

On Park Avenue in Woodlawn Cemetery, the rhythm of several square mausoleums dotting the road is broken with the John P. Mullarkey tomb (figs. 1, 2). The mausoleum is clearly marked as the resting place of "John P. Mullarkey" versus just "Mullarkey", forcing one to acknowledge the importance of the man himself. The mausoleum is constructed with monolithic Dummerston granite and appears solid and assertive. At the same time, the mausoleum seems to withdraw within itself revealing little of the man other than his formal name.

John Mullarkey retired to America in 1916 after living a full life in Canada and finding success as the President of the Montreal Terminal Railway Company. The little tidbits of information that tell the story of his life in America paint a picture of his high social status and the importance of maintaining that social standing. His internment card lists his address as a "Park Avenue Man", and he was able to garnish the same residential status in the after-life when his plot was vacated by a previous in-ground burial in 1927. John Mullarkey appears in American newspapers only on a few occasions, but each mention deals with a social event like the marriage of his nieceⁱ or the birth of his great-nephewⁱⁱ. It is easy to deduce that being socially appropriate is a concern of his. It is no surprise, then, that the mausoleum commissioned by John Mullarkey is of a form not unique to Woodlawn and a form that is repeated throughout many eras and styles (fig. 3). At its roots the Mullarkey mausoleum is a post and lintel system with non-bearing columns in antis; a classical form, status appropriate and worthy of embellishment.

It most certainly is the Egyptian style embellishment that makes the Mullarkey mausoleum stand out. A survey of Woodlawn Cemetery reveals twenty-seven Egyptian mausoleums scattered throughout. Like many of the tombs, the massing of the Mullarkey mausoleum is formed by battered pylons positioned in the four corners. This massing is used repeatedly in Egyptian Revival funerary architecture and is modeled on the Temple of Dendurⁱⁱⁱ (fig. 4). Even as an Egyptian Revival structure then, the John P. Mullarkey mausoleum is "classic". The Egyptian motifs employed here are also repeated throughout the Egyptian Revival monuments and include: an outline of torus molding, palmiform columns with a smooth shaft and open capital, winged discs, and a cavetto cornice capping the structure. There are several ways in which the Mullarkey mausoleum differs from its compatriots however, and it is those differences that speak the most about John P. Mullarkey as a man. Firstly, many of the Egyptian mausoleums have an art glass

window with Christian imagery (fig. 5), while John Mullarkey chose a secular window (fig. 6). Secondly, in many instances, the art glass window can be seen through the door fenestration from the street. On the Mullarkey mausoleum, the ornate lotus flower fretwork over the windows in the door effectively shields passersby from viewing the inside of the tomb. And thirdly, several of the tombs have walkways, benches and urns incorporated into their plan that invite visitors to the door and invite them to linger, but John Mullarkey does not. A careful reading of these differences reveals John Mullarkey's desire to outwardly maintain a stately and appropriate appearance, while keeping the interior sanctuary private.

The timing of the construction of his tomb is curious. John Mullarkey commissioned his own mausoleum from Presbrey-Leland Studios in 1929. That date makes the tomb the last Egyptian Revival mausoleum built in Woodlawn Cemetery, and several years after the peak coinciding with the 1922 discovery of King Tut's tomb (fig. 7). While not enough information is known about John P. Mullarkey to determine specifically why he chose to commission an Egyptian Revival tomb, one aspect of his background may be related. At the time of the Canadian census in 1881, John P. Mullarkey was recorded as a stone mason and following his Irish Catholic father in trade^{iv}. Soon after the census was conducted, John Mullarkey pursued an engineering education^v. His mason and engineering background certainly could have sparked an interest in the mathematical nature of Egyptian architecture. A careful analysis of the design of the Mullarkey tomb reveals a design based on the number three, a symbol of harmony in number mysticism. The interior is divided into thirds, for example, the windows on the doors are broken into three parts, there are three steps, and so forth. In keeping with the number three, the basic geometry is based on a triangle. Alexander Badawy provides numerous examples of how the Egyptian's used the triangle – specifically an 8:5 triangle – in his book, Ancient Egyptian Architectural Design. A study of the Harmonic System^{vi} (fig. 8). The Presbrey-Leland draftsman, anonymously known as "HH", utilized the 8:5 in the design of the façade (fig. 9), as well as the more universal golden section (fig. 10). Since this isn't just an exercise in geometry, it is important to question why it may be utilized. In her book, *The Geometry of Art and Life*, Matila Ghyka states:

... the right correlation between the whole and its parts was called by the Greek architects and Vitruvius "Symmetry"; and the result obtained where this technique was correctly applied was the "eurhythmy"^{vii}

For someone like John P. Mullarkey who is concerned with status, the "eurhythmy" and the quality of design that it represents is vitally important.

The geometry inherent in Egyptian architecture also is interesting in its relationship with Freemasonry. The idea that "Egypt was the source of all knowledge"^{viii} held great appeal to the Freemasons and they honored that idea by using Egyptian forms and symbols in their architecture (fig. 11) and their

rituals. In Woodlawn Cemetery, several of the Egyptian monuments and tombs (fig. 12) announce their allegiance to the brotherhood with the inclusion of the Masonic Square and Compasses. John Mullarkey's mausoleum does not have the all telling symbol on the exterior, however there are some references employed. For one, the Mullarkey mausoleum has two non-structural columns flanking the entrance as is custom in any Freemason temple. In Freemasonry, the left hand column symbolizes "with strength" and the right pillar represents "may it affirm"¹⁸. It is interesting, therefore, that John Mullarkey is enshrined on the left, and his wife on the right. There are a total of six crypts, a harmonious marriage of the addition of three plus three in number mysticism, stacked in threes on each side of a central interior hall or chamber. John Mullarkey and his wife each are enshrined in the middle, or the center of a circle, which is a position important in Freemasonry. And finally, the winged disc protecting the entrance of the Mullarkey mausoleum is also a Freemasonry custom. There is a more direct reference to Freemasonry on the interior, however.

The interior chamber is narrow and cloaked in a soft hued Tennessee pink marble, effectively muting the interior and setting the stage for an art glass window opposite the entrance to dominate. The art glass window (fig. 6) is jewel toned stained glass reminiscent of the vibrant colors employed on West 70th Street's Pythian Temple completed in 1927. Here, Egyptian motifs are repeated from the exterior and organized in an Art Deco composition. Beneath the window is a diminutive bench, and when used for sitting places the head of the sitting in the middle of the room level with the center crypts. The interior seems out of proportion; everything is dwarfed by the scale art glass window (figs. 13, 14), and it is the scale that signifies the importance of the window. It is here that John Mullarkey announces his allegiance: in the upper two corners of the window are the Masonic Square and Compasses (fig. 15).

It is important to note that John Mullarkey did not intend for his art glass window to be seen by everyone. There is a milky white layer of glass on the exterior of the window that obscures the design from the outside (fig. 16). The interior sanctuary where John Mullarkey reveals the most about his character and interests is intended to be private. The "Egyptianness", then, is a façade to a classical framework in stone as well as a façade to John Mullarkey himself. The mausoleum he commissions is intended to show an exterior of strength and power, attributes appropriate to a man of his social stature. Past the façade, the structure turns inward evidenced by the walls separating from the pylons on the sides and rear. Mullarkey makes no effort to invite anyone to experience his private interior.



