

The Jacquelin mausoleum (fig. 1) at Woodlawn Cemetery was built in 1911 and houses the remains of six family members. The head of the family was John H. Jacquelin, a successful stock broker and senior member of the New York Stock Exchange for almost fifty years, until his death in 1910.¹ Josephine Stagg Jacquelin, John's wife, is listed as the owner of their mausoleum and may have overseen its design by the firm C. E. Tayntor Granite Co., although she died in 1912, shortly after the mausoleum was constructed. John initially purchased the lot at Woodlawn, although it is not known how much input either he or Josephine had in the mausoleum's design or construction.

Indeed, on the cover page of the written proposal for the mausoleum's design prepared by C. E. Tayntor Granite Co., Herbert T. B. Jacquelin, John and Josephine's only son of six children, is listed as the recipient of the plans.² Herbert followed in his father's footsteps as a stock broker, and eventually served as a member of the New York Stock Exchange Board of Governors and as an executive at his father's brokerage firm, Jacquelin & DeCoppet.³ Herbert may have been responsible for attending to the details of the construction of the family mausoleum, and for managing his parents' interment arrangements. Herbert himself was interred in the mausoleum after his untimely death due to a heart attack in 1931. Herbert's sister Aline Marguerite Jacquelin was laid to rest in the mausoleum in 1934, as well as another sibling, Ethel Jacquelin Wade, along with her second husband, Herbert Treadwell Wade. Ethel and Herbert

¹ *New York Times*, 1911

² Woodlawn Cemetery records; Jacquelin, Josephine S.

³ *New York Times*, 1931

Wade died in 1951 and 1955, respectively. Herbert Wade was a graduate of Columbia University and a noted editor of the *New International Encyclopedia*.⁴ Of the six people interred in the Jacquelin mausoleum, only Josephine died in New York. However, the entire Jacquelin family lived much of their lives in New York City.

The Jacquelin mausoleum, situated in the Golden Rod plot at Woodlawn Cemetery, is set back two lots from Spruce Avenue. The lot between Spruce Avenue and the Jacquelin mausoleum belongs to the Debevoise family, who have placed a modest tombstone bearing their name (fig. 2). Members of the Debevoise family were buried in graves in this lot beginning in 1873, so John Jacquelin could have recognized when he purchased his lot that the view from the main road would not become obscured by any future above-ground construction on the Debevoise lot. The design plans for the Jacquelin mausoleum specify for the structure to be centered in the width of their lot, but set back four feet from the rear edge, leaving a larger open space in front of the mausoleum.⁵ Aerial photographs from 1921 indicate that two small trees once framed the entrance to the Jacquelin lot from Spruce Avenue,⁶ although these no longer exist today (fig. 3). The paved footpaths that once ran through the Golden Rod plot have been almost completely removed, with less prominent dirt paths now in their place. Thus, the main approach to the Jacquelin mausoleum today is from Spruce Avenue, through the Debevoise lot.

In its design, the Jacquelin mausoleum makes use of an abbreviated classical temple form seen in the design of many other mausoleums from this time period at Woodlawn. The pediment and basic entablature, which bears the family name carved in raised letters, sit atop a severely truncated portico that is tightly controlled by two simplified, unfluted columns in the Greek

⁴ *New York Times*, 1955

⁵ Woodlawn Cemetery records: Jacquelin, Josephine S.

⁶ See Sudyam photographs

Doric order. A visitor approaching the mausoleum from the front can take in the simplicity of the temple form and experience its memorializing quality. Viewed from the side, however, the portico appears vestigial and barely presents itself to the approaching visitor.

The mausoleum is thus constituted by two masses (fig. 4). Distinctly separate from the classical pedimented form is the rectilinear container of the six catacombs themselves. The container, to which the portico is joined, is just large enough to enclose its contents, leaving only a narrow interior chamber where the catacombs can be viewed. Consequently, the container's stark utility limits the expressive potential of the temple front. The resulting structure reads in side elevation as a solid, extruded form ordered not by an assembly of diverse elements in classical proportion, but by the basic fusion of its two masses.

The mausoleum was therefore clearly designed to be approached from the front, and the vertical axis created by the temple form around the entrance doors serves to direct the visitor inward. Once inside the mausoleum, the visitor finds a tightly enclosed room only just wider than the doorway, and within an inch in its length of the temple form's overall height at the apex of the pediment (fig. 5). The continuity of these dimensions serves to further orient the visitor along the main entrance axis. Arranged parallel to this main axis, the catacombs are placed in groups of three on either side of the room, thereby having more of an initial effect of being stored than of being presented to the visitor for consideration. Again, the efficient size of the container limits its visual presence. A stained glass window notably absent of overtly religious imagery set in the rear wall of the mausoleum faces the viewer and ultimately commands attention. With its pastoral landscape and setting sun motif, the window at once reminds the

viewer of the natural surroundings of the cemetery itself, while also inviting reflection on the stages of life as suggested by the scene's dusk imagery.⁷

The design of the Jacquelin mausoleum has a curiously specific precedent within Woodlawn itself. The Wadsworth mausoleum, also built by C. E. Tayntor Granite Co. in 1910 for Mary S. Wadsworth, is nearly identical to the Jacquelin mausoleum (fig. 6). In fact, in the design proposal for the Jacquelin mausoleum, the Wadsworth mausoleum is cited explicitly as the source for the overall dimensions and materials.⁸ The doors in particular appear to be exact copies. Although such a specific reference to another mausoleum seems rare, it is unknown what, if any, connection there may have been between the two families while they lived.

In conclusion, the Jacquelin mausoleum consists of two masses: an adapted classical temple front and a container for its catacombs. Because of the diminutive scale of the container, the adjoining portico has a particularly self-conscious quality as it attempts to fuse the two masses together. But smaller elements such as the carefully carved raised lettering of the family name, and a subtle yet evocative stained glass window commanding the viewer's attention, reveal that the Jacquelin mausoleum is not without ornament or carefully considered detail. Given its set back location from the main road, one can conclude that the Jacquelin mausoleum is much less a public statement than a private sanctuary for its inhabitants. And although the design for the Jacquelin mausoleum seems to be taken almost completely from another already existing example, it can be understood that the Jacquelin family ordered their mausoleum according to their taste, with less thought to their mausoleum's place in a larger context. The six catacombs face each other, perhaps demonstrating their occupants' intent to rest in the company of close family members in a mausoleum suited to their needs.

⁷ *New York Times*, 1928.

⁸ Woodlawn Cemetery records: Jacquelin, Josephine S.

Figure 1



Figure 2

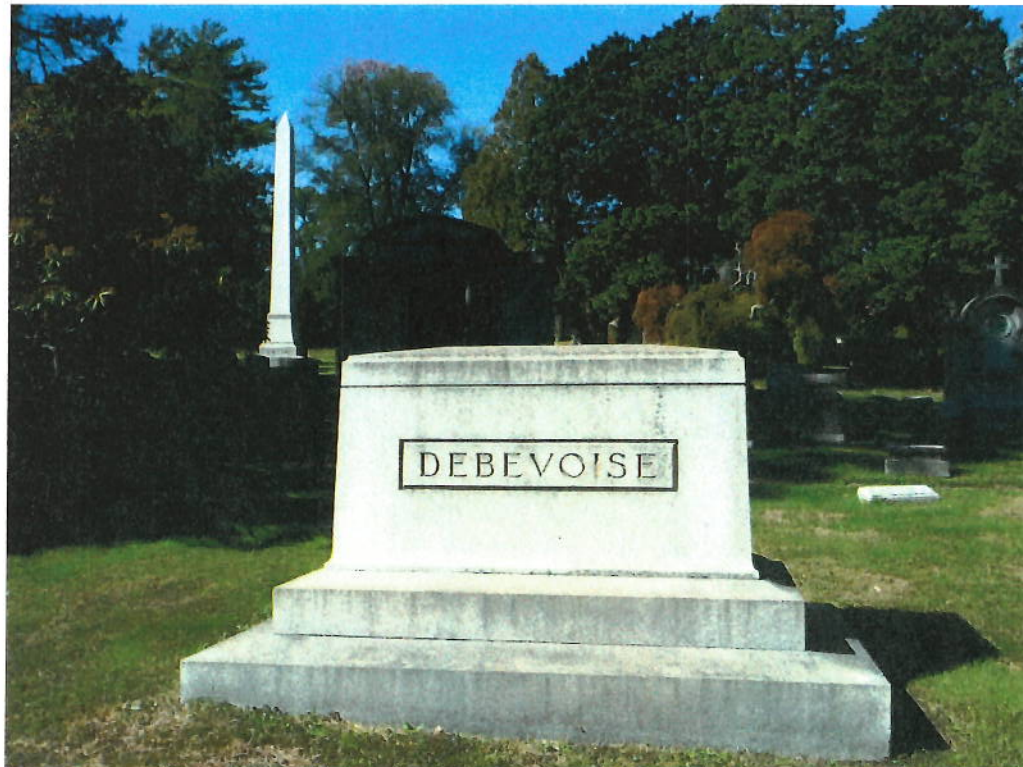


Figure 3



Figure 4

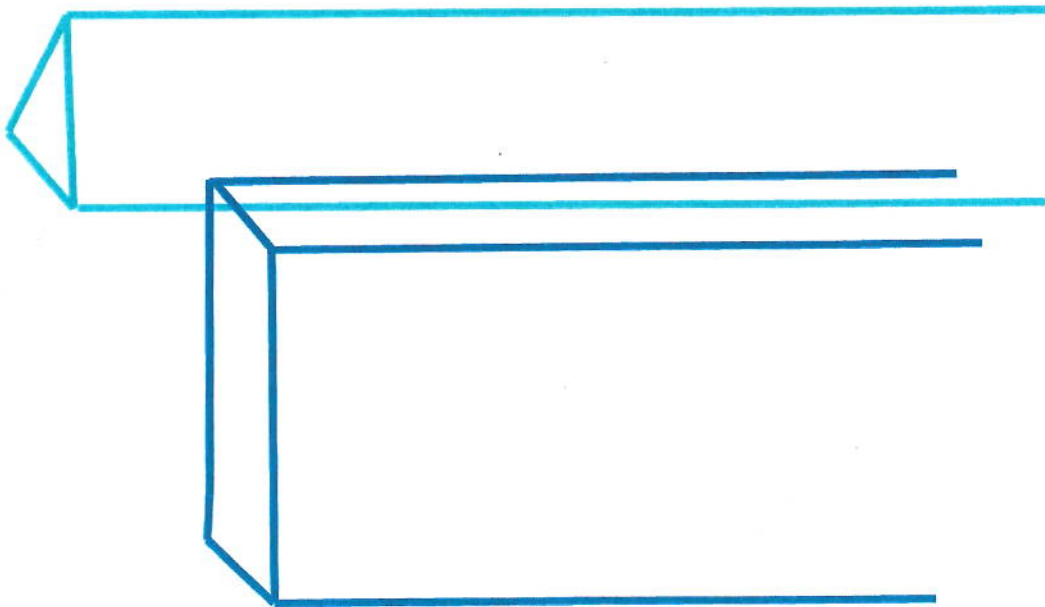


Figure 5

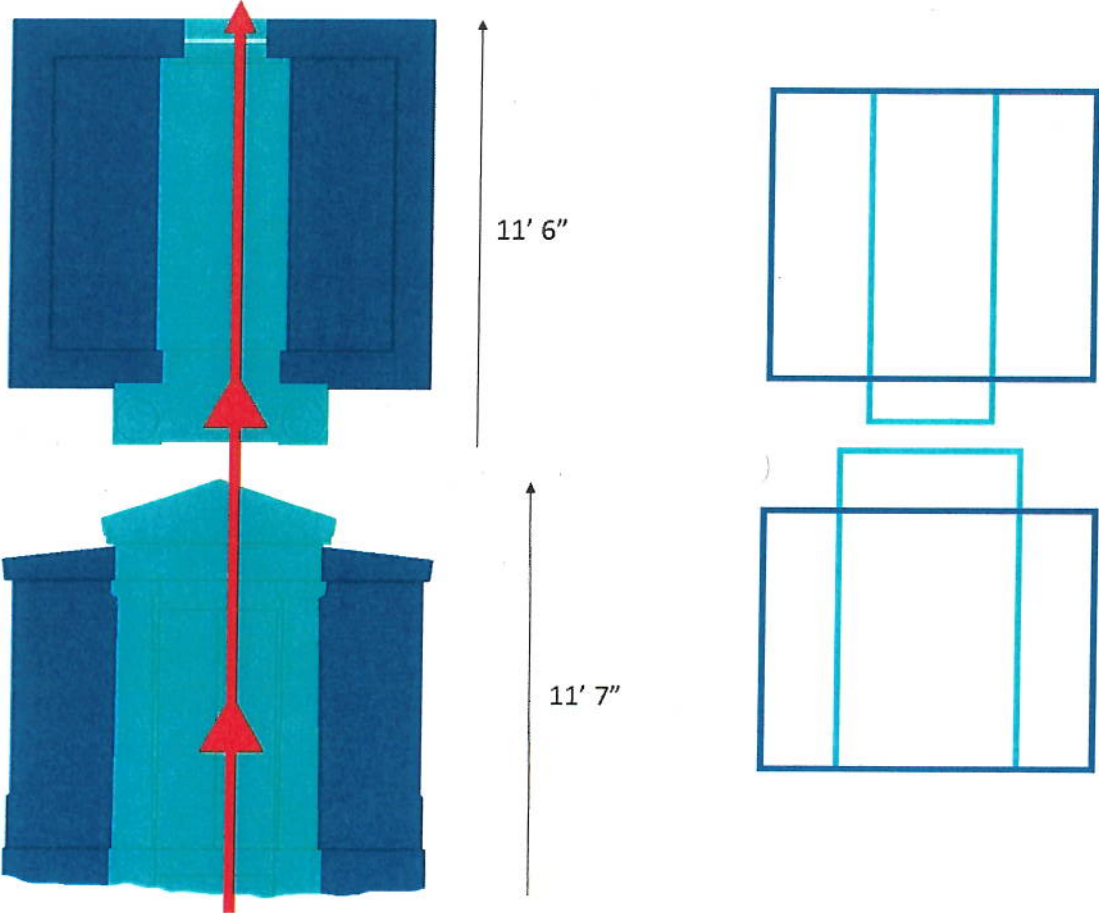


Figure 6



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