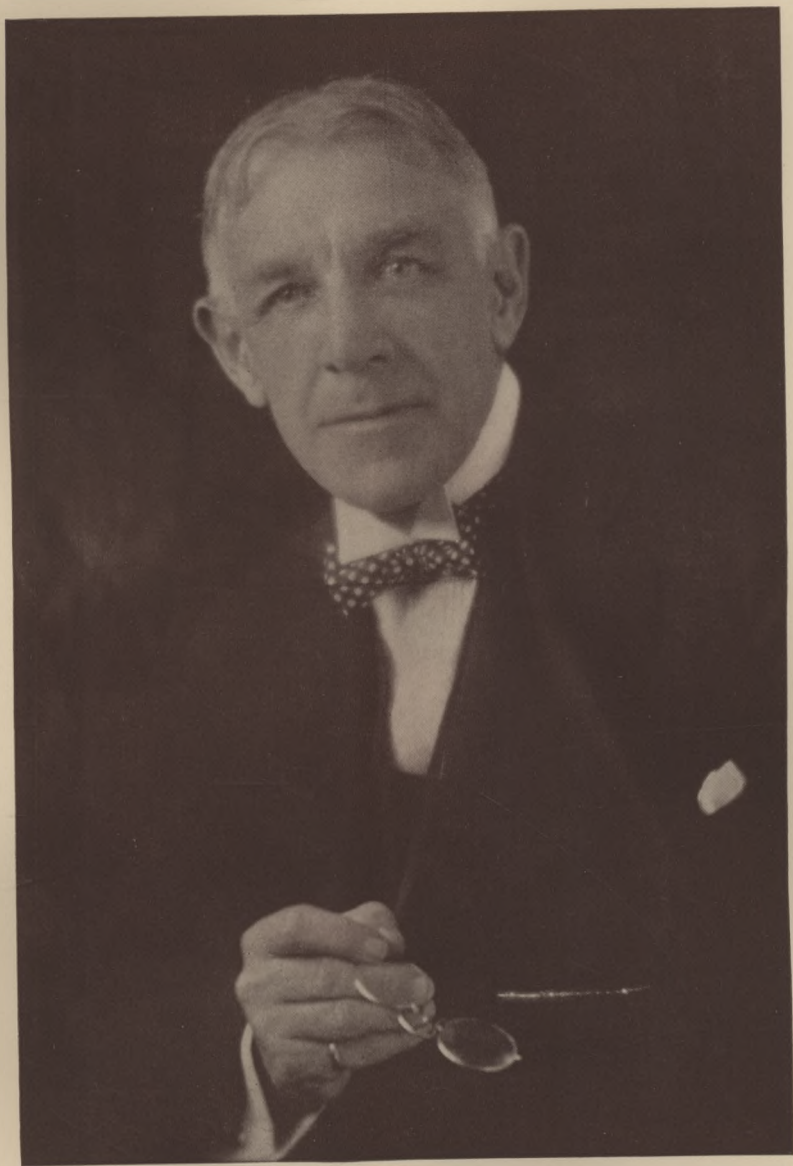
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THIS SINGING TOWER
WITH ITS ADJACENT SANCTUARY
WAS DEDICATED
AND PRESENTED FOR VISITATION
TO THE AMERICAN PEOPLE
BY CALVIN COOLIDGE
PRESIDENT OF THE UNITED STATES
FEBRUARY THE FIRST
NINETEEN HUNDRED AND TWENTY NINE





*Make you the world a bit better or more beautiful
because you have lived in it.*

A PERSONAL FOREWORD

The inspiration for the Sanctuary and the Tower came of that stuff of which dreams are made. The two combined a dream to carry on the work of my grandfather, who, a hundred years ago transformed a grim desert island in the North Sea, ten miles from the Netherlands mainland, into a bower of green verdure and trees to which came the birds which made the island famed.

But an inspiration is of little value if it is not carried into realization, and I was fortunate to enlist the deep interest and sympathetic cooperation of two men who are responsible for what the visitor sees: Frederick Law Olmsted for the Sanctuary and Milton B. Medary for the Tower. Naturally, I could not have obtained two men more thoroughly fitted to give me what I wanted to present to the American people for visitation, and what has been so often called "The Taj Mahal of America"—a spot which would reach out in its beauty through the plantings, through the flowers, through the birds, through the superbly beautiful architecture of the Tower, through the music of the bells, to the people and fill their souls with the quiet, the repose, the influence of the beautiful, as they could see and enjoy it in the Sanctuary and through the Tower.

