

**Fishermen and Flies**

THE first symptoms of spring fever, if malignant, take the form of an erratic examination of the fly book, the buying of all kinds of outrageous novelties advertised by the fishing tackle people and the general overhauling of rods, reels, leaders and lines. It is strange no one has any sympathy. People are sorry for the man with hay fever and prescribe a journey to the Highlands of Ontario. In the Quebec and Lake St. John country the Salvelines Fontenalis of the large variety are a splendid remedy. It is time now to think about flies. My selection for this spring will be Jock Scott, Parmachine Belle, Montreal Fly, Silver Doctor, and for the first week in June a Dun. The fish are very large down at Lake St. John, and the dry flies are too small for the large fish in Lake Edward.

But up to Maynooth, into those small lakes north, or back of L'Amable, dry flies are better. The fish there are very

**AN EARLY SALMON.**



The Fishing Season is on. Mr. Walker, of the Perth "Courier," Pulled This 20-pounder Out of Big Rideau Lake as a Beginning. Ontario Still Has Some Well-stocked Lakes.

numerous but not heavy. The dry flies come from England—all good flies do, but dry flies are made small and are not suited to our very heavy fish.

There are flies and "flies," the artificial flies are a joy, the others—well the least said about them the safer, unless your language be very moderate. For the benefit of those who may by chance find themselves in a district in early summer where the flies are too much for their comfort, a simple remedy is advised, which can be obtained at any good chemist's for a few cents. It is composed of: Bisulphite of carbon 1-4 oz., permanganate of potash 1-2 oz., Stockholm tar 2 oz., oil of cedar 1-2 oz., citronella 1-2 oz., carbolic acid 1-4 oz., oil of tar 1-2 oz.

This looks very bad on paper, but it is not as bad as it looks or sounds, the permanganate being a fine antiseptic and a deodorizer; as a matter of fact, the preparation is rather pleasant than otherwise. There is, however, no doubt about it keeping off the flies.

**The Dignity of the Press**

(From the Montreal Star, May 19th.)

THE Toronto Globe, which only abandoned its principles when its friends were in office, has now abandoned in the bitterness of defeat the commonest courtesies of debate. Like the street bully, conscious of a paucity of ideas, it invokes a vulgar violence of language. Its latest descent into this brawling substitute for intelligent discussion, is to intimate that our belief that the fate of Canada would be at stake, in any great European war in which British prestige was seriously menaced, indicates a condition on our part of worse than a debauch of alcoholism! However, 'pot-house' methods of controversy have become its habit. The other day, it edged its light satire

with such terms as 'mental degeneracy' and 'paresis!'

"This reply apparently satisfies The Globe as quite sufficient; for it makes no other. Nor is it any wonder that The Globe seeks refuge in the raucous irrelevancies of the Hooligan when confronted with any questions of foreign politics. Its experience with them has been unfortunate. Their intricacies leave The Globe bewildered; and it makes suggestions with the naive aptness of a yokel advising a chauffeur how to start a 'stalled' motor-car."

**Impressionism in Montreal**

THE Montreal Art Association has got quickly into the procession of the Post-Impressionistic movement, judging from an exhibition of the works of Mr. John G. Lyman, now being held in the new Montreal Art Gallery. This is the first out-and-out Post-Impressionistic exhibition ever held in that city—or in this country; though at the recent general spring show Mr. Lyman had some pictures on view which gave premonitory thrills to the visitors. The artist's wife writes a preface to the catalogue in which she says flat and plain that if people want to find in art a narcotic to procure a gentle, dreamy, somnolence, or a dainty to delight vacuity of spirit, they won't find either in Mr. Lyman's pictures.

The Montreal newspaper man's impressions of these anti-narcotic canvases are set forth in a recent issue of the Montreal Star, which says:

"Colour schemes, perspective, composition—all are thrown overboard by Mr. Lyman, and art as art might possibly be, if painting were only just discovered, is presented. Mr. Lyman evidently thinks that traditions and methods and love of beauty have between them smothered art. Crudely drawn figures in which he is careful never to introduce the line of beauty, cold and garish colours, and impossible skies and trees and grass are what he gives us.

"The exhibition is divided into five periods, showing Mr. Lyman's pictures for each successive year, beginning with 1908. In 1908, Mr. Lyman, it is quite evident, was feeling after method. The influence of Morrice and Gagnon are clearly traceable in several charming little pictures. But then he breaks away. He gives what he called 'French Essay No. 1,' and follows this up with other French 'essays.' Then he begins Swiss 'essays.' Next we find him in 'An Adventure in Ocre.' Then 'floral caprices' captivate his imagination. 'Scherzos' and 'Largos' follow, till we get 'A Rural Sensation,' 'Wild Nature Impromptus,' 'A Golden Sensation.'

"Mr. Lyman is much given to drawing of the nude, and he is not more lifelike in this than in his renderings of landscape. Ugly women with still uglier limbs are shown in various contorted attitudes, and much emphasis is laid on what is generally regarded as the unessentials of a picture. Some pictures of bathing scenes and landscapes are like paintings of primitive tapestries, with lifeless figures, lifeless trees, and lifeless colour.

"That Mr. Lyman can draw, and that he can paint is quite evident; in fact, there are many evidences that he has extraordinary cleverness. His 'Golden Sensation' a picture of his wife might have made a really great picture. As it is he had not the heart to make it ugly and despite crudities of colour and drawing, the picture attracts and pleases one. The 'portrait' is a vision of golden smiles and filmy lace.

"All this shows that Mr. Lyman expects to shock the public; also that he is terribly in earnest, and believes he has a message to deliver. One would like to know what the message is. If, as one might gather, it is that he believes that only the personality of the painter should be expressed in paint; then it seems unfortunate that in the process colour should have to be made so crude and lifeless, the human form so angular and ugly, and trees and landscape so unlike the trees and landscape we know.

"Inquiry from members of the Council of the Association elicits the information that the exhibition does not mean that Mr. Lyman's methods in art are endorsed or held up for admiration; it means that the opportunity is taken of showing the public an example of one of the modern phases of art.



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