

# The Rhines Mausoleum

*Woodlawn Cemetery*



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### *The Site*

The Rhines mausoleum (Fig. 1) sits on the Pine plot at Woodlawn Cemetery, just south of Pine Avenue. Records show Isaac Olcott Rhines as the owner of the mausoleum's plot in late 1905.<sup>1</sup> Isaac commissioned this mausoleum after his wife Ellen Douglas Rhines passed away on September 4, 1905. He approved the design by C.E. Tayntor and Co. early the following year, and the notice to proceed with construction was recorded on February 23, 1906.<sup>2</sup> The plot is about thirty-six feet wide and forty-one feet long, with rectilinear boundaries to the east, north, and west. The Rhines plot abuts the circular Coppell plot to the south (Fig. 2), and thus has a semicircular southern border, demarcated by a square stone inscribed with an R at each corner. Surrounded by five massive fir trees, the Rhines mausoleum is in a near-perpetual state of shade. A rhododendron sits at the southeast corner of the structure, and a Nordmann fir sits southwest. These plantings were recorded in the original landscape plan (Fig. 3), so they have likely survived for over 100 years. Two rhododendron stumps can be seen near the remaining rhododendron, indicating more landscaping was once present. In the midst of a densely populated cemetery, these evergreen plants provide a calm and secluded environment around the mausoleum.

### *The Mausoleum*

The Rhines mausoleum stands at twelve feet eight inches high, with major dimensions of 13'-8" in length and 11'-8" in width. It is built of rock-faced Barre granite from Vermont, giving the exterior a distinctive rough texture that catches the eye. The rectangular massing is offset with two taller, slightly protruding courses at the base and one course just below the roof. The side and back facades are plain, with only the window openings and joints between granite blocks breaking their surface planes. Although constructed of the same Barre granite, the features of the north-facing entrance create a distinct contrast in material texture to the main body of the structure: they are finished with a smooth, fine-hammered

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<sup>1</sup> "Map of Lot #11531 Showing Dimensions and Grade." Isaac Olcott Rhines, Major Monuments Folder, Woodlawn Cemetery Archive, Avery Architectural Library Columbia University, Box MM 15 Folder 9.

<sup>2</sup> "C.E. Tayntor & Co – Rhines 2314," Woodlawn Cemetery Archive.

texture.<sup>3</sup> A granite slab steps out from the front wall, upon which two monumental granite blocks sit on either side of the entrance door. The blocks are carved with a sweeping cyma recta shape, taking the form of an S when viewed in profile. Two five-foot tall columns sit atop each block, arrayed side-by-side. These columns are topped with finely carved capitals, with motifs of foliage and woven elements. The columns support an austere entablature, carved with the name Rhines. A pediment in the form of a segmented arch sits atop the entablature, creating a pleasing contrast of geometric form in comparison to the rectilinear shapes of the rest of the structure. The pediment has a border of small dentils at its base, and a frieze with a beautiful carving (Fig. 4) depicting foliage and a central anthemion, a classical Greek motif. The pediment is topped with two slightly overhanging layers. The roof is also fine-hammered Barre granite with a smooth finish that coincides well with the entrance detailing. The structure is made up of three monumental granite blocks, creating a notably flat pitch. Two blocks run lengthwise atop the east and west walls, with a flat bottom surface and a top surface that pitches downward to direct water runoff to the ground. They support a central block with a flat bottom that comes to a point in the center with a slight pitch to either side. This roof design was patented by C.E. Tayntor & Co in 1903.<sup>4</sup> It is notable that although the 1903 patent drawing shows only one specific design for a mausoleum roof (Fig. 5), the patent text covers the general construction principles.<sup>5</sup> Thus, the roof on the Rhines mausoleum (Fig. 6) has a slightly different design from the patent drawing but is still covered by the 1903 patent. The mausoleum's building specifications state that "the construction of this roof is such that it will prevent the building ever leaking."<sup>6</sup> Although there are damp conditions due to condensation in the interior, it

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<sup>3</sup> "Specifications," Woodlawn Cemetery Archive.

<sup>4</sup> *Annual Report of the Commissioner of Patents to the Secretary of Commerce for the Fiscal Year Ended 1903*. United States Patent Office.

<sup>5</sup> C.E. Tayntor, No. 722,392 "Roof for Mausoleums, Vaults, &c." U.S. Patent & Trademark Office, 10 March, 1903. <https://ppubs.uspto.gov/dirsearch-public/patents/html/0722392?source=USOCR&requestToken=eyJzdWIiOiIyMGQzM2UwOC00MDQ2LTRhMjctYmI0MC0xMDg2ZjZlOWYyZGQlLCJ2ZXIiOiJjNmU2NjE1ZC0zZmNjLTQ3NTgtODlmMC1lZjI4MzkzMGFkNmQlLCJleHAiOiB9>.

<sup>6</sup> "Specifications," Woodlawn Cemetery Archive.

displays no evidence of major roof leaks. It appears that C.E. Tayntor's claim has held true for over one hundred years.

