

SUBMISSION

HISTORIC SITES AND MONUMENTS BOARD OF CANADA

MEMORIAL TOWER ON HALIFAX’S NORTH WEST ARM

CORRESPONDENCE—HSMBC AND HALIFAX REGIONAL MUNICIPALITY (HRM)

In 2004, Danielle Hamelin, Acting Secretary, HSMBC informed HRM that staff had not recommended the Sir Sandford Fleming Park and Memorial Tower as a possible national historic site of Canada. However, in her letter she stated that reviewers had suggested that the Memorial Tower could possibly go forward to the Board for consideration because of “potential architectural/historic significance”.¹ It might be “a rare example of a well-executed public memorial that stands as a testament to the popular culture of the Anglo-imperialism of the early twentieth century”. If HRM wished to pursue such a designation staff would require “further information about the architectural qualities of the tower including photographs”.

HRM did not then pursue such a designation for the Memorial Tower, but in November 2006 decided to proceed. It contracted with Brian Cuthbertson, who had prepared the original submission, to prepare a submission for the national designation of the Memorial Tower. To ensure that there was no misunderstanding on HSMBC’s requirements Brian Cuthbertson contacted Gordon Fulton, Director of Historical Services Branch, who provided a copy of the analysis prepared by staff of the Historical Services Branch in 2003 on the submission for the Sir Sandford Fleming Park’s (hereafter Original Submission) designation. In their analysis staff pointed out that the “historical value of the tower lies in its memorial purpose [which] conflicts with the Board’s specific guideline (3.8)”. It was “unlikely... [therefore] that its historic value would be nationally significant”. However, the Tower could go forward under Specific Guideline 1 a, which reads:

illustrate an exceptional creative achievement in concept and

¹ Danielle Hamelin, Acting Executive Secretary, 29 January 2004

design, technology and/or planning, or a significant stage in the development of Canada.²

Staff analysis noted that no photographs of the tower (with the exception of a distant view) had been submitted with the application and “its architectural value was not discussed”.³

CONCEPT

The original idea for a memorial tower to commemorate the 150th anniversary of the establishment of representative government in Nova Scotia came from Sir Sandford Fleming. His offer of property on the North West Arm for a park, on which such a tower could be built, is fully described in the Original Submission, as is his Anglo-imperialism of which he was a prominent proponent in his day (see Original Submission).

Fleming's reading of John Ruskins' *The Stones of Venice*, published in 1881, and his visit to Venice in 1881 as a member of the Canadian delegation to the International Geographical Congress, inspired him to suggest the construction of “an architectural edifice somewhat on the lines of the celebrated Campanile at Venice” (see Figure 1) to commemorate the great anniversary of Nova Scotia as “the constitutional birthplace of the Empire”.⁴

Interestingly, Fleming never mentioned the construction of the Cabot Tower on Signal Hill in St. John's (begun 1898 and opened 20 June 1900) as an example

² Gordon Fulton to Brian Cuthbertson, email, 2 November 2006 and Criteria for national historic significance, Historic Sites and Monuments Board of Canada.

³ Subject: Sir Sandford Fleming Park and Memorial Tower, attached to Gordon Fulton to Brian Cuthbertson, email, 2 November 2006

⁴ “Historical Tower Suggested”, *A Memorable National Epoch: Documents Issued by The Canadian Club of Halifax respecting Nova Scotia and the Empire (Halifax, Sept 2nd, 1908) and Circular Letter— with compliments of The Canadian Club of Halifax addressed to The Governments and People of New Zealand, Australia, South Africa & Canada...* p. 9.

of erecting a tower to commemorate a great anniversary (see Figure 2). It also had a dual purpose, being designed as a signal tower and observatory with accommodation for staff.⁵ More particularly, nor did Fleming mention the construction of the Cabot Tower in Bristol erected for solely commemorative purposes (See Figure 3).