And incidentally it gave me a wonderful opportunity to follow and carry out the injunction of my grandmother to her children and grandchildren: "Wherever your lives may be cast, make you the world a bit more beautiful and better because you have lived in it."

That is the basis upon which the Sanctuary and the Tower rests.

Edward W. Bok



A BELL'S CRY CRYSTALLIZED

THE
SANCTVARY
AND
SINGING
TOWER



MOVNTAIN LAKE
FLORIDA



CREATED to provide a retreat of natural beauty for the human, a refuge for birds, a study of Southern planting and a harmonious setting for the Singing Tower, each of these attributes of the Mountain Lake Sanctuary has its first importance here according as it unfolds one purpose—the spirit of the Sanctuary. Such a Sanctuary is a place set apart from the unrest of modern life, and where in Nature's healing beauty and in a conducive calm, man can find that inspiration which is as necessary to civic or domestic life as it is to art. In these purposes, as in all its traditions, the Sanctuary differs from a public park.

Since primeval days many tribes have reserved such places where seasonal worship could be held, or where through varied rites, thought could be spiritualized before an important action. Tradition claims that Iron Mountain on whose summit the Singing Tower stands, was once a Sanctuary for the Indians of Central Florida, and after the winter vigil of Dark Moon with its ceremonial wailing at Lake Wailes (now Lake Wales) the tribes worshiped here the rising sun of each new spring, emblem of that creative joy new born in themselves as in the budding earth. The altar stones found near the Tower site showed a round central stone circled by thirteen smaller stones which might indicate the sun and the thirteen moons of the Indian year.

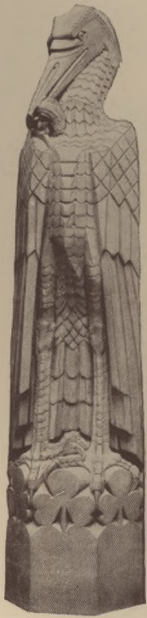
Many sanctuaries of medieval Europe followed the Hebrew tradition which restricted the Sanctum Sanctorum to priestly rite. But generally the early Sanctuary followed the Greek custom and included not only the temple shrine where the refugee was inviolate, but held as sacred its adjoining lands. With the growth of Monasteries, this right of Sanctuary was extended further to settlements of students and artists, and to this protection of culture we owe much. Our modern and the generally accepted idea of Sanctuary was first established in early Britain by the Druids. These worshipers of nature were bards of the outdoors—Nature's great cathedral. To them not only was the seeker of Sanctuary sacred, but its plant and animal life were protected. As in these early Druid Sanctuaries the pilgrim had to purge himself of fear or unrest by a

study of Nature so the modern pilgrim may here seek Sanctuary from the unrest of this age and in harmony and beauty find his loyalty to life and fellow-man renewed.





*"I come here to find myself. It is so easy to get
lost in the world."* ❧ JOHN BURROUGHS



HARMONY with the surrounding Sanctuary and the spirit of the Carillon as well as its practical requirements have been the inspiration of this Singing Tower. Like a great folk Spiritual, a symphony in stone, it rises out of the soul and soil of its people. And it is this purely racial genius flowing through a noble simplicity of outline, a use of native materials and an expression in its art of the life around it, that makes the Sanctuary Tower an idiom of true American architecture, and yet keeps it at one with the long tradition of all Singing Towers and their particular meaning in our civilization.

One of the earliest acts of domestic man was the building of watch-towers where first a drum, later a horn, and then a bell was sounded to warn his tribe of danger. But in medieval times, particularly in Belgium and the Netherlands as more bells were added, a scale of crude chimes developed, giving folk-airs or calls to war or worship. Gradually their quality and use improved until in the late fifteenth century the Carillon was evolved. Ringing not only the hours of the day, but special calls to labor, feast and prayer, it became the voice of its people.

