"Song of the Angels"

by William A. Bouguereau (1825-1905)

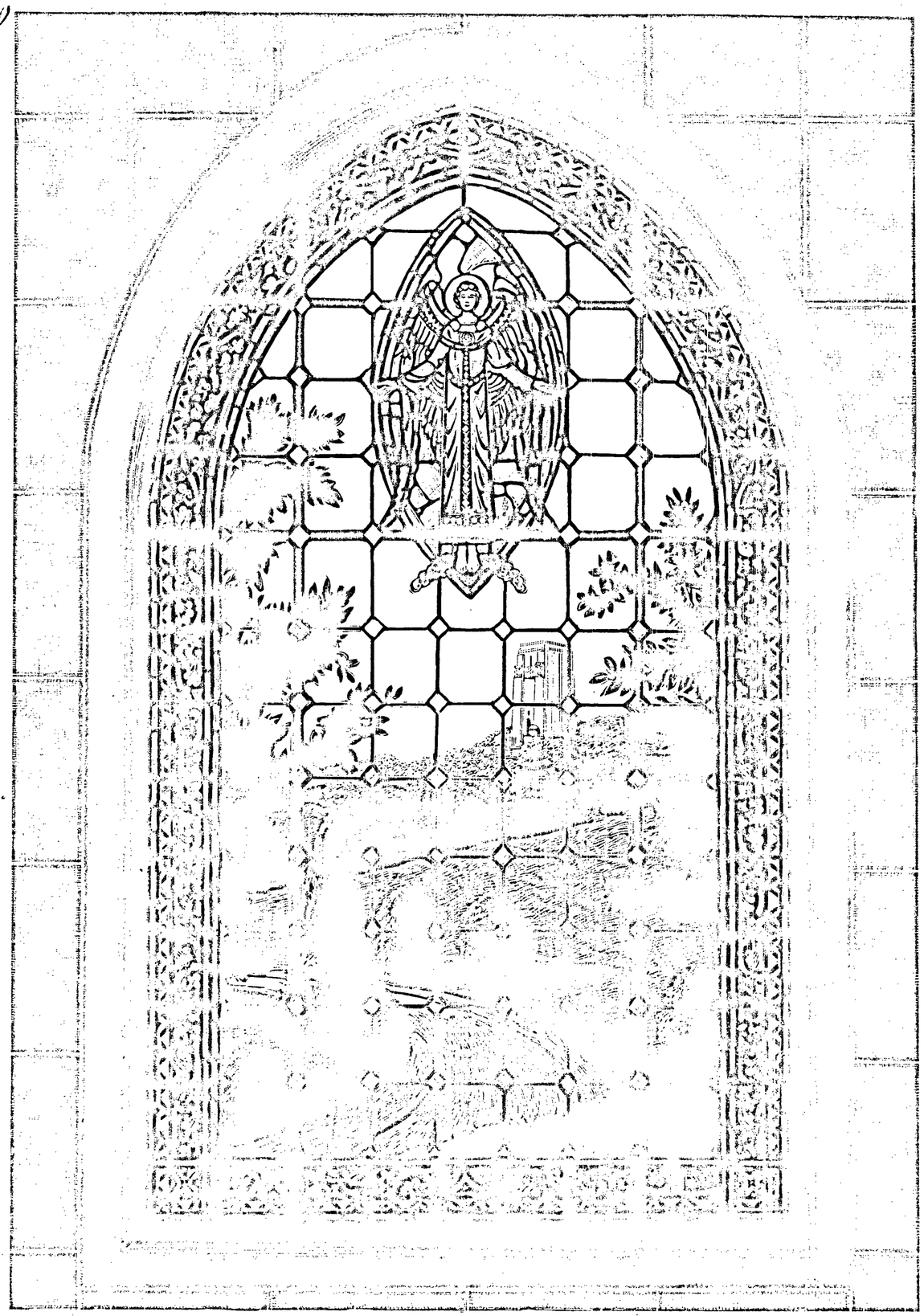
Reproduced for the cover of this book from
the original oil painting at
FOREST LAWN MEMORIAL-PARK, GLENDALE, CALIFORNIA

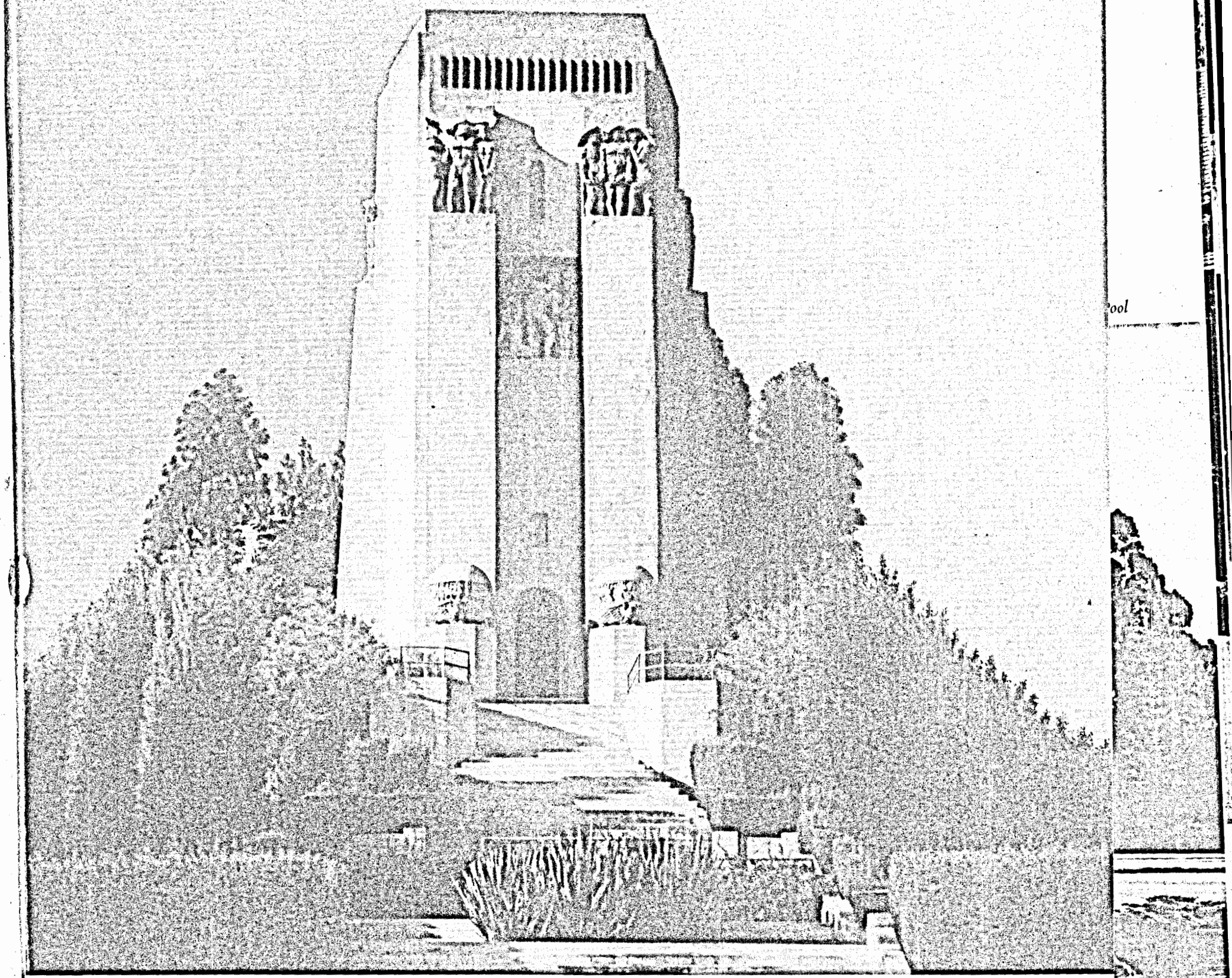
DIDEROT, noted critic of the 18th Century, wrote: "It is flesh that is difficult to render . . . a thousand painters have died without having comprehended flesh, a thousand others will die without comprehending it." The undisputed truth of this statement bears testimony to the genius of William A. Bouguereau, whose mastery of flesh tones and whites brought him fame a century later.

Known as "the leader of modern academic painting" during the Victorian period, Bouguereau was recognized as "pre-eminently the painter of flesh." Art histories record that his works exhibit flesh tones "beyond which, in texture, color and flexibility, skill of technique can no further go." Although his renowned *Charity, Birth of Venus* and *The Martyr's Triumph* are perhaps the best known of his paintings, *Song of the Angels* has been widely acclaimed as his greatest.

Legend tells that Bouguereau searched for years to find suitable models for the figures in the painting. Many applied. None qualified. He had about abandoned his search, believing that the celestial beauty he visioned could not be found on earth, when to his studio one day came a girl who won his instant approval . . . and his heart as well. The three angels were painted after her likeness during the months that followed their marriage and later, when the artist despaired of finding another model more pure and more fair, he asked her to pose as the Madonna—with their child in her arms.

Formerly a part of the world-famous Wanamaker Collection, *Song of the Angels* now occupies a fitting shrine in the "Song of the Angels" Chapel in the Church of the Recessional at Forest Lawn.



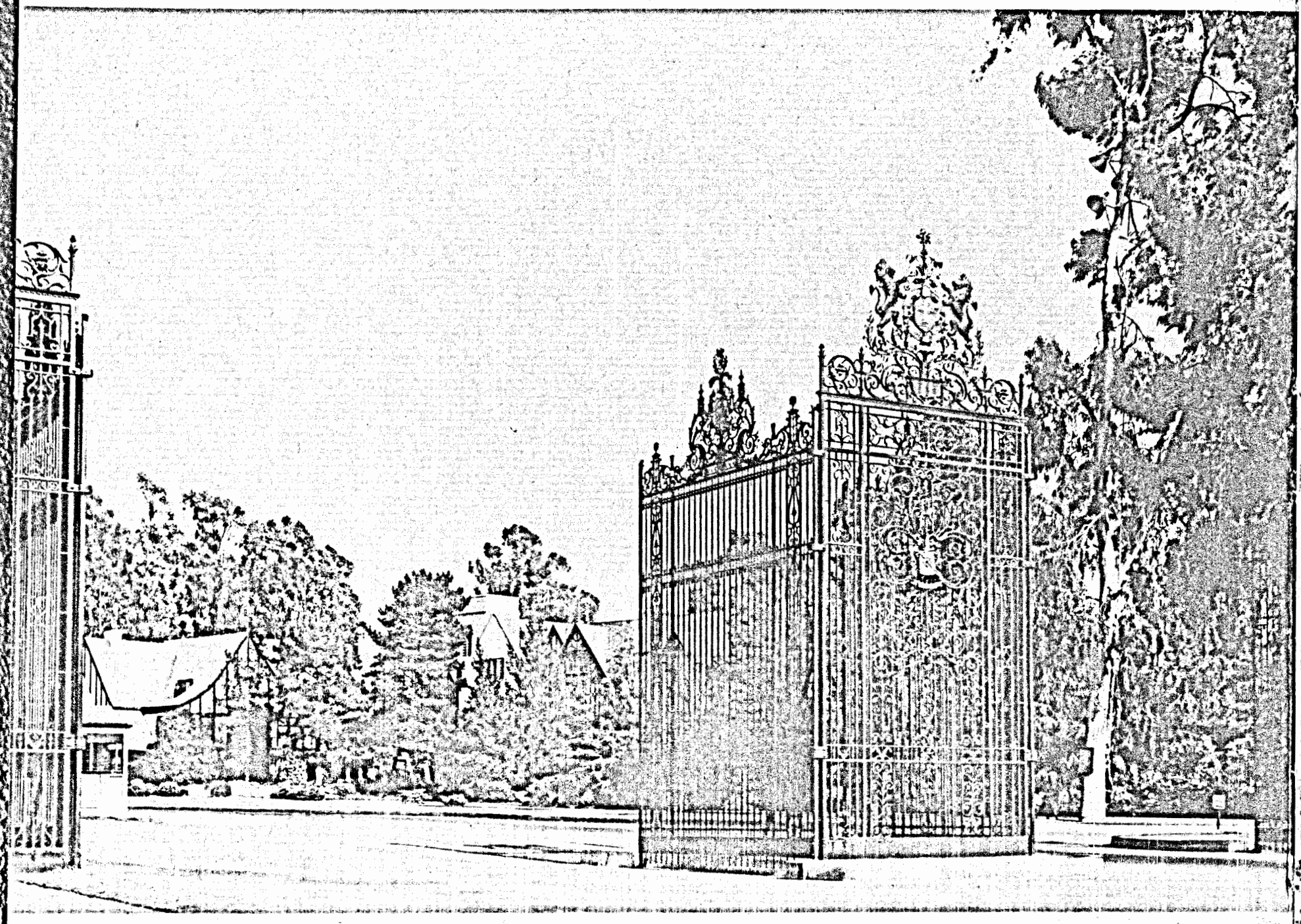


THE TOWER OF LEGENDS on the summit of Mount Forest Lawn . . . a beacon of Love and Hope, visible for miles around. The sculptured figures were executed by Finn Froelich, famous Norwegian sculptor.

Pictorial Forest Lawn

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PRICE $1.50



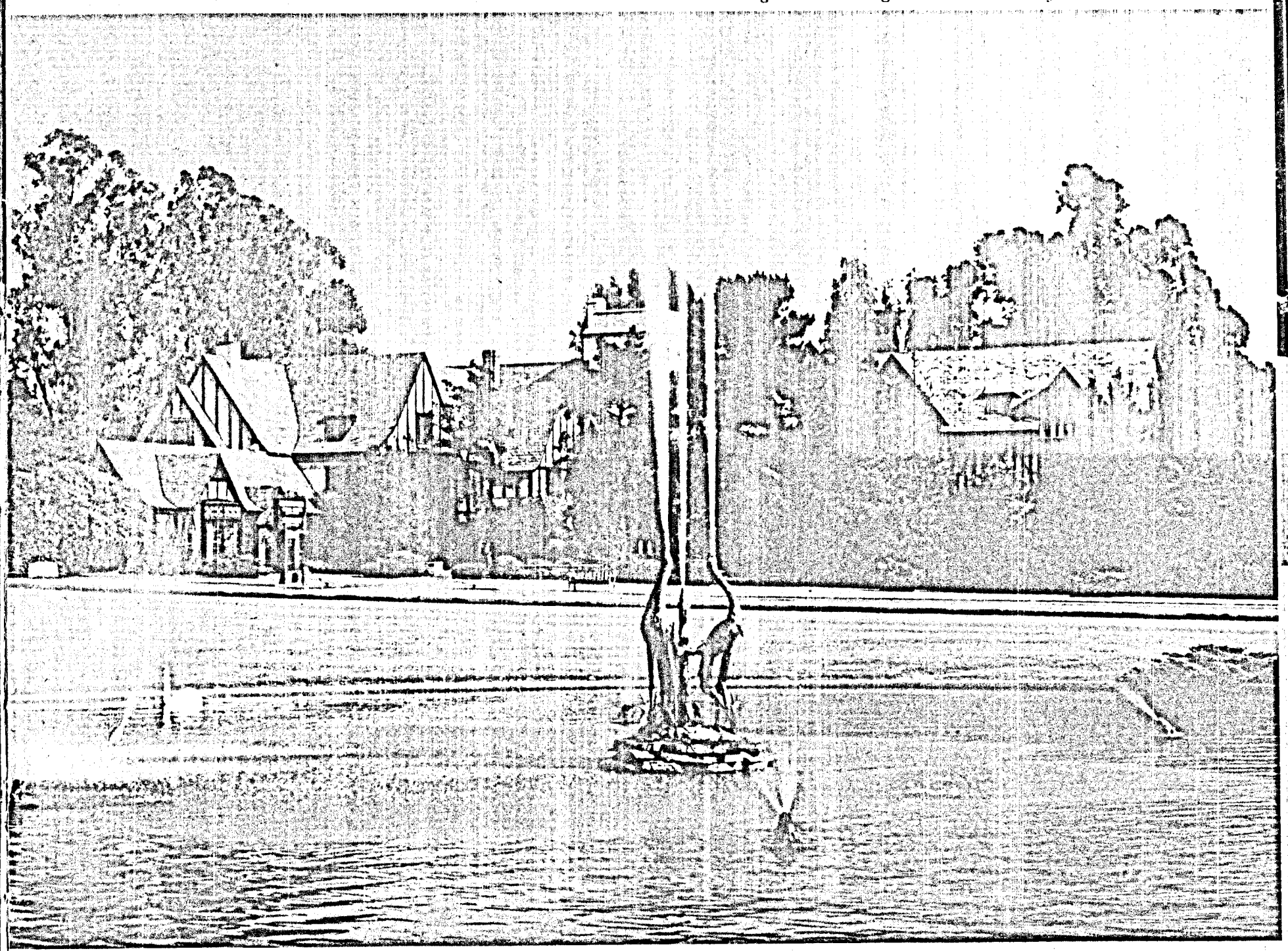
Entrance to Forest Lawn

PORTALS of Peace, Comfort and Hope—the gateway to Forest Lawn! Inside these gates are sacred grounds where the sorrowing find solace, the weary find rest and all find inspiration. Inside are restful vistas, friendly old-world buildings, famous works of art. Inside, too, is Memory—enshrined eternally amid surroundings of beauty.

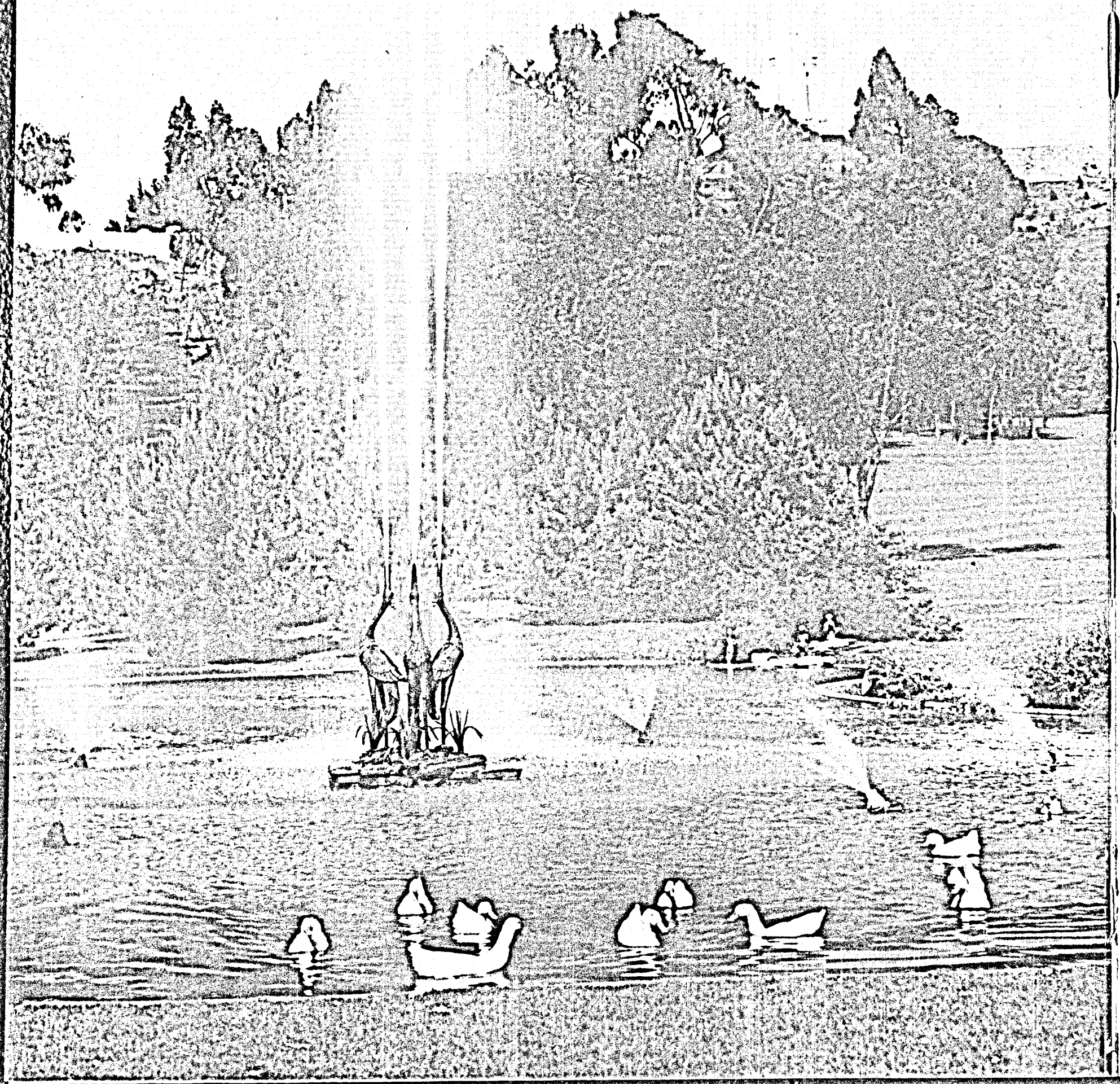
The gates are larger than those at Buckingham Palace in London, previously regarded as the largest wrought-iron gates in the world. Despite their enormous weight, they may be opened by slight pressure of the finger tips. That fact is symbolic of Forest Lawn . . . for, in this fortress of memory, the doors fling wide at a child's touch. The only lock here is Sanctity, the only key is Love.

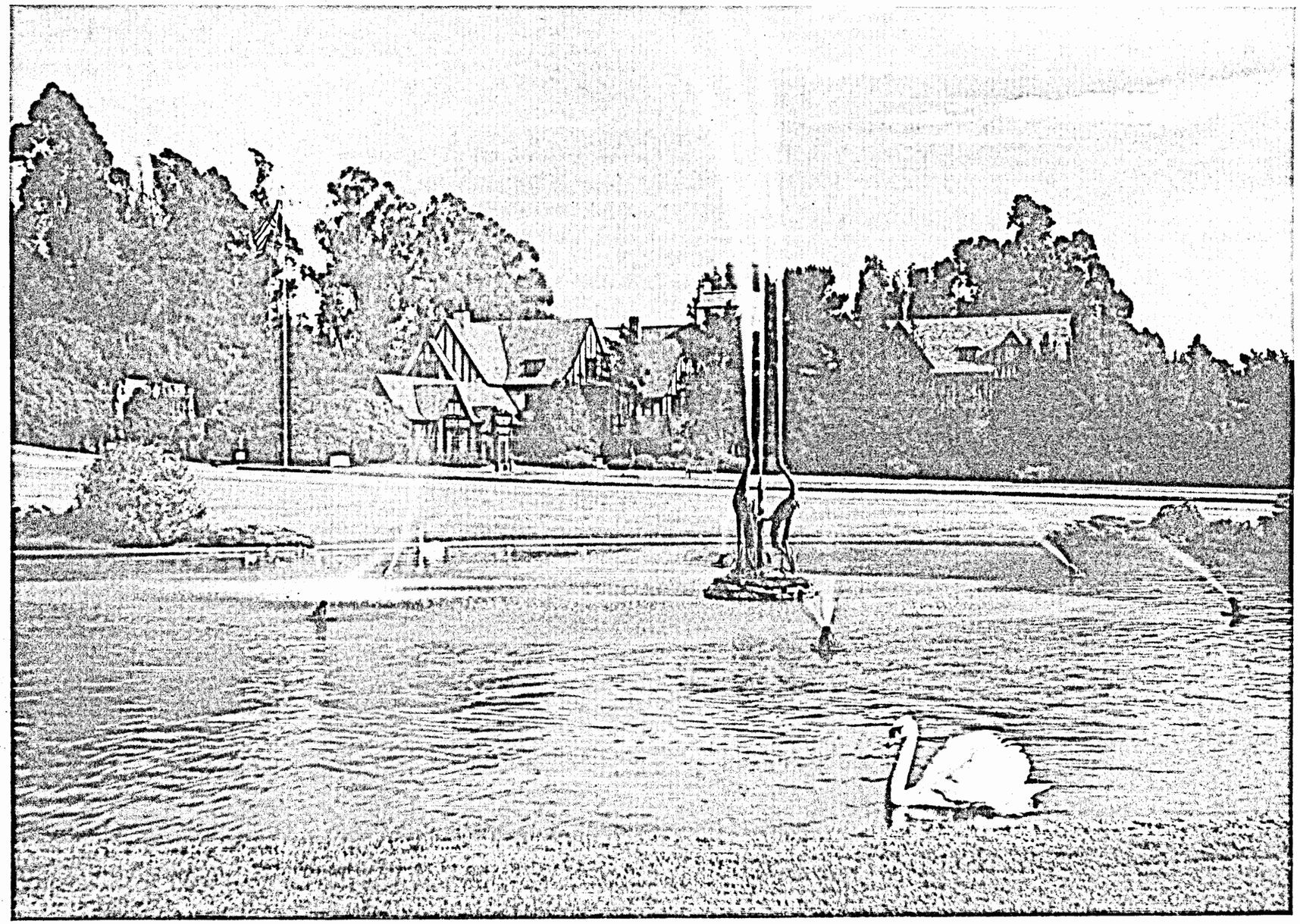
ON your right, as you enter Forest Lawn, you see the Administration Building and Undertaking Establishment, with the Duck Pool on your left. The buildings are set amid beautiful trees that never lose their leaves. Just as Forest Lawn Memorial-Park is different from other cemeteries, so Forest Lawn Mortuary is different from other undertaking establishments. Here a sheltering arm of privacy surrounds both the departed and those who remain. The Undertaking Establishment is within a lovely, sacred park, protected from the world about it by a high, ivy-covered wall. Within the building itself, the cheerful friendliness of quiet, sunlit rooms, looking out upon vistas of spiritual beauty, brings welcome comfort to heavy hearts. Here are complete seclusion, peaceful privacy, sacred services in sacred grounds. This is the kindlier, more reverent way.

Administration Building and Undertaking Establishment as seen from the Duck Pool



ONE of the ways in which Forest Lawn depicts, not death, but life—Eternal Life—is illustrated by the enchanting Duck Pool, just within the entrance gates. The fountain is never stilled. On the surface of the pool, white ducks and swans swim gaily. Standing on rock formations projecting into the pool are Edith Barrett Parsons' lovable statuary figures, the Duck Baby and the Frog Baby, whose happy innocence soothes sorrowing hearts.





Administration Building
Forest Lawn Memorial-Park, Glendale, California

A bit of old England in Southern California—this masterpiece of Tudor architecture was inspired by Compton Wynyates, noted English manor house.

SEEMINGLY mellowed by the softening touch of time, the Forest Lawn Administration Building, with the adjoining Undertaking Establishment, possesses a peaceful, rambling quality that combines the informal charm of the new world with the architectural splendor of the old. It stands across the road from the Duck Pool and Fountain near the entrance to Forest Lawn . . . like an alluring home on a country estate, far removed from city traffic and the confusion of urban life. Forest Lawn's ever-growing blueprint for the future includes plans for a larger Administration Building. The new structure will further glorify the appealing features of construction and design that have made the present building one of the most famous of its kind in the world.

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A First Step Up Toward Heaven

BY BRUCE BARTON



NOTHING in Los Angeles gives me a finer thrill than Forest Lawn.

The cemeteries of the world cry out men's utter hopelessness in the face of death. Their symbols are pagan and pessimistic; their damp precincts add a final horror to the grief of parting; their upkeep is neglected; their very atmosphere oppressive. Small wonder that men shun them even in the sunlight, and pass by, with eyes averted, on the other side.

Forest Lawn alone is different. Here every tree and shrub and flower proclaims that: "Life is Ever Lord of Death, and Love Can Never Lose Its Own."

Here happy couples come to be married in the Little Church of the Flowers. Here sorrow sees no ghastly monuments, but only life and hope. I like the statues of little children, stepping gaily into life like new souls into Heaven. I like the statues of beautiful women; and most of all I like big Moses, that giant among men, who did his work and lay down to slumber unafraid, sure that the God to whom he had talked would talk with him again.

Visitors come from everywhere; I could wish that they might go home to remodel their local cemeteries after the pattern of Forest Lawn—a noble resting place for the departed and a perpetual delight for those who live. Not until that happens will we be able to call ourselves a truly Christian nation.

For we worship a Master who loved and laughed; to whom little children flocked, and in whose presence sick people found new health and joy. A Master, who, on the very night before His death, could say, "Be of good cheer; I have overcome the world," and "because I live, ye shall live also." Surely if this faith is real to us, our burying grounds should proclaim it in accents of beauty and power. The followers of a triumphant Master should sleep in grounds more lovely than those where they have lived—a park so beautiful that it seems a bit above the level of this world, a first step up toward Heaven.



The Duck Baby



The Frog Baby

NOTE: *On New Year's Day, 1917, a man stood on a hilltop overlooking the small country cemetery of some fifty-five acres which had just been placed in his charge. He saw no buildings— only a patch of lawn with a few straggling headstones. Beyond the scant dozen acres of developed ground, the hillsides rose, sere and brown.*

In that moment, a vision came to the man of what this tiny "God's Acre" might become; and standing there, he made a promise to The Infinite. When he reached home, he put this promise into words and called it "The Builder's Creed."

Today, Forest Lawn's almost three hundred acres are eloquent witnesses that The Builder kept faith with his soul.

THE BOARD OF TRUSTEES.

The Builder's Creed

I BELIEVE in a happy Eternal Life.

I believe those of us left behind should be glad in the certain belief that those gone before have entered into that happier Life.

I believe, most of all, in a Christ that smiles and loves you and me.

I therefore know the cemeteries of today are wrong, because they depict an end, not a beginning. They have consequently become unsightly stoneyards full of inartistic symbols and depressing customs; places that do nothing for humanity save a practical act, and that not well.

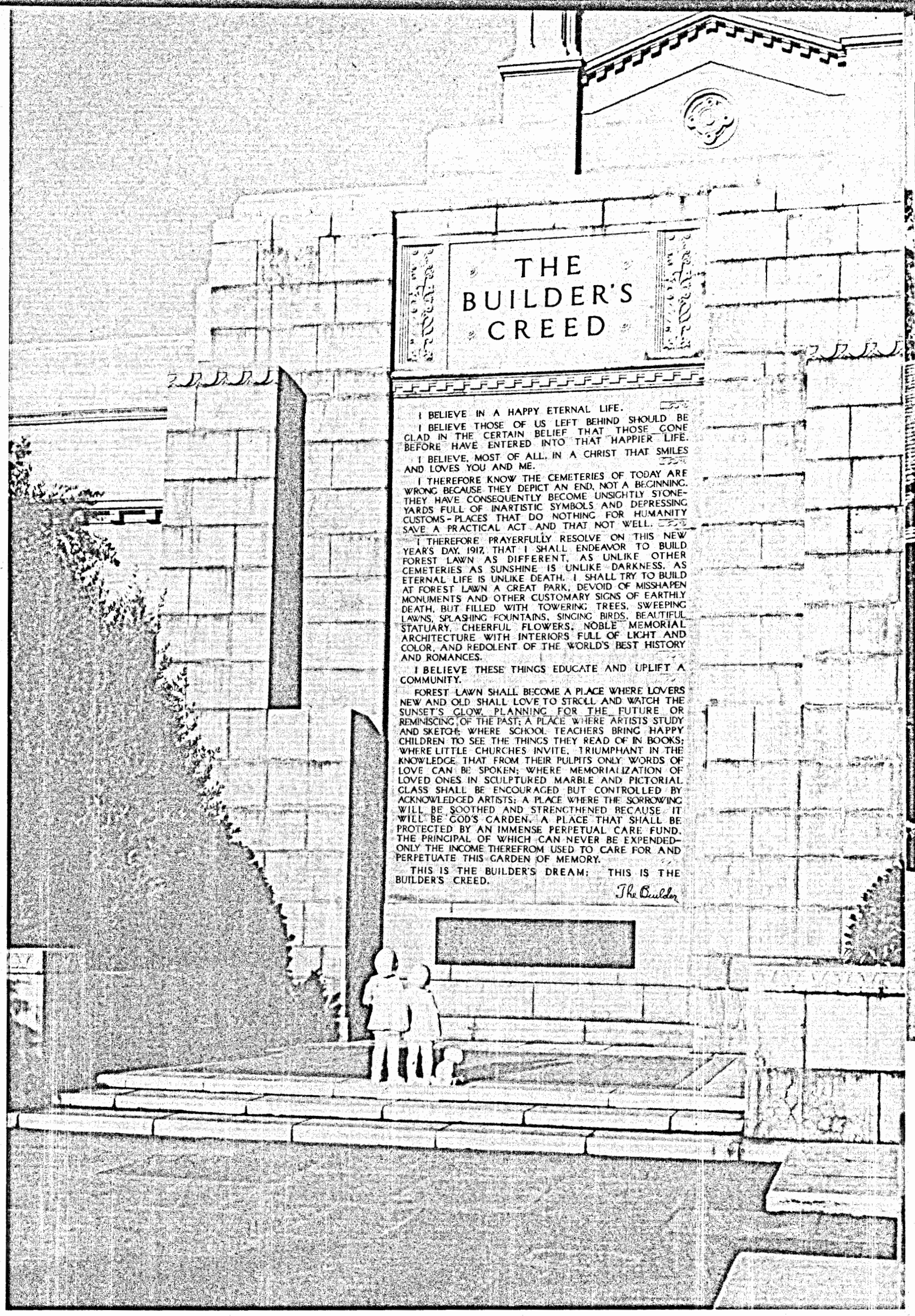
I therefore prayerfully resolve on this New Year's Day, 1917, that I shall endeavor to build Forest Lawn as different, as unlike other cemeteries as sunshine is unlike darkness, as Eternal Life is unlike Death. I shall try to build at Forest Lawn a great park, devoid of misshapen monuments and other customary signs of earthly Death, but filled with towering trees, sweeping lawns, splashing fountains, singing birds, beautiful statuary, cheerful flowers, noble memorial architecture with interiors full of light and color, and redolent of the world's best history and romances.

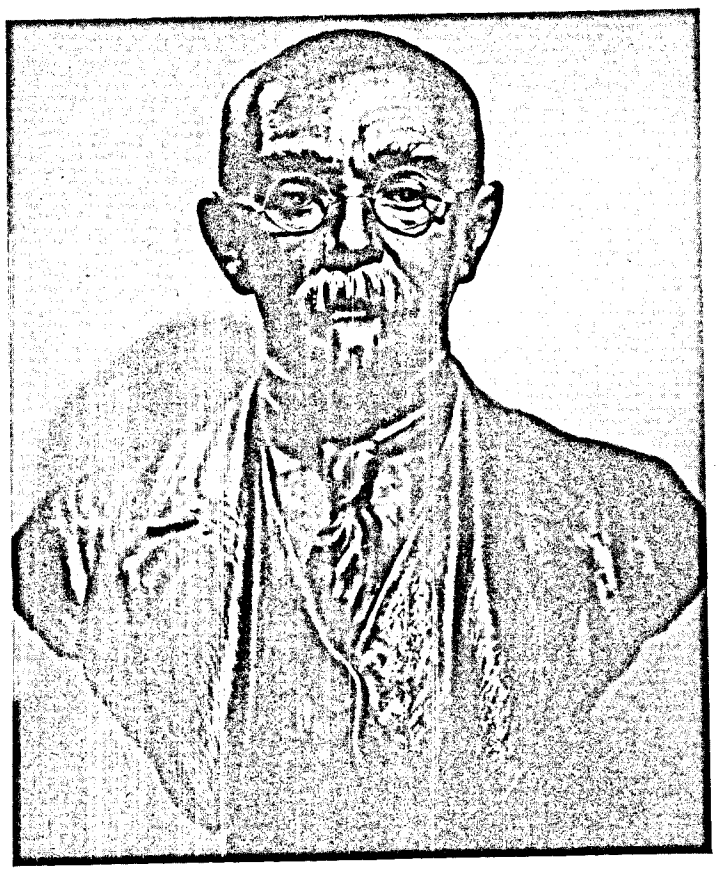
I believe these things educate and uplift a community.

Forest Lawn shall become a place where lovers new and old shall love to stroll and watch the sunset's glow, planning for the future or reminiscing of the past; a place where artists study and sketch; where school teachers bring happy children to see the things they read of in books; where little churches invite, triumphant in the knowledge that from their pulpits only words of Love can be spoken; where memorialization of loved ones in sculptured marble and pictorial glass shall be encouraged but controlled by acknowledged artists; a place where the sorrowing will be soothed and strengthened because it will be God's garden. A place that shall be protected by an immense Perpetual Care Fund, the principal of which can never be expended—only the income therefrom used to care for and perpetuate this Garden of Memory.

This is the Builder's Dream; this is the Builder's Creed.

The Builder


THE
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CREED
I BELIEVE IN A HAPPY ETERNAL LIFE.
I BELIEVE THOSE OF US LEFT BEHIND SHOULD BE GLAD IN THE CERTAIN BELIEF THAT THOSE GONE BEFORE HAVE ENTERED INTO THAT HAPPIER LIFE.
I BELIEVE, MOST OF ALL, IN A CHRIST THAT SMILES AND LOVES YOU AND ME.
I THEREFORE KNOW THE CEMETERIES OF TODAY ARE WRONG BECAUSE THEY DEPICT AN END, NOT A BEGINNING. THEY HAVE CONSEQUENTLY BECOME UNSIGHTLY STONE-YARDS FULL OF INARTISTIC SYMBOLS AND DEPRESSING CUSTOMS - PLACES THAT DO NOTHING FOR HUMANITY SAVE A PRACTICAL ACT AND THAT NOT WELL.
I THEREFORE PRAYERFULLY RESOLVE ON THIS NEW YEAR'S DAY, 1917, THAT I SHALL ENDEAVOR TO BUILD FOREST LAWN AS DIFFERENT, AS UNLIKE OTHER CEMETERIES AS SUNSHINE IS UNLIKE DARKNESS, AS ETERNAL LIFE IS UNLIKE DEATH. I SHALL TRY TO BUILD AT FOREST LAWN A GREAT PARK, DEVOID OF MISSHAPEN MONUMENTS AND OTHER CUSTOMARY SIGNS OF EARTHLY DEATH, BUT FILLED WITH TOWERING TREES, SWEEPING LAWNS, SPLASHING FOUNTAINS, SINGING BIRDS, BEAUTIFUL STATUARY, CHEERFUL FLOWERS, NOBLE MEMORIAL ARCHITECTURE WITH INTERIORS FULL OF LIGHT AND COLOR, AND REDOLENT OF THE WORLD'S BEST HISTORY AND ROMANCES.
I BELIEVE THESE THINGS EDUCATE AND UPLIFT A COMMUNITY.
FOREST LAWN SHALL BECOME A PLACE WHERE LOVERS NEW AND OLD SHALL LOVE TO STROLL AND WATCH THE SUNSET'S GLOW, PLANNING FOR THE FUTURE OR REMINISCING OF THE PAST; A PLACE WHERE ARTISTS STUDY AND SKETCH; WHERE SCHOOL TEACHERS BRING HAPPY CHILDREN TO SEE THE THINGS THEY READ OF IN BOOKS; WHERE LITTLE CHURCHES INVITE, TRIUMPHANT IN THE KNOWLEDGE THAT FROM THEIR PULPITS ONLY WORDS OF LOVE CAN BE SPOKEN; WHERE MEMORIALIZATION OF LOVED ONES IN SCULPTURED MARBLE AND PICTORIAL GLASS SHALL BE ENCOURAGED BUT CONTROLLED BY ACKNOWLEDGED ARTISTS; A PLACE WHERE THE SORROWING WILL BE SOOTHED AND STRENGTHENED BECAUSE IT WILL BE GOD'S GARDEN. A PLACE THAT SHALL BE PROTECTED BY AN IMMENSE PERPETUAL CARE FUND, THE PRINCIPAL OF WHICH CAN NEVER BE EXPENDED - ONLY THE INCOME THEREFROM USED TO CARE FOR AND PERPETUATE THIS GARDEN OF MEMORY.
THIS IS THE BUILDER'S DREAM; THIS IS THE BUILDER'S CREED.
The Builder



Rudyard Kipling—life-size bronze bust, enshrined in the Kipling Museum Room of the Church of the Recessional.

BUILT as a sacred memorial to the message of Rudyard Kipling's famous poem, "Recessional," Forest Lawn's third historic church, the Church of the Recessional, is a reproduction of the ancient Parish Church of St. Margaret in Rottingdean, County of Sussex, England, where the great soldier-poet went for prayer. Like the Little Church of the Flowers and the Wee Kirk o' the Heather, the Church of the Recessional is regularly dedicated, non-sectarian, ministering to all creeds. It lifts its tower heavenward as a pledge to the Almighty that the plea for faith, humility and reverence expressed in the "Recessional" shall be inscribed upon the hearts and souls of all who come within its walls. Anchored to the pages of history and literature, it proclaims again the basic creed of Forest Lawn—that death is not an end, but a beginning, that life and its achievements are eternal.

Recessional

God of our fathers, known of old,
  Lord of our far-flung battle-line,
Beneath whose awful hand we hold
  Dominion over palm and pine—
Lord God of Hosts, be with us yet,
  Lest we forget—lest we forget!

The tumult and the shouting dies;
  The Captains and the Kings depart:
Still stands Thine ancient sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
  Lest we forget—lest we forget!

Far-called, our navies melt away;
  On dune and headland sings the fire:
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
  Lest we forget—lest we forget!

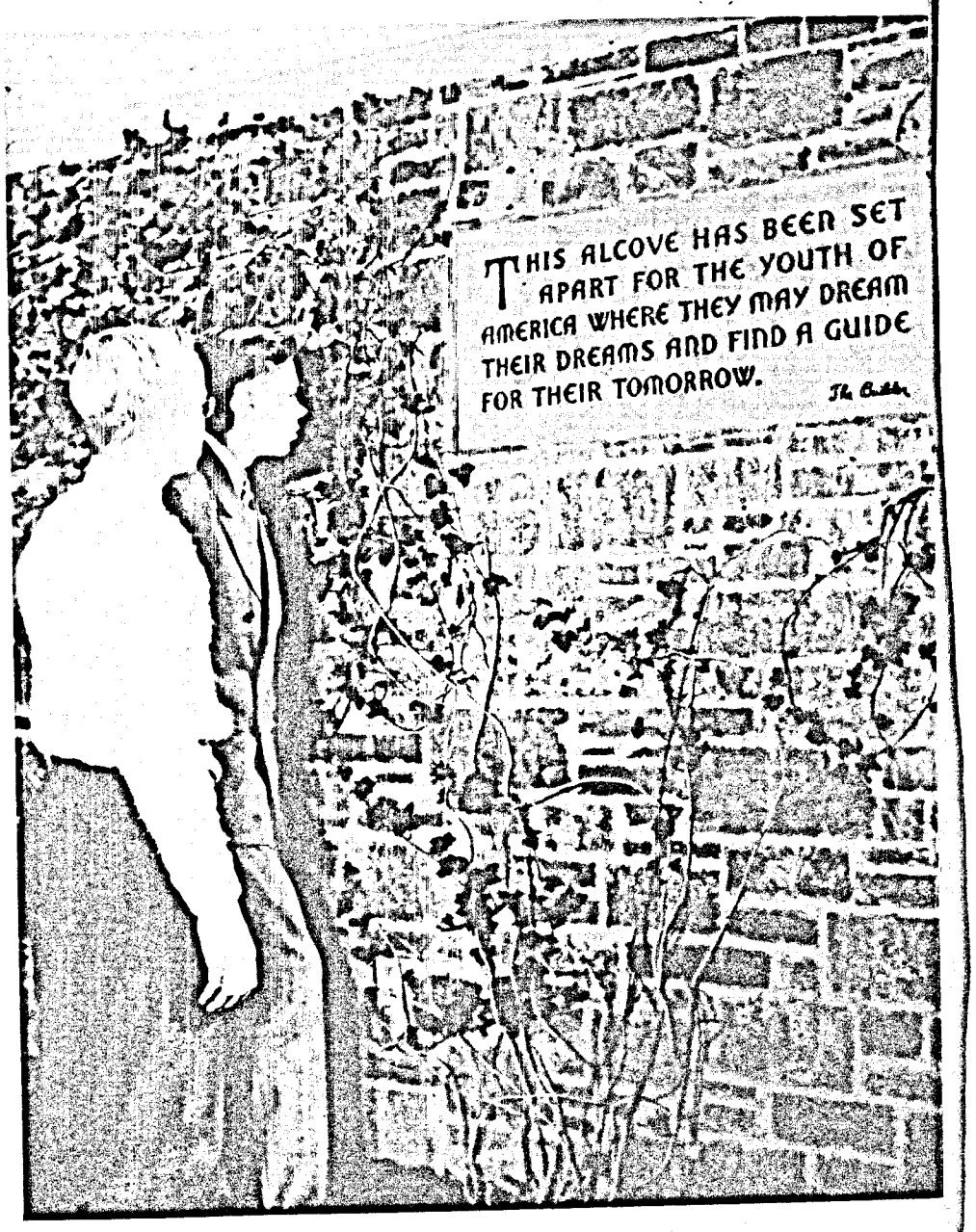
If, drunk with sight of power, we loose
  Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
  Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
  Lest we forget—lest we forget!

For heathen heart that puts her trust
  In reeking tube and iron shard,
All valiant dust that builds on dust,
  And guarding, calls not Thee to guard,
For frantic boast and foolish word—
  Thy mercy on Thy people, Lord!

Amen

RUDYARD KIPLING

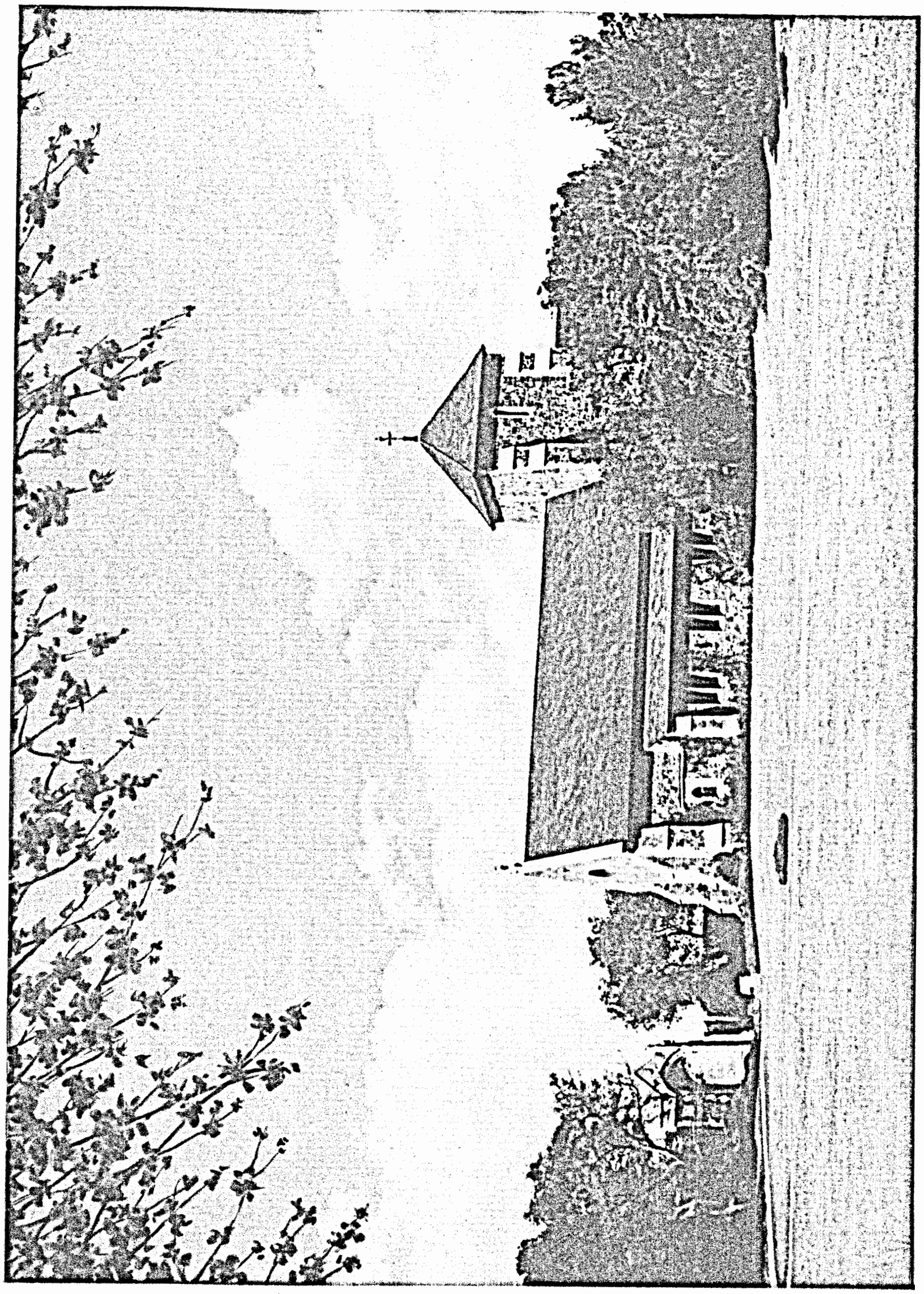
Youth's Corner, an alcove in the church forecourt, features the inspiring poem, "If," carved in stone.