The decision to build the Cabot Tower in Gothic revival style on Signal Hill (Signal Hill was designated a national historic site in 1951⁶) came in the midst of near violent debate over where Cabot had first landed between nascent Canadian nationalists, such as William Dawson, and their Newfoundland counterparts of whom Judge Woodley Prowse became the most vocal proponent for a commemorative tower.⁷ For Canadians the annual meeting of the Royal Society of Canada served as a forum and Fleming could not have been but fully aware of the continuing debate and the construction of the Cabot Tower by public subscription. Most likely he thought it impolitic to mention the two Cabot Towers.

There is indirect evidence that Fleming had Bristol's Cabot Tower in mind as representative of the concept he was seeking to realize with a tower commemorating representative government. Although the architect for the Bristol tower, William Venn Gough, claimed his design came from a tower he had seen in the Loire in France, it differed little from the campaniles of Italy with the exception of some Gothic decorative effects. At its opening on 6 September 1898 by Lord Dufferin, a former Canadian Governor General, the London *Times* described the tower as being:

⁵ See James E. Candow, Research Bulletin, no. 155, June 1981: *Daniel Woodly Prowse and the Origin of the Cabot Tower*.

⁶ Signal Hill National Historic Site: Commemorative Integrity Statement (Parks Canada, Atlantic Service Centre, December 2001), p. 2.

⁷ See Brian Cuthbertson, "John Cabot and His Historians: Five Hundred Years of Controversy", *Journal of the Royal Nova Scotia Historical Society*, vol. 1, pp. 27-31.

erected on Brandon-Hill, an eminence overlooking the river Avon and the whole of the city. The Tower has been built by public subscription to commemorate the discovery of America by John and Sebastian Cabot 400 years ago. It stands upon a point of hill 240 ft., being squarely built, divided into two stages, each relieved by an ornamental balcony and surmounted by a globe and a figure of peace. Its cost was £3000.⁸

A former High Commissioner, Lord Strathcona, was Canada's representative at the ceremony. According to the *Halifax Herald*, Halifax's mayor, Alexander Stevens, had been invited, but was unable to attend. Instead, George Mitchell, President of the Halifax Board of Trade, represented the city and presented a cablegram sent by Mayor Stevens to the Mayor of Bristol, which read:

The mayor and corporation of the city of Halifax on behalf of the citizens, desire to tender their hearty congratulations to the right worshipful the mayor and citizens of the ancient and historic city of Bristol, on the completion of the magnificent memorial tower, erected to commemorate the intrepidity and enterprise of one of its greatest citizens, John Cabot, who first landed and planted the banner of England on the continent of North America and won for the great empire, of which they are the proud and happy subjects, territories of inestimable value....⁹

According to the *Herald's* report, likely from George Mitchell, who also probably provided the sketch of the tower that appeared in the *Herald* (See Figure 4), the memorial to John Cabot took the form:

of an ornate tower designed by W.V. Gough, architect, and was placed on the summit of Brandon Hill, which has been designated "the finest inter-urban hill in England". The site in the heart of city and the conical hill, 25 acres in extent, overlooks the upper reaches of the port from which, in May 1497, the *Matthew* sailed... The Bristol town council granted the Cabot committee, which included many of the leading citizens, the site on which the monument was erected, and the

⁸ *The Times* (London), 7 September 1898.

⁹ *Herald* (Halifax), 8 September 1898. *The Mail and Empire* (Toronto), 8 September 1898 carried a brief report of the opening.

movement was under the presidency of the Marquis of Dufferin... The committee before making a public appeal had received donations amounting to 2000 pounds towards the 5000 pounds which it proposed to expend on the memorial.¹⁰

Neither the report in the *Times* nor in the *Herald* mentioned the public viewing balconies or galleries that were reached by a spiral staircase and especially the use of plaques, though on the exterior, as a means to explain the tower's commemorative purpose and to add to its symbolism.