Due to lack of cleaning, the Rhines mausoleum has a large quantity of green biological growth on the outside surfaces. The growth is most prevalent on the south and west facades which are more shaded from the sun. The east and north facades have less growth, so their color is truer to the natural light gray of Barre granite. Although some may see this green growth as unsightly, one may argue that it provides visual interest in how it reveals the materiality and age of the structure. Growth collects under the shade of the rough edges of the rock-faced façade. On the smooth surface of the entrance façade, it provides depth to the three-dimensional forms and creates contrast around the carved elements. The green of the biological growth blends the mausoleum with its surrounding grass and landscaping, making it feel as if it belongs in its surroundings, blurring the lines between natural and man-made. This accumulation also reflects the age of the mausoleum, inspiring reverence in the viewer. Interestingly, the biological growth is noticeably absent underneath the window openings and the ventilation openings due to water runoff from the bronze grilles and gratings inhibiting growth in these areas. If the growth is to be cleaned away, it is true that the surface will appear more uniform and the carvings crisper. However, the biological growth uniquely tells the story of the structure and the way that it interacts with its surroundings.

Two bronze doors with fine ornamentation open to reveal the interior of the mausoleum (Fig. 7). Finished in white, lightly veined marble, the walls and ceiling are highly polished, while the floor is sand-rubbed.<sup>7</sup> The catacombs are stacked four-high along the east and west walls, flush with the north wall on their short ends. The open floor space forms an inverted T-shape centered on the entrance door. Three stained-glass windows (Figs. 8-10) are located at each end of the T, on the north, east, and west walls. Some water staining is present on the floor, likely due to interior condensation, but it is difficult to differentiate from accumulated surface grime without further cleaning. The mausoleum contains eight

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<sup>7</sup> "Specifications," Woodlawn Cemetery Archive.

catacombs, with only the bottom catacomb on the east side remaining empty. The names and dates of death of those interred are carved into the marble catacomb tablets. Each tablet has two bronze rosettes on either end, the center of which can be removed for a handle to be inserted for opening of the catacombs. The handles currently sit on the floor of the mausoleum in the northwest corner.

The strong and blunt material of the exterior is juxtaposed not only with the fine marble interior, but also with the hidden gems of the Rhines mausoleum: the three exquisite stained-glass windows, attributed to artist Agnes Northrop of Tiffany Studios in a 2021 report.<sup>8</sup> These windows are wonderfully crafted and mix opalescent glass with three-dimensional elements to provide a visual and tactile experience. The central window on the north wall has the image of a cross surrounded with flowers and foliage, and the ghost lines of the inscription “In Memoriam” can be seen below. It seems that condensation accumulating on the window due to thermal effects has dripped down and washed away the paint that would have originally made up the inscription. The cross is made of yellow chipped glass “jewels”, or protruding rocks of glass that are reminiscent of the rock-cut granite exterior. Two large, molded glass flowers sit on either side of the cross, adjacent to petals made of Tiffany’s drapery glass. The center of the cross is made up of various colors of smaller cast jewels, with a geometric finished surface. Color was used in a strategic way in this composition: elements at the outer edges are darker greens and blues, while the central cross and its surroundings are in lighter yellow tones. This gives the illusion of the cross glowing from within when the light hits the window. The side walls contain two symmetrical stained-glass windows, with the east depicting the Greek letter alpha, and the west depicting omega. The letters are made of purple chipped jewels, surrounded with a ring of yellow cast jewels and foliage of various colors. The alpha and omega are Christian symbols referencing the word of God in Revelation 22:13: “I am Alpha and Omega, the beginning and the end, the first and the last.” Revelation is a book that discusses what Christians believe will occur at the end of times, when souls are resurrected

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<sup>8</sup> B. Kozlowski; D. Anderson; and A. Cooney Frelinghuysen. “Woodlawn Cemetery Stained Glass Condition Assessment,” 2021, Liberty Stained Glass Conservation.

and judged. The symbolism of alpha and omega would have reminded the family of their belief that they would be reunited with their loved ones in the afterlife. These wonderful windows lie hidden behind a rough exterior but depict the beauty of familial love and faith. These windows also display an understanding of the mausoleum in relation to its orientation on the site. The alpha window on the east façade is illuminated by the sunrise, and the omega window on the west façade glows in the sunset. Alpha and omega: beginning and end. To preserve the longevity of these windows, resealing on the exterior should be considered, as some of the weatherstripping is currently degraded (Fig. 11).

The Rhines mausoleum was designed by C.E. Tayntor & Co., a memorialist company with their own quarry in Barre, Vermont (Fig. 12) providing the granite. The company designed many mausoleums at Woodlawn cemetery, including the Cammeyer and Westinghouse mausoleums. They were professionals at their craft, creating greatly detailed drawings and specifications for construction, which are preserved in the Woodlawn archives. They advertised their services in New York newspapers, but they likely also gained affluent customers through word of mouth.<sup>9</sup>

### *The Family*

Those interred in the Rhines Mausoleum are as follows: Isaac Olcott Rhines, Ellen Douglas Rhines, Mary Douglas Budd, John Frederic Budd, Susan Douglas Spedden, Emma Douglas Oakley, and Frances Cummings Rhines (Fig. 13).

Isaac Olcott Rhines was born in New York on December 9, 1840 to parents Isaac Olcott Rhines and Mary Rhines.<sup>10</sup> They had eight children: his siblings were Almira, Phoebe, Henrietta, Albert, Livingston, Mary, and Emily.<sup>11</sup> Ellen Douglas was born in 1840 in New York in a family with four daughters: her sisters were Susan, Mary, and Emma. On September 6, 1861, Isaac and Ellen were married at the episcopal St. Paul's Rectory in Newark, NJ, and they moved in together at 49 W 51st St (Fig. 14),

<sup>9</sup> "Tayntor Granite Company" *The Brooklyn Daily Eagle*, 1916 October 26, Brooklyn, NY.

