

The Cole Mausoleum at the Woodlawn Cemetery is located not far from the Jerome Avenue entrance, on the Larch Plot, which is bound by Park, Hawthorn, and Oakland Avenues. It faces north and looks upon Hawthorn Avenue. It is situated prominently on the avenue, standing out among its slender obelisk neighbors to either side. The mausoleum sits several feet back on its rectilinear lot, which is deeper than it is wide, making for a more monumental approach to the structure. The lot is grassy, but there are no plantings or vegetation, save for two trees in front of the structure. One is tall and full, while the other is small and appears to be younger. The mausoleum benefits from a general backdrop of foliage from neighboring lots, but it is not encroached upon by the greenery (Figure 1).

The lot for the mausoleum was purchased October 25, 1904, by Edward F. Cole for his recently deceased wife, Evelyn Jennie Elliott. She passed away unexpectedly in early September, “after a lingering illness,” according to a short death notice in the *New York Times*. She was 41 years old. An interment card was not found for Evelyn, but she likely arrived at Woodlawn shortly after her death and was held in the receiving tomb until the mausoleum was constructed, over a year later. Edward F. Cole was born in Brooklyn in 1862 and graduated from Columbia University in 1886. He and Evelyn married in 1893. Edward spent much of his career as a partner at the Eaton, Cole & Burnham Company, a manufacturing company established by his father. The company had a factory in Bridgeport, Connecticut, with offices in Manhattan, and specialized in steam fittings, as well as products related to the oil and gas industries. In a snapshot from 1893, the Bridgeport factory employed 700 people and the company exported its goods to many locations overseas, including England, Germany, Austria, and Russia as well as South America, India, and Australia. In addition to being a prosperous businessman, Cole was a member of several exclusive clubs

and fraternal organizations during his lifetime, including the Episcopal Actors Guild, Phi Gamma Delta, the New York Athletic Club, the Lotos Club and the Kane Lodge of Free and Accepted Masons.

After his wife's passing, Cole chose architect Washington Hull to design the family mausoleum. Hull found success early in his career as a draftsman for McKim, Mead and White and then as a partner in the firm Lord, Hewlett & Hull Architects. The firm built the Clark Mausoleum for Senator William A. Clark at Woodlawn Cemetery in 1896. Around the same time, the firm also secured the contract for Senator Clark's famously opulent mansion at Fifth Avenue and 77th Street. Hull actively participated in design competitions around the country, and placed fifth in a competition among over 130 architects for buildings at the University of California. Of particular note was his first-place victory in a design competition for the new Brooklyn Municipal Building in November 1903, seen in Figure 2. Although his design was never realized due to political changeover in the several years following, the award was probably his most recent accolade when Evelyn Elliott Cole passed away in 1904.

It is not clear how the two men might have known each other, but they share several commonalities. Like Cole, Washington Hull was born in Brooklyn, attended Columbia University, and was a member of the same fraternity, Phi Gamma Delta. Combined with the architect's accolades, Cole's choice of Hull to design his final resting place was fitting.

Washington Hull's design of the Cole Mausoleum, seen in Figure 3, was a stark departure from the style he employed in some of his other work. His winning design for the Brooklyn Municipal Building, for example, was a large Beaux-Arts building, with a deeply rusticated base, pediments, a steep mansard roofline, and heavy ornamentation. The other known mausoleum in his portfolio, for Senator Clark, was designed with Classical details. The Cole Mausoleum, in

deep contrast, is monolithic in form and simple in ornament with subtle Egyptian Revival details. The Egyptian Revival was an eclectic style that experienced intermittent popularity in the mid-nineteenth century but it was not a particularly popular building style at the time of this commission. However, in an article in *Markers*, a journal of the Association of Gravestone Studies, author Elizabeth Broman notes that the Egyptian Revival continued to be more common in funerary art even after losing its mainstream popularity, making it fitting here. Broman also draws a connection between Egyptian Revival features and symbols of the Freemasons. Since Cole was a known member of a masonic lodge, it is possible that those connections influenced his design. The architect also employs recessed Greek crosses, carved rosettes and flaming torches, which carry symbolism across many ideologies.

