



THE
MOUNTAIN LAKE
SANCTUARY

FLORIDA

Photographs by

MORSE
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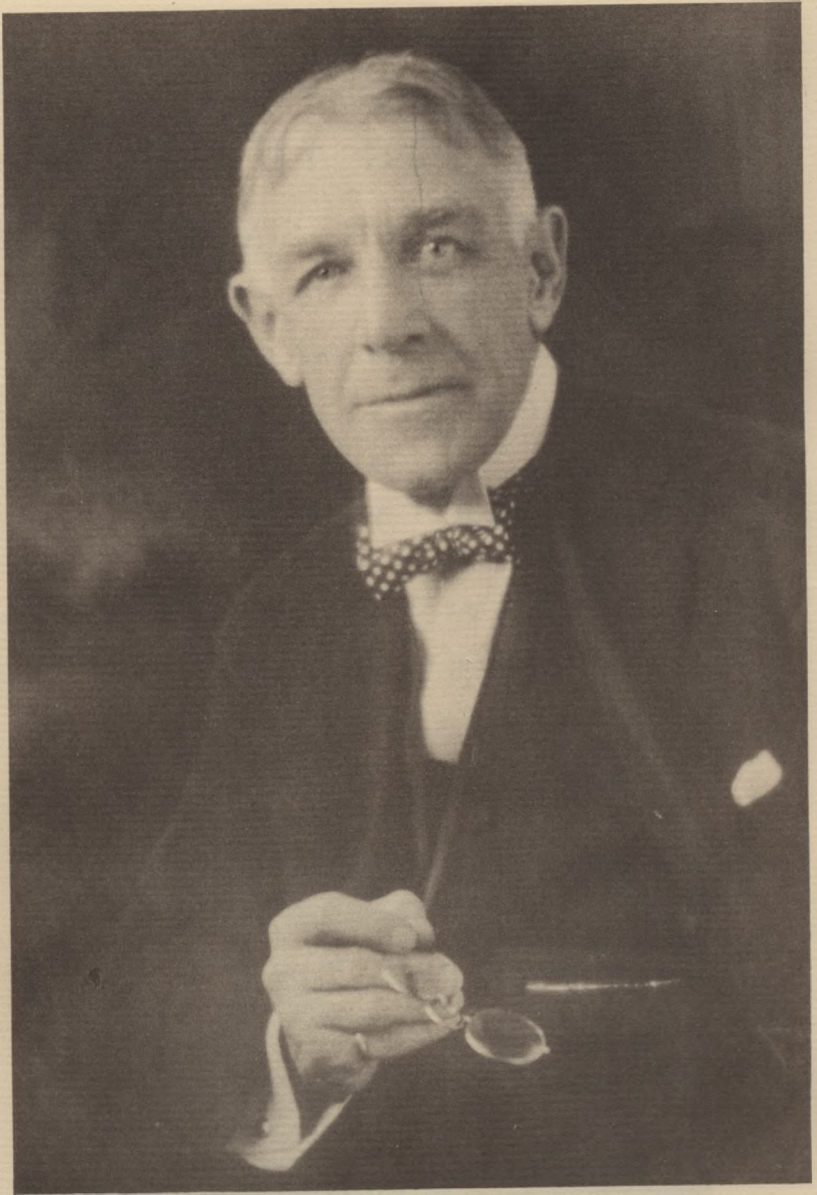
EDWARD STERN AND COMPANY INCORPORATED

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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
MCMXXIX





*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 coöperation 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



Created to provide a retreat of natural beauty for the human, a study of southern planting and a harmonious setting for the Singing Tower, each of these attributes of the Mountain Lake Sanctuary has but one unfoldment—the spirit of Sanctuary. Such a place set apart from human strife offers through nature's healing beauty and the music of the carillon a renewing of that inspiration which is as necessary to civic or domestic life as to the defined arts. In these purposes, as in all its traditions, the Sanctuary differs essentially from a public park.

