



The American Fly Fisher

Journal of the American Museum of Fly Fishing

SUMMER 1999

VOLUME 25 NUMBER 3



No Words

Summer. It's the season in which even those of us with skimpy wallets can fish. Those of us lucky enough to live close to water, that is.

Growing up, I remember spending long summers reading. (I did not begin fishing in any way at all until my college years.) I would get lost in the words, entering other worlds. Reading for pleasure is a luxury I'm seldom afforded now, as I busily make my living working with other people's words. I miss it. (Hell, I miss summer vacation.)

Now, when I can steal away, I try to enter worlds without words—wading trout streams, hiking mountains, paddling a canoe on a lake. The only things I want to read are the water, the sky, the signs of the season. I want to see and listen to the things that make me know it's summer in Vermont.

And what about reading words? Well, in my ideal, as-yet-imagined world, I would have enough time to spend my summer reading *and* fishing: reading works that other editors had painstakingly taken on, fishing streams that I choose to take on.

I hope many of you have time for both fishing and reading and that this issue of *The American Fly Fisher* works its way into your summer lineup. We're happy to again cover some geographical ground, bringing you historical information from the southwest and northeast United States, from France, and from Germany.

In "Early American Fishing: Mimbres Classic Period, 1050–1200 A.D.," G. William Fowler examines some of the earliest recordings of North American fishing activity, which appear on the pottery of the southwestern culture of the Mimbrenos. Trout are clearly depicted in some of these images.

From Europe, Frederick Buller brings us the story of a French monk's alternative "reel"—the line-winder of

Frère François Fortrin, described in Fortrin's 1660 book, *Les Ruses Innocentes*. (As I write this, my husband is fishing in Canada, attempting to catch a pike not unlike the one that appears on page 12.) Then, our German/Canadian team of Jürgen F. Preylowski and Richard C. Hoffmann (translator) pair up again to bring us "John Horrocks, 1817–1881: A Pioneer of Fly Fishing in Germany." Horrocks was an Englishman who moved to Weimar to pursue his passion of fly fishing. He encountered what he believed to be a general ignorance of fly fishing, aquatic conservation, and fisheries protection, which prompted him to write his 1874 book, *The Art of Fly Fishing for Trout and Grayling in Germany and Austria* (written in German). As Hoffmann notes, there were indeed books in print in Germany on these various subjects before Horrocks's appeared. A careful reading of Hoffmann's comments in the endnotes will greatly add to the reader's experience of this piece. The article, which begins on page 13, provides excerpts and illustrations from Horrocks's book.

In "Cemetery in the Highlands: A Cast from Fly-Fishing History," Bruce H. Dawson offers some history of rodbuilding and a cemetery in upstate New York where Hiram L. Leonard, Jim and Ed Payne, Loman and Hiram Hawes, and Frank Oram are buried.

As we do each year, we'd like to share some photos from our annual Festival Weekend in May. For the first time in a long time, we had great weather, which only added to the good time that both visitors and staff have at this social and educational event. Coverage starts on page 25.

I hope you all find your way to the nonverbal places this summer. When you come back, read this.

KATHLEEN ACHOR
EDITOR



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ON THE COVER: *This bowl, a part of the Mimbres Pottery Archive, may be the earliest North American artwork depicting a harpoon. G. William Fowler's story about the Mimbres Classic Period begins on page 2. (Artwork by Sandra Townsend, Santa Fe, New Mexico, with permission. Photograph of the original bowl is Mimbres Pottery Archive slide number 568.)*

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Early American Fishing: Mimbres Classic Period, 1050–1200 A.D.

by G. William Fowler

Drawing by Wesley Jernigan, copyright 1977 by the School of American Research, Santa Fe, New Mexico. Reprinted by permission from *Mimbres Painted Pottery*, by I. I. Brody.

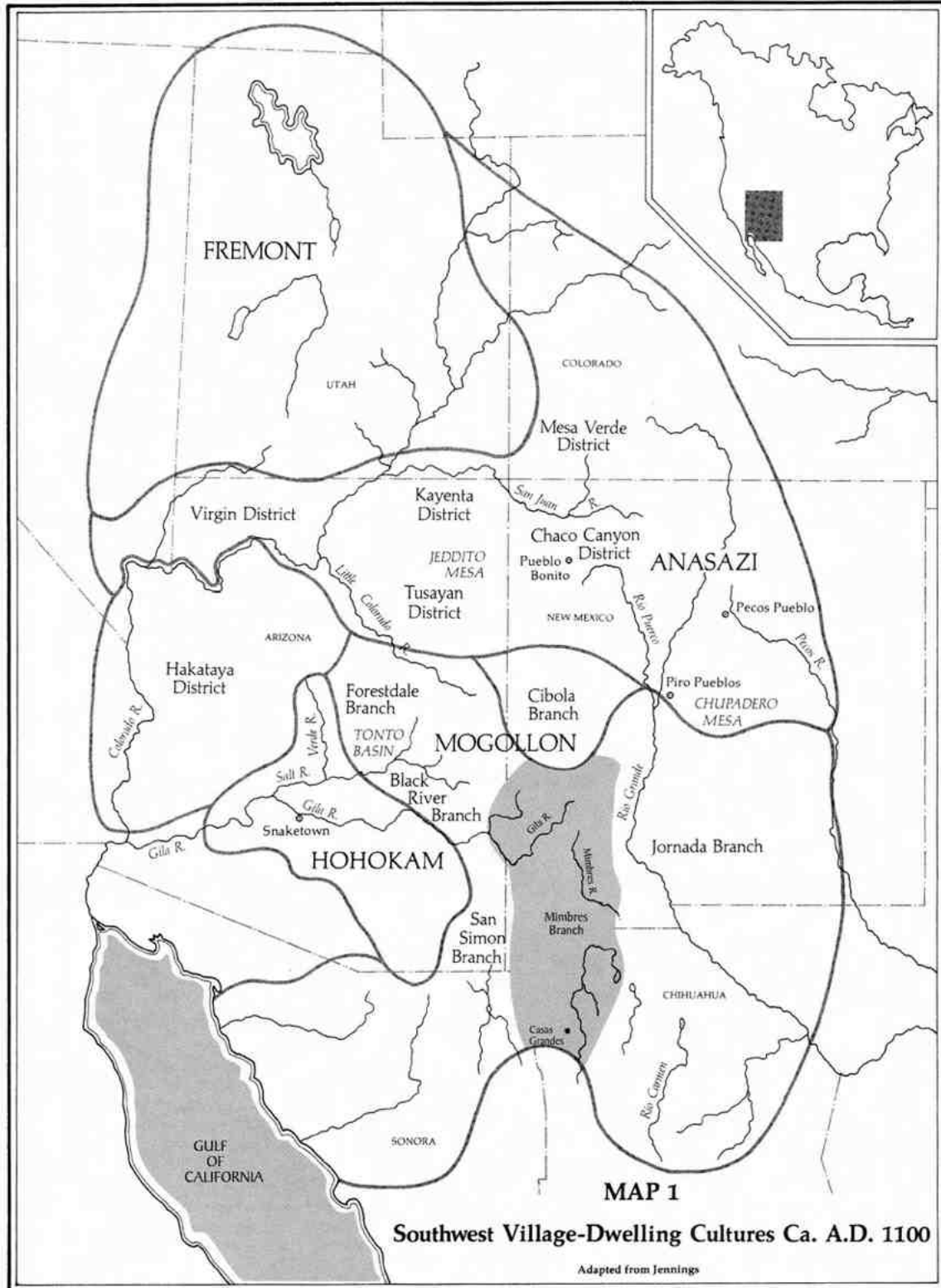


Figure 1. The Mimbres culture developed within the ancient Mogollon culture of the Southwest.

THE ARCHAEOLOGICAL HISTORY of southwestern New Mexico contains several references depicting early fishing activities in America. The Mimbres culture reached its zenith between 1050 and 1200 A.D., in a time commonly referred to as the Mimbres Classic Period. During the eleventh and twelfth centuries, the Mimbrenos developed detailed ceramic pottery with black-on-white designs that photographically recorded daily life and mythological or religious beliefs. Their pottery motifs include many types of fish, trout among them, and their narrative bowls depicted various fishing activities, some with what might be called fishing equipment.¹

Mimbrenos have been generally described by archaeologists as farmers and hunters. Their pottery suggests they were also fishermen. These early Americans fished the mountain streams of their homeland and even made long journeys to the Gulf of California. As traders active throughout the Southwest, they had an opportunity to fish a larger area than the Mimbres Valley. Whether they fished for sustenance and possibly for sport, the Mimbres recorded on their pottery some of North America's earliest fishing activities.

WHO WERE THE MIMBREÑOS?

The Mimbrenos were a separate and distinct culture that developed within the ancient Mogollon culture of the Southwest (see map, Figure 1). Influenced by surrounding natives, such as the Hokokam from Arizona and the Anasazi from the north, the Mimbrenos developed an early pueblo lifestyle with farming, hunting, and fishing as primary activities. They were conveniently located on the most direct trade route between Chaco Canyon in northwest New Mexico and Casas Grandes in northern Mexico.

Mimbrenos, to some extent, were a mysterious people. During the twelfth century, they disappeared. Scholars believe that drought conditions in the valley forced them to disperse into the neighboring Hokokam and Anasazi cultures or possibly to the Casas Grandes culture to the south. For many years, their abandoned settlements have been looted by pot hunters who robbed their

graves and sold the pottery, depriving archaeologists of the opportunity to extensively study their villages. Thus, without extensive archaeological evidence to corroborate daily activity, only the pottery remains as evidence of their society.

