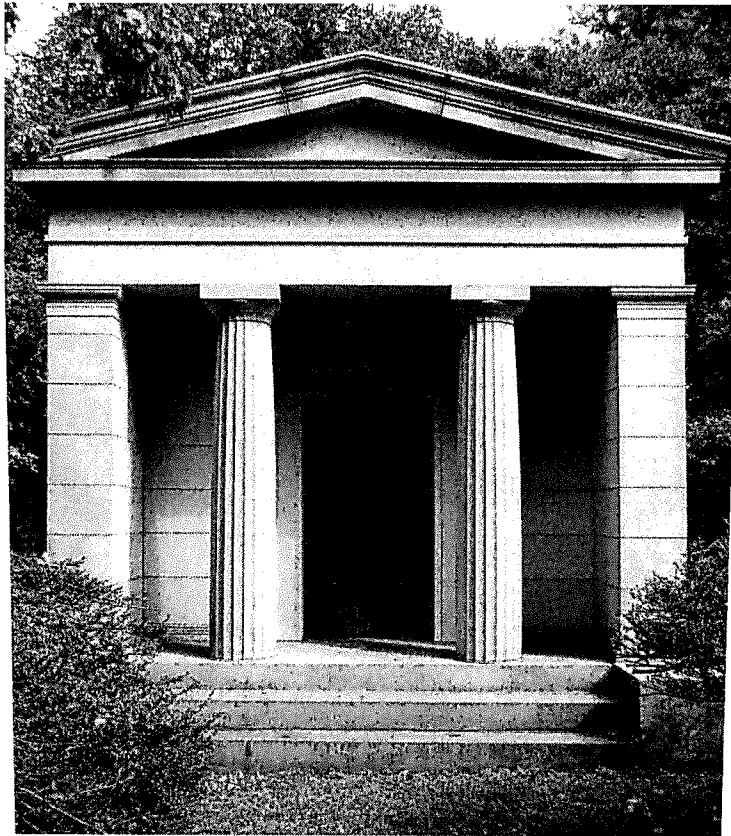


Project III:

Woodlawn Cemetery Mausoleum Documentation & Analysis

Hearst Mausoleum



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Woodlawn Cemetery in Bronx, New York is famous for being the eternal resting place of many of America's rich and famous from the turn of the Nineteenth and early Twentieth Century. Grand mausoleums dot the landscape of the massive park-like cemetery creating a picturesque scene reminiscent of a fantasy-world of classical architecture. One such example contributing to its surroundings is the well-proportioned Greek inspired mausoleum of the Hearst family built in 1908 by the original owner Charles L. Bausher.

Owner of a dry goods company on Leonard Street in New York City Mr. Bausher commissioned the C.E. Tayntor Granite Company of 29 West 34th Street to design and construct a mausoleum for his family in 1907¹. Correspondence between the Tayntor Granite Company and Mr. Bausher discuss that the family purchased a circular plot in the Chestnut Hill section of the cemetery². The location of this plot suggests a great deal of consideration from the point of view of Mr. Bausher; the lot is medium sized compared to the surrounding lots but is set back from the main road unlike the grander monuments which front the road. This orientation locates the mausoleum at the crest of the hill which once commanded a presence over the streets below before the trees grew tall. The well chosen location makes the memorial feel much larger from a distance; it is not until you approach the building that the size and scale of the neighboring structures begin to overwhelm the dimensions of the Bausher mausoleum (fig.1).

The original correspondence of Mr. Bausher and the C.E. Tayntor Granite Company discuss that the company specialized in long lasting well built solid granite memorials; designing the structures and quarrying the stone³. The drawings in the correspondence files between the granite company and Mr. Bausher do not suggest that this was a custom designed mausoleum but one of several different classical designs to choose from, the evidence for this claim is based on the company drawings that label the design Hallowell⁴.

The mausoleum is a Doric temple in antis design; it has a front recessed distyle pronaos, or porch with two columns, with a main room inside, also known as a cella⁵. The mausoleum is built of granite from the Tayntor Quarries in Barre, Vermont with a white Italian marble and a single slab of polished granite for the floor. In correspondence between Bausher and the Tayntor Company discuss that bronze double doors with

operable glass shutters would be commissioned to the owners specifications and the owner would choose a stain-glass window for the window on the rear wall of the mausoleum⁶.

This temple design style may have been influenced by such early Greek Doric structures as the Athenian Treasury at Delphi dating to 510 BC (fig.2). The Doric temple pattern is considered one of the earliest temple orders in classical architecture possibly influenced by early wooden temples⁷. The beauty of the Doric order is in the simple design and scale; the columns are the stoutest and most massive of the three classical orders and the balance and symmetry of the design is amplified through minimal detailing. The Doric order is regarded by Robert Adam in his book, *Classical Architecture* as masculine and ideal for buildings seeking to make a statement of presence through scale⁸.

The prostyle temple design, meaning that there are only columns on the front of the structure, creates flexibility for the C.E. Tayntor Granite Company in the design. The mausoleum is double the length of its width; essentially it is two cubes put together (fig.3). This design could be applied to larger mausoleums such as the Hearst's, which executes the double cube design, or for smaller buildings, perhaps for families who may only commission a single cube design.

The Tayntor Company also had a patented roof construction with a three part stone interlocking joint system ensuring longevity of the roof as well as a guarantee that water would not leak through⁹. After several years of deferred maintenance by the time Mrs. Hearst purchased the mausoleum the structure had very little damage to it, there were not any signs of cracking or uneven settling of the structure itself.

It is apparent that Mr. Bausher had a successful enough business to afford a plot in such an upscale cemetery, and intended on having his entire family interred with him in Woodlawn considering that he commissioned the Tayntor Granite company to design him a monument with sixteen catacombs. Bausher died in 1924 failing to leave an endowment for perpetual care of the mausoleum; by 1956 Harry Bausher, one of the sons of Charles, appealed for the removal of his father, mother, and sister-in-law's remains from the cemetery to be reinterred in his own family plot in California. Successful in the

removal of his family to California in 1958, Woodlawn Cemetery quickly began making arrangements to resell the mausoleum¹⁰.

Millicent Hearst nee Willson, estranged wife of publishing tycoon William Randolph Hearst purchased the Bausher mausoleum after selling her father's mausoleum located closer to the Jerome Avenue entrance to Woodlawn in 1960¹¹. Millicent Hearst was raised in an entertainment family in New York City; her father, George Willson, a former Vaudevillian, was the president of the American Advance Music Company and Millicent and her sister Anita grew up as stage performers¹².

As a young entrepreneurial man, growing up in an upscale New York family it was covered in every gossip section of the news papers that in 1903 the publishing mogul, William Randolph Hearst, was married to an actress he met backstage after one of her performances¹³. Mrs. Hearst was the mother of five sons and was praised in her obituary that, "she built a strong identity of her own...A gracious figure in society here and in Europe...and...a leader of charitable causes in New York."¹⁴

Mrs. William Randolph Hearst was forced to deal with the rumors of the upper class society of her husband's open affair with film actress Marion Davies. By the early 1930s Hearst began spending less time in New York and more time in California with his mistress. Upon his death in 1951, William Randolph Hearst stated that his wife Millicent would continue to receive the same allowance for the rest of her life; however he did not let her enjoy the joint ownership of any of his property to prevent her from contesting what he willed to Ms. Davies in court¹⁵.

Mrs. Hearst lived for another twenty three years after the death of her husband in a grand penthouse apartment on East 66th Street. Due to the estrangement of her husband she decided to purchase a larger mausoleum in Woodlawn Cemetery for her father, mother, sister, and brother-in-law with room available for own immediate family and not be buried with her husband in California. In 1958 Mrs. Hearst's third son John died of a heart attack at the age of forty nine in St. Thomas, Virgin Islands where he was vacationing with his wife¹⁶. As the first deceased of her sons, Millicent interred him in her father's mausoleum; he was moved to the mausoleum that Millicent purchased in 1960 from the Bausher estate along with her mother, father, and brother-in-law. Millicent and her sister Anita Irwin remained close throughout their lives, both passed

away in the fall of 1974 one month apart; Anita was ninety five years old, Millicent was ninety two, and John Randolph Hearst's wife Fanne Wade Hearst was interred in 1986¹⁷.

When Millicent purchased the mausoleum she paid \$6,100 covering the repairs needed when the Bausher's owned the building. The exterior granite was washed and repointed, the roof checked for leaks, the name of the exterior was replaced with Hearst, the catacombs cleaned, and new marble nameplates were made. In 1965 Mrs. Hearst made another bequest of \$18, 460 for a perpetual care fund to maintain the interior and exterior of the structure throughout the year and for upkeep of the new landscaping she had planted upon purchasing the monument. In May of 1961 correspondence between Mrs. Hearst and Dudley Clark, superintendent of Woodlawn Cemetery discuss the arrangements for the landscaping; she ordered two *taxus brevifolia repandens* to be planted on either side of the front of the mausoleum; both bushes are still present today. There was also discussion of other evergreen plantings and perennial beds, current evidence of the plot do not suggest they were ever planted and further correspondence does not discuss them¹⁸.

Today, one hundred and three years since the completion of the mausoleum the base of the structure is still almost perfectly level and due to Mrs. Hearst's perpetual care fund the building is in a fine condition. Great care continues to be given to the structure which solidifies the claim that the mausoleum is a successful contribution to the landscape of Woodlawn Cemetery. The Doric temple form stands proud on its plot amongst many of the largest mausoleums in the cemetery, a symbol of wealth and pride of one of America's richest and most scandalous Twentieth Century families.



Fig.1



Fig.2

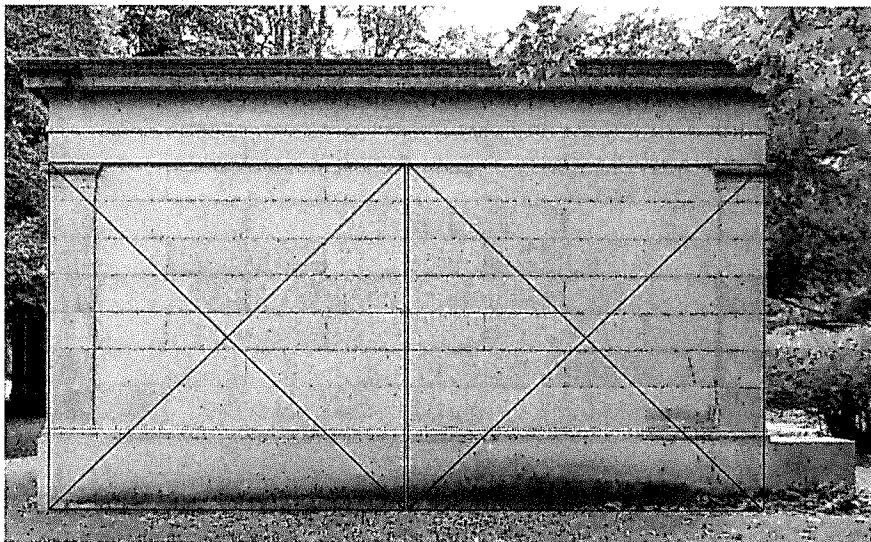


Fig.3

Works Cited

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- ⁸ Adam, Robert. Classical Architecture: A Comprehensive Handbook to the Tradition of Classical Style. Harry N. Abrams, Inc., New York. 1990. pp. 70-71.
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- ¹² "William R. Hearst Weds: Miss Millicent Willson, of New York, is the Bride, Ceremony by Bishop Potter" *The Sun* (1837-1985); Apr 29, 1903; ProQuest Historical Newspapers: The Baltimore Sun. p. 8.
- ¹³ Ibid.
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