

## The Wallace Mausoleum



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The Woodlawn Cemetery is a 150-year-old cemetery located in the borough of the Bronx in New York City. It became a fashionable location for burial in the late 19<sup>th</sup> Century. In the Sassafras plot, one of many contained within the 400-acre cemetery, the Wallace Mausoleum overlooks the intersection of Park Avenue and Myosotis Avenue.<sup>1</sup> The mausoleum is a rectilinear structure with a south-facing primary façade and it is situated on a lot that is bordered by a mausoleum to the north, a family lot to the west, and a gravel pathway forming the border of a circular plot to the east. The mausoleum is symmetrically framed by two tall coniferous trees, which are planted in line with the mausoleum's north façade. The landscape features an additional deciduous tree at the southeast corner of the lot, where Park Avenue meets the winding gravel path that encircles the adjacent plot.<sup>2</sup>

The mausoleum was designed by Farrington, Gould, and Hoagland, a prolific memorialist company established in the early 20<sup>th</sup> Century, for Edward Stockton Wallace and his wife Mary Emma Strippel Wallace.<sup>3</sup> Edward Stockton Wallace was born in Kentucky in the mid-19<sup>th</sup> Century, though the exact date of his birth is disputed. While his sarcophagus states his date of birth as July 23, 1849, Edward Wallace's birth year according to census records varies from about 1845 to about 1855.<sup>4</sup> By 1860, Edward had moved to Springfield, Clark County, Ohio with his family and he remained there for several decades. In 1870, an approximately twenty-four year-old Edward was working as a lawyer.<sup>5</sup> On November 23, 1875, he married Mary Lansdale

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<sup>1</sup> Charles D. Warren, Carole Ann Fabian, and Janet Parks, *Sylvan Cemetery: Architecture, Art and Landscape at Woodlawn*, (New York, The Trustees of Columbia University in the City of New York and The Woodlawn Conservancy, 2014), 9.

<sup>2</sup> Madison Story, personal knowledge.

<sup>3</sup> Warren et al., *Sylvan Cemetery*, 60.

<sup>4</sup> Edward Stockton Wallace, sarcophagus, The Woodlawn Cemetery and Conservatory, Bronx, Bronx County, NY; United States Census 1850, District 1, Montgomery, Kentucky, 6; United States Census 1920, ED 441, 8A.

<sup>5</sup> United States Census 1870, Fourth Ward, Springfield, Clark, Ohio, page 331.

Coleman (referred to as Mary Coleman for the duration of this essay) in Montgomery, Ohio.<sup>6</sup> Edward and Mary Coleman lived in Springfield Ohio, where Edward served as Mayor, until at least 1880.<sup>7</sup> Between 1892 and 1900, the couple had moved to Manhattan, New York, where Edward continued to work as a lawyer.<sup>8</sup>

It is unclear if Mary Coleman and Edward Wallace got a divorce or if Mary Coleman passed away, but on February 4, 1914, Edward married Mary Emma Strippel Wallace (referred to as Mary Strippel for the duration of this essay) in the borough of Manhattan in New York City.<sup>9</sup> Mary Strippel was born to a German immigrant father and a New York native mother on July 5, 1872 in Manhattan.<sup>10</sup> At the age of 37, in 1910, Mary Strippel was working as an addresser at a factory.<sup>11</sup> Following their marriage, Edward and Mary Strippel moved to 109 Onslow Place in Kew Gardens, Queens.<sup>12</sup> The couple was only married eight years before Edward passed away due to chronic myopia on November 17, 1922.<sup>13</sup>

Following Edward's passing, he was interred at Evergreen Cemetery in the borough of Brooklyn in New York City, where he was held in a receiving vault for two years while his mausoleum at Woodlawn Cemetery was built.<sup>14</sup> Funds for the purchase of a lot at Woodlawn and for the construction of a mausoleum were allocated in his Edward's Last Will and Testament, written on March 17, 1922.<sup>15</sup> Although his will was contested by his nephew Carl and niece

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<sup>6</sup> "Ohio, Montgomery County Marriage Records, 1774-1993," digital image s.v. "Edward Stockton Wallace," Ancestry.com.