GEOGRAPHY

The majority of Mimbres ruins are located in the Mimbres Valley, now a part of the Gila Wilderness north of Silver City, New Mexico. The valley is bounded on the north by the Piños Altos Mountains, the east by the Mimbres Mountains, and the west by the Big Burro Mountains. There are no mountains to the south, as the area gives way to the Sonora Desert. Elevations range from 4,500 to 6,000 feet. The closest river to the ancient ruins is the Mimbres, with headwaters in the Black Range and Mogollon Mountains. The Mimbres River flows southeast through the valley and disappears underground to feed the Deming Aquifer before reaching the Rio Grande River. The headwaters of the Gila River start just west of the Mimbres Valley and flow west through Arizona to the Colorado River. A few Mimbres ruins have been located on the banks of the Gila River. The Mimbres River is a cold-water stream with a high gradient and moderate flow.

Lieutenant Colonel W. H. Emory reported taking a Gila trout (*Oncorhynchus gilae*) in the Mimbres River in 1846-1847 while on military reconnaissance for the Army of the West. His report is thought to be reliable, thereby establishing a high probability that trout were native to the area during earlier times.²

Mimbres ruins were noted by mid-nineteenth century explorers, but it was 1913 when Mr. E. D. Osborn, a pot collector and resident of Deming, New Mexico, was able to interest J. Walter Fewkes, senior ethnologist of the Smithsonian Institute, with photographs of Mimbres pottery. Fewkes made his first trip to the Mimbres Valley in 1914 and acquired Osborn's pottery collection for the Smithsonian. He also made a survey of the valley and adjoining mountain ranges. In the 1920s and 1930s, several institutions conducted archaeological studies in the area,

including the Peabody Museum of Harvard University, the Logan Museum of Beloit College, Southwest Museum in Los Angeles, and the universities of Minnesota and New Mexico. But it was not until the 1970s that interest in Mimbres pottery resurfaced with additional research and studies. The Mimbres Foundation, led by trustees Anthony Berlant and Dr. Steven A. LeBlanc, began an effort to protect the historic Mimbres sites, conduct new fieldwork, publish research, and preserve excavated artifacts. One major project was the Mimbres Photo Archives, located at the Maxwell Museum of Anthropology at the University of New Mexico. Approximately 7,000 bowls from museums and private individuals were photographed and indexed. The photographs are now available to the public.³

THE POTTERY

The prehistoric culture of the Mimbres Valley has left a wonderful record of early American fishing activities. Mimbres people were the best in making pottery: "No ware of the Southwest can approach the Mimbres either in technical perfection of brush work, or in the variety, freedom, and sheer boldness of its decorative conception. It is amazing stuff."⁴ J. J. Brody, an outstanding scholar retired from the University of New Mexico and author of *Mimbres Painted Pottery*, said, "The hallmark of Mimbres Black-on-White are complex nonfigurative, representational, or narrative paintings, often made with an elegant line and powerful and dynamic masses and always placed within framed picture spaces."⁵

With no written language, the Mimbres pottery is left to tell the story of its people. Their surviving works are considered art and not merely containers or implements for everyday use. The interiors were very smooth, slipped and polished, and carefully painted. On the exterior, the Mimbres artist was able to create extraordinary works of art that were practically limitless in subject matter, style, or design.

Dr. Brody estimates that there are 10,000 pieces of Mimbres pottery scattered throughout the world, in the hands of private collectors as well as in museums. The Mimbres artists drew all types



Figure 2.
This ancient bowl
may be the earliest
record from the North
American continent of a fish-
erman displaying his catch.

of animals, including antelope, deer, rabbit, sheep, snakes, turtles, frogs, parrots, quail, turkey, water birds, various insects, and numerous types of fish. By classes, the most common animals were nonhuman mammals (29 percent), birds (23 percent), and fish (13 percent). In narrative compositions with human figures, only birds are more prevalent than fish.⁶ Of the 733 pieces extensively analyzed by Dr. Brody, fish images accounted for 11 percent of all animals shown on Mimbres narrative pottery.⁷ The combination of humans with fish give us an insight into the daily life of these native Americans.

Trout are clearly depicted on some Mimbres pottery, but confirmation that they were caught and eaten has not been through trout remains. Archaeologists have found few fish skeletons because their fragile bones have not lasted in the

soil.⁸ (Pima Indians were known to throw fish bones into the river on the belief that they became fish again.⁹) There is no known prohibition against eating fish in pueblo cultures, and fish may have provided a portion of the Mimbres diet. Early pot-hunting activities have also contributed substantially to the lack of scientific evidence.

EARLY EVIDENCE OF FISHING ACTIVITIES

Interpretation of Mimbres pottery is a specialty unto itself. For purposes of this article, no attempt has been made to describe the pictorial activity beyond its literal images as shown on the pottery. Employing a literal analysis of the images is a simplistic method for a real understanding of each work or as a

method to deduce major conditions about a society's culture and life activities. Art historians are concerned with the style and technique, whereas religious or spiritual interpretations can lead to the conclusion that every vessel with fish or fishermen is nothing more than a visual representation of mythological heroes. Although deeper interpretations are valuable for other purposes, the literal analysis can confirm that fishing activities in North America were recorded as early as the eleventh century.

The ancient bowl shown in Figure 2 may be the earliest record from the North American continent of a fisherman displaying his catch. In this 4½-inch-high, 9-inch-diameter bowl from the private collection of Dennis and Janis Lyon, an anthropomorphized man with a bird head is displaying a string of eight fish in one hand and a much larger



Figure 3.
Mimbres bowl—four
men and fish.

fish in the other. This pose is not unlike the many photographs of today's sportsmen showing off their catch. In the background, a design has been described as a fish snare by one writer. The outer portion of the bowl is decorated with four lines forming circles evenly spaced around the man and his fish. There is a small hole in the center of the bowl, which indicates this bowl at one time was buried with a Mimbreno: its center has been knocked out or "killed." This was common in burial practices. Usually done at the time of burial, the pot is "killed" and placed on the head of the deceased. The hole allows the deceased's spirit to rise to the next level.

One of the best narrative bowls of men fishing is pictured in Figure 3 from the Smithsonian collection. It is an 8½-inch-diameter, 3-inch-high, black-on-white bowl showing four men with fish-

ing lines and a pole. The size of the fish shown may not be representative of the catch. The four men also are of different size, possibly only to give depth and perspective to the work. Two thick concentric circles surround the subject matter. J. Walter Fewkes, the Smithsonian ethnologist, first reported on the bowl in a 1924 Smithsonian report.¹⁰

Brody observed that in more than half of the multiple figure compositions, the Mimbres artists depicted their subjects as active and complex, and there was more than one viewing position. This Smithsonian bowl is no exception. Each figure is positioned in relation to a different point on the framing line (circular lines on the outer edge of the bowl) so they are upright.¹¹ An interesting feature is the parallel lines on the men's faces and similar lines on the large fish. These parallel lines are not on the faces of the

people in Figures 2, 4, and 5.

The scene in Figure 3 is not the typical fishing story. Four men with four lines attached to a single fish is unusual. One man (lower right-hand corner) could possibly have a fishing pole in his hand because the line is very straight. It could also be nothing more than a hand line. The single pole that is directly above the fish's mouth is not a hand line but could be a fishing pole. This pole is decorated with feathers, or possibly it is the artist's rendition of fish skeletons. Jett and Mogle described the lines as "baited with feathers or skeletons."¹² This pole literally divides the men into two groups. If the pole is viewed as a dividing point, then the four men become two pictures of two men. The Little War God Twins were the most significant leaders of the Pueblo people, and this bowl could be a narrative of one of their heroic deeds.

Artwork by Sandra Townsend, Santa Fe, New Mexico, with permission. Photograph of the original bowl is Mimbres Pottery Archive slide number 568.

