

While still apprenticed to the lithographing concern Jefferys did some illustrating for the *Toronto Globe*, and studied after hours under George A. Reid and C. M. Manly. In 1886 he was one of the early members of the Toronto Art Students League, and joined with his associates in publishing *The Art League Calendar* (1893-1906), in which Canadian themes were enthusiastically explored, and the verses of our leading poets illustrated. A Canadian movement began here, although the founding of the Ontario Society of Artists and the Royal Canadian Academy preceded it in time.

The Toronto Art League included among its members William Cruikshank, Robert Holmes, C. M. Manly, Fred Brigden, David Thomson and George A. Reid, all of them later to achieve distinction. They framed no æsthetic creed, or contrived any declaration of artistic independence, being content with Robert Holmes' motto: *Nulla clamor sed amor*. Looking back it now seems reasonably clear that the first consciously Canadian art movement began here, fanning out to all parts of Canada. The League members were entirely innocent of vain pretensions and of silly jargon, but they knew their country east and west, its landscape, its people and the emerging spirit of its nationhood. Jefferys ultimately painted in the Maritime provinces, in Quebec, in the Muskoka and Nipigon regions of Ontario before they were "discovered," while British Columbia and the prairies yielded such famous canvases as: "Storm on the Prairie," "Western Sunlight," "Simon Fraser," "Alexander Mackenzie" and "The Cariboo Road." The League welcomed the Group of the Sixties with unfeigned joy—Roberts, Carman, Lampman, Campbell, Scott—included them in their *Calendar*, and illustrated their verses with affectionate care and great charm. Here, then, two Canadian movements in the arts and letters came into being side by side, and from that day to this Canadian art and Canadian verse have been our most distinctive, most thoroughly representative, forms of expression.

It was probably about this time that Jefferys developed an interest in fences. He took an obvious delight in those *Calendar* drawings of rail fences waltzing a sort of saraband across fields and over hillsides. They seemed to be alive for him, sharing his ecstasy. What began in the *Calendar* he continued as a hobby,