Although it cannot be definitively documented from what Fleming wrote concerning his ideas for a commemorate tower, it is difficult to believe that he wasn't influenced by the Bristol Tower, particularly when all those in Halifax who became later involved in Halifax's Memorial Tower were fully knowledgeable. All the major aspects of the Bristol Tower—its commemorative purpose realized by public subscription and the involvement of leading citizens in its construction; its dominating situation in a park setting with public viewing balconies reached by spiral stairs; its architectural relationship to campanile towers; and the use of plaques (though on the exterior) to add to its historical symbolism—all would reappear in Halifax's Memorial Tower.

DESIGN

As described in the Original Submission, Fleming first approached Halifax City Council in 1905 about donating his land on the North West Arm for a public park, which resulted of *An Act for the establishment of a Public Park for the City of Halifax*" (1908), to be known as the Sir Sandford Fleming Park. However, Fleming make the gift of park land conditional on the construction of a memorial tower on the elevated point of land within the park.¹¹ Fleming wanted a tower for which its

¹⁰ *Herald* (Halifax), 8 September 1898.

¹¹ This condition was not fully understood at the time, but see Board of Trade to City Council, 20 September 1909 which states that Fleming made his offer of land conditional on "a suitable memorial tower be erected...", Halifax City Council, 102 Series, 1B, vol. 8, no. 365, Halifax Regional Municipality Archives.

“historical purpose” and allegorical design would be paramount.¹² He desired its architectural features to portray to the beholder its historical purpose. He had Norwood & Taylor architects of Toronto, but who were active in Halifax, create a formal drawing from a sketch he had made (See Figure 5). Fleming’s proposed tower is discussed in detail in the Original Submission. After Halifax city refused to forward his project for a memorial tower, the recently formed Canadian Club, whose membership of over 400 included many leading citizens, agreed to take on the responsibility in August 1908 for constructing the tower.

Over the next two years, an Executive Committee of the Canadian Club had to deal with raising the necessary funds for the tower’s construction and then deciding on its design. Architects of the time especially were opposed to competitions for choosing designs for public projects because they often vehemently disagreed with the terms set and the processes followed. Such controversy had surrounded competitions held by Toronto, Ottawa and Victoria. However, Halifax’s competition in 1885 for a new city hall on the Grand Parade had escaped controversy.¹³ This success likely played a role in the Executive Committee approaching the Royal Architectural Institute of Canada to accept responsibility for a competition. It invited Canadian architects and draftsmen to submit competitive designs for the tower and offered medals to the successful competitors— a gold, a silver and a bronze medal to those who placed first, second and third in the competition. In the summer of 1910, the R.A.I.C. awarded the medals and forwarded the competition’s results to the Canadian Club.¹⁴ J.A. Chisholm in his history of the

¹² “Historical Tower Suggested”, *A Memorable National Epoch: Documents Issued by the Canadian Club of Halifax, respecting Nova Scotia and the Empire* (Halifax, Sept 2nd, 1908).

¹³ For the Halifax competition see, “History of The Grand Parade and Halifax City Hall”, research and written for the Halifax Regional Municipality by Brian Cuthbertson, 14 October 1998, pp. 20-23.

¹⁴ J.A. Chisholm, *The Halifax Memorial Tower* (published by the Canadian Club, Halifax, N.S., 1913), p. 34.