<sup>7</sup> United States Census 1880, ED 48, 36.

<sup>8</sup> United States Census 1900, ED 545, 7; "U.S. City Directories, 1822-1995," digital image s.v. "Edward S Wallace," Ancestry.com.

<sup>9</sup> "New York, New York, Marriage License Indexes, 1907-2018," digital image s.v. "Edward Wallace," Ancestry.com.

<sup>10</sup> United States Census 1880, ED 287, 34.

<sup>11</sup> United States Census 1910, ED 411, 1A.

<sup>12</sup> United States Census 1920, ED 441, 8A.

<sup>13</sup> Internment Order #C52, Wallace, Edward, 10 May 1924, Woodlawn Cemetery.

<sup>14</sup> Elba Luna, conversation with Madison Story, 24 Sept. 2019.

<sup>15</sup> "New York, Wills and Probate Records, 1659-1999," digital image s.v. "Edward S. Wallace," Ancestry.com.

Ethel, the will was determined to be genuine and to have not been produced under duress in March 1923.<sup>16</sup>

Mary Strippel did not remarry after her husband's death. She continued to live in their Kew Gardens home, though her sister did move in with her, until Mary's own death of sclerosis in 1938.<sup>17</sup> Her interment was handled by her brother and sister, as she and Edward never had children.<sup>18</sup> And while reality of the eternal life after death that Edward and Mary sought remains unclear, their mausoleum, at least, has stood the test of time.

Construction of the mausoleum began in 1923, following Edward Wallace's death.<sup>19</sup> The mausoleum is symmetrical and situated atop a plinth, which varies in height due to uneven ground. The exterior is composed entirely of large slabs of largely unadorned honed Barre granite, which was reportedly set by a mixture of one part cement to two parts sand.<sup>20</sup> The corners of the mausoleum feature chamfers (Figure 1), which start at a height of 1'7" above the plinth and increase in size until terminating at the a height of 11'7" above the plinth. Large acanthus leaves (Figure 2) are featured as chamfer stops on all four corners of the mausoleum. In addition to the segmented pediments, which are atop the north and south facades, and the chamfer stops, the mausoleum features bronze vent grates with a triangular pattern (Figure 3) on the east and west facades, as well as prominent ornamental laurel branches that frame the door

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<sup>16</sup> Ibid; United States Census 1860, Fourth Ward, Springfield City, Clark County, Ohio, 165; "Ohio, Births and Christenings Index, 1774-1973," s.v. Carl J. Wallace, Ancestry.com; "Ohio, Births and Christenings Index, 1774-1973," s.v. Ethel B. Wallace, Ancestry.com.

<sup>17</sup> "New York, State Census, 1925," digital image s.v. "Mary E. Wallace," Ancestry.com; Internment Order #C114, Wallace, Mary E. S., 23 August 1938, Woodlawn Cemetery.

<sup>18</sup> Internment Order #C114.

<sup>19</sup> Letter to Woodlawn Cemetery, Drawer 4.2., 48, Woodlawn Cemetery Major Monuments, Drawings, and Archives, Avery Architectural & Fine Arts Library, Columbia University.

<sup>20</sup> Specifications for the Wallace Mausoleum, Drawer 4.2, 48, Woodlawn Cemetery Major Monuments, Drawings, and Archives, Avery Architectural & Fine Arts Library, Columbia University.

on the south façade. The name “Edward Stockton Wallace” is engraved above the door.<sup>21,22</sup>



*Figure 1. Photo of chamfers on the Wallace mausoleum.*



*Figure 2. Photo of acanthus leaf chamfer stop.*

Perhaps the most ornamental element of the mausoleum is the bronze door featuring an image of a woman with her back turned and face in profile, reaching as if to open the door (Figure 4). This door was signed and sculpted by Gaetano Federici, a prominent bronze-maker whose work was well-known throughout New England and the Mid-Atlantic region. While he primarily sculpted public monuments, he had previously cast doors for a mausoleum as far away as Holyoke, Massachusetts.<sup>23</sup> The Wallace Mausoleum, though, is one of only three mausolea in

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<sup>21</sup> Specifications for the Wallace Mausoleum.