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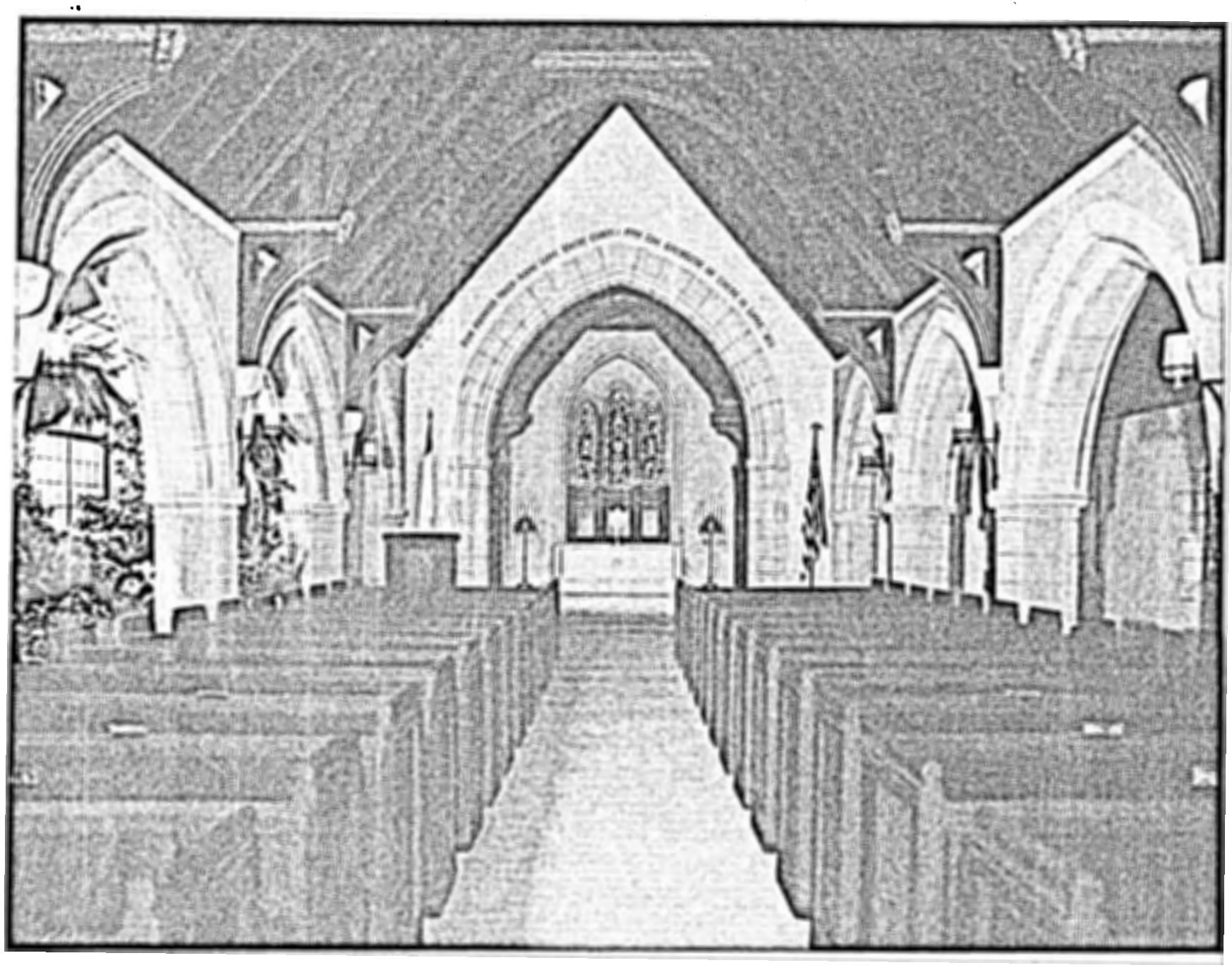
the church forecourt,
If," carved in stone.



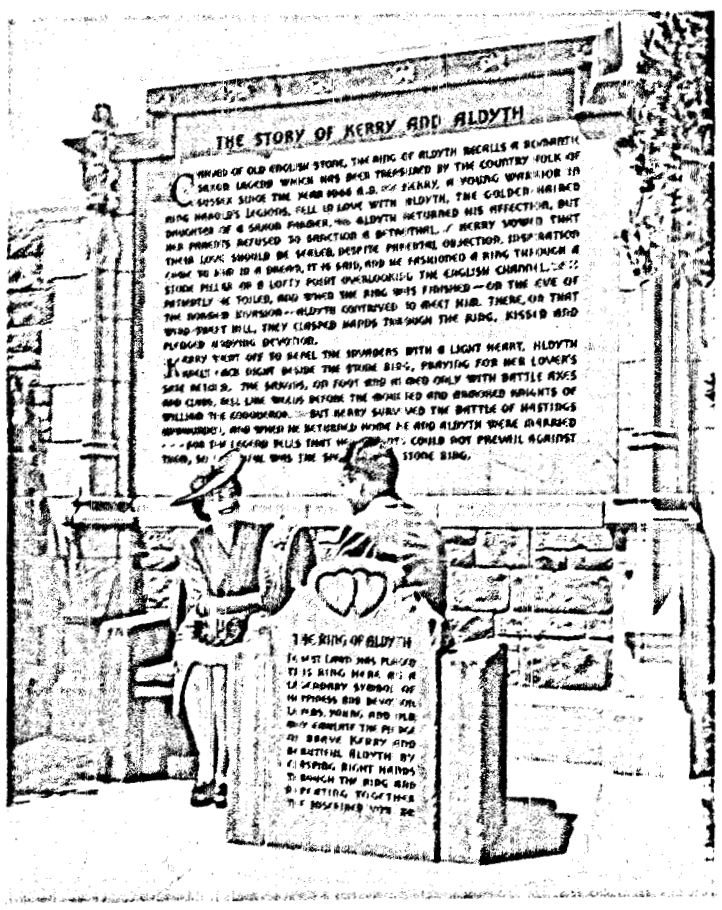


Reproduction of the ancient Parish Church of St. Margaret in Rottingdean, England, where Rudyard Kipling was inspired to write his famous poem, "Recessional."

Church of the Recessional
Forest Lawn Memorial-Park, Glendale, California



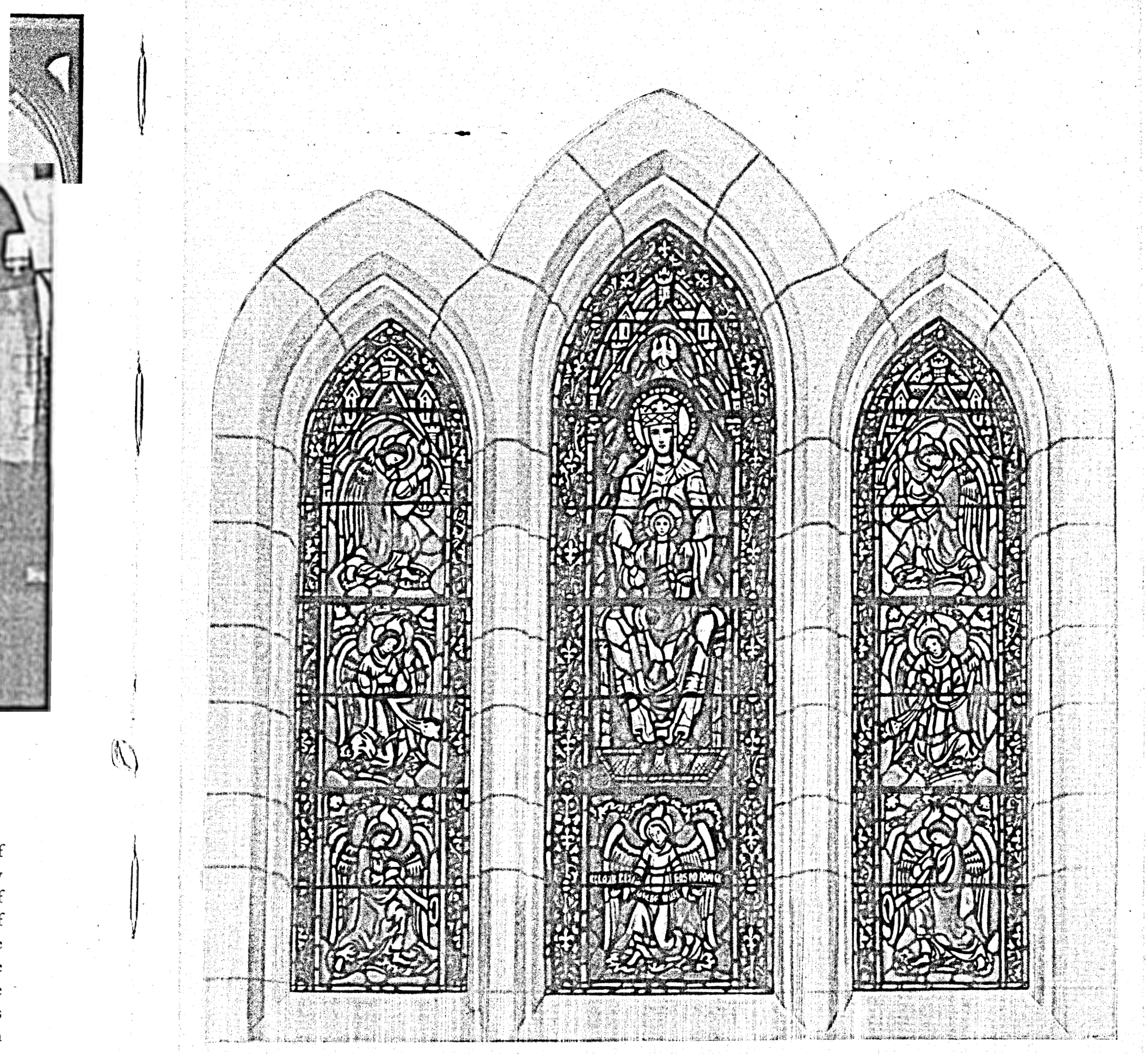
Interior of Church of the Recessional



The Ring of Aldyth

OVER the chancel arch in the Church of the Recessional are the words of the Apostle Paul: "Now abideth faith, hope, love, these three; and the greatest of these is love." These few simple words express the Spirit of Forest Lawn and the creed of its three historic churches. The only theology of the churches is Love. Only words of Love may be spoken from their pulpits. Their congregations are all who dwell in the world. Friends attending funeral services find the air filled with the fragrance of flowers growing in the church conservatories. Amid the ferns and blossoms song birds trill songs of joy as the organs peal forth, or as the words of ministers are heard. Floral displays are changed frequently.

In the stone-walled forecourt of the Church of the Recessional stands the romantic Ring of Aldyth, to which an old Saxon legend attaches a prophecy of happiness and devotion for those who clasp right hands through the ring and repeat together the inscribed vow: *Thy hand in mine, this ring doth bind, my heart to thine.*

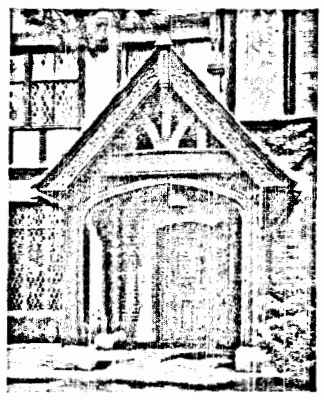


The Chancel Window—Church of the Recessional
Forest Lawn Memorial-Park, Glendale, California

A beautiful symbol, in light and color, of the Blessed Virgin and Holy Child.

THE craftsmanship of Charles J. Connick, eminent Boston artist, has transformed an ancient mystery into a modern miracle. His thorough knowledge of and appreciation for the stained-glass artistry of old, combined with his own distinctive and original technique, has brought a new beauty into the world. Notable among his contributions to Forest Lawn's stained-glass collection are the exquisite windows in the Church of the Recessional.

Administration Building

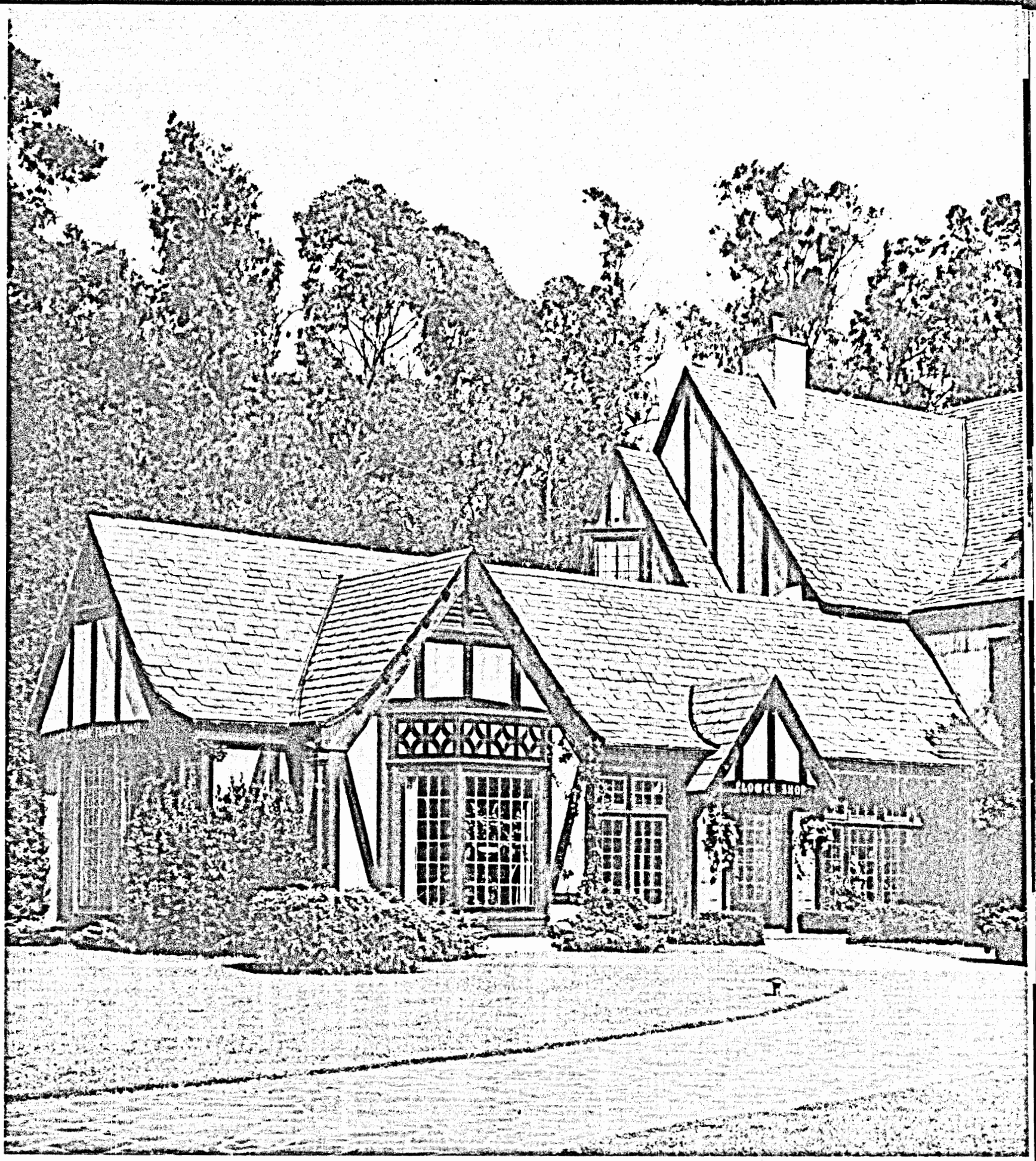


Entrance to Administration Building

IN Forest Lawn is an old manor house with gabled roof, leaded windows and a peaceful flagstone terrace shaded by the foliage of evergreen shrubs and trees. It is Forest Lawn's Administration Building, where the visitor and the owner of interment property go for information, where those in sorrow find the help of a trained staff of kindly, sympathetic men and women. Inspired by Compton Wynyates, in Warwickshire—one of the most historic of English domestic structures—the building's slate roof, antique brickwork and picturesque half-timbering speak authentically of the Merrie England of the Sixteenth Century. Here is a notable example of the physical expression of Eternal Life at Forest Lawn . . . for the Administration Building presents the charm and grandeur of a by-gone day living again and forever, just as everything in this Garden of Memory depicts all yesterdays as glorious tomorrows.



n Building



The Forest Lawn Flower Shop

CONVENIENTLY located in the Administration Building, the Flower Shop is cheery and welcoming. In appearance, it closely resembles an alluring old English wayside cottage. One of its many services is the regular decoration of memorials with the living beauty of flowers. Persons coming to Forest Lawn to place flowers on the resting places of departed relatives or friends find it convenient to obtain their floral tributes at the Flower Shop. When flowers are desired for delivery at funeral services in one of Forest Lawn's little churches, orders are placed by telephone, in which event flowers arrive fresh at the nearby churches just before the services. The shop also provides the floral decorations for Forest Lawn's little churches and its staff supervises the many beautiful weddings held in the churches.

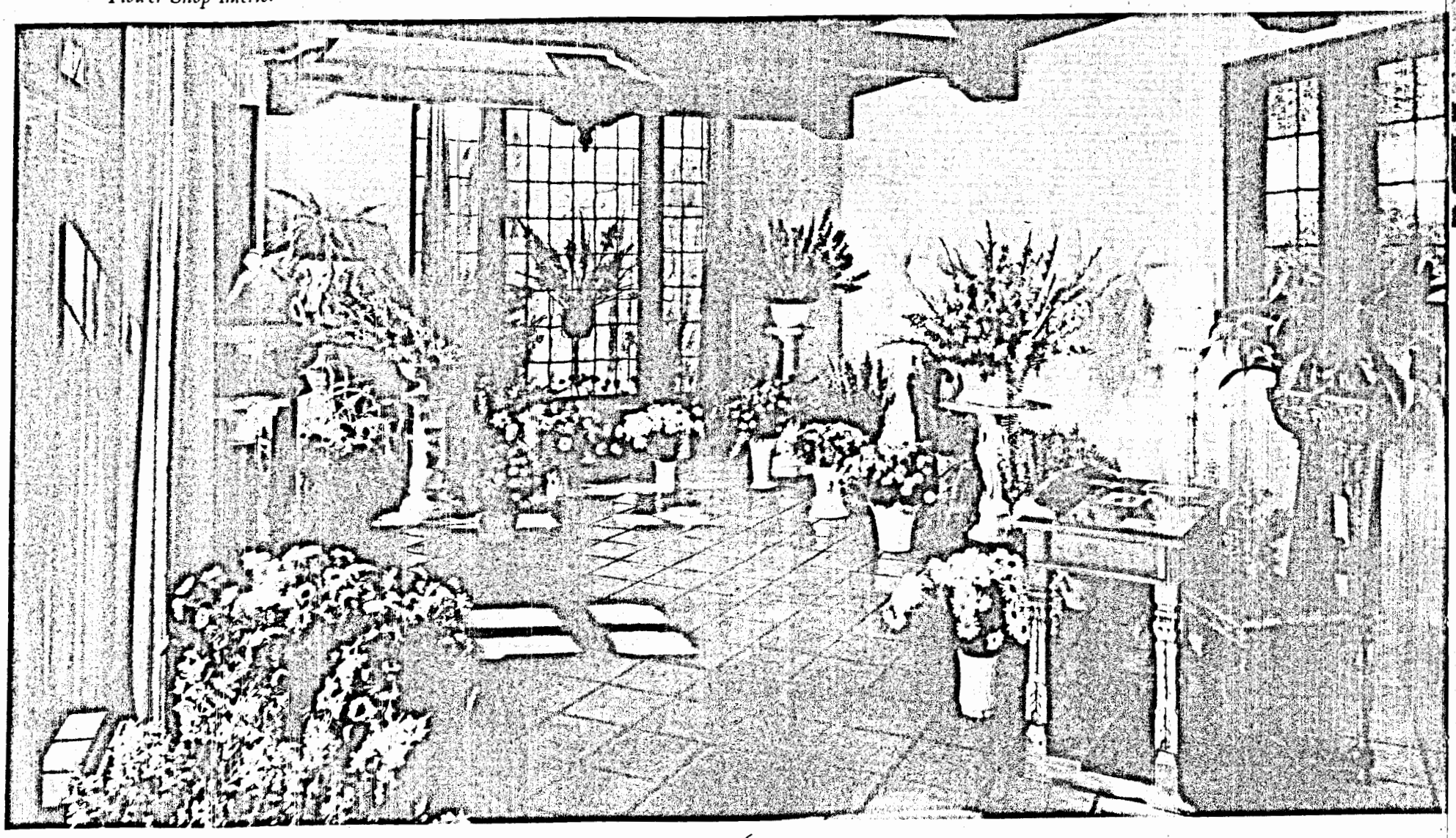


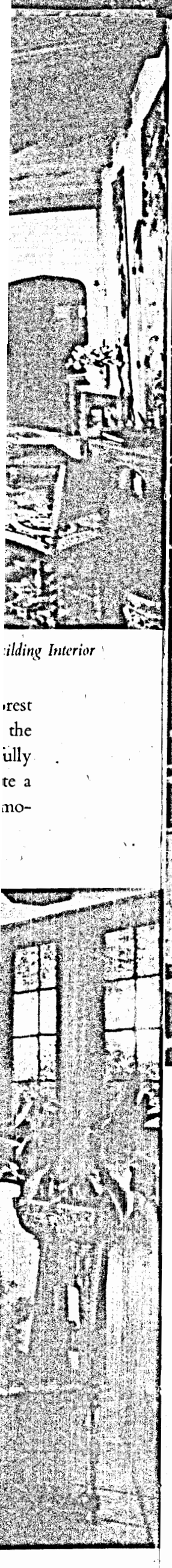
Administration Building Interior

IN harmony with the Tudor architecture of the exterior, the main reception room of the Administration Building is a reproduction of the Great Hall of a Sixteenth Century English manor house. Here information is supplied and funeral and interment details are arranged in an atmosphere of peace and tranquillity.

THE sunny charm of the Forest Lawn Flower Shop's quaint interior is enhanced by the radiance of an ever-fresh supply of choice, carefully selected flowers, with which expert designers create a wide variety of floral decorations for funerals, memorials, weddings and many other purposes.

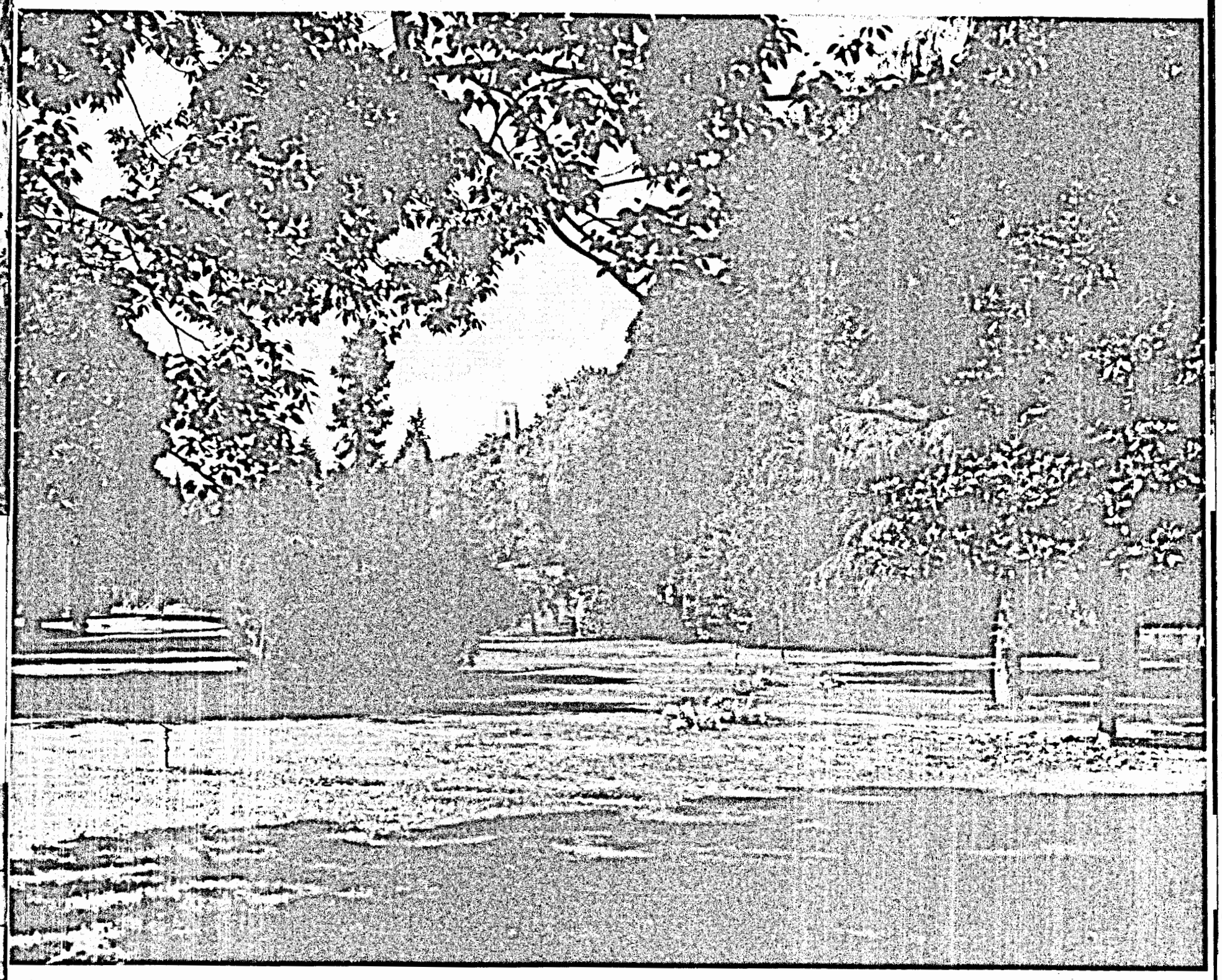
Flower Shop Interior



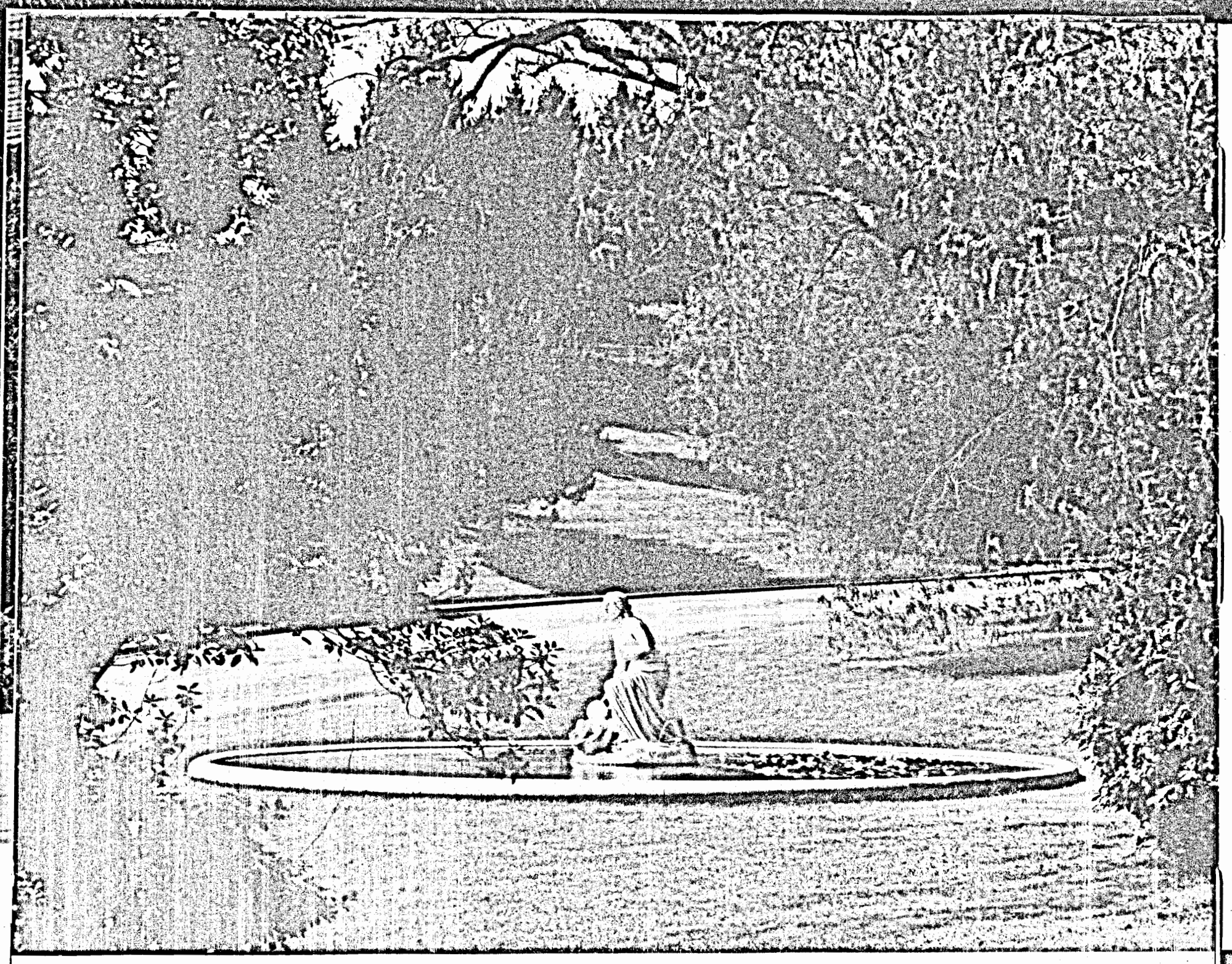


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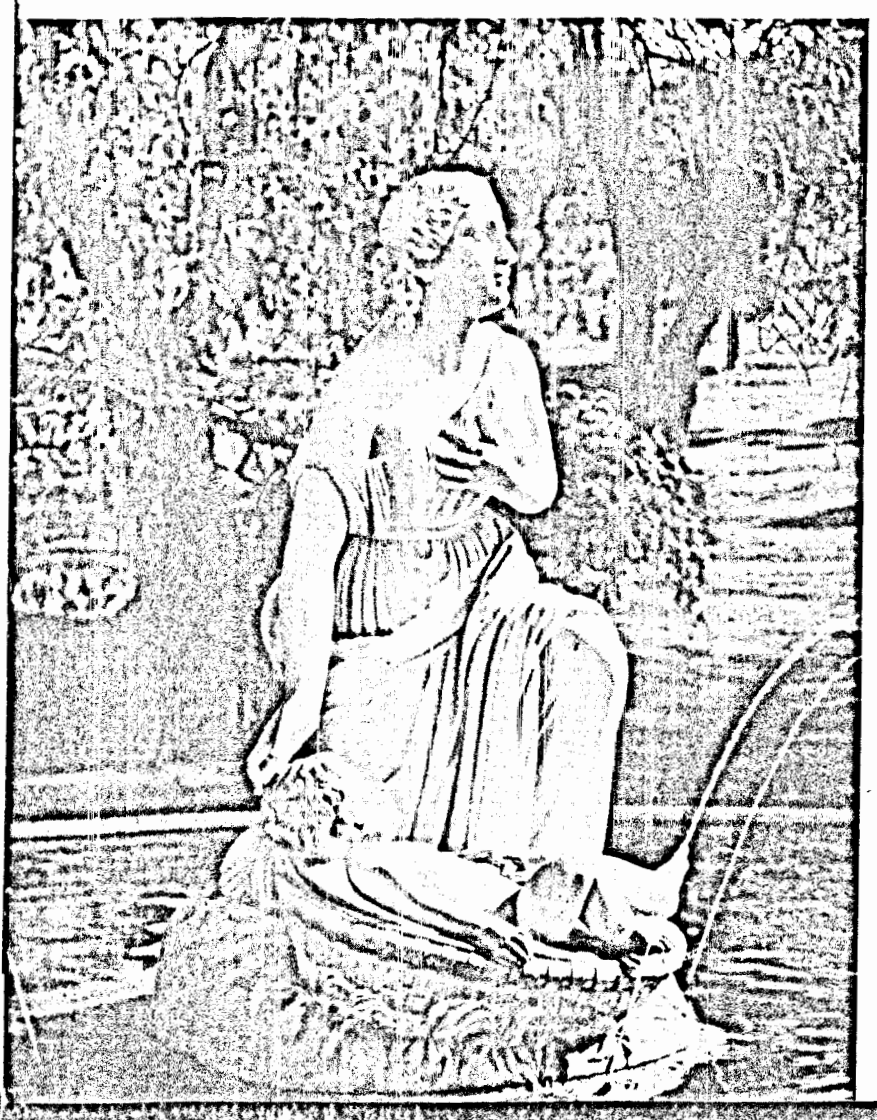
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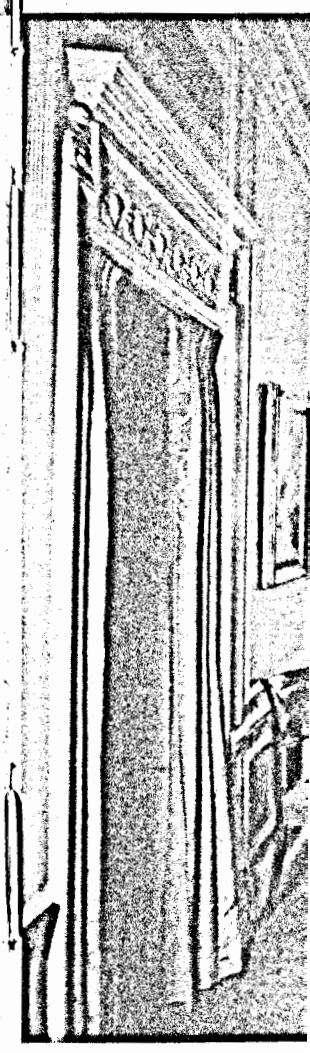
AT Forest Lawn, no signs of sorrow linger. It has been the ideal and the achievement of The Builder to create surroundings of peace and quiet, where people come, some seeking inspiration in famous masterpieces of art, others finding consolation and an answer to life's problems amid the beauty of these sacred grounds. Here is a haven where the beauties of nature and the art of man smile together in perfect understanding. Sad or bitter thoughts cannot long endure here; despite yourself, they vanish, and in their stead is an appreciation of Life's beauty, an assurance that Love lives forever.



The "Finding of Moses" Fountain, an exact reproduction of Brazza's famous original in the Pincio Gardens overlooking St. Peter's in Rome. The setting of the original has been duplicated here, even to the pepper trees.



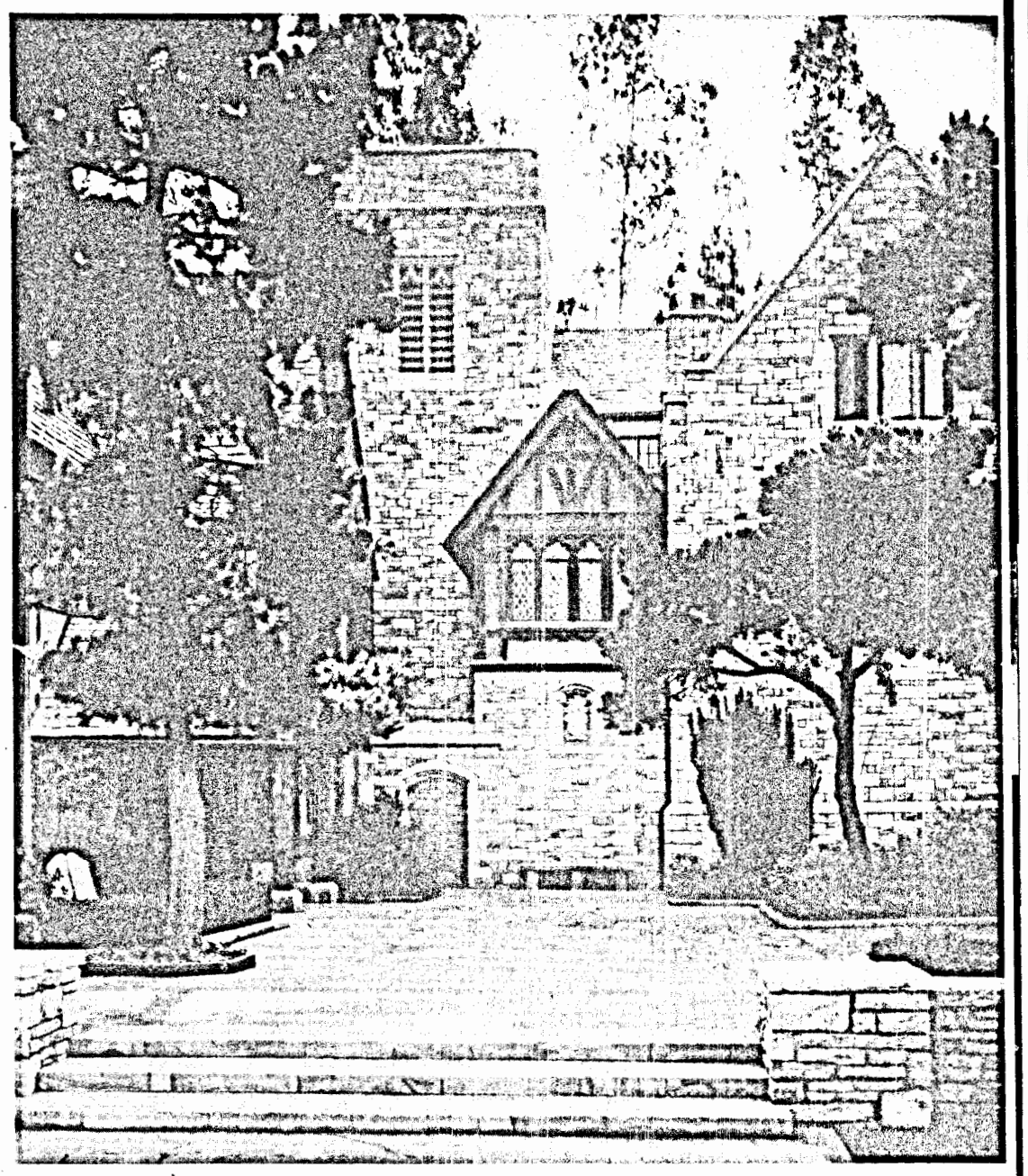
FROM a lowly beginning to the height of power through faith in God! That is the inspiring story of Moses, the first chapter of which is portrayed in the "Finding of Moses" Fountain. It shows the beautiful daughter of Pharaoh as she found the infant Moses floating in his cradle of bulrushes in the flags of the Nile. The girl's face is radiant, like that of a darkened soul to whom comes a sudden consciousness of the Father in Heaven.



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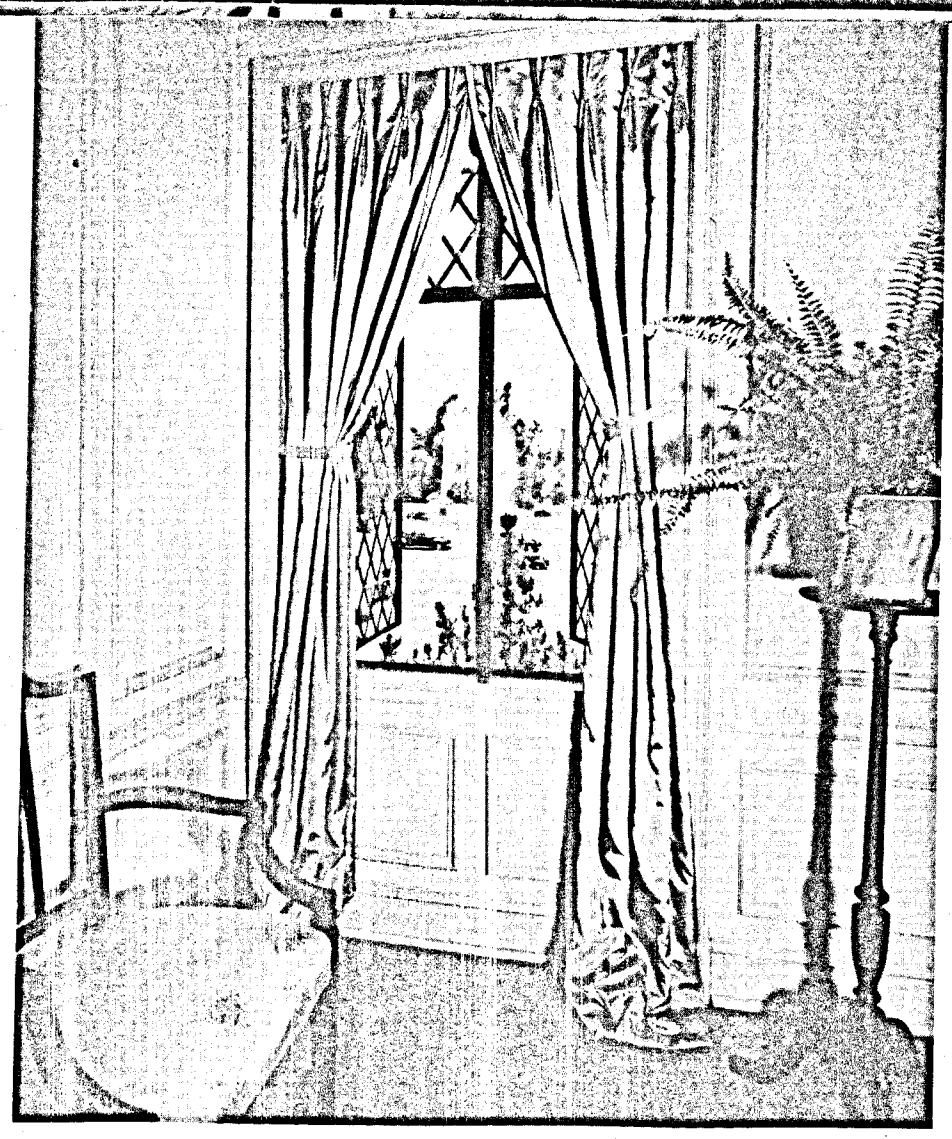
HERE an Undertaking Establishment is in its proper place—within the seclusion of sacred cemetery grounds. It is comforting to know that all phases of the last earthly tribute to a departed loved one may be arranged and conducted away from traffic noises and curious eyes . . . at Forest Lawn. Of Class A, steel and reinforced concrete construction, the Mortuary is built to resist fire, earthquake and time. This positive protection of the precious departed, in surroundings of consoling beauty, brings to the bereaved a sense of security and peace at a time when the heart is heavy.



Like the Administration Building, near which it stands, the Mortuary is of English Tudor architecture . . . warm and friendly.



The sun-splashed Reception Room, furnished with thoughtful restraint, is typical of the quiet charm of the building's interior.



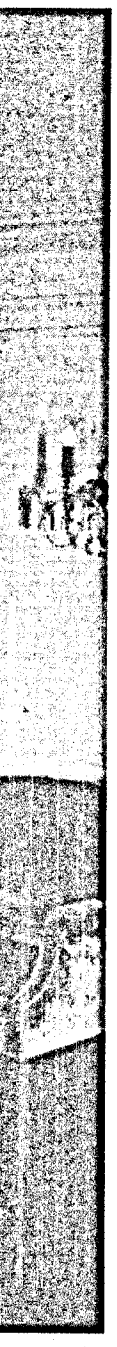
View from Mortuary window

A charming effect of simplicity marks the interior of the Mortuary. Designed in the Georgian style and richly but tastefully furnished, its coziness and comfort offer an atmosphere of calm refinement, like a comfortable home. High casement windows admit soft sunlight which lies in patterns on thickly carpeted floors and lends a mellow radiance to the ivory-toned walls and ceilings.