Memorial Tower and a member of the Executive Committee stated that:

The designs were submitted to the Executive, and after much discussion at three meetings of the Executive, it was finally decided to accept and [sic] amended design of Messrs. Dumaresq & Cobb and to ask for tenders for the work. This design had to be amended in order to bring the cost within the estimate made by the committee.¹⁵

Although no explanation has been found, the Executive Committee apparently decided not to accept the design of any of the medal winners, two of whom were Horwood & Taylor and W.M. Brown of Halifax while the third remains unknown.¹⁶ Chisholm gives no explanation for this decision, but an important consideration may have been a concern that projected construction costs would exceed the funds available or planned to be raised. It is uncertain whether the recently formed Halifax partnership of Dumaresq & Cobb submitted a design for the R.A.I. C. competition or directly to Executive Committee upon its request. NSARM has in its collection their submission (See Figure 6) entitled "Competition Design for a National Memorial Tower to Commemorate the Establishment of Representative Government in Canada (non-dated, ink wash on paper mounted on a board, 126.0 by 77.0 cm). Whatever the case the Executive Committee preferred their design, but required changes to ensure that the cost would be within the committee's estimate.¹⁷ The announced decision with a full description of the project prepared by the Executive Committee appeared in Halifax newspapers in mid-September 1910. It included an engraved sketch prepared by Dumaresq & Cobb of the proposed tower (See Figure 7).

Sidney Perry Dumaresq and Andrew Randall Cobb had been students

¹⁵ *Ibid.*, p. 34.

¹⁶ The R.A.I.C's. minutes for 1907-08 are available on microfilm from Library Archives Canada. Reel C-10481 has been ordered on inter-library loan. If the minutes provide information on the competition, this will be forwarded to HSMBC.

¹⁷ *Ibid.*

together at Acadia University.¹⁸ While Dumaresq had gone into practice with his father, Cobb had continued his training at the Massachusetts Institute of Technology. After practising in Cleveland, Ohio for a short time, Cobb enrolled at the prestigious École des Beaux Arts, where he finished among the sixty successful candidates out of several hundred. He and his wife then toured Italy for a year, collecting post cards of Italian architecture, especially of campaniles, which collection is in Sexton Library Archives of Dalhousie University. Cobb arrived back in Halifax in 1909. Dumaresq in his obituary of Cobb on his untimely death in 1943 in *Journal of the Royal Architectural Institute of Canada* commented that “we were partners for two years. The only thing of importance done during that time was the Memorial Tower on the shore of the North West Arm. He was an architect of exceptional ability...”¹⁹

Fleming's proposed historical tower, as portrayed in the Horwood & Taylor sketch, and described by Fleming to John Regan for his *Sketches and Traditions of the Northwest Arm*, had the completed tower correspond with the glowing future promise of Canada:

Toward the top the tower will be ornamented with windows of rich design, belvedere, cornice, parapet and observation cupola. The earlier sections must be simple... Rough native stone will be the building material for the base of the monument.²⁰

The final chosen design was more austere in its decoration than Fleming's sketch; instead of the first masonry course of the square tower shaft being in granite, the far less expensive native iron stone was used, with detailing in granite for a belfry or capital (See Figures 8, 9, 10 & 11). Granite was also used to create the massive front entrance to the tower's interior and a string course fifteen feet from ground

¹⁸ For a biographical sketch of Andrew Cobb, see Maud Rosinski, *Architects of Nova Scotia: A Biographical Dictionary 1605-1950* (Province of Nova Scotia, 1944), p. 235-37.

¹⁹ Obituary of Andrew Cobb by S.P. Dumaresq, *Journal of the Royal Institute of Architecture in Canada*, June 1943, p. 94.

²⁰ John W. Regan, *Sketches and Traditions of the Northwest Arm* (1908), p. 99.

level (See Figures 12a, 12b & 12c). Gone were any figurative chronological representation of historical periods as portrayed in the Horwood & Taylor sketch; rather, the Dumaresq & Cobb design conformed to the Italianate model with a lofty belfry (but retaining a short peaked roof as in the Horwood & Taylor sketch), atop a massive, tapered tower shaft (See Figures 13a & 13b). Also Cobb's influence was apparent in the replacement of the five archways on each side in granite (Saint Mark's Tower had four such archways), with single Palladian archways on each side of the belfry with detailing done in sandstone. He added four large overhanging balconies (as in the Bristol Cabot Tower) from which the surrounding countryside opened to view. All in all the artistic hand of Cobb gave the tower a definite Italianate design; however, there was a complete absence of any contemporary Gothic ornamentation as seen in the Bristol Tower and to lesser extent in Fleming's concept.