<sup>22</sup> Madison Story, personal knowledge.

<sup>23</sup> Flavia Alaya, “Gaetano Federici, 1880-1964,” (Paterson, NJ, The Passaic County Historical Society, 1980), 15-16.

Woodlawn Cemetery that are known to bear Federici's work.<sup>24</sup>



*Figure 3. Photo of bronze grate.*



*Figure 4. Photo of Gaetano Federici door on Wallace Mausoleum.*

Mausoleum doors featuring the motif of a woman, particularly a woman with her back turned and face in profile, are common in Woodlawn Cemetery. This motif falls into the fourth type of “Saving Grace,” as identified by author and photographer David Robinson. “Saving

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<sup>24</sup> Flavia Alaya, “Catalog of Works,” (Paterson, NJ, The Passaic County Historical Society, 1980), 46; Madison Story, personal knowledge.

Graces,” as Robinson notes, are allegorical female figures featured in cemeteries, representing “how deeply the deceased is missed” while serving “as escorts on the journey ahead” – they symbolize “the aspiration for eternal life.”<sup>25</sup>

Federici’s door is flanked on either side by ornamental laurel branches. In Greek mythology, the nymph Daphne was turned into a laurel tree by her father in order to escape the love of Apollo. Apollo, distraught, granted the tree immortality and eternal youth.<sup>26</sup> Furthermore, the use of acanthus leaves in architecture (such as the chamfer stops on the Wallace mausoleum) symbolizes enduring life.<sup>27</sup>

The walls of the mausoleum’s interior and the sarcophagi are constructed of honed Tennessee pink marble (limestone), while the floor consists of a single slab of polished Barre granite. Edward Stockton Wallace’s sarcophagus lies against the east wall, while Mary Strippel’s lies against the west. The two sarcophagi mirror each other and feature elaborate feet and symmetrical ivy and laurel wreaths (Figures 5 and 6), each cast out of bronze. The feet appear to be lion’s paws, which symbolize strength, power, and justice.<sup>28</sup> The ivy and laurel wreaths continue the theme of Mary’s hope for eternal life with Edward once she passes, as ivy symbolizes fidelity and eternal life.<sup>29</sup> A granite bench sits below the Gethsemane art-glass window on the north façade.<sup>30</sup> The mausoleum’s symbolism of eternal life and Mary’s hope of seeing her husband again is reflected by the inscription below the window: “To live in the hearts of those we love and leave behind is not to die.”<sup>31</sup>

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<sup>25</sup> David Robinson, *Saving Graces*, (New York, W. W. Norton, 1995), 124-125.

<sup>26</sup> Emilie Carruthers, 2017, “The Ancient Origins of the Flower Crown,” *The Iris; Behind the Scenes at the Getty*.

<sup>27</sup> 2002, “Acanthus,” *Buffalo as an Architectural Museum*.

<sup>28</sup> “Symbolism of animals at the feet of recumbent statues in Saint-Denis Basilica.” *Basilica of St Denis*. <https://uk.tourisme93.com/basilica/symbolism-of-animals-at-the-feet-of-recumbent.html>.

<sup>29</sup> “Ivy: Air filter with leaves like green watercolour paintings,” *The Joy of Plants.co.uk*.

<sup>30</sup> *Specifications for the Wallace Mausoleum*.

<sup>31</sup> Madison Story, personal knowledge.



**Figure 5.** Photo of bronze sarcophagus foot.



**Figure 6.** Photo of bronze ivy and laurel wreath.

Today, the Wallace mausoleum remains in good condition and exemplifies the high-quality work that Farrington, Gould, and Hoagland was known for.<sup>32</sup> It does, though, have several minor aesthetic problems. The most glaring of these issues is the biological growth on the walls and roof of the mausoleum. While the south façade is largely growth-free, the remaining facades have a substantial amount of moss and lichen growth due to the shade provided by the adjacent coniferous trees.<sup>33</sup> These trees are most likely European Larches, which have a deep root system.<sup>34</sup> It is therefore unlikely that they will damage the foundation of the mausoleum and, as of the time of writing, there are no cracks in the interior floor of the mausoleum or signs of water infiltration. However, the roof of the mausoleum is host to several saplings – dropped branches and needles from trees have decomposed on the roof and formed a layer of compost in

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<sup>32</sup> Warren et al., *Sylvan Cemetery*, 60.

<sup>33</sup> Madison Story, personal knowledge.

<sup>34</sup> "European Larch," [Illinoiswildflowers.info](http://Illinoiswildflowers.info).



which seeds have been able to germinate (Figure 7). While this will likely not present an issue in the near future, sweeping the roof of the mausoleum and trimming the branches of the adjacent trees would be simple methods of preventative care.<sup>35</sup>



*Figure 7. Photo of sapling from the roof of the Wallace Mausoleum.*

Another concern lies on the interior of the mausoleum: the Gethsemane window. The art glass window appears to be painted, with some of the paint wearing away (Figure 8). It is unclear if this paint is original or a later addition to the window. Further, two of three horizontal wrought iron bars have sustained damage. The second bar from the top is broken into two pieces (Figure 9), while the third from the top has become partially detached from the window and is bent (Figure 10).<sup>36</sup> As these bars are not typical reinforcement bars, the damage to the bars may be purely aesthetic, or it may result in damage to the window, depending on the purpose that the bars serve. Therefore, an art-glass conservator should inspect the window and bars to determine

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<sup>35</sup> Madison Story, personal knowledge.

<sup>36</sup> Ibid.

what action, if any, needs to be taken.<sup>37</sup>



**Figure 8.** Photo of wearing paint on Gethsemane window. Damage is at crown of Jesus' head.



**Figure 9.** Photo of broken horizontal bar (second from top) on Gethsemane window.



**Figure 10.** Photo of detached horizontal bar (third from top) on Gethsemane window.

The Wallace Mausoleum is an elegant, yet understated, structure. Throughout the interior and exterior of the mausoleum, symbols of strength and immortality confirm the mausoleum's goal of standing strong against the test of time as the residents' permanent home. And while the mausoleum remains in good condition, simple steps can be taken to ensure that the Wallace's final resting place remains standing for years to come.

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<sup>37</sup> 2019, "What are steel reinforcing bars or steel braces in a stained glass window?" Laws Stained Glass Studios, Inc.

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[https://search.ancestrylibrary.com/cgi-bin/sse.dll?\\_phsrc=sZC112&\\_phstart=successSource&usePUBJs=true&qh=ks3Za%2B77%2Bdo2u8rWmhzVPA%3D%3D&gss=angs-c&new=1&rank=1&msT=1&gsfn=Mary%20Emma&gsfn\\_x=0&gsln=Strippel&gsln\\_x=0&msbdy=1872&msddy=1938&msrpn\\_\\_ftp=Kew%20Gardens,%20Queens,%20New%20York%20City,%20New%20York,%20USA&msrpn=11535&mssng=Edward&mssns=Wallace&\\_83004003-n\\_xcl=m&MSAV=1&uidh=fph&pcat=USFEDCEN&h=110675056&dbid=6061&indiv=1&ml\\_rpos=1](https://search.ancestrylibrary.com/cgi-bin/sse.dll?_phsrc=sZC112&_phstart=successSource&usePUBJs=true&qh=ks3Za%2B77%2Bdo2u8rWmhzVPA%3D%3D&gss=angs-c&new=1&rank=1&msT=1&gsfn=Mary%20Emma&gsfn_x=0&gsln=Strippel&gsln_x=0&msbdy=1872&msddy=1938&msrpn__ftp=Kew%20Gardens,%20Queens,%20New%20York%20City,%20New%20York,%20USA&msrpn=11535&mssng=Edward&mssns=Wallace&_83004003-n_xcl=m&MSAV=1&uidh=fph&pcat=USFEDCEN&h=110675056&dbid=6061&indiv=1&ml_rpos=1).