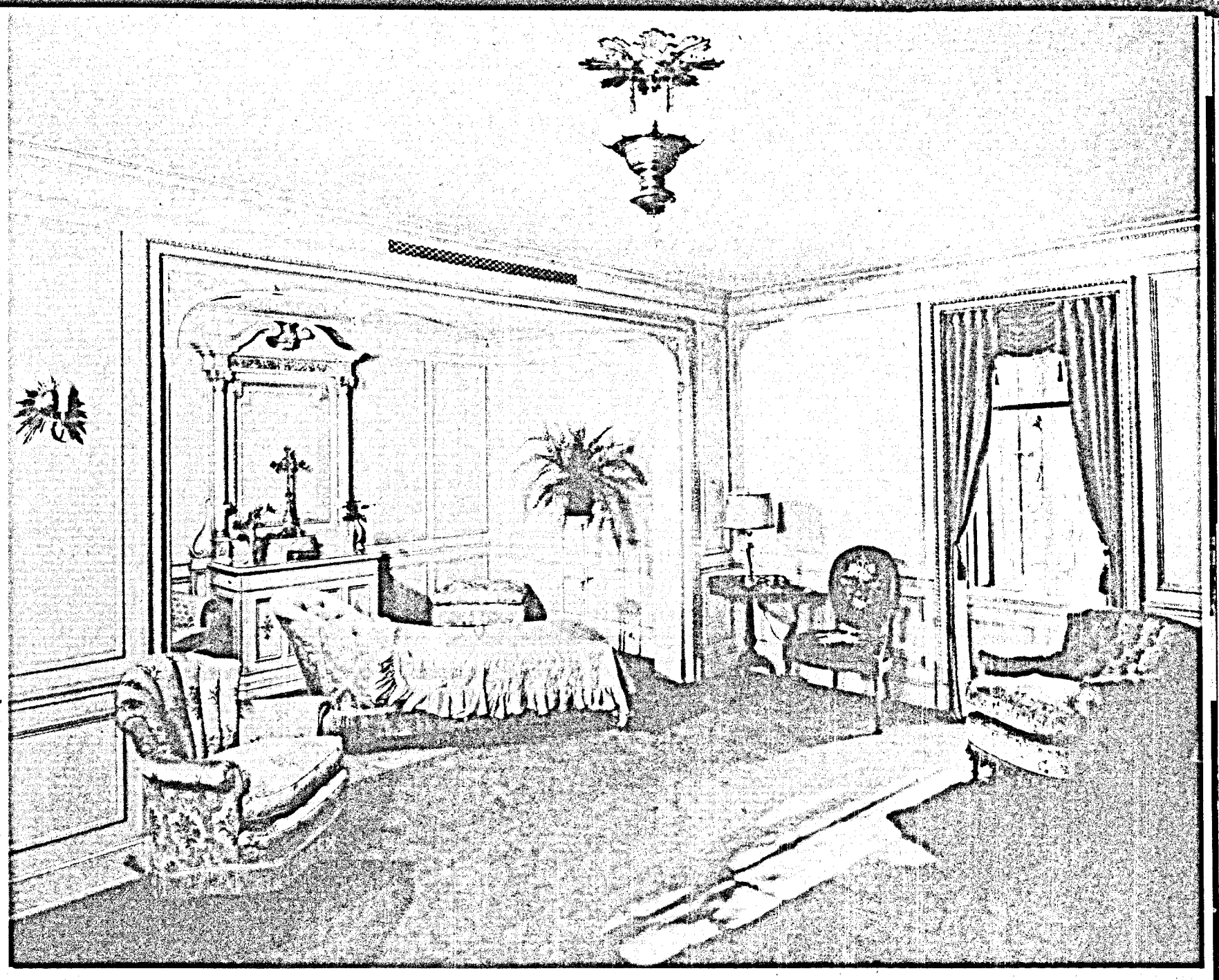


Family Reception Room on second floor of Mortuary

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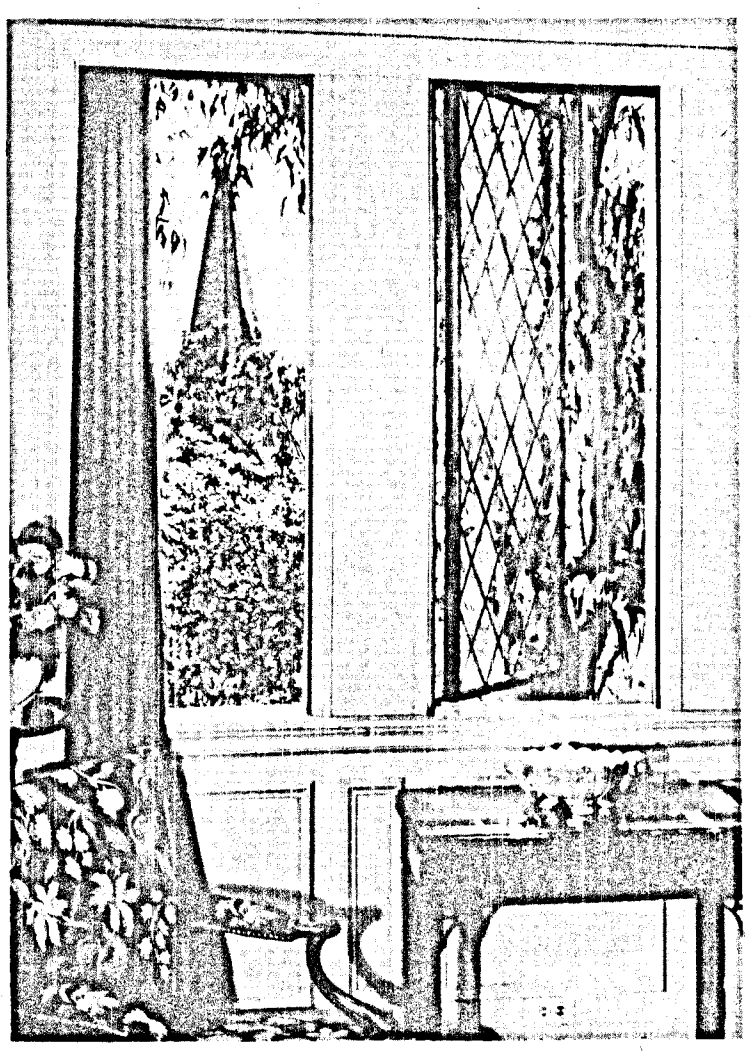
Mortuary



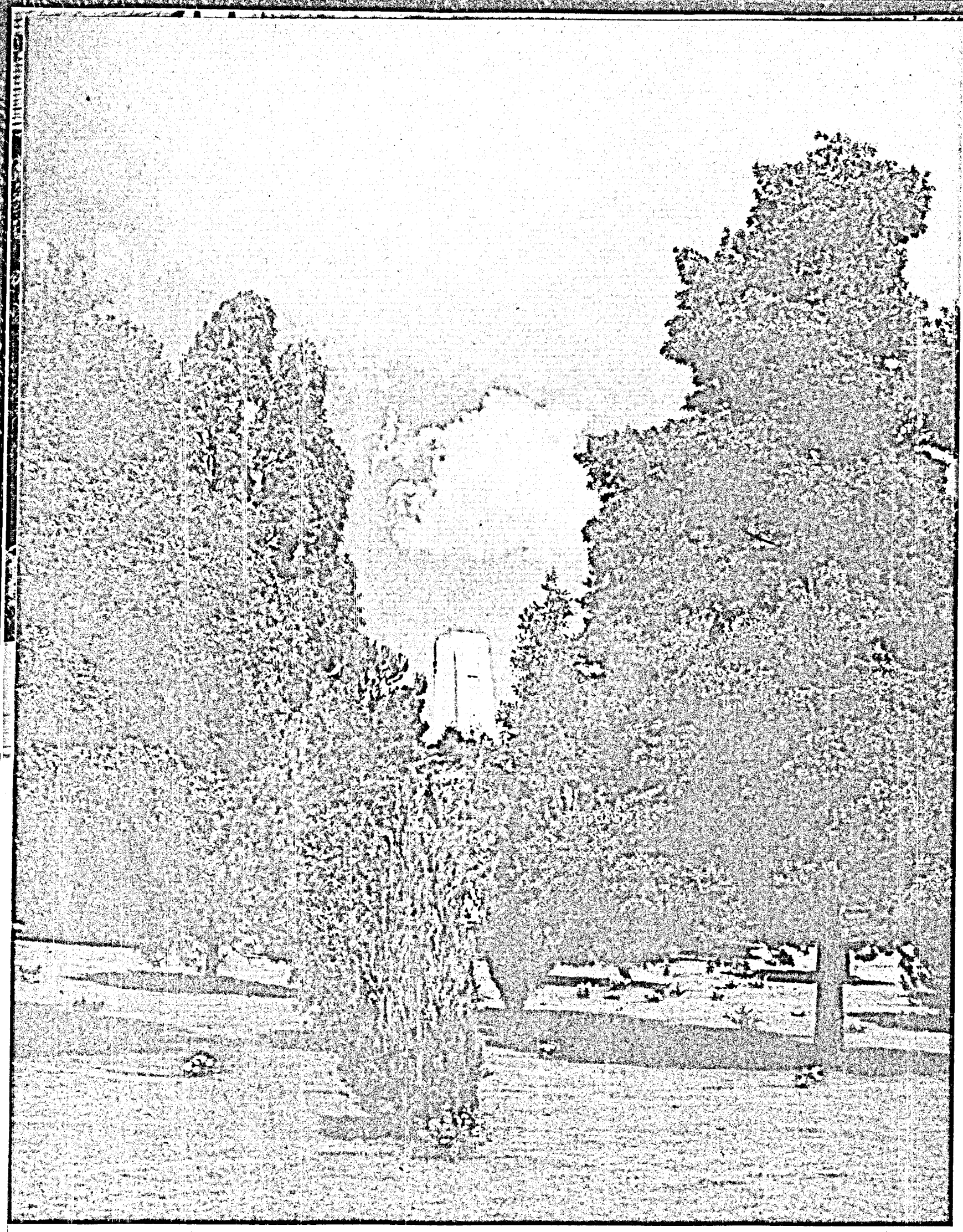
A Mortuary Slumber Room

BRIGHT and cheerful, the private slumber rooms in the Mortuary are havens of peace where departed loved ones sleep during the interval before the funeral service. Surroundings of the Forest Lawn Mortuary are utterly unlike those of undertaking establishments in busy, noisy commercial zones. From the windows of these rooms are seen beautiful vistas of green lawns and tall trees, the splashing fountain of the Duck Pool, the spire of the Little Church of the Flowers. Outside the windows, birds sing of hope, faith and love to soothe the sorrowing.

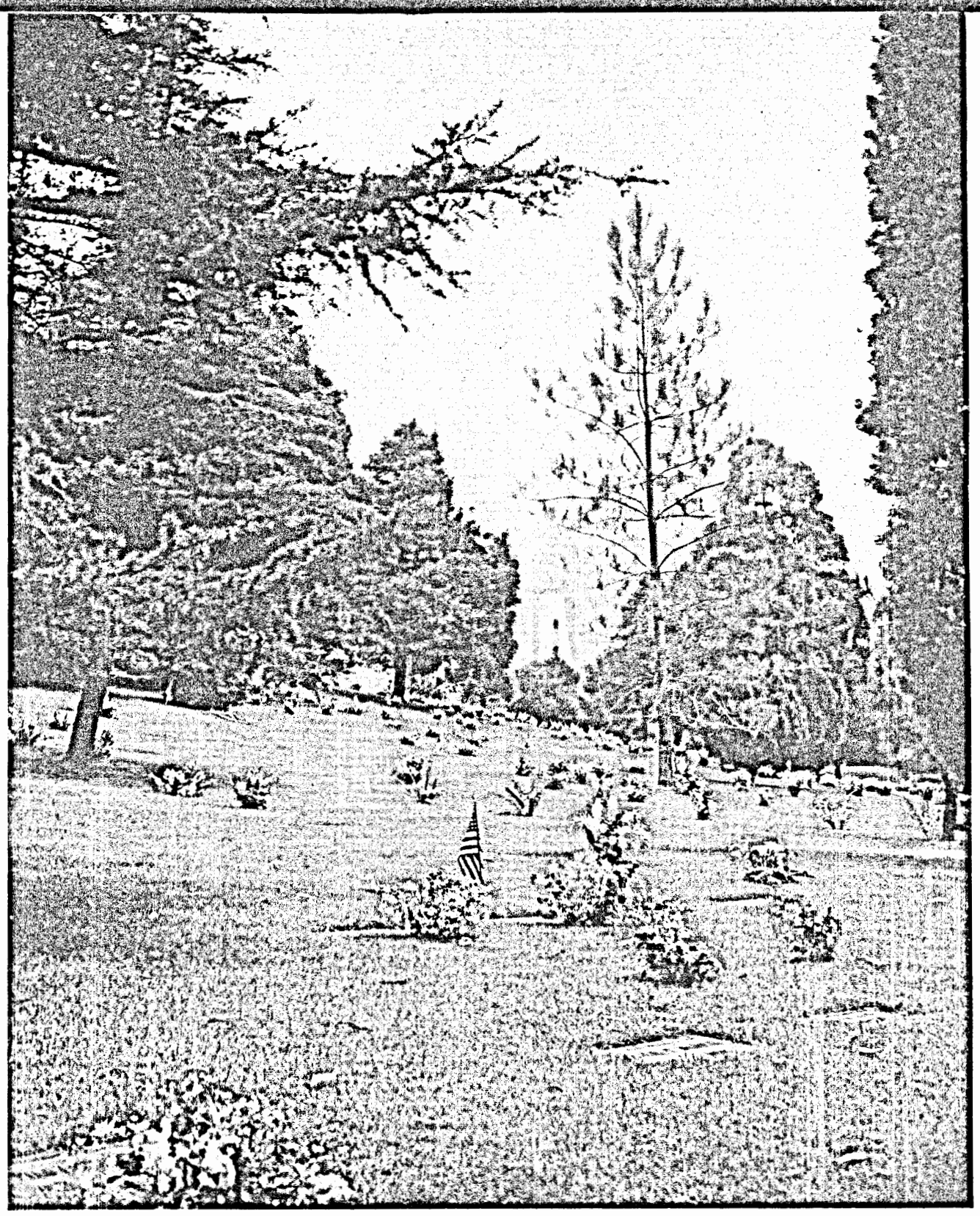
At Forest Lawn, undertaking is combined with all forms of interment in one sacred place, under one friendly management, with one convenient credit arrangement for everything.



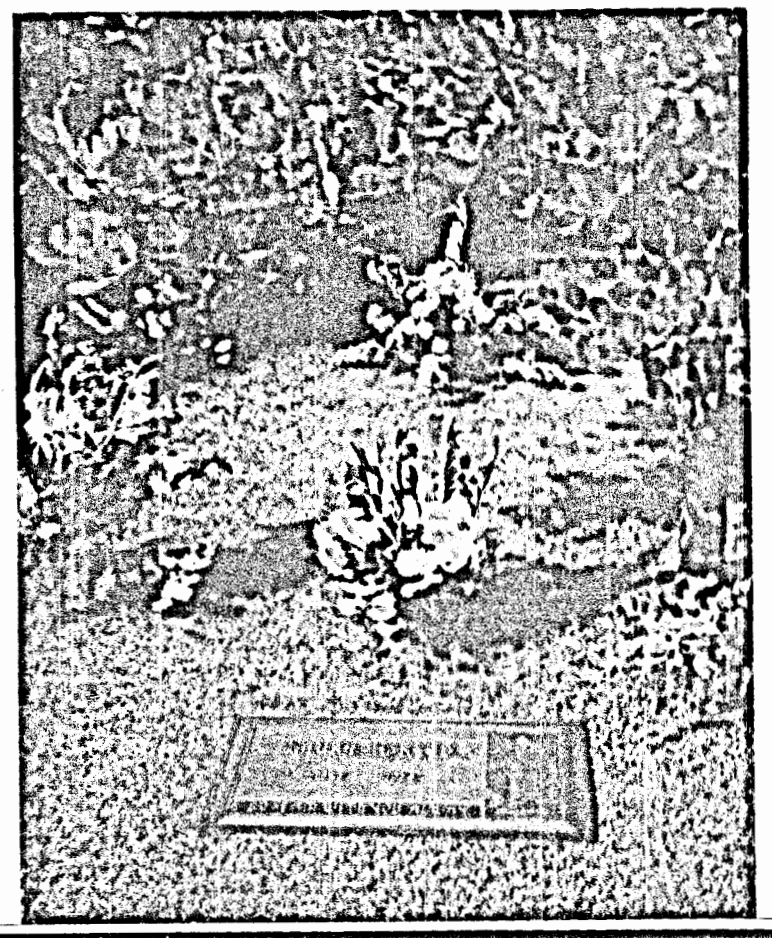
View from Slumber Room window

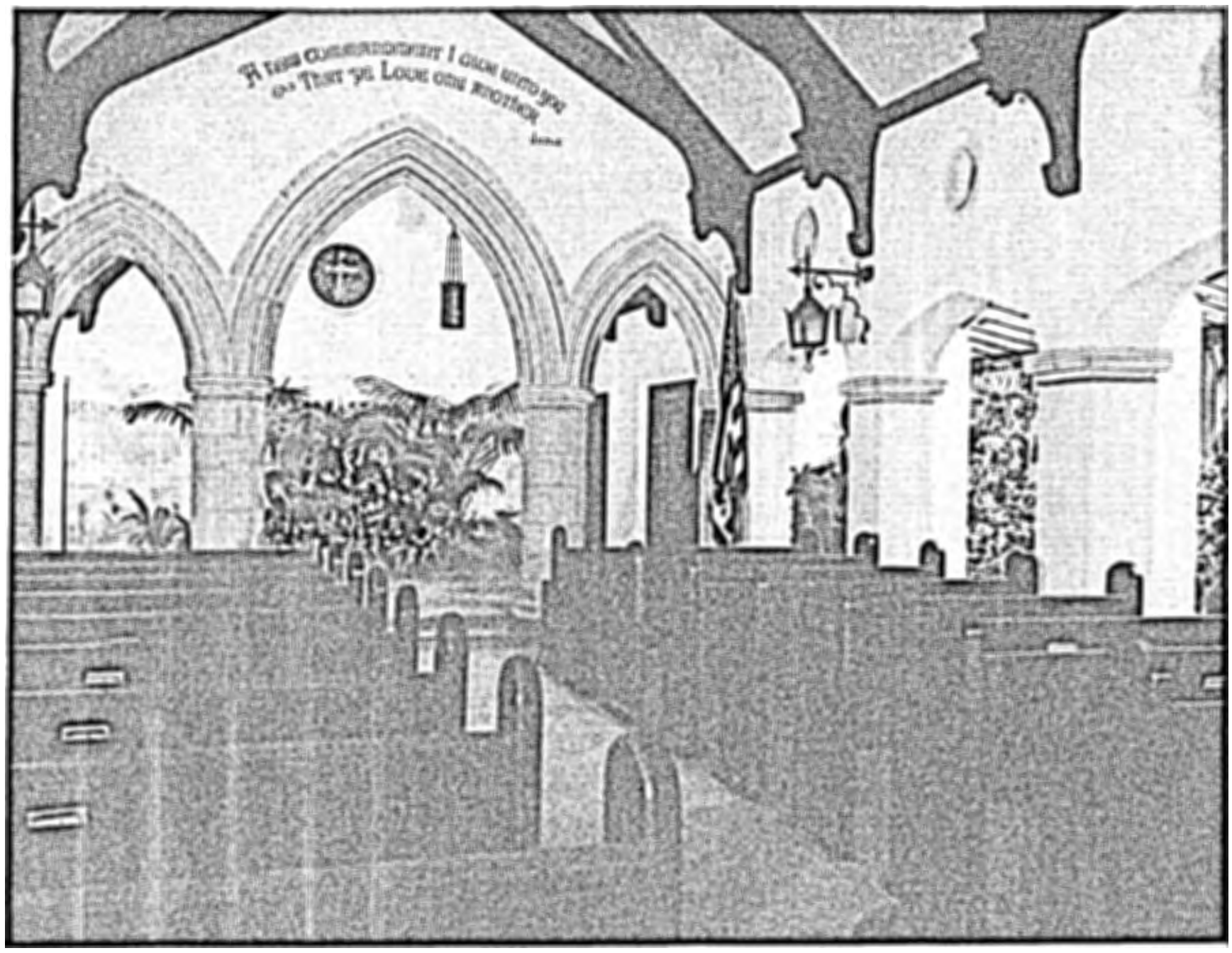


FOREST LAWN is founded on the belief that a cemetery, of all places, should be beautiful . . . that its atmosphere should be cheerful and restful . . . that it should be a bright, lovely garden where Life's happier days are recalled and Life's darker hours forgotten.



THE memorial instinct has been the force behind the creation of thousands of churches and cathedrals, libraries, parks, colleges, hospitals and museums. Not every man can endow a museum or a park, but at Forest Lawn all may share in a memorial inspired by the same urge—to serve the living as well as the departed. Forest Lawn *is* such a memorial. It is a greater, more enduring, more beautiful memorial than would be possible for any one individual or any one family to create in the name of Memory. Forest Lawn's art treasures and historic buildings, set amid nature's living green, are a composite memorial shared by all who rest here, whether individual resting places are marked by marble statuary, stained-glass windows or simple memorial tablets framed with lawn. They also are a composite expression of Love and Hope, affirming the goodness of God, the nobility of man . . . the assurance of Life Eternal.





Interior of Little Church of the Flowers



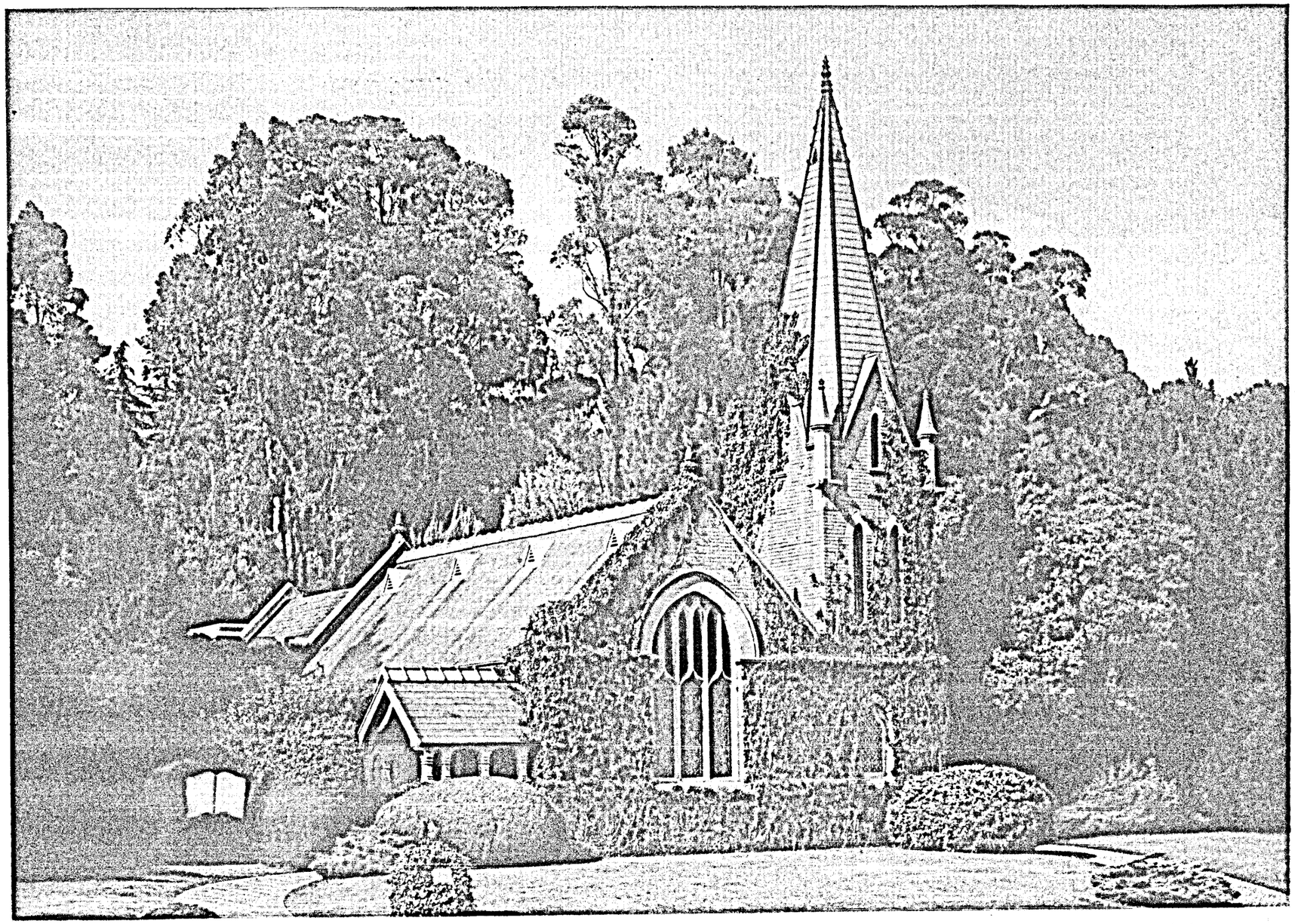
The Bride's Room

THE romantic, ivy-clad Little Church of the Flowers, with its gabled roof and slender spire, is typical of the village churches of old England. It was inspired by the quaint, old-world church of Stoke Poges, England, where Thomas Gray wrote his immortal "Elegy." The Little Church of the Flowers reflects the same charm, the same peaceful atmosphere that fired Gray's poetic genius in the 18th century. To thousands it is a shrine of love and romance, echoing memories of loving tributes to the departed, prayers whispered at the christening of babies and solemn vows exchanged at the marriage altar. Nearly thirty thousand persons have been married in the historic churches of Forest Lawn. All three provide charming Brides' Rooms and Bridegrooms' Rooms not offered by other churches.

There is no charge for the use of Forest Lawn's churches. For weddings, however, there is an assistance charge to cover the cost of the necessary attendants, lights and cleaning. There is no such charge for funerals or christenings.

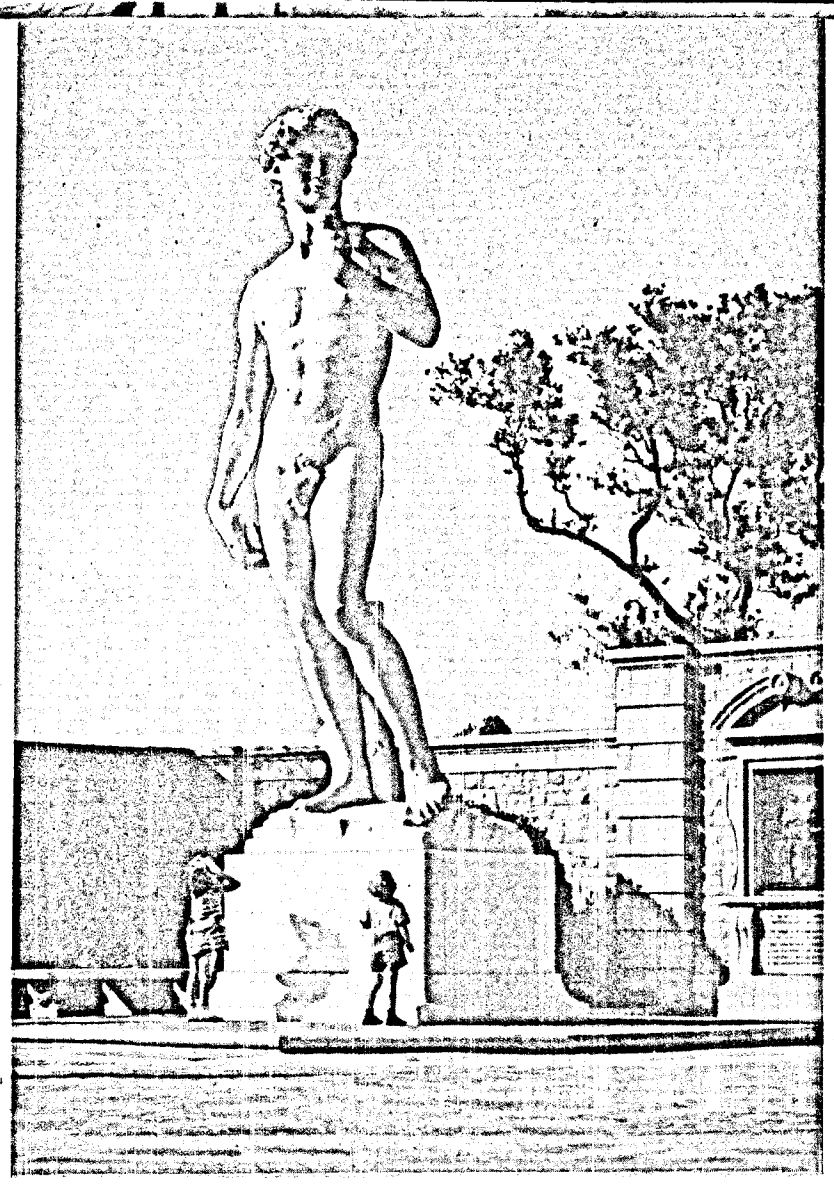
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Little Church of the Flowers
Forest Lawn Memorial-Park, Glendale, California

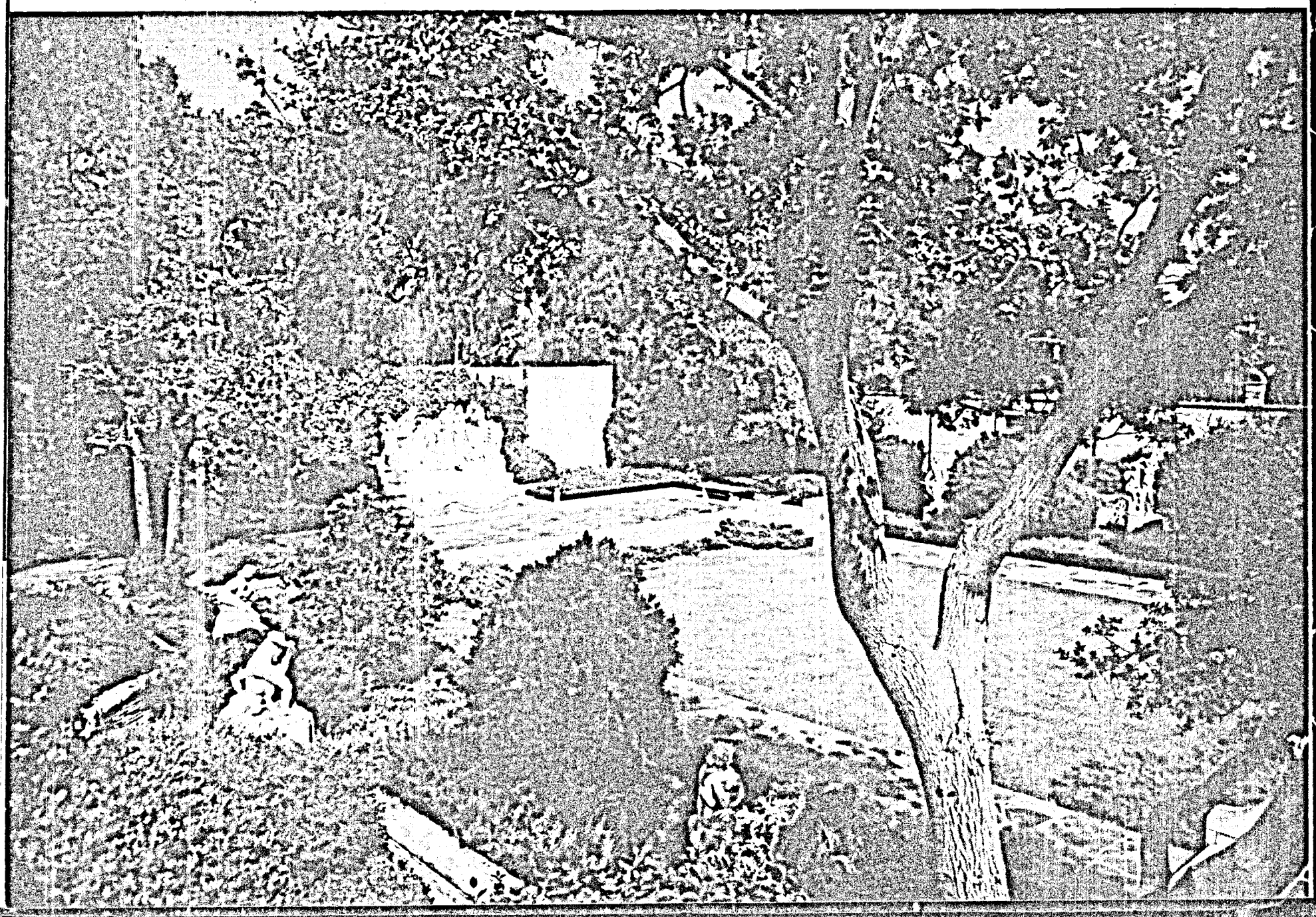
Inspired by the quaint village church of Stoke Poges, England,
where the Poet Gray was inspired to write his immortal "Elegy."



Michelangelo's "David"

"THE Mystery of Life" Garden brings together in masterful combination the arts of architecture, landscaping and sculpture. This picturesque retreat, with vine-covered walls and alluring flagstone walks, is at once a botanical and a statuary garden. The shrubs planted here were nurtured in Forest Lawn's own nurseries. Many of them are very rare. The garden enshrines marble statues by world-famous sculptors, including "The Victor's Shield," by Vincenzo Consani, and Prof. Ernesto Gazzeri's original masterpiece, "The Mystery of Life."

In a courtyard adjoining the garden stands Forest Lawn's exact reproduction of Michelangelo's colossal statue, "David."







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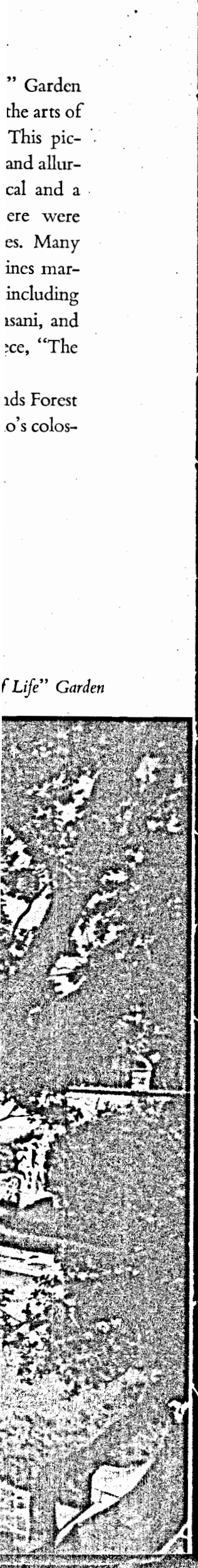


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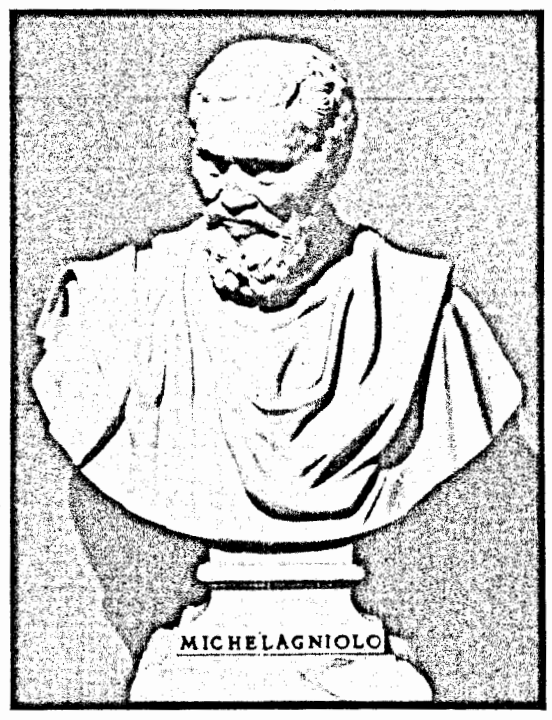
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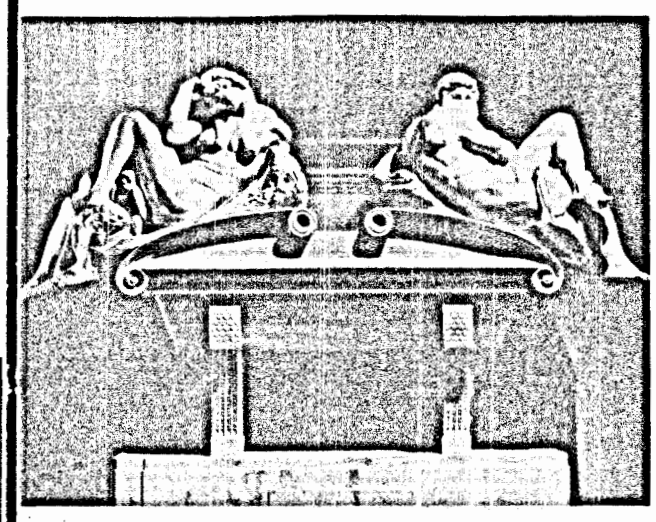
"Moses"



Michelangelo



"La Pieta"

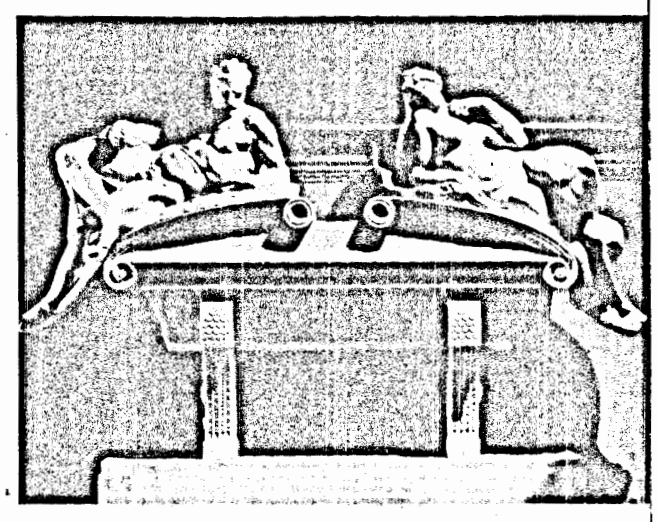


"Day and Night"

THE Director of Fine Arts of Italy is authority for the statement that "Forest Lawn Memorial-Park in America has performed a notable service to humanity. It is the only place in the world where all of Michelangelo's greatest works are gathered together in one place."

Michelangelo, who lived ninety years of undying achievement, was the master sculptor of all time. His original sculptures have inspired mankind for more than four hundred years; but, unfortunately, they are located at various places in Europe.

Larger pictures of Forest Lawn's exact, marble reproductions may be found on other pages.

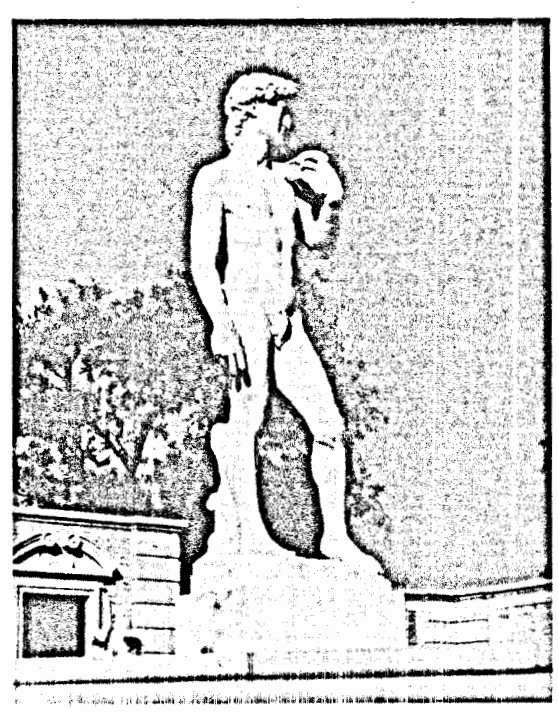


"Twilight and Dawn"



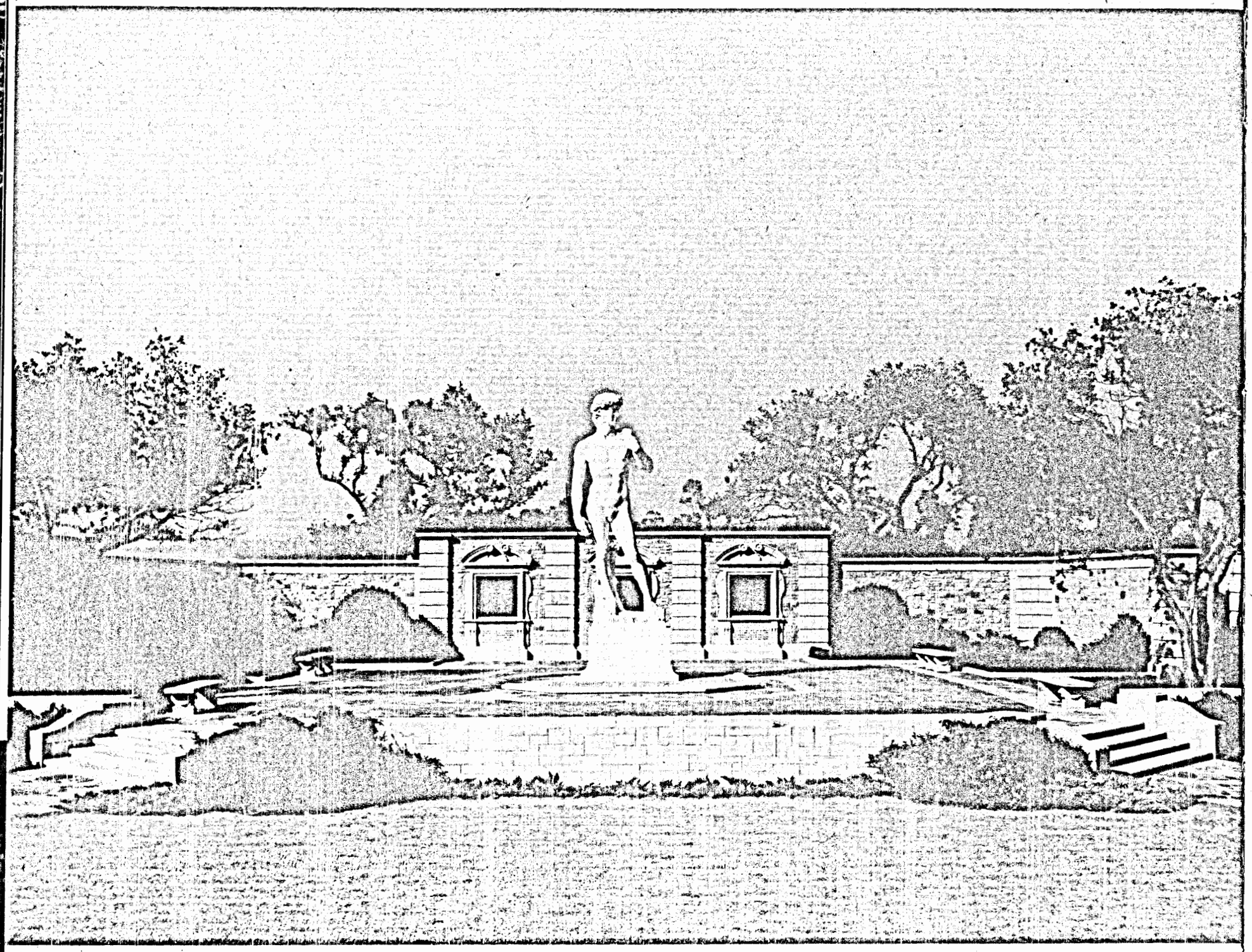
"Madonna of Bruges"

"David"





"Medici Madonna and Child"

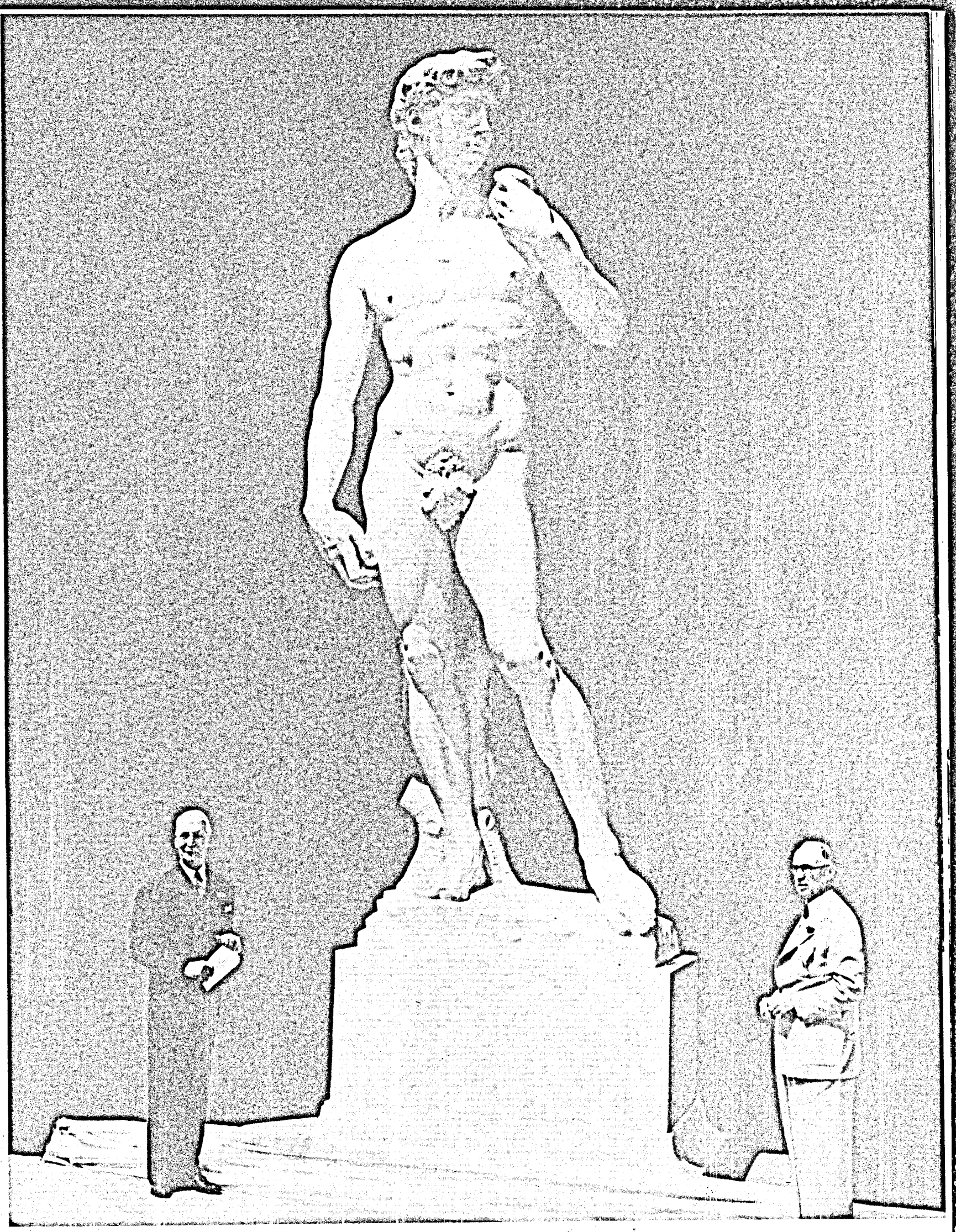


The Court of David

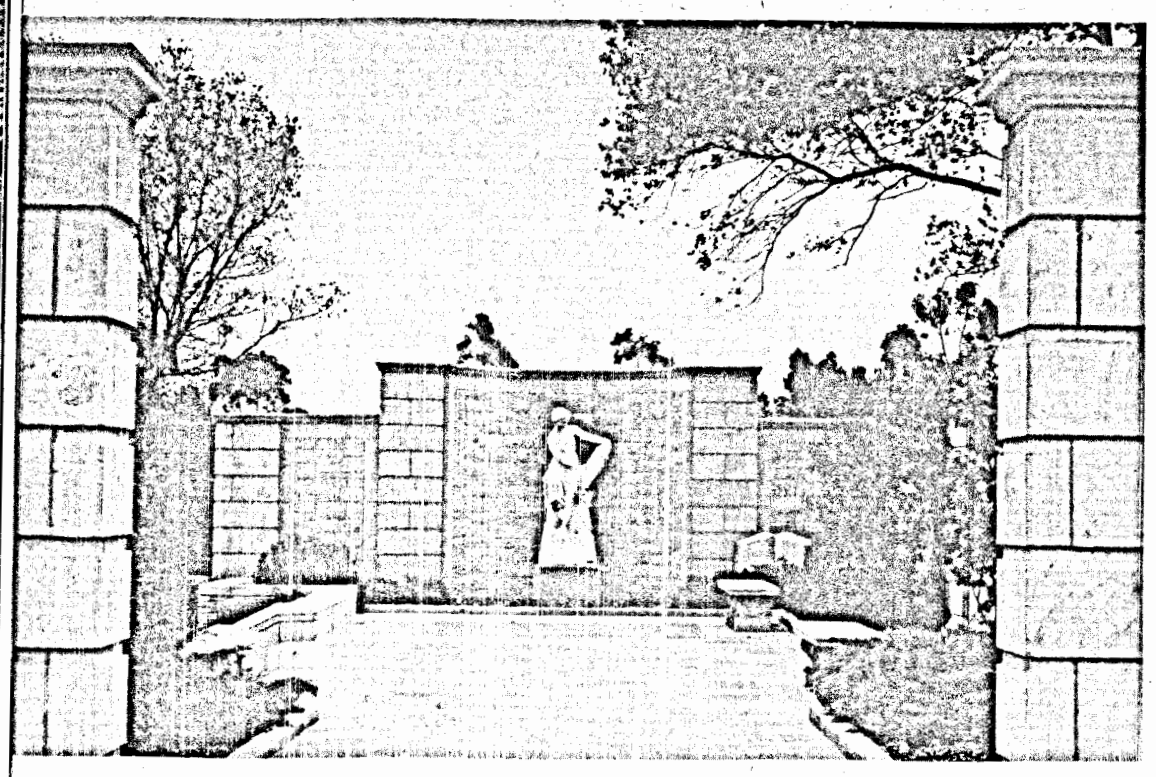
DAVID, the shepherd lad, bequeathed to the world a deathless heritage—a lofty ideal of courage, strength and triumphant faith. His victory over Goliath . . . his staunch friendship with Jonathan . . . his powerful, heartening psalms; these have appealed to the hearts and strengthened the souls of men for three thousand years. The peerless Michelangelo, when twenty-six years old, was inspired to sculpture this noble hero of Israel from an oddly shaped marble block previously discarded as being too narrow for a figure. For years the statue stood uncovered in the Palazzo Vecchio in Florence, but was moved inside of the Academy of Fine Arts in 1873. David, who loved the out-of-doors, cooped up within four walls! Forest Lawn vowed to free him. And now—as on that immortal day when he faced the giant Philistine— David stands on a hilltop, with only the sky for a ceiling.