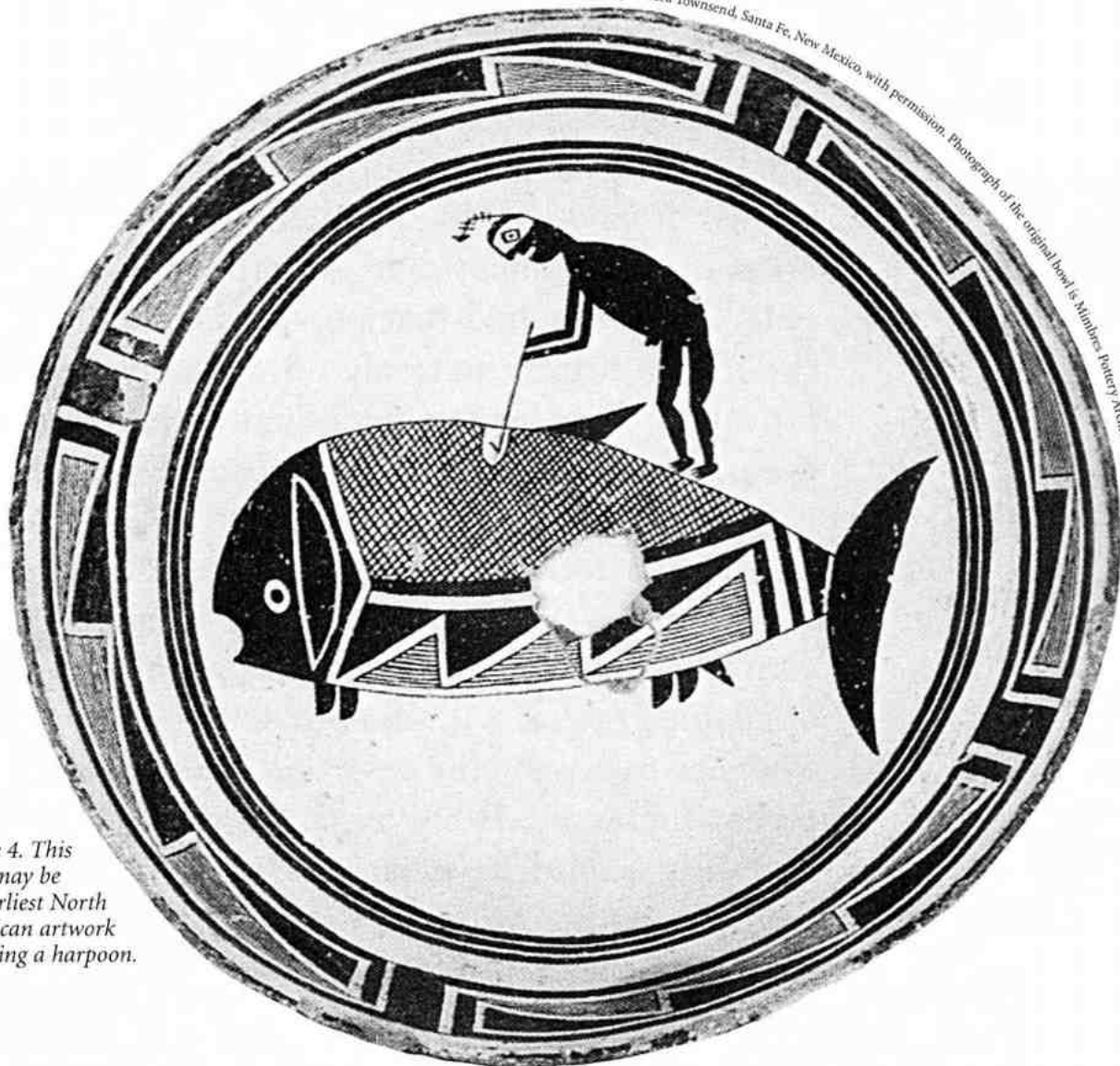


Figure 4. This bowl may be the earliest North American artwork depicting a harpoon.

The 4¼-inch-high and 10-inch-diameter vessel shown in Figure 4 depicts a man with a harpoon standing behind a large fish. This bowl may be the earliest North American artwork actually depicting the harpoon. The vessel uses the x-ray style to show the kill was done with a harpoon. Dr. Brody first suggested that the fish was a gray whale near a shell-collecting area of the Gulf of California. Later, Jett and Mogle analyzed the fish and concluded it was not a whale for several reasons: the tail is not representative of the lobe of a whale's tail, and the eyes and head are not correct.¹³ The cross-hatching is usually representative of scales, so it seems reasonable to conclude the animal depicted is not a whale. The size of the fish within the bowl may suggest a large fish, or it may also be the artist's attempt to establish depth of field and a comparison of

the size of the man with the fish and is not intended to be representative of the size of the fish. Dr. LeBlanc, observing on the relative size of the fish to the man, noted that even the Mimbres had their fish stories.¹⁴

The vessel shown in Figure 5 was found southeast of Deming, at the Osborn Ruin, Luna County, New Mexico. It was purchased in 1954 from A. W. Thompson and is currently in the University of New Mexico's collection. This bowl is 11.5 cm high and 24.5 cm in diameter. It depicts three types of fishing equipment: net, fish trap, and fishing lines. Two men, one with a bird head, are pulling a fish. Also, a single fish is next to a fishing net, and a fish trap is nearby. This bowl has finely detailed lines and then three heavy lines on the inside rim, all of which attest to the artist's skill and ability. The bird-headed man is not

grasping the line, but *appears* to have a line attached to a stick to ease the burden of pulling the fish.

CONCLUSION

The four vessels selected for presentation in this article were the most striking to me. The Mimbres Photographic Archives contains other narrative bowls with fish and people together. Many of the others are not as representative of fishing activities. These bowls and the culture that they represent raise more questions than they answer. Did Mimbresños fish with hooks and thus participate in angling activities? Mogle and Jett reference another bowl with "a fish being taken on a line baited with smaller fish."¹⁵ This would possibly suggest that hooks were used. I have not

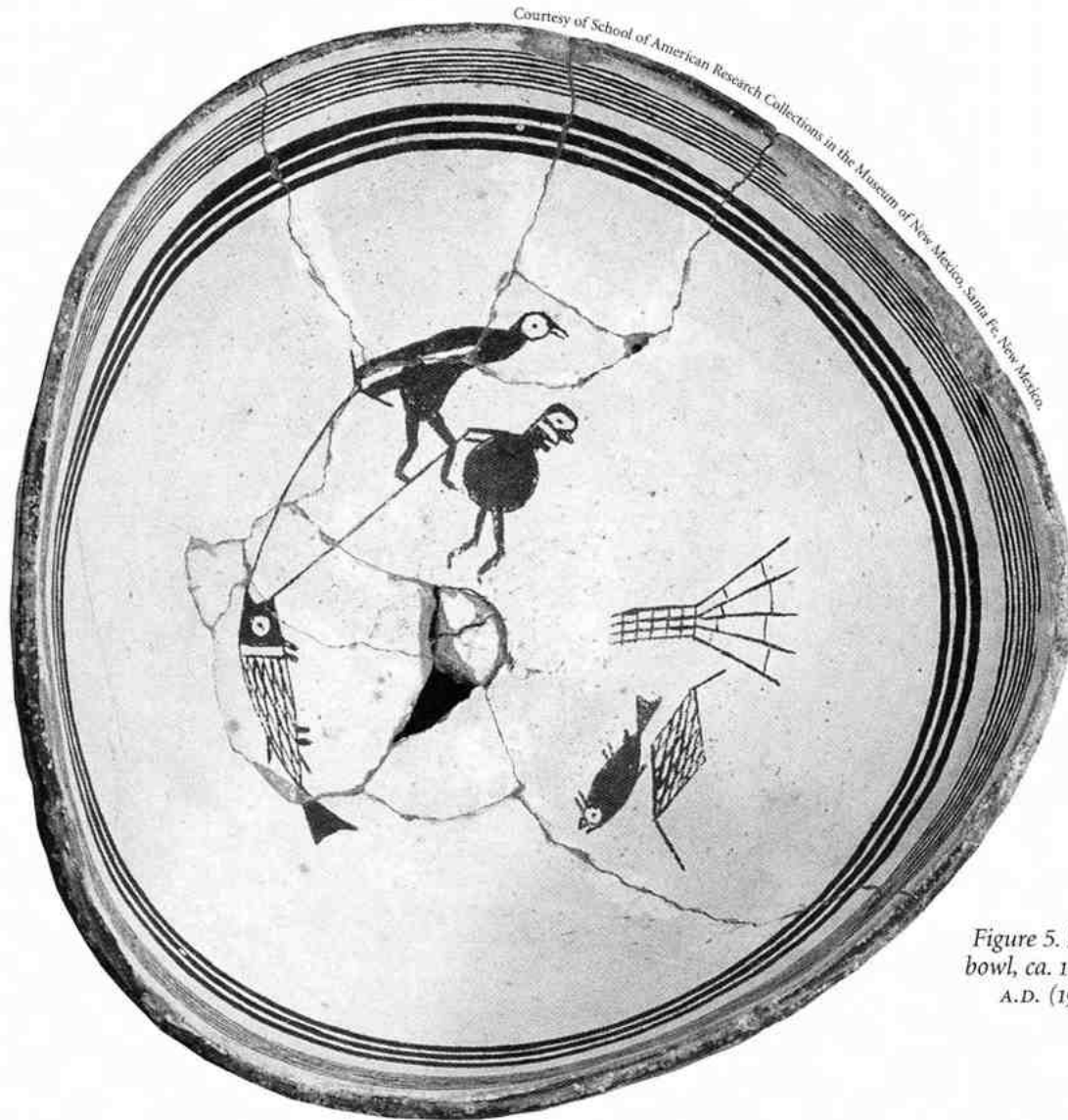


Figure 5. Mimbres bowl, ca. 1050-1200 A.D. (19971/11).

been able to locate this bowl, and more research is needed.

Mimbres ceramic pottery clearly depicts fishing activities by early peoples on the North American continent. We may not ever find conclusive evidence that they were sport fishermen as we think of ourselves today, but there is no question that their early experiences were recorded. Regardless of where they came from or where they vanished to, the Mimbres left a beautiful record of some of North America's early fishing activities. Further research may elevate the status of Mimbrenos as fishermen. Because they lived along the banks of the Mimbres River and developed such expressive narrative pottery, this writer can only conclude that it is possible that their fishing activities were something more than labor and toil to put food on the table.

ENDNOTES

1. Pottery from the Mimbres Classic Period is contemporaneous with an early illustration of English fishing. See Frederick Buller, "The Earliest English Illustrations of an Angler," *The American Fly Fisher*, vol. 19, no. 3, p. 7 (Summer 1993).
2. James E. Sublette, Michael D. Hatch, and Mary Sublette, *The Fishes of New Mexico*. (Albuquerque, N.M.: University of New Mexico Press, 1990), p. 60.
3. Dr. Bruce B. Huckell, senior research coordinator with the Maxwell Museum of Anthropology, freely gave of his time assisting me with the photographic archives.
4. H. S. and C. B. Cosgrove, *The Swarts Ruin: A Typical Mimbres Site in Southwestern New Mexico*. Introduction by A. V. Kidder, *Papers of the Peabody Museum of American Archaeology and Ethnology*, vol. 15, no. 1 (Cambridge, Mass.: Harvard University Press, 1932), p. xx.
5. J. J. Brody, *Mimbres Painted Pottery* (Santa Fe, N.M.: School of American Research, 1977), p. 2.
6. *Ibid.*, p. 179.