The Cole Mausoleum sits on a large square base and its four sides rise up at an angle to create a mastaba form. The walls are comprised entirely of granite blocks, which are cut larger at the base of the structure, and decrease in size traveling upward. The technique gives the mausoleum false perspective, making the structure seem larger. Giant slabs of granite form a stepped roof, resulting in the appearance of a truncated pyramid. Atop the roof is a carved stone torch on a pedestal, surrounded by draped fabric. Two steps lead up to a heavy stone door enframement, the proportion of the stone blocks aligning with the surrounding walls. The Cole name appears in relief above the door, with a rosette to either side, and a shallow triangular pediment sits above it.

The door is made of bronze and features a bas-relief, which is the work of French-American sculptor Philip Martiny. As seen in Figure 4, an angel kneels in prayer before a vessel of some kind, set within an elliptical frame. A draft National Historic Landmark nomination form for the Woodlawn Cemetery describes the angel as kneeling before a lotus flower. Interestingly, the lotus, along with other plant-based decorative features are common in the Egyptian Revival.

Aside from its mastaba form, and heavy stone door eframent, the exterior doesn't have many details that call it out as Egyptian Revival. The Woolworth mausoleum, on the other hand, is a good example of a mausoleum that more fully embraces the Egyptian Revival style. The entrance to Woolworth mausoleum, for starters, is flanked by sphinxes, and has prominent winged globes above the door and in the cornice. It employs a concave cavetto cornice and rounded torus moldings, which are also indicative of the style.

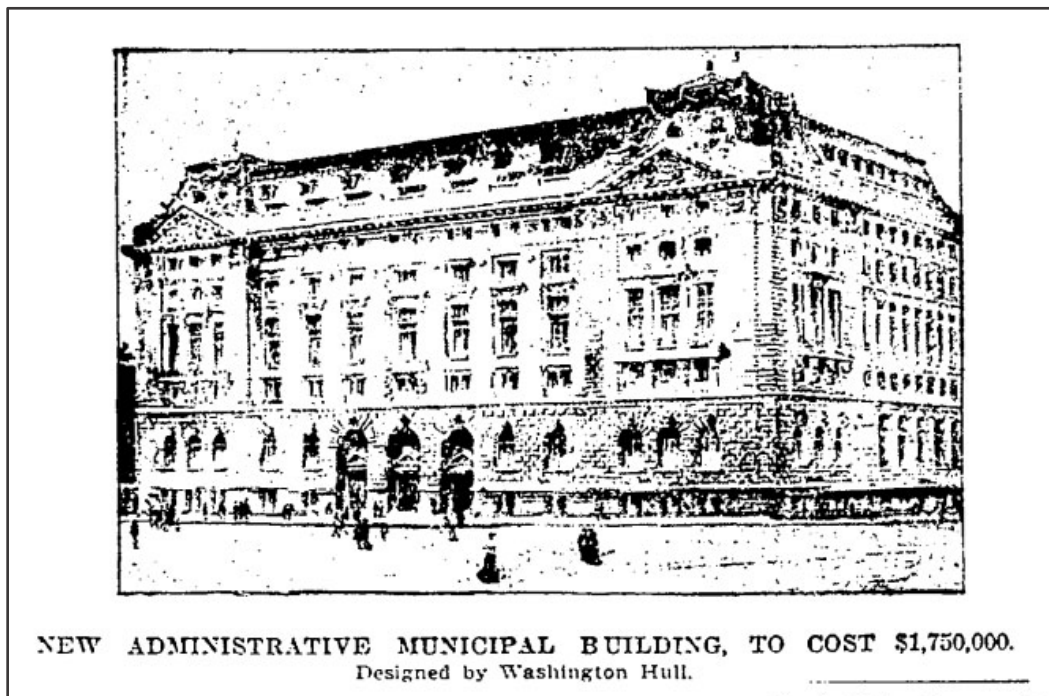
As stoic as the Cole Mausoleum is on the exterior, the interior is exquisitely detailed. A rectangular window cut into the rear wall casts natural light upon four marble catacombs, stacked two over two, on either side of the room. Below the window is a low marble bench. The ceiling is vaulted, and around all four sides is glittering mosaic tilework in gold and pale blue. The original blueprints show a candlelit chandelier hanging from the center of the ceiling, which is either no longer extant or was perhaps never installed. The blueprint detailing the chandelier, and the medallion from which it would hang are shown in Figure 5 and Figure 6. Undoubtedly, candlelight would have had a stunning effect on the mosaic as well. The lines of a poem are set into an arch on each wall and read, beginning on the east wall and reading clockwise: "Yet love will dream and faith will trust; That somehow somewhere meet we must; That life is ever lord of death; And love can never lose its own." The lines are excerpted from the poem, "Snow-Bound," by John Greenleaf Whittier. In the north and south walls beneath the text, there is a small winged emblem in the mosaic. It could be a stylized winged globe, which is a common Egyptian Revival detail, but the object is egg-shaped rather than spherical. The symbol is small compared to the wall on which it is placed, which can be seen in Figure 7.