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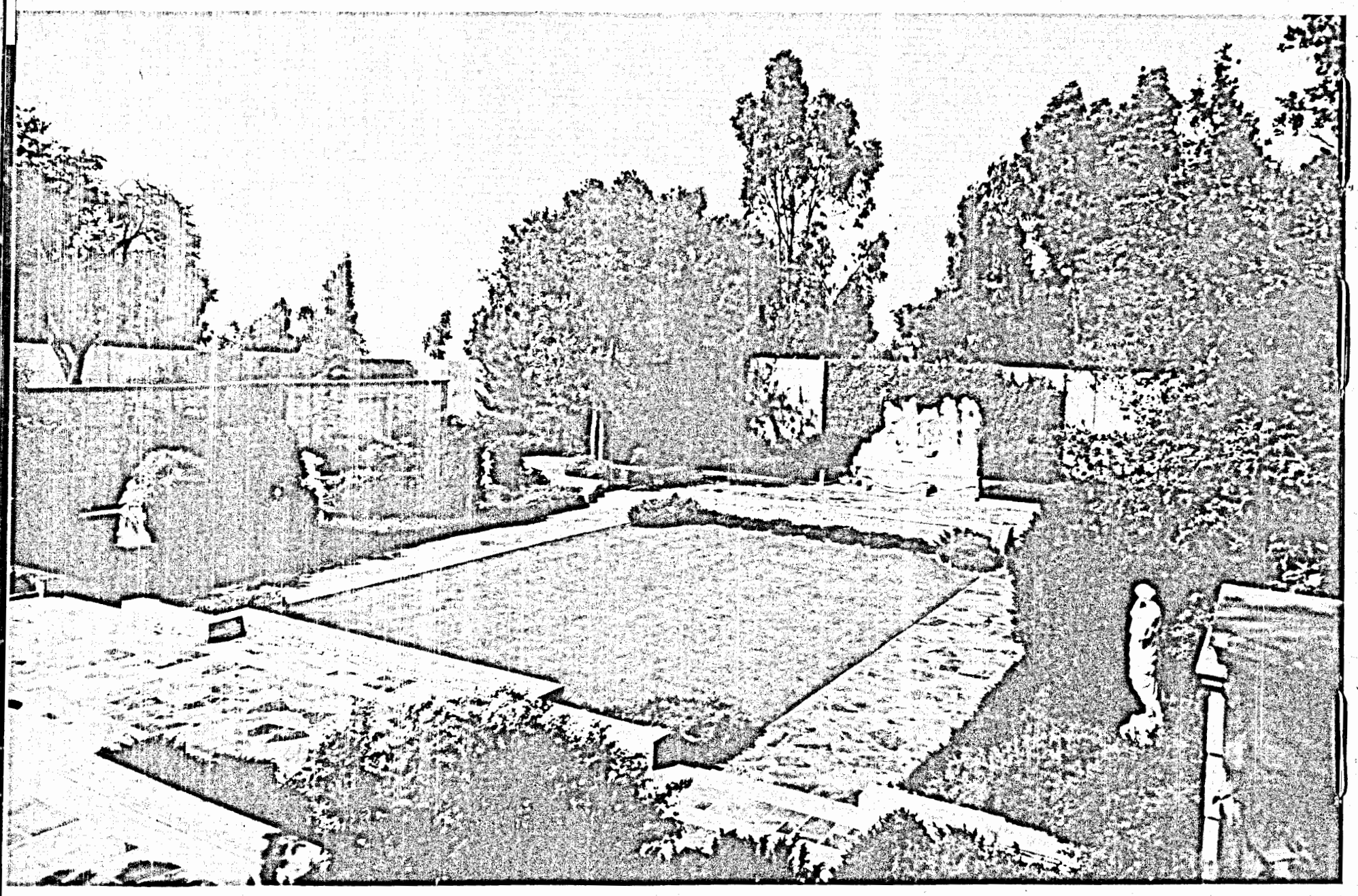
THIS picture gives an idea of David's size. Forest Lawn's exact reproduction of Michelangelo's colossal figure weighs 10 tons, towers 20 1-2 feet above the ground. The picture, taken by a staff photographer of the Glendale News-Press, shows Dr. Rufus B. von KleinSmid, President of the University of Southern California, and Dr. Hubert Eaton, Chairman of the Board of Forest Lawn, at the unveiling of the statue.

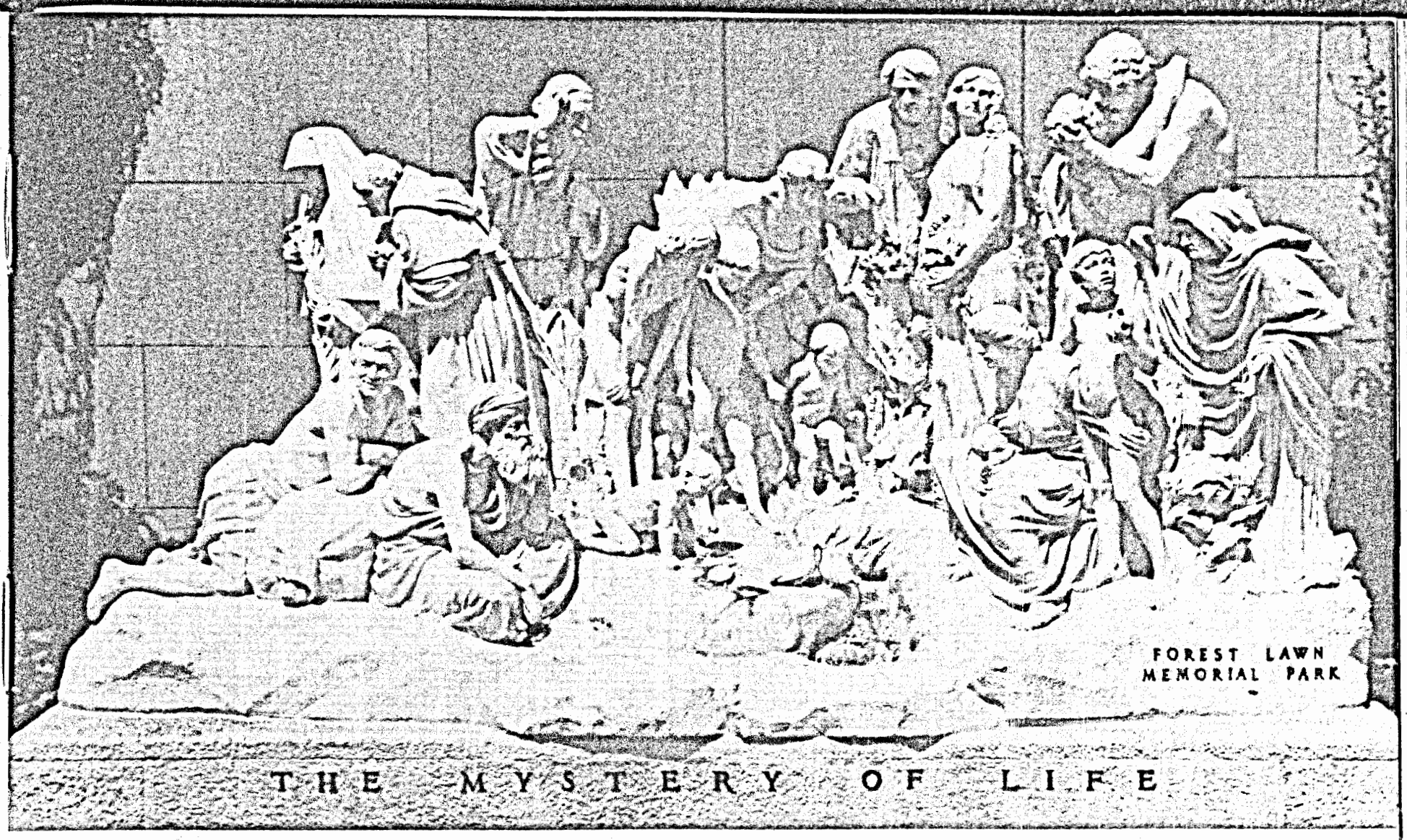


Entrance to
"The Mystery of Life" Garden
from the Court of David

"THE Mystery of Life," largest sculptured group in Forest Lawn, has won world-wide acclaim. In this mighty work, carved expressly for Forest Lawn by Professor Ernesto Gazzeri, the figures are grouped about a mystic stream which flows from an unseen source toward an unknown destination. The exact interpretation of the whole piece, of the thoughts that rage in the minds of the various figures, has aroused many controversies. There have been almost as many interpretations as there have been observers. The group is enshrined in a walled statuary garden, landscaped with rare shrubs and trees.

"The Mystery of Life" Garden







The Story of "The Mystery of Life"

AS ONE PERSON INTERPRETS IT

AROUND the mystic Stream of Life we see grouped eighteen persons typifying many walks and stations in life. First we see

1, a boy, who is astonished at the miracle that has happened in his hand—one moment, an unbroken egg; the next moment, a chick, teeming with life. "Why?" he asks. "How does it happen? What is the answer to this Mystery of Life?" He questions

2, his aged grandmother, who, he reasons, knows everything. But we see her resigned in the face of the inexplicable. Then we see

3 and 4, the lovers, who believe they have found the answer to the mystery in their first kiss.

5, the sweet girl graduate, lost in dreams, with no place as yet in her thoughts for a serious questioning of Life's destiny.

6, the scientist, troubled because all his learnings, all his searchings, have not solved the mystery.

7 and 8, the mother, who finds the answer in the babe at her breast.

9, 10, 11, 12, 13, the happy family group, not greatly perturbed by the mystery, although even they seem to ask: "Why do the doves mate?"

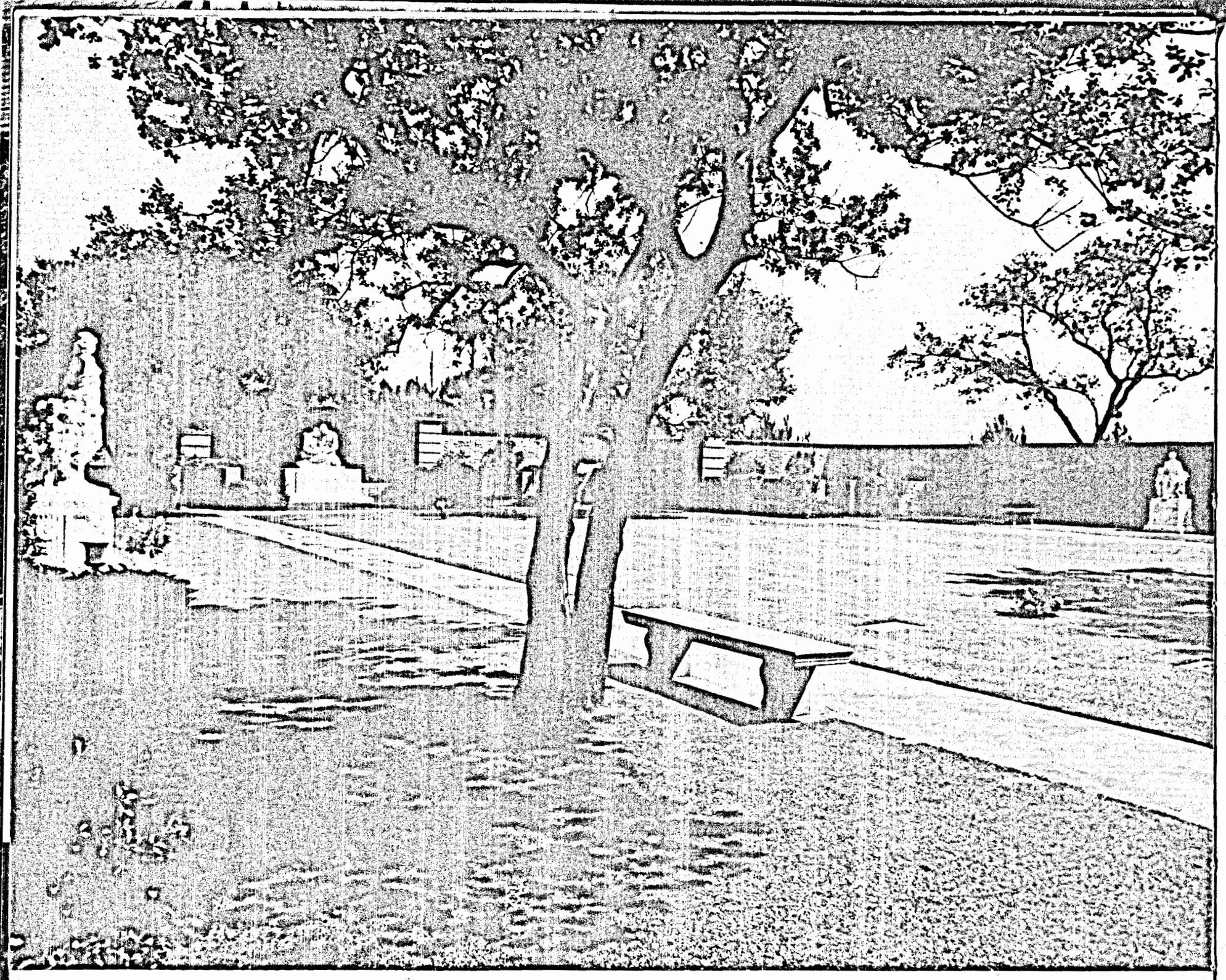
14, the learned philosopher, scratching his puzzled head in vain.

15 and 16, the monk and the nun, comforted and secure, confident that they have found the answer in their religion.

17, the atheist, the fool, who grinningly cares not at all, while

18, the stoic, sits in silent awe and contemplation of that which he believes he knows but cannot explain or understand.

Gentle Reader, what is *your* interpretation? Do you see yourself in one of the characters here portrayed? Forest Lawn has found the answer to the Mystery of Life. Have you found it? Or are you still in anxious doubt?



Gardens of Memory

FOREST Lawn's newest creation, the Gardens of Memory, present a revolutionary plan of cemetery development. Here again Forest Lawn has demonstrated its leadership among the cemeteries of the world. Here, for the first time anywhere, are memorial sanctuaries designed especially for families who desire privacy and the protection of crypt interment, but who, at the same time, like the natural beauty of the outdoors. Under the lawns in the Gardens of Memory have been created a number of waterproofed crypts of steel-reinforced concrete construction. These crypts offer all the protection heretofore obtainable only in the Mausoleum, yet they are set out in God's own earth . . . beneath the sun and stars. Embellished with inspiring statuary and beautifully landscaped with trees, lawn and flowering shrubs, the Gardens offer a sense of intimacy with nature and with God. They are enclosed by artistic, vine-covered stone walls. Locked bronze doors protect their privacy. Admittance is only by a Golden Key of Memory, a duplicate of which is given each owner at time of purchase.

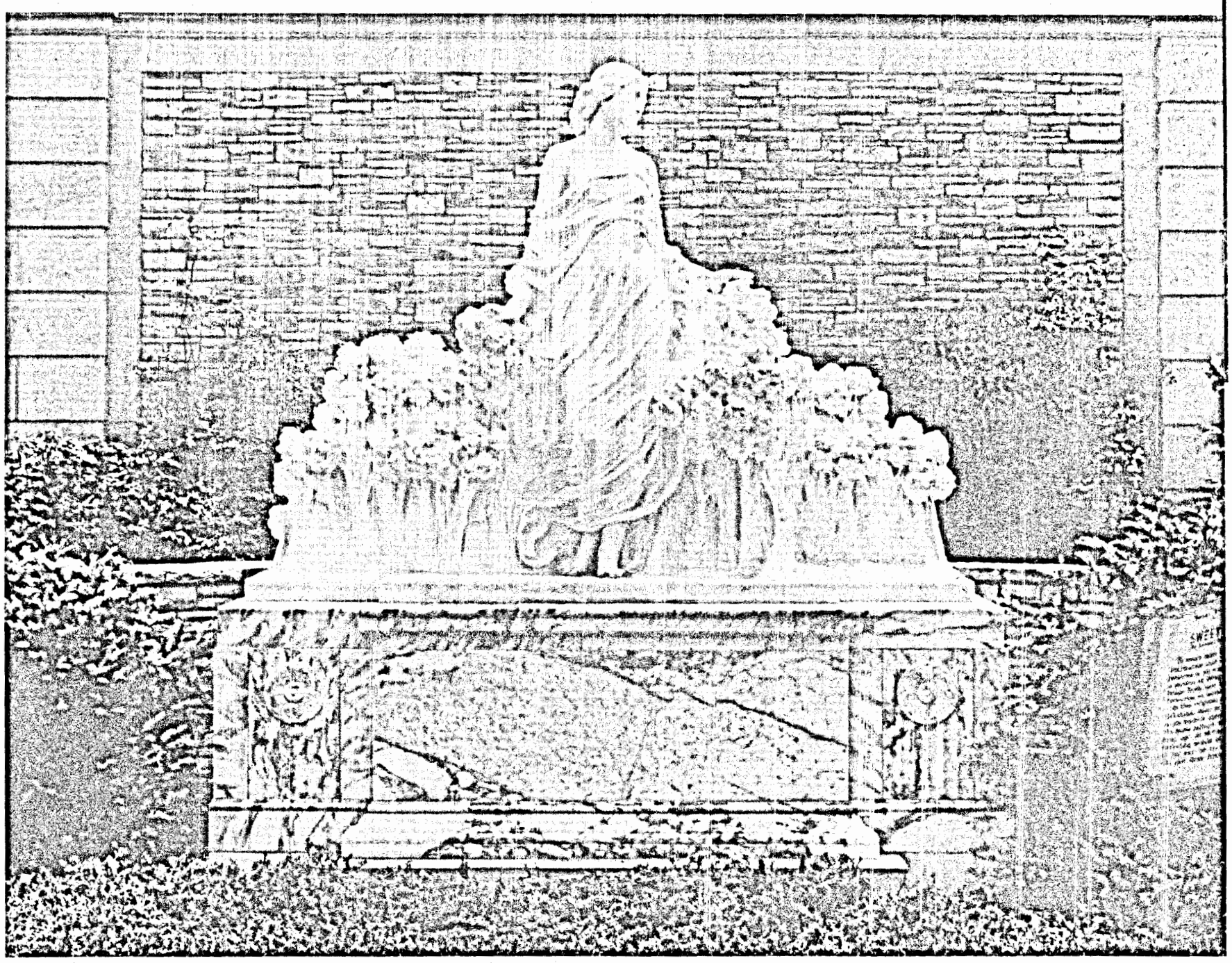
"FAMILY Ties," an original statue by Mario Moschi, is typical of the great sculptor's insight into the hearts of men. The nestling infant, the adoring mother, the proud father—these represent all humanity; they are universal. And where they are is love, which "endureth all things," because it is sanctified by God.

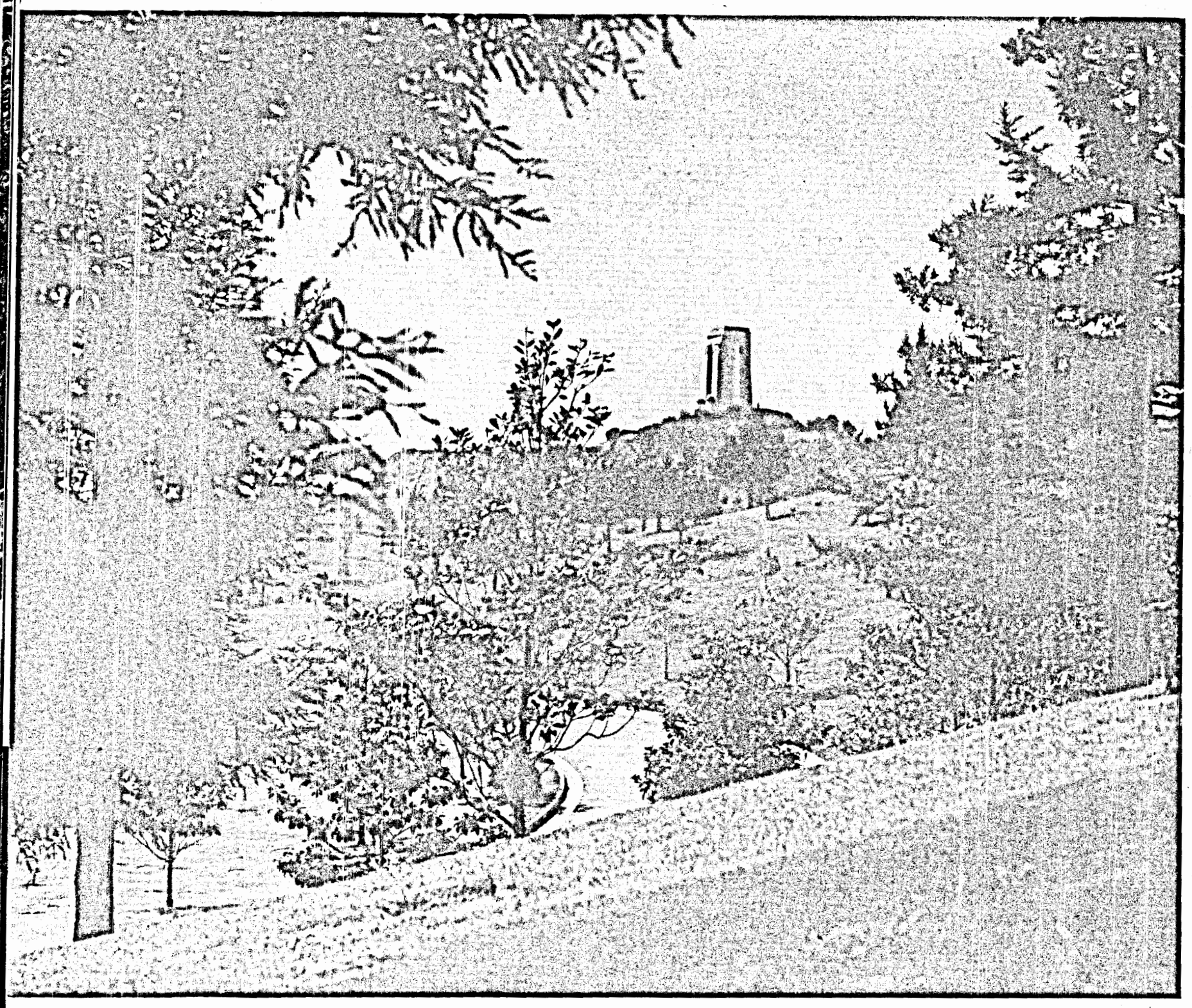
In "Sweet Memories," an original marble portrait by Antonio Besesti, a young girl stands deep in her garden of memories. Confidence shines in her face—confidence that the blooms will never fade, but will grow more fragrant day by day. The statue thus expresses man's faith in immortality, for there can be no death when memory is deathless.



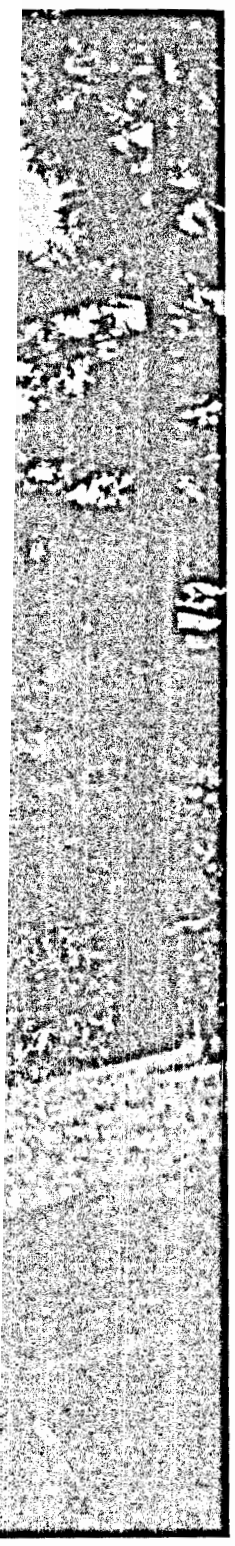
"*Family Ties*"

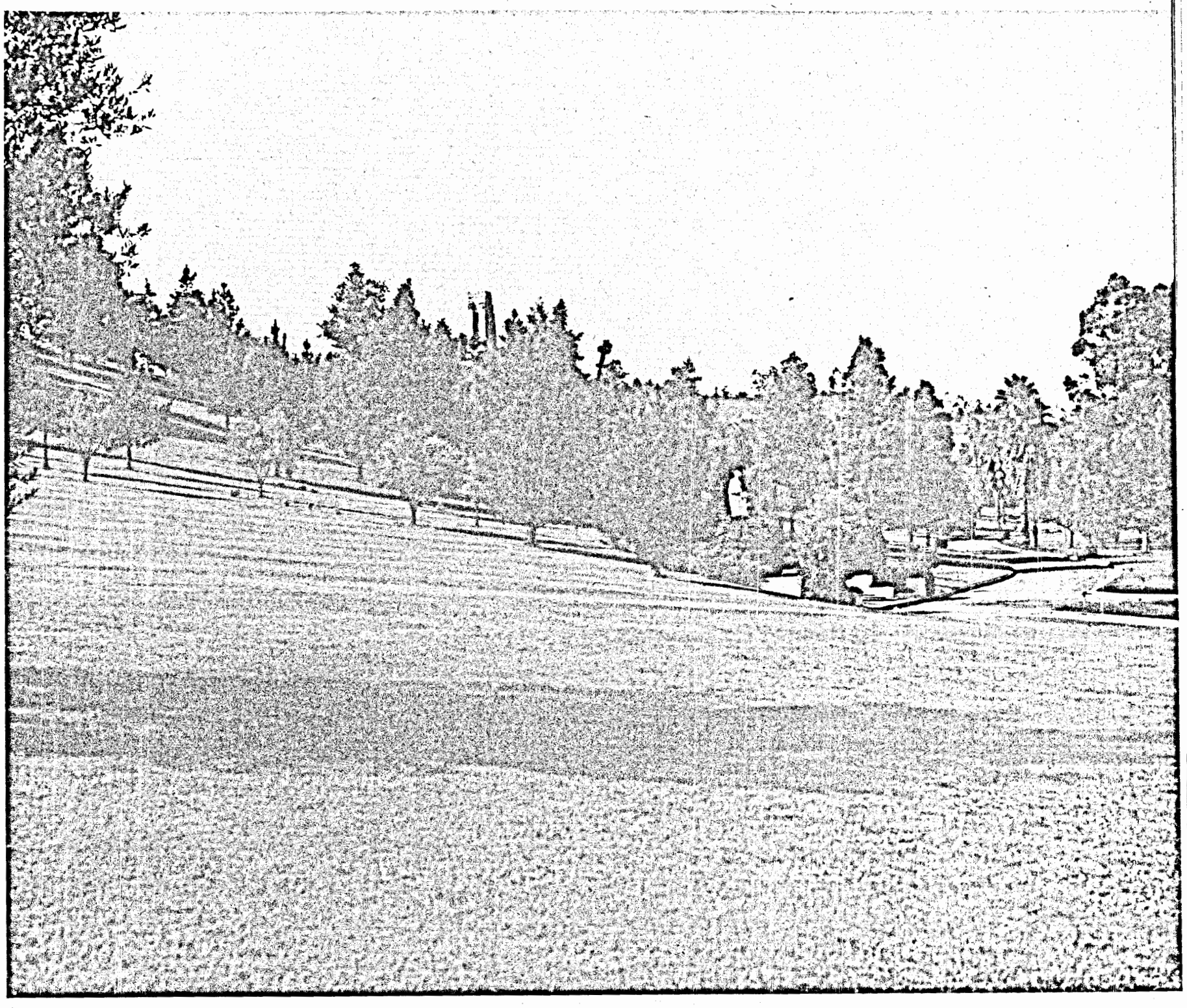
"*Sweet Memories*"





BEAUTY and permanence are the two guiding principles of Forest Lawn. Permanence is achieved by constructing buildings that will stand. Both the Mausoleum and the Mortuary are built of steel and reinforced concrete. On the grounds, permanence is reflected by miles of wide roads, paved and curbed. It is assured for all time by a great Perpetual Care Fund, the principal of which can never be expended and the interest from which can be used only for the general care and maintenance of the Park. It is estimated that this fund eventually will exceed $2,000,000. Forest Lawn will forever continue to educate and uplift the community, will forever serve the living as well as the departed.

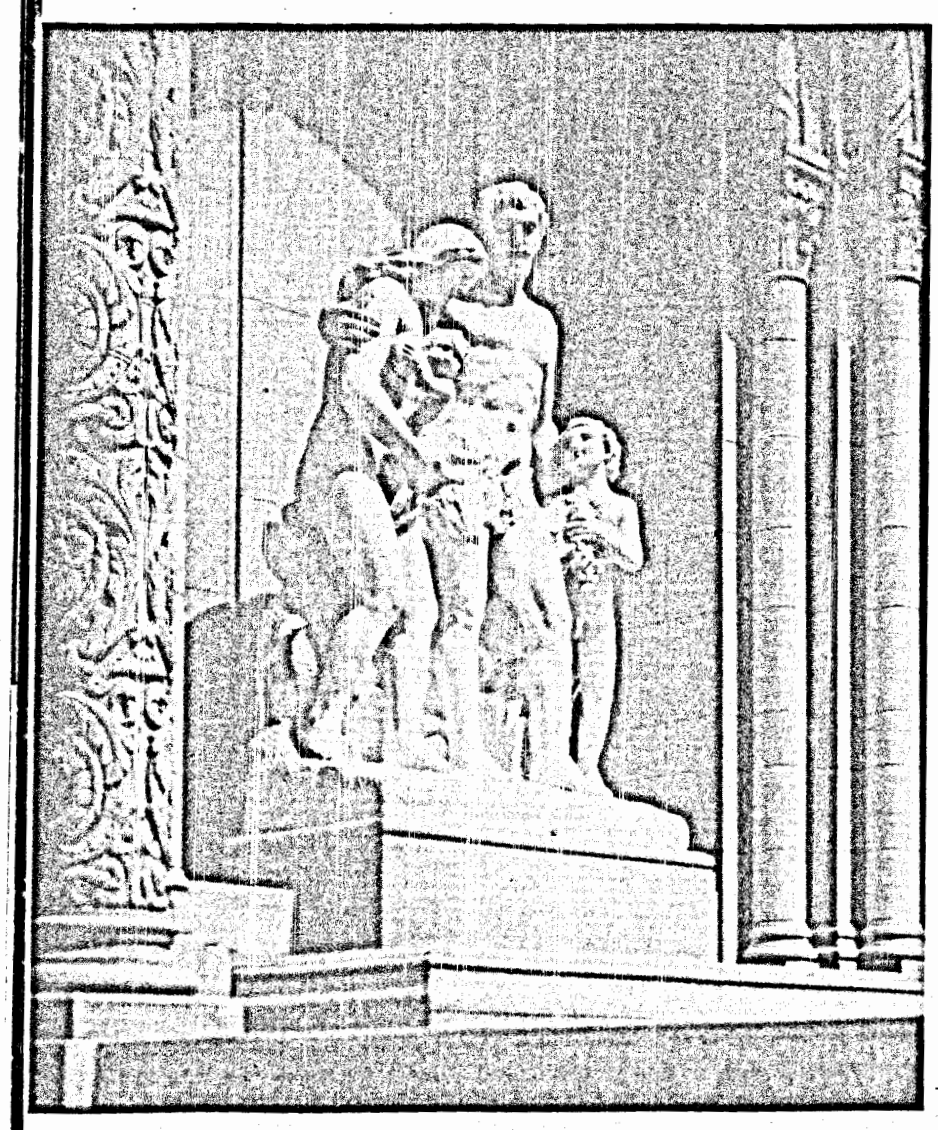




THE Memorial-Park plan of cemetery development, originated by Forest Lawn, eliminates gloomy, upright headstones and other depressing symbols of earthly death. Instead, artistic bronze tablets set level with the lawn serve as fitting Individual Memorials. Great works of sculpture, often purchased as Family Memorials, are given settings suitable for their size and grandeur among trees and shrubbery so planted as to enhance the charm of both the statue and the grounds. Thus the beauty of art and the beauty of nature join in everlasting tribute to those who are gone and serve also as a source of inspiration and comfort for those who remain.



"The Shrine of Love"



"Family Love"

"THE Shrine of Love" comprises three warmly human statuary groups which symbolize the great bond uniting those who remain with those who are gone. All are originals by Ernesto Gazzeri. At Forest Lawn, the love that links the living with the departed is fittingly perpetuated by Family Memorials set in surroundings of lasting beauty. Such memorials are "Enduring Love," "Family Love," and "Father Love," located in an impressive setting beneath the graceful arches of three alcoves along the Cathedral Court Wall of the Mausoleum.



Rosa Caselli Moretti

The Story of "The Last Supper" Window



Leonardo da Vinci

MILLIONS have journeyed to Milan to view Leonardo da Vinci's world-famous masterpiece, "The Last Supper." Unfortunately, it no longer can be seen in its original form. Painted on a plaster wall, this inspiring picture for centuries has been flaking away. Every ruler since Napoleon has attempted to restore it until it is no longer the work of the great Leonardo.

FOREST LAWN MEMORIAL-PARK now has become the mecca of countless lovers of fine art from all over the world, for here the original masterpiece has been re-created in the vibrant, glowing and indestructible colors of stained glass. Reconstructed from Leonardo's original sketches collected from the art museums of Europe, this priceless gem by Rosa Caselli Moretti is recognized as one of the world's great art treasures. Back of this achievement is a dramatic story. It is best told by the man who accomplished it, Dr. Hubert Eaton, Chairman of the Board of Forest Lawn. Speaking at the dedication of the window, attended by the Governor of California and other notable persons, on April 28, 1931, he said:

"This day marks the end of seven years of hard work and anxious waiting. It was just seven years ago—almost to a day—that on a late afternoon I motored into Assisi, the home of St. Francis, and the great cathedral which bears his name. I was accompanied by Commander Arminio Conte and Professor Vene, the Royal Superintendent of Fine Arts in Italy. It was just at sundown, and as we stopped in front of that great Rose Window, its lovely colors held us entranced. After gazing awhile, I turned to the aged friar who was taking us through and remarked that it was a shame that the colors in such lovely stained glass were a lost art, for everywhere they had told me that the exquisite softness of the coloring in the stained glass of old could no longer be duplicated.

" 'No, Signor,' said the friar, 'you see those three lower portions. They have just been restored by the descendants of the same family that created the original in the twelfth century.'

" 'Where are these people?' I asked.

" 'In Perugia,' he said, 'stands the Caselli-Moretti studio where the same family has made stained glass for centuries. The secret of this art has been handed down from father to children until now there is left only a slip of a girl, Professoressa Moretti—the last of her line—the only one left to restore our magnificent old glass when replacements are needed.'

"We thanked the old friar and passed on to Milan where Leonardo da Vinci painted the greatest picture in the world—'The Last Supper.' Unfortunately, he painted it on a plaster wall, up which the moisture has been creeping through the ages, and gradually that lovely picture has been flaking away. As our little company stood there I noticed tears in the eyes of the Royal Superintendent of Fine Arts. I asked, 'What's the matter with Vene?' The reply came, 'He says it is being lost to civilization. Napoleon tried to restore it, every King of Italy has tried to restore it, until with many restorations, it is fast becoming no longer Leonardo's.'

"Like a flash, my mind went back to the story the aged friar had told me of that slip of a girl, Miss Moretti, the great artist in Perugia, possessing a lost art, and involuntarily I exclaimed, 'No, by the grace of God, Forest Lawn will save "The Last Supper" for civilization, and in stained glass!' For in stained glass I could visualize a depth of color and perspective which could not be secured in oil and canvas.

" 'Let us go to Perugia,' I said, 'and see Miss Moretti.'

"The next morning, as we stood before her, I said to the interpreter, 'Ask her if she can make for Forest Lawn "The Last Supper" in stained glass.' The interpreter put the question, but I needed no answer, for over that woman's face swept a blaze of glory as though she were transfigured. 'I would give my soul to do that,' she said.

" 'How long will it take?'

" 'Six years at least.'

"Then another astounding revelation came. She said, 'I will not copy "The Last Supper" at Milan—I know it is no longer Leonardo's owing to the changes that have been made. In the museums of Europe are Leonardo da Vinci's original sketches, and because of the work I have done for the governments of Europe, they will allow the original sketches to be brought to my studio. Therefore, it will be possible to re-create in stained glass Leonardo's original painting as it stood on the wall in the little church at Milan.'

"Days grew into months and months into years. Finally, in the early part of 1930, I received word that Judas had broken five times in the making, and all Italy was aroused and watchfully speculating. Said Miss Moretti: 'I know not whether the good God intends that I shall not finish "The Last Supper" or whether He is simply emphasizing again the fact that one of His own betrayed Him. I have prayed—I shall try once more and if Judas breaks again in the furnace, I shall not finish "The Last Supper." '

"You can imagine our anxiety. The suspense was terrific. Then one day, across the water, came the glad news: 'The Last Supper' is finished.

"The day was set for its exhibition in Perugia. On this day, came the great or their representatives—the King, Mussolini, the Minister of Arts, the great artists, generals, diplomats, all to do 'The Last Supper' honor and to stand in wonder at the super-artistry of Miss Moretti.

"Italy awoke to the fact that Leonardo da Vinci's *original painting* had, indeed, been *re-created.*

"We believe Moretti's 'The Last Supper' will enrich and uplift the artistic conscience of all who view it. We believe its spiritual message will make us all better men and women and renew those simple truths we learned at our mother's knee. We dedicate this great masterpiece to the sacred and aesthetic enjoyment of all the people."



"The Shrine of Love"

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"The Last Supper" Window

IN Forest Lawn's breath-taking re-creation in stained glass of "The Last Supper," a masterpiece has been saved for civilization. The original is flaked and fading on the plaster wall of a convent at Milan. Ravages of time and numerous attempts at restoration have all but effaced the artist's original work. But in "The Last Supper" Window, the great painting lives anew—re-created, not from the dimmed mural, but from Leonardo da Vinci's own sketches. Here, in glorious and imperishable stained glass, the genius of a master painter and the comforting message of this dramatic scene defy the ages.

The Biblical Narrative . . . St. Matthew, Chapter 26

NOW WHEN THE EVEN WAS COME, HE SAT DOWN WITH THE TWELVE. And as they did eat, He said, Verily I say unto you that one of you shall betray Me. And they were exceedingly sorrowful, and began everyone of them to say unto Him, Lord, is it I? And He answered and said, He that dippeth his hand with Me in the dish, the same shall betray Me.

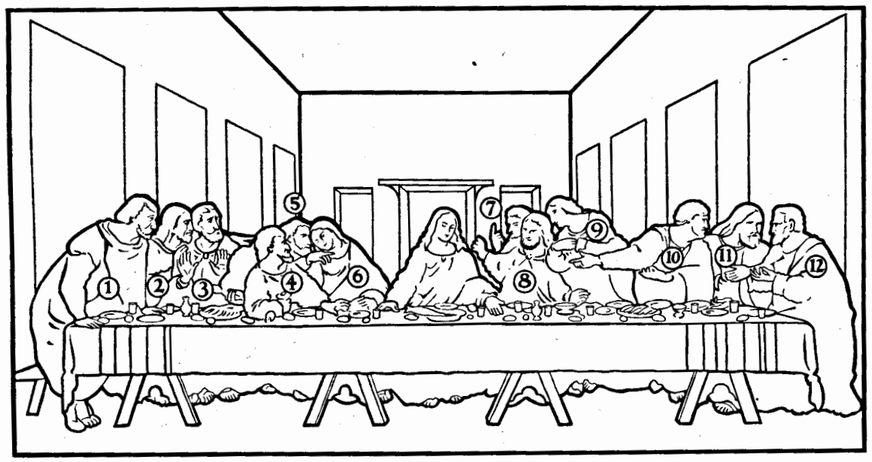
The Son of Man goeth as it is written of Him; but woe unto that man by whom the Son of Man is betrayed; It had been good for that man if he had not been born.

Then Judas, which betrayed Him, answered and said, Master is it I? He said unto him, Thou hast said.

EXPLANATORY DIAGRAM OF FIGURES

Studying "The Last Supper" from left to right, one finds:

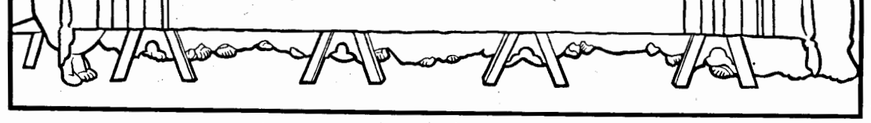
1. Bartholomew, sincere and honest of character, shows his surprise.
2. James the Lesser, youthful and slightly bearded.
3. Andrew already shrinking from the Judas he suspects.
4. Judas, isolated in the foreground, has just spilled the salt container.
5. Peter, old, rugged and inquiring.



6. John, the beloved Disciple, has just raised his head from the Saviour's breast.
7. Thomas, rugged and ever doubting.
8. James the Greater, horrified at the accusation.
9. Philip gently offers himself to his Master.
10. Matthew asks Simon if he has heard this charge.
11. Thaddeus also questions.
12. Simon, with raised head, expresses amazement.

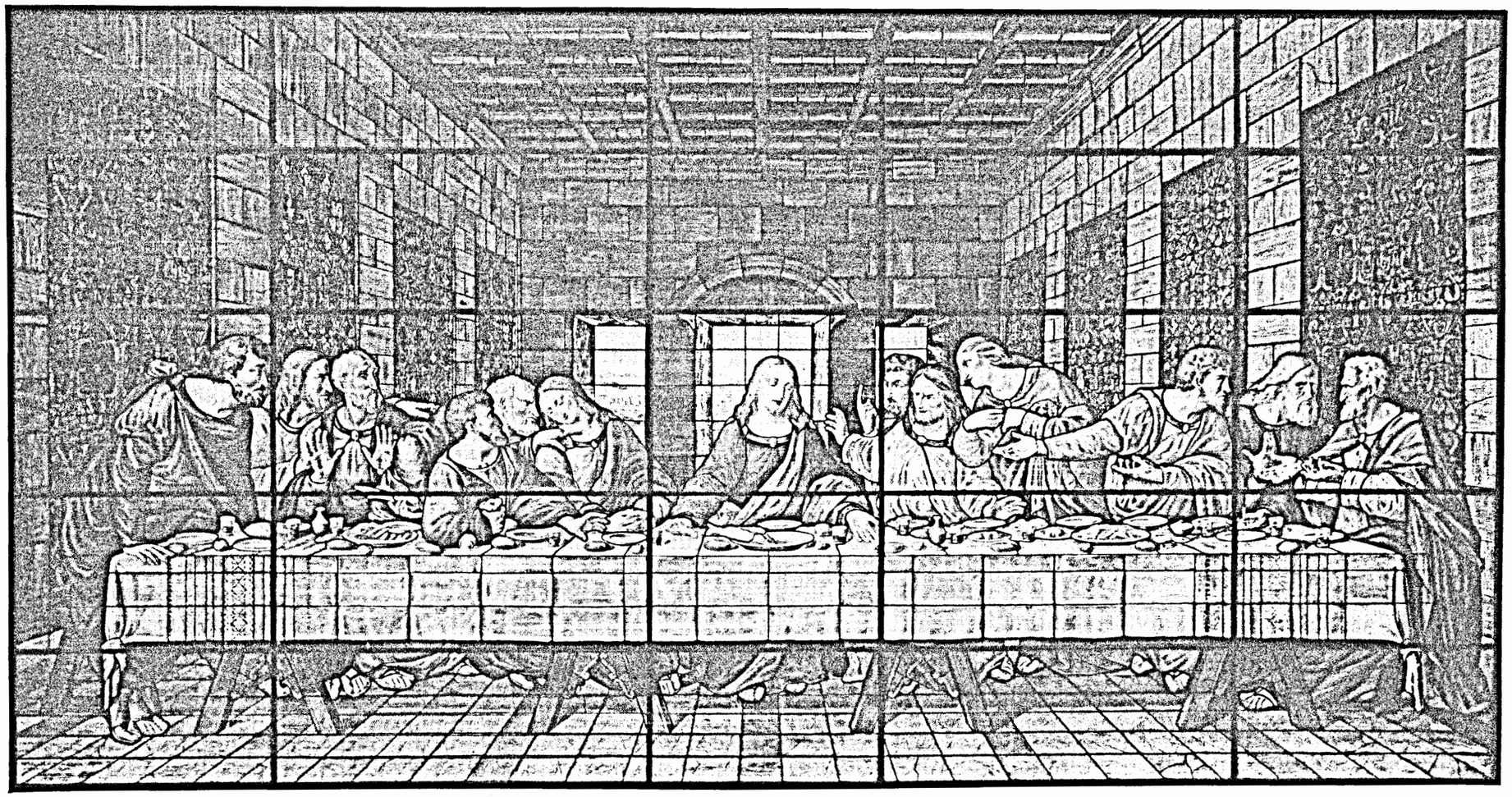


5. Peter, old, rugged and inquiring.



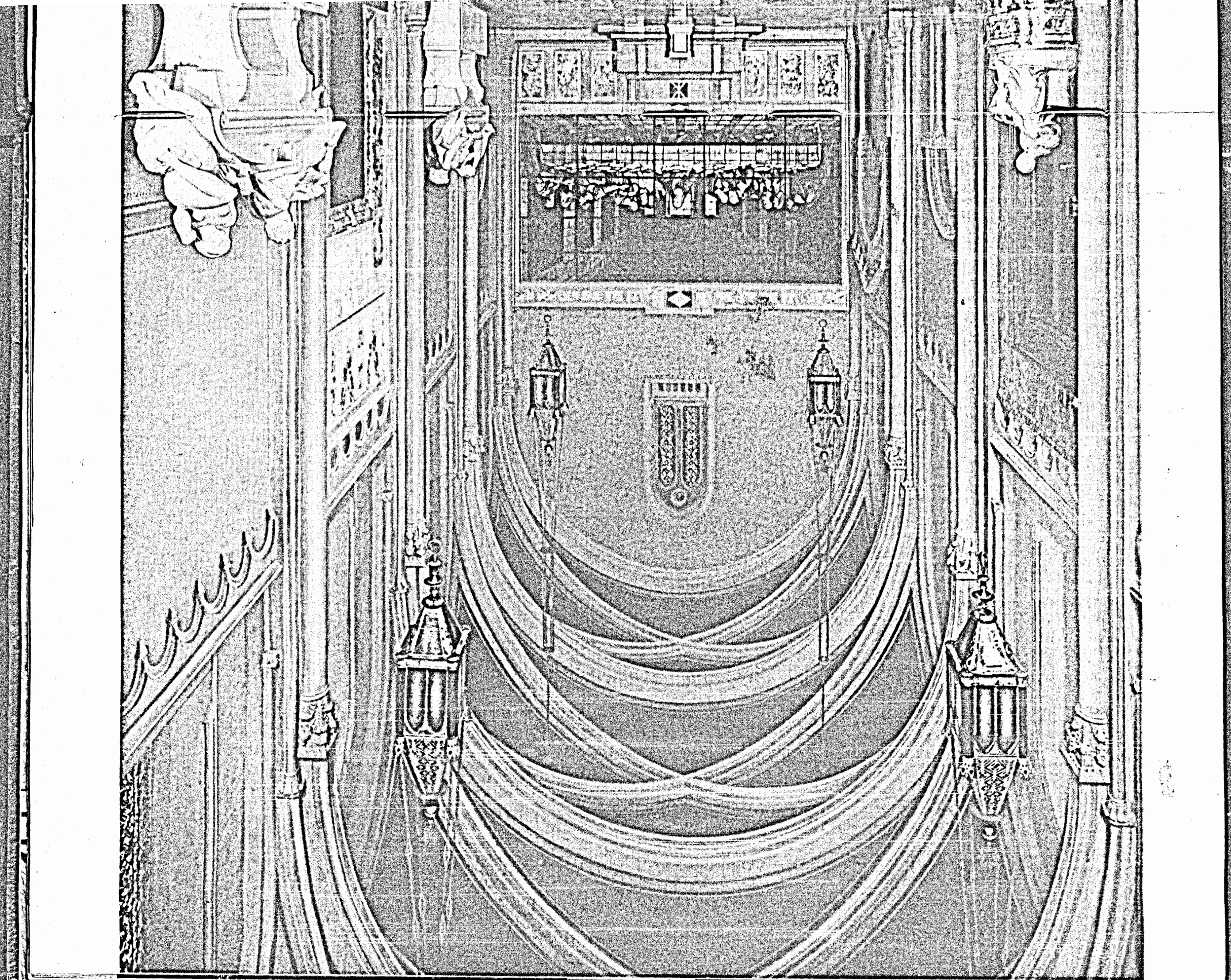
heard this charge.