Since early primeval days many tribes have reserved retreats of nature where people could spiritualize thought. But throughout the long history of Sanctuary, nations have somewhat varied its interpretation with their differing needs. Some Sanctuaries of Europe and Asia still follow the Biblical tradition which restricts the Sanctum Sanctorum to priestly right. Until late medieval times, the general idea of Sanctuary was inherited from the Egyptian, and followed throughout the classic Greek period and its Roman adaptation. These held as sacred not only a temple shrine, but any refugee who established himself therein. With the growth of Monasteries, this right of Sanctuary was extended to settlements of students and artists, and to their protection of art and science we owe much.

The modern outdoor Sanctuary was first established in early Britain by the Druids. These woodland worshippers also held as sacred plant and animal life, and so conserved many valuable species otherwise lost. Because most Sanctuaries have protected birds, the name is becoming linked with land specifying bird conservation.

Tradition claims that the summit where the Singing Tower now stands was once a Sanctuary for the Indians of Central Florida. Each spring at the full of our Easter Moon, the four tribes or gens here assembled for a ceremonial fasting and wailing of misdeeds. They then remained prostrate until the first rays of sunrise, when the medicine man struck from his whirling sticks the sacred fire from which all the year's fires were symbolically lit, while the braves gave praise in the magnificent dance of the Rising Sun.

The idea of a Sanctuary primarily for human meditation is most clearly traced in the great Aryan Sanctuaries of India, continuous since primitive man first sought peace within. In these traditions the Mountain Lake Sanctuary would welcome all who, through the creative harmonies of nature and of music, seek to establish order in their own thought-life and so further the orderly advance of all life committed to their care.



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, 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 surrounding life, that makes this Singing

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, feast or labor, until in the late fifteenth century the Carillon was defined.

But with its peoples' evolution, the tower itself was evolving out of a primitive landmark even to the grandeur of a Gothic structure. There the carillon was 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 details of frieze and ornament show Sanctuary birds and planting instead of the usual gargoyles.

The heroic eagles and doves of the upper balconies, symbolize strength and peace. The richly colored faience in the lancet windows depicts the rise of life from its undersea forms through flowers and birds to the figures of Adam and Eve showing man's dominion over all creation. 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. But it is when the Carillon plays and the whole Tower bursts into song, 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.

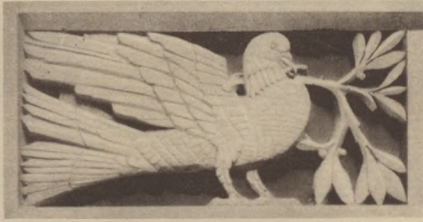


*I come here to find myself. It is so easy to get lost
in the world.*

JOHN BURROUGHS







Except the original pines, practically all its 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.

Near the Exedra, or marble seat, a token of appreciation from Mr. Bok's neighbors of Mountain Lake, a slab bears the verse of the opposite page from the poem by Dorothy Gurney. Under the bell chamber, the Tower contains two copper steel tanks with a capacity of thirty thousand gallons for watering the Sanctuary.

A Sunrise Service to which all visitors are invited is held each Easter morning in the Sanctuary.

At each full moon of the Carillon season a special evening recital is given.





*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.*





The Sanctuary Bells, one of the finest carillons yet cast, are noted for their peculiar sweetness and perfection of tone. The seventy-one bells cover 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 called the Tenor Bell, weighs approximately twenty-three thousand pounds, while the smallest bell weighs but eleven pounds.

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 sings out as if the whole Tower had burst into song.

The recitals of the Sanctuary Bells are announced for each carillon season from December first to April thirtieth.

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
THE LANDSCAPE GARDENING BY
FREDERICK LAW OLDMSTED
THE SCULPTURE BY LEE LAWRIE
THE CARILLON WAS MADE BY
JOHN TAYLOR AND COMPANY
THE IRONWORK BY SAMUEL YELLIN
THE MARBLE FROM THE TATE QUARRIES
THE FAIENCE BY J. H. DULLES ALLEN
THE TOWER WAS BUILT BY
HORACE H. BURRELL AND SON



Graduated to size based on the largest bells, the carillon bells hang on five levels. 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 his cabin equipped just below the bells.