But in those early centuries, the tower itself was also evolving out of a primitive landmark even to the glorious dignity of a Gothic structure where the carillon was first played at a greater height so the music spreading outwards seemed to sing from the entire structure. Hence the name Singing Tower. The Sanctuary Tower continues these ancient traditions, yet revitalizes them through the new ideals of a new race. From the profile of bells cut into its square base, through a gradually changing outline until its octagonal summit is crowned by panels of roses and palms, and its pinnacles pointed by symbolic herons, the Sanctuary birds and planting are carved in details of frieze and ornament instead of the usual gargoyles. The heroic eagles which terminate the upper balconies symbolize security, and are flanked by panels of doves carrying laurel and oak, tokens of strength in peace. The grey Creole and the pink Etowah marble are from Georgia, and the Florida Coquina rock is similar to that first used by the Spaniards at St. Augustine. The brilliance of tropical sunshine and planting are further harmonized in the lancet windows whose richly colored faience depicts the rise of life from its under-sea forms through the flowers and birds, to the figures of Adam and Eve showing man's dominion over all creation. But it is when the Carillon plays and the Tower sings, that legend and history, art and music, and all their long tradition in the ever aspiring struggle of mankind, become one in that single harmony which is the spirit of the Singing Tower.



THE SINGING TOWER



THE SANCTUARY BELLS, one of the largest carillons yet cast, is tuned on the Taylor "True Harmonic System," and is noted for its peculiar sweetness and perfection of tone. It consists of seventy-one

bells and covers a range of four and one-half octaves, whose scale is entirely chromatic from the largest bell's note, which is E flat. The lowest semi-tone bell is omitted, and the highest eighteen notes are duplicated to avoid the airy sound of small bells. The Bourdon bell, also known as the Tenor bell, weighs approximately twenty-three thousand pounds, while the smallest bell weighs but eleven pounds. The aggregate weight of all the bells is one hundred and twenty-three thousand, seven hundred and eighty-nine pounds. The metal of which they are cast is an alloy of Best Selected Copper and English Block Tin, but the distinction and fineness of the Carillon lies chiefly in its tuning.

The best effects of the Carillon are not obtained near the Tower, but at a position of some two hundred yards from it. As the sound waves from the bells come through the openings of the faience grilles high in the Tower, the Carillon's music is not carried clearly to the base, but spreads outwards as the distance increases. The Southern and Western slopes of the Sanctuary are particularly recommended for average effects. While the proper listening place for each visitor depends on the direction of the wind and on his own hearing, as well as his familiarity with bell music, yet when rightly heard, the Carillon seems to sing out as if the whole Tower itself had burst into song.

The recitals of the Sanctuary Bells will be given as announced each season from December fifteenth to April fifteenth.

Inscribed on the Bourdon Bell is the Dedication of the Carillon, and the names of those individuals and firms who have helped to create the Mountain Lake Sanctuary and Singing Tower.

THIS CARILLON
IS A TRIBUTE OF AFFECTION
FROM EDWARD WILLIAM BOK
TO HIS GRANDPARENTS: LOVERS OF BEAUTY
NINETEEN HUNDRED AND TWENTY SIX

THE TOWER WAS DESIGNED BY MILTON B. MEDARY OF PHILADELPHIA
THE LANDSCAPE GARDENING BY FREDERICK LAW OLNSTED OF BROOKLINE MASSACHUSETTS
THE SCULPTURE BY LEE LAWRIE OF NEW YORK CITY
THE BELLS WERE CAST BY JOHN TAYLOR AND COMPANY OF LOUGHBOROUGH ENGLAND
THE IRONWORK BY SAMUEL YELLIN OF PHILADELPHIA
THE MARBLE FROM THE QUARRIES AT TATE GEORGIA
THE FAIENCE BY J. H. DULLES ALLEN OF ENFIELD PENNSYLVANIA
THE TOWER WAS BUILT BY HORACE H. BURRELL AND SON OF PHILADELPHIA





IN the accompanying illustration the position of the Carillon is shown in the Tower. The bells hang in rows on five levels, with the largest at the bottom and the smallest bells at the top, arranged according to size. In distinction to chimes, peals, or rings which are tuned to the notes of the diatonic scale proceeding by a definite order of tones and half tones, carillon bells are tuned to the intervals of the chromatic scale which proceeds entirely by half tones; also carillon bells are hung "dead" that is, fixed so they cannot swing when played. The clappers are suspended from the inside of the bells as usual, but they are moved by a system of levers connected with the manuals and pedals of the clavier which is played

by the carillonneur in the chamber equipped below the bells.