7. *Ibid.* The Mimbres Photographic Archive at the Maxwell Museum of Anthropology, the University of New Mexico, has an extensive photographic collection of Mimbres vessels, 255 of which have fish or fishing motifs.

8. Cosgrove, p. 5.
9. A. V. Kidder, "Pecos, New Mexico: Archaeological Notes." *Papers of the Robert S. Peabody Foundation for Archaeology*, vol. 5 (Andover, Mass.: Phillips Academy, 1958), p. 123.
10. J. Walter Fewkes, *Smithsonian Misc. Collection*, vol. 76, no. 8 (1924), pp. 6-7.
11. Brody, p. 172.
12. Stephen C. Jett and Peter B. Mogle, "The Exotic Origin of Fisher Depicted on Prehistoric Mimbres Pottery from New Mexico," *American Antiquity*, vol. 51, no. 4 (1986), pp. 708, 710-11.
13. *Ibid.*, p. 707.
14. Steven A. LeBlanc, *The Mimbres People. Ancient Pueblo Painters of the American Southwest* (London: Thames and Hudson, 1983), p. 120.
15. Jett and Mogle, p. 713.

The French Monk's Alternative "Reel"

by Frederick Buller

Courtesy of Ackerman's Repository of Arts at 101 Strand, London

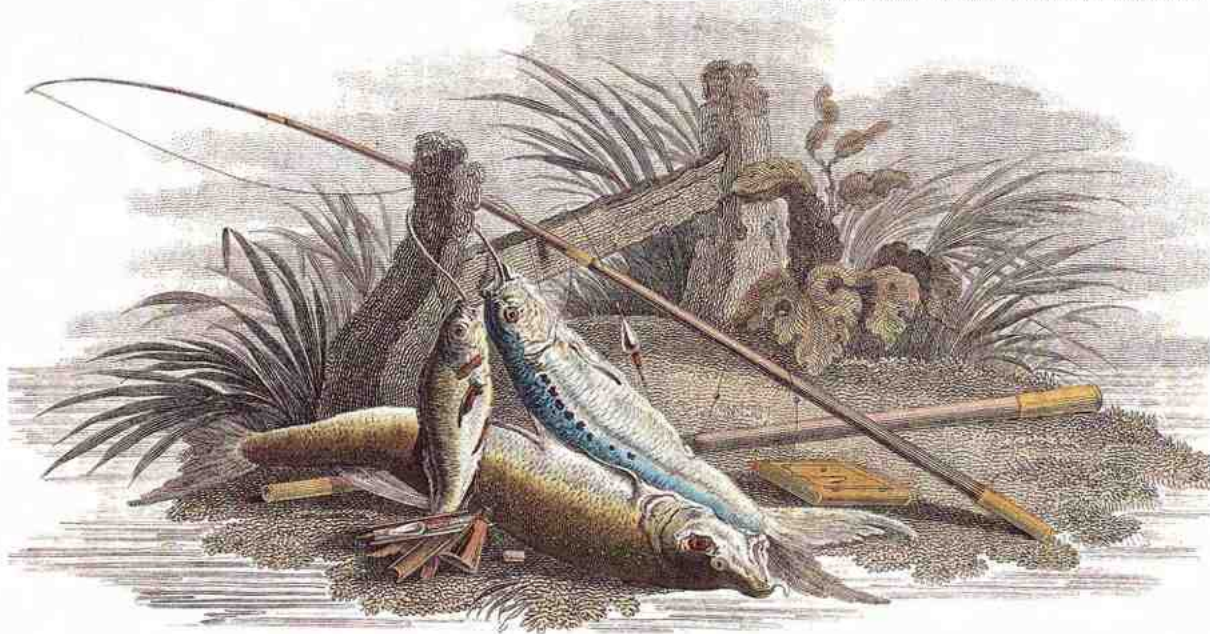


Figure 1. This engraving was published on 1 October 1820. Notice the bottom joint of the rod lying beneath the catch of fish and the two line-winders lying by the tail of the perch. One line-winder is empty—its contents (line, float shot, and hook) having been attached to the rod tip—and the other is filled with similar items to replace the former should a breakage occur.

WHEN YOU LOOK at the way gentleman anglers fished (using manufactured tackle probably purchased in a haberdasher's shop [Figure 1]) during the late seventeenth century before reels became available, it appears that their mode of fishing—i.e., with a long whippy rod of about 18 feet, used in conjunction with about the same length of line tied directly to the rod tip—was very restrictive. To begin with, the casting range was limited to about a maximum of 40 feet, and when a big fish was hooked, the likely consequence would be a breakage, unless the rod was thrown into the water—with luck, to be pulled around by the fish until the latter became exhausted. Because there was no other way of dealing with a big fish, it must have been a profitable time for those tackle dealers whose customers regularly fished for salmon, pike, or carp, because the loss of a rod must have been fairly common.¹

The advent of the fishing reel first mentioned in Thomas

Barker's *The Art of Angling* (1651) gave a fisherman the choice of using a shorter rod, and by pulling off spare line, the option of making longer casts. More importantly, whenever an angler hooked a big fish, he could let out more line (while applying drag on the revolving drum) and play the fish until it was exhausted.

What is generally not known is that a French monk, at about the same time as the English were reinventing the reel, solved the problem of dealing with a powerful fish without the rod having to be thrown in. For all we know, his method may have been practiced for decades.

Frère François Fortin in *Les Ruses Innocentes* (1660)² described and illustrated a rig (Figure 2) that incorporated a 4-inch line-winder filled with a reservoir of line that was available to the fisherman who hooked one of the aforementioned legendary tackle-breaking fish. Fortin's line-winder, designed to hold a reservoir of line, literally dangled just below the rod

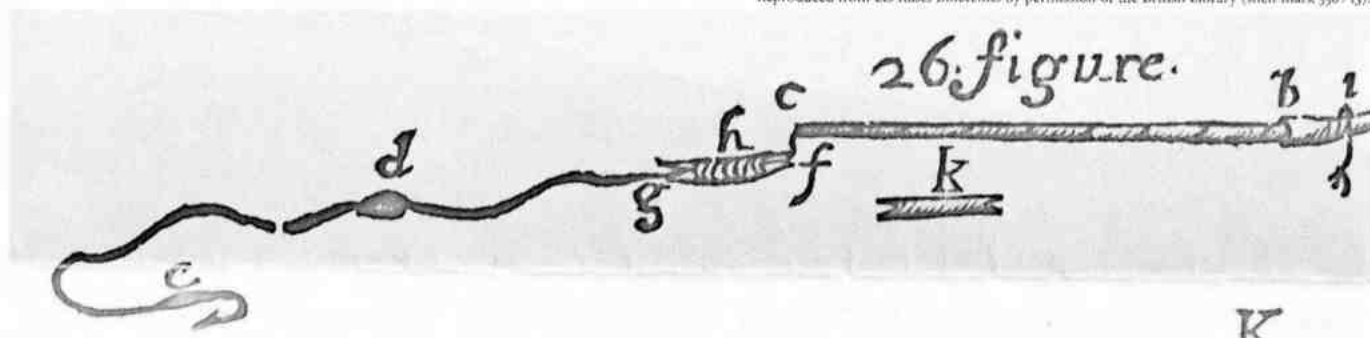


Figure 2. Fortin's Figure 26.

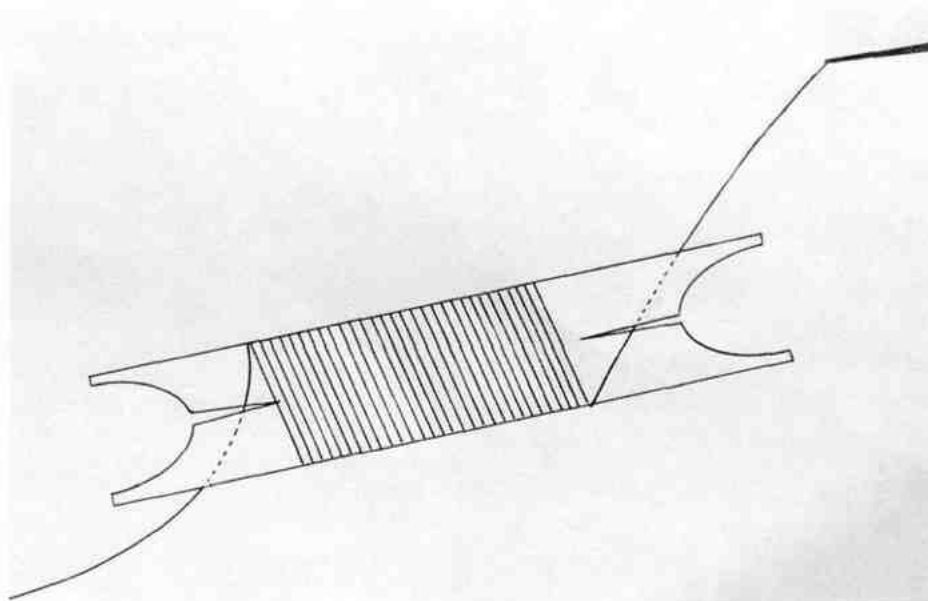


Figure 3. My drawing shows greater detail of the mechanics of Fortin's line reservoir, denoted in Figure 2 (Fortin's Figure 26) as g, h, f.

tip. It was held in situ by notches that gripped the line, which otherwise ran directly from the rod tip to the terminal tackle. The notches at each end of the winder retained the spare line while the angler made his cast or caught ordinary-sized fish, but released it as soon as a carp or some other powerful fish made its first run (Figure 3).