Anton Brees, Bellmaster of the Sanctuary Bells, is acknowledged as the Master Carillonneur. Laureate of the Royal Flemish Conservatory, he was born at Antwerp, Belgium, at whose cathedral his father, Gustaf Brees, was carillonneur for fifty-six years. Besides his rare virtuosity and fine spiritual quality, Anton Brees's playing is distinguished by his genuine understanding of the psychology of the carillon and the special tradition of this instrument, whose evolution has been so peculiarly at one with the peoples', the highest quality of whose daily life it both reflects and yet inspires.

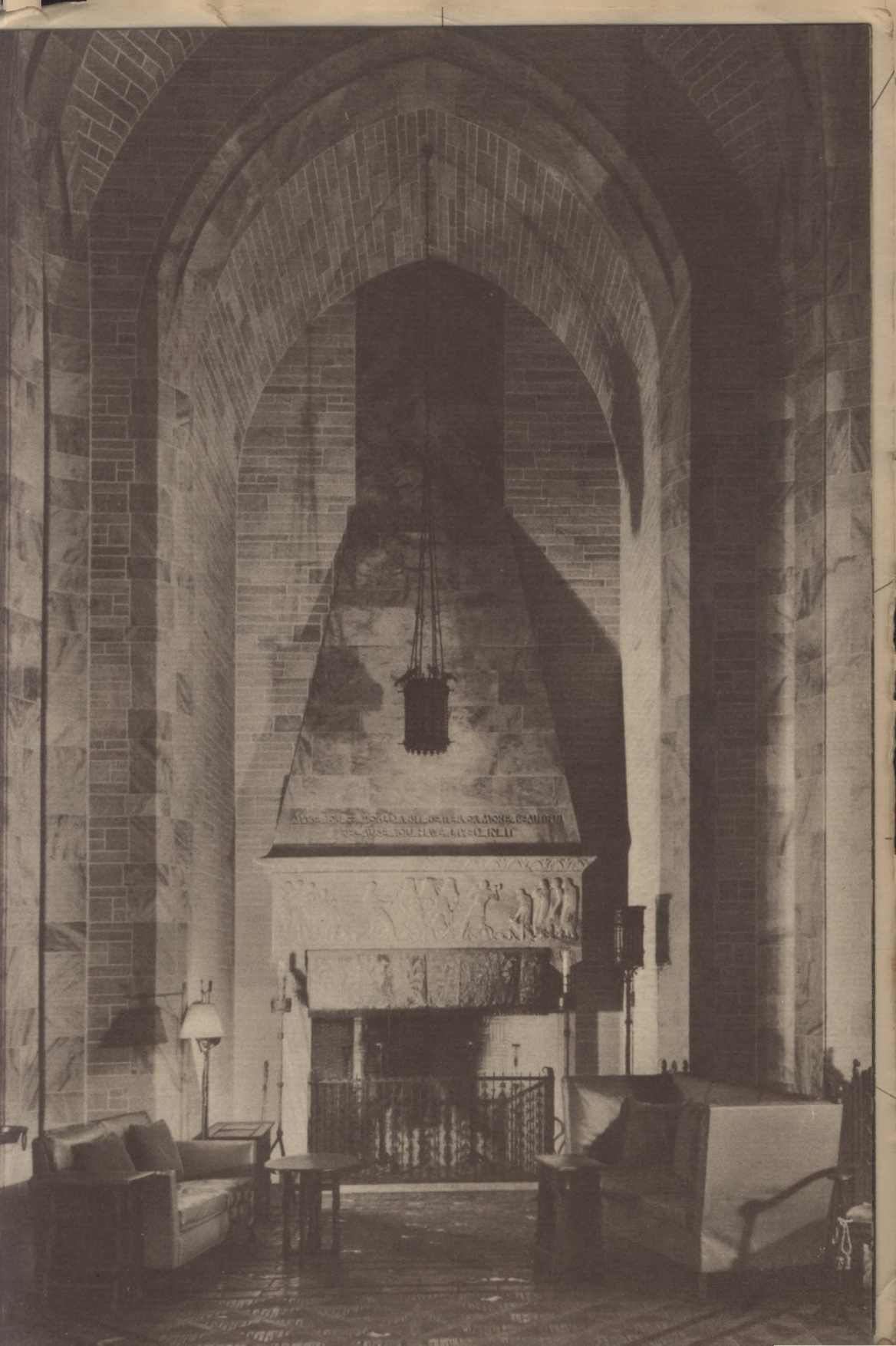
While Anton Brees's repertoire includes a universal range of classical excerpts, hymns, and established folk music, sometimes to meet the Special Requests of visiting societies or individuals, so-called popular music is played, providing it has this true genre quality which is the idiom of the carillon.