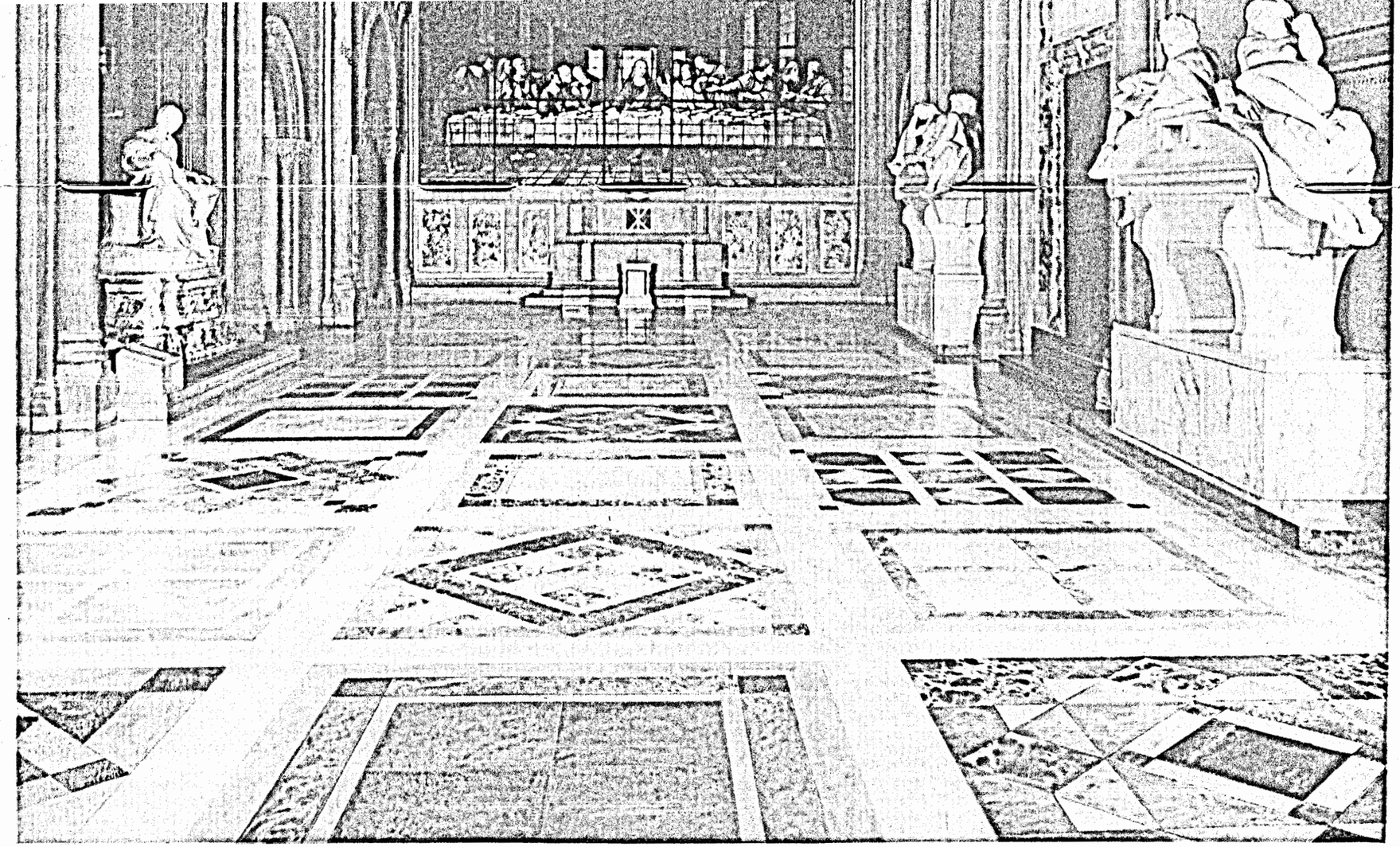
11. Thaddeus also questions.
12. Simon, with raised head, expresses amazement.



"The Last Supper" Window
Moretti's radiant re-creation in stained glass of the immortal painting by Leonardo da Vinci

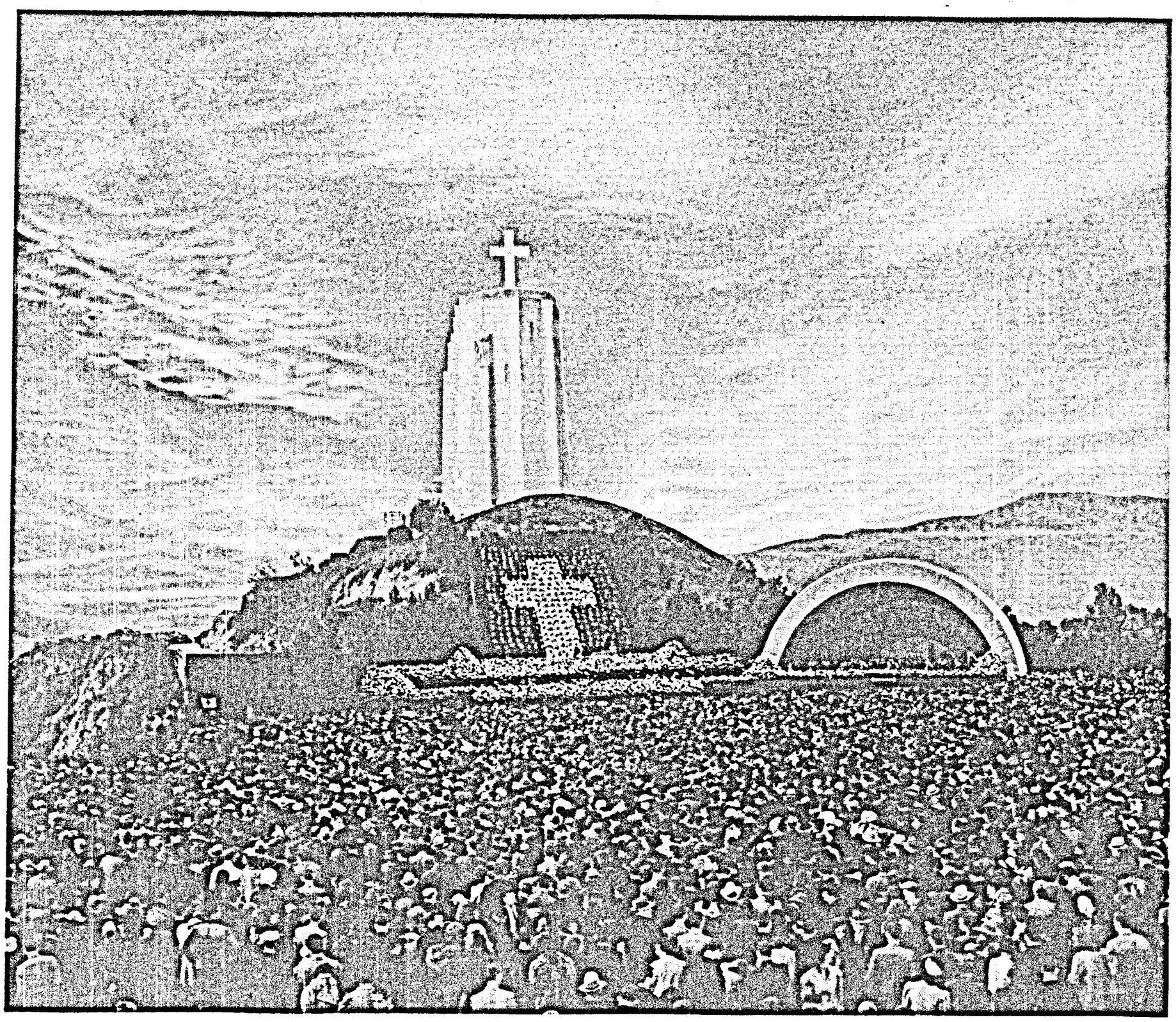
Dedicated 1931
Forest Lawn Memorial-Park, Glendale, California





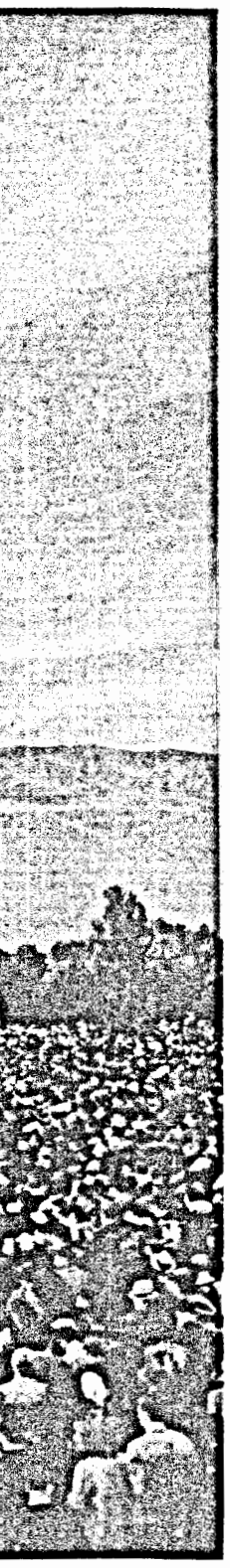
Memorial Court of Honor

THE crowning achievement of the great Forest Lawn Mausoleum is the far-famed Memorial Court of Honor. Beneath the rare marbles of its floor are crypts which money cannot purchase, reserved as gifts of honored interment for Americans whose lives shall have been crowned with greatness. Along the sides of the majestic hall are magnificent sarcophagi, surmounted by exact reproductions of Michelangelo sculptures. The whole is dominated by the inspiring, immortal masterpiece, "The Last Supper" Window, the Moretti re-creation in stained glass of Leonardo da Vinci's world-renowned painting. For a moment at twilight, or when sunlight is obliterated behind the window, the Master's face may still be seen shining softly in the darkness after all other detail is gone. It is as though He remained behind to invoke God's blessing upon those who sleep within the vast Mausoleum and upon those who cherish the sacred memory of a departed loved one. The dramatic story of the window and a closeup picture may be found on preceding pages.



Easter Sunrise Service at Forest Lawn

AN Easter Sunrise Service for all the World! On the broad plateau of Mount Forest Lawn, above which rises the mighty Tower of Legends, thousands of reverent worshippers gather before dawn each Easter Morn to commemorate the resurrection of the martyred Man of Calvary. Exalted faith in God, voiced within the sacred grounds of a Memorial-Park! Christian belief in Life triumphant over Death could not express itself in a more convincing manner or in a more fitting place. As the first rays of the Easter sun touch with gold the cross on the Tower, a cloud of white doves, emblems of Peace and Faith, soar toward the rising sun on the up-surging voices of thousands singing the glory of the Risen Christ. A great symphony orchestra plays. A famous soloist sings. Joyous Easter songs ring from the lips of a Community Chorus of 500 voices. Prayers well from humble hearts. A spiritual speaker tells again the soul-stirring Easter Story. Because the service is so elevating and impressive, because its expression of Faith finds response in the hearts of men and women everywhere, it has been broadcast coast to coast by the Columbia Broadcasting System, and re-broadcast by the Canadian Broadcasting Commission and the British Broadcasting Corporation, with short-wave outlets reaching every section of the globe.



Memorial Court of Honor
Forest Lawn Memorial-Park, Glendale, California

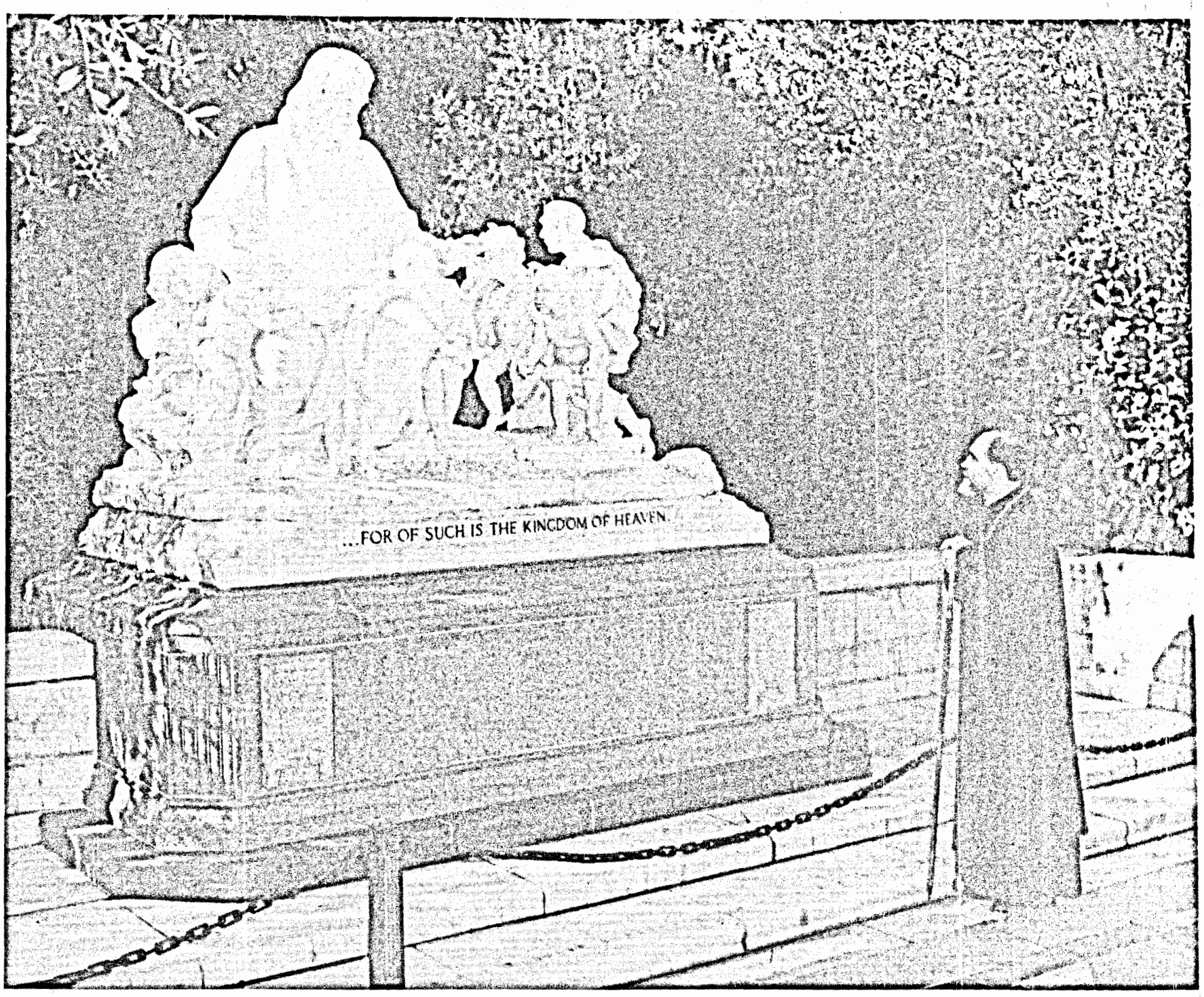
Shrine of Moretti's re-creation in stained glass of "The Last Supper" by da Vinci and marble reproductions of sculptures by Michelangelo.

MEMORIAL Court of Honor, in the Great Mausoleum at Forest Lawn Memorial-Park, Glendale, California, stands as a symbol of man's artistry dedicated to the glory of God. Rising to a vaulted ceiling more than fifty feet high—high enough to contain a four-story building—this architectural gem manifests the structural excellence of modern craftsmanship and the charm, grandeur and power of old-world genius. Floors of rare marbles laid in patterns as rich as tapestry . . . walls and ceiling warmed by colors softly blended . . . clerestory and rose windows shining like jewels in their lofty settings . . . these combine to make Memorial Court of Honor a fitting shrine for Moretti's renowned re-creation in stained glass of Leonardo da Vinci's immortal painting, "The Last Supper." Here is pictured one of the three most dramatic events in the life of the most dramatic Character who ever stepped upon the pages of history since the beginning of time.

The other two events—the Crucifixion and the Resurrection—also will be portrayed one day at Forest Lawn. On the plateau of Mt. Forest Lawn will rise a great Cathedral, presenting in stained glass a portrayal of the triumphant, risen Christ. In an adjoining building will be housed the world's largest religious painting, Jan Styka's magnificent "Calvary," measuring 195 feet long by 44 feet high and containing more than 1,000 life-size figures.



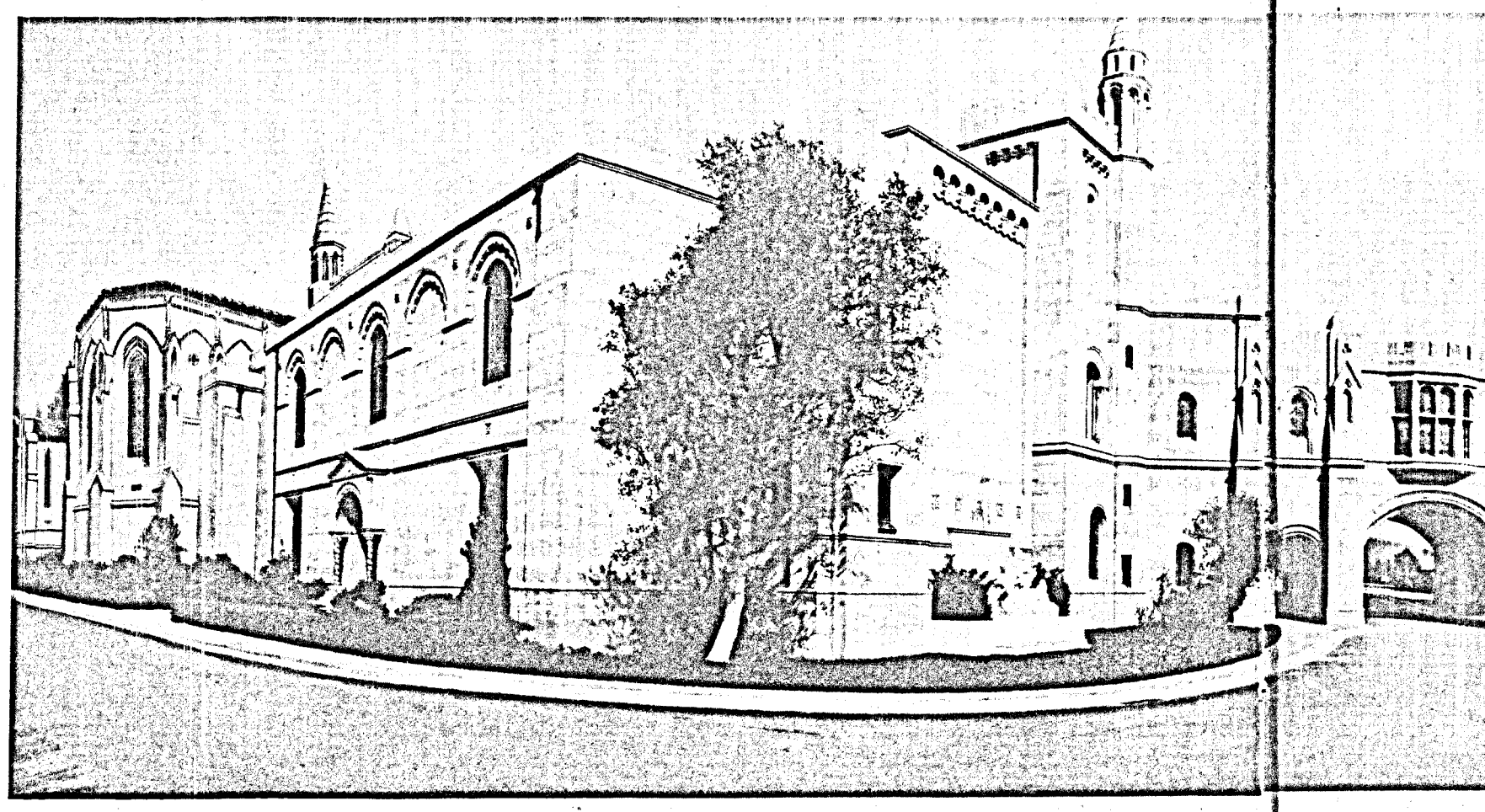
"*. . . for of such is th*



". . . for of such is the Kingdom of Heaven"

A kindly Christ, a Christ to whom little children came . . . that is the theme of this vibrant expression in marble of the tenderness and compassionate love of the Master who said, "Suffer little children to come unto Me . . . for of such is the Kingdom of Heaven." Created expressly for Forest Lawn, this beautiful original by Vincenzo Jerace epitomizes the Spirit of Forest Lawn as expressed in The Builder's Creed—"I believe, most of all, in a Christ that smiles and loves you and me." It stands just outside the entrance to Memorial Terrace of the Great Mausoleum.

THE Great Mausoleum is built in nine massive terraces. Each terrace is a separate Class A, steel and reinforced-concrete unit, resistant to fire and earthquake. Convenient access to all terraces is provided by entrances on the various terrace levels. Here the living feel the indelible, heartening assurance of memory enshrined through the centuries. Here tears dissolve and hope replaces fear . . . because it is a happy place.



Upper Terraces of Mausoleum

The Great Forest Lawn Mausoleum

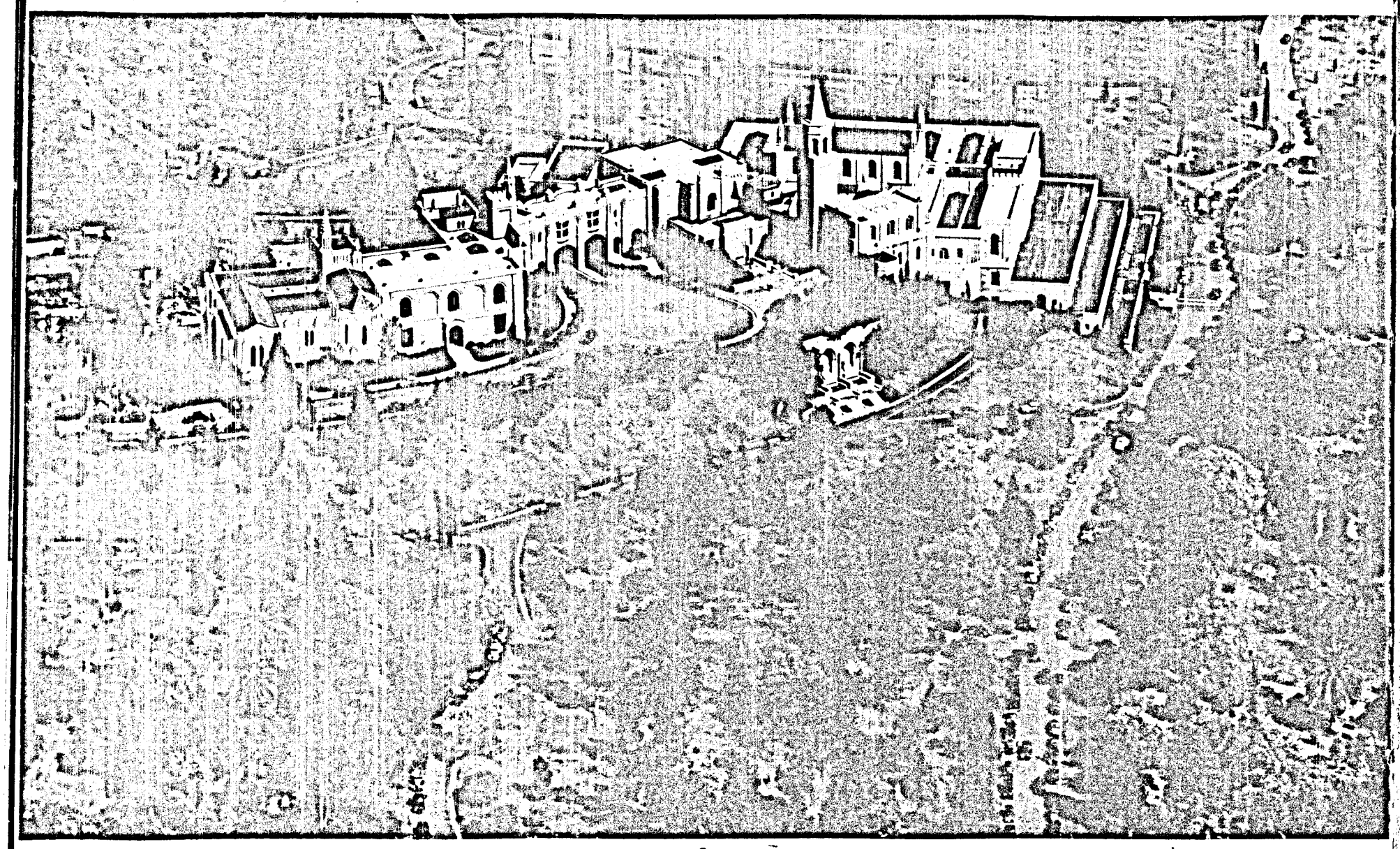
ANCHORED in virgin rock on a height overlooking a sweep of fertile valley and purple mountains, the Forest Lawn Mausoleum is one of the most impressive shrines of memory in the world. Its myriad sunlit corridors house one of the world's finest collections of memorial art and sculpture. Heart-warming statues of life and joyous scenes in stained glass . . . each tells a simple, comforting story, conveys a tender message that soothes and sustains.



Ever-verdant trees form a frame for this view of the Mausolcum Tower

INSPIRED by the world-famous Campo Santo in Genoa, Italy, the Forest Lawn Mausoleum is built to stand forever, a challenge to the ages. Enough steel and concrete were used in its construction to erect an office building sixty stories high. Its foundations are massive monolithic reinforced-concrete caissons which extend to a depth of from fifteen to thirty-three feet into solid rock, broadening at the bottom into huge, bell-shaped anchors. Inspiring beauty and rugged construction are its twin characteristics. A great Perpetual Care Fund assures its everlasting maintenance. Such permanence, protection and charm bring comfort and peace to troubled hearts.

The Great Mausoleum as seen from the air



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Cathedral Corridor

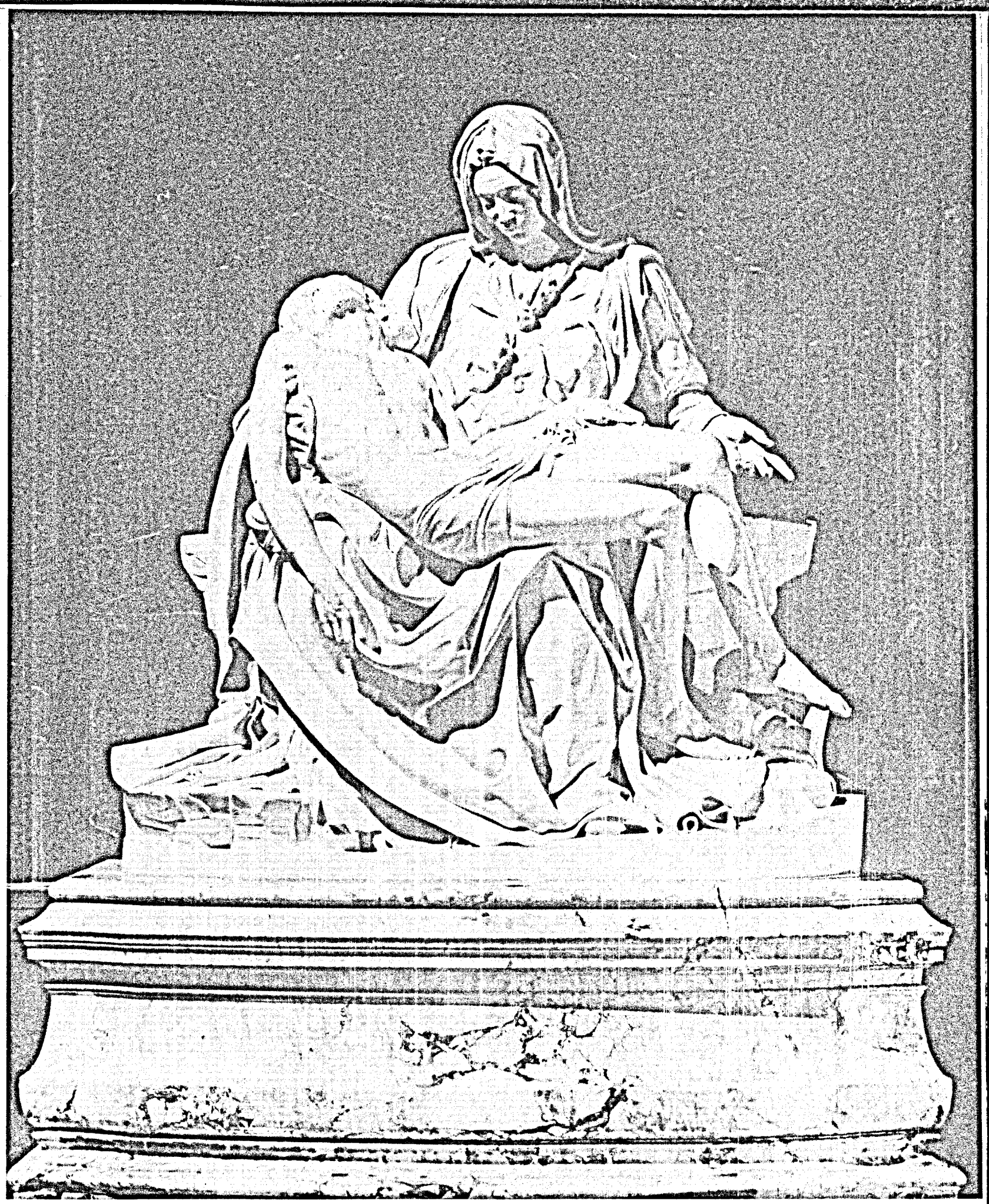
A "peace which passeth understanding" comforts the weary heart in Cathedral Corridor, entrance to Memorial Court of Honor in the Great Mausoleum. Soft rays of the sun stream through overhead windows to brighten graceful marble figures that portray life and joy. They are reproductions of works carved by the great genius, Canova. Rare marbles bring cheering warmth of color to the walls and floor. At the end of the corridor, her protective wings outspread, stands the heroic "In Memoria," Ermenegildo Luppi's famed marble expression of man's exalted and inherent desire to memorialize his departed loved ones. Nobody likes to be forgotten; everybody likes to be remembered.



"Moses"

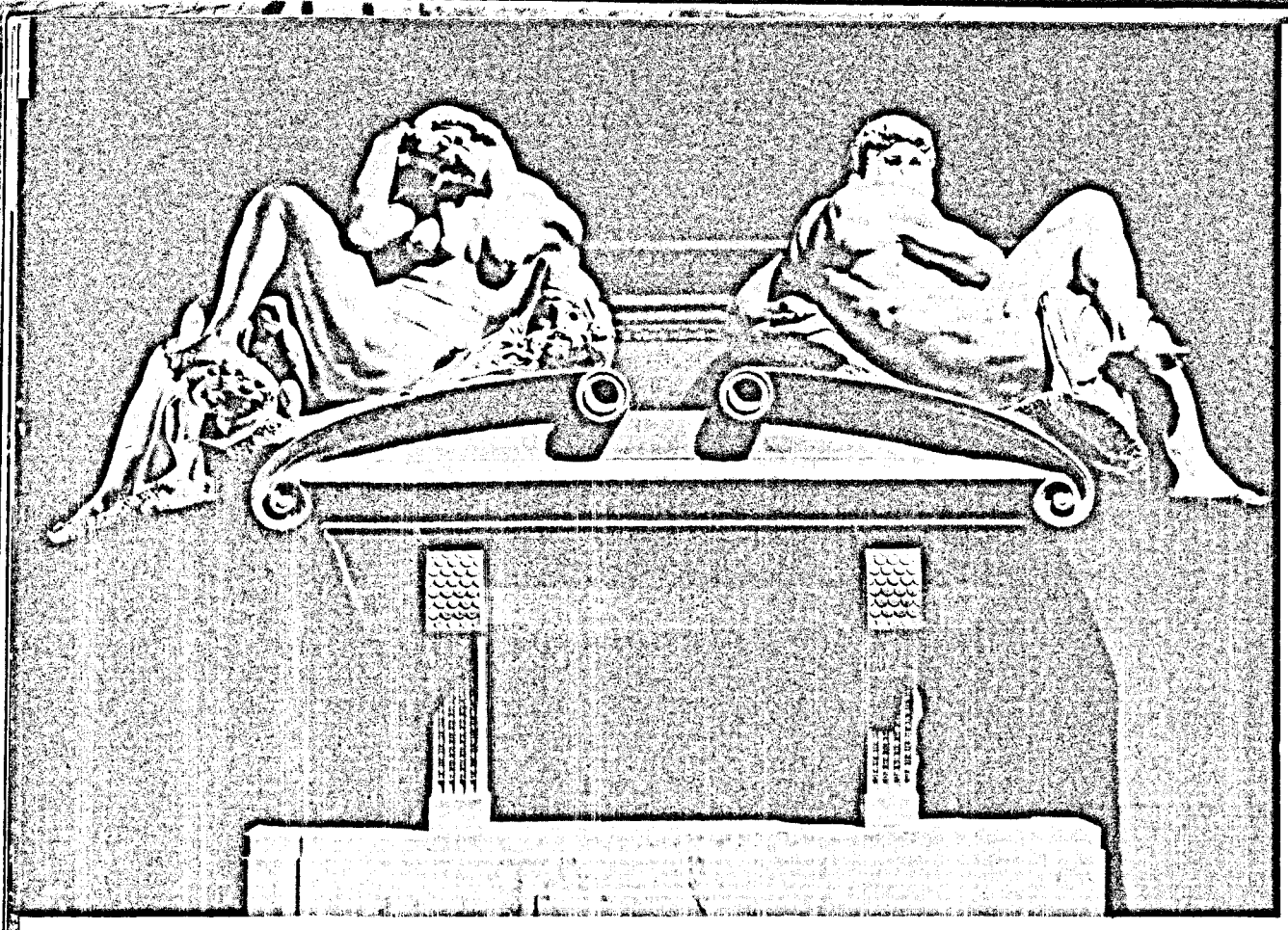
MOSES, the deliverer—mighty, courageous man of God! He led the Israelites out of bondage. He endowed the world with an immortal example of the power of Faith. That is why it is proper that he occupy a place of honor in the Great Mausoleum at Forest Lawn.

In all the world, this is the only *exact,* full-size reproduction of Michelangelo's famous "Moses." Many copies have been made from Michelangelo's clay model in the Museum in Rome, but the Forest Lawn reproduction is the only one ever made from the statue itself, which is in the Church of St. Peter in Chains.



"La Pieta"

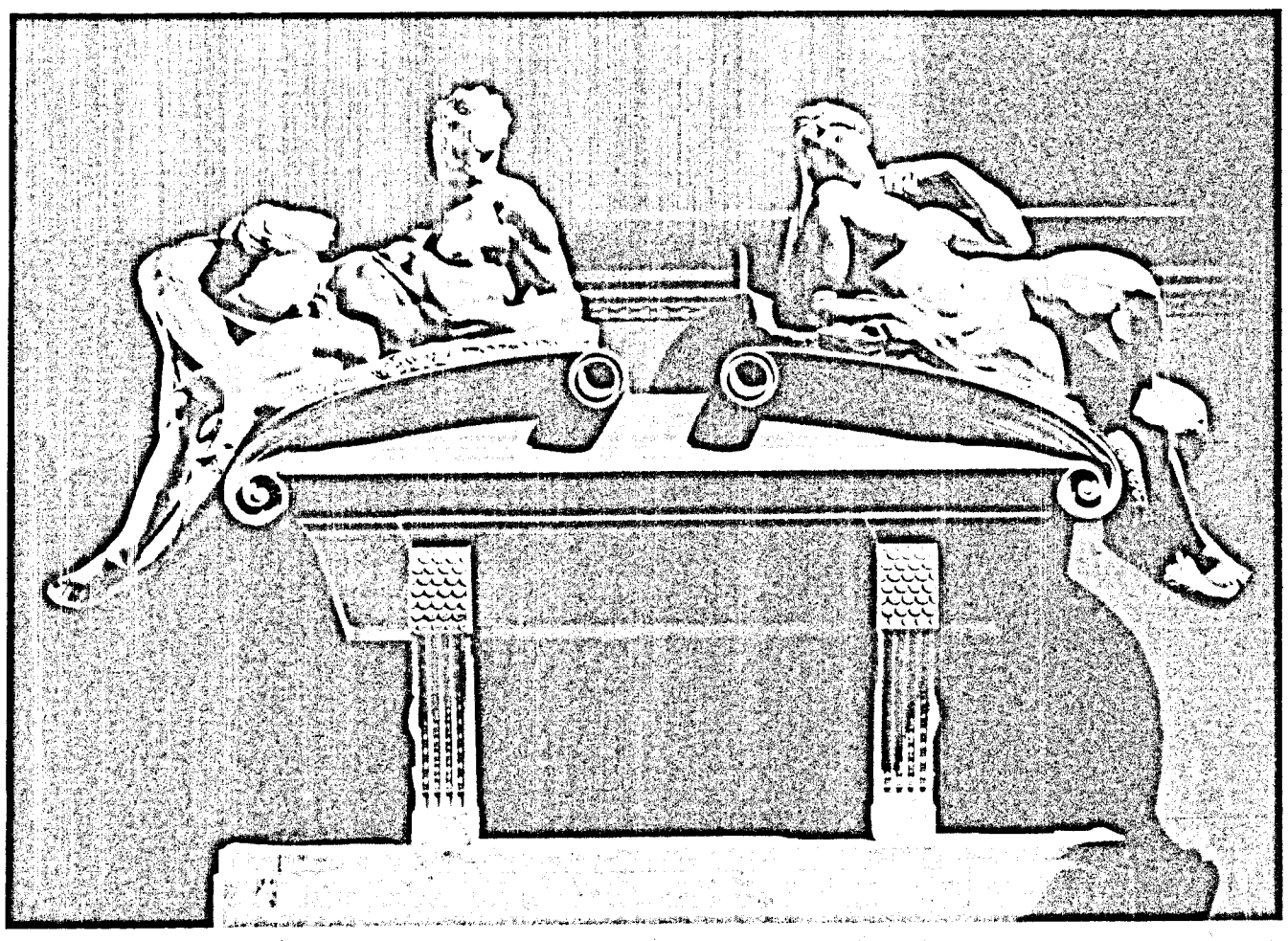
"LA PIETA"—Mary, holding the body of her Son. Michelangelo carved the original of this exact reproduction when he was but a youth. It is more than an heroic portrayal of Jesus Christ, the Saviour, and the Virgin Mary. It is a mother holding with infinite tenderness the body of her departed Son, thus symbolizing all motherhood. Here is divinity—the divinity of mother love and faith. As the mother looks down at her Son with the fathomless understanding of those from whom men come, one sees a calm confidence that in death is life eternal, an assurance that she has lost a Son in the world of man only to gain an Immortal in the Kingdom of God.



"Day and Night"

"DAY and Night," an allegory in marble, illustrates the incomparable breadth of Michelangelo's vision and genius. Day is the virile masculine figure, alert and alive; Night is the graceful female figure, asleep, awaiting a glorious reawakening. The originals of both sculptures on this page stand in the Medici Chapel, Florence. These are the only reproductions in existence.

"TWILIGHT and Dawn" allegorically depicts the mind of man. Dawn, the female figure, portrays the mind as it tries to fathom the true significance of life, while the male figure, Twilight, symbolizes the time when the mind realizes that only in earthly death does God make all things clear. This is the companion group to "Day and Night," alongside which it stands in Memorial Court of Honor.



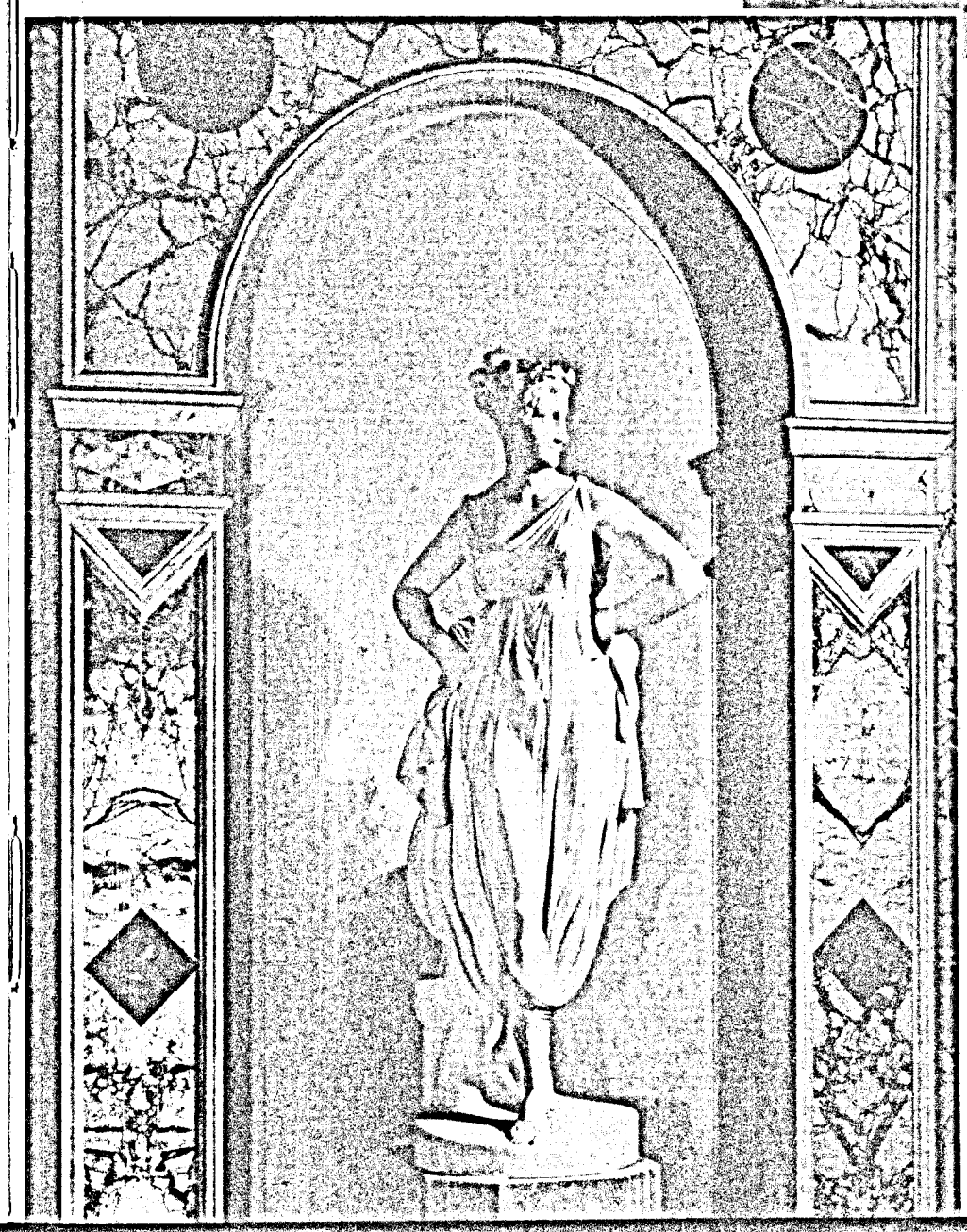
"Twilight and Dawn"



"Medici Madonna and Child"

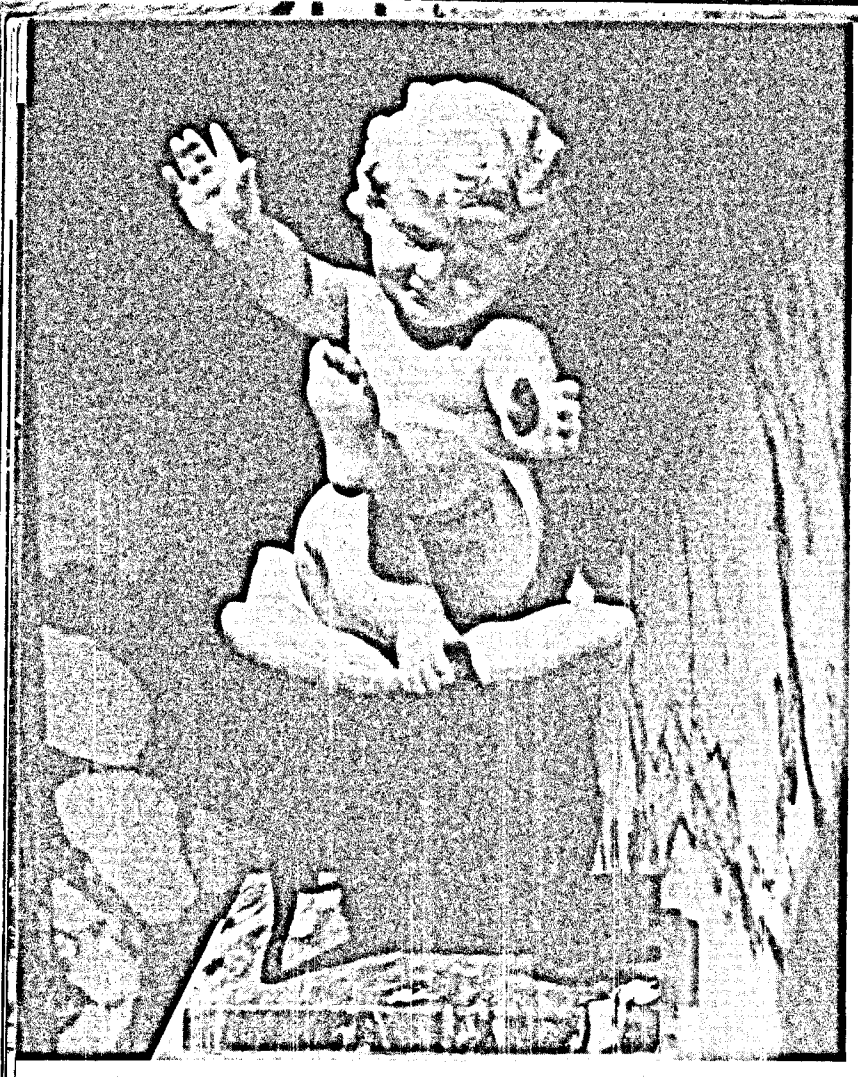
"MEDICI Madonna and Child"—a sculptured vision of sublime maternal love. Characteristic of the restless genius of Michelangelo, the statue stands unfinished. But it is sufficiently complete to convey its tender message of the warmest of all earthly emotions—the love of a mother for her babe. This reproduction is the only one ever made from the famous original in the Medici Chapel at Florence.



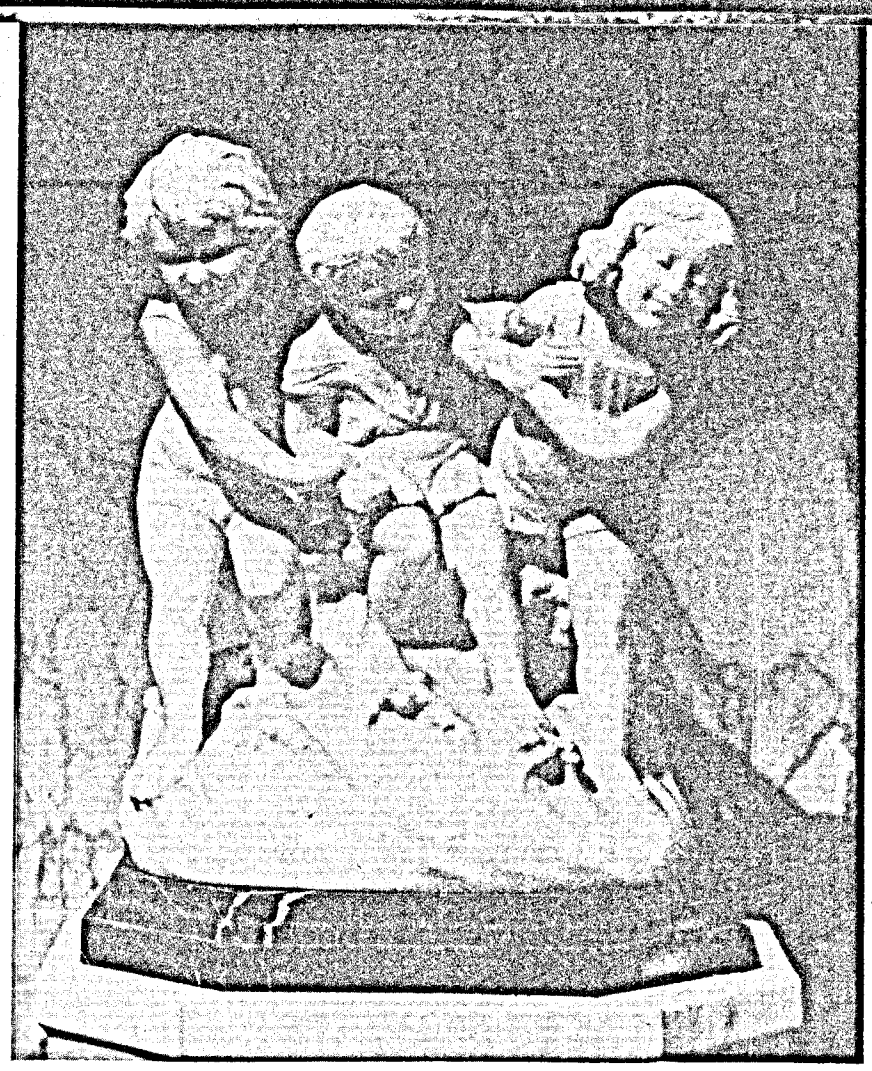


THE night wind's lullaby—a symphonic rhapsody—a child's laughter—the soundless, surging song of hearts that have loved . . . any of these is harmony as it is interpreted by Canova, master of charm and grace in marble. Companion works are the great sculptor's "Rhythm" and "Poetry." Reproductions of all three are inurnment memorials with provision in the pedestals for cremated remains. They are located in Cathedral Corridor, entrance to Memorial Terrace.

"Harmony"



"*Happy Baby*"



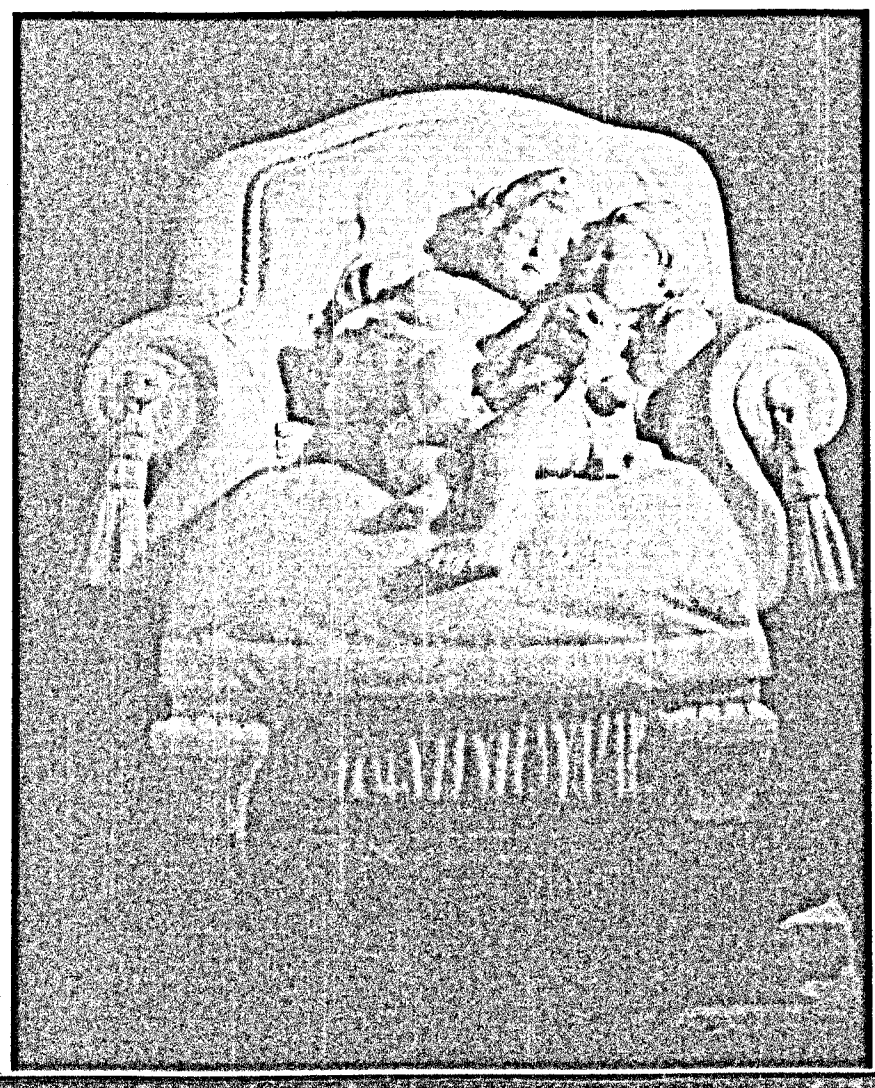
"*Helping Hands*"

SYMBOLIZING Forest Lawn's belief in life, hope and happiness are the many lovely statues of little children with which the Park abounds. All together they are a winsome, playful company. In animate marble and warm bronze they toss flowers, sing baby songs, lisp lilting lines, give loving protection to duck and lamb, cuddle up in a soft, snug chair for a trip to the Land of Nod. These sculptured children perform a very real and definite task at Forest Lawn; they recall memories of happy childhood to uplift hearts that are heavy laden.

"*The Battle of the Flowers*"



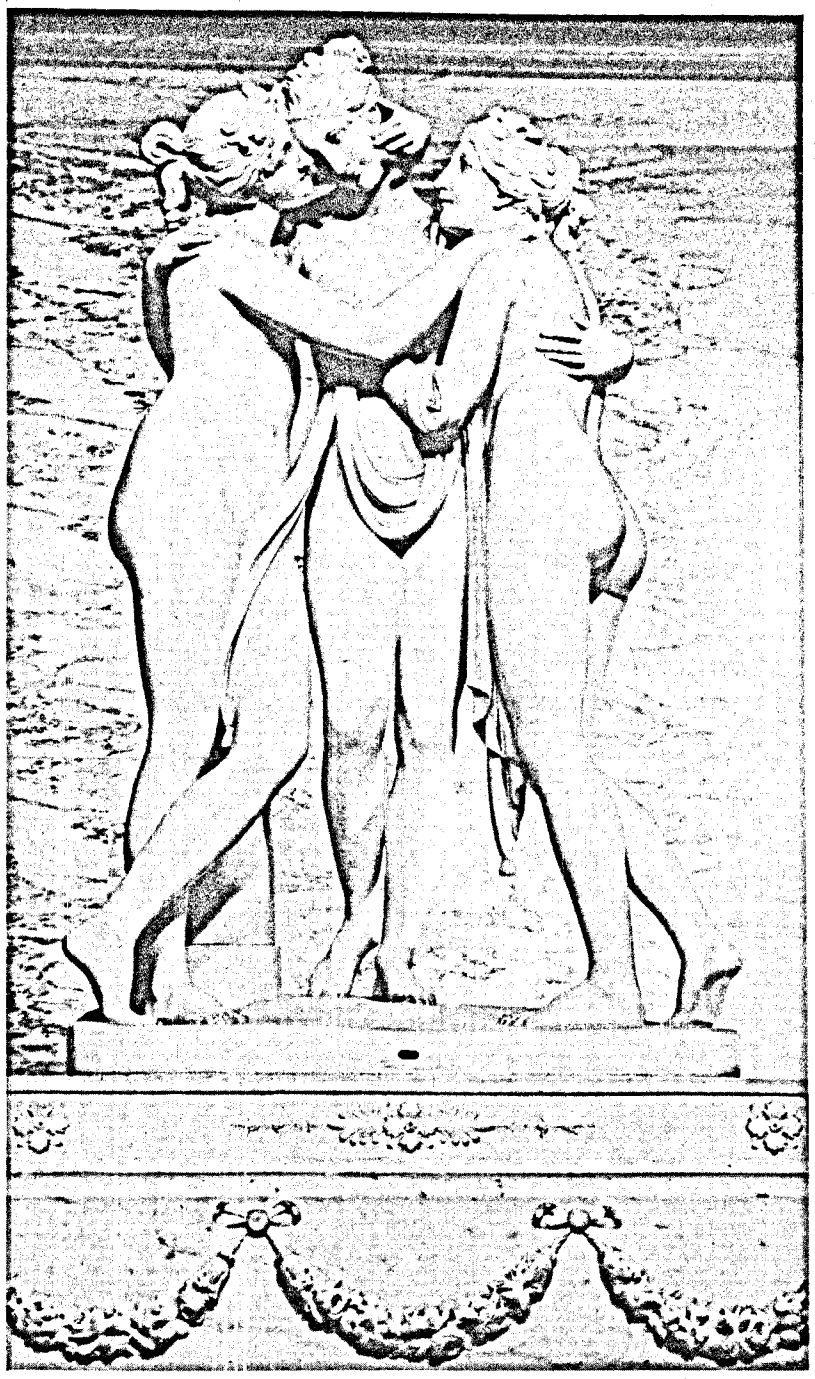
"*Sleepy Time*"





"*The Three*



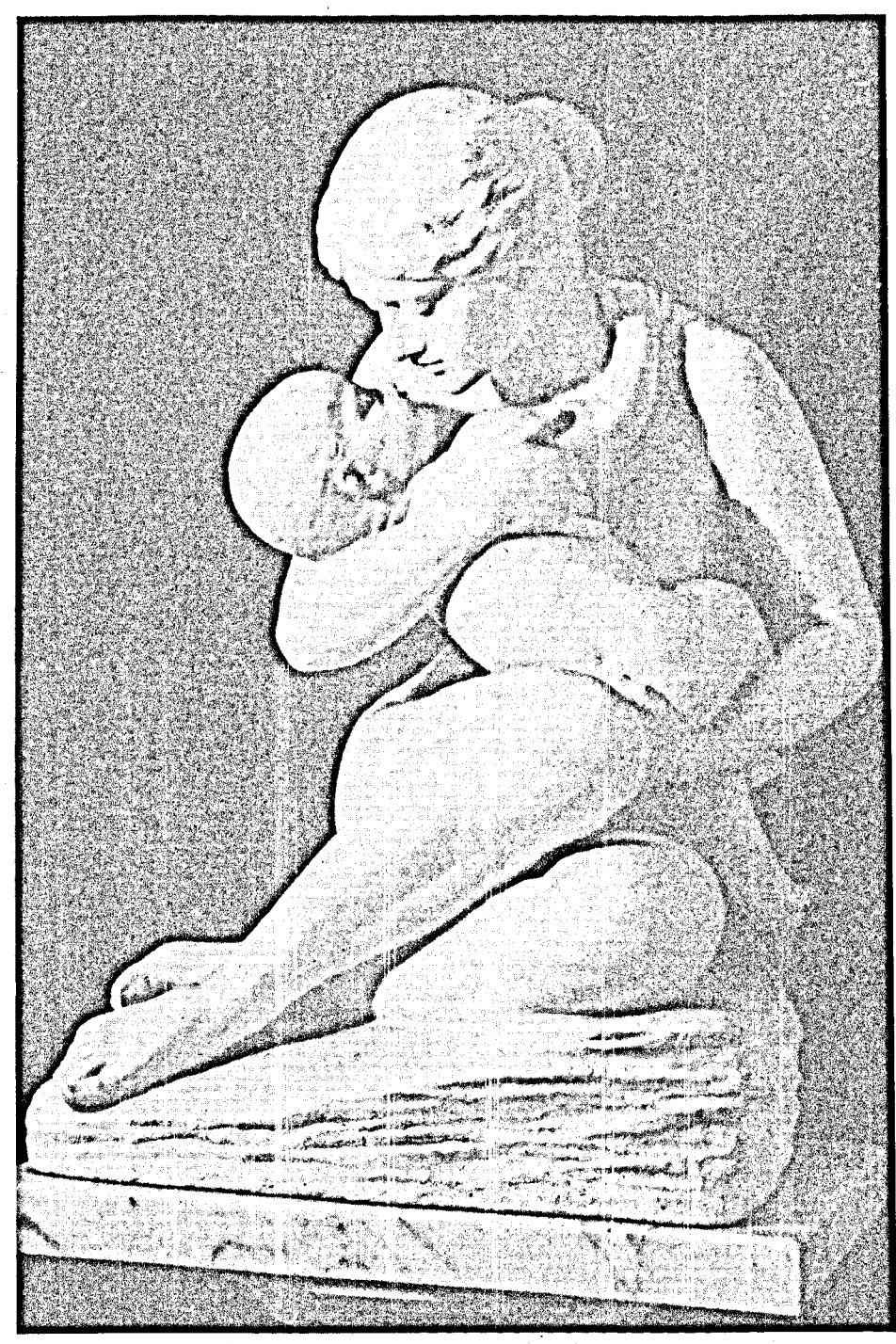


"*The Three Graces*"



"*Golden Wedding*"

"*Mother Love*"



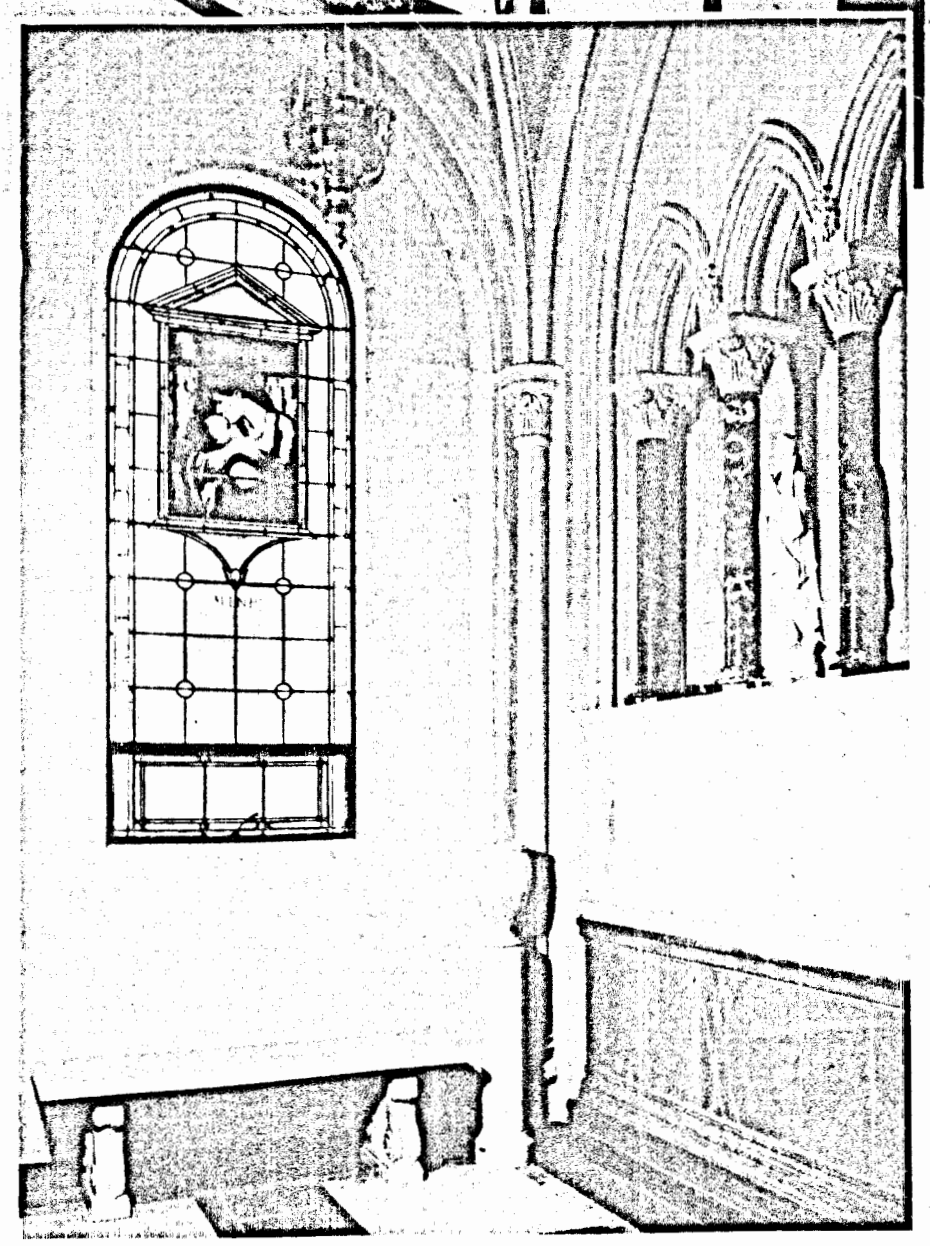
PROTECTION of loved ones is the objective throughout life of the head of every family. By protecting them from physical discomfort and mental distress, he not only insures their happiness but also his own peace of mind. And in his heart he hopes to be forever remembered for the protection he has given them.

These eternal human aims and desires—to protect and to be protected, to remember and to be remembered—are everywhere reflected in Forest Lawn by Family Memorials selected from Forest Lawn's great collection of statuary. An important provision in Forest Lawn's enlightened plan enables every family to purchase such memorials out of income in advance of necessity.

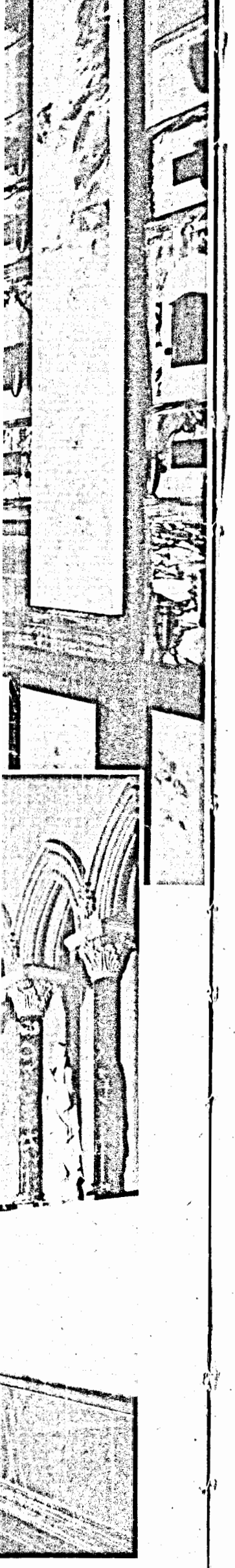
Columbarium of Prayer

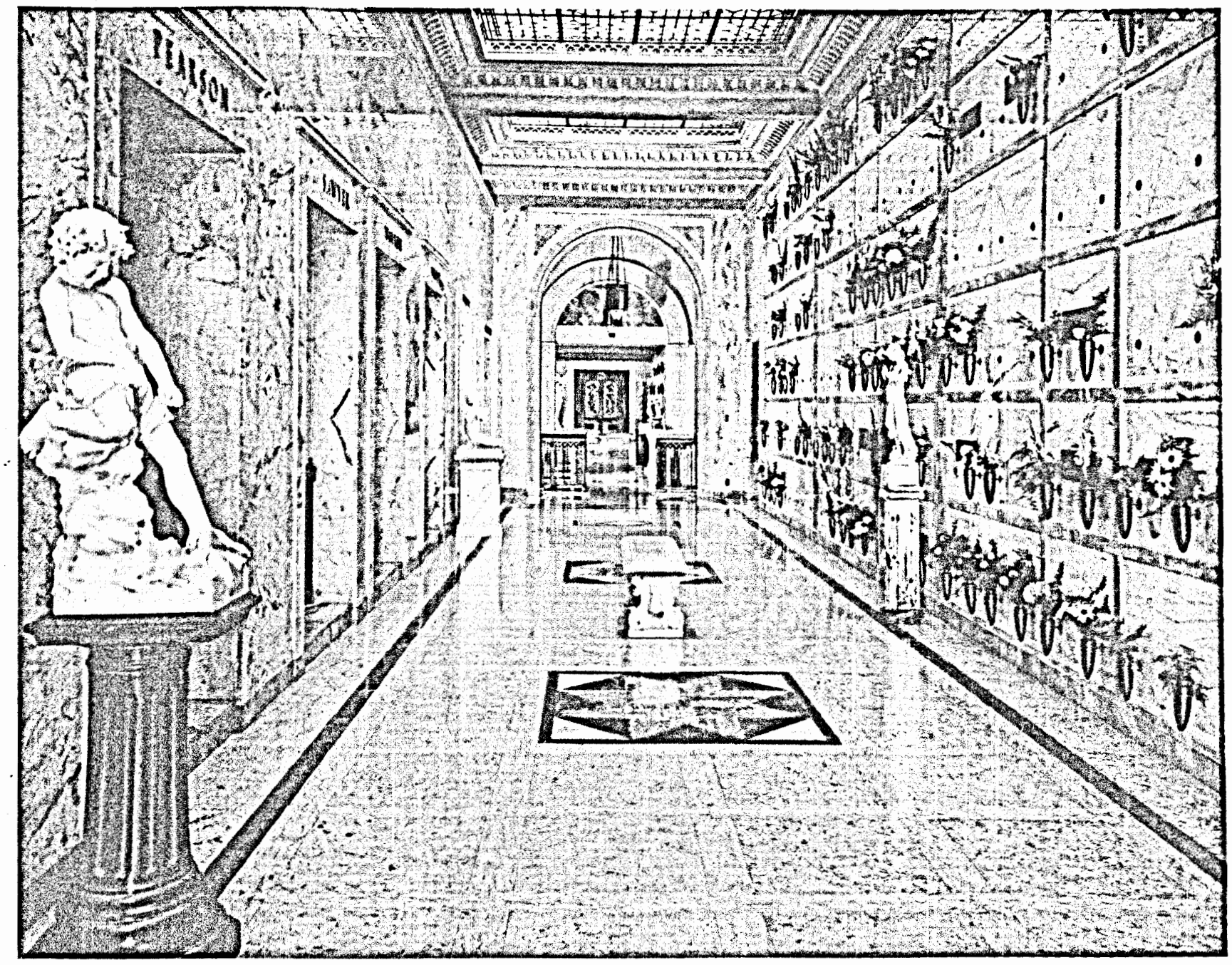
WHERE brightness and beauty abide, gloom is a stranger; and so it is that those who sorrow are soothed by the cheerfulness of the Columbaria in Forest Lawn. Typical of these memorial shrines for those who prefer cremation is the Columbarium of Prayer, where radiant stained glass and the soft blend of rare marbles lend warmth and tranquillity.

In all, there are forty-three Columbaria in the Forest Lawn Mausoleum. They permit a wide range of choice in location and design of marble-front niches or impressive glass-front niches with beautiful urns of finely cast bronze.



"Mine" Window and a Memorial Sarcophagus

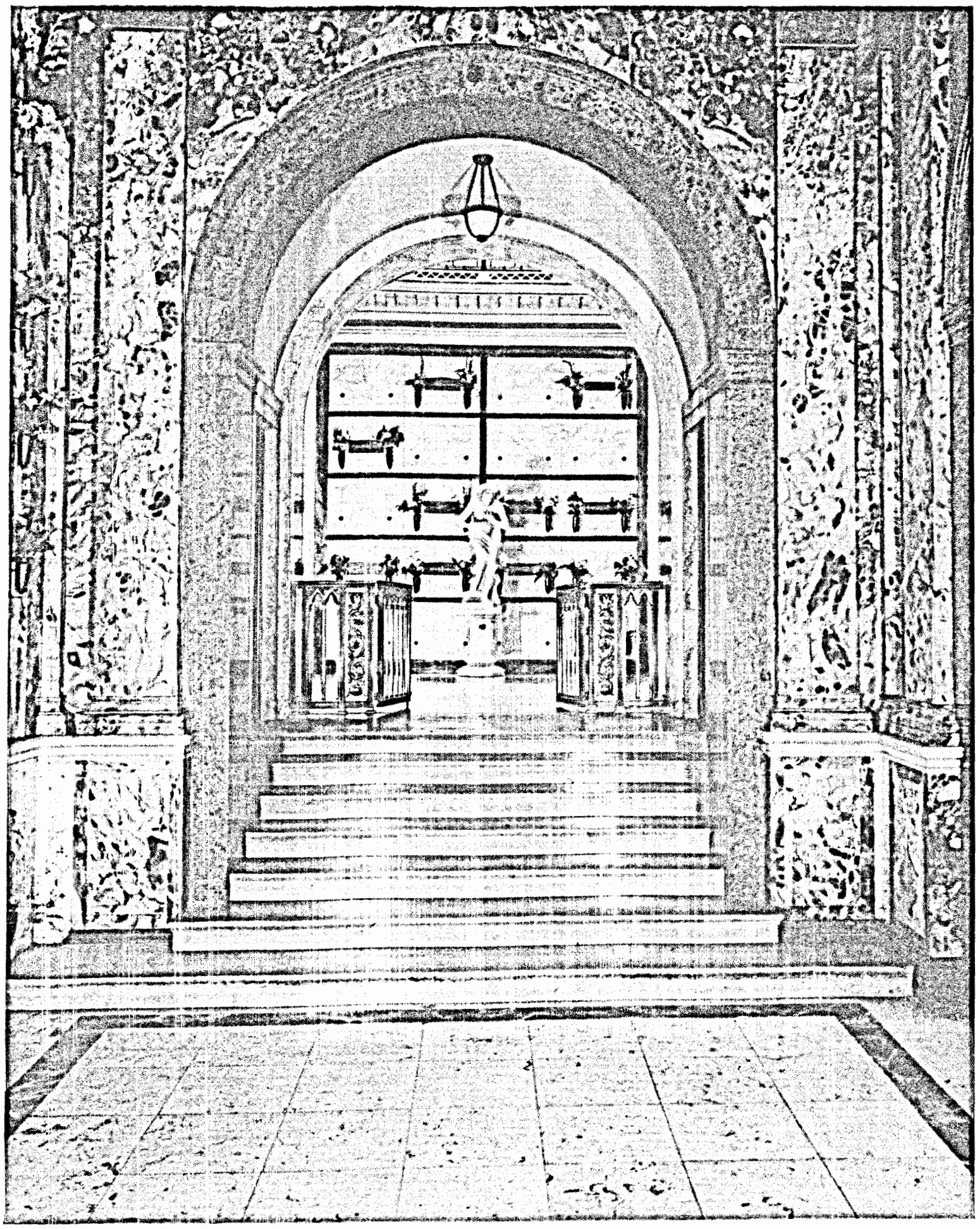




Sanctuary of Truth

Forest Lawn Marbles

MARBLE is the material of eternity—ageless, timeless, enduring. Its delicate patterns are "eternity's fingerprints," never repeating, never exactly the same. Books might be written about the marbles at Forest Lawn .... books recounting historic lore of the Dark Ages, the Imperial Caesars and the Renaissance. Marbles in the Great Mausoleum came from many countries, including the United States, Italy, France, Spain and Africa. Carefully chosen and expertly placed, Forest Lawn's collection is one of the most varied in the world. Some varieties came from deposits discovered 660 years before Christ. Some came from quarries where Michelangelo, Canova and da Vinci obtained marble for their immortal sculptures. Some came by camel back from quarries little known and all but inaccessible. Some narrowly escaped bombardment from the air when a shipment anchored in the port of Alicante, Spain, became the target of Fascist planes during the late Spanish Civil War. From all corners of the globe, from the old world and the new, Forest Lawn has gathered the choicest and most colorful marbles obtainable, and has blended them into floors and walls which bespeak protection, warmth and beauty everlasting.



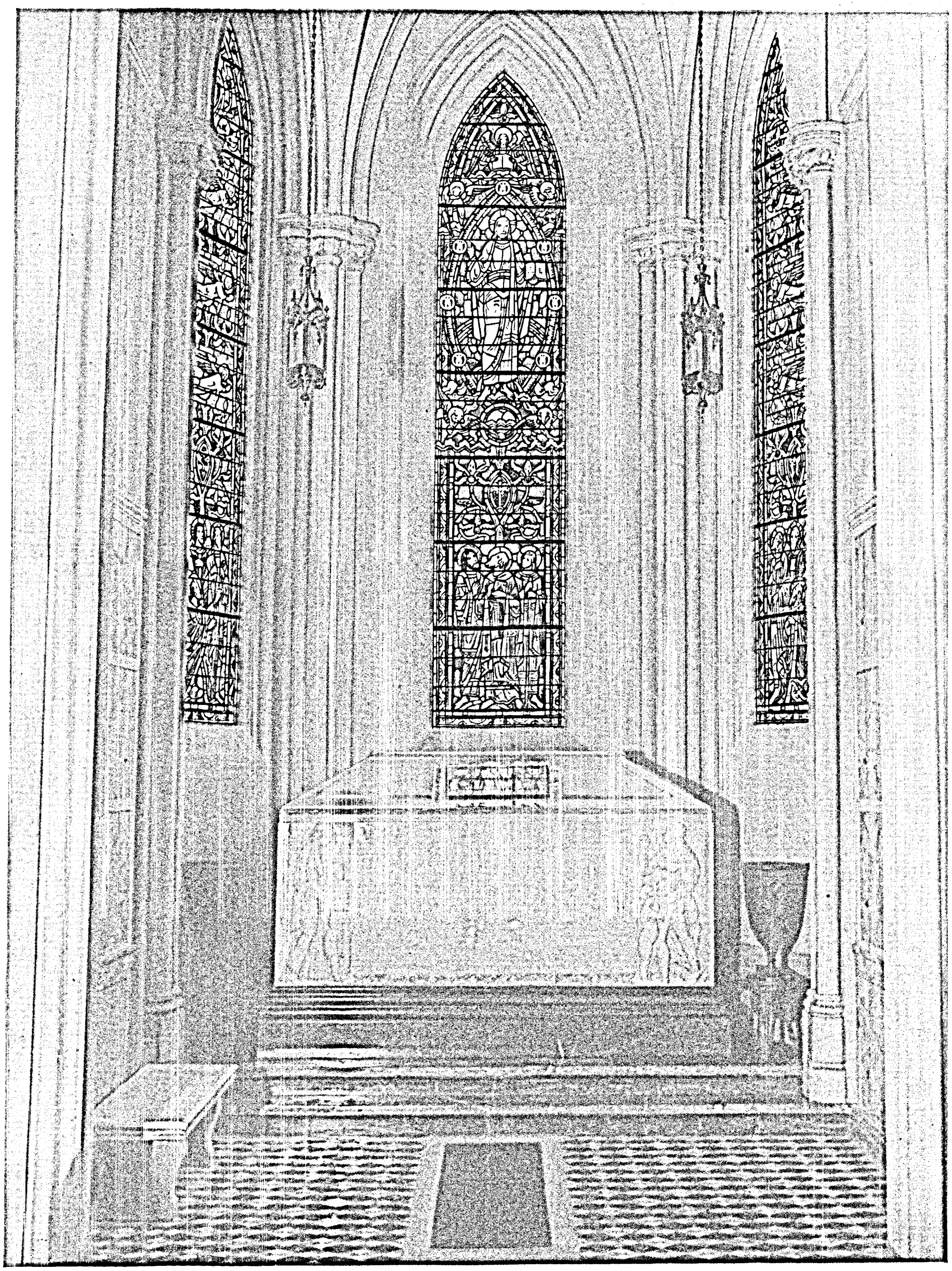
Sanctuary of Meditation

EVERY Memorial Sanctuary in the Great Mausoleum proclaims the all-embracing and ever-enduring love of God. Throughout the vast building, life and joy are manifest... in marble statues permanently placed as memorial tributes to those resting here... in sunlight pouring its radiance through windows overhead and at the ends of the corridors... in the warmth and brilliance of multicolored marbles, softly blended to soothe the sorrowing and thrill everyone who is responsive to the magic touch of beauty.



"Madonna of the Chair" Window
Forest Lawn Memorial-Park, Glendale, California

"TIME cannot wither nor death destroy" the glory of mother love, so radiantly expressed in the "Madonna of the Chair" Window, a re-creation in stained glass of the immortal painting by Raphael. The original, painted in 1516 on the circular top of a wooden wine cask, is in the Pitti Palace in Florence. This masterpiece was among the great art treasures seized by the soldiers of Napoleon and removed to Paris, but it was returned to Florence in 1815 and has been in the Pitti Palace ever since. One of the most popular conceptions of the Madonna ever painted, it has been reproduced in virtually every known form, and copies may be seen in museums throughout the world. None, however, compares so faithfully with the original as does this stained-glass re-creation at Forest Lawn. The window is typical of the stained-glass artistry employed to brighten and beautify the Corridors, Halls and Sanctuaries of the Great Mausoleum.

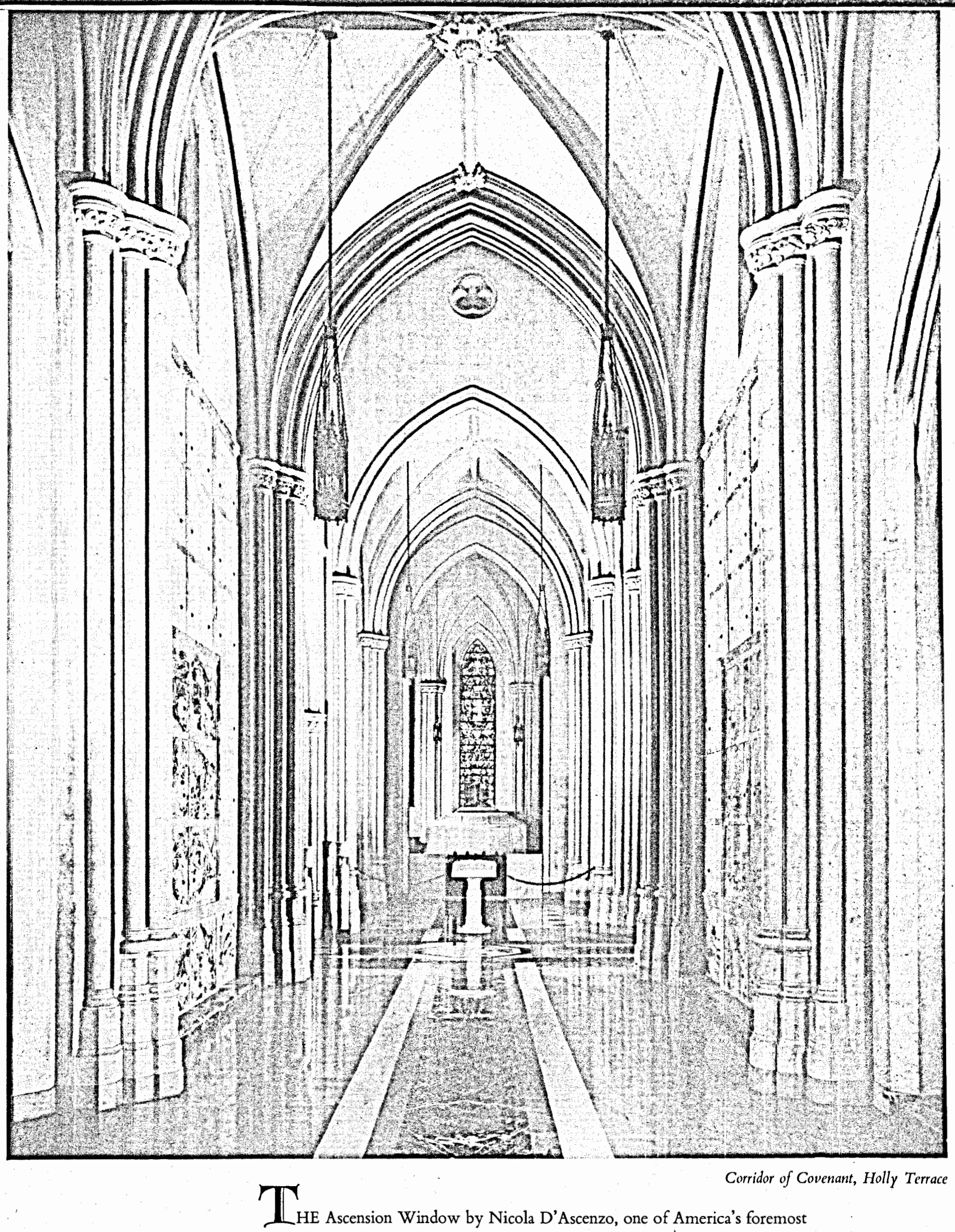


Ascension Window
Forest Lawn Memorial-Park, Glendale, California

"I am Alpha and Omega, the beginning and the end"—the triumphant departure of Christ in majesty, pictured in glass by Nicola D'Ascenzo.

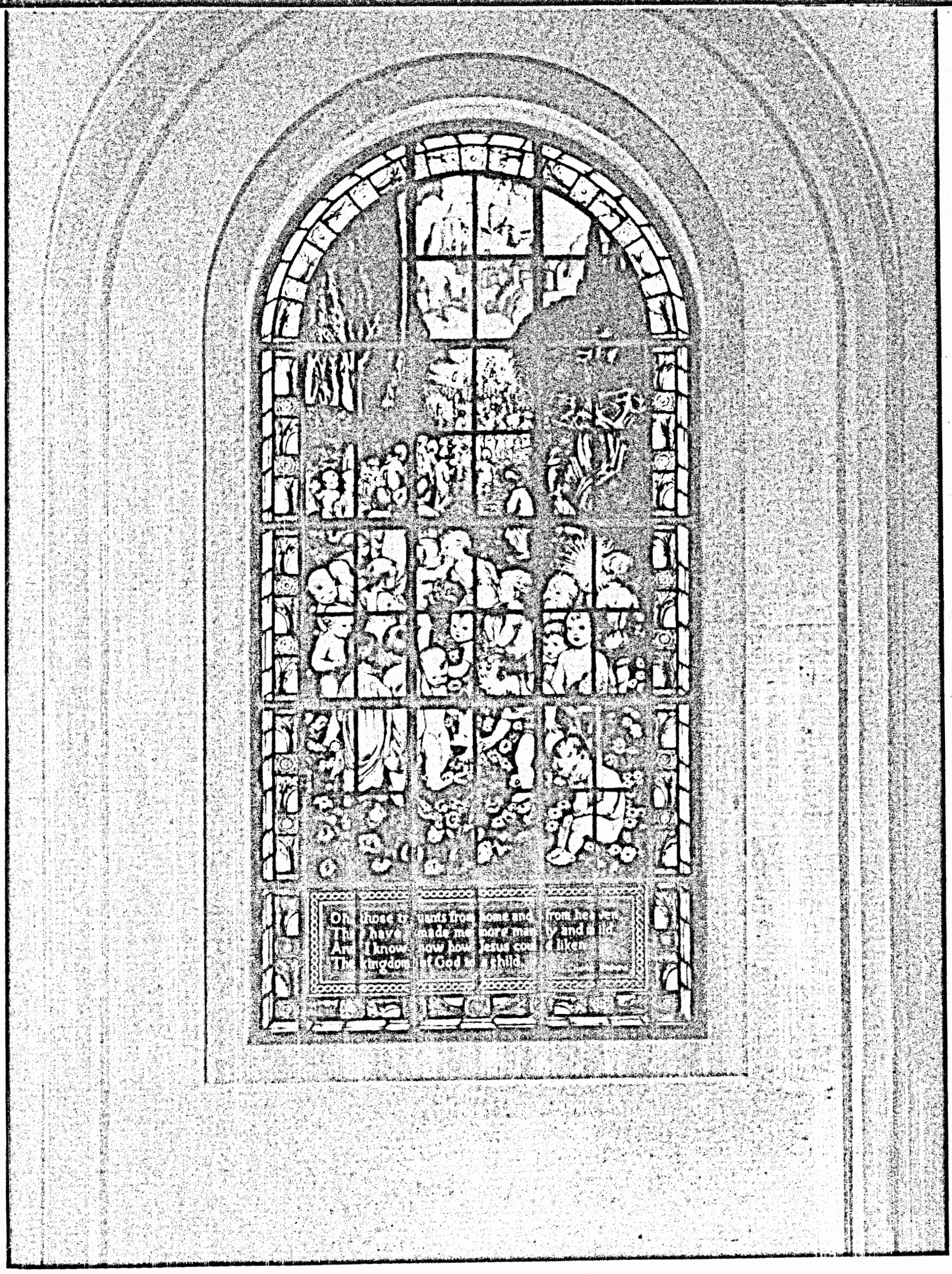


"—the triumphant
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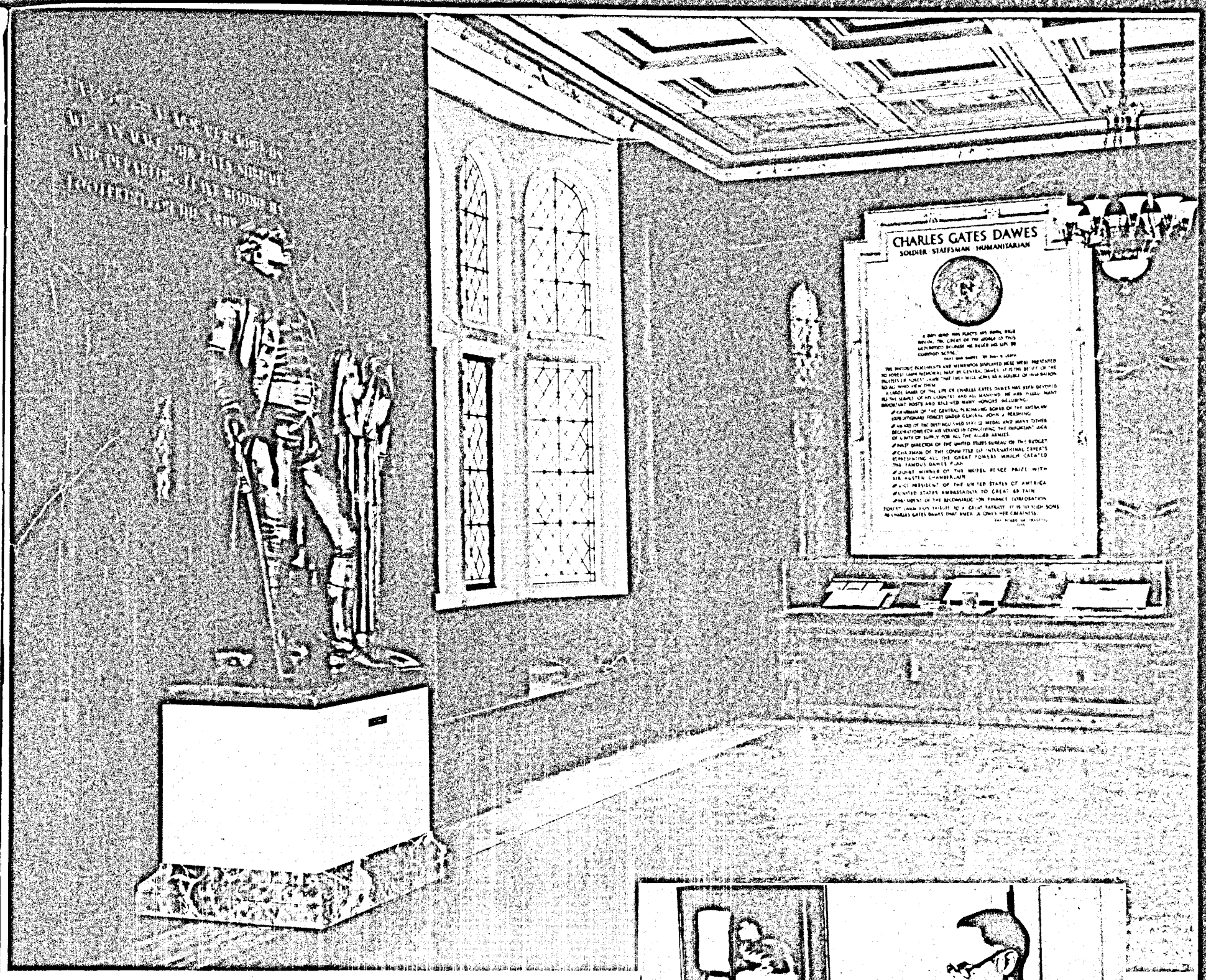
Corridor of Covenant, Holly Terrace

THE Ascension Window by Nicola D'Ascenzo, one of America's foremost stained-glass craftsmen, portrays that triumphant moment when Christ verified for all time the connection between Humanity and Divinity . . . "And it came to pass, while He blessed them, He was parted from them and carried up into heaven." Radiant in color, rich in spiritual significance, and vibrant with a warm, human quality that distinguishes the works of D'Ascenzo, this glorious window occupies a fitting shrine at the end of a majestic English-Gothic corridor in the Forest Lawn Mausoleum.



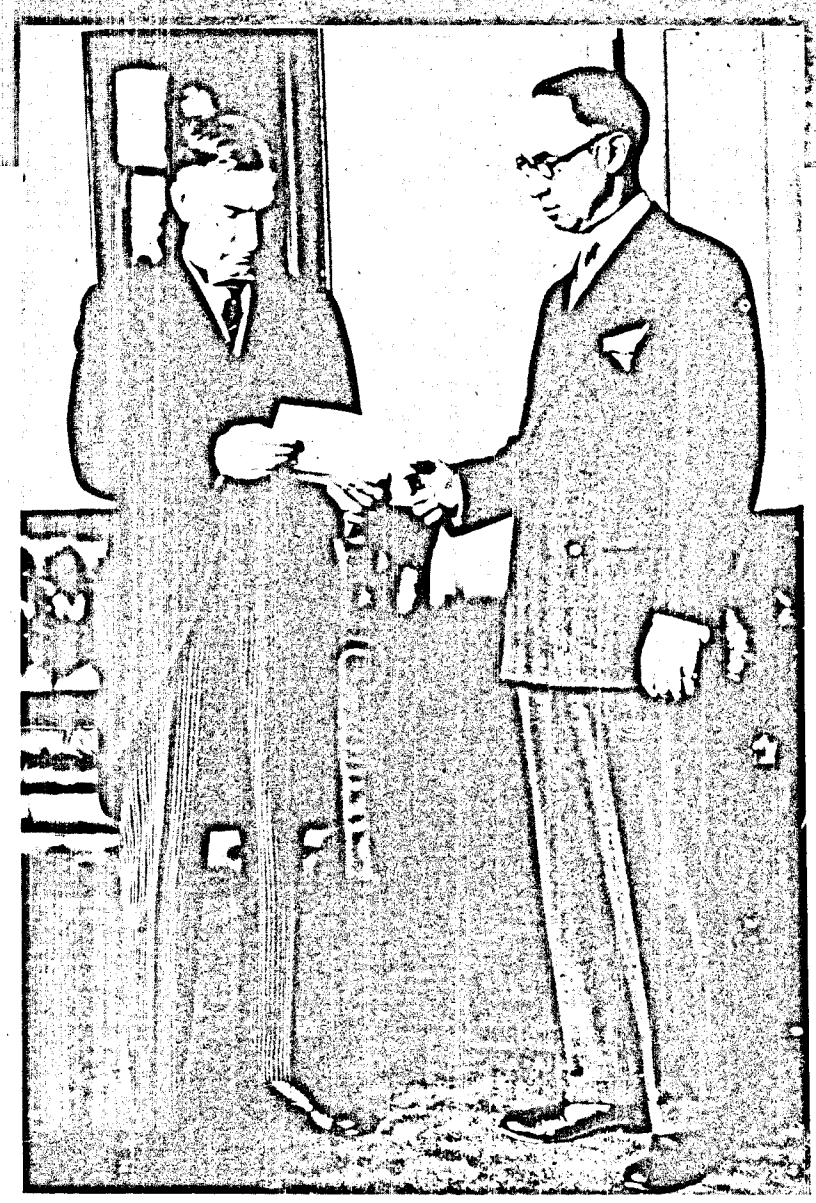
The Children's Window

THE Children's Window tells pictorially what Charles Dickens must have meant when he wrote: "And I know now how Jesus could liken the Kingdom of God to a child." . . . For many centuries the stained-glass memorial windows in the great cathedrals of Europe have withstood the passage of time. Age does not dim but adds to their luster. In recent years, such windows have been in increased demand as private memorials in Forest Lawn Mausoleum.