Fortin's book has many splendid diagrams illustrating most of the known methods of taking all kinds of wild animals with hook, net, trap, and snare. The modern-day deadly fyke net and the device that we call a perch-trap are perfectly drawn. One of the bird-traps that he illustrated is equipped with four

winding reels, any one of which, if removed and placed on a fishing rod, would have put the French well ahead in reel design.

John Waller Hills, in *A History of Fly Fishing for Trout*, points out that much of Fortin's work was original: "It gives the first illustration I know of an eyed-hook and of the triangular landing net, now so common."³ Fortin's landing net (Figure 4) appears on one of his many pages of diagrams.

We must also credit Fortin with a method of ground baiting for carp, in which wooden boards were framed together (it was suggested that an old door would serve the purpose) and then

covered with 2 inches of compacted earth or clay in which cooked beans were impressed every 4 inches. The framed board (retained by a rope tied to a tree) was then lowered into a likely spot in a pond or lake, in readiness for fishing the next day, by which time it should have attracted carp that would be digging with their noses for the beans.⁴

A drawing of this elaborate ground-baiting device, together with a description of how it was used, was usually credited, quite erroneously, to the Englishman Richard Blome after it appeared in his book, *The Gentleman's Recreation* (1686) (Figure 5). My copy of Blome shows that the diagrams were

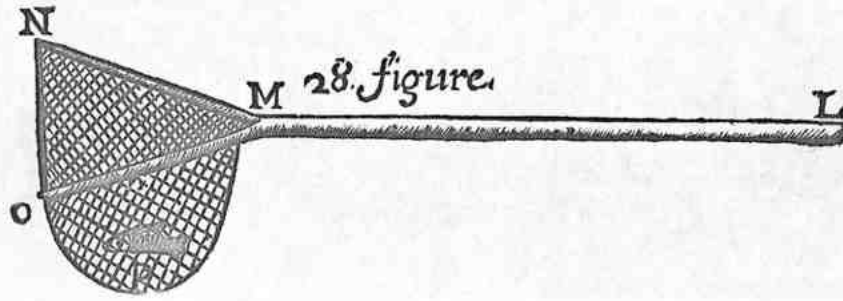


Figure 4. Fortin's landing net, Figure 28.

Blome's version of Fortin's landing net is a poor copy. Blome (or his artist) has left out one spar of the landing-net frame, and the net pattern indicates that the net hangs from N and M without being attached to O. Doubtless Blome was describing a tackle item that he hadn't seen before—let alone used.

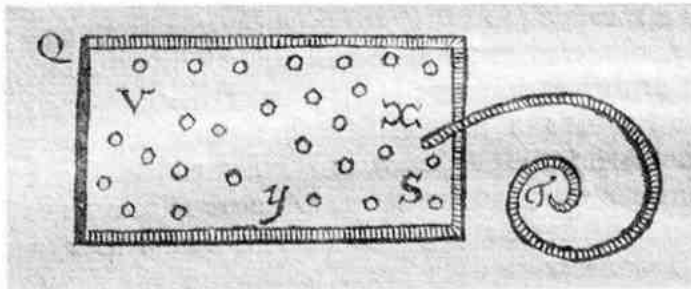
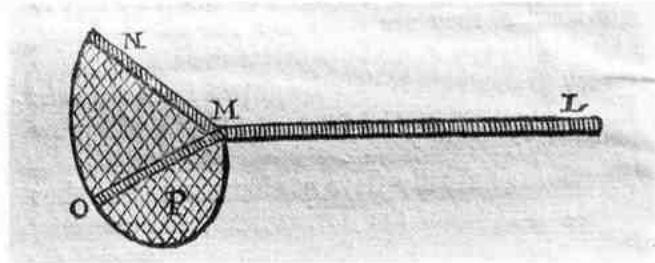
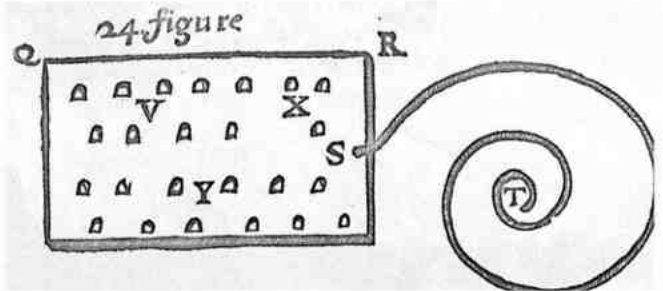


Figure 5. Blome's illustration of a platform on which to place the ground bait (left) is obviously copied from Fortin's original figure 24 (below).



borrowed from *Les Ruses Innocentes*, but the drawing of the line-winder/reel was not included. Frère Fortin's preoccupation with fishing for carp may reflect the frequent opportunity he had to fish for the species, which provided monks with the perfect fish to rear for their religious fasting disciplines. Fortin's seventeenth-century drawing indicates that the line-winder was quite an early angling device (although my research on medieval church wall paintings prove that line-winders were in use during the fifteenth century⁵).

I have not seen a description of Fortin's line-winder/reel in any book published in the English language, but I suspect that his rig (probably homemade) was used in Britain, if only by the monks who were expected to *make* rather than buy items or tools necessary to pursue any of their daily activities. The perpetual need to catch fish, one way or another, must have been a priority and a burden for monks when we remember that days of abstinence or fast days (when only fish or fruit could be

eaten) numbered 145 per annum. We need to keep in mind that the Roman Church was so rigid about fish-days that in 1629, Claude Guillon was beheaded at St. Claude in Burgundy for eating a morsel of horseflesh on a fish-day.⁶ The nineteenth-century English artist Dendy Sadler's most famous painting, *Thursday*, depicting monks fishing in preparation for Friday's supper, is an elegant reminder of this strictest of disciplines (Figure 6).

That some technical progress had



Figure 6. Thursday, painted by Dendy Sadler in 1880; engraved by Boucher in 1905.

Courtesy of H. Le Fevre & Son of la King Street, St. James.



Figure 7. Here a detail of Figure 6 is enlarged to show a line-winder at the feet of the angler who is playing a fish—while his companion's line-winder is still attached to the top of the butt joint of his rod—doubtless because he has yet to start fishing.

taken place during the 230 years since Fortin's time is evident from a close study of Sadler's painting. The line-winder now lies on the ground about the feet of the monk who is playing a pike (Figure 7). All he needs to do when the pike runs is to allow it to pull line through the rod rings, effectively causing the line-winder to dangle in the air and release line; during this operation, the line is allowed to run through the loosened grip of the angler's right hand while he administers the appropriate

degree of drag.⁷

A few years later (1866), Sadler executed a drawing (later engraved) that once again featured monks: in this case obviously anticipating (see the expressions on their faces) the prospect of feasting on the next fish-day on pike fish cakes or stuffed pike (Figure 8). But look again at this engraving, or better still, a detail which shows a line-winder taped to the broken rod (Figure 9).

Lest anyone should think otherwise, it is not coincidental that monks are some-

times featured in angling studies. In Europe during the medieval period and during the centuries that followed, the Roman Church had a firm grip on the everyday affairs of village life and manipulated (via fast days) the diet of its parishioners. In England, the heavy demand on fisheries to provide sustenance for villagers as well as the clergy is underlined by action taken during the Peasant's Revolt in 1381, when, under Wat Tyler, the men of Redbourne near St. Albans in Hertfordshire demanded



Figure 8. This unusual setting for an angler holding a pike that must have weighed 30 pounds comes from an original drawing executed by Dendy Sadler in 1886 and engraved by Leonard Muller in 1906.



Figure 9. In a detail of Figure 9, see the monk's line-winder taped to the butt of his home-made, but now broken, rod.

the right to fish the river Ver.

It is therefore hardly surprising that the dietary disciplines, and ipso facto the need to supply fish for the table, became linked with the sport of angling—witness Dame Juliana Berners's the *Treatyse of Fysshynge wyth an Angle* (1496), the book that made good manners the core sentiment of the sport of angling, only nowadays we call it sportsmanship. Many believe that not only was Dame Juliana the author or compiler of this seminal work, but that she was also the prioress of Sopwell Nunnery near St. Albans.

ENDNOTES

1. Despite the fact that rods were designed to float.
2. In Westwood and Satchell's *Bibliotheca Piscatoria* (London, 1883), the authors wrote, "The first edition has become very rare and is, on the whole, the most interesting contribution made by France to the literature of angling" (p. xx). The antiquarian book dealer Ronald Coleby informed me that in 1987 a copy of this book (from the Marcel Jeanson's collection) sold in Monte Carlo by Sotheby's. It fetched £5,936; and a second edition (1668) £2,081.
3. John Waller Hills, in *A History of Fly Fishing for Trout* (London, 1921), p. 53.
4. An enormous amount of earth would need

to be placed on a wooden door or wooden platform to overcome its buoyancy.

5. Unwittingly, in 1992 and 1993, although I thought I was investigating the possibility of finding a fifteenth-century illustration of a fishing reel, described as such in a report by a committee working on behalf of the Royal Institute of Cornwall, entitled *Mural Paintings in Cornish Churches* (vol. xv, 1890–1892), I actually found what may turn out to be the oldest illustration of a line-winder, viz. 1480. See *Waterlog*, no. 11, August/September 1998.

6. See the Reverend W. B. Daniels's *Rural Sports*, 3 vols. (London, 1801).

7. The rings can be clearly seen on the original engraving.

John Horrocks, 1817–1881: A Pioneer of Fly Fishing in Germany

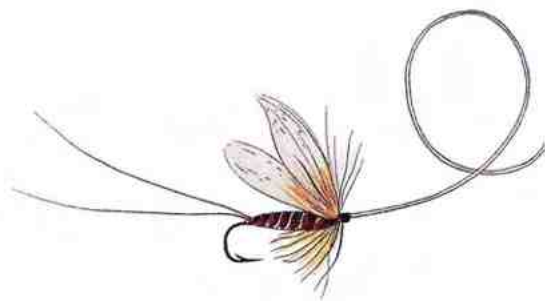
by Jürgen F. Preylowski
translated by Richard C. Hoffmann

All photographs by Jürgen F. Preylowski



Shown above are first and second editions of John Horrocks's *Die Kunst der Fliegenfischerei auf Forellen und Aschen in Deutschland und Oesterreich* [The Art of Fly Fishing for Trout and Grayling in Germany and Austria]. The first edition is open, with a dedication to His Royal Highness Grand Duke Carl Alexander of Saxony. The flies on the book are the John Horrocks Fly. There is no description of this fly in his book, but it could be found in fishing tackle catalogues and fishing books until 1929.

The rod is the first known fly rod made in Germany by H. Hildebrand/München; it is described by Horrocks in his book. The brass reel and clearing ring appeared in an early Hildebrand/München catalogue, but the author believes them to be English made. The illustration is a tempera of the uniform of a lieutenant of the 85th Regiment of Foot by Mr. D. S. V. Fosten (England, 1984).



WHEN ENGLISHMAN John Horrocks first came to Weimar—then capital and principal residence of the Grand Duchy of Saxony-Weimar-Eisenach—in 1835, barely three years had passed since, with the words “more light,” Johann Wolfgang von Goethe¹ had departed this world. Besides Goethe, other great German poets, thinkers, musicians, and artists—Friedrich von Schiller,² Christoph Martin Wieland,³ and Johann Gottfried von Herder⁴; later also Horrocks’s own contemporaries Johann Nepomuk Hummel,⁵ Peter von Cornelius,⁶ Franz Liszt,⁷ Arnold Böcklin, Friedrich Preller, and Hoffmann von Fallersleben, to name but a few—had through the past century embellished from Weimar the culture of Germany.

In 1842, Horrocks resigned from the British army, having served in Canada and elsewhere as lieutenant in the 85th Regiment of Foot, and moved permanently to Weimar. He obtained residential status there in 1843. From Weimar, Horrocks could travel throughout Germany, Austria, and Tyrol in pursuit of his passion for fly fishing. The ignorance of fly fishing, of aquatic conservation, and of fisheries protection that he then encountered likely provided the initial impetus to one day write an informative book on the subject. The epoch-making work appeared in 1874 as *Die Kunst der Fliegenfischerei auf Forellen und Aschen in Deutschland und Oesterreich* [*The Art of Fly Fishing for Trout and Grayling in Germany and Austria*], with a dedication to His Royal Highness Grand Duke Carl Alexander of Saxony.⁸

This was not just the first and only book written in Germany exclusively about the art of fly fishing, it was also the first to criticize then-prevalent fisheries laws and the failure to protect fish.⁹ From the very start, in the often-cited foreword of his book, Horrocks sought understanding of his criticism:

If I, though an Englishman, dare to write in German and for Germany, I ask the reader in advance for indulgence of this presumption, and offer as my excuse only that I have for thirty years lived in Germany and have myself become almost a German. Still I remain enough of an Englishman that I cannot help complaining vigorously that the art of fly fishing, so greatly treasured in England, remains without a firm foothold

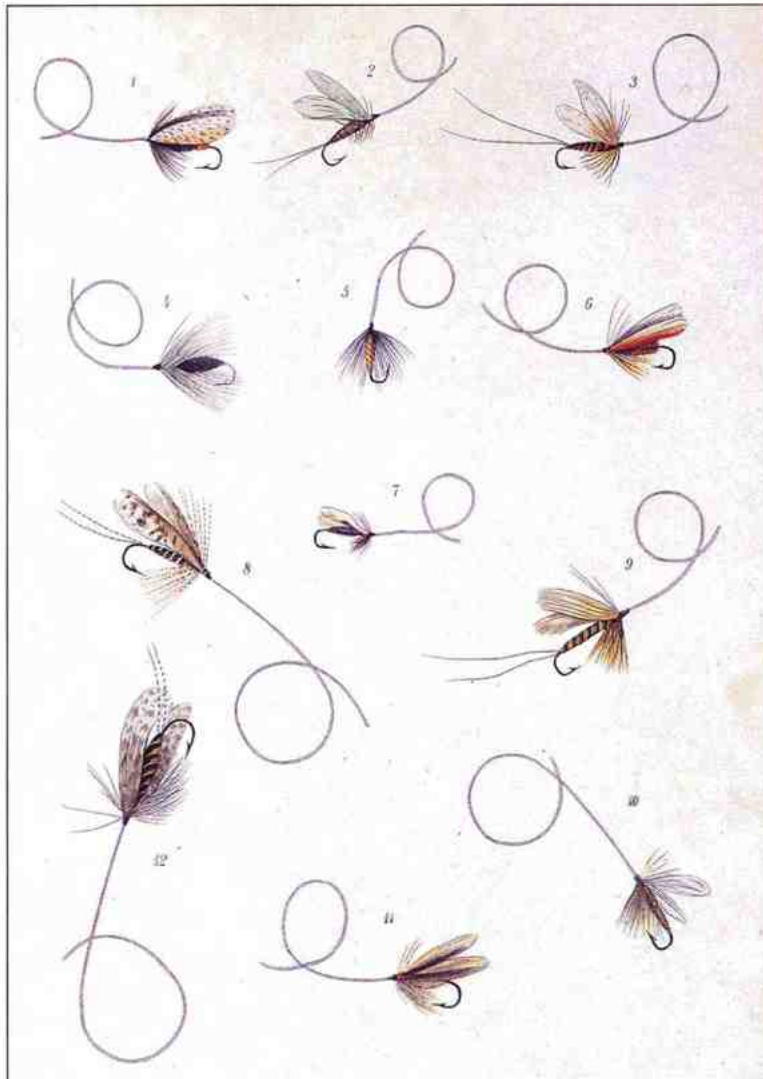
in Germany. Better to acquaint the Germans with it is the purpose of this book.

Wholly in accord with German practice, all books which have heretofore been written in Germany about fisheries, such as Ehrenkreutz and others, are for the most part concerned with bottom fishing and fishing with nets.¹⁰ They have treated fishing with the artificial fly only in passing, so to speak as a frivolity, on the one hand because the German public lacks interest in the matter and on the other because this noble art was unfamiliar to the authors themselves. Now, as also here in Germany, attention begins to turn to fly fishing [and] as the wish for a new fisheries law is here and there voiced, I permit myself to offer to lovers of fishing this little work in which I set down my experiences of many years.

My book is the first and only in Germany to be written solely about fly fishing [see note 9]. I wrote it not only for beginners, to whom I want to teach the first fundamentals of this art, but also for all lovers of this sport in Germany, who already know how to handle a fishing rod, and as well for all friends of a rational operation of fisheries on the whole. I would be happy if I could help bring about that, at least in the German rivers that salmonids inhabit, these noble fishes would be caught only with fly tackle. I know very well that it is not possible to prohibit bottom and net fishing on all waters, indeed [I know] that for many lower sorts of fishes, they are actually unavoidable. My one effort and one goal of this book should be to accomplish that, at least in the rivers and brooks in which the salmon, the trout, and the grayling live, those [fishing methods] be reduced to a minimum if they cannot be entirely banned.

If through my writings I awaken the interest of the princes, the great landholders, and the inhabitants of those lands in whose rivers the noble fishes stay, [and] if I achieve through this arousal even only a partial improvement of fisheries legislation, then a principal purpose of my book will be achieved. As a passionate fly fisher and hunter, I have fished and hunted for many years in England and Ireland; in Canada, where I served as an English officer; and in Germany. As a skilled fisher, I would happily see here, too, in my second homeland, the fishery gain the height of development that it has for some time already reached in England.

For a long run of years now, I have lived in Weimar, and here I have succeeded in interesting the artistically appreciative Grand Duke of Saxony, who always has an open ear and



According to Horrocks, the flies shown on the following pages "have followed a precise copy of the forty-seven varieties that Ronalds offers to us in his famous Flyfisher's Entomology."

heart for all improvements to the well-being of his land and his subjects, in my efforts toward reform in the area of fisheries. Hence, it is hoped, in Weimar, which has been a glowing model for Germany in so many forms of endeavor, a new fisheries law will soon take account of the numerous noble fishes in the rivers of the Grand Duchy, which have hitherto been so neglected.

As I present my modest work to the public, I would expressly point out that I not only offer to readers my own experiences and views, but also that I have extracted much from all available English and German sources, and I even report views with which I, as a veteran practitioner, cannot agree. I did not hesitate to include translations from Francis¹¹ and "Ephemera"¹² on the practical introduction to fly fishing, and Ronalds's¹³ list of artificial flies, because I think both to be the best that have been written on these themes. I provide, based on my many years' experience as a practicing fisher, a classification of salmonids that departs in many respects from that previously accepted, and I am fully aware that I here expose myself to sharp criticism from the learned.

