

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

**Fountain of St. Andrew, St. Andrew's  
Cathedral**

Name of Property

Honolulu, Hawaii

County and State

Name of multiple listing (if applicable)

**The Fountain of St. Andrew at St. Andrew's Cathedral**

The Fountain of St. Andrew fronts St. Andrew's Cathedral in Honolulu, Hawaii. It is situated between the Cathedral's main entrance and Beretania Street. It contributes to 2 historic districts: The Capital Historic District and The Cathedral of St. Andrew.

At the time of the Cathedral's nomination to the National and Hawaii Registries of Historic Places in 1973, the Fountain was less than 50 years old. As the West Façade and the Fountain were completed in 1958, we ask that the current significant time period be amended and that the Fountain of St. Andrew be added to the Cathedral as a Contributing Object. We hope the following information may be helpful in recognizing and recording the value of the Fountain of St. Andrew, as well as the need to preserve it for current and future generations of the Islands.

**Seeking amendment to St. Andrew's Cathedral.**

National Register of Historical Places: 73000663 (07/02/73)

Hawaii Register of Historic Places: 50-80-14-09915 and 1321. (07/02/73)

1: That the **Fountain of St. Andrew** be attached as a **Contributing Object** to the Cathedral.2: That the **Period of Significance** be amended to include the Fountain's creation.The Fountain also stands within the **Hawaii Capital Historic District**.

National Registry of Historical Places: 78001020

It is asked that The National Register nomination for Cathedral of St. Andrew, Honolulu, Hawaii be updated to clarify a conflict between the listed period of significance and the contributing status of the Fountain. Currently, the period of significance listed in the National Register nomination excludes the substantial Fountain of St. Andrew fronting the Cathedral and which was completed in 1958. It also excludes notable additions to the Cathedral itself.

This amendment provides documentation to substantiate the clarification of the property's period of significance beyond the currently interpreted period of significance which states only 19th Century. To avoid additional confusion resulting from any other amendments, this amendment preserves the text from the original nomination and provides new Fountain descriptions, addition historic context based on archival sources and assessments of the integrity and value of Fountain. The property's historic boundaries have not changed as a result of this update. Only the sections of the nomination form that are updated are included herein.

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**Period of Significance:** The original Nomination states:

8. SIGNIFICANCE			
PERIOD (Check One or More as Appropriate)			
<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	
SPECIFIC DATE(S) (If Applicable and Known) <u>cornerstone laid March 5, 1867</u>			

Excerpt from the original National Register nomination, identifying a period of significance of 19th Century with specific dates listed as “cornerstone laid March 5, 1867”.

“St. Andrew’s Cathedral symbolizes the growth of the Episcopal Church in Hawaii from the beginning support of the last Kamehameha rulers to its present-day viability as a force within the community. ...Construction was sporadic. It was not until 1886 that the choir was completed and used for worship. By 1902, part of the nave was finished and the building was consecrated. Additional construction was undertaken in 1908 and again fifty years later to complete the present-day Cathedral. According to the plans, the church is not complete yet.”<sup>1</sup>

The following is from the Society of Architectural Historians and contains more detailed information on the developmental timeline of the site. (Note the inclusion of the Statue of St. Andrew in this report.)

“The finest example of Gothic Revival architecture in Hawaii, St. Andrew's Cathedral was under construction for almost one hundred years. King Kamehameha V laid its cornerstone in 1867, dedicating the building to the memory of his brother, King Kamehameha IV, who had died on St. Andrew’s Day. The choir and a portion of the nave, built of English and Hawaiian sandstone, were not completed until 1886, at which time services commenced in the building. The first two bays of the nave were completed two years later, and the congregation decided to omit the transepts called for in the original plan. Further expansion occurred after the turn of the twentieth century with the addition of another two bays in 1908 as well as Davies Hall in 1906–1910, which housed the vestry and meeting rooms and was connected to the cathedral by a handsome cloister. The imposing four-story bell tower was completed in 1912. Davies Hall and the bell tower were designed by B. F. Ingelow, who had worked on the original drawings for the cathedral. These additions are in a local sandstone, their rusticated walls contrasting with the dressed stone that frames openings, marks corners, and tops buttresses. Both the tower and cloistered Davies Hall deviated from the original plan, as did Tenney Auditorium and Parke Memorial Chapel, which were added in 1940, following the designs of C. W. Dickey. Finally, in 1958, two more bays were added to the nave, as well as a vestibule and the great west window. The two bays and vestibule are of reinforced concrete with a local sandstone veneer. The 50 × 20-foot front window, one of the largest in the nation, depicts the history of Christianity and was executed by John Wallis of Pasadena, California. The lower right section denotes the history of the Anglican Church in Hawaii, and includes an image of a termite, whose destruction of the former wooden entrance was the impetus for the work in 1958. Wallis also executed the windows in the last two bays. The other stained glass in the nave and clerestory was the product of Clayton and Bell, one of the foremost stained glass studios in England during the nineteenth and early twentieth centuries.

<sup>1</sup> National Register of Historic Places Inventory Nomination Form: St. Andrew’s Cathedral, 7300066



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The stained glass windows contribute to the awe-inspiring interior with its massive columns, Gothic vaulting, and ambulatory with pierced stone apsidal screens. The baptismal font carved from Caen stone was a gift of Lady Jane Franklin, the widow of Arctic explorer Sir John Franklin and friend of Queen Emma. She had sent the font for the christening of Queen Emma's son, Albert Edward Leiopapa Kauikeaouli, the Prince of Hawaii. Unfortunately, the four-year-old child died before the arrival of either the font or Bishop Staley, who had traveled from England with the express purpose of establishing the Anglican Church in Hawaii and baptizing the prince. The high altar, pulpit, and lectern follow the font's lead, employing Caen stone. The pulpit (1913) is a replica of the pulpit in St. John's American Church in Dresden, Germany, only with St. Andrew depicted rather than St. John. The bases and capitals of the nave's columns depict Hawaiian flora, including tree ferns, papaya, hala, and breadfruit. These are the work of local sculptor E. Raphael Marrozi. The vestibule walls are adorned with four, British-made, marble opus sectiles, three by Jones and Willis, and one by Karl Parsons. The statue of St. Andrew installed in 1958 overlooking an exterior rectangular fountain in front of the church is the work of Ivan Mestrovic.”<sup>2</sup>

Based on narrative text in the original National Register nomination and through this additional information and current update, the period of significance which now states only “19th Century” might be expanded from March 5, 1867-to at least December 24, 1958—a period that includes contributing structures on the site as well as any earlier additions. As the period start date, 1867 marks the laying of the cornerstone of the main Cathedral. As the minimum period end date, 1958 marks the year in which the West Façade and the Fountain of St. Andrew were completed, thus encompassing the major development phases of the site. This expanded period of significance would include the Fountain as well as other appropriate additions.

**Adding the Fountain of St. Andrew as a contributing object to the Cathedral of Saint Andrew and the Capital Historic District.**

While the above refers primarily to the timeframe of the Cathedral, the following refers to the Fountain of St. Andrew. Other information on the Cathedral itself may be found in the original nomination. It may be cited as it applies to its relationship to the Fountain in the remaining sections.

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

Private:

☒
☐

**Category of Property**

(Check only **one** box.)

<sup>2</sup> Don J. Hibbard, “St. Andrew’s Cathedral”, Honolulu, Hawaii, SAH Archipedia, eds. Gabrielle Esperdy and Karen Kingsley, Charlottesville: University of Virginia Publications, 2012--, <http://sah-archipedia.org/buildings/HI-01-0A44>.

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Building(s) ☐

District ☐

Site ☐

Structure ☐

Object ☒

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	buildings
_____	_____	
<u>1</u>	_____	sites
_____	_____	structures
<u>1</u>	_____	objects
<u>2</u>	_____	Total

**Number of contributing resources previously listed in the National Register:**

The Fountain, although artistically, internationally significant is but a side note in the National Register Cathedral nomination. This may have to do with the age of the Fountain at the time of the Cathedral nomination.<sup>3</sup> As the Fountain with the sculpture of St. Andrew is significant, it is asked that it be recognized and added to the Registers.

In the count of “resources within the property” listed above, the landscape architecture of the Fountain court with its olive trees, lighting and plaza with seating is asked to be amended to a contributing “site” It is unique to the fountain and part of the integrity of the original design of the complex. It is not mentioned in the original nomination, nor is it the focus of this proposed amendment, but does merit consideration as it contributes to the integrity of the original Fountain site.

<sup>3</sup> National Register of Historic Places Inventory Nomination Form: St. Andrew’s Cathedral, 7300066

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**Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE: Works of Art

LANDSCAPE: Object, Fountain

LANDSCAPE: Plaza

LANDSCAPE: Garden

LANDSCAPE: Natural Feature

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE: Works of Art

LANDSCAPE: Object, Fountain

LANDSCAPE: Plaza

LANDSCAPE: Garden

LANDSCAPE: Natural Feature

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**Section 7. DESCRIPTION**

**Architectural Classification**

Late 19<sup>th</sup> and 20<sup>th</sup> Century: Late Gothic Revival

Modern Movement: Impressionism

Post Modern

**Materials:**

Stone: Sandstone

Metal: Bronze

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**Narrative Description**

**Summary Paragraph**

The Fountain of St. Andrew is a significant artistic and architectural object on the grounds of St. Andrew's Cathedral in the Capital Historic District of Honolulu. Located between the main entrance of the Cathedral and Beretania Steet, the Fountain and grounds provide a natural and refreshing oasis in downtown Honolulu.

The Sculpture of St. Andrew and the fish within the Fountain are internationally significant works of artistic achievement. The donors, Robbins and Mary Anderson, having obtained permission of the Church authorities, commissioned world renown, Croatian sculptor, Ivan Mestrovic to design a Fountain to reflect the Late Gothic architecture of the Cathedral and it's patron saint chosen by Queen Emma, St. Andrew. Today as then, Mestrovic's work is known, recognized and appreciated throughout the world. Joining him and facilitating his vision would be architect Carleton M. Winslow (at the time in charge of designing the Cathedral's new façade) and well-known sculptor, French-born, American Robert Laurent. Together, they created the large-scale Fountain of St. Andrew, designed to be a place of welcome, gathering and refreshment.

In 1958 until today, the Fountain stands as an oasis, an outdoor atrium to the Cathedral and a buffer from the noise and congestion of Beretania and the commence of the city. The Fountain itself is a simple, sandstone rectangle of 48 x 24 feet in the center of which stands the 10' tall statue of St. Andrew on a sandstone promontory surrounded by dramatic spouting fish and their splashing waters. The stone plaza with its stone benches which surrounds the Fountain are shaded by groves of original olive trees and still provides a peaceful resting place away from the busy life of downtown Honolulu.<sup>4</sup> The Fountain has of course aged and new technology needs to be employed to recirculate the waters and strengthen old pipes, minor repairs in function and upkeep have been done. However, the architectural, artistic integrity and feel of the Fountain and Sculptures remain very much intact, possessing the original beauty and historic function of this artistic masterwork.

**Narrative Description**

*Fountain of St. Andrew (1956-1958), contributing object and site*

In a letter to Croatian master sculptor Ivan Mestrovic, Mary Anderson (Robbins and Mary Anderson, donors) writes asking that he take on the commission for the St. Andrew's Fountain:

"The Cathedral is to be finished in the not-too-distant future. It was begun by a fine English architect about 100 years ago and is English Gothic in architecture. It is Saint Andrew's Cathedral, very appropriately as Saint Andrew was a fisherman and he should feel at home in the middle of the great Pacific Ocean where fish (even great whales) abound... If you undertake it, you would be

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<sup>4</sup> "Fountain of St. Andrew Unveiled." The Saturday Star-Bulletin. Honolulu, T.H.. Dec. 27, 1958.

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doing it as a religious and inspirational gift to the world, and to Honolulu in particular. ... If you envisioned Saint Andrew as the majestic, central figure of a fountain, it might be stunning! ... We have felt that Honolulu in the tropics should have more fountains, especially one on that hot conspicuous corner where the world passing by could have the inspiration and refreshment of the site and sound of water. .... Even a single large basin with splashing water ... would almost offer that "living water" to the warm and weary world if nothing else is possible."<sup>5</sup>

Situated between the main facade of Cathedral and Beretania Str, a 10' tall, patinaed cast bronze figure of St. Andrew, the fisherman apostle, stands on a rocky pedestal. He presides over a cut-sandstone pool in which swim multiple cast bronze fish. The fish designed by Laurent, spout streams of water adding the intimate sounds of the pool, while water-cooled breezes refresh visitors. On the Fountain's Plaza, stone benches offer seating around the pool, all shaded by a surrounding grove of olive trees.



Facebook, Cathedral of St. Andrew.  
 2021

Architecturally, the Fountain is historically significant. The fountain pool and plaza were designed by Carleton M. Winslow, the architect commissioned to complete the new West Façade after the original façade was found destroyed by termites. When the Fountain was proposed in 1956, Winslow and Ivan Mestrovic consulted closely with the donors and the cathedral to create a fountain basin complex that would complement the architectural style, materials and plan of the historic Cathedral.

Carleton Winslow wrote Robbins Anderson:

"I suggest that your fountain be placed in the most important possible location on the site, on the center line axis of the Cathedral, about 70 feet in front of the main entrance... It will be far enough back from the busy street that it's sound maybe fully appreciated. It could occupy the center of a large [stone] paved area like a kind of open atrium." —C. Winslow<sup>6</sup>

<sup>5</sup>Mary M. Anderson. "Letters to Ivan Mestrovic". August 29, 1956. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

(A copy of content related to St. Andrew sculpture is in possession of Mary Brown and used with permission of the University.)

<sup>6</sup> Carleton M. Winslow. "Letters to Robbins Anderson". October 23, 1956. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

(A copy of content related to St. Andrew sculpture is in possession of Mary Brown and used with permission of the University.)

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**Architecturally and Artistically, the Fountain is most significant** --on Local, National and International fronts. Both Mestrovic and Laurent were prominent, active leaders in the various artistic movements of the early and mid-20<sup>th</sup> century. Their work is universally appreciated and displayed across



the country and world. The figure of St. Andrew became one of the last commissioned works by world renown artist and statesman, Ivan Mestrovic. It is unique to Hawaii in its conception, execution and its original intent. It maintains its integrity ,today.

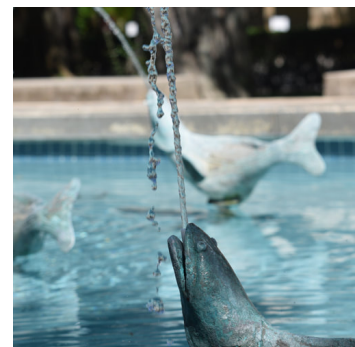
During the creative process the Anderson's suggested to Mestrovic that the figure he designed be as he "might consider appropriate to the setting and style of the building and surroundings." And that to "conform with English Gothic, you might per chance, envision a figure of more refinement."<sup>7</sup>

They further wrote their appreciation of Mestrovic's vision:

"We feel that you are wise in that you want 'to make the Fountain simple and dignified, where besides the Statue of St. Andrew only the element of water should be accentuated.'"<sup>8</sup>

Finally, the fish were the work of Robert Laurent, then Head Sculptor-in-Residence of the American Academy in Rome. The Anderson's met him while supervising the casting of St. Andrew in Rome and asked if he would do the fish. As he had seen Mestrovic's Statue of St. Andrew which was then being cast, he willingly agreed. The fish were wanted to balance the proportions of the long, narrow fountain and to add the element of sound in their ability to spout water.

"With respect to the placing of the statue, I submit...Fountains differ from other monuments in that they make an appeal, not only to the sense of vision but to the sense of hearing. Essentially, fountains are an intimate thing. Therefore, I think fountains should be placed where they can be enjoyed frequently by people passing close...."<sup>9</sup>



The splashing fountain reflects the Cathedral not only in its shape and lines, but in the natural, rusticated stone and in the tall, elongated, almost expressionistic strength of Mestrovic's 10-foot St. Andrew. Cast in Rome and shipped to Honolulu, St. Andrew and the fish were installed in 1958 into the pool complex

<sup>7</sup> Mary M. Anderson. "Letters to Ivan Mestrovic". August 29, 1956. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

(A copy of content related to St. Andrew sculpture is in possession of Mary Brown and used with permission of the University.)

<sup>8</sup> Mary M. Anderson. "Letters to Mestrovic." November 10, 1956. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

<sup>9</sup> Carleton M. Winslow. "Letters to Robbins Anderson". October 23, 1956. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

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designed by Carleton M. Winslow—the whole being constructed and assembled by Mario Valdastrì & Son of Honolulu.

Today as in 1958, the Fountain complex serves as an open-air “atrium” just as Winslow intended --an extension of the of the Cathedral welcoming visitors from Beretania into its lovely grounds. Entering, one feels a sense of quiet amid the peaceful sounds of water and the filtering shade of the olive branches. It was designed to inspire and to invite renewal. Dedicated on December 24, 1958, by Bishop Harry S. Kennedy, the Fountain of St. Andrew has served the people of Honolulu since.

**Section 8. STATEMENT OF SIGNIFICANCE**

**Applicable National Register Criteria**

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. **Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.**

**Criteria Considerations**

(Mark “x” in all the boxes that apply.)

- ☒ A. Owned by a religious institution or used for religious purposes
- ☐ While the property is owned by a religious entity, it may be considered based on the instructions found in the Application Process:

*“A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance... A religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief. Historic significance for a religious property cannot be established on the merits of a religious doctrine, but rather, for architectural or artistic values or for important historic or cultural forces that the property represents.”<sup>10</sup>*

The Fountain of St. Andrew possesses the significant, definable artistic significance of being created by master sculptor Ivan Mestrovic and Robert Laurent, both leaders in their disciplines, and whose works are valued in major collections, institutions, museums and public and private spaces throughout the

<sup>10</sup> National Register Bulletin: “Criteria Considerations A: Religious Properties.” *A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.* p. 32-33.

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world. In that regard, a large work such as St. Andrew by Mestrovic, with a provenance so direct and well documented as it is, processes national, indeed international significance. (Please see the Appendixes following the photos.)

Architecturally, the Fountain of St. Andrew is also historically and architecturally significant, as it was designed by the noted Carleton M. Winslow, then architect commissioned to complete the newly restored, main West Façade. Under Bishop Kennedy and after the second World War, it was found that termite damage to the original wooden West Facade was extensive, necessitating its replacement. When the Fountain was proposed, Winslow was asked to design the fountain pool and setting. Consulting closely Mestrovic, the donors, the cathedral leadership, Winslow began to create the setting and pool to compliment the architectural style, materials and plan of the original, historic Cathedral. It reflects the linear design and proportions of post-war modern West Façade, but predominantly returns to the earlier elements of the gothic Cathedral, skillfully unifying the varying styles.