<sup>10</sup> "Isaac Rhines," U.S. Passport Applications, 1914 June 25, National Archives and Records Administration, New York, NY.

<sup>11</sup> "Isaac Rines," 1850 United States Census, New York, NY, Page 271, 16<sup>th</sup> Ward.

where they both lived for the remainder of their lives.<sup>12</sup> Both Isaac and Ellen’s funeral services were held at their 51<sup>st</sup> Street residence.<sup>13</sup> This was a neighborhood with affluent residents. In fact, the Vanderbilt Triple Palace (completed in 1882, demolished in 1949) was built less than one block east on 51<sup>st</sup> and Fifth Avenue.<sup>14</sup> The household employed several servants according to census records, showing their wealth. Their lifestyle was affluent, with New York City newspaper articles such as the New York Herald’s “Uptown Society and Its Amusements of the Week” noting Isaac and Ellen’s attendance at society receptions.<sup>15</sup> Ellen also notably traveled around New England to visit other affluent friends, as she was noted as a guest of a friend in New Haven, CT, in 1899.<sup>16</sup> Isaac was a sustaining member of the Metropolitan Museum of Art as well as belonging to the Republican Club. Isaac’s father was the first professional title searcher in New York City, and he followed in his father’s footsteps, working as a title searcher for sixty years.<sup>17</sup> His father passed away in 1859 when Isaac was around 19 years old.<sup>18</sup> Therefore, he likely worked with his father for a short time, and he would have grown up familiar with the profession. For the majority of his career, his office was located at 32 Chambers St, where the Surrogate’s Courthouse now sits.<sup>19</sup> According to state and federal census records, Isaac retired between 1910 and 1915.

Isaac owned and sold real estate, and some properties were listed in Ellen’s name as well. In 1902, Isaac sold a four-story property at 237 W 76<sup>th</sup> St.<sup>20</sup> In 1898 records show Ellen sold a building at 164 Wooster St, just south of Houston St.<sup>21</sup> At this time, it was common for men to place real estate

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<sup>12</sup> “New Jersey, U.S. Episcopal Diocese of Newark Church Records, 1809-1816, 1825-1970,” 1861.

<sup>13</sup> “Obituaries, Isaac Olcott Rhines,” *The New York Times*, 1922 April 5, New York, NY.

<sup>14</sup> Noah Sheildlower, “The Vanderbilt Triple Palace, A Lost Gilded Age Fifth Avenue Mansion.” Untapped New York. <https://www.untappedcities.com/vanderbilt-triple-palace/>.

<sup>15</sup> “Uptown Society and Its Amusements of the Week,” *New York Herald*, 1902 January 19, New York, NY.

<sup>16</sup> “In Clintonville,” *New Haven Morning Journal and Courier*, 1899 June 13, New Haven, CT.

<sup>17</sup> “Obituaries, Isaac Olcott Rhines,” *The New York Times*.

<sup>18</sup> “Isaac Rhines,” Find A Grave. [https://www.findagrave.com/memorial/58228662/isaac\\_rhines](https://www.findagrave.com/memorial/58228662/isaac_rhines).

<sup>19</sup> “Isaac Rains,” 1883, U.S. City Directory, New York, NY.

<sup>20</sup> C.W. Sweet & Co. *Real Estate Record and Builders’ Guide*, vol 69, ed. 1773. 1902 March 8. pp. 421.

<sup>21</sup> “In the Real Estate Field: Real Estate Transfers,” 1898 March 16, *The New York Times*, New York, NY.

holdings in their wife's name to spread out their assets. In Ellen's will, her real estate holdings were left to Isaac upon her death.<sup>22</sup>

Ellen was a woman of great charity and care for others. Her will illuminates her values and connections with the people in her life. She left money to the Society for the Prevention of Cruelty to Animals, as well as to the Chaplain of the Church of the Divine Paternity, where she was a member. Ellen did not have any children, so she left various personal valuables to her niece and nephews, as well as leaving money to several friends. She also left an annual sum of \$500 to her sister Mary, who ultimately passed away shortly after Ellen did. She was involved in other charitable organizations, notably donating to the Society for the Prevention of Cruelty to Children.<sup>23</sup> She was also a charter member of the Chapin Home for the Aging.<sup>24</sup>

After Ellen passed away in 1905, Isaac was remarried to Frances Cummings on July 6, 1914, and she moved into his residence on West 51<sup>st</sup> Street.<sup>25</sup> In 1914, Isaac and Frances applied for passports, showing the couple's affluence and interest in international travel.<sup>26</sup> Later in life, Frances moved to Connecticut. She is listed in the city directory in Stamford, CT in the late 1930's.<sup>27</sup> Her residence at the time of her death was recorded as New Canaan, CT.<sup>28</sup> Correspondence in the Woodlawn Archive states that Frances left a fund of \$1500 in her will to provide perpetual care for the Rhines mausoleum.<sup>29</sup> However, a response letter from the cemetery indicated that this amount may not be sufficient to perform the work required at the mausoleum. A letter from the cemetery dated August 4, 1939, states that the mausoleum was in bad condition, needing repointing of the masonry and both interior and exterior

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<sup>22</sup> "Record of Wills, 1665-1916; Index to Wills, 1662-1923 (New York County)," 1905 October 10, New York Surrogate's Court, New York, NY.