To all those authors from whom I, for the most part with their express permission, borrowed much, I here offer my sincere thanks.

Above all, however, special thanks is due to my greatly honored friend the Count of Münster, president of the German Fisheries Association in Berlin, presently ambassador

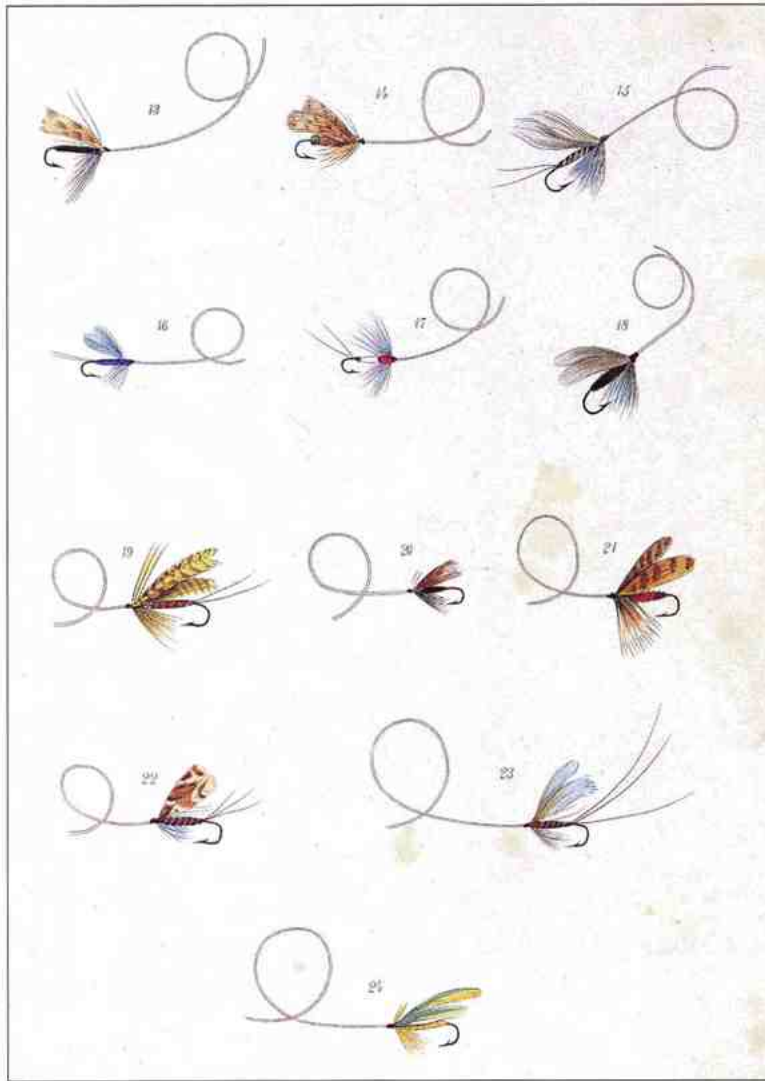
of the German empire in London, one of the leading sportsmen of Germany and England, with whose encouragement I have undertaken to write this little work and for whose provision of many important documents I am additionally thankful.

Still in conclusion, I ask the willing forbearance of my esteemed readers in their criticism of this work of an old fly fisher, who has labored truly to bring together a practical book suited to the requirements of the reading public.

WEIMAR
JOHN HORROCKS

Better to understand the state of fly fishing then in Germany, I should once again let Horrocks tell the tale of the "crazy Englishman." In his third chapter, he wrote the following, "The Art of Fly Fishing."

Compared with other lands, knowledge of fly fishing in Germany originates in recent times. When I visited Germany for the first time in the year 1835, no one knew anything about it. Not only fishers and peasants, but even educated people looked with unconcealed amazement upon the apparition of an Englishman who whipped at the river with a long rod, and even his success did not convince them that it was not a mere eccentricity. No one wanted to



believe that the whole thing rested on the imitation of nature and some skill; they were all of the opinion that, if one caught a fish, the success came either by chance or through use as an attractant of a mysterious salve which they called "Witterung" [scent].¹⁴ I have very often been asked about my special scent and when I explained that I knew nothing of that sort, the questioner would shake his head doubtfully and go away. In the course of time, very slowly to be sure, the Germans came to the understanding that there was certainty and great success in the methods of the "crazy Englishman" who angled for trout and grayling with artificial flies at the surface of the water. Eventually, they gave up their "scent ideas" and then themselves entered upon the study and exercise of the art. Nowadays the north knows little about fly fishing, but in Bavaria and Tirol, people are completely familiar with it; I am acquainted with various fly fishers there who in no way take second rank to Ronalds or Francis. The better to stay with the truth, however, I must add that the number [of experts] is very limited and that most German fly fishers are still backward in theory and unskilled in performance. . . .

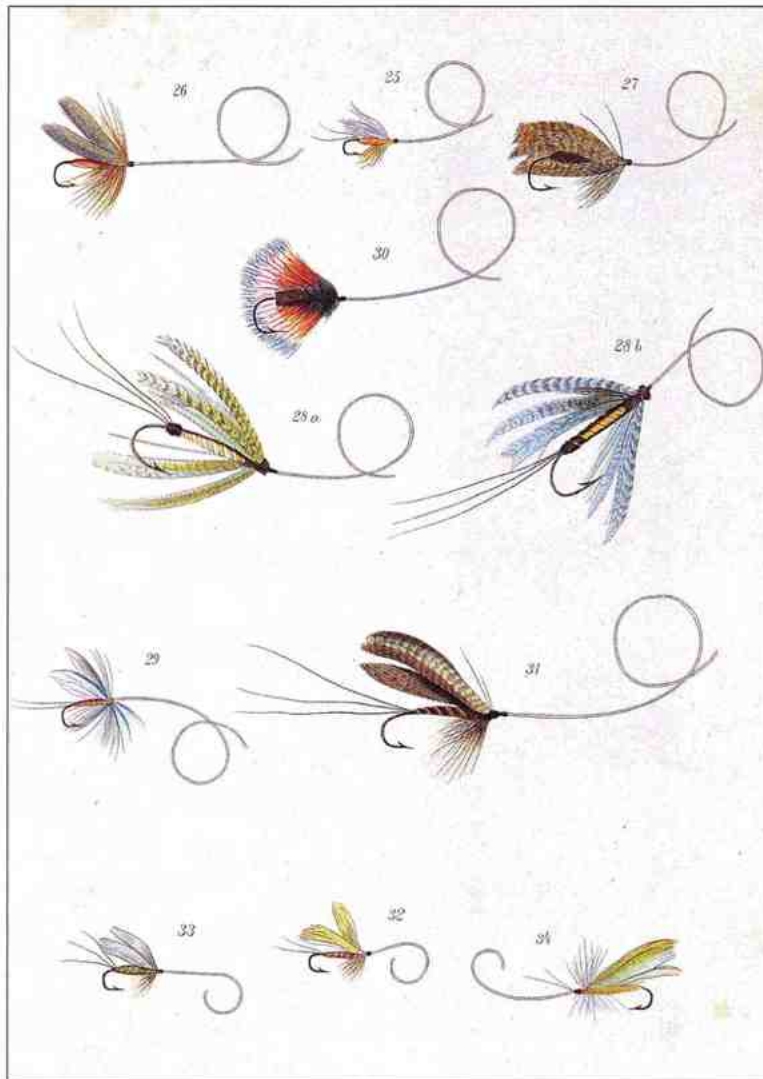
Bischoff,¹⁵ Hildebrand,¹⁶ and some other men in Munich are well-known anglers. For the most part, I believe, one can in Bavaria and Tirol often encounter capable fly fishers. In Thuringia, I know some who could com-

pete with the English, whether in casting the fly or also in knowledge of the water and the flies.¹⁷ . . . An enthusiastic fly fisher is the Baron von Egloffstein from the 94th Royal Prussian Infantry Regiment.¹⁸ This gentleman makes his own flies and takes a lively interest in everything that bears upon fly fishing in Germany.

ARTIFICIAL FLIES

Next is what Horrocks himself called the most important chapter in his book, the sixth chapter "On Artificial Flies." The author himself tells the reader why he decided to take the flies out of Ronalds's *Flyfisher's Entomology*:

Because we have now made our way to the most important chapter of this little work, it is necessary to set out at the start what methods and what order I plan to follow. Because I do not write solely for knowledgeable fly fishers but especially for beginners, I will let myself be guided by clarity and simplicity. It is my task to make my reader familiar with the necessary flies and to bring these together into a catalogue such that one can find the right insect easily and without waste of time. After long reflection and examination of the best authorities, I have determined to have followed here a precise copy of the forty-seven varieties that

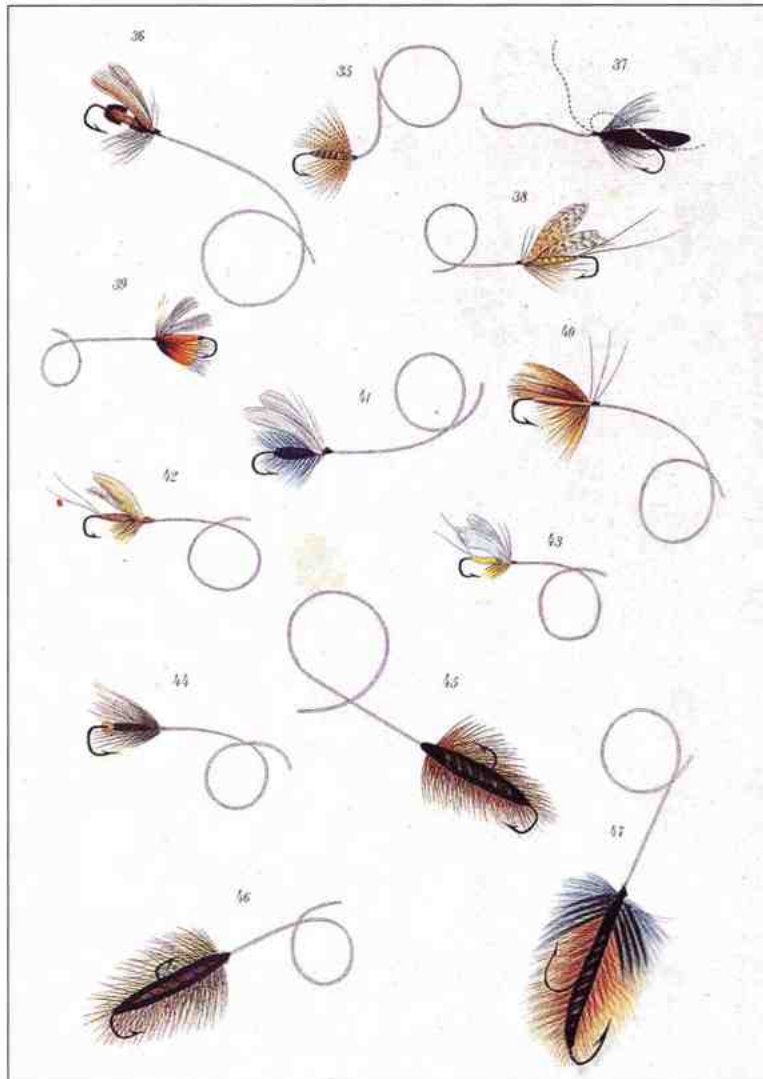


Ronalds offers to us in his famous *Flyfisher's Entomology*. I could, naturally, also give a list assembled by myself, but could hardly dare to hope that it would be equal in usefulness with that of Ronalds, which is unanimously understood as the best of its kind that has until now been offered to the public. The following quote from Francis's foreword will serve to confirm this: "The branch in which I have been the most compelled to borrow is in the trout and grayling flies. The reason for this is obvious, as the flies on which the fish feed are the same today as fifty years ago. To the *Flyfisher's Entomology* of Ronalds I am greatly indebted, and a better authority we could not follow, because it is indisputably the best work that has ever been written on this subject."¹⁹

It must, however, not be forgotten that Ronalds was himself guided by a predecessor. In the *Compleat Angler* of Isaak Walton, Cotton describes precisely the same flies, if often under other names, which were continuously named and described over and over again up to Ronalds. Ronalds, however, is the first who classifies them entomologically, so that he has rendered the greatest service to the fly fisher; he has enabled the fly fisher to make each fly identical with nature and to study their habits and changes. In his colored plates of forty-seven flies, Ronalds gives us precise reproductions of the natural and also the artificial insect. I will, on two grounds, give only the latter. First, it [the natural]

is in practical consideration now not needful for Germans and, second, it would make my work much more expensive. If I succeed in introducing fly fishing to Germany, then will I gladly include the natural flies in a later edition.²⁰ Because the art of fly fishing rests on the illusion of nature, it is the more necessary that the imitation of natural flies be very precise, so that it easily deceives the fish, and the expectations of the angler are rewarded with success.

Because every one of the flies cited by Ronalds is thoroughly familiar to me, I can assure my readers from experience that they will guarantee just as successful a catch in Germany as in Great Britain. I ask the reader to be alert for the often-defective German translation of English names for flies, which presents us with a difficulty that does not exist in England. There the flies are better known by their sporting nomenclature²¹ than by that of science; in Germany, it is the reverse. I can hardly believe that in Germany there exists a single entomologist [working] out of love for fly fishing; in any case, no fisherman knows the difference among the flies, much less their names. I have, therefore, for convenience's sake, retained the English names and placed the German translations beneath them, because foreseeably for many years to come the English names will be retained in the trade. I hope, however, as well, that the time is not so distant in Germany when the flies will be named and asked for by German names. It mattered



chiefly to me in translating to replicate the English names current in sporting nomenclature in as exact as possible German versions, without taking science into account, because in the immediate future German fly fishers will be in a position to obtain them only in that way.

Ronalds's remarks that a descriptive catalogue of flies, which a beginner would use without specialized knowledge and observations, would lack all purpose in his hands. He must employ it as a great helper, but not as an oracle. Only in that way will he gain use from it and facilitate his studies.

I now further select from Francis the following seven fancy flies, which are all famous and necessary for the skillful fly fisher.

- No. 1 The Francis
- No. 2 The Coachman
- No. 3 Hofland's Fancy
- No. 4 The Governor
- No. 5 The Edmead
- No. 6 Greenwell's Glory
- No. 7 The Soldier Palmer

I regret not to be in a position to include depictions of the above flies, but still I hope that Hildebrand can provide the public with these flies upon request. In Great Britain, one finds endless varieties of such fancy flies, which are no imitations of natural flies but rather the creations of well-

known practical anglers. In general, most of them are worthless, but from time to time and under certain conditions the seven suggested above will better attract trout and grayling than will the natural insect. The Francis and the Coachman, especially the former, are often irreplaceable. All the flies here suggested from Ronalds and as well the seven fancy flies can be obtained from Eaton and Deller, No. 6 and 7 Crooked Lane, London Bridge, London.

THE HORROCKS FLY

Strangely, Horrocks did not refer in his own book to the "Horrocks Fly." This was first mentioned in print in the 22 April 1879 issue of the *Deutsche Fischerei-Zeitung*, which had on 19 January 1878 begun to publish excerpts from *Die Kunst der Fliegenfischerei*. The Horrocks was arranged together with the Francis, Coachman, and Edmead under the fancy flies, which, after the disappearance of the mayfly, were absolutely irreplaceable for the fly fisher.

Thereafter, the Horrocks Fly appeared in the 1887 *Fischerei und Fischzucht* of Oskar Freiherr von und zu Egloffstein with the remark that this fly could be had from H. Hildebrand and was especially suited for use as the tail fly. Max von dem Borne, however, in *Taschenbuch der Angelfischerei* (2nd ed., 1882), had listed it under ant imitations.²²

Only in 1887 do we encounter precise tying instructions for



the Horrocks Fly, as well as something of its origin. This was in another publication by Max von dem Borne, the *Allgemeine Fischerei-Zeitung*, volume 12.

6. The Horrocks. Body from a dove's flight feather, stripped from the stem where the fibers are short; front and rear thick clumps from a bronze peacock tail herl. Legs and wings of brown, black-spotted turkey feather or the back of a peahen. Hook 12 to 18 millimeters long. The well-known angler and writer Mr. John Horrocks in Weimar received through a friend in Coburg²³ a very roughly tied specimen of this fly from Upper Bavaria,²⁴ where it was reportedly tied and much used by professional fishermen. On that model, tidily crafted flies were made by Mrs. Eaton G. Deller [*sic tr.*] in London. The fly has proven itself especially good on the Ilm near Weimar and on the Hönne in Westfalia.

I would in conclusion again let Horrocks himself reveal, in three more passages from his book, what an enthusiastic fly fisher, nature lover, and companionable man he was. His closing statement, "We here recognize the triumph of art over raw natural power and force," has since the 1874 appearance of his book become a catch phrase for generations of fly fishers.

What sets the crown on this entertainment is that the places to which the fly fisher resorts with best success are chiefly the most picturesque. The brook murmuring along the hillside, the mountain stream that tumbles through the glen's gorge, now forming a waterfall, now foaming through mossy boulders, now hurrying with lovely whispers over a gravel bed—these are the stages on which the fly fisher celebrates his triumphs. The salmonids for whose capture the fly fisher sets a special goal are found not in the sluggish, slimy rivers that skulk through swampy plains but are born and approached in the healthy, cheerful streams that hasten through mountain valleys and over high plateaus. The heaths of the Scottish highlands, the mountains and valleys of Tirol and Thuringia are the abode of the noble stag and roebuck. In the crystalline brooks, rivers, and lakes of the woodlands that border them dwell the aristocracy of fishes.

Fly fishing is from every perspective the opposite to bottom fishing, for it demands strength, agility, and great persistence. As opposed to the bottom fisher, bound to a certain position, the fly fisher must be a capable walker; every day he must go great distances along the bank of the river, casting the fly at most one or two times at each place.

Fly fishing is most conducive to good health. One is in the open air often and in all kinds of weather, becomes inured to quick changes in temperature, the muscles gain greatly in strength, and one becomes, just like the huntsman, tempered for every struggle. And the appetite! With

THE ILM

Max von dem Borne described the Ilm and Horrocks's water on it in his *Wegweiser für Angler durch Deutschland, Oesterreich und die Schweiz* (Berlin, 1877), a useful guidebook for German-speaking fishers in the late nineteenth century.

The Ilm rises in the Thuringerwald above Ilmenau and flows into the Saale at the railway station Gross-Heringen 1 upstream of Kösen.¹

At Ilmenau, the sanitary engineer Mr. Preller has a hatchery for trout. As far as Tannroda and Berka, the brook is badly fished out and holds few trout and grayling. Near Weimar, Mr. John Horrocks, author of the excellent handbook, *Die Kunst der Fliegenfischerei*, has leased a reach of the Ilm three "hours walk" long, