

The Holme Mausoleum is the exclusive resting place for a single woman who led a captivating and controversial life. Born Lizzie Mollard Hastings in California in 1873, she grew up the heiress to a nationwide clothing manufacturing business. Lizzie and her family moved to New York by 1880, residing at 57 West 46<sup>th</sup> Street along with an extensive household<sup>1</sup>. Her father passed away in 1884, leaving 11 year old Lizzie and her older brother multi-million dollar inheritances<sup>2</sup>. In 1889, at the age of 16, Lizzie eloped with 29 year old Dr. Fraser C. Fuller. The newlywed couple purchased an apartment at the fashionable Dakota at Central Park West and 72<sup>nd</sup> street, where there are said to have entertained "lavishly". The union was short-lived however, and within 5 months the marriage unravelled. In July of 1891 Dr. Fuller filed a divorce suit against Lizzie and his best man Leicester Holme (fig. 1), alleging infidelity. In June of 1892 a judge ruled in favour of Lizzie and Leicester; the following month Dr. Fuller died of injuries sustained following an accident at his country house<sup>3</sup>.

Lizzie and Leicester Holme (a prominent lawyer 19 years her senior) married in July of 1893<sup>4</sup>. Leicester resigned his position as excise commissioner following the establishment of a trust fund on his behalf by Lizzie, providing him with an annual salary and providing the couple time to travel to throughout Europe and Asia; this included the establishment of a home in Paris around the turn of the century<sup>5</sup>. In 1905 Lizzie filed a divorce suit; she subsequently rescinded, and the couple remained married yet separated. Lizzie soon after began an affair with Mr. James T. Dunn, a wealthy hotel proprietor. Mrs. Dunn caught wind however, and followed the couple to Atlantic City in 1911. While there Mrs. Dunn and Lizzie "came to blows", after which Mrs. Dunn filed a \$250,000 suit against Lizzie for alienating the affections of her husband. James T. Dunn subsequently committed suicide, and the suit was dismissed in 1912<sup>6</sup>. Newspapers record that Lizzie was ill and living in England in 1912; she passed away on June 20<sup>th</sup>, 1914 at The Berkeley Hotel in London<sup>7</sup>.

The final conclusion in the story of Lizzie Holme relates to an emergency passport filed in England in 1925 by Leicester Stanford Holme (fig. 2), son of Leicester Holme of New York. Leicester Sr. is known to have had a house in London, and it is possible that

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<sup>1</sup> 1880 U.S. Federal Census. New York, New York City. Page 20. Chas. C. Holme. Ancestry.com.

<sup>2</sup> "Death of G. C. Hastings" *Daily Alta California*, September 12, 1884. Ancestry.com.

<sup>3</sup> "Dr. Fraser C. Fuller's Death" *New York Times*, July 19, 1892. New York Times Archives.

<sup>4</sup> "His Ward is Now His Bride" *The New York Times*, July 18, 1893. New York Times Archives.

<sup>5</sup> "Suit Against Leicester Holme; Woman says he Misrepresented a Deed of Trust to Her" *New York Tribune*, June 8, 1901. Proquest Historical Newspapers.

<sup>6</sup> "Run Down by Wife When he Ended it All" *New York Times*, July 22, 1911. New York Times Archives.

<sup>7</sup> "Holme Cut Off in Will of Wife" *New York Times*, September 25, 1914. New York Times Archives

he chose to raise his son there, away from New York and his mother's affairs. An additional possibility is that Leicester had a mistress; this could explain the sudden divorce suit in 1905.

*The Holme Mausoleum (fig. 3) is located on Filbert Avenue, occupying a circle plot. The site was surveyed in December of 1915, and construction commenced the following spring. H. L. Davis of the Harrison Granite Company (fig. 4) signed off on the construction specifications; the will was executed by a brewer, Edward C. Hall of Syracuse, New York, who employed the law firm of Merrill, Rogers and Terry to conduct the correspondence with Woodlawn. No architect was credited with the design.*

The mausoleum is constructed of Barre, Vermont Granite, requested to be "fine ten cut work"<sup>8</sup>. The granite has been carried through to the interior floors, where it has been polished. Construction specifications called for Westland Cream marble or best Light Cloud Vermont<sup>9</sup> (figs. 5 - 7). The double-door is bronze, and the window is leaded art glass with large rock chunk glass inserted (fig. 8).

The mausoleum is notable for breaking with the more common classical mausoleum typology, with art nouveau stylistic features applied on a monumental form. The emphasis on monumentality can be situated within a larger historical trend of monolithic architecture, where construction is literally or figuratively approached as a process of subtraction from a single mass. Examples of buildings that follow this thought process include early vernacular structures (Malian granaries, turf houses), ancient and post-classical monuments (Egyptian temples, Indian Pancha Rathas) and modern structures (Secession Hall, CCTV Headquarters) (fig. 9).