<sup>23</sup> "Twenty Second Annual Report," New York Society for the Prevention of Cruelty to Children, 1897, New York, NY.

<sup>24</sup> "Obituary Notes, Mrs. Isaac Olcott Rhines," *The New York Times*, 1905 September 8, New York, NY.

<sup>25</sup> "Married, Rhines-Cummings," *The New York Times*, 1914 July 8, New York, NY.

<sup>26</sup> "Isaac Rhines," 1914, U.S. Passport Applications.

<sup>27</sup> "Frances Rhines," U.S. City Directory, 1936, Stamford, CT.

<sup>28</sup> "Lot 11531," Woodlawn Cemetery Archive.

<sup>29</sup> 1938 December 7, Woodlawn Cemetery Archive.



cleaning. They suggest that a fund of \$3,400 was necessary for perpetual care of the mausoleum. This estimate was returned to the attorney handling Frances's will, and no later correspondence exists in the file. It is unclear if the extra money was paid for the work to be completed, as Frances had died on November 25, 1938. Today, the mausoleum appears to remain structurally sound, if not clean on the interior and exterior. It does not appear that regular maintenance is being performed.

Ellen's sister Emma Douglas Oakley (born in 1838) and her husband Thomas J. Oakley lived with Isaac and Ellen at their 51<sup>st</sup> St residence.<sup>30</sup> According to census records, Thomas worked as a clerk in a store. He died in 1895, and there was no record of the couple having children.<sup>31</sup> Emma lived at the Rhines residence until her death on March 20, 1922.

Susan Douglas was born in about 1840, making her and Ellen very close in age, perhaps even twins. Susan married Edgar Spedden, and they lived on E 50<sup>th</sup> Street in Manhattan.<sup>32</sup> Edgar died at age 51 in 1887.<sup>33</sup> The Rhines Mausoleum had not been built at the time of Edgar's death, and he is buried at Green-Wood Cemetery in Brooklyn, New York. Susan and Edgar had two children, Frederic Oakley Spedden and Blanche E Spedden Tams. Frederic, his wife Margaretta (Daisy) Spedden, and their son Robert Douglas Spedden were survivors of the shipwreck of the R.M.S. Titanic in 1912. Along with their maid and nanny, they were evacuated on the third lifeboat and were rescued by the Carpathia. Robert was only six years old at the time, and his story became well-known after his mother wrote a children's book about the family's travels and the shipwreck, called "Polar the Titanic Bear."<sup>34</sup> Tragically, he died at age nine after being hit by a speeding car at his family's country home in Maine. Frederic, Daisy, and Robert are buried in Green-Wood Cemetery.<sup>35</sup> Blanche married Eugene Guido Cruger and had three children: Violet Douglas Marie Cruger, Bertram DeNully Cruger, and Frederic Hammersly Cruger. After the death

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<sup>30</sup> "Emma Oakley," United States Census, 1880, New York, NY, Page 346, ED 578.

<sup>31</sup> "Thomas J. Oakley," U.S. Death Index, 1895 October 24, New York, NY.

<sup>32</sup> "Susan Spedden," United States Census, 1880, New York, NY, Page 304, ED 576.

<sup>33</sup> "Edgar Spedden," Find A Grave. [https://www.findagrave.com/memorial/65951600/edgar\\_spedden](https://www.findagrave.com/memorial/65951600/edgar_spedden).

<sup>34</sup> "Obituaries, Mrs. Frederic Spedden," *The New York Times*, 1950 February 11, New York, NY.

<sup>35</sup> "Robert Douglas Spedden," Find A Grave. [https://www.findagrave.com/memorial/8507776/robert\\_douglas\\_spedden](https://www.findagrave.com/memorial/8507776/robert_douglas_spedden).

of her first husband, Blanche was remarried to James Frederic Tams.<sup>36</sup> Susan was the only Douglas sister who was recorded to have children.

In 1889, Susan was still living in Manhattan at 136 E 22<sup>nd</sup> Street.<sup>37</sup> She later moved to Tuxedo Park, NY, where she lived for the remainder of her life. Blanche also lived in Tuxedo Park, and she is buried there at Saint Mary's-In-Tuxedo Cemetery. Later in her life, Susan remained a woman of high society. In 1908, shortly before her death, it was reported in the *New York Herald* that she had her portrait painted by David Anthony Tauszky, who was well-known in New York.<sup>38</sup> Although she had left Manhattan, Susan was clearly still well-known in the social scene. She passed away on September 25, 1908. Though Susan died away from her sisters, her remains were returned to Woodlawn Cemetery and she was interred in the Rhines Mausoleum.

Mary Douglas, the eldest sister of Ellen, Susan, and Emma, was born around 1834. She married John Frederick Budd in 1854.<sup>39</sup> John was born in London in 1825 and immigrated to New York in 1841 at age seventeen with his parents and five siblings.<sup>40</sup> The 1855 New York State Census records that a fifteen-year-old Ellen was living with Mary and John for a period of time.<sup>41</sup> There is also record of an eight-year-old brother named Richard Douglas living in the household, but his name was not found in further research. Perhaps he passed away at a young age or an error was made in the census record. In 1863, John registered for the draft, and in 1865 he became a naturalized citizen of the United States.<sup>42</sup> He and his wife seemed to live an affluent lifestyle: an 1886 tax record shows John paid tax on a carriage, a watch,

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<sup>36</sup> "Blanche E Spedden Tams," Find A Grave. [https://www.findagrave.com/memorial/233965198/blanche\\_e\\_tams](https://www.findagrave.com/memorial/233965198/blanche_e_tams).