Above the catacombs on the left side of the structure is a marble statue, which according to a purchase order at Woodlawn, was placed later, by Mary Lee Cole, Edward's second wife, after

he passed away in 1936 (Figure 8). The purchase order notes that a second statue was to be placed at the same time, but it is unclear whether another statue was brought to the mausoleum or met another fate.



Figure 1 Cole Mausoleum and neighboring plots



*Figure 2 Washington Hull's winning design for the Brooklyn Municipal Building.
From the New York Daily Tribune, Nov. 13, 1903.*

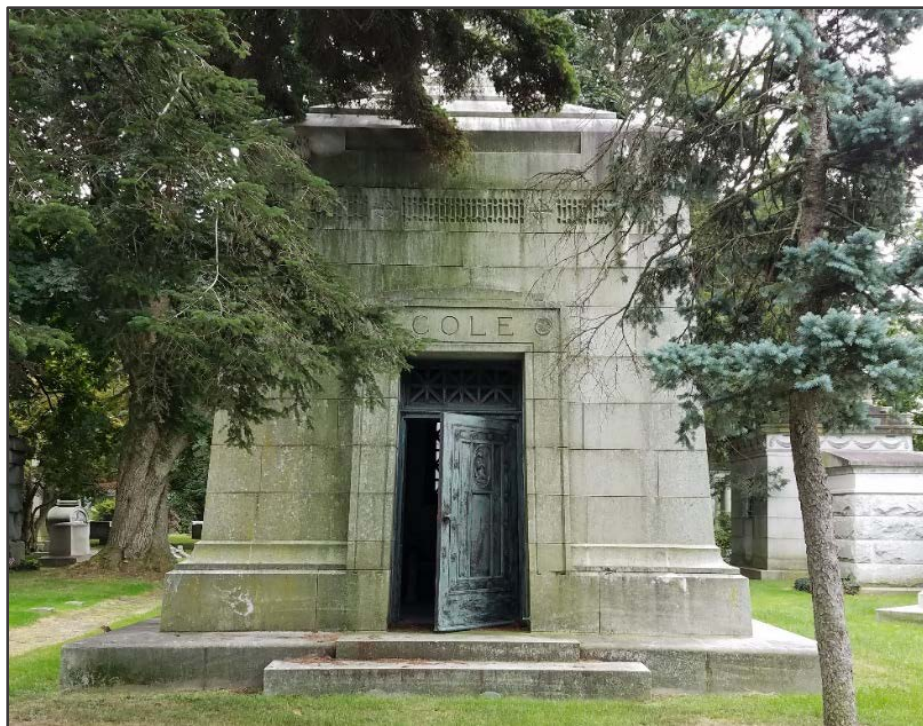


Figure 3 The Cole Mausoleum



Figure 4 Bronze bas-relief by Philip Martiny, angel kneeling

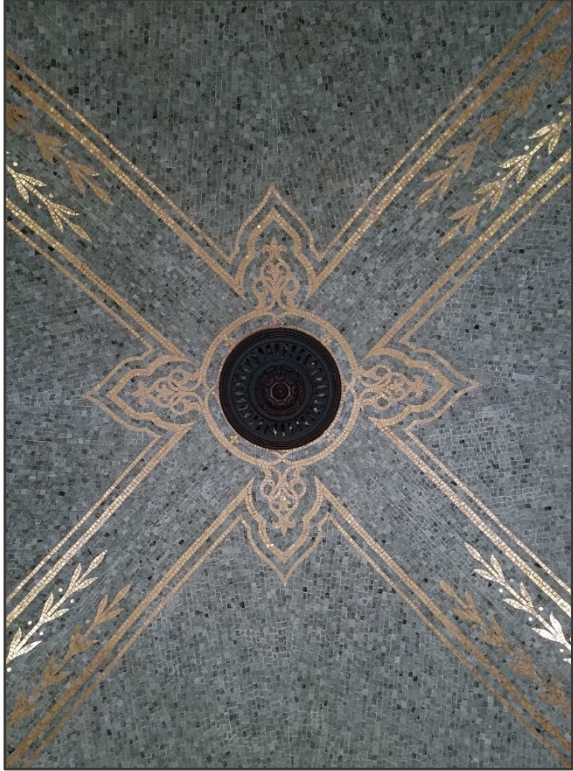
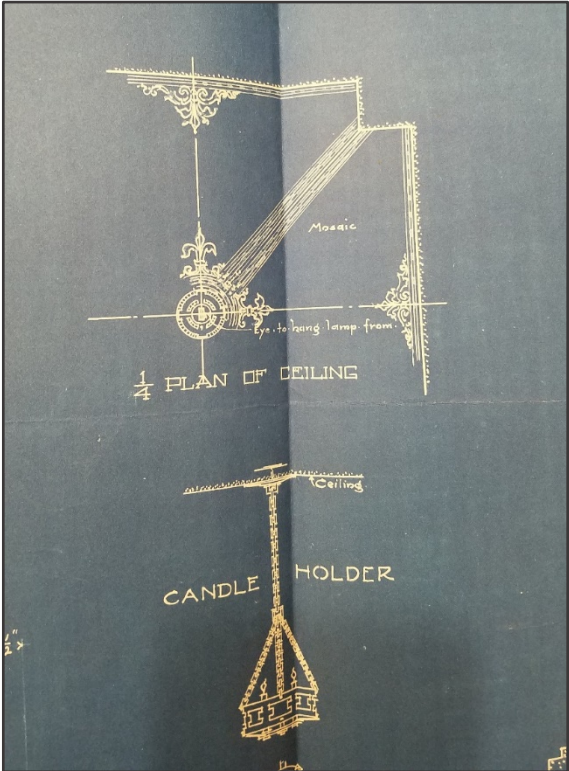


Figure 5 & 6 Plan of ceiling detailing candleholder; existing ceiling.



Figure 7 Mosaic tile wall featuring winged figure and lines of poem in gold.



Figure 8 Sculpture installed in mausoleum by E. F. Cole's second wife, after his passing.

List of Sources:

- “Architect and Boat Lost.” *New-York Tribune (1900-1910)*, November 24, 1909.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/572291291?accountid=10226>
- Broman, Elizabeth. "Egyptian Revival Funerary Art in Green-Wood Cemetery." *Markers*, 2001.
<http://credo.library.umass.edu/view/full/murb004-01-i018>. Accessed October 1, 2017.
- “Clark Architects Dispute.” *New York Times (1857-1922)*, October 4, 1905.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/96513516?accountid=10226>
- “In Memoriam: Washington Hull.” *New-York Tribune (1900-1910)*, January 10, 1910.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/572333362?accountid=10226>
- “Obituary: Edward F. Cole.” *New York Herald Tribune (1926-1962)*, February 17, 1936.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/1329406614?accountid=10226>
- “Hull's Plans Accepted.” *New-York Tribune (1900-1910)* November 14, 1903.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/571331934?accountid=10226>
- “Interesting Connecticut Industry.” *The Hartford Courant (1923-1991)*, September 26, 1930.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/557894151?accountid=10226>
- King, Moses. *King's Handbook of New York City*. 2nd ed. Boston, MA: Moses King, 1893.
https://books.google.com/books/about/King_s_Handbook_of_New_York_City.html?id=cKkUAAAAYAAJ. Accessed October 1, 2017.
- Meier, Lauren and Christopher Beagan. *National Historic Landmark Draft Nomination Form*.
<https://www.nps.gov/nhl/news/LC/fall2010/Woodlawn.pdf> (Accessed Oct. 4, 2017).
- “Obituary 1 -- Cole.” *New York Times (1857-1922)*, September 5, 1905.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/96449352?accountid=10226>
- “Senator Clark's New Home Causes A Suit.” *New York Times (1857-1922)*, December 11, 1901.
<http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/96152002?accountid=10226>
- Woodlawn Cemetery Records. *Major Monuments, Cole, Edward F.* Dwr. 1.2: Fol. 82, 2006.009. Located in the Dept. of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.
- Woodlawn Cemetery Records. *Major Monuments, Cole, Edward F.* Box 4:Fol. 1, 2006.009. Located in the Dept. of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.