“U.S. City Directories, 1822-1995,” digital image s.v. “Edward S Wallace,” Ancestry.com, accessed 29 Sept. 2019, [https://search.ancestrylibrary.com/cgi-bin/sse.dll?\\_phsrc=sZC177&\\_phstart=successSource&usePUBJs=true&qh=BaFOMILWa0pn%2B9PAfJdLNg%3D%3D&gss=angs-c&new=1&rank=1&gsfn=Edward%20S&gsfn\\_x=0&gsln=&gsln\\_x=0&msbdy=1845&msypn\\_\\_ftp=Springfield,%20Clark,%20Ohio,%20USA&MSAV=1&uidh=fph&pcat=37&h=282006684&dbid=2469&indiv=1&ml\\_rpos=1](https://search.ancestrylibrary.com/cgi-bin/sse.dll?_phsrc=sZC177&_phstart=successSource&usePUBJs=true&qh=BaFOMILWa0pn%2B9PAfJdLNg%3D%3D&gss=angs-c&new=1&rank=1&gsfn=Edward%20S&gsfn_x=0&gsln=&gsln_x=0&msbdy=1845&msypn__ftp=Springfield,%20Clark,%20Ohio,%20USA&MSAV=1&uidh=fph&pcat=37&h=282006684&dbid=2469&indiv=1&ml_rpos=1).

Appendix: Additional Photos



*Figure 11. Landscape photo of site showing location of plantings, adjacent cemetery lots, and intersection of Park Avenue and Myosotis Avenue.*



*Figure 12. Portrait photo of site showing height of the coniferous trees planted symmetrically around the mausoleum.*