CONSTRUCTION

As described in the Original Submission, the cornerstone for the proposed tower was laid on 2 October 1908, the date in 1758 when the first assembly convened in Halifax. However, construction did not proceed because not sufficient funds could be obtained until the summer of 1910. When announcing the acceptance of the Dumaresq & Cobb design in mid-September 1910, the Canadian Club Executive Committee also announced that construction would now begin in the autumn with the hope that the tower would be completed and unveiled by the summer of 1911.²¹ As the result of tender call the firm of S.M. Brookfield received the contract with a bid of \$23,960. Samuel Manners Brookfield remained throughout his career of over fifty years the most important building contractor in Nova Scotia.²²

²¹ Nearly all Halifax papers carried the announcement with a sketch of proposed tower signed by Dumaresq & Cobb. For example see *Herald*, 14 September and *Nova Scotian & Weekly Chronicle*, 16 September 1910.

²² See Henry Roper, "Samuel Manners Brookfield", *Dictionary of Canadian Biography*, XV (Toronto: University of Toronto Press, 2005).

Many of his buildings were of iron stone, of which the Cathedral Church of All Saints would be the largest and the most challenging, for which he received the contract in 1907, and was nearing completion when he successfully tendered for the tower.

When completed the tower would be thirty feet square at its base, rising above a hill (which was ninety feet above sea level) to 112 feet from the ground. Viewers from its gallery would be 92 feet above the ground and 182 feet above sea level. They could see the whole length of the North West Arm, away out to sea, and the Halifax skyline (See Figures 14a, 14b, 14c, 14d, 14e & 14f).

INTERIOR PLAQUES

The tower's interior was divided into a lower chamber, an upper chamber and a gallery/observation floor at the top with the four large overhanging balconies. The observation area was reached by a spiral iron staircase (See Figure 15). In the two years before the design selection and issuance of the contract, the Executive Committee had been raising funds nationally and from the overseas Dominions, while soliciting representative plaques. There would be no exterior plaques as for the Bristol Cabot Tower; instead, these contributing governments (and later universities) provided representative plaques. In the case of those from Newfoundland and British Columbia, photographs appeared of their respective coats of arms in the *Morning Chronicle* with caption "to adorn the inner Chamber of the Memorial Tower".²³ In all there would be thirty seven (see Annex A for list):

beautiful sculptured panels executed in every case by the native stone of the donor which were contributed by the sister British Dominions, and the various Provinces of Canada and Newfoundland, together with the panels contributed by the Canadian universities, the principal cities of the Motherland and by different societies.²⁴

²³ *Morning Chronicle*, 1 May 1911.

²⁴ J.A. Chisholm, *The Halifax Memorial Tower*, p. 36

In addition, the Canadian Club installed two plaques in the lower chamber, providing descriptions in raised copper alloy letters of the purpose and of the dedication of the tower on 14 August 1912 (See Figures 16 & 17). Although the tower was to be completed by the summer of 1911, the dedication ceremony was not held until 14 August 1912, likely because all the plaques had not arrived and been installed; in fact, the Welsh tablet would not be placed in the tower until August 1913.²⁵ For images of selected plaques see, Figures 18a & 18b from Bristol City, Figures 19a & 19b from Australia and New Zealand, Figures 20a & 20b from Quebec and Newfoundland, and Figures 21a & 21b from University of King's College and McGill University.

PAIR OF BRONZE LIONS

In 1912, the Royal Colonial Institute decided to make a gift of two bronze lions for placement “on either side of the flight of steps leading up to the Tower door”.²⁶ They were modelled after the lions at the foot of Nelson's Column in Trafalgar Square, that Sir Edwin Landseer, a noted painter and sculptor of animals, had completed in 1867. Those for the tower were made by Percy Bentham under the supervision of A. Bruce-Troy, a well known sculptor in the latter's London studio.²⁷ Before shipping the lions, James Boosé, secretary of the Royal Colonial Institute, enquired of Bruce-Troy about the size of the necessary pedestal for the lions. Bruce-Troy replied that there should not be more than “6 inches all around the plinth, of projection—of the top of the pedestal—and the [Halifax] architect could make any simple mouldings he thought best for the surroundings.”²⁸ He considered that the

²⁵ *Morning Chronicle*, 14 August 1913.

²⁶ James Boose to Sir Sandford Fleming, 18 April 1913, Halifax Board of Control, vol 1. B14. Halifax Regional Municipality Archives.

²⁷ *Evening Echo* (Halifax), 20 March 1913.

²⁸ A. Bruce-Troy to James Boose, 16 April 1913, Halifax Board of Control, vol. 1, B14 Halifax Regional Municipality Archives.

height was the principal thing and because the architect needed to know the plinth's size, Bruce-Troy said that the plaster model was "just 10 feet by 3' 4" in size. The architect could make the plinth's height more than six feet, but it ought not be more than 8 feet.

In writing to Sir Sandford Fleming with Bruce-Troy's views on the plinth size, Boosé noted that both he and Bruce-Troy agreed that the "Lions will look very handsome indeed if placed at the base of the flight of stairs up to the Tower door; they will thus as it were guard the Tower itself".²⁹ Fleming sent Bruce-Troy's opinion to Halifax's mayor.³⁰ When asked if he could design the foundation for the lions, the City Engineer told the Mayor that he would recommend that "architect who designed the Tower be commissioned to design the pedestals, as they should be in harmony with the rest of the work".³¹ As far as is known Andrew Cobb undertook the design work as seen in Figures 22a, 22b, 22c & 22d. Bruce-Troy had only plaster models of the lions in the spring of 1913. They would not be finished until a year later. In May 1914, James Boosé wrote the mayor that the bronze lions would be shipped on 22 May for Halifax. He added that:

The [Royal Colonial Society] Council recognizes the importance of the tower in connection with the history of the British Colonial Empire and they hope that the small gift [sic] on their part will be acceptable not only to the people of Nova Scotia, but to all residents of the Dominion of Canada in which the Memorial celebrating the granting of representative government to the overseas Dominions has been erected.³²

²⁹ James Boosé to Sir Sandford Fleming, 18 April 1913, Halifax Board of Control, vol 1. B14, Halifax Regional Municipality Archives.

³⁰ Sandford Fleming to Mayor of Halifax, 5 May 1913, Halifax Board of Control, vol. 1, B14, Halifax Regional Municipality Archives.

³¹ City Engineer to the Mayor, 9 May 1913, Halifax Board of Control, vol. B13, Halifax Regional Municipality Archives.

³² Letter printed in the *Morning Chronicle*, 1 June 1914.

CONSERVATION

HRM contracted with O'Halloran Campbell Consultants to undertake restoration of the exterior walls of the Memorial Tower. Their report prepared for this Submission is given verbatim as follows:

The Memorial Tower was constructed between 1908 and 1912. The walls of the Tower are predominantly solid ironstone construction up to 36 inches thick at the base. The observation deck at the top of the Tower is of solid cut granite construction with a timber framed copper clad roof. In addition to the observation deck area, there are granite elements at the base of the Tower and an exterior band course at the Level 1 floor where the thickness of the Tower decreases. The primary concern was with the exterior joint work and mortar condition. Problems with the exterior of the Tower had been highlighted by numerous sections of mortar joint work falling to the ground, as well as at least one piece of face stone from the west side of the Tower.

