



THE MOUNTAIN LAKE SANCTUARY
FLORIDA

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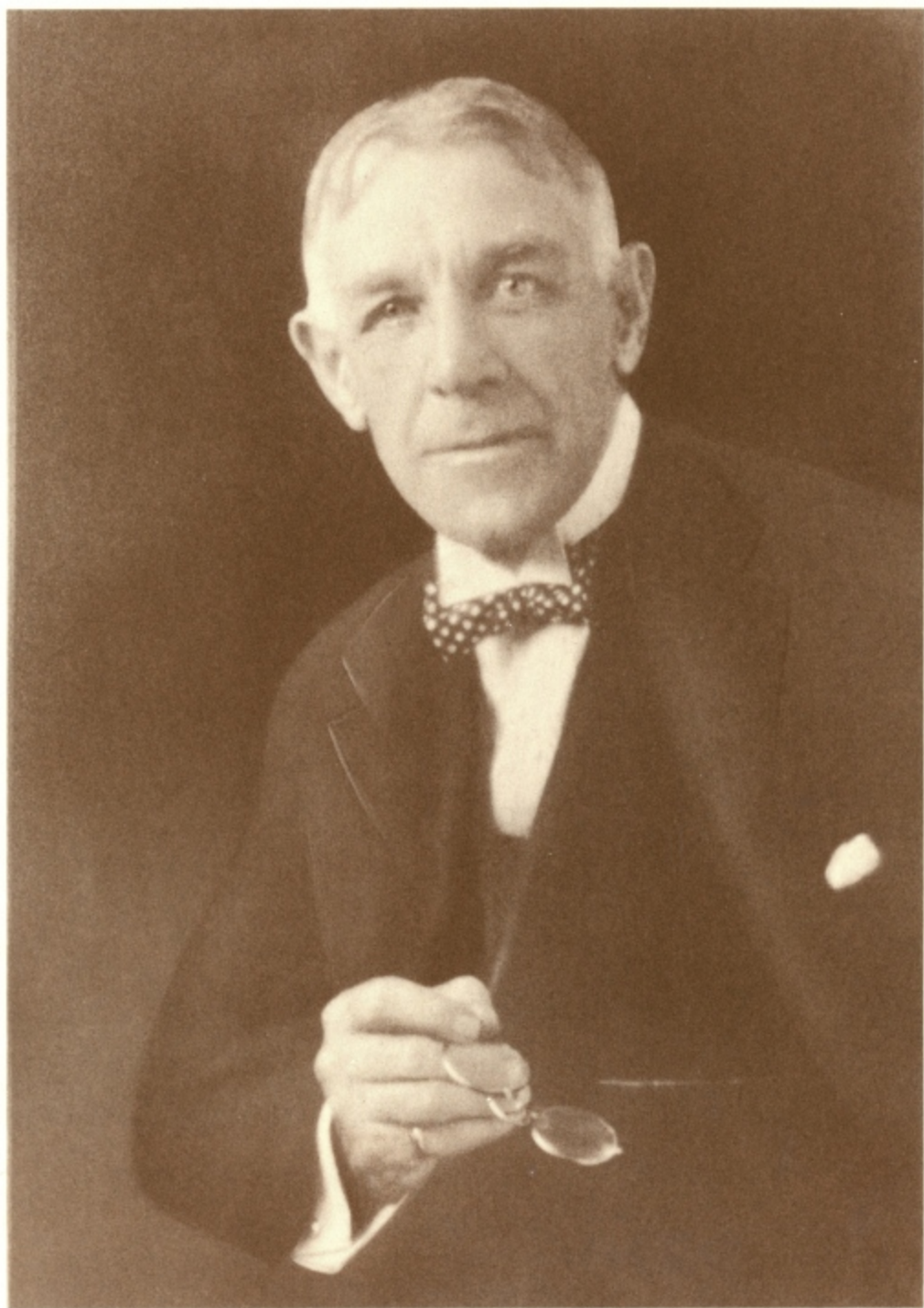
EDWARD STERN AND COMPANY INCORPORATED



THE MOUNTAIN LAKE SANCTUARY
AND SINGING TOWER

*were 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 better or more beautiful 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 who willingly 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, particularly in America.

The Seminole 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. Then the medicine man struck from his whirling sticks the sacred fire from which all the year's tribal fires were lit, while the braves gave praise in the Dance of the Rising Sun.

The idea of a Sanctuary primarily for human meditation is most clearly traced in the great 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 life and so further the orderly advance of all life committed to their care.



*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, it rises out of the soul and soil of its people. 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 one of our few examples of true American architecture,

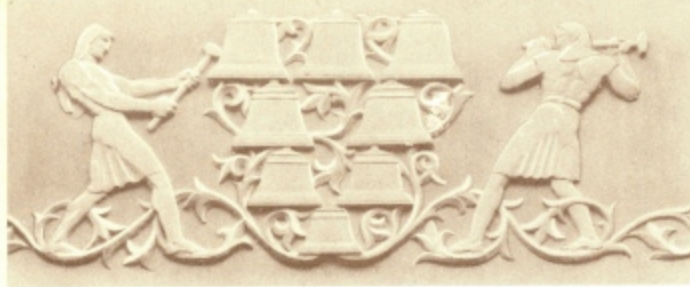
and yet keeps it at one with the long tradition of all Singing Towers and their particular meaning in our civilization.

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 Singing Tower itself was evolving out of a primitive landmark even to the grandeur of a Gothic spire. 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's 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 of fifty-one feet, its outline gradually changes into an octagonal summit at the Tower's height of two hundred and five feet. This is crowned by panels of roses and palms, and its pinnacles pointed by carved cranes. All details of frieze and ornaments show Florida birds and planting instead of the usual gargoyles adopted from the medieval.

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.





The Sanctuary Bells, one of the largest carillons yet cast, is tuned on the Taylor True Harmonic Sys-

tem and so is noted for its 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 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 directly 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, 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 OLMSTED
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 Bourdon Bell, the Sanctuary 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. 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. The Sanctuary Bells play no electronic or recorded music. Always it is the genius of Anton Brees that reaches you in his direct individual expression through the carillon.

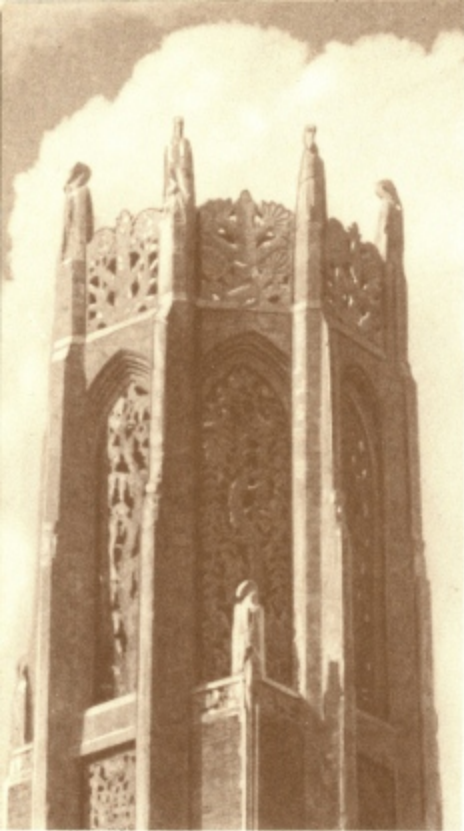
Anton Brees, Bellmaster of the Sanctuary Bells, is acknowledged as the world's Master Carillonneur. Laureate of the Royal Flemish Conservatory, he was born at Antwerp, Belgium, at whose cathedral his father, Gustaf Brees, was carillonneur for fifty-six years. Besides his rare virtuosity and fine spiritual quality, Anton Brees's musicianship 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 he both reflects and yet inspires.

Mr. E. Denison Taylor, founder of the Sanctuary Bells, has written of Anton Brees "Bells the people in America had heard before his visit here, but never 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.







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 on his arm.

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. It 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.





One of the happiest events of the Sanctuary is the Singing Tower Camporee which the Boy Scouts of America hold here annually. A Special Recital of their own requests on the carillon is given by Anton Brees at the evening Sing which they hold around a huge bon-fire. Over-night camping, physical contests, and various tests for credits allotted make each Camporee memorable to them, as to those who understand the national importance of the Boy Scouts and their motto, Be Prepared, given by their founder Baden Powell.

Evening Recitals, if given during the Carillon Season, are always announced previously, as are any Extra Recitals to be given for patriotic or special event.

The Exedra or marble seat on the Sunset Plateau is a token of appreciation from Mr. Bok's neighbors of Mountain Lake. The two Sabal palms in the Glade by the pool's northeast corner were planted by President and Mrs. Coolidge, and are so marked by a bronze plaque on each palm.

A Sunrise Service, to which all visitors are welcome, is held each Easter morning in the Sanctuary. This is followed by a Carillon Recital.

A SANCTUARY'S EASTER SUNRISE SERVICE.





*THE BOY SCOUTS OF AMERICA
At Their Annual Singing Tower Camporee.*



Except the original pines, practically all its planting has been introduced into the Sanctuary since June 1923. This in-

cludes 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. 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.

The Sanctuary has an area of 59 acres. It entirely comprises Iron Mountain which is one of the highest points of land in Florida according to the United States Geodetic Survey.

BIRDS, as previously noted, are only incidental to the nature life of the Sanctuary which is primarily for human meditation. But situated as it is, 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. Florida is also a terminal in the great Alleghanian flight track. Thus many northern birds winter in the Sanctuary sure of food and protection, saving the lives of thousands in their 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 migrants and bird residents each year. April is the Sanctuary's most satisfactory bird month. At all seasons they are best seen early mornings and evenings as they shelter in the planting from the heat and glare. It is estimated that about one hundred and thirty species of birds should visit the Sanctuary over a period of ten years. 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 Etowah marble drinking fountains were presented to the Sanctuary by the school children of Polk County.






*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.*

DOROTHY FRANCES GURNEY







*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