

The Church Monthly

VOLUME 8

February, 1934

NUMBER 4

CONTENTS

	PAGE
PROGRESS: THE ILLUSION AND THE REALITY <i>Sermon by Harry Emerson Fosdick</i>	63
PRAYER <i>by Harry Emerson Fosdick</i>	69
FLORIDA'S CARILLON	70
THE LATCHSTRING	73
BACK US UP (An Editorial)	80

ILLUSTRATIONS

CARILLON TOWER AT LAKE WALES, FLORIDA	62
PICTURESQUE SUNDIAL AT MOUNTAIN LAKE SANCTUARY	72
WOMEN'S BIBLE CLASS ROOM—NINTH FLOOR	76
"CHRIST AND MARS"	79



Published monthly by the Committee on Publications of The Riverside Church.

(Issued the third week of the current month.)

Annual subscription \$2.00. Two-year subscription \$3.00.

Address all communications to THE CHURCH MONTHLY, 490 Riverside Drive, New York City.

Make checks payable to Harry P. Fish, Treasurer,

Copyrighted in the United States of America by The Riverside Church.



Copyright 1931 by Van Natta, Lake Wales, Fla.

CARILLON TOWER AT LAKE WALES, FLORIDA

Florida's Carillon

The Second in a Series of Articles on "Singing Towers"

WE are grateful indeed to Major H. M. Nornabell, Director of the Mountain Lake Sanctuary and Singing Tower, for the brochures which have come to our hand and from which we have taken the following excerpts descriptive of the Singing Tower at Lake Wales, Florida.

This unique Carillon Tower and the Sanctuary which is its matrix was a gift of Mr. Edward W. Bok. It had its genesis in a family tradition in the fulfillment of which Mr. Bok not only honored himself but the memory of his sturdy grandparents who were entrusted long ago by the Dutch government with the care of a dangerous sandbar off the Dutch Coast. It was a bleak and barren rendezvous of pirates. The sturdy ancestors of Mr. Bok transformed it into a beauty spot. Trees and shrubs were so planted that it became a resting place for migratory birds, a sanctuary along the travel lanes of the air.

The Singing Tower of which we are writing here stands in the heart of Florida where the tourist lanes, followed by motor caravans of American travelers, cross and recross.

Our readers will be particularly interested in the fact that the carillonner who plays regularly at Mountain Lake is Mr. Anton Brees, whose first engagement in this country was with the Park Avenue Baptist Church when the bells were installed in our former church home back in 1922. Mr. Brees can be heard on the Florida carillon

each year between December 15 and April 15 on a schedule of recitals announced from time to time.

"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 out-

wards 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 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 undersea 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 Carillon, one of the largest 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.

"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.



PICTURESQUE SUNDIAL AT MOUNTAIN LAKE SANCTUARY

"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.

"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*

(Continued on page 78)

and, as it were, "held in solution" until the following day, and then re-broadcast to Australia and New Zealand at a convenient hour in the course of a holiday celebration on the other side of the world.

This is what actually happened. A transcription, or "phonograph record," of the program as it came from America, the afternoon of the day before Christmas, was made in London and the next day sent out as a broadcast to the Australian and New Zealand stations. This is an instance of the application on a world-wide schedule of the device you hear referred to now and then by the announcer of some domestic broadcasting station who is filling in the program at an unimportant hour. He apparently is compelled by law to tell you that your program is being mechanically rendered. However he may phrase it, it means that the artists have long since gone home and you are listening to a transcription. So it was in New Zealand and Australia on Christmas Day. Our choir gave their program here on the afternoon before Christmas but it was listened to in the Antipodes on Christmas Day.

FLORIDA'S CARILLON

(Continued from page 72)

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 resting 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 Feb-

ruary and May except during the middle of the day. The scarlet flamingoes 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.

"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 north east 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."

E. C. C.