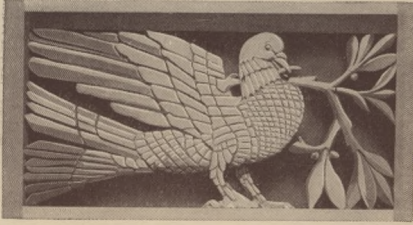
ANTON BREES, Bellmaster of the Sanctuary Bells, is acknowledged as the Master Carillonneur of the world. Not only for his superb virtuosity but for the rare spiritual quality of his playing, we can truly say that Anton Brees casts a soul into the Carillon. Laureate of the Royal Flemish Conservatory, he was born at Antwerp, Belgium, at whose cathedral his father, Gustaaf Brees, has been carillonneur for over fifty years. Anton Brees is the instructor of the Carillon at the Curtis Institute of Music which has established the first Carillon school in America. Mr. E. Denison Taylor, the founder of the Sanctuary Bells, has written of him, "Bells the people in America had heard before your visit, but never till then the music of them. It was as if for years one had known the human voice in talking only, and then suddenly heard the beautiful tones of a glorious singer."

ANTON BREES PLAYING
THE SANCTUARY BELLS





THE GARDEN OF RESURRECTION



FOR many the Sanctuary has its most gracious moment at Easter when the Garden of Resurrection, with its thousands of white and radiantly colored lilies, is at its fullest display in the early awakening of a Florida spring-time. A Sunrise Service to which

all visitors are invited is held each Easter morning in the Sanctuary.

Except the original pines, practically all the planting has been introduced into the Sanctuary since June 1923. This includes over one thousand large live oaks, ten thousand azaleas, one hundred Sabal palms, three hundred magnolias, over five hundred gordonias, and some ten thousand Sword and Boston ferns. As over one-half of this planting has been collected from the wilds, and most of it within a radius of twenty miles of the Sanctuary, their massed effect contributes greatly to the desired natural appearance of Florida hammock scenery. Some of the more important exotic plants are, the Azalea Indica, several kinds of acacia, Cattley guava, duranta, flame vine, white bauhinia, primrose jasmine, Sabal havanensis, and cymbidium, a genus of interesting terrestrial orchids native to the mountains of tropical Asia.

The Sanctuary has an area of fifty-three acres and entirely comprises Iron Mountain which is three hundred and twenty-four feet above sea level, and is the highest point of land in Florida according to the United States Geographical Survey. It is also the highest land within sixty miles of the Atlantic Ocean and the Gulf of Mexico between Washington and the Rio Grande. Fourteen lakes are visible from the Sunset Plateau and thirty-six can be seen from the top of the Tower. Two Sabal palms in the Glade by the northeast corner of the pool were planted by Mr. and Mrs. Calvin Coolidge when as President of the United States, Mr. Coolidge dedicated the Sanctuary. The Etowah marble drinking fountains were presented to the Sanctuary by the school children of Polk County. Near the Exedra, or marble seat, a token of appreciation by Mr. Bok's neighbors of Mountain Lake, a slab bears this verse which for many expresses the joy of a garden.

*"The kiss of the sun for pardon,
The song of the birds for mirth—
One is nearer God's heart in a garden
Than anywhere else on earth."*



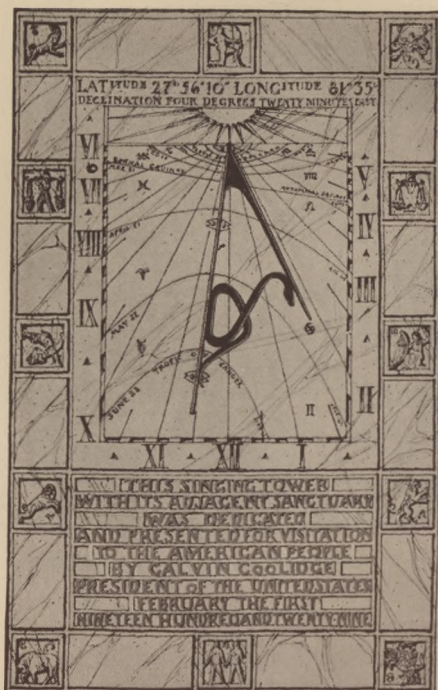


MANY details of the Tower are masterpieces of individual beauty and a finely conceived symbolism. The spirit of the Sanctuary is legended in the marble grilles of the west window with its traceries of a man creating a garden, and of the east window which shows a youth feeding cranes and flamingoes from a seed basket.