**Areas of Significance**

(Enter categories from instructions.)

\_\_\_\_ Art \_\_\_\_\_  
\_\_\_\_ Architecture \_\_\_\_\_

**Period of Significance**

1886-1958 or later

**Significant Dates**

1956-1958

**Significant Persons:** Although many persons and events of note have been associated with the Cathedral and the Fountain site, the Fountain might be considered more under Criteria A and C than under National Register Criterion B. Please see Appendix at the end for further information about the Donors and Bishop of the Cathedral involved in this project.

Kennedy, Bishop Harry S. (Bishop, Cathedral of St. Andrew)

Henry, Jonike E. (Donor of the Olive Trees and Lighting)

Anderson, Robbins B. and Mary M. (Donors of the Fountain)\*

\*There are extensive collections of letters between Robbins and Mary Anderson, Mestrovic, Winslow and Laurent which clearly document the development of the St. Andrew and the Fountain—their style, placement, feel, expression, water and intent. They are hereafter referred to as the Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.



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**Architect/Builder**

Ivan Mestrovic, Ivan, Sculptor

Laurent, Robert, Sculptor

Winslow, Carleton M., Architect

Mario Valdastri and Sons, Builder

**Statement of Significance Summary Paragraph**

Situated on the ground given by Kamehameha IV, the Fountain of St. Andrew possesses the significant, definable architectural and artistic significance of being created by two master, one world renown, sculptors, Ivan Mestrovic and Robert Laurent, leaders in their disciplines, and whose works are valued in major collections, institutions, museums and public and private spaces throughout the world. Architecturally, it is also significant as the Fountain was designed by the well-known, then-architect of the cathedral, Carleton M. Winslow who was responsible for finishing the West Façade. He consulted and planned closely with the donors, the Cathedral and the artists to reflect the architectural style, materials and plan of the cathedral. *In its final and current form, the Fountain with its Mestrovic masterwork stands on its own merit, but also as an integral, contributing part of the Cathedral, itself.*

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**Narrative Statement of Significance**

The Cathedral and the grounds have a long, well documented history with the Ali'i.

"A New Cathedral. -- The drawings of the plan of the new Episcopal Cathedral in this city were brought out by Her Majesty Queen Emma....This church is to be erected on the lot which was presented by His late Majesty--the Committee of the Synod having procured the lot which lies between it and Beretania street, on which street the church will front. It will be called "St. Andrew's", His Majesty Kamehameha IV., for whom this building is intended as a memorial church, having deceased on the festival of that Saint.... The building will be an ornament to the city."<sup>11</sup>

The Cathedral and the grounds were inspired by and are indeed a direct gift and of the Ali'i, Kamehameha IV and Queen Emma, as well as Kamehameha V. The Cathedral itself and its grounds may be found in both the National and State Register as well as in the Hawaii Historical Building Task Force Inventory of Significant Buildings.

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<sup>11</sup> Hawaii Gazette, 1867, p. 2. (As found in the Hawaii Historical Building Task Force Inventory of significant buildings. Index No. 8-1-18-2, Nov. 15, 1965)

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Both Monarchs felt an appreciation of English architecture and ritual. The integrity of this English connection to the King who was a world traveler and appreciated English architecture, and to the Queen Emma, also a world traveler and whose grandfather John Young and whose foster father in whose home she was raised, Dr. T.C.B. Rooke were also English<sup>12</sup>, was not only reflected in the plans, construction, style and materials of the original Cathedral, but again reaffirmed in the way the fountain returns to these materials and construction methods even amid the changes of the post-war 1950's as Hawaii becomes even more forced to the front of the world stage. The connection of the fountain to the original plan of the Cathedral is seen in the figure of St. Andrew and in the fountain itself. The Fountain honors the memory of Kamehameha IV, as the only exterior representation of the St. Andrew. In the design of the fountain, influenced by the Anderson's respect for their island home, Winslow incorporates the gothic proportions —and returns to the more subtle, natural local elements. Winslow reflects in the Fountain, the Gothic revival style envisioned by Queen Emma in the use of rusticated cut-sandstone and the vertical emphasis and in the strong, simple form of St. Andrew. From his sandstone mount, St. Andrew reaches out across the waters to the people of Hawaii and the Pacific.

**Although Criteria A and C may apply, C is the more significant.**

**Significance under National Register Criterion A:** Property is associated with events that have made a significant contribution to the broad patterns of our history.

The Fountain continues the story of the development of first the Anglican, then Episcopal Church in Islands' history. This is documented in the history of the Cathedral in the Register. The style of the fountain also reflects the various political currents of the times: the Monarchy, the English influence, and the later American post-war influence, followed by a more graceful, rather international Hawaiian style as might have been envisioned by the Ali'i. Begun in the period of English influence, the Cathedral reflects English late Gothic architecture in the plan and materials from which it was constructed. Indeed, many of the arches, stonework and the plan itself were acquired in England, chosen by Queen Emma. Work in the early 20<sup>th</sup> Century begins to see more American influence. In the post-war modern style, note the tall, functional, steel elements in the Façade. The Façade and Fountain pool design are both by Winslow, but they are very different in essentials. Winslow considered them together as a unit and

balanced them using simple horizontal and vertical lines, perfectly balanced and proportionate to the rectangle of the Cathedral. The Fountain seems to temper the Façade's modern starkness, incorporating more Hawaiian elements: the use of natural Hawaiian sandstone, the element of water with its accompanying music, of fish and birds, of olive trees and open space, all framing the tall, figure of St. Andrew.



<sup>12</sup> Hackler. The Cathedral Church of St. Andrew. P. 2.

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You can see from some of these earlier discarded plans for the fountain, how it evolved to its present “simple and dignified” form:<sup>13</sup>

**Significance under National Register Criterion C:** Significance Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

Two Artists of significant note participated in the creation of the Fountain. Besides the architect, Carleton Winslow, are the two sculptors Ivan Mestrovic (the St. Andrew and general plan of the sculptures and setting of the fountain) and Robert Laurent (the fish). The following gives an insight into the scope and value of their works.

**Mestrovic, Ivan, Sculptor and Statesman.**

“Ivan Mestrovic (1883-1962) was a sculptor, painter, architect and writer, and is one of the most valued Croatian artists from the first half of the 20th century. His work, effort and immeasurable talent resulted in the fact that he is considered to be one of the greatest world sculptors of the 20th century.”<sup>14</sup> (Mestrovic’s influence across the world as a statesman is most interesting. Please, see Appendix for continuation of the biography of the Artist/statesman.)

*“Throughout life I carried with me an incomparable inheritance: poverty; poverty of my family and my nation. The first helped me to never be afraid of material difficulties, for I could never have less than at the beginning. The second drove me to persevere in my work, so that at least in my own field my nation’s poverty would be diminished.”*—Ivan Mestrovic

“For over 79 years, in every period of his life, Ivan Mestrovic lived by these ideals: family, nation, work. He was born in 1883 to peasant farmers in an obscure land caught between East and West, Muslim and Christian, tradition and modernity....”

“At seventeen he began studying sculpture at the Vienna Academy of Art and became an active member of the Vienna Secessionist movement. At twenty-eight, after a whirlwind round of European exhibitions in London, Rome, Venice, Vienna and Split, he was hailed by Auguste Rodin as “a phenomenon among sculptors.” He ultimately received acclaim and honors from kings, popes, and other representatives of the art worlds of Europe and America. Between 1925 and 1928 he exhibited

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<sup>13</sup> Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

There are extensive collections of letters between Robbins and Mary Anderson, Mestrovic, Winslow and Laurent which clearly document the development of the St. Andrew and the Fountain—their style, placement, feel, expression, water and intent.

<sup>14</sup> “Ivan Mestrovic’s Art Works”

<https://www.tz-drmis.hr/index.php/en/visit/ivan-mestrovic-s-art-works>.

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in eighteen museums in the United States and Canada and installed his heroic Native American equestrian figures at the Michigan Avenue entrance to Grant Park in Chicago. In 1947 he became

the first living artist to have a [solo] exhibition at The Metropolitan Museum of Art.  
...In 1987, a major touring retrospective exhibition of Mestrovic's work circulated to Berlin, Milan, Zurich, and Vienna."<sup>15</sup>

**Other Works by Mestrovic:**



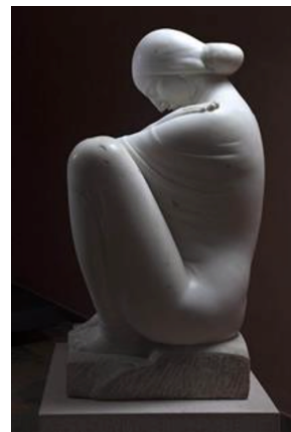
Pieta

Ivan Mestrovic • 1932



Artist

Ivan Meštrović



Contemplation

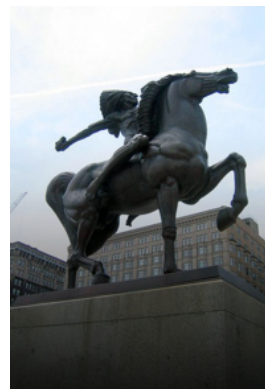
Ivan Mestrovic • 1924



Bust of Nikola  
Tesla in Belgrade  
Mestrovic,  
commissioned by  
Tesla.



Mestrovic Home and Gallery Split, Croatia



"Spearman" Spearman and Bowman  
in Chicago. *Mestrovic*

<sup>15</sup> Rev. James F. Flanigan, CSC Mestrovic Curator  
Snite Museum of Art.