The subtracted spaces and resulting forms are not purely aesthetic; they serve to emphasize the buildings' mass and monumentality. The front entrance pylon at the Temple of Edfu is in essence a rectangle, with a large rectangular entrance void in the centre, and a trapezoid carved out directly above. The sloping sides of the trapezoid increase the apparent height of the building, while drawing attention to the thick walls on either side.

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<sup>8</sup> Woodlawn Cemetery Records. *Lizzie Hastings Holme Mausoleum*. Avery Architectural and Fine Arts Library, Columbia University.

<sup>9</sup> *ibid*

The cut corner eaves, stepped back roof, etched door casing and deeply recessed entrance on the Holme Mausoleum perform similarly to the voided features at Edfu. The ornamentation at the Holme Mausoleum however has been applied onto, rather than cut into, the building. The bronze door is a symmetrical composition of interwoven vines, taking root in the lower bronze panels and reaching out and over the glass panes, acting as de-facto security protection (fig. 10) and reminiscent of the organic designs of Paul Hankar and Victor Horta (fig. 11-12). The window at the rear wall is an abstract and highly sinuous image that reflects light throughout the interior due to the use of rock chunk art glass.

While no record could be found of Mrs. Holme choosing this particular mausoleum design, it seems an appropriate choice for a wealthy and cultured woman familiar with European artistic trends. The building design is distinctly of its time, and the ornament reflects contemporary design trends over religious iconography or more traditional patterns. The curves and tapering of the exterior are not reflected on the interior, a space more classically composed that seeks to impress with its nearly exclusive use of marble.

An almost identical mausoleum exists within Woodlawn Cemetery, down Filbert Avenue (fig. 13). Built for Sidney H. Sonn, a wealthy Westchester real estate developer, the slightly larger replica began construction in 1926, four years before Mr. Sonn passed away, and was built by Adler's Monuments and Granite of New York City<sup>10</sup>. The architect was not listed, and no trade catalog for Adler's could be found; it might well be the case that the Holme Mausoleum served as inspiration. The Sonn Mausoleum does not seem to fully understand the proportions so well executed on the Holme Mausoleum; the feet are too small, the walls do not appear to be battered, and the granite blocks do not decrease in height. It is possible that Adler's did not hire an architect, resulting in a shallow interpretation of the Holme Mausoleum that neglects to take into account the small but crucial details. It might also be the case that the small feet and similar sized granite blocks were cost saving measures, a budgetary restraint that Mrs. Holme clearly did not face. In this light The Holme Mausoleum serves as an example of how any building, in spite of its size, can convey monumentality through the astute application of subtle design features.

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<sup>10</sup> Woodlawn Cemetery Records. *Sidney H. Sonn Mausoleum*. Avery Architectural and Fine Arts Library, Columbia University.