The frieze encircling the Tower is a relief of pelicans, herons and the fabled characters of the goose and fox, the hare and tortoise. The Great North Door depicts in yellow brass *répoussé*, as in a golden blaze, the six days of creation recorded in Genesis. Like the moat gates,

the richly detailed stairway and hanging lamps, all the wrought iron and hammered brass of the Tower show the same distinguished craftsmanship and the rich imagery which has been inspired by the trees and flowers of the Sanctuary and its local birds or those of Florida.

THE SUNDIAL carved on the South wall of the Tower indicates the latitude and longitude of Iron Mountain. It is known as an Erect Declining Dial as it stands vertically at an exact right angle with the surface of the earth at latitude 27 degrees, 56 minutes, 10 seconds and does not face directly South but is tilted towards the East with a declination of 4 degrees 20 minutes. The table at its base gives the difference between sun and clock time for each day in this latitude. The curved lines crossing the dial give the dates of the months. A projection on the gnomon casts a shadow which follows these lines on the dates given. The hours are shown with full lines, and the half hours with short lines. Surrounding the dial is a relief of the figures of the Zodiac and their ancient mythological characters.





CARVED above the massive fire place of the Hall, which occupies the entire ground floor of the Tower, is a map showing its geographical location, the prevailing wind, Neptune and his sea horses, and to the east, a ship bringing seekers of Sanctuary from distant lands. On the main lintel is a frieze of primitive chimes where two men are striking an octave of bells while age and youth listen to the melody. The vaulted ribs of the vast ceiling are gathered into a central boss showing the Goddess of Plenty holding a cornucopia overflowing with the fruits and flowers of Florida's golden hospitality.

The floor is patterned in colored ceramics with a further allegory of Sanctuary life and planting. This centers about the builder's traditional star around which the Tower is oriented. Besides the bell chamber, which is on the seventh level, the Tower contains two copper steel tanks with a capacity of thirty thousand gallons used for watering the Sanctuary. The Tower rises from its square base of fifty-one feet wide to the majestic height of two hundred and five feet, where through a gradually changing form and tapering lines it becomes octagonal and is but thirty-seven feet wide. It is anchored to a reinforced concrete mat supported by a hundred and sixty reinforced concrete piles. The Tower is surrounded by a moat spanned by marble bridges with delicately massive iron gates. Harmony with the Sanctuary is further deepened by the glowing colors of the Tower's reflection in the pool of the Glade beyond.





THE NORTH DOOR



“Wherever there is harmony or order, there is music”



SITUATED in the center of Florida, the Sanctuary is a natural halt for native as well as migratory birds passing North and South or crossing the Highlands from the Atlantic to the Gulf of Mexico. As Florida is also a terminal in the great Alleghanian flight tract, many Northern birds will winter in the Sanctuary once they are sure of protection, thus saving the lives of thousands in their arduous bi-annual migration. Insectivorous birds are particularly encouraged for their invaluable help to the agriculture and plant life of each State.

The Sanctuary has considerably increased the number of its bird visitors and residents each year. Sixty-seven species, native or migratory, have been identified in the Sanctuary, and these do not include the aquatic birds of adjoining lakes as such birds rarely visit at the height of Iron Mountain. Over forty per cent. of Florida birds are aquatic. It is estimated that about one hundred and thirty species of birds should visit the Sanctuary over a period of ten years, allowing for any unusual vicissitude of weather in their vicinity. Besides the widely varied foliage which offers shelter to birds of differing needs, thousands of bushes have been planted to supply them with berry food, such as *Ilex Glabra*, *Ilex Vomitoria*, *Duranta*, and *Elaeagnus Umbalata*. Many bird baths give the necessary shallow drinking places. Florida is one of the most complete bird states. There is no month when birds are not nesting in some part of the peninsula.

The nightingales in the aviaries have been brought from England so their song could be heard in the Sanctuary. Only the cocks sing, and

these are in full song between February and May except during the middle of the day. The scarlet flamingoes (*Phoenicopterus ruber*) in the Sanctuary are from Cuba, and are the most vividly colored of the species. It is hoped to induce the flamingo to settle again in

Florida, his native habitat from which he was driven by the hunter and the plumage seeker.

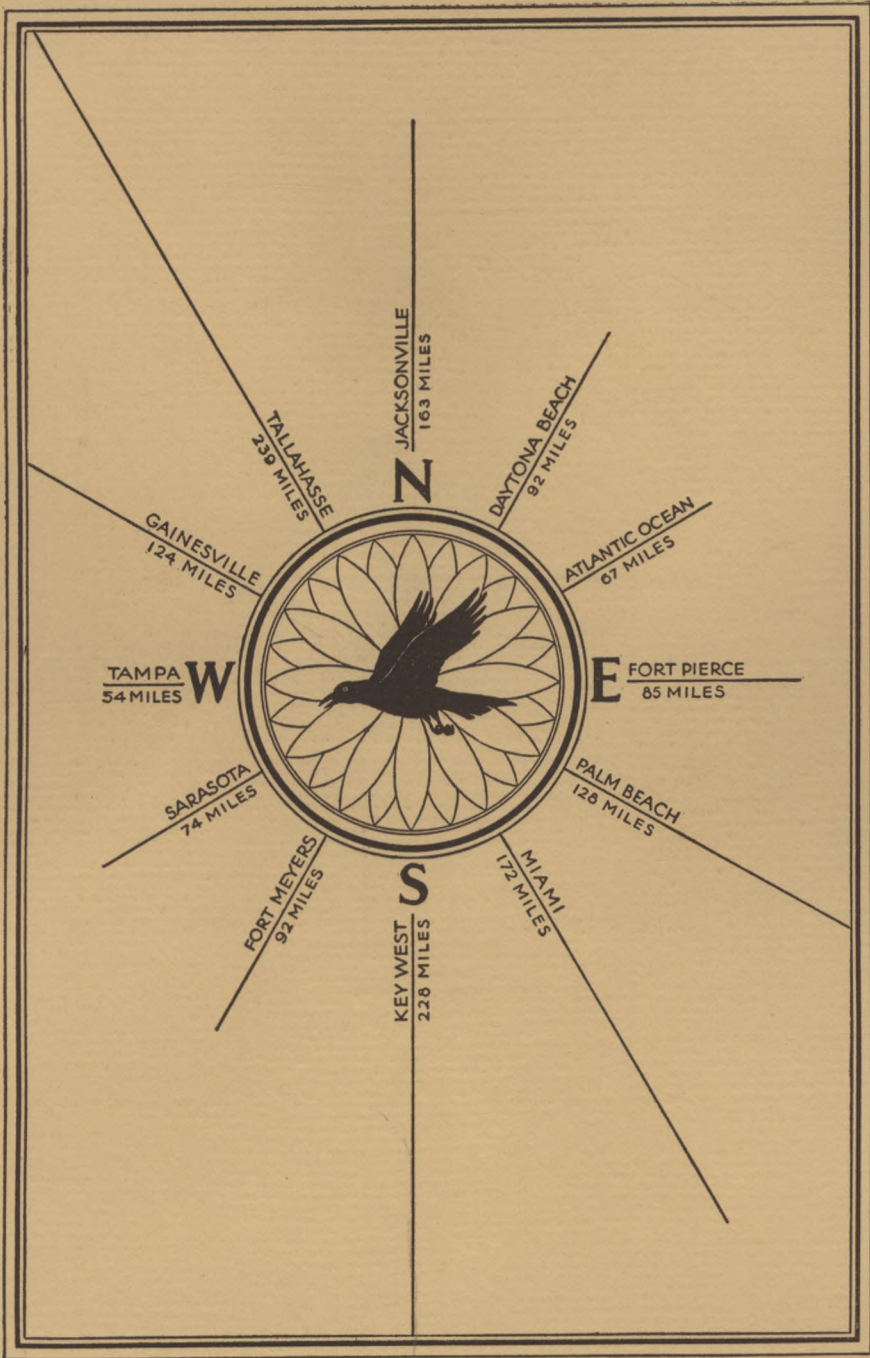




NOCTURNE



I WILL MAKE A COVENANT OF PEACE WITH
THEM ☼ AND WILL SET MY SANCTUARY
IN THE MIDST OF THEM FOREVER
MORE ☼ ☼ ☼ EZEKIEL XXXVII-26





MAJOR H. M. NORNABELL, DIRECTOR
THE MOUNTAIN LAKE SANCTUARY AND SINGING TOWER

Printed by
CHARLES FRANCIS PRESS

Photographs by
VAN NATTA
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