Each spring the Seminole Indians of Florida return to the Sanctuary to commemorate a tradition which hallows these grounds. It is their legend that like most Indians who sought the highest point of land in each district for worship, the four gens of these neighboring lakes, and from whom many Seminoles are descended, held here each spring their Dance of the Rising Sun. The *Ilex vomitoria* from which their ceremonial purge was made, is grown in the Sanctuary as is the *Zania* or Coontie called "God's Gift to the Seminole" for the life-sustaining bread made from its root. For their present Festival the carillon plays three native dances, the only original Seminole folk music yet discovered. These record various stages of Florida Indian History from the primitive Hunting song, or the Mating Call of deep interest to the ethnologist, to the later Chicken Dance with its Spanish cock-fighting and clucking barnyard humors. The words and music of the Seminole Hymn, lost for many years and found by an Oklahoma Indian Missionary, are attributed to Chief John Jumper. It marks the christianizing of Florida tribes.

The Annual Return of the Seminole to their Ancient Sanctuary



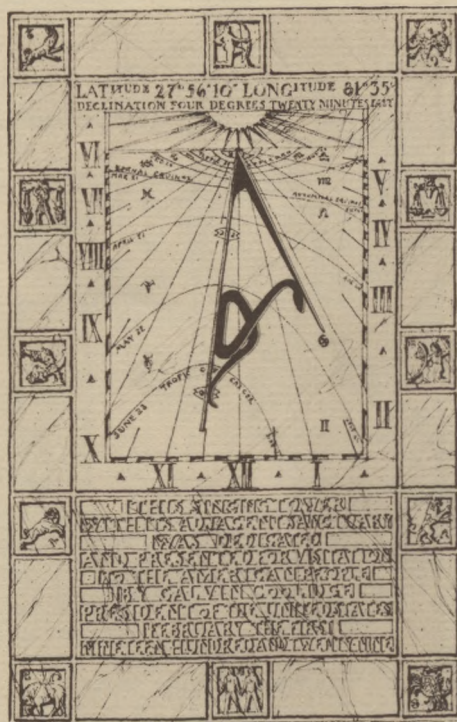




Throughout its many details of individual beauty and a finely conceived symbolism, the spirit of the Sanctuary is legended in the Tower. The marble grille of the West window reveals traceries of a man creating a garden, and of the East window a youth feeding cranes and flamingos from a seed basket.

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 North Door depicts in yellow brass repoussé, 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 a richly inspired craftsmanship.

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 the 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. Below the sundial is carved into the Etowah marble the legend of the dedication of the Mountain Lake Sanctuary and Singing Tower by Calvin Coolidge when President of the United States.







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 considerably increases the number of its bird visitors and residents each year. One hundred and eleven species, native or migrant, have been identified in the Sanctuary and surrounding Mountain Lake Park. These do not include the aquatic birds of surrounding 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. 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 plumieri*, and *Elaeagnus umbellata*. Many bird baths give the necessary shallow drinking places. Florida is one of our most complete bird states. There is no month when birds are not nesting in some part of the Peninsula. The Sanctuary appreciates the consideration shown by visitors for the birds, who are increasingly friendly. The bells do not disturb them. Some, like the mocking bird, show an interest in the notes of the carillon.

April is the Sanctuary's most satisfactory bird month, but at all seasons they are best seen in the early morning and evening as they shelter in the thicker planting from the midday heat and glare.

The flamingos now in the Sanctuary are the *Phoenicopterus chilensis*.

The Etowah marble drinking fountains were presented to the Sanctuary by the School Children of Polk County.