*Figure 13. South (primary) façade.*



*Figure 14. East façade.*



*Figure 15. North façade.*

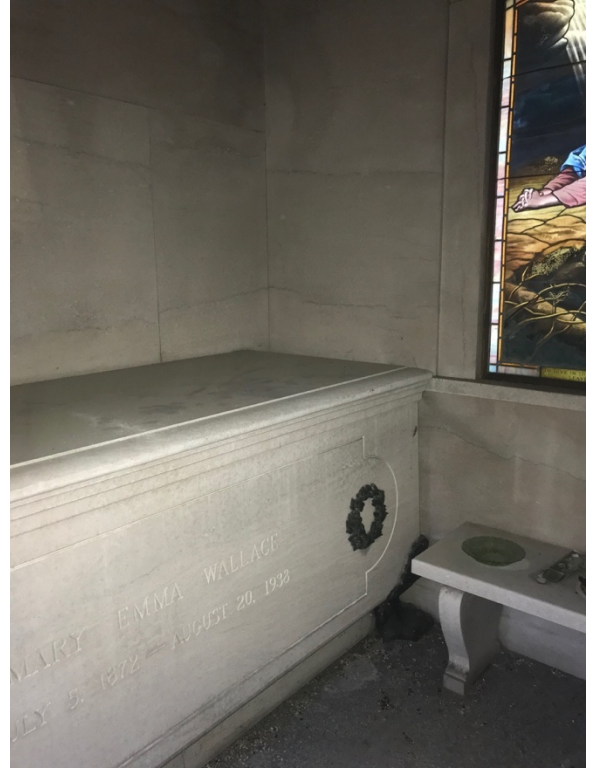


*Figure 16. West façade.*





**Figure 16.** Interior photo of mausoleum, showing the sarcophagus of Edward Stockton Wallace.



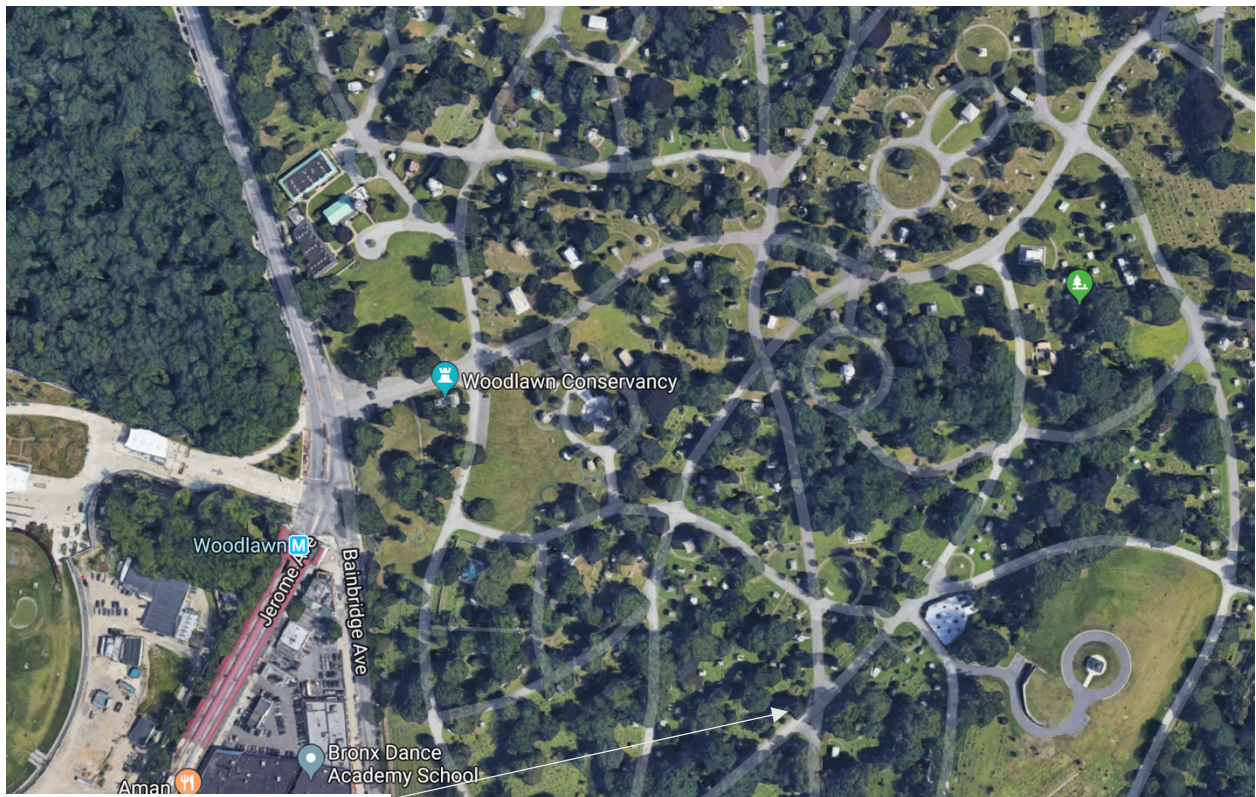
**Figure 17.** Interior photo of mausoleum, showing the sarcophagus of Mary E. S. Wallace.



**Figure 18.** Interior photo of mausoleum, showing the sarcophagus of Edward Stockton Wallace and the mausoleum door.



*Figure 19. Interior photo of mausoleum, showing the Gethsemane window.*



Wallace Mausoleum      Myosotis Avenue      Park Avenue

*Figure 20. Partial map of Woodlawn Cemetery showing Jerome/Bainbridge Avenue*