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Examples of monuments designed and sculpted by Mestrovic. (Next page)

**Examples of larger monuments designed and sculpted by Mestrovic.**



**Monument to the Unknown Hero**

[Serbia](#)



**Monument to the Unknown Hero**

For [Balkan Wars](#) and [World War I](#) heroes

**Unveiled**

**28 June 1938**



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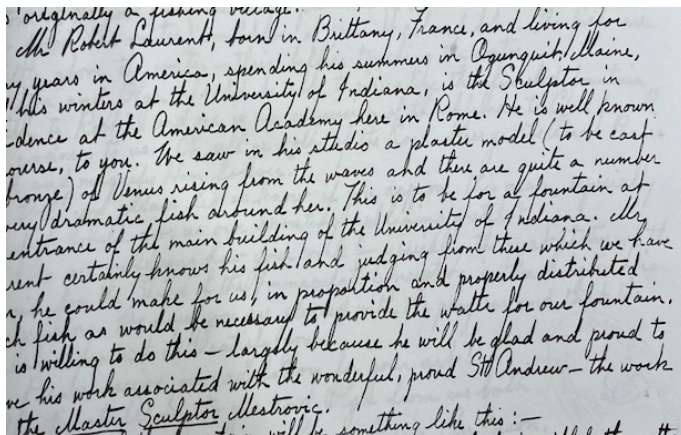
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**The following refers to the career and work of Robert Laurent, creator of the fish:**

Robert Laurent, Sculptor. Among early modern exponents of direct carving, truth to materials, and nonacademic form, he was born in Concarneau, in the Brittany region of France. At twelve, he arrived in the United States as the protégé of painter, editor, and art enthusiast Hamilton Easter Field (1873–1922). Working first as a painter, in 1905 he went to Paris, where he became acquainted with modern and non-Western art. Two years later he continued on to Rome. There he learned woodcarving and studied with Maurice Sterne. After his return to New York in 1910, directly carved wood reliefs depicting stylized natural forms placed him among the most progressive sculptors of the day.

Within a few years, he began to carve in the round, as in his lithe, curving, nearly abstract wood sculpture *The Flame* (Whitney Museum, c. 1917). From 1921 he worked also in stone, as he increasingly focused on the female figure. Between the late 1920s and the late 1930s he produced bronze pieces, as well. In characteristic mature work, he carved ample, idealized figures, such as *Seated Nude* (Pennsylvania Academy, 1940), related to similar subjects by Gaston Lachaise and French sculptor Aristide Maillol.

In 1942 he accepted a faculty position at Indiana University in Bloomington, but continued during summers to direct the Ogunquit, Maine, art school.<sup>16</sup>



originally a passing message.  
 Mr. Robert Laurent, born in Brittany, France, and living for  
 many years in America, spending his summers in Ogunquit, Maine,  
 while winters at the University of Indiana, is the Sculptor in  
 residence at the American Academy here in Rome. He is well known  
 to you. We saw in his studio a plaster model (to be cast  
 in bronze) of Venus rising from the waves and there are quite a number  
 of very dramatic fish around her. This is to be for a fountain at  
 the entrance of the main building of the University of Indiana. Mr.  
 Laurent certainly knows his fish, and judging from those which we have  
 seen, he could make for us, in proportion and properly distributed,  
 a fish as would be necessary to provide the water for our fountain.  
 He is willing to do this - largely because he will be glad and proud to  
 see his work associated with the wonderful, proud St. Andrew - the work  
 of the Master Sculptor Mestrovic.

In 1957, he was appointed as Sculptor in residence at the American Academy in Rome. It was while the Andersons were overseeing the casting of *St. Andrew* by Mestrovic, that they met Laurent and commissioned him to sculpt the fish in the fountain. The fish would solve the problem of creating the sound of splashing water and balance the simplicity of *St. Andrew* standing alone and sure in the large, otherwise too open rectangular structure of the fountain. Laurent readily agreed as he admired the *St. Andrew* and was even then working on fish for a fountain of his own using the same foundry in

Rome. To have his work associated with Mestrovic was a strong inducement to his accepting the commission. And, Laurent's fountain work was the answer they were looking for.

A letter from M.M. Anderson describing Laurent to Mestrovic and Carleton Winslow references Laurent's fountain sculptures for Indiana which they had just seen. The Fountain is now a valued centerpiece of life at the University of Indiana. And, it is stunning.

<sup>16</sup> "Robert Laurent," [Oxford Reference](https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100053761?sessionid=173C028CE5FD19B9BB85A5CEAD72BF10).



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The execution of the bronze casts for the sculpture were completed by the Nicci Foundry in Rome during the summer of 1958 and were shipped to Bloomington the following winter. In July 1960, while Laurent was still in Rome, the contract for the building of the fountain was authorized and in the spring of 1961 they broke ground. Eggers and Higgins supervised the completion of the fountain including: the design of the fountain basin and the installation of the fish jets of water, mosaic floor, and lighting.

Today, Robert Laurent's works can be found in major art collections around the world including: several at the Indiana University Art Museum, the Art Institute of Chicago, Whitney Museum of American Art, the Metropolitan Museum of New York, The Museum of Modern Art of New York, as well as outside spaces such as Radio City Music Hall in New York City and Fairmount Park in Philadelphia.<sup>17</sup>

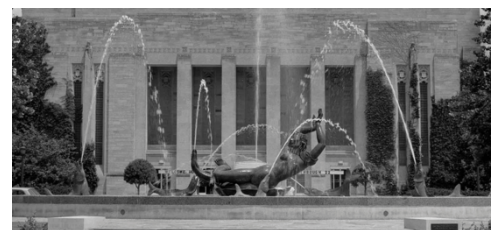
**The Showalter Fountain by Robert Laurent at the University of Indiana, 1958-61**



**Before Fountain...**



**After Fountain.**



<sup>17</sup> <https://blogs.libraries.indiana.edu/iubarchives/2013/04/09/the-one-that-got-away-the-history-behind-the-showalter-fountain-fish/>

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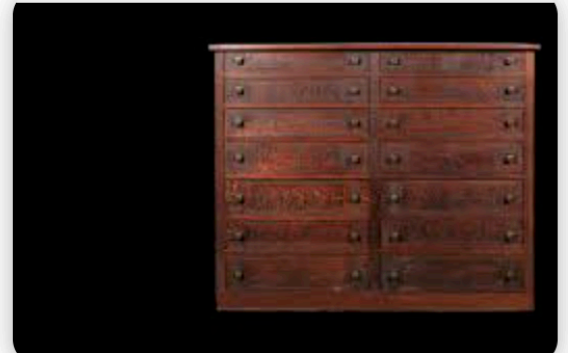
Other smaller work by Laurent. Please note museums that own his work.




 Whitney Museum of American Art  
Robert Laurent | Rabbit | Whitney ...




 Ogunquit Museum o...  
Robert Laurent: Ope...



 The Metropolitan Museum of Art  
Robert Laurent | Carved chest ...

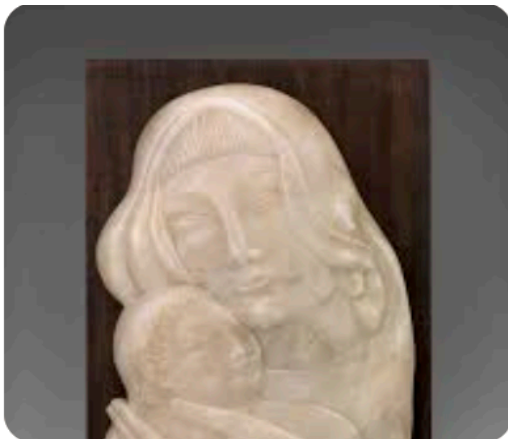
Appendix:



 The Metropolitan Museum of Art  
Robert Laurent | Melisande | T...




 Brooklyn Museum  
Brooklyn Museum



 Smithsonian American Art M...  
Robert Laurent | Smithsoni



 Whitney Museum of American Art  
Robert Laurent | The Awakening



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**Carleton M. Winslow, Architect of Façade and Pool, 1958.** Please, see information on the Cathedral of St. Andrew in the Historic Register.

Winslow was noted for his post-war modern ecclesiastical designs. The movement was driven by a large boom in Church building to accommodate the baby boomers and suburbanites seeking places of community gathering and social activity as well as traditional services. Churches reflected the modernism of young architects and young families. Costs were a factor and simpler, more modern materials and lines were often used creating a more universal and ecumenical community space. Alters became central. In fact, Winslow innovated a rotating altar design so that all congregants could be involved. The following is from the description of his design of St. Martha's Episcopal Church in Los Angeles.

"Some of his designs throughout Los Angeles County include St. Mark's Episcopal Church (1955) at 14646 Sherman Way in Los Angeles, Crenshaw Christian Church (1957) at 9550 Crenshaw Boulevard in Inglewood, and Pacific Unitarian Church (1965) at 5621 Montemalaga Drive in Rancho Palos Verdes. Winslow was a proponent of modern design for houses of worship; some of his designs included such innovative features as a revolving altar at St. Mark's in Los Angeles. Architecturally, Winslow's modern churches are emblematic of the modernism embraced in greater postwar Los Angeles; his Pacific Unitarian Church is profiled in the photographic monograph *Modernism Rediscovered*, which celebrates the postwar built environment through the photography of Julius Shulman."<sup>18</sup>

The Anderson's, while understanding the aims of the post-war modern esthetic, desired the universal appeal and warmth of the more traditional Gothic elegance and materials. In designing the setting for St. Andrew, Winslow capably and remarkably blended his rather stark post-war modern facade with the gothic proportions and materials of the Cathedral with the earlier expressionistic, yet classical form of St. Andrew of Mestrovic and the modern fish of Laurent. The resulting fountain works as it represents the best principles of those different styles.