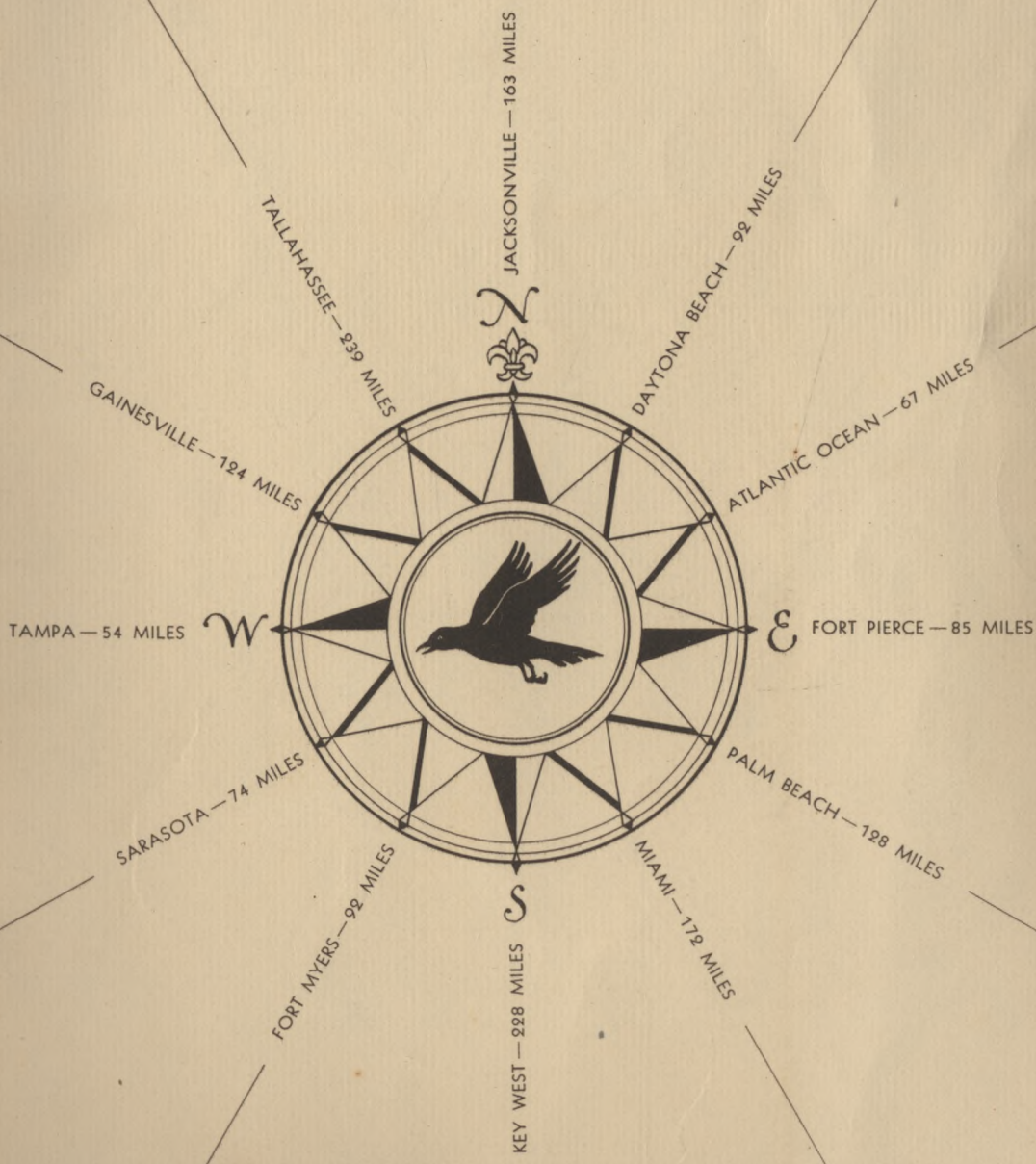






*I will make a covenant of peace with them ☉ ☉ ☉ and
will set my sanctuary in the midst of them forevermore.*

EZEKIEL XXXVII-26



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

Price: 25 cents