**Figures 1 – 2: Leicester Holme, b. 1854, and Leicester Stanford Holme, b. 1904**

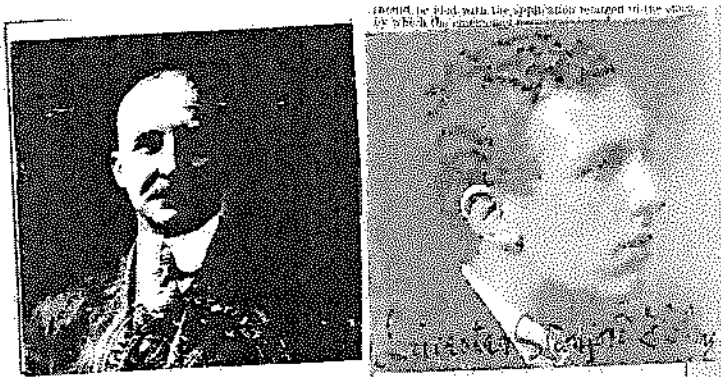
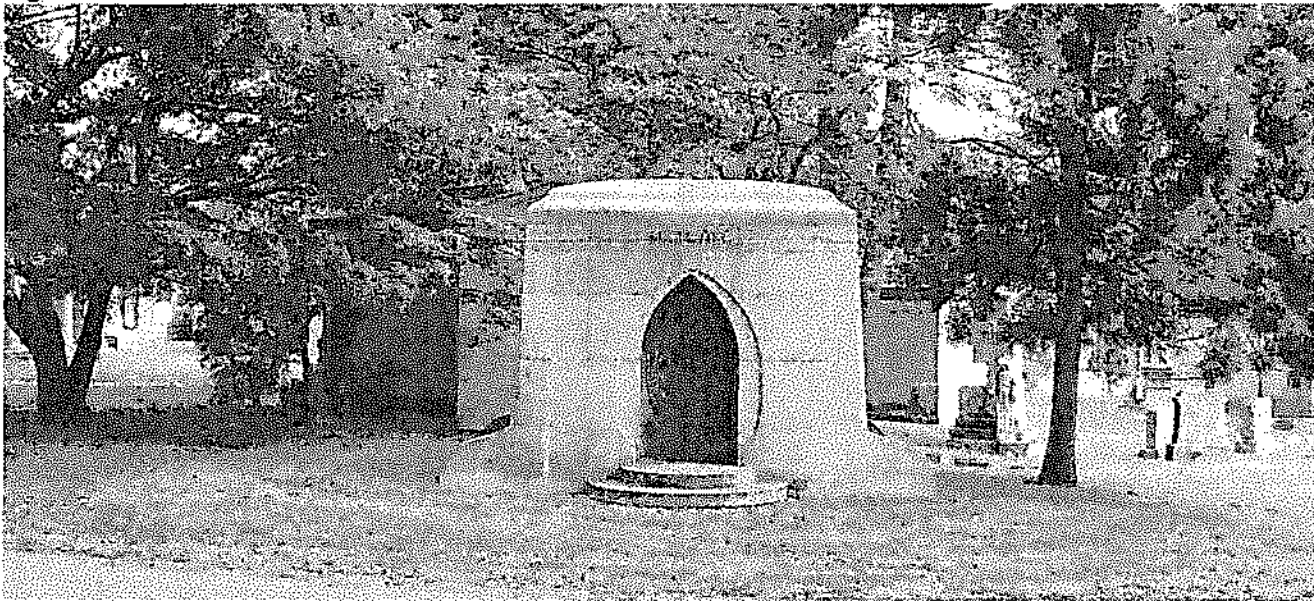


Fig. 1 source: United States Passport Application. Leicester Holme. Ancestry.com

Fig. 2 source: United States Emergency Passport Application. Leicester Stanford Holme. Ancestry.com

**Figure 3: The Holme Mausoleum**

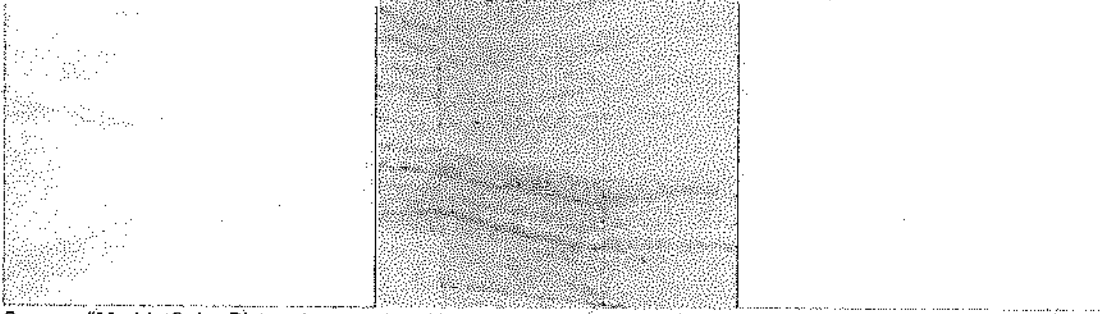


**Figure 4: Harrison Granite Company**



Source: Woodlawn Cemetery Records. Lizzie H. Holme Mausoleum. Avery Architectural and Fine Arts Library, Columbia University.

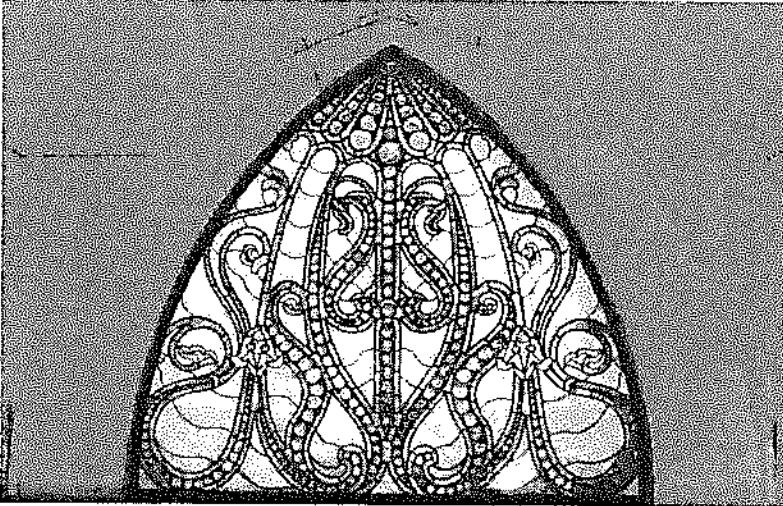
**Figures 5 – 7: Westland Cream marble, Holme mausoleum, and Light Cloud marble**