### **The Olive Trees and Lighting.**

The Trees and lighting "were also a gift from a Cathedral member, Col. Jonike E. Henry, U.S.A., ret. To the glory of God and in loving memory of John Kendall Henry, Esther Ellis Henry, Nelda Henry Chapman." —plaque on Beretania Street side of the Fountain curb.



<sup>18</sup> LA Conservancy Website. St. Martha's Church: History Tab

<https://www.laconservancy.org/locations/st-martha%E2%80%99s-episcopal-church>

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**Condition/Integrity of the Fountain of St. Andrew.**

The Cathedral has had the advantage of excellent support, planning, artistry and workmanship over the many years of its construction. It reflects a long and rich history. Today, it demonstrates the depth of care it has received. It continues to be maintained by the Cathedral, although time, increasing costs and increased use necessitate ongoing renewal and upkeep. It is hoped that in nominating it to the Registry, more resources, ideas and solutions can be explored allowing the Cathedral and the people to continue to preserve its beauty for all to enjoy.

The Cathedral has done so much:

"In 2020, the fountain was extensively re-surfaced and given a tile ring around the waterline. The plumbing was repaired, along with a number of the spouting fish. The lighting of the fountain and central statue is currently under study, and we hope to install new lighting in 2021." <sup>19</sup>



**At the cathedral, there is a courtyard featuring a stunning fountain. The statue in the fountain is St. Andrew, a fisherman, and apostle.**



One does see the effect of age, weathering, misuse and various plumbing and structural repairs, but the integrity, beauty and feel of the original Fountain and Plaza grounds are very much intact.

*This photo appears in the website.. "Only in your State."*

<https://www.onlyinyourstate.com/hawaii/cathedral-of-st-andrew-hi/>

<sup>19</sup> Cathedral of St. Andrew's website:

<https://www.cathedralhawaii.org/fountain.html>

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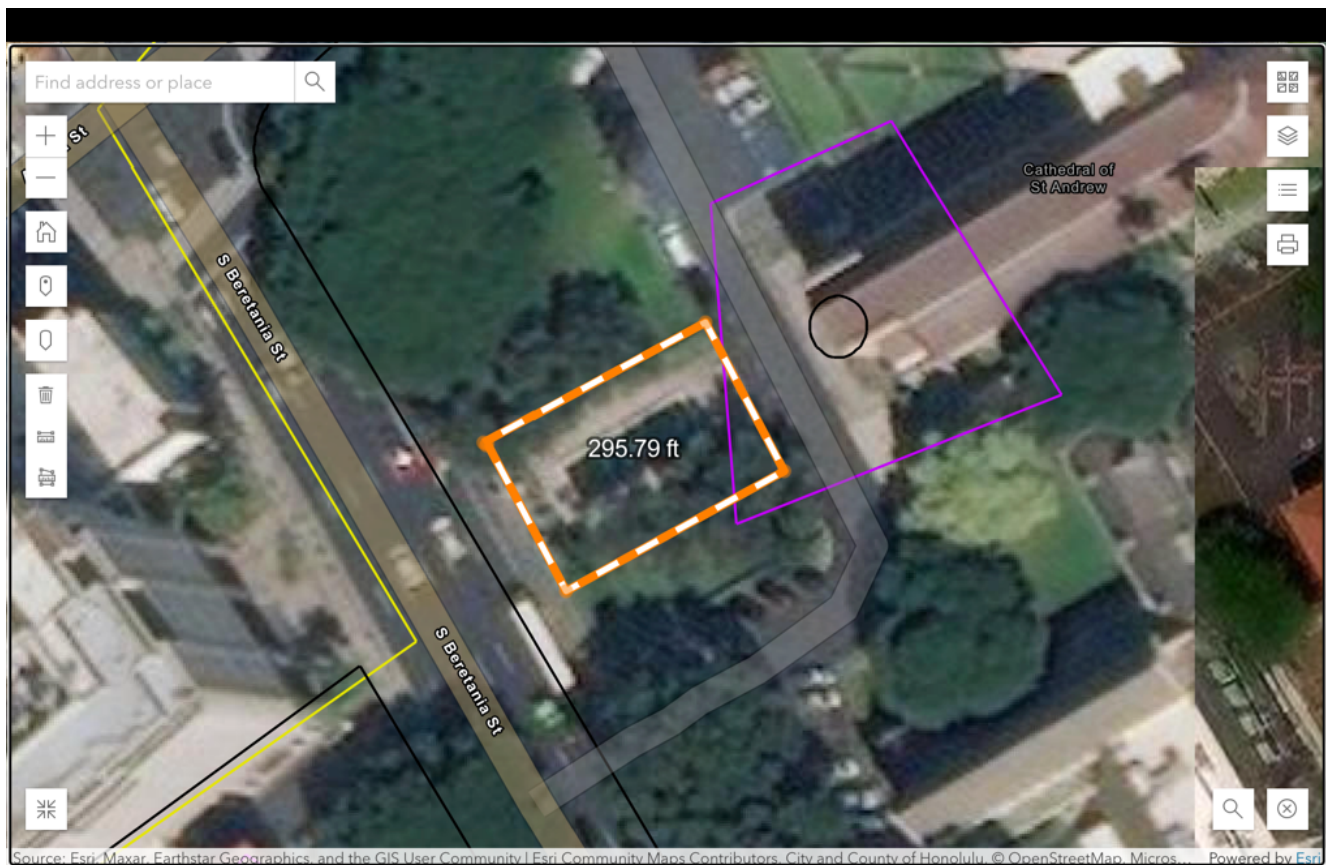
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**Location:**

Fountain whose boundaries lie within the grounds of St. Andrew's Cathedral. The pool is a rectangle of about 48 x 22 feet in which various fish and the Statue of St. Andrew stand. The stone plaza measures 80 x 40 feet, approximately. The whole rests in a stone plaza surrounded by hedges and olive trees. All are situated on the Grounds of St. Andrew's Cathedral between its boundary at Beretania and its West Façade.

St. Andrew's Cathedral SIHP # 50-80-14-09915

**USGS Quads NAD 83: Honolulu**  
21°18'34.6"N 157°51'28.1"W



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**Section 9.**

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<https://ethicscenter.nd.edu/about/inspire/great-figures/mestrovic/>

LA Conservancy Website

<https://www.laconservancy.org/locations/st-martha%E2%80%99s-episcopal-church>

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Content copy related to St. Andrew sculpture in procession of Mary Brown and used with permission of the University.

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MoMA, “Robert Laurent”, Exhibitions to date.

[https://www.moma.org/calendar/exhibitions/history/?constituent\\_id=3411&sort\\_date=closing\\_date](https://www.moma.org/calendar/exhibitions/history/?constituent_id=3411&sort_date=closing_date)

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**Bibliography, cont.**

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<https://babel.hathitrust.org/cgi/pt?id=umn.31951d01362848s&view=lup&seq=41>

Excellent utube videos are found on Mestrovic and Laurent:

<https://www.youtube.com/watch?v=equI-715RQw&list=PLQjwkiGnxMl1fTJA--IJK33gy2J6VkCym&index=35>

**Previous documentation on file (NPS):**

\_\_\_\_ preliminary determination of individual listing (36 CFR 67) has been requested

X previously listed in the National Register. (Cathedral)

X previously determined eligible by the National Register (Cathedral)

\_\_\_\_ designated a National Historic Landmark

\_\_\_\_ recorded by Historic American Buildings Survey # \_\_\_\_\_

\_\_\_\_ recorded by Historic American Engineering Record # \_\_\_\_\_

\_\_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

X State Historic Preservation Office. Historic Buildings Task Force Analysis. Cathedral.

\_\_\_\_ Other State agency

X Federal agency. National Registry for Historic Places

\_\_\_\_ Local government

X University. University of Notre Dame\* and Syracuse University Archives

\_\_\_\_ University of Indiana

X Other Cathedral of St. Andrew, Star Bulletin Archives, Mestrovic Galleries, Croatia

\*Mary Brown has copies of most of the files of Notre Dame's files pertaining to the Cathedral of St. Andrews and the fountain.