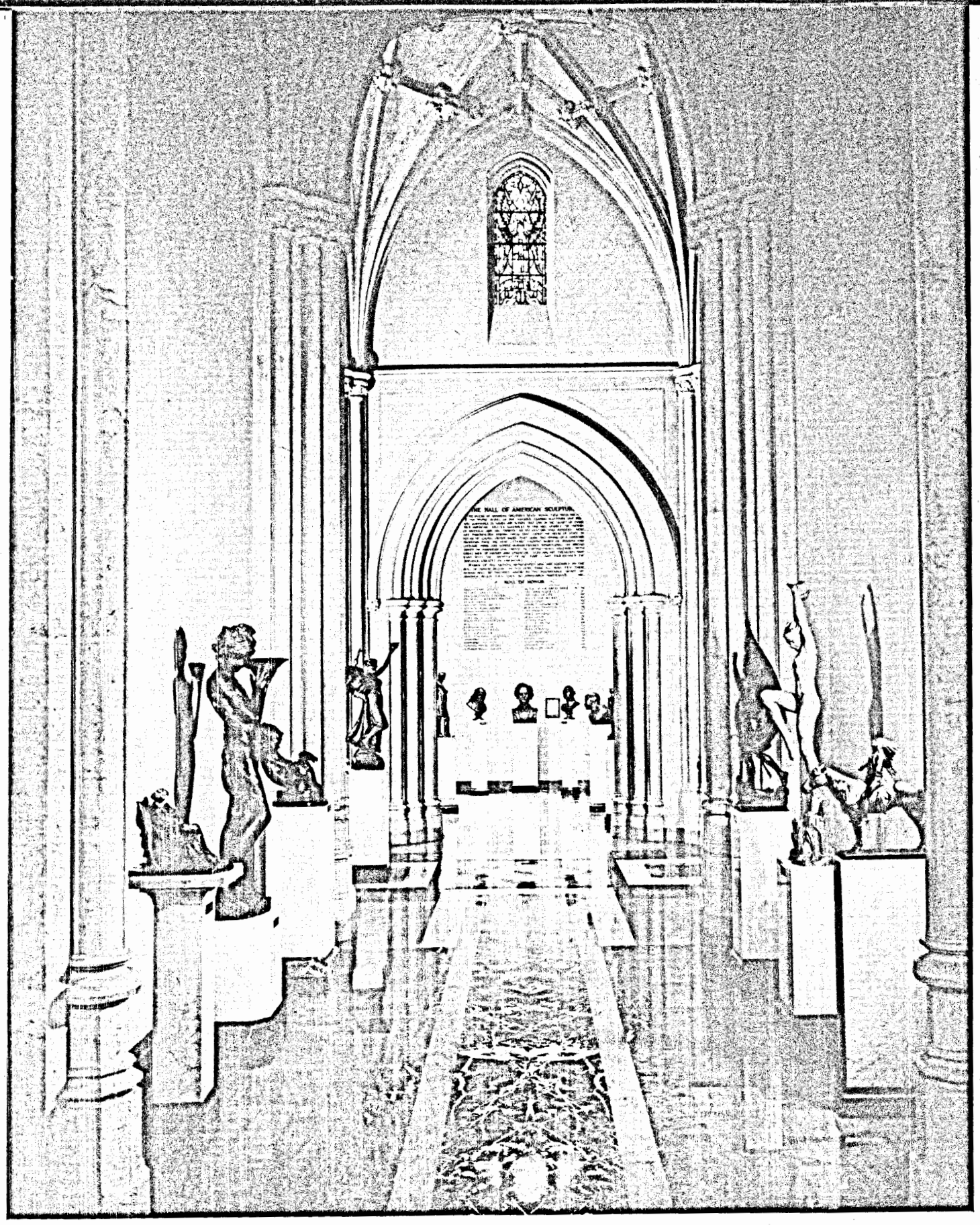


Hall of History

ONE of the most distinctive and historic memorials ever dedicated to a living man occupies a place of honor in the Hall of History in the Forest Lawn Mausoleum. Erected to General Charles Gates Dawes in recognition of service to his country and to humanity, the memorial presents a summary of this great American's achievements inscribed on a marble tablet. Incased in glass beneath the tablet are many of General Dawes' priceless mementos, which he has authorized Forest Lawn to preserve for posterity. It was largely through the co-operation of General Dawes, when he was Ambassador to Great Britain, that Dr. Hubert Eaton, Chairman of the Board of Forest Lawn, was able to obtain the approval and assistance of the British Government when the Wee Kirk o' the Heather was built from sketches of Annie Laurie's kirk found in an old Scottish library. In addition to the Dawes Memorial, the Hall of History also enshrines Fletcher C. Ransom's original painting, "Lincoln at Gettysburg," and a bronze reproduction of Houdon's famous statue of George Washington, modeled from life.

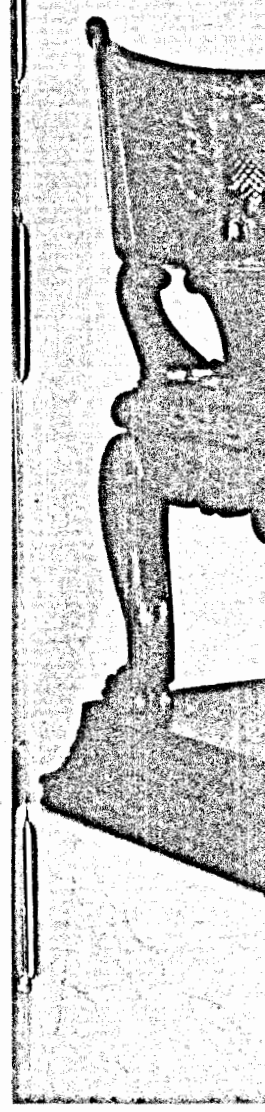


General Charles Gates Dawes and Dr. Hubert Eaton



"Appeal to the

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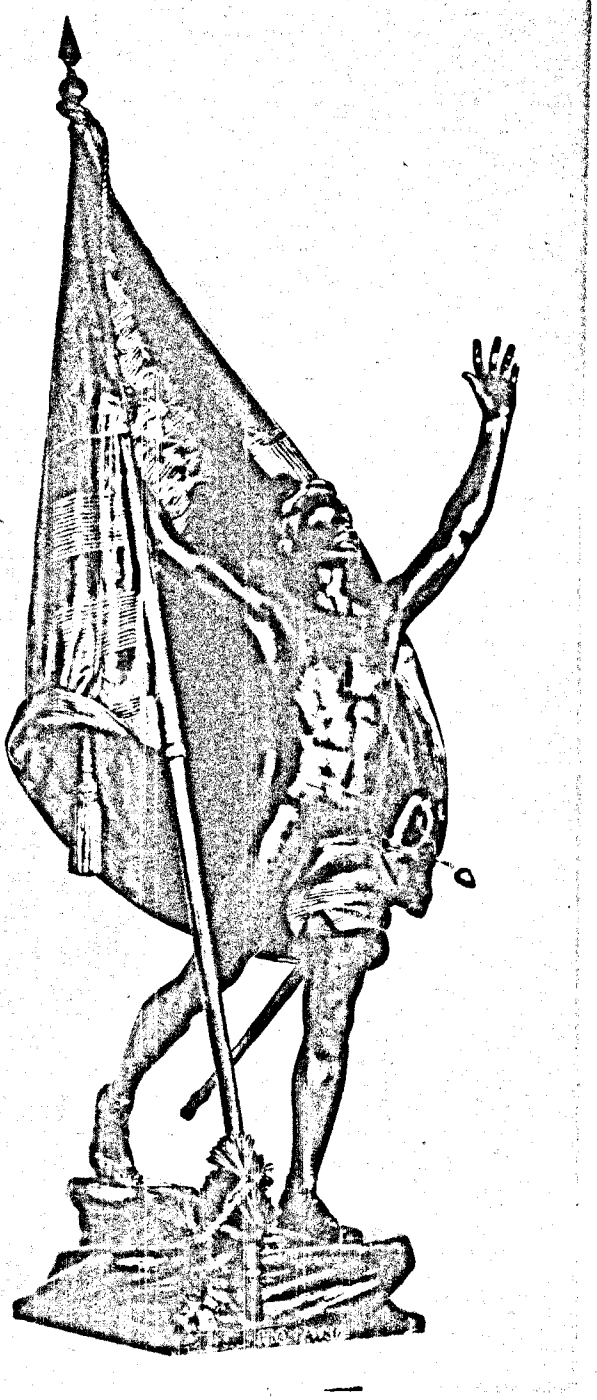


Hall of American Sculpture

THE pulse of America's greatness beats within the walls of the Hall of American Sculpture, on Holly Terrace of the Forest Lawn Mausoleum. Statues assembled in this hall glorify the history of America and pay tribute to its culture and artistry. Here are immortalized strong hands that guided the helm of state in hours of crisis, grave faces that bore the marks of a nation's problems, firm lips that uttered undying words of wisdom and courage. Here are simple human figures, symbolizing the broad sweep of American life, united in distinguished assembly with great men of history and literature. Here are art treasures that rank with the greatest of all time—art treasures of America, created by Americans. Only the works of American sculptors are allowed in the hall. The more notable statues include "Lincoln," by Augustus Saint-Gaudens; "Appeal to the Great Spirit," by Cyrus Edwin Dallin; "Pro Patria," by Henry Hering; and "Mark Twain," created expressly for Forest Lawn by Gladys Lewis-Bush.

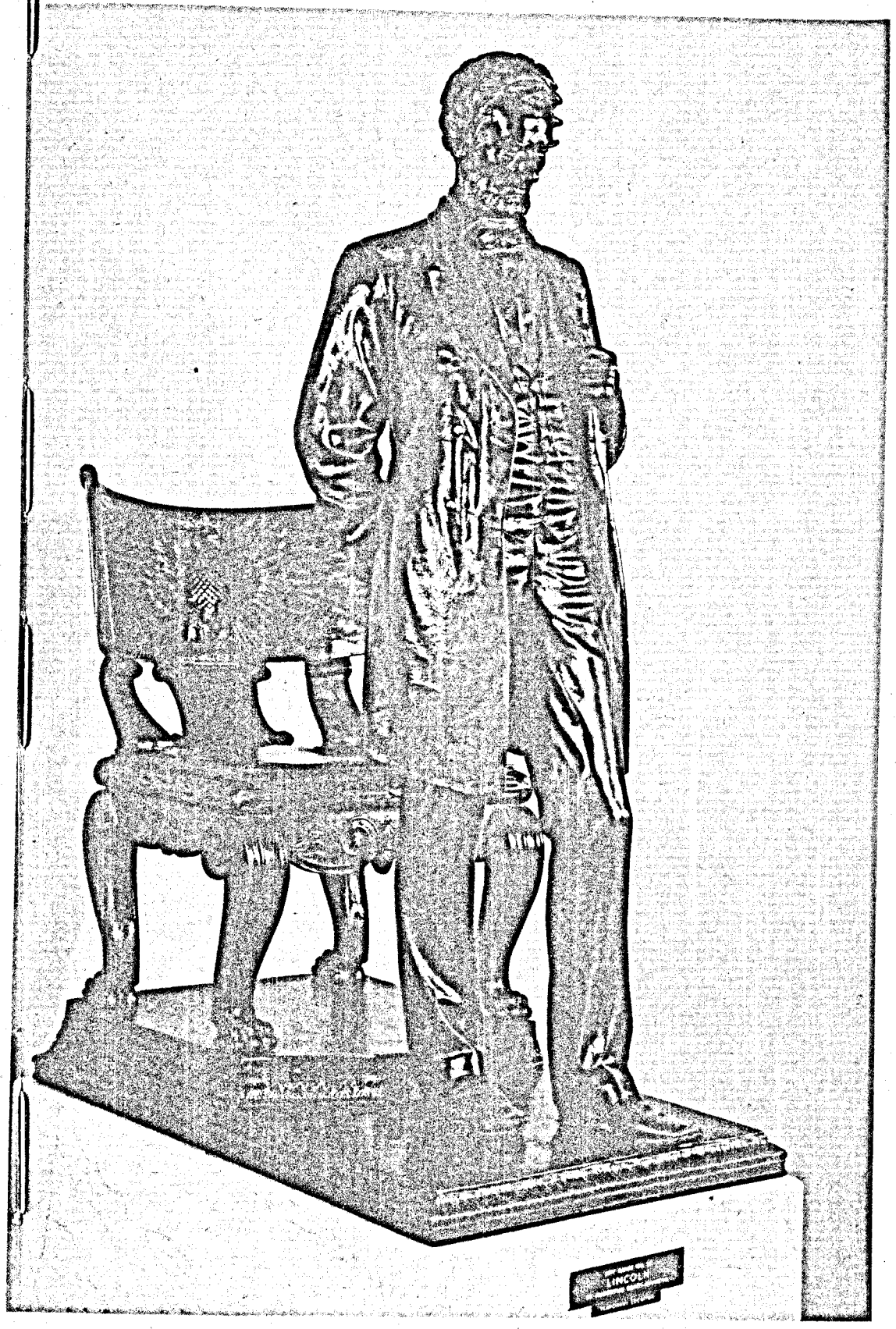


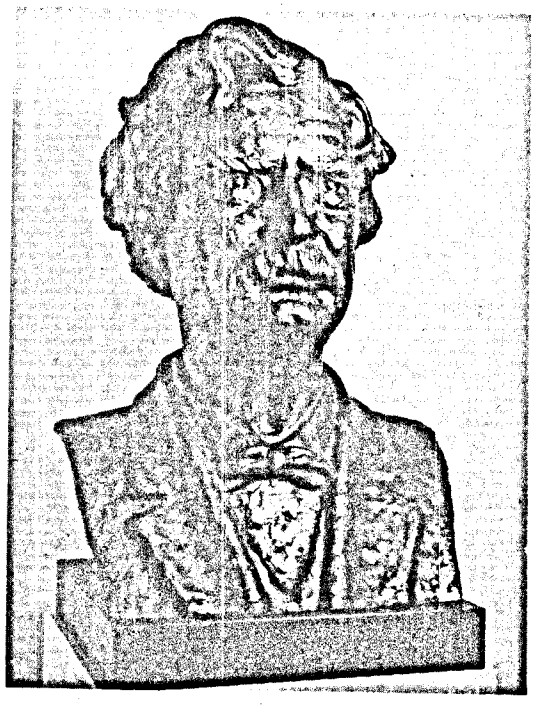
"Appeal to the Great Spirit"



"Pro Patria"

"Lincoln"



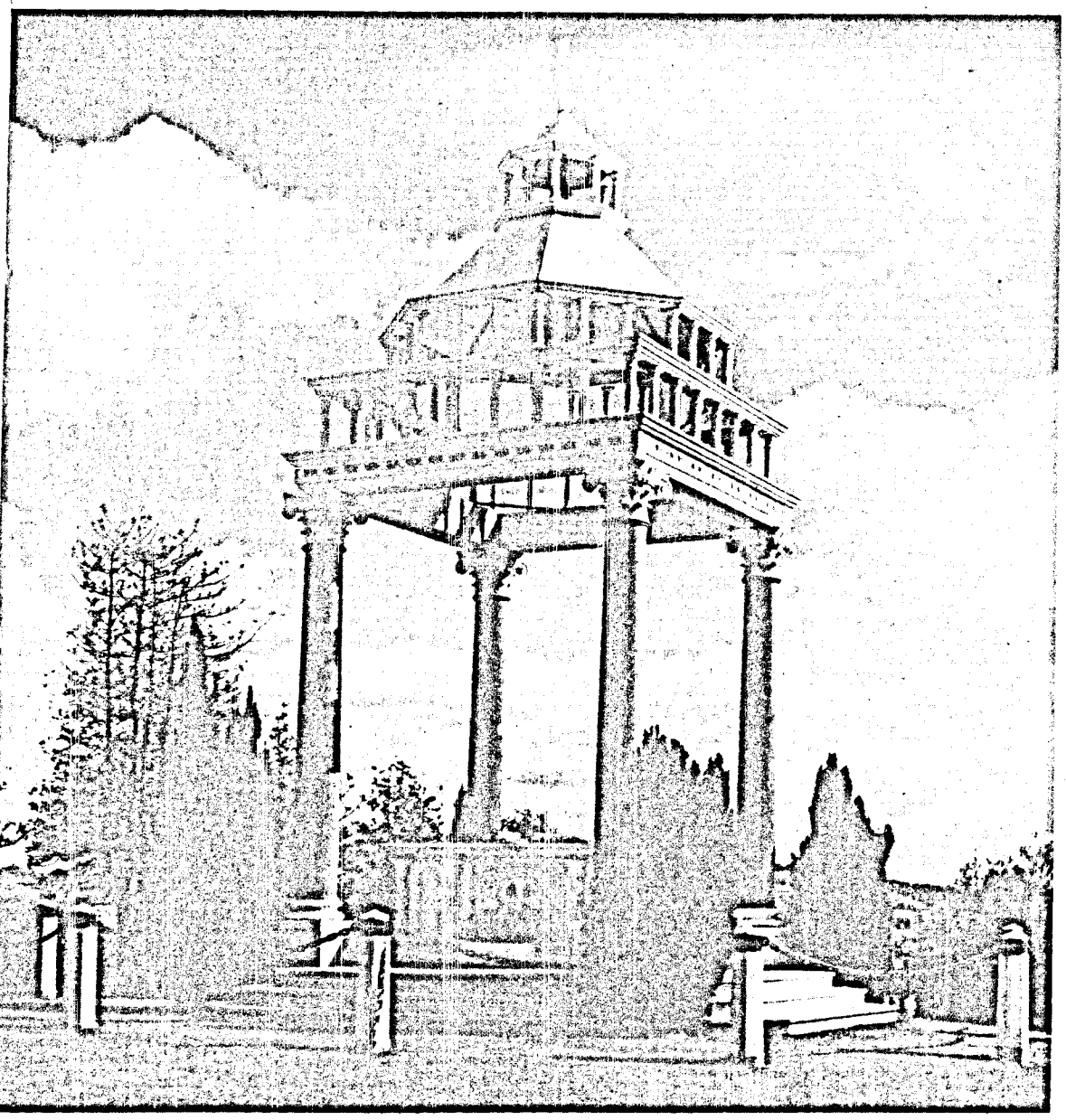


"Mark Twain"



"Devotion"

A kneeling mother brings to the Master the devotion of herself and her children, who kneel beside her, in the appealing statue, "Devotion," an original by Amleto Cataldi. Surmounting a marble sarcophagus in the Whispering Pines section of Forest Lawn, the statue is part of a Family Memorial of beautiful and enduring tribute.

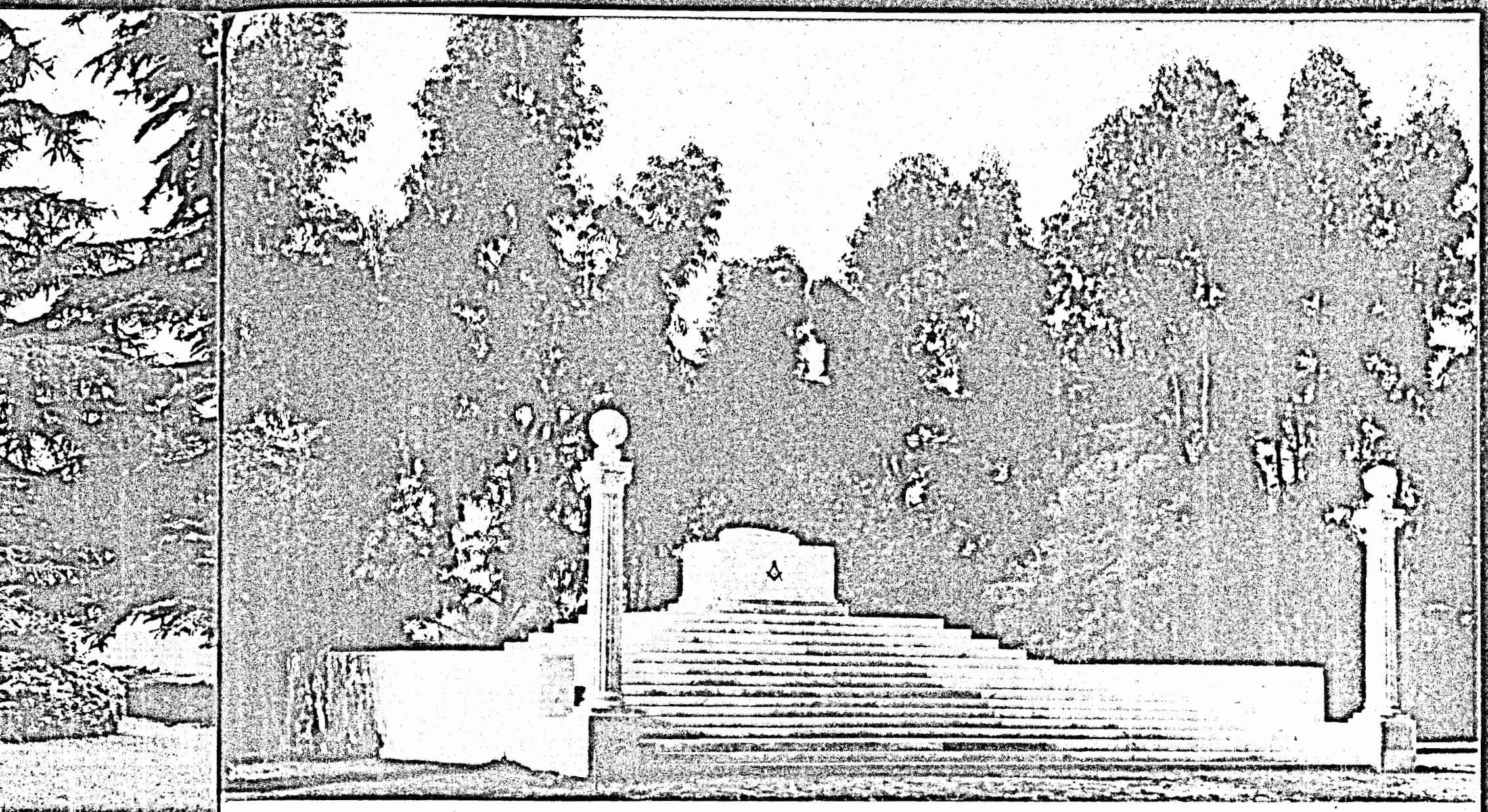


THE Temple of Santa Sabina, formerly in the Basilica of Santa Sabina, one of the oldest Catholic Churches in Rome, was brought to Forest Lawn a few years ago when the Basilica was remodeled. With its original altar, the Temple now serves as an impressive private Family Memorial.

Temple of Santa Sabina

The Masoni

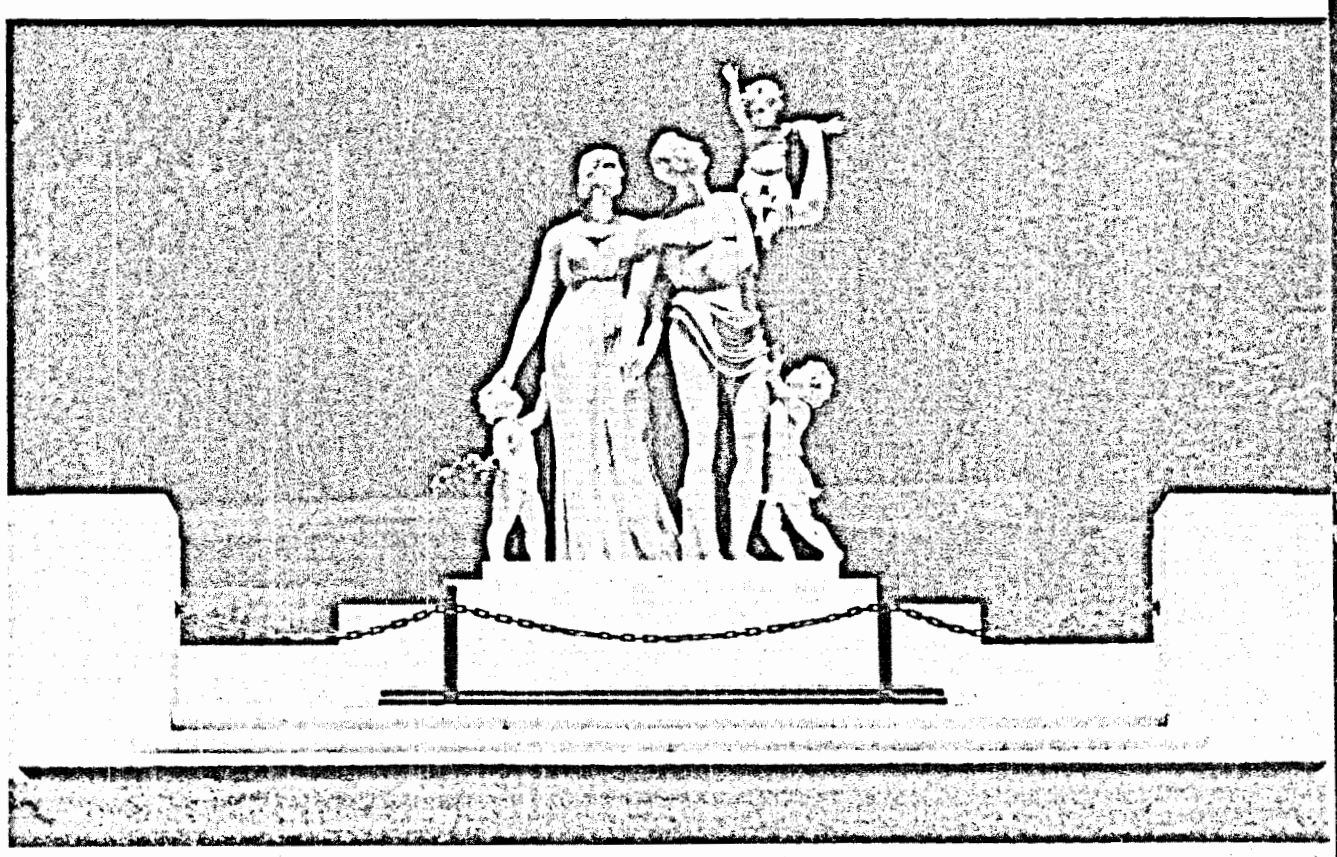
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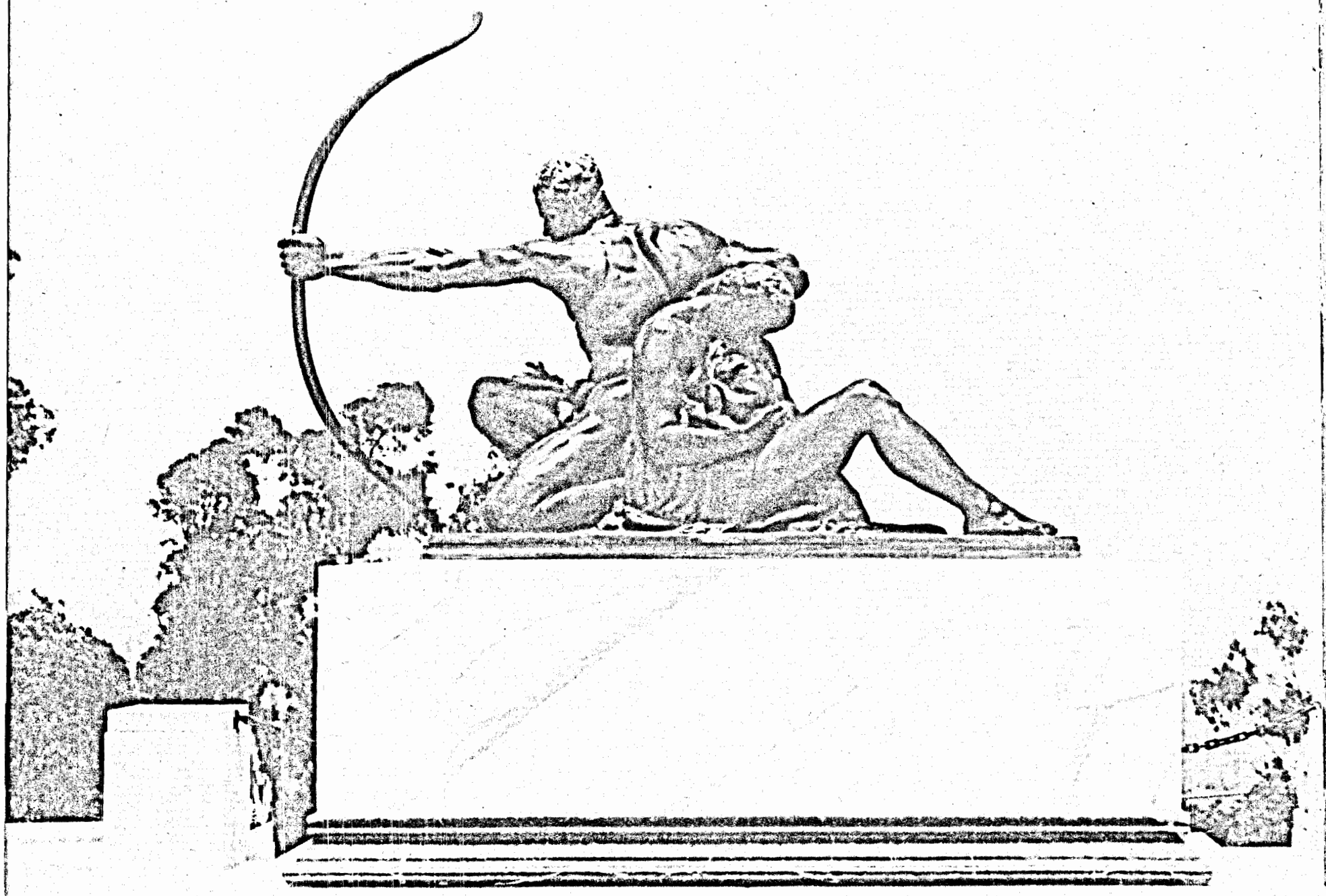
The Masonic Memorial

MANY cardinal and basic principles of Masonry are symbolized in the Masonic Memorial, purchased by contributions from thousands of Masons as a lasting tribute to departed brothers. It is in that section of Forest Lawn which is dedicated as the official Masonic Cemetery of Southern California. The memorial comprises a series of steps surmounted by an altar upon which rests a large marble Bible opened to the Divine command, "Let There Be Light."

TRUST and devotion—the enduring bonds of family life—are portrayed in "Hallowed Hours," a famous statue by Amleto Cataldi. Placed as a permanent and distinctive Family Memorial, the inspiring sculpture occupies a beautiful setting in the Sunrise Slope Section of Forest Lawn. Such Family Memorials are never duplicated, the design and the statuary becoming permanently inviolate tributes to the memories of those whose names they bear. They completely satisfy man's normal, instinctive desire to remember and to be remembered.



"Hallowed Hours"



"Protection"

MAN'S noblest instinct—the preservation of his family—is the theme of "Protection," a memorable, modern bronze by Mario Moschi. In it, the courage and strength of the protector, the confidence and the love of the protected, are vividly portrayed. It was not by accident that the young sculptor portrayed the woman's faith, for upon completion of the work, he said, "I have represented two things, Protection and Confidence, but it shall be called Protection, for without that, the other cannot be." It is a private Family Memorial located on a commanding hilltop west of the Wee Kirk o' the Heather.

Babyland

By E. A. BRININSTOOL

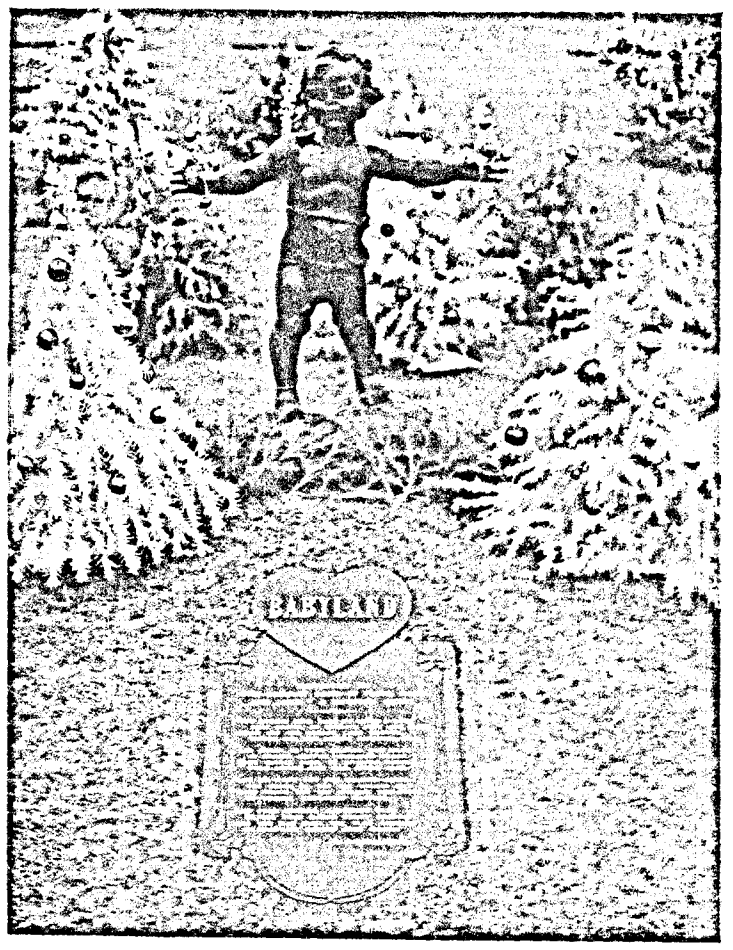
YOU strain your ears to catch a note
  That drifts, in cadence soft and low,
From out the Heaven Land remote,
  Where all the little children go.

And often, in your dreams, you hear
  In echoes gently, sweetly flung,
Some simple song, in accents clear,
  Your little one has often sung.

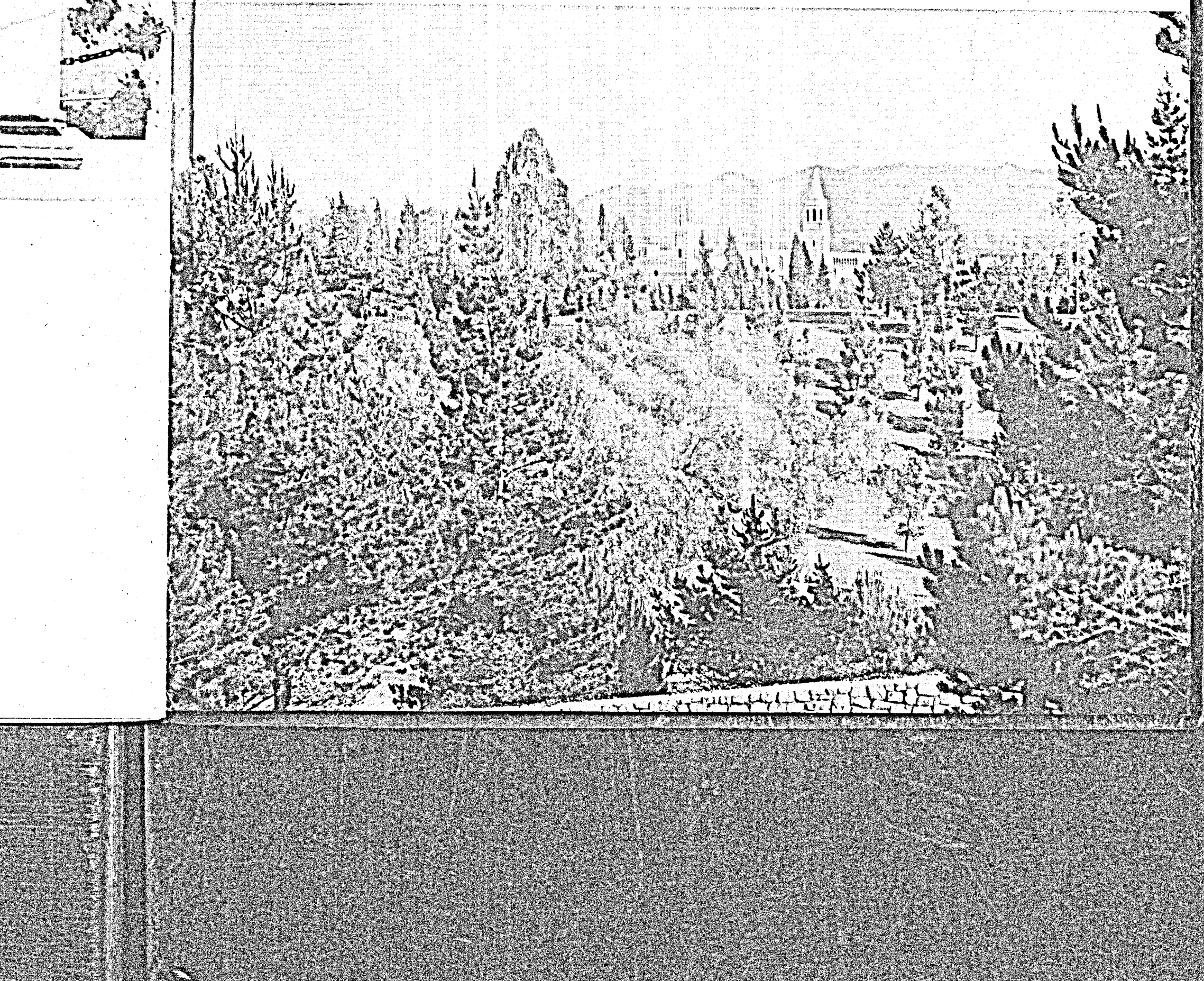
And so from out the Shadow-Shore,
  God hands to you the golden key,
With which you may unlock the door
  Of sacred, hallowed memory.

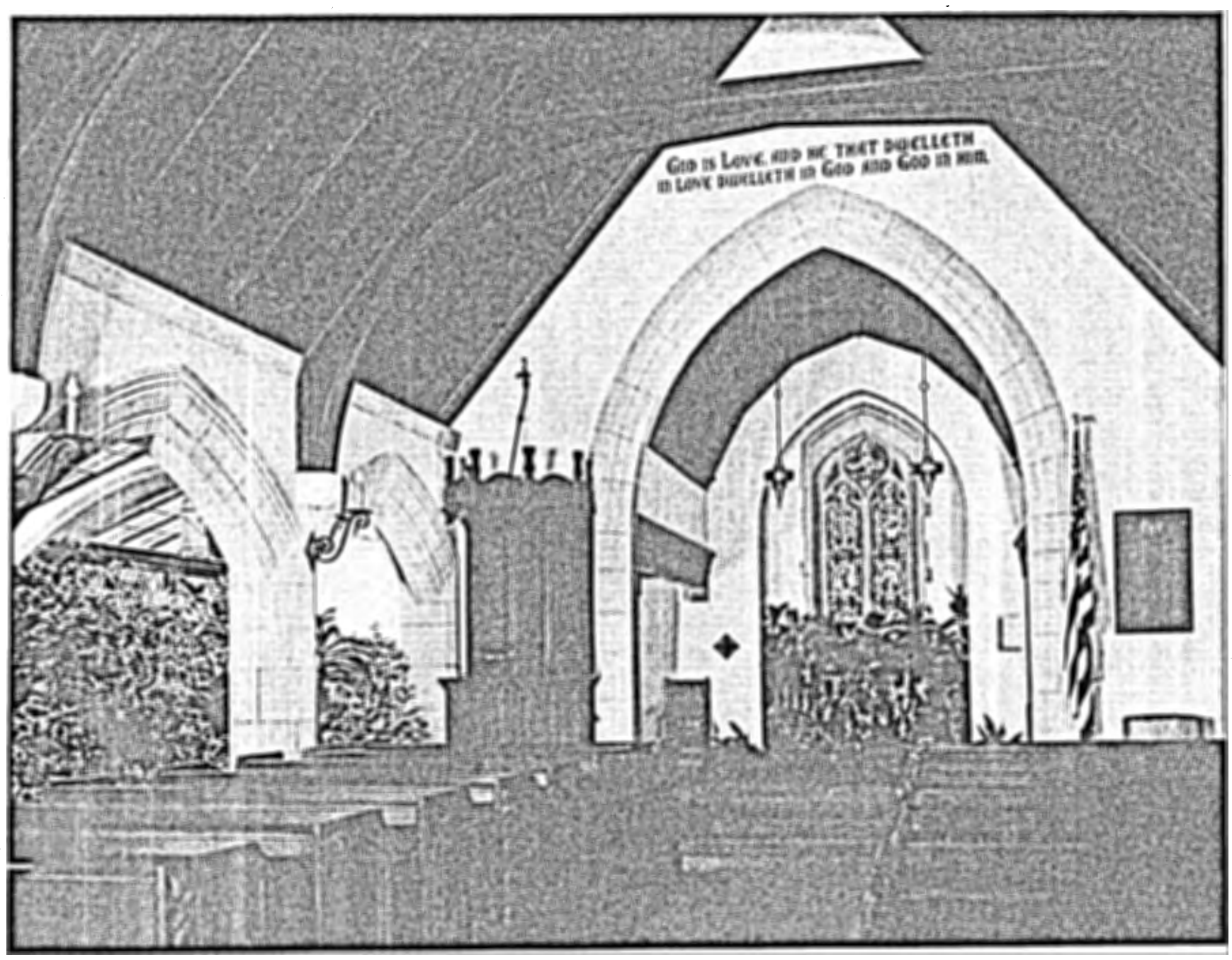
And from within, a smiling face
  Before your eager vision stands,
And you may feel the glad embrace
  Of dimpled, loving baby hands.

LANDSCAPES in Forest Lawn are green acres of sweeping lawns, unmarred by a miscellaneous assortment of gloomy, inartistic "monuments." The only shadows to be seen here are those of ever-verdant trees and shrubs—and they speak of Life, not Death.

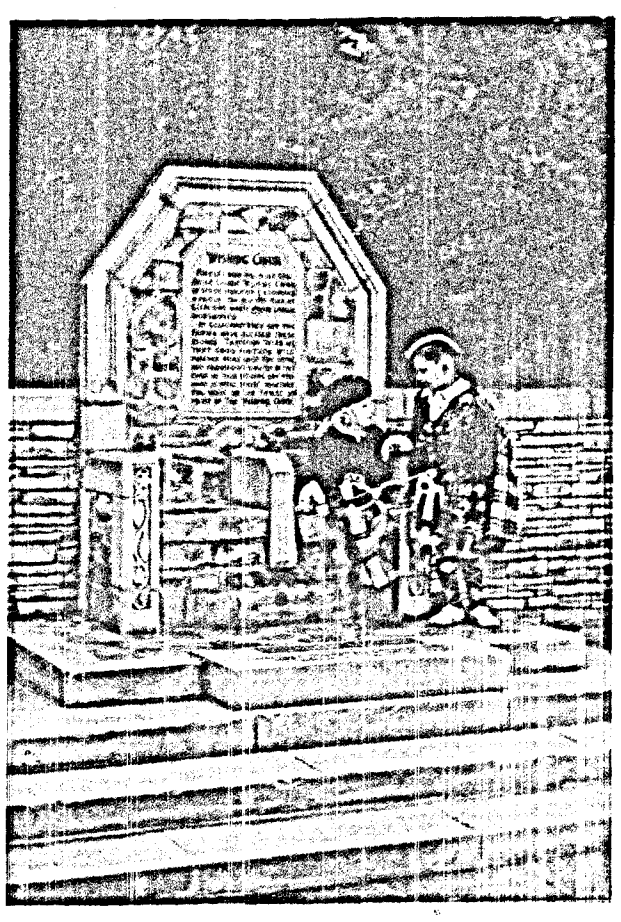


Babyland at Christmas-time





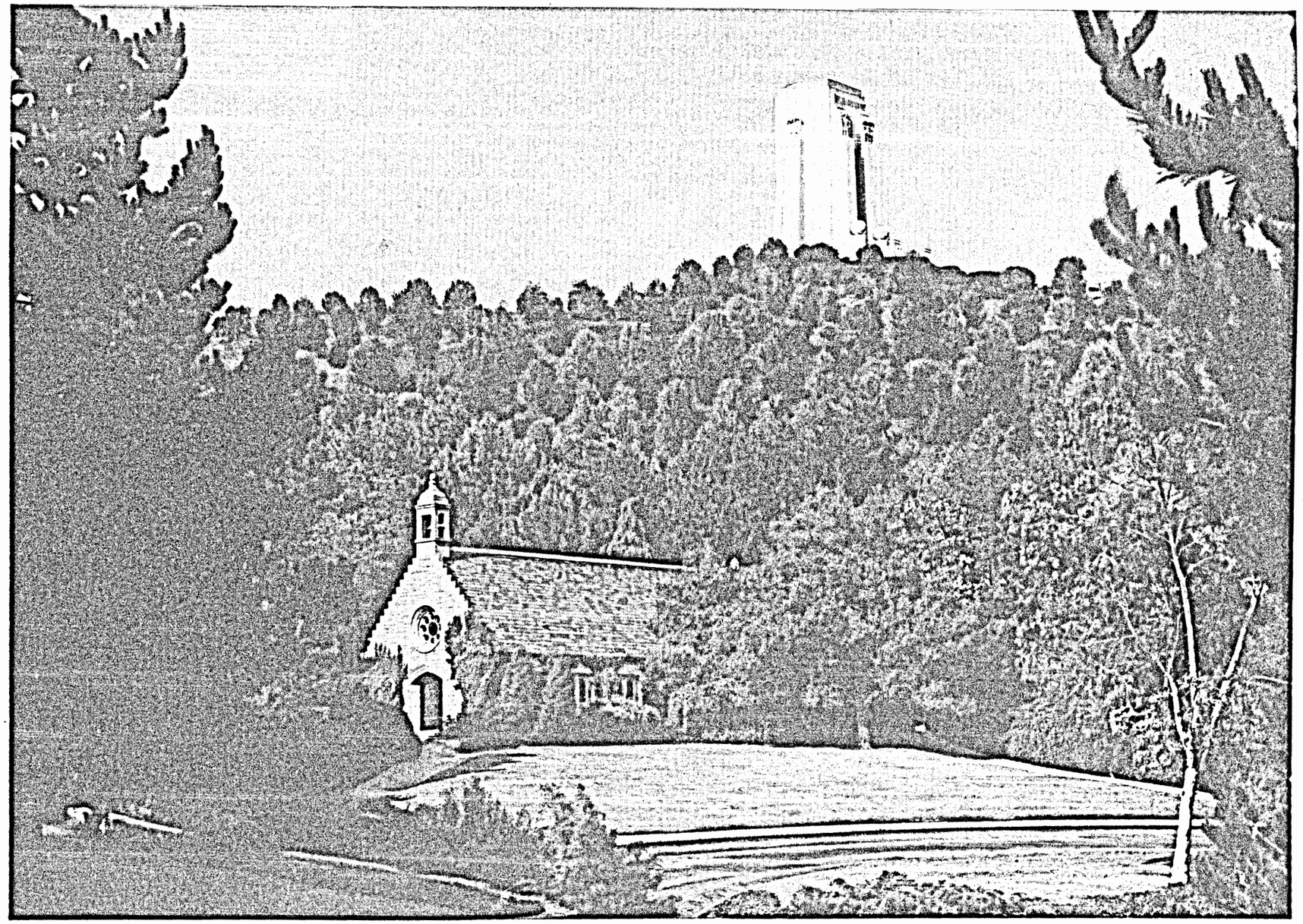
Interior of Wee Kirk o' the Heather



The Wishing Chair

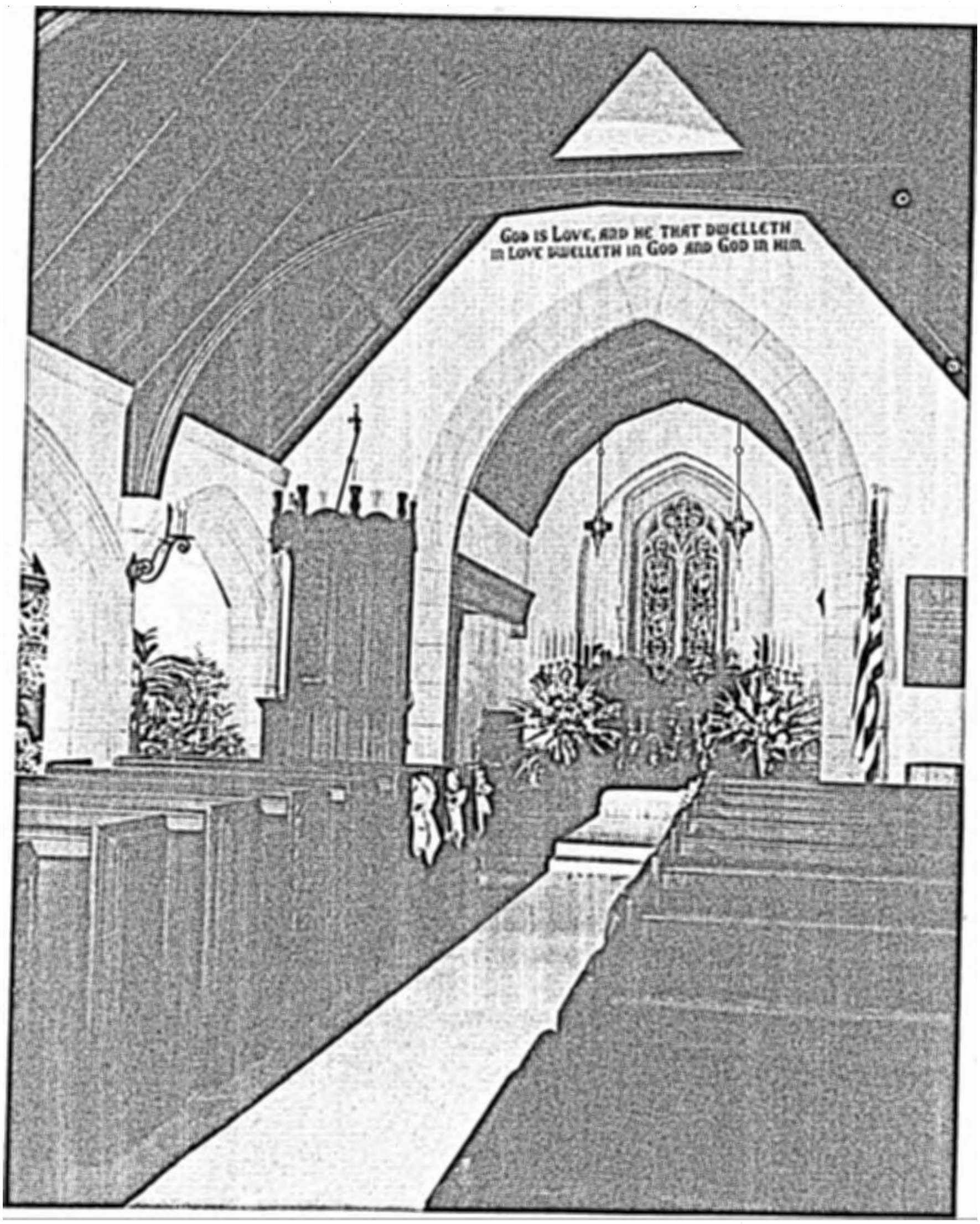
NESTLED in the side of a hill amid sweeping green slopes, purpled with Scotch heather, the quaint Wee Kirk o' the Heather proclaims to the world that Love cannot die. On wings of fancy, it carries us back to olden times, when Douglas of Fingland sang to bonnie Annie Laurie the love-song that has survived the centuries as a living epitaph to her memory. Annie Laurie's own kirk in Glencairn, the original of this faithful reconstruction, is now in ruins. But its charm has been preserved in Forest Lawn. In the Wee Kirk o' the Heather have been conducted the last sacred rites for those of high and low estate, including many widely known and greatly loved celebrities of the stage, screen and world of industry. In the forecourt of the Wee Kirk o' the Heather stands the Wishing Chair, built of stones which once comprised a part of Annie Laurie's kirk in Scotland.