HRM required consulting services in three phases:

- 1) identify/investigate and further define existing deficiencies in the structure
- 2) provide a flexible restoration design and tender package which allowed the tower to be restored using a phased approach based on available funding
- 3) provide site inspection and contract administration during construction.

The project consisted of selecting suitable stabilization/restoration options and subsequent design and preparation of tender documents for repairs to masonry and concrete elements of the Tower. The physical work included the repointing and grouting of the exterior walls, and repairs to interior floor levels.

(O'Halloran Campbell provides assessments, design services and construction inspections for many historic restoration projects, including Saint Mary's Basilica, Halifax City Hall Tower, Halifax Armouries, Shubenacadie Canal and Halifax Citadel).

So far HRM has expended \$350,000 for exterior conservation measures. In the spring of 2006 HRM contracted with Kellie McIvor to undertake a conservation assessment of the thirty-nine commemorative plaques within the tower. In Annex A the conservation requirements are summarized. HRM staff have submitted a \$50,000 proposal to the HRM Council for plaque conservation.

NATIONAL SIGNIFICANCE

In concept, the Memorial Tower was the creation of Sandford Fleming. Few individuals better personified the combining of imperial loyalty with nascent Canadian nationalism in the period from Confederation to the First World War. Although the HSMBC staff use the term Anglo-imperialism, Carl Berger's seminal conclusion that Canadian imperial feeling was "one form of Canadian nationalism" best reflects Fleming's beliefs. The Memorial Tower remains an exceptionally rare symbolic expression of this form of Canadian nationalism. By every province and a number of universities contributing funds—and most significantly a plaque bearing its coat of arms—they demonstrated that the Memorial Tower's construction was not viewed by contemporaries as a purely local celebration, but one of national historical importance. Similarly, the contributions of the Dominions and such cities as Bristol gave it the imperial aspect so thought necessary by Fleming and the Halifax Canadian Club.

A tangible symbol of Canadian patriotism of the period is also present in a special piece of white/beige stone, presented by William, Lily and Noel Exshaw, resting on a small red sandstone plinth built into the interior wall (see Figures 24a & b). Below it is a copper alloy plaque which reads:

This old building stone formed part of the gateway of the house in which Champlain was born 1567, three hundred years before Canadian Confederation. The gift of William, Lily and Noel Exshaw was personally procured at Brouage France April 27th, 1911.

Although not certain, it is believed that Lily Exshaw was Fleming's daughter.

The Exshaws were likely inspired to make the gift by the 1908 Tercentenary of the Quebec's founding. Fleming had been most impressed by the celebrations. Events he believed had been portrayed:

with such excellent unity of spirit, sympathetic good taste, and genuine patriotism, that all Canadians of whatever origin should now feel a new pride in the history of French Canada as a most important part of the early history of their own land.³³

In its design, the Memorial Tower also stands out as a rare form of architectural expression in this period of rising Canadian nationalism and fervent loyalty to the British Empire. Although use of Italianate design was fairly common, Andrew Cobb's year at the *École des Beaux Arts*, followed by a year touring Italy, gave him the artistic credentials to turn Fleming's concept of an "historical tower" into a commemorative campanile, which remains an exceptionally creative achievement in concept and design. The Memorial Tower is also important architecturally because it combines Italianate influences with local construction methods and materials (ironstone masonry). Although clearly associated with a particular period of Canadian history, it continues to be a landmark structure that retains its ability to be "a teacher of Canadian history... [and] to awaken and nourish, not only local, likewise the widest patriotism".³⁴

³³ I, "Nova Scotia and the Empire", *Letter to His Honour the Lieut-Governor* (Halifax, 19 August 1908), p. 7.

³⁴ *Circular Letter—with the compliments of The Canadian Club of Halifax addressed to The Governments and People of New Zealand, Australia, South Africa & Canada, accompanied by a pamphlet on The Beginning of Empire*, Halifax, January 18th, 1908, to which was attached AN APPEAL, from the Canadian Club, p. 8.