<sup>37</sup> "Susan Spedden," New York City Directory, 1889, New York, NY.

<sup>38</sup> "Summer Itinerary of Mr. Tauszky," *New York Herald*, 1906 July 12, New York, NY.

<sup>39</sup> "John Frederick Budd," New York City, Complied Marriage Index, 1600s-1800s, 1854, January 14, New York, NY.

<sup>40</sup> "John Budd," 1841, New York, U.S., Arriving Passenger and Crew Lists (including Castle Garden and Ellis Island), 1820-1957, New York, NY.

<sup>41</sup> "John F Budd," 1855, New York, U.S. State Census, New York, NY.

<sup>42</sup> "John Frederick Budd," New York, U.S., Index to Petitions for Naturalization filed in New York City, 1792-1989, 1865 September 28.

and a piano.<sup>43</sup> In addition, John and Mary applied for passports in 1873.<sup>44</sup> John worked as a veterinarian, specializing in surgery. Upon his death on November 19, 1917, his obituary stated that he was “the oldest veterinary surgeon in the country...and had practiced his profession for sixty-three years.”<sup>45</sup> Mary passed away on September 14, 1906, likely shortly after the completion of the Rhines mausoleum construction, and she was interred there with her sister Ellen.

The story of the family interred within the Rhines mausoleum reveals new dimensions of the structure and its symbolism. The mausoleum appears to be in stable condition structurally, but proper cleaning may reveal any further maintenance needed. The construction has withstood the elements for over one hundred and eighteen years, its rough and sturdy exterior protecting the delicate Tiffany stained-glass windows inside, as well as the remains of an affluent and charitable family.

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<sup>43</sup> “John F Budd,” 1866, U.S. IRS Tax Assessment Lists, 1862-1918, The National Archives and Records Administration, New York, USA.

<sup>44</sup> “John F Budd,” 1874, U.S. Passport Applications.

<sup>45</sup> “Obituary Notes, John Frederick Budd,” *The Evening Post: New York*, 1917 November 21, New York, NY.

*Appendix*



*Figure 1: Rhines Mausoleum Front Elevation (South), author's photo.*

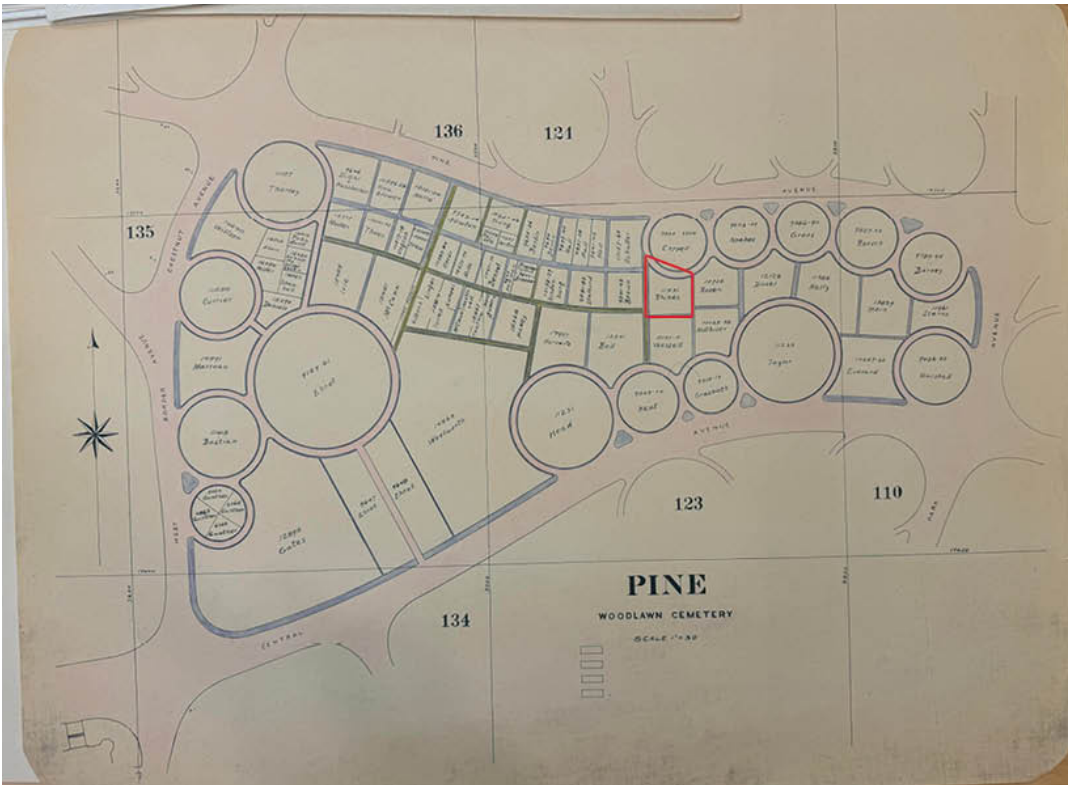


Figure 2: Pine Plot, Rhines Mausoleum Plot Indicated in Red. Woodlawn Cemetery Archive, Avery Architecture Library, Columbia University.

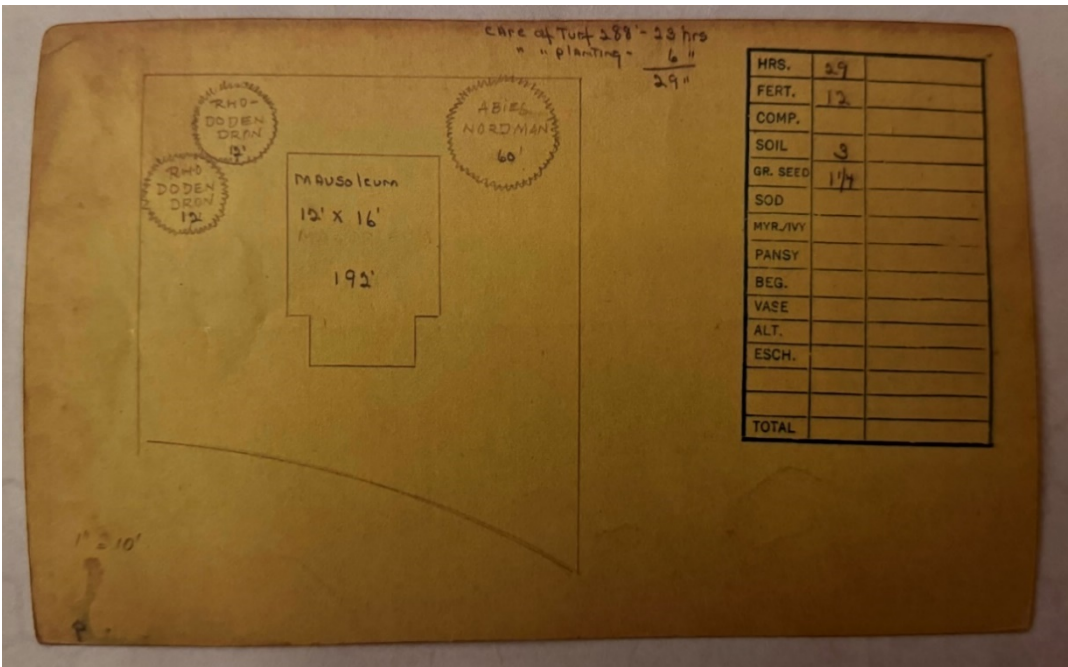


Figure 3: Rhines Mausoleum Landscaping Plan. Provided to author by Susan Olsen of Woodlawn Cemetery.



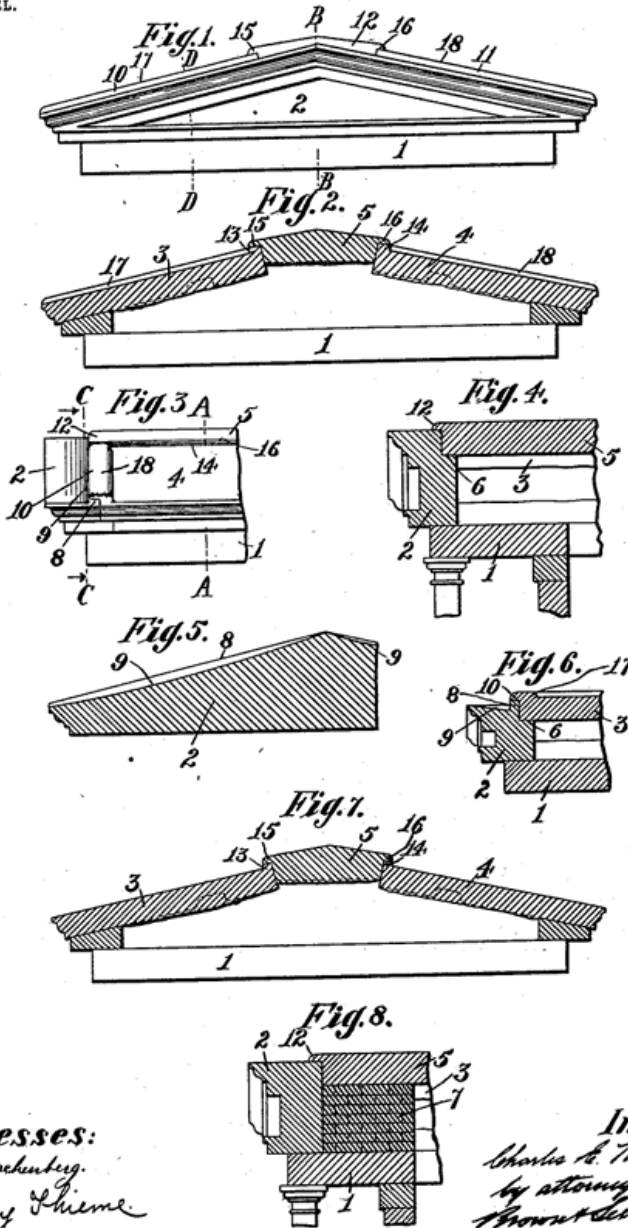
*Figure 4: Detail of Rhines Mausoleum Entrance Carving, author's photo.*

No. 722,392.

PATENTED MAR. 10, 1903.

C. E. TAYNTOR.  
ROOF FOR MAUSOLEUMS, VAULTS, &c.  
APPLICATION FILED DEC. 1, 1902.

NO MODEL.



*Witnesses:*  
*H. S. Blackburg.*  
*Henry Rhine*

*Inventor:*  
*Charles E. Tayntor*  
*by attorney*  
*Thomson & Howard*

Figure 5: C.E. Tayntor's 1903 Patent Drawing: "Roof for Mausoleums, Vaults, &c." U.S. Patent Office.

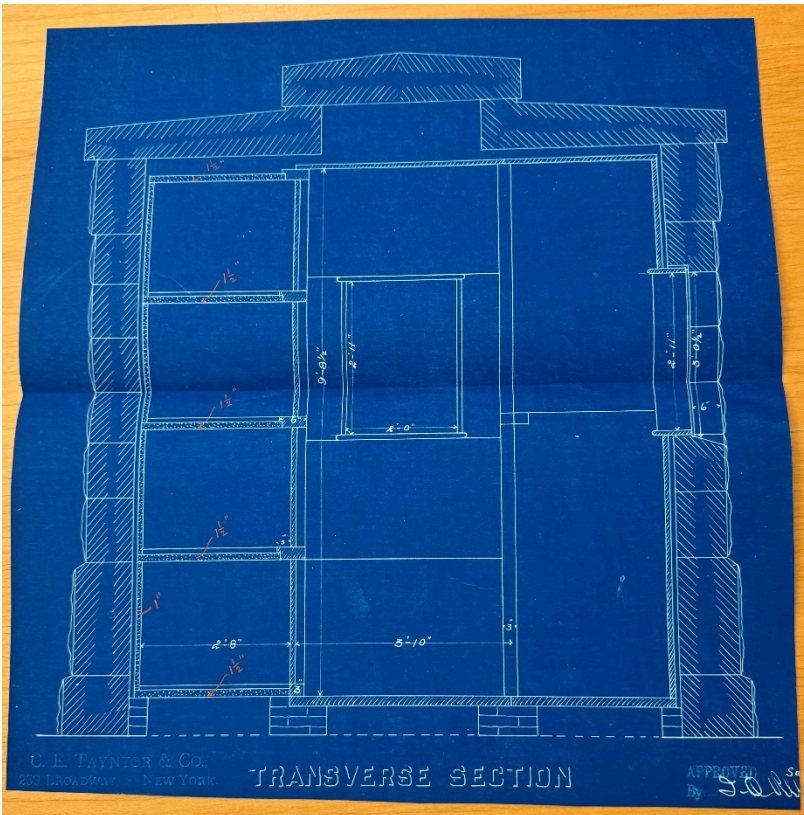


Figure 6: Transverse Section of Rhines Mausoleum Showing Roof Design and Catacombs, C.E. Tayntor, Woodlawn Cemetery Archives, Avery Library, Columbia University.

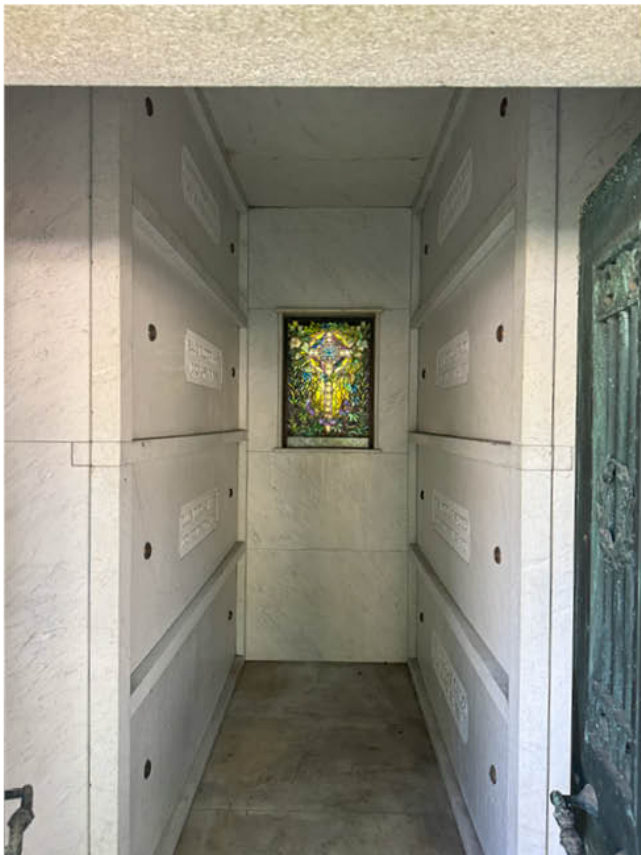


Figure 7: Interior View from Entrance Door, author's photo.





Figure 8: Cross Window, author's photo.



Figure 9: Alpha Window, author's photo.



Figure 10: Omega Window, author's photo.



Figure 11: Degraded Seal on Exterior of Stained Glass, author's photo.

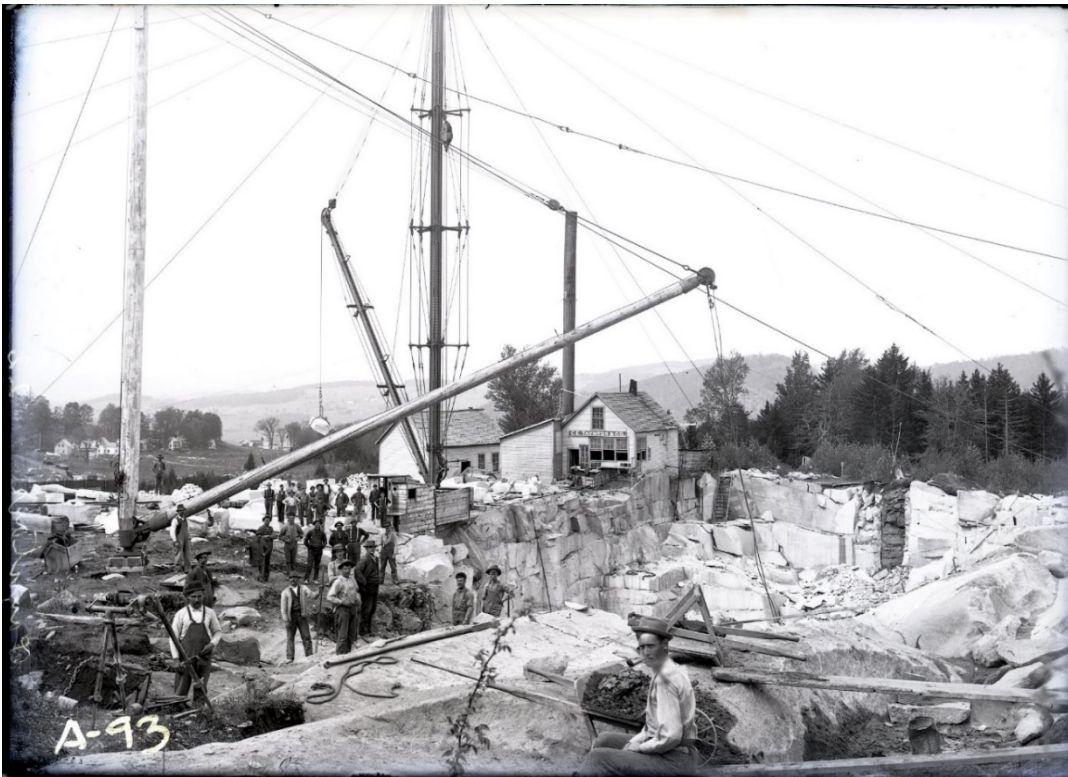


Figure 12: Oren W. Hills. "Tayntor's Granite Quarry." Digital Vermont.

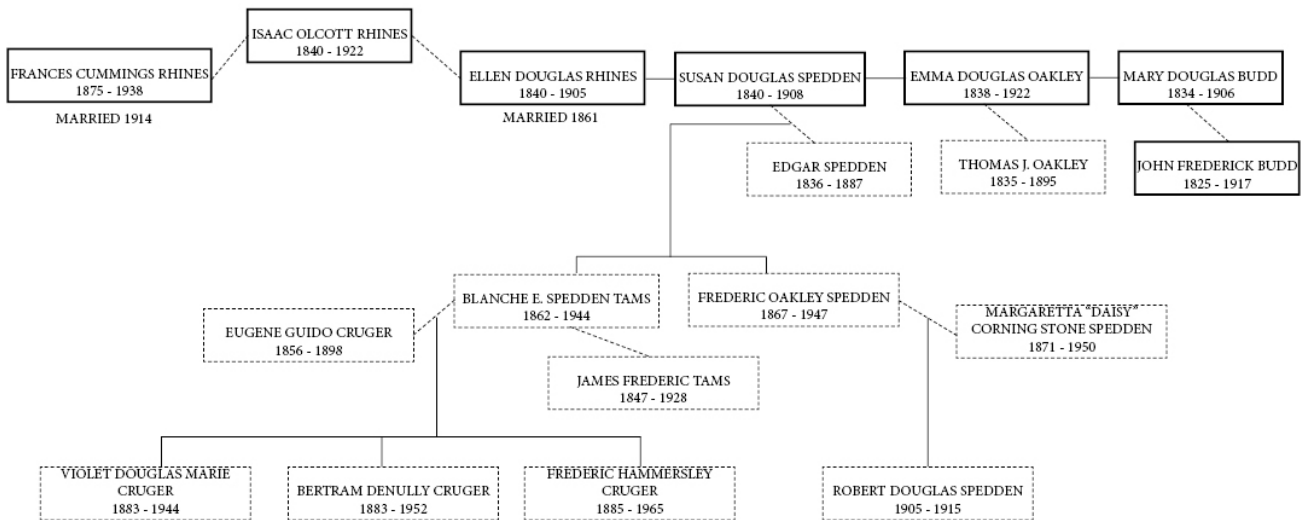


Figure 13: Rhines Family Tree, created by author. Solid black borders indicate those interred in the Rhines mausoleum.



Figure 14: The Rhines Family Home at 49 W 51<sup>st</sup> St. "Manhattan: 51st Street - 6th Avenue." Irma and Paul Milstein Division of United States History, Local History and Genealogy. September 28, 1930. New York Public Library Digital Collections. Annotation by author.



Figure 15: Aerial View of Woodlawn, 1921. Woodlawn Cemetery records, 1863-1999, Avery Architectural & Fine Arts Library, Columbia University. Annotation by author.

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