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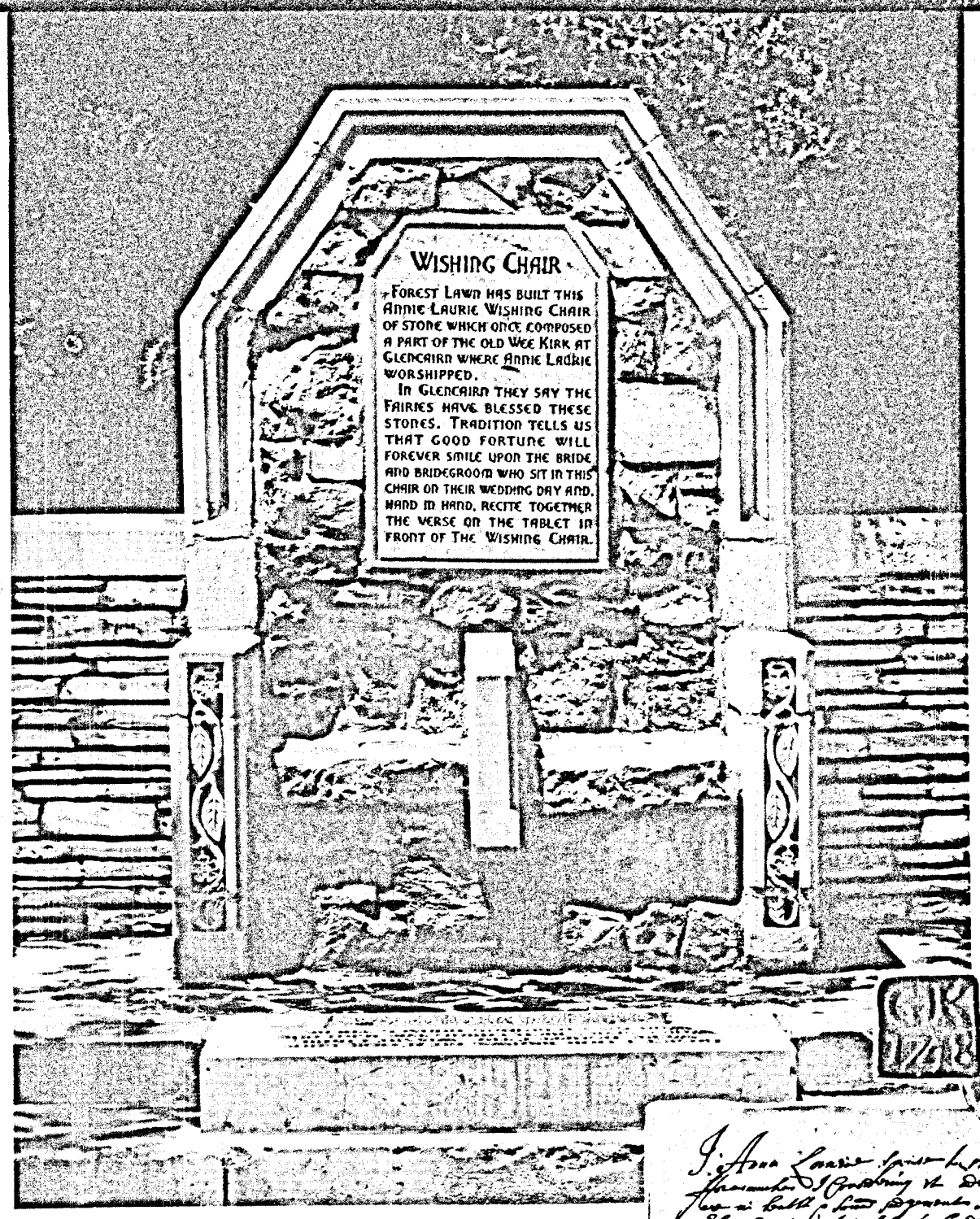
Wee Kirk o' the Heather
Forest Lawn Memorial-Park, Glendale, California

Exact reconstruction of the kirk where Annie Laurie worshipped in Glencairn, Scotland—an enchanting link between the historic past and the modern today.



Interior of Wee Kirk o' the Heather, decorated for a wedding

EACH of Forest Lawn's three storybook churches resembles another quaint and lovely church of far away and long ago; each recalls enchanting legends sung by the poets and told by the tellers of tales. Surrounded by romance, the churches afford beautiful and memorable settings for the exchange of marriage vows.



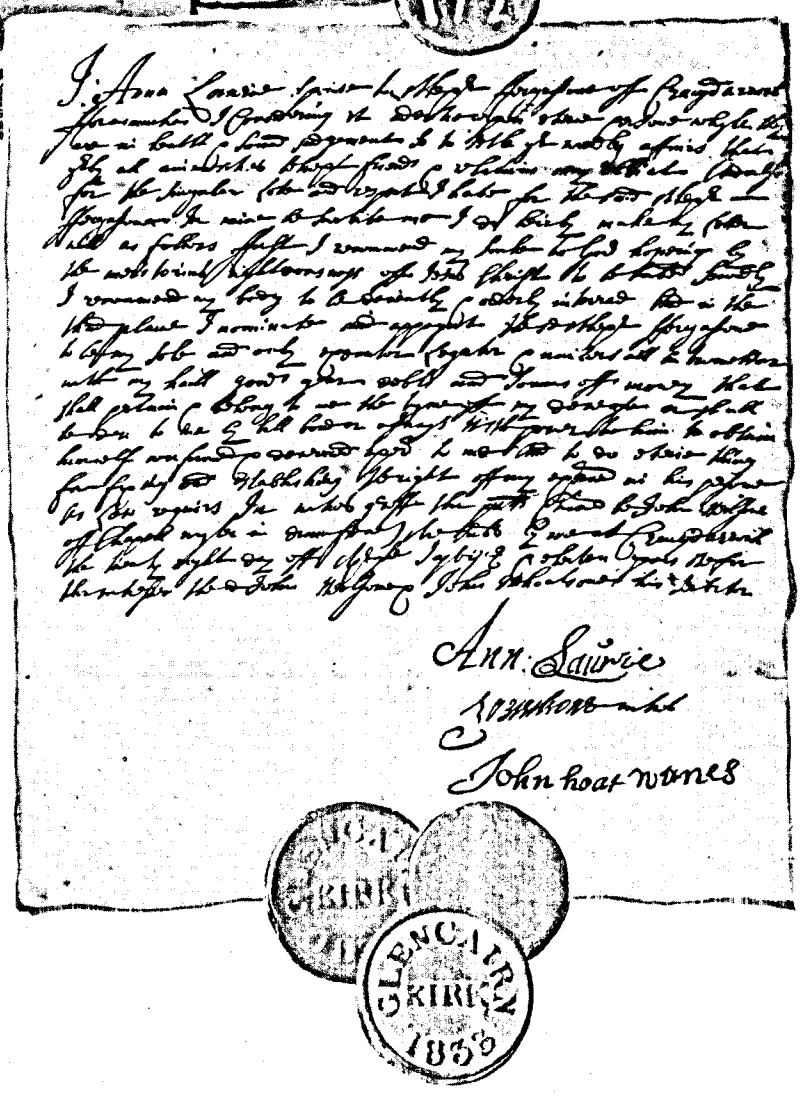
The Wishing Chair

BUSK'T *i' oor braws, an' a' oor lane,*
We're doupit i' the wissin' chair,
Whilk spaes bien fairin tae ilka ane
Wha gies a bridal hansel there.

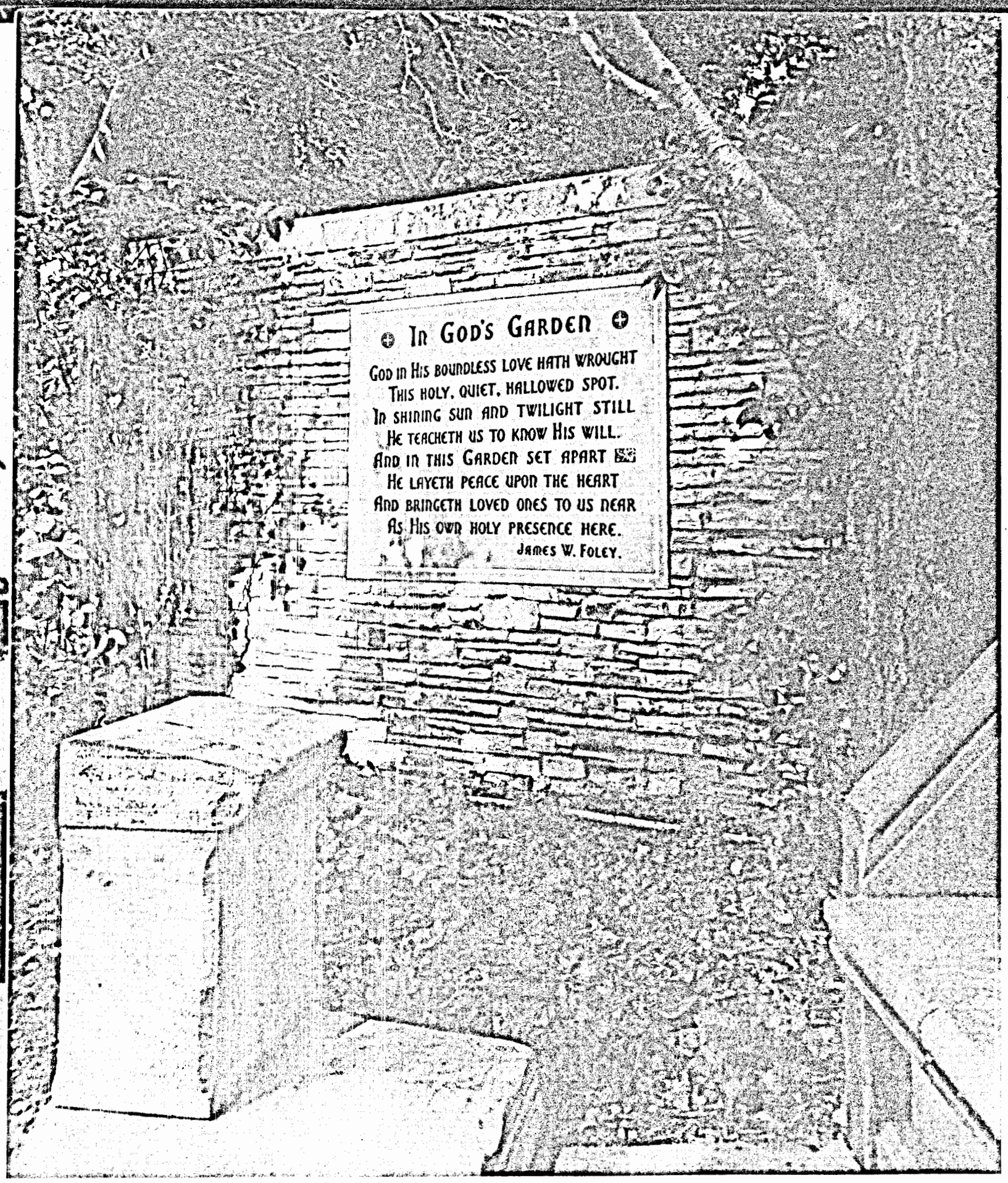
TRANSLATION:
Dressed in our best and all alone,
We sit within the Wishing Chair
Which bodes success for everyone
Exchanging bridal kisses there.

Thousands of couples have recited this bit of Scottish verse together as they sat in the Wishing Chair on their wedding day.

ANNIE Laurie's original will, along with communion tokens which she actually used in worship, are a part of the kirk's collection of romantic mementos.



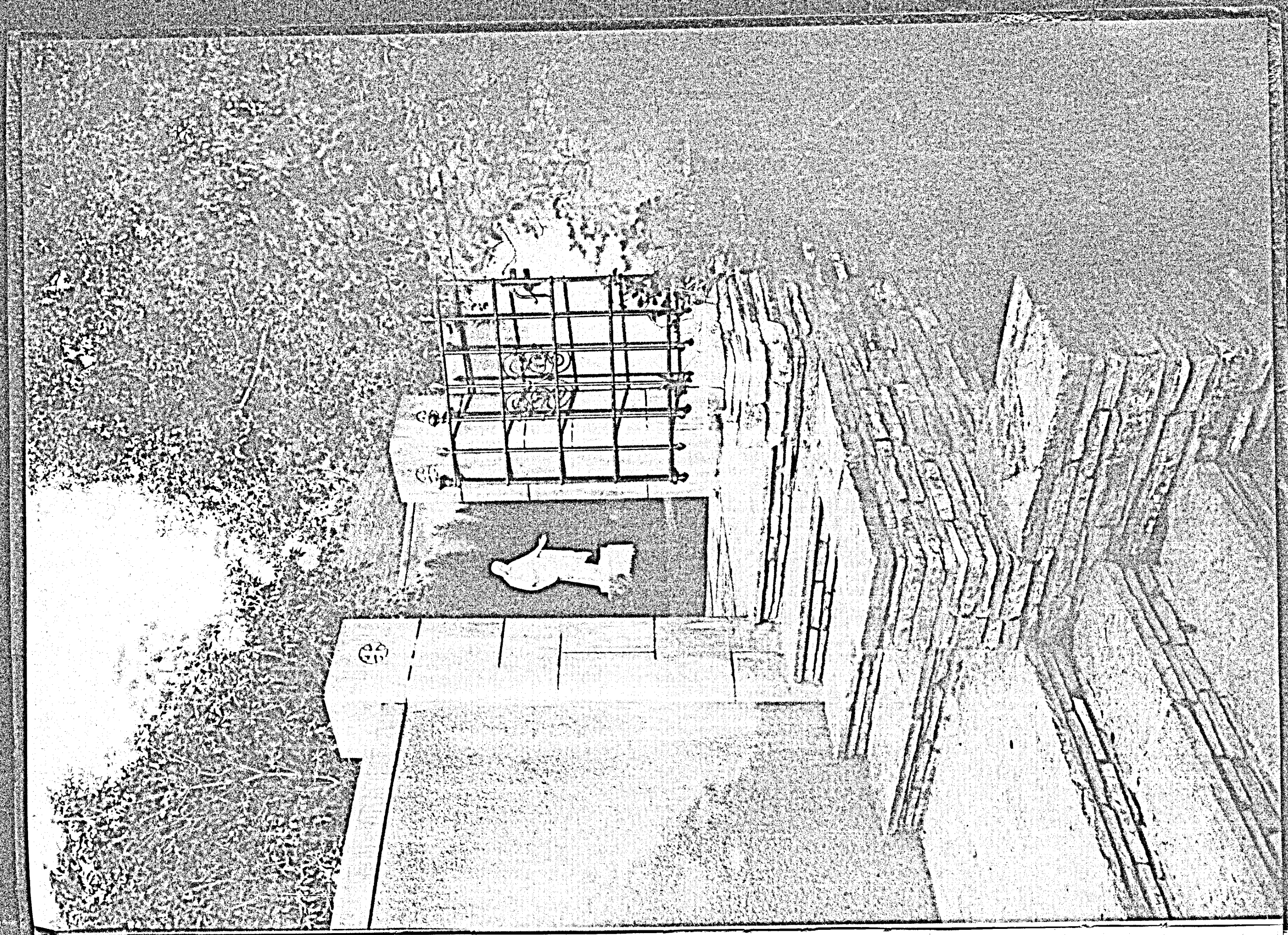
Annie Laurie's Will and Communion Tokens



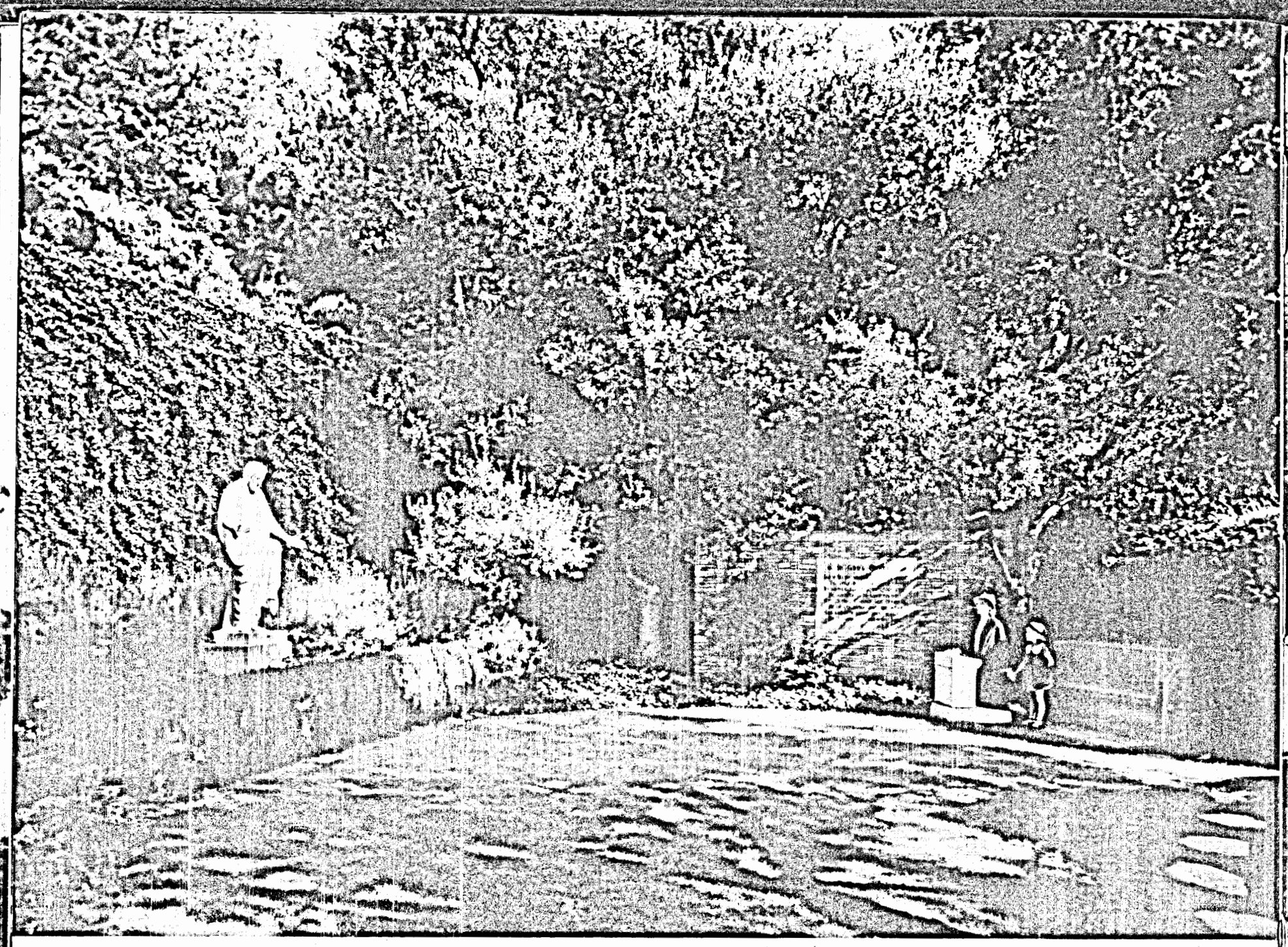
Altar in "God's Garden"

GOD'S Garden, a sequestered haven of peace and beauty, is consecrated to meditation and prayer. In the garden stands an exact reproduction of the great Thorvaldsen's famous statue, The Christus, remindful of the Master's comforting promise: "Come unto Me, all ye that labour and are heavy laden, and I will give you rest." That promise is expressed, not only in this holy place, but also throughout all of Forest Lawn.

Entrance to God's Garden

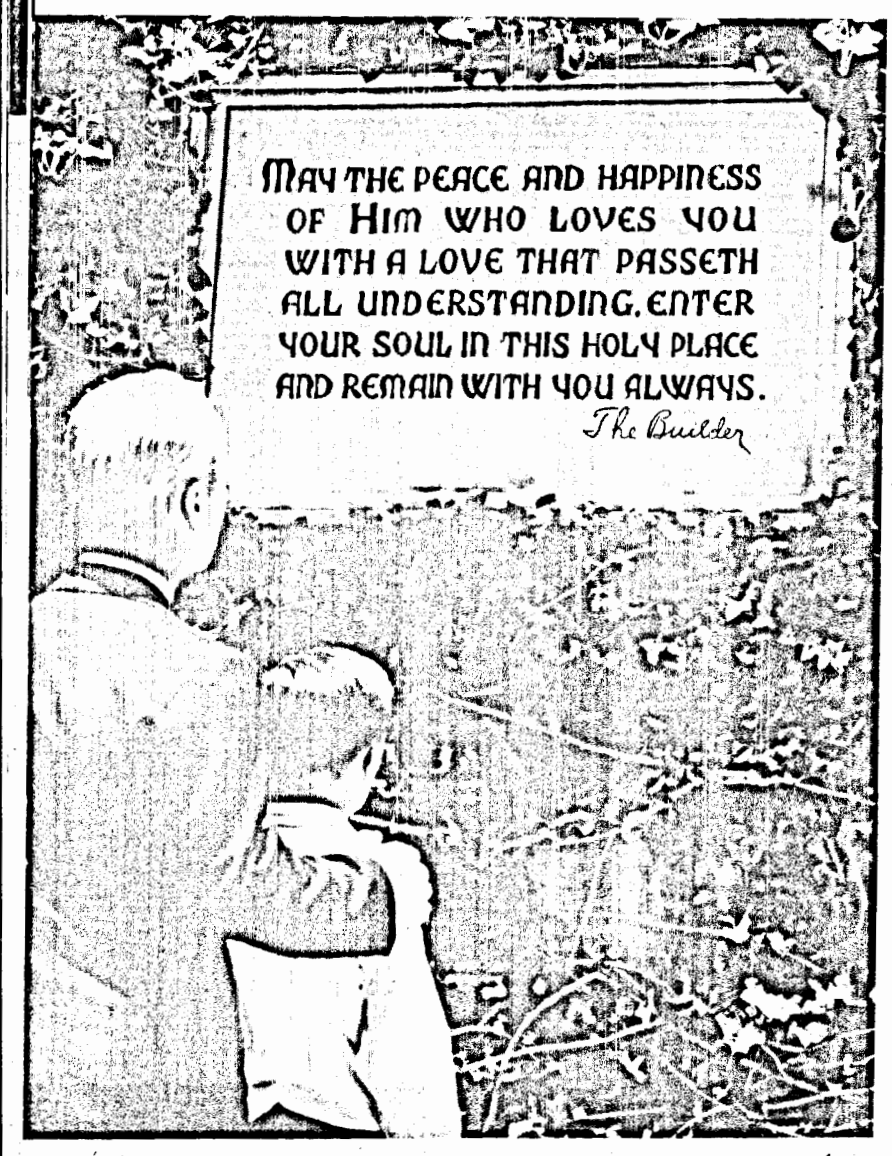


Entrance to God's Garden



God's Garden, adjoining the Wee Kirk o' the Heather, where silence is enjoined for the benefit of those who wish to rest and pray.

"Motherhood"



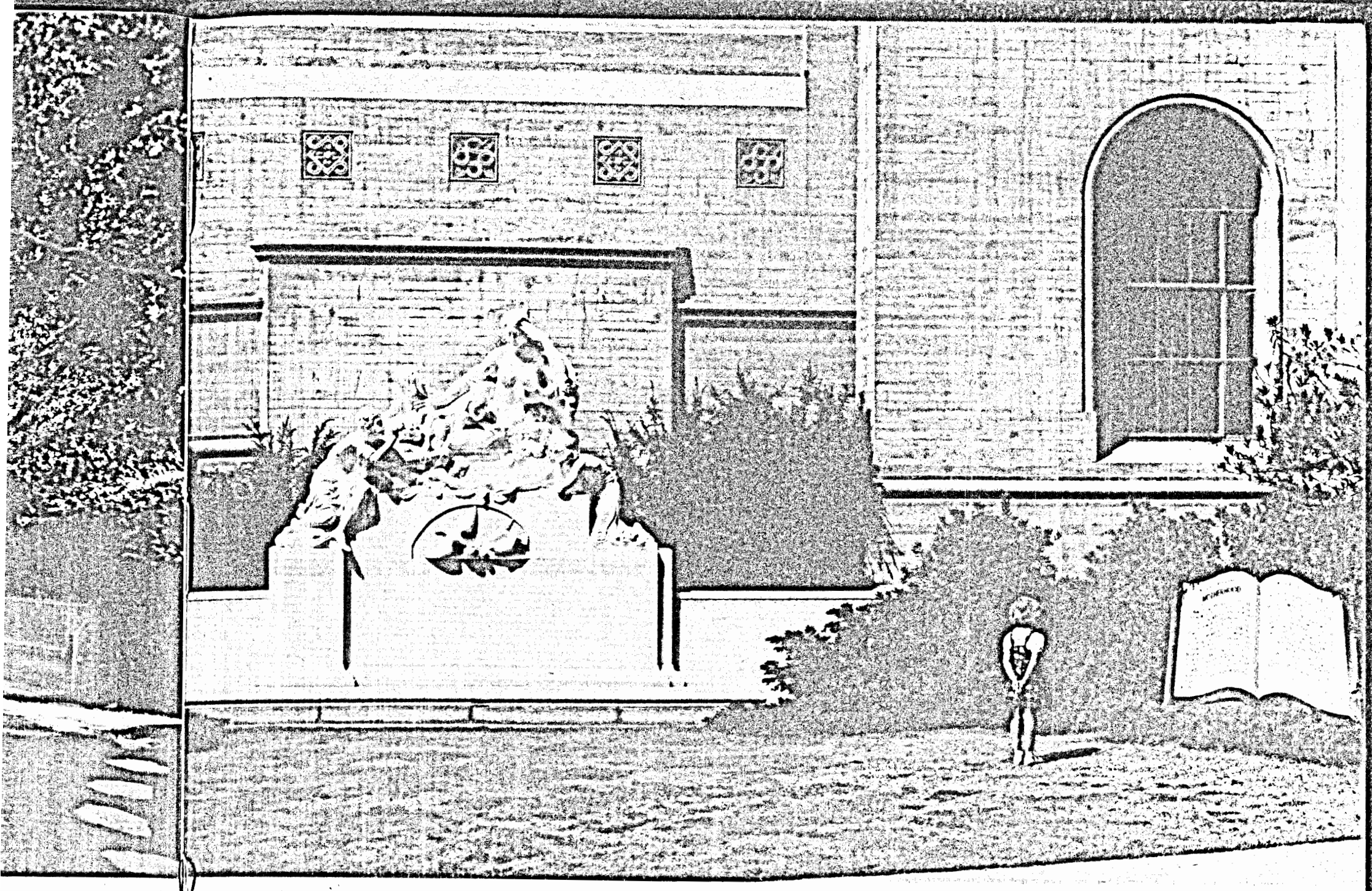
"IT makes me feel better."

That tribute to Forest Lawn, which has been expressed many times, reflects the Spirit of Forest Lawn—the desire to create a place where people come when they are heavy laden and where they find comfort and courage and strength.

Parents and school teachers bring children to Forest Lawn to study the things they read about in books concerning literature, history, art, architecture, engineering and construction . . . and to experience the spiritual elation that comes from feeling the nearness of God.

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"Motherhood"

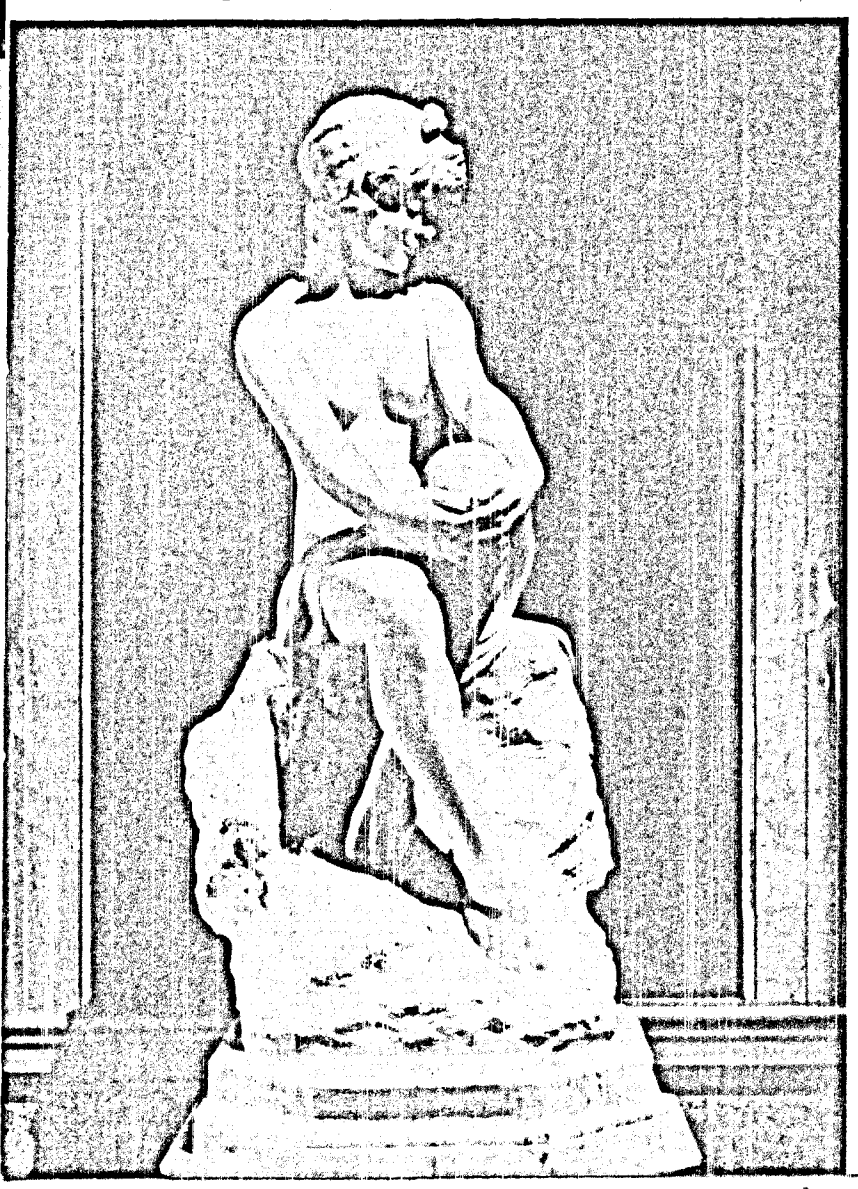
THE boundless power of God to create life and to sustain life throughout eternity is nowhere more forcibly expressed at Forest Lawn than in "Motherhood," a famous original sculpture by Silvio Silva. Into this group has been carved a powerful message of immortality. It depicts Motherhood as the eternal fountain from which all earthly existence flows—trees, flowers, birds, creatures of the field and Man created in the likeness of God. The tipped shell, spilling forth its bounty, symbolizes not only the unselfish love of a Mother for her children, but also the infinite love of the Great Creator for all mankind.



"*Pandora*"

LOVE expressed in forms of beauty is deathless, for, as the poet Keats wrote: "A thing of beauty is a joy forever." This belief has prompted Forest Lawn to enshrine marble statuary by world-renowned sculptors in the corridors and sanctuaries of the Great Mausoleum. Life is the inspiration of art; therefore, art reflects Life. And when the tender and sweet emotion that inspired a statue expresses also the character and ideals of a family or an individual, no more fitting memorial could be provided to perpetuate forever a name and a memory.

"*Dreams by the Sea*"



"*Mother's Jewels*"

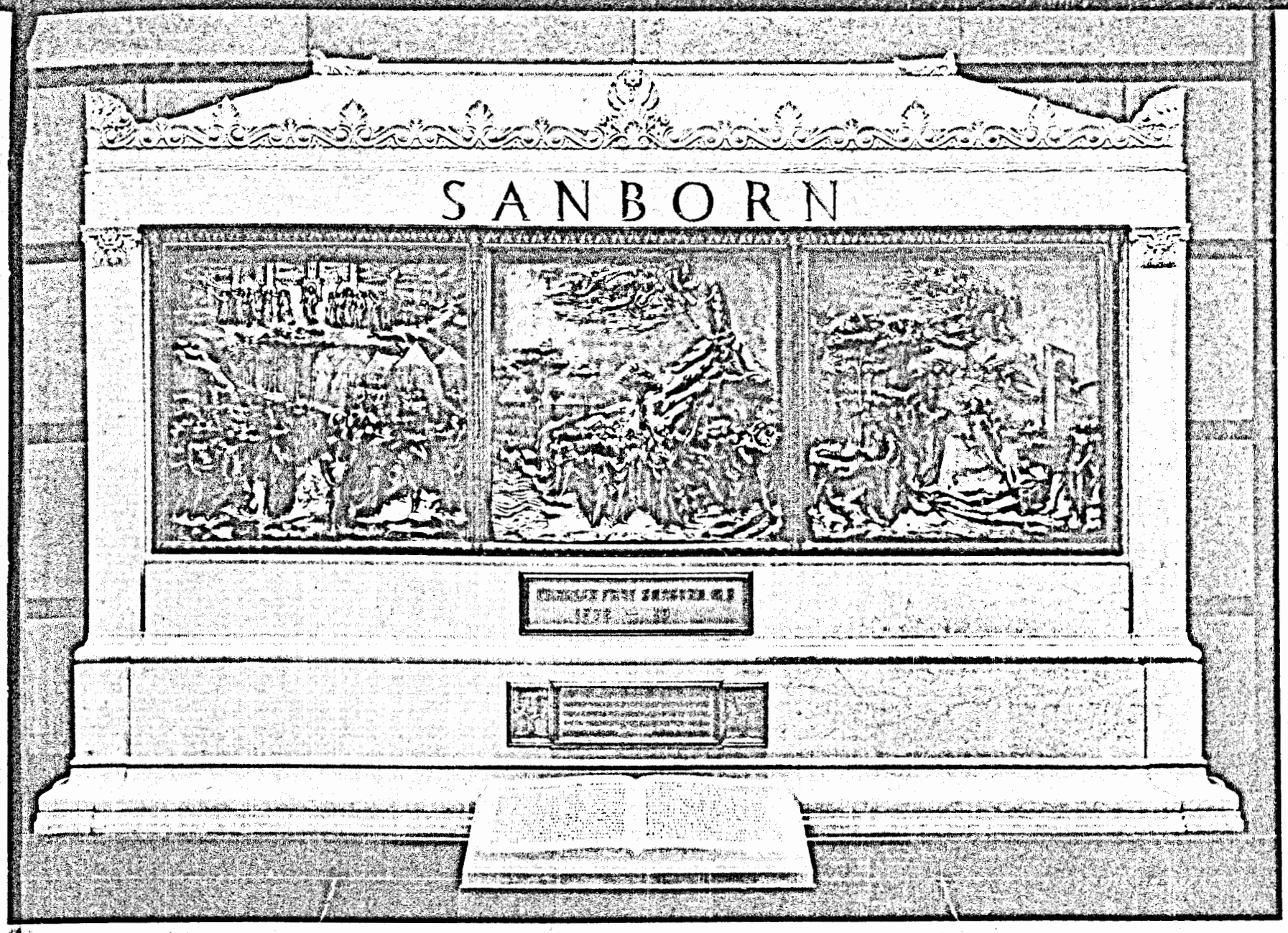




"*Paradise Sarco*

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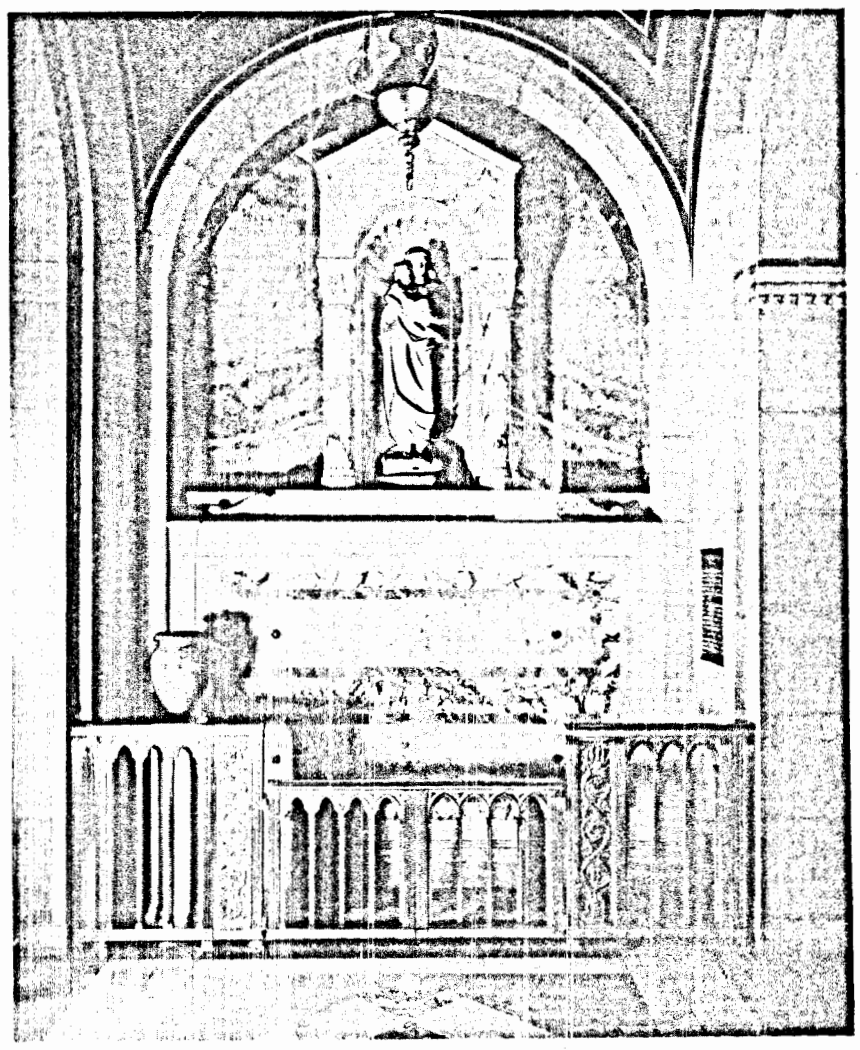
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"Paradise Sarcophagus"

MORE than four hundred years ago, Michelangelo beheld for the first time a set of bronze doors executed by Lorenzo Ghiberti for the Cathedral San Giovanni Battista in Florence, Italy. Awe-struck by their beauty, he whispered: "They are worthy to be the gates of Paradise." Exact reproductions of three panels from the doors are enshrined on the Paradise Sarcophagus, an imposing private memorial in the Hall of Memory in the Forest Lawn Mausoleum.

Another family sarcophagus memorial, one of the most impressive in the Mausoleum, forms a base for Raffaello Romanelli's beautiful "Sistine Madonna," a marble reproduction of a famous painting by the immortal Raphael. Into this statue the sculptor has carved that nameless touch of divinity which has inspired people for centuries to gaze worshipfully upon Raphael's portrayal of the Holy Mother and the infant Saviour. But the work depicts more than divine characters. It is a monument to the loving dignity of motherhood and the sweet innocence of a child.



"Sistine Madonna"

Forest Lawn Facts

Reputation

FOREST LAWN, established in 1906, is world-famed as an art center and as America's outstanding cemetery property.

Art Treasures

Forest Lawn contains hundreds of art treasures and architectural masterpieces, including:
The majestic Memorial Court of Honor;
The renowned Moretti re-creation in stained glass of Leonardo da Vinci's painting, "The Last Supper," truly the outstanding art contribution of the present generation to posterity;
America's greatest collection of large marble statuary;
America's finest collection of stained glass;
The only place in the world where all of Michelangelo's greatest works are gathered together in one place;
The imposing Tower of Legends;
The noted "Mystery of Life" statuary group and "Mystery of Life Garden";
Many other inspiring features, details of which will be found in the Forest Lawn Art Guide.

Famous Churches

Here are three famous old-world churches, the Little Church of the Flowers, the Wee Kirk o' the Heather, and the Church of the Recessional, where nearly thirty thousand persons have been married.

Easter Sunrise Service

Thousands of worshippers come each year to the annual Easter Sunrise Service on Mount Forest Lawn. The service has been broadcast all over the world.

Visitors

Reverent visitors come from all over the world to view the famous works of art and to enjoy the comforting atmosphere of peace and beauty at Forest Lawn.

Educational

Schools send their classes to Forest Lawn to study the things of which they read in textbooks concerning literature, history, art, architecture, engineering and construction. Women's clubs and men's organizations come for group study and inspiration. This great art center enriches the cultural life of the entire community.

Civic Asset

Forest Lawn is widely recognized as a civic asset, a world-famous shrine of beauty, culture and spiritual value.

Park Idea

Forest Lawn originated and developed the memorial-park idea for cemeteries. Instead of grotesque tombstones, it provides suitable memorials in the form of inspiring marble statuary and distinctive memorial tablets set level with the lawn.

Protection

Protecting ranges of hills set Forest Lawn apart from the world about it. The Park also is surrounded by an eight-foot wall, with the largest set of wrought-iron gates in the world. Both the undertaking establishment and the mausoleum are Class-A steel and concrete buildings, resistant to fire and earthquake.

Permanent Improvements

All improvements are of the most permanent character and have cost many millions of dollars. As an example of the way Forest Lawn builds, the great Mausoleum contains enough steel and concrete to erect a sixty-story office building and its foundations go as deep as thirty-three feet into solid rock.

Guarantee of Permanence

The Perpetual Care Fund amounted to $1,182,434.87 on August 31, 1943. The principal can never be expended; only the interest can be used and that only for general care and maintenance. It is estimated the fund eventually will exceed $2,000,000.00.

Size and Capacity

Forest Lawn comprises nearly 300 acres. In Forest Lawn are:
7 1-2 miles of paved roads with curbs;
80 miles of underground water system and drains;
40 buildings; 20,000 trees and shrubs.

Owners

There were 81,465 Forest Lawn property owners on Nov. 22, 1943. Interments total approximately 5,000 per year.

Employees

Forest Lawn employs approximately 500 men and women.

Complete Service

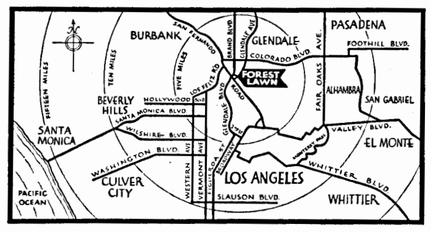
Forest Lawn offers complete undertaking service and all forms of interment (cemetery, mausoleum, cremation and inurnment) in one sacred place, under one competent management, with one convenient credit arrangement for everything.

Low Prices

Combining undertaking with all forms of interment in one place and under one management reduces overhead and makes possible low prices.

Location

The map at the left shows how easily accessible Forest Lawn is from all points in the Los Angeles metropolitan area. It is only fifteen minutes from Hollywood or Pasadena, eighteen minutes from downtown Los Angeles. Buses and Pacific Electric street cars maintain frequent schedules, with stops just one block west of the entrance to Forest Lawn.



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END OF BOOK