

fore, that Dr. Jefferys should have been called in as consultant on all sorts of problems that had to do with the reconstruction of Canada's past, an outstanding instance being the Habitation of Champlain at Port Royal.

"Landscape in the English Novel" by Jefferys was included as a chapter in *The Art of the Novel* by Pelham Edgar, and is distinguished both by its prose style and its broad knowledge and insight. Both artists and novelists would do well to learn it by heart. Unpublished, and relatively unknown, are several delightful and scholarly lectures which throw a revealing searchlight into his method and intention as an historical artist. The chief of these are "The Visual Reconstruction of History" and "Hair, Hats and History." If he can reveal an era in canoe, fence or wheel, he can likewise record a passing age in the ways people dressed their hair, or in the kinds of hats they wore. It is difficult to say which gives the greater pleasure, his clear expressive drawings, or his crisp, whimsical and vivid prose.

Other men have been honoured because of their substantial contributions toward a better understanding of French-speaking Canada, but few writers have equalled, let alone surpassed, Jefferys' interpretation of French Canadian history and community life. He approached his task with a sensitive mind, swift insight and great dedication. Knowing the country and the people intimately, reading their literature, sifting their archives, and making his own translation of key records, he has with great sincerity and understanding done more than any other artist to interpret French Canada to the rest of the Dominion. Every boy and girl in English-speaking Canada knows Jefferys' French Canadian pictures almost as well as they know the palms of their own hands. If we have bridge builders between the French and English in Canada, C. W. Jefferys has been of their number.

C. W. Jefferys has been honoured in his own time, among other things being elected a full Academician of the R.C.A., and made an honorary Doctor of Laws by Queen's University. He was made an honorary chief of the Mohawks at Brantford, and given the name Ga-re-wa-ga-yon—Historical Words. He founded the Graphic Arts Club (1903) and was its first president. He has been president of the Arts and Letters Club, the Ontario Historical Society, and the Ontario Society of Artists, and served on