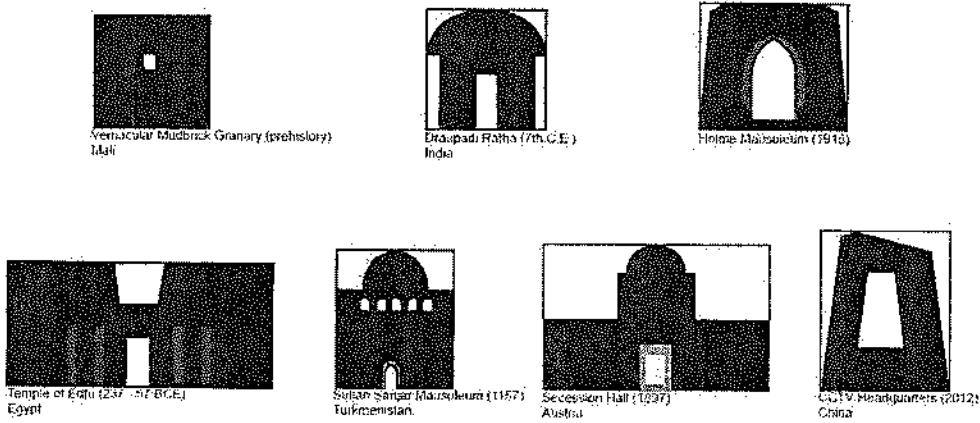
Source: "Marble Color Plates: Imported and Domestic Catalog, Vermont Marble Company, ca. mid-1900's."

[https://quarriesandbeyond.org/cemeteries\\_and\\_monumental\\_art/quarry\\_to\\_cemetery\\_stone/vt\\_mrbl\\_co\\_mrbl\\_color\\_plates\\_cat\\_1.html](https://quarriesandbeyond.org/cemeteries_and_monumental_art/quarry_to_cemetery_stone/vt_mrbl_co_mrbl_color_plates_cat_1.html)

**Figure 8: Leaded art glass window with rock chunk glass**



**Figure 9: Visual Analysis of Monolithic Architecture**

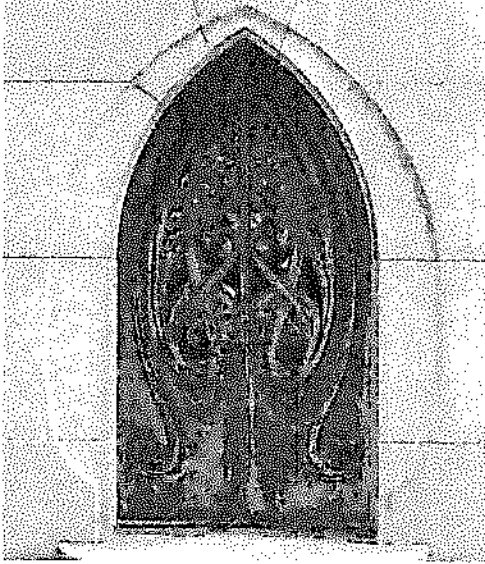


**LIZZIE HASTINGS HOLME**

Flint Vlahakis, Visualized Cemetery, Suzon Fr. Housing Buildings, Alexander Carey  
 Lot No. 13723, The Bronx, New York, Columbia University, Fall 2012  
 Raoufou Pofaki, Wend Deans, Andrew Board

Visual Analysis - Monolithic Architecture

**Figure 10: Bronze entrance door, Holme mausoleum**



**Figure 11: Sinuous painted and metal ornament, Hotel Tassel (1894) Victor Horta**



Source: Amos Chapple. Our Place The World Heritage Collection, UNESCO. <http://whc.unesco.org/en/list/1005>.

**Figure 12: Storefront, Brussels (1894) Paul Hankar**



Source: Busy Daydreaming. Blog. [http://littlebrownbagandpixiedust.tumblr.com/post/48623011289/flower-shop-brussels-designed-by-paul-](http://littlebrownbagandpixiedust.tumblr.com/post/48623011289/flower-shop-brussels-designed-by-paul-hankar)

*hankar*

**Figure 13: Sonn Mausoleum**