Figure 1



Figure 2

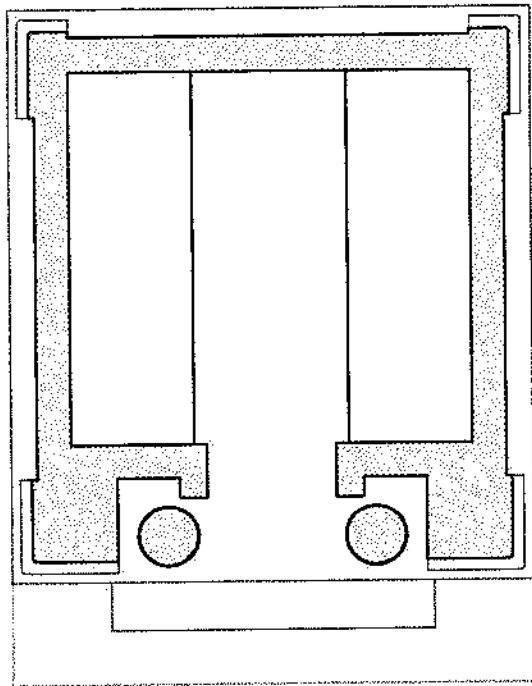


Figure 2

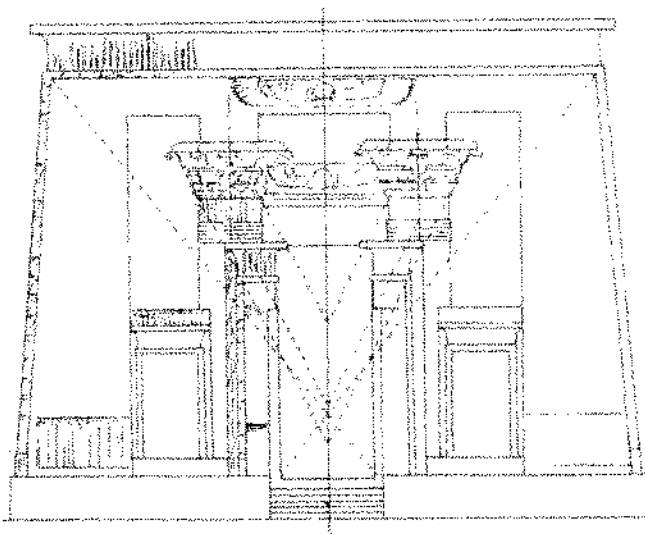


Figure 3



Figure 5

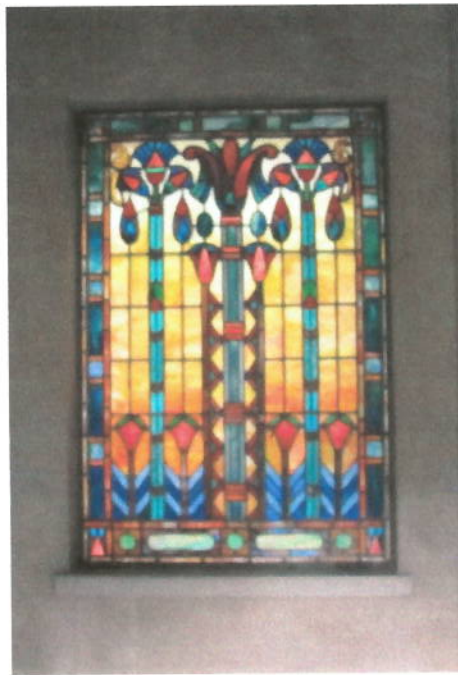


Figure 6

Construction Year for Woodlawn Cemetery's Egyptian Revival Mausoleums

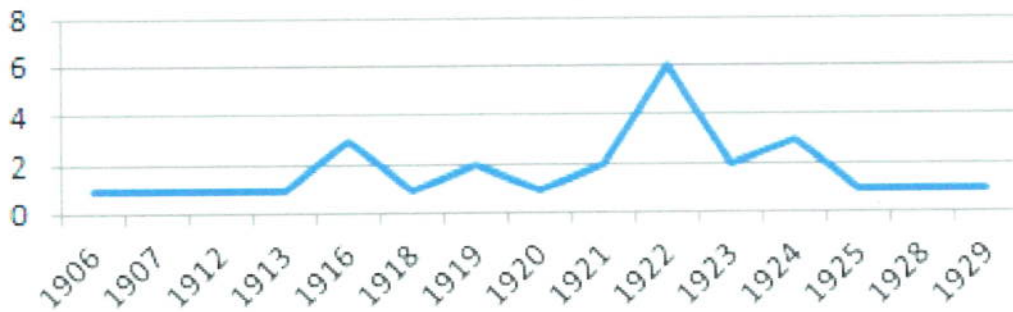


Figure 7

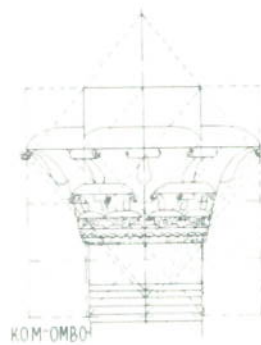


Figure 8

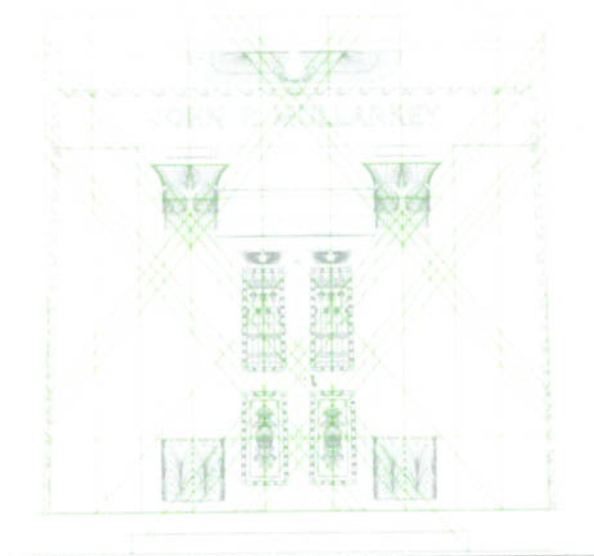


Figure 9



Figure 10



Figure 11



Figure 12

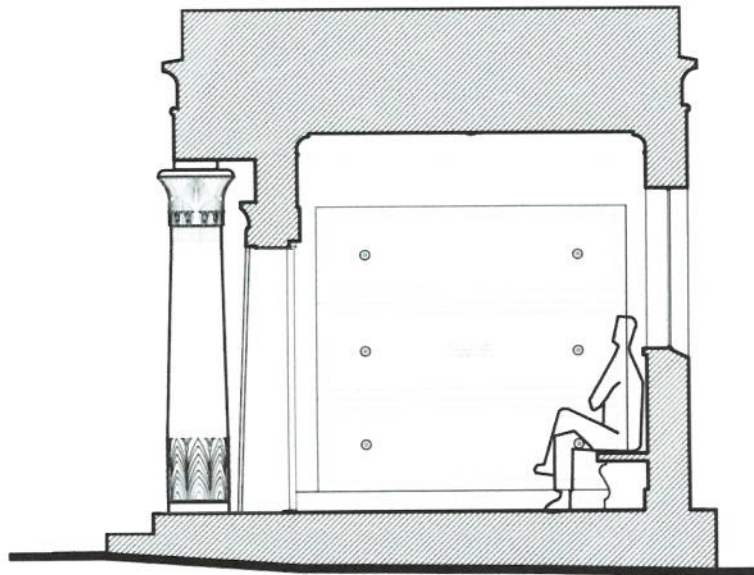


Figure 13



Figure 14



Figure 15



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- i marriage
 - ii nephew
 - iii Dendure elizabeth broman
 - iv Canadian census
 - v obit
 - vi badawy
 - vii matila
 - viii Freemasonry curl
 - ix freec