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**Photo Log**

Name of Property: The Fountain of St. Andrew at the Cathedral of St. Andrew

City or Vicinity: Honolulu

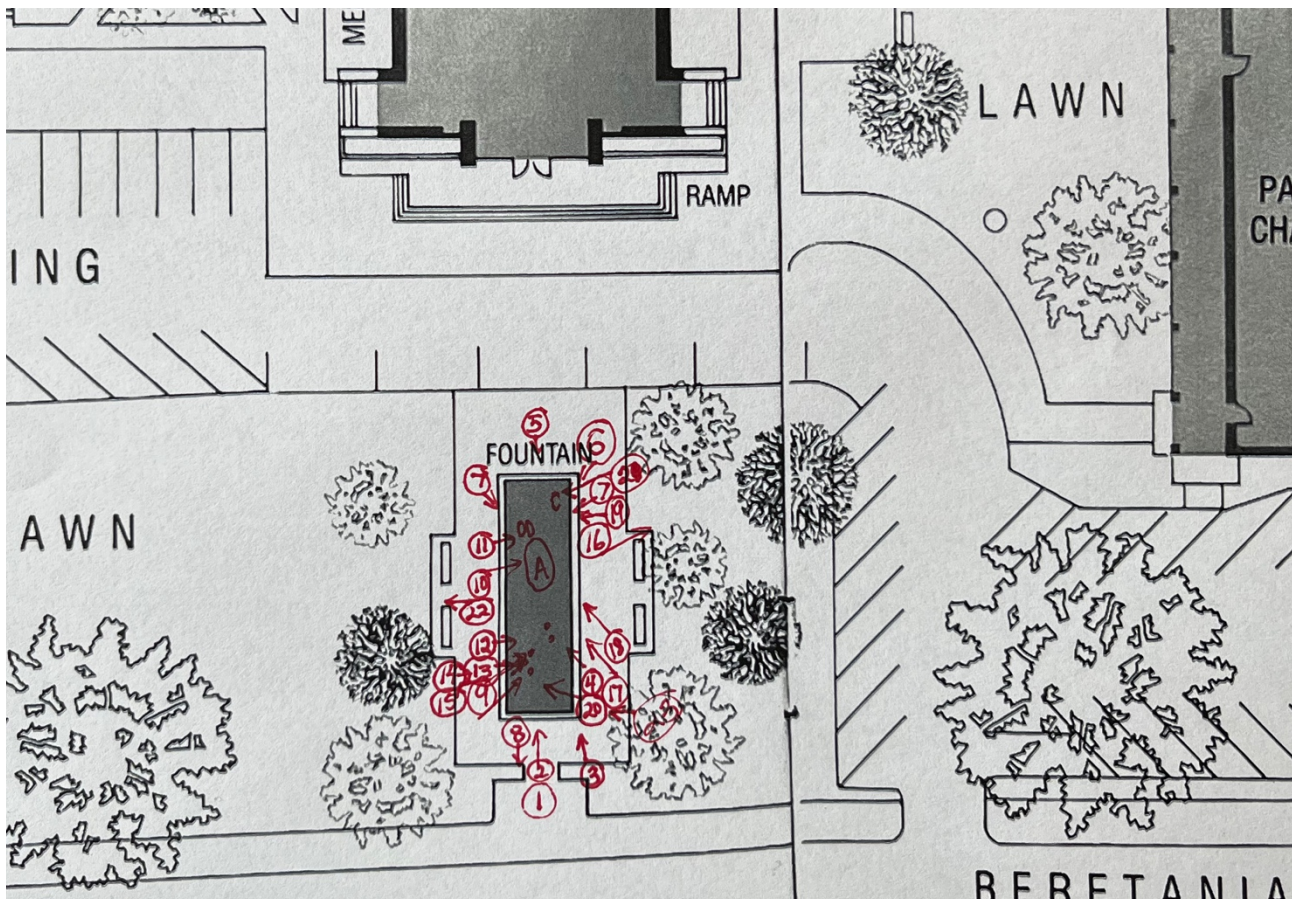
County: Honolulu, Oahu

Photographer: Elise C. Anderson

State: Hawaii

Date Photographed: May 3, 2023

Photo Key:



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**View facing Mauka: Beretania to Cathedral**

**Photo: 1**





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**View facing Mauka: Beretania to Cathedral, May 3, 2023**

**Photo: 2**





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**View facing Mauka: Beretania to Cathedral, May 3, 2023.**

**Photo: 3**





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**View facing Mauka: Beretania to Cathedral, May 3, 2023.**

**Photo: 4**





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**View facing Makai: Cathedral to Beretania. May 3, 2023.**

**Photo: 5**





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**View facing Makai: Cathedral to Beretania. May 3, 2023.**

**Photo: 6**





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**View facing Makai: Cathedral to Beretania. May 3, 2023.**

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**View facing Makai: Cathedral to Beretania. May 3, 2023.**

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**View facing Diamondhead. May 3, 2023.**

**Photo: 9**





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**View facing Diamondhead. May 3, 2023.**

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**View facing Diamondhead. May 3, 2023.**

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**View facing Diamondhead. May 3, 2023.**

**Photo: 12**





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**View facing Diamondhead. May 3, 2023..**

**Photo: 13**





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**View facing Diamondhead. May 3, 2023.**

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**View facing Diamondhead. May 3, 2023.**

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**View facing Diamondhead. May 3, 2023.**

**Photo: 16**



**Beautiful old Olive Trees**



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View facing Eva. May 3, 2023.

Photo: 17





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View facing Eva. May 3, 2023.

**Photo: 18**





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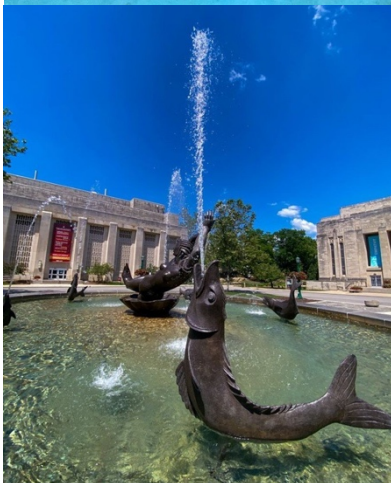
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View facing Eva. May 3, 2023.

Photo: 19



**Laurent Fish, The Fountain of St. Andrew**

**Laurent fish from the Showalter Fountain, University of Indiana.**

(The St. Andrew's Fountain may be able to share knowledge with the University of Indiana whose physical plant takes care of the "mechanical and visual features" of their fountain. They would likely have the same systems and may be a good source of information.)



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**View facing Eva. May 3, 2023.**

**Photo: 20**





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**View facing Eva. May 3, 2023.**

**Photo: 21**





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**View facing Eva. May 3, 2023.**

**Photo: 22**



The Olive Trees and Lighting.

A number of these photos will show the impact of the Olive Trees and Plaza site on the overall Integrity of the Fountain complex. The Trees and lighting “were also a gift from a Cathedral member, Col. Jonike E. Henry, U.S.A., ret. To the glory of God and in loving memory of John Kendall Henry, Esther Ellis Henry, Nelda Henry Chapman.” –plaque on Beretania Street side of the Fountain curb.





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**View facing Eva. May 3, 2023.**

**Photo: 23**



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**Location:**

Fountain whose boundaries lie within the grounds of St. Andrew's Cathedral.

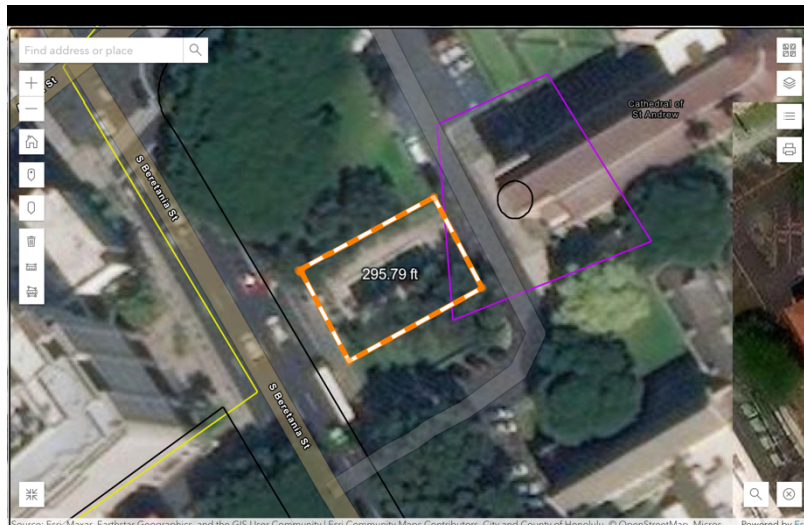
The pool is a rectangle of about 48 x 22 feet in which various fish and the Statue of St. Andrew stand.  
The stone plaza measures 80 x 40 feet, approximately.

The whole rests in a stone plaza surrounded by hedges and olive trees. All are situated on the Grounds of St. Andrew's Cathedral between its boundary at Beretania and its West Façade.

St. Andrew's Cathedral SIHP # 50-80-14-09915

**USGS Quads NAD 83: Honolulu**

21°18'34.6"N 157°51'28.1"W



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☐ MISC: Photos from Facebook, Cathedral of St. Andrew.



Nov. 2020 Image – Looking from  
 Beretania, mauka

**Laurent's Fish**



**St. Andrew, *Mestrovic***



Jan. 2021 Image – Looking from  
 Beretania, toward Diamondhead/mauka



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**Appendix A:**

**Observations**

Although the form below is not used today in the evaluation process, it was interesting to see this evaluation worksheet from the original nominations. It appears that the Fountain probably adds a great deal to this historic site, whereas the loss of it would significantly lessened the value of the Cathedral as a whole in the following areas:

Appropriateness of the Environment (water, fish, sandstone, islands—although recirculation must be achieved.)

Uniqueness of Design

Contribution to the Flavor of the City.

City & County of Honolulu, State of Hawaii Inventory of Significant Buildings												
EVALUATION SHEET												
											Index No. <u>8-1-18-2</u>	
Building	<u>St. Andrews Cathedral</u>	Address <u>229 Queen Emma Square</u>									Date <u>Nov. 15, 1965</u>	
Historical Significance	0	2	4	6	8	10	12	14	16	18	<del>20</del>	
Cultural Contribution	0	2	4	6	8	10	12	14	16	18	<del>20</del>	
Educational Merit	0	1	2	3	4	5	6	7	8	9	<del>10</del>	
Appropriateness to Environment	0	1	2	3	4	5	6	<del>7</del>	8	9	10	
Architectural Interest	0	1	2	3	4	5	<del>6</del> No	7	8	9	<del>10</del>	
Uniqueness of Design	0	1	2	3	4	<del>5</del>	6	7	8	9	10	
Integrity of Original Materials	0	1	2	3	4	5	6	<del>7</del> No	8	9	<del>10</del>	
Apparent Soundness of Structure	0	1	2	3	4	5	6	7	8	9	<del>10</del>	
Practical to Preserve or Restore	0	1	2	3	4	5	6	7	8	9	<del>10</del>	
Possible Future Use	0	1	2	3	4	5	6	7	8	9	<del>10</del>	
Contribution to Flavor of City	0	1	2	3	4	5	6	<del>7</del> No	8	9	<del>10</del>	
Accessibility to the Public	0	1	2	3	4	5	6	7	8	9	<del>10</del>	
Sub-totals	-	-	-	-	-	5	<del>6</del>	<del>7</del>	-	-	<del>120</del> 90	
TOTAL						<u>122</u>	=	<u>94</u>				%
						140						

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**Appendix B: Additional notes on Artists.**

**Mestrovic Biographical Notes**

In 1917, the New York Times wrote: *"Rodin Leaves Pupil to Continue in His Steps; Ivan Mestrovic, Young Serbian Sculptor, Is Authoritative Leader of New School of Sculpture."*<sup>20</sup>

The following words of Robert F. McCormick writing for Notre Dame University offer an insight into the extraordinary value of art that is the Cathedral's St. Andrew. After an early life in which Mestrovic taught himself to read, to study while working in a remote village, his talent is noticed and he eventually after apprenticing to a stone cutter in the city, he travels to Vienna...hoping to enter the Academy of Art, a major center of the newly evolving European Art world of the time.

"At the age of 16, Mestrovic' arrived in Vienna. His Czech sponsor obtained for him an introduction to Edmund Hellmer, an artist and professor who verified the young man's talent.... With Hellmer's backing, [at 17] Mestrovic' successfully completed the entrance examination; he was soon a student at the Academy.

As a student, [he] greatly admired...the controversial sculptor Rodin, meeting him in 1902. He loved [his] fresh style which blended the ancient with the modern.... He began exhibiting his work with the Vienna Secession[ists] which featured artists such as Gustav Klimt. This alliance was a major step forward for the relatively unknown artist.... Surrounded by artists who were pushing the limits of art, Mestrovic' always retained a conservative bent, due mostly to the poverty and rural nature of his early life...he found himself drawn to Impressionism. Throughout his career, the sculptor returned to the themes and techniques of the Impressionists.

During the years prior to World War I, Mestrovic', now working in Paris, hit his stride. His themes, which seemed exotic to most west Europeans, and his style made him a celebrated sculptor of the first rank. His pieces had an almost primitive strength which blended perfectly with his medium, whether it was stone or wood. Spending the war as an exile in France, Switzerland, and Britain, Mestrovic's stature soared. His greatest successes were in Britain, where sympathy for Serbs and Croats ran high. He was the darling of the art community, not only for the power of his work, but because he represented the alleged ideals which formed the foundation for British involvement in the Great War. His exhibition at the Victoria and Albert Museum in 1915, wildly successful, not only enlivened his career but made a strong statement for the creation of a Yugoslavia.

He continued to garner accolades, exhibiting extensively in Europe and the United States. In America, he gained a sizable following through shows of his work at the Brooklyn Museum, the Art Institute of Chicago, the Detroit Institute of the Arts, as well as in many other venues. His success in Chicago led to *Indians* (1926-1927) which captured the determination and noble persona of the American Indian. These bronze, equestrian sculptures, located in Grant Park, are remarkable achievements of form and design....

<sup>20</sup> E.O. Hoppe, Rodin Leaves Pupil to Continue in His Steps: Ivan Meštrović, Young Serbian Sculptor, Is Authoritative Leader of New School of Sculpture, New York Times, Nov. 25, 1917, SM7.

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In the 1920s, Mestrovic' moved back home to Croatia....Mestrovic's prestige led to numerous commissions, such as Ion Bratianu, the father of modern Romania, King Ferdinand I of Bulgaria, and King Carol I of Romania. His architectural talents were exhibited in the [then]Yugoslavian *Tomb of the Unknown Soldier* at Avala (1935-1936)...."

"In April 1941, Axis troops rolled into Yugoslavia. Seeking legitimacy from the Croatian public, they attempted to woo Mestrovic' into the government. Refusing... to be part of this regime's brutal massacres of Orthodox Serbs and Jews...Mestrovic' was imprisoned in Zagreb for almost five months. The time spent in prison, not knowing whether he would live or die, transformed his vision....*Pieta* (1942-1946), one of his most dramatic and celebrated sculptures located in the Basilica of the Sacred Heart on the campus of the University of Notre Dame, is arguably the best work of his later career. Another fine example...is the bronze *Job* (1946), housed at Syracuse University."

Knowing that Mestrovic's execution would permanently damage the NDH's shaky image, they chose to release him, a decision encouraged by steady pressure from the Vatican. After regaining his freedom, Mestrovic' traveled to the College of San Girolamo in Rome...In 1943, Mestrovic' and his family crossed the Italian border into neutral Switzerland.

At the end of the war, Mestrovic' chose not to return to the land of his birth. With his homeland under Marshal Tito..., Mestrovic' accepted a professorial position at Syracuse University. He entered the United States ...with an exhibit at the Metropolitan Museum of Art in 1947, the first such exhibition held in honor of a living artist.

Requests for commissions... poured into his studio. These commissions carried his work all over the world—from an **Episcopal church in Hawaii** to the Mayo Clinic in Minnesota. Notre Dame offered him a position of sculptor in residence in 1955 and the "Maestro" left Syracuse for South Bend. The quiet ...artist enjoyed his time at Notre Dame, where he was considered to be a symbol of humanity and art. ...He continued to be showered with awards and honorary degrees. "The Maestro", as he was known, died January 20, 1962, working in his studio up to the previous day.

Today, examples of Mestrovic's art can be seen in many cities and great museums, such as Chicago, the Tate Gallery in London and the Philadelphia Museum of Art. Travelers to Italy, Croatia, or Serbia will likely, at some point, come across a Mestrovic' piece, often in a city square or on a mountaintop. Extensive collections exist at Syracuse University, the University of Notre Dame, the Louisiana Arts and Science Center and the Mestrovic' Gallery in both Split and Zagreb."<sup>21</sup>

<sup>21</sup> Robert B. McCormick, PhD, "Ivan Mestrovic," Ivan Mestrovic at Notre Dame, Snite Museum of Art, University of Notre Dame, 2003

[https://sniteartmuseum.nd.edu/assets/134727/mestrovic2\\_8.5\\_mb\\_pdf.pdf](https://sniteartmuseum.nd.edu/assets/134727/mestrovic2_8.5_mb_pdf.pdf)

PLEASE NOTE: MAJOR CHANGES ARE OCCURING AT THE NOTRE DAME SNITE MUSEUM  
THE WEBSITE BELOW MAY BE THE ONLY WAY TO ACCESS SOME THE DOCUMENTS THAT WERE  
AVAILABLE WHEN THIS WAS WRITTEN THIS PAST MONTH. THEY MAY BE LIMITED DUE TO THE  
TRANSITIONS TAKING PLACE.

<https://search.nd.edu/results/?q=mestrovic#gsc.tab=0&qsc.q=mestrovic&qsc.page=1>



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Criteria B: (Not significant, but submitted for historical documentation.)

Many **notable persons** of Hawaii are associated with the Cathedral during the course of its 150 year history. The Fountain dates from the laying of the cornerstone in 1867 to completion in 1958 to the present day. Although many of note may have called the Cathedral their spiritual or social home and the Fountain the backdrop of their celebrations, funerals, etc., the 3 persons directly associated with the building of the Fountain are Bishop Harry S. Kennedy and the Donors, Robbins and Mary Anderson.

Robbins and Mary Anderson:

*Given near the very end of their lives, the Anderson's gifted the Fountain as their way of saying thank you to and for their island home.<sup>22</sup>*

Robbins Anderson came to the islands in 1903 after graduating Harvard Law School. The rest of his life would see him develop into a man of significant contributions in both professional and public service to Hawaii. Some of his contributions are found in Biographical Reference Library: Men of Hawaii, The National Cyclopaedia and the Who's who in Law.

The following excerpts are from his biography as written in the National Cyclopaedia:

"After finishing preliminary education at public schools, Robbins B. Anderson was graduated B.A. in 1899 at Yale University and LL.B. in 1903 at Harvard University. After a brief affiliation with a law office in Boston, Mass., he went to Honolulu, Hawaii, in 1903. ...Mr. Anderson subsequently became senior partner [with] the firm was known as Anderson, Wrenn & Jenks. He and his associates acted as counsel for the Hawaiian Trust Co., Ltd., Bank of Hawaii, Oahu Railway & Land Co., Consolidated Amusement Co., Ltd., Hawaiian Consolidated Railway, Honolulu System, Ltd., Hawaiian Tuna Packers, Ltd., The Hawaiian Electric Co., Ltd., and Castle & Cooke, Ltd., among other clients.

He also served as a director of the Hawaiian Trust Co., Ltd., Charles Brewer Estate, Ltd., Hawaiian Pineapple Co., Ltd.." ...Interested in world affairs, he participated in 1925 in the establishment of the Institute of Pacific Relations, serving as chairman of the Hawaiian group for several years and as a member of the central advisory committee. He also attended several of its international conferences as a delegate from Hawaii. ...For more than twenty-five years he was a trustee of Punahou School and of the Punahou Music School.

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<sup>22</sup> Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

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During this country's participation in the First World War, he served the American Red Cross in Washington, D.C.. In 1918-19, [he was appointed] manager of the insular and foreign divisions, which consisted of chapters outside of the mainland and of the war zones.

He later became chairman of the Hawaiian Chapter of the American Red Cross."<sup>23 24</sup>

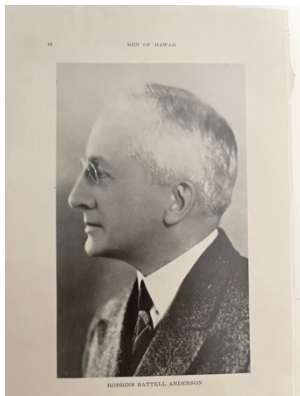
Mary Anderson was also active in many community endeavors: She presented lectures and recitals on Musical History and Theory (having classically trained in France and Italy for 5 years) as a benefit for the Makapala Mission and Palama Settlement. These were attended by over 300 people and held at the Lowery home of "Niniko".<sup>25</sup> They were reviewed in the Honolulu Star Bulletin, 1928. She went on to be instrumental in the musical arts development in Honolulu. She served on a multitude of boards and committees, worked tirelessly raising war bonds and took in military wives and families during the war. The creation of the Fountain would not have happened without Mary Anderson's vision, training and artistic expertise. Also contributing were the letters, meetings and informational drawings between Mestrovic and the Anderson's son, Page (in Hawaii) and daughter, Jean Anderson (on the Mainland).

**National Biographic library: Men of Hawaii**

pany, Ltd., as Auditor for a year, after which he accepted his present position as Assistant Treasurer of the Bishop Trust Company.

**Anderson, Robbins Battell:** Attorney; Anderson, Marx, Wrenn & Jenks.

Born June 15, 1877, at Matawan, New Jersey, son of the Rev. James M. and Elizabeth (Robbins) Anderson; married Mary Morris, November 1, 1910; children, Elizabeth Bradford, Jean Mercer, Page Morris and Mary Robbins Anderson; member, University Club (past President), Y. M. C. A.



**MEN OF HAWAII**

(Chairman, Board of Trustees, past President), American Red Cross (Chairman of Hawaiian Chapter), Bar Association of Hawaii (past President), American Bar Association (Honolulu Council), Social Science Association, Pacific, Oahu Country and Outrigger Canoe Clubs, Union Club, Victoria, B. C. Mayflower Society, President, Hawaii School of Religion; Trustee, Punahou School; Director, Punahou Music School; Warden, St. Andrew's Cathedral Parish (Episcopal) and member, Bishop's Council of Advice; one of the founders, member of the central advisory committee and former Chairman of the Hawaiian group, Institute of Pacific Relations; Phi Beta Kappa fraternity; Yale College (B.A. 1899), Harvard Law School (LL.B. 1903).

Mr. Anderson came to Hawaii immediately after graduation from Harvard Law School to enter the office of Hatch & Ballou, which developed into the present firm of Anderson, Marx, Wrenn and Jenks. In the ensuing years he became one of the community leaders, not only in business and professional work but in philanthropic and cultural activities as well. He is a Director of the Hawaiian Trust Company, Ltd., Hawaiian Pineapple Company, Ltd., Chas. Brewer Estate, Ltd., Pahang Rubber Company, Ltd., and other Hawaiian corporations. During the World War he engaged in Red Cross work in Washington, becoming Manager of the Insular and Foreign Division of the American Red Cross.

Mr. Anderson is a Mayflower descendant, his maternal Mayflower ancestors including William Bradford, Governor of Plymouth Colony. His great uncle was Francis Le Baron Robbins, one of five undergraduates of Williams College who held the famous "Haystack" meetings and formed the first American Foreign Missionary Society which later sent the first missionaries to Hawaii. His own father was a Presbyterian minister and educator, graduate of Williams College and Princeton Theological Seminary, at one time a professor at Williams College, by which he was given the honorary degree of D.D. Mrs. Anderson is a daughter of the late Federal Judge Page Morris of Virginia and Minnesota, a distinguished jurist and Congressman, and is a direct descendant of several Colonial governors of Virginia.

**Anderson, Robert Alexander:** Treasurer and Director, The von Hamm-Young Company, Ltd.

Born June 6, 1894, at Honolulu, son of Dr. Robert Willis and Susan Alice (Young) Anderson; married Margaret Leith Center, Honolulu, 1919; children, Robert Alexander, Jr., David Leith, Allen Willis and Pamela Susan Anderson; member, Pi Kappa Alpha fraternity, Eta Kappa Nu (honorary engineering society), American Society Refrigerating Engineers, Pearl Harbor Yacht Club, Oahu Country Club, Mid-Pacific Country Club, American Legion; President Rotary Club 1935, President Honolulu Symphony Society 1930-1934.

Of a kamaaina family, son of the distinguished Dr. Robert W. Anderson, and grandson of the late Alexander Young, builder of the Alexander Young and Hotel, R. Alexander Anderson attended Punahou, and was graduated from Cornell University with the degree of M.E. in 1916. In 1916-17 he was enrolled in a student engineering course of the Westinghouse Electric & Manufacturing Company in East Pittsburgh, Pennsylvania.

Upon the entry of the United States into the World War, Mr. Anderson attended an officers' training camp at Fort Niagara, New York, later transferred to aviation ground school at Cornell University, Ithaca, New York, and at Oxford, England. He was commissioned First Lieutenant in the United States Air Service and served at the front, attached to 40 Squadron British Royal Air Force from July to September, 1918, when he was shot down and taken to a German hospital.

<sup>23</sup> "Anderson, Robbins Battell" *The National Cyclopedia*, Vol. ?, p. 516. (Pages in procession of Mary Brown, duplicated below.)

<sup>24</sup> "Anderson, Robbins Battell". Biographical Reference Library: Men of Hawaii,, Vol. 2. (Pages in procession of Mary Brown, duplicated below.)

<sup>25</sup> *The Honolulu Star Bulletin*, 1928 (See copies of articles below)

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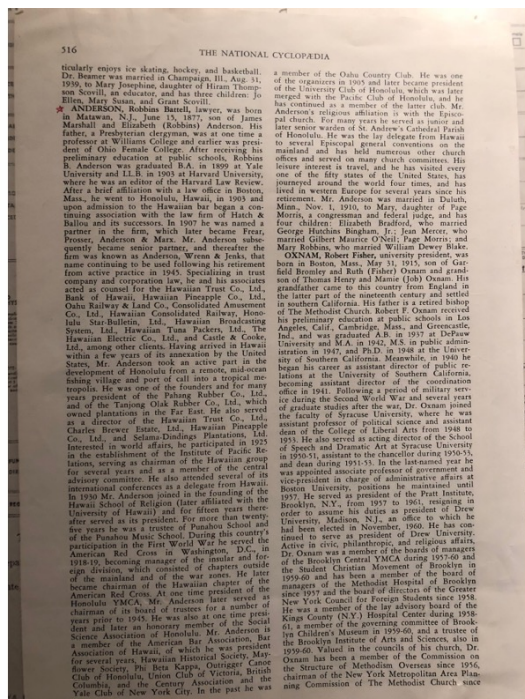
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Mary Morris Anderson

“Honolulu Star Bulletin”, 1928





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**Bishop Harry S. Kennedy:**

Bishop Kennedy is significant in that he presided over the Cathedral and approved the placing of a Fountain on the grounds. He and Canon Cox enthusiastically embraced the idea.<sup>26</sup>

It was under his tenure that the Cathedral was restored from the damage of years and new construction approved including the West facade. Bishop Kennedy was the Bishop during the WWII and his assignments took him all over the Pacific, providing services, encouraging local leaders and offering relief. Upon his return to the Islands, the Cathedral was in desperate condition. During this time, he not only completed the Cathedral, but engaged in numerous other building endeavors that would impact the entire Pacific.

His obituary Notice from the Episcopal Church notes:

"Bishop Kennedy's life and ministry ...[reached] out to countless numbers throughout the Pacific.

In 1964, Queen Elizabeth II made him a Commander of the Order of the British Empire for his service to Armed Forces personnel of the United Kingdom and British Commonwealth. As Bishop of Hawaii, Kennedy also had oversight of American Armed Services personnel in the Pacific and the Far East, as well as of churches in Okinawa, Guam, American Samoa, Wake, Midway and Taiwan....

Kennedy's was an episcopacy of renewal and upbuilding. His twenty-five years as bishop saw 24 new church buildings, six new chapels, 23 new parish halls, two new schools (Seabury Hall, Maui, and Hawaii Preparatory Academy, Island of Hawaii), 21 new educational buildings (not including those at Seabury Hall, HPS, Iolani or the Priory) and 40 new rectories."<sup>27</sup>

Bishop Kennedy unveiled, lit and then dedicated the Fountain on Christmas Eve, Dec. 24, 1958 with Dean Cox attending.

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<sup>26</sup> James S. Cox. "Letters to Ivan Mestrovic". October 13, 1957. Ivan Mestrovic Papers (MST), University of Notre Dame Archives (UNDA), Notre Dame, IN 46556.

<sup>27</sup> "Kennedy." The Archives of the Episcopal Church. Episcopal News Service, Feb. 27, 1986.  
[https://episcopalarchives.org/cgi-bin/ENS/ENSpress\\_release.pl?pr\\_number=86037](https://episcopalarchives.org/cgi-bin/ENS/ENSpress_release.pl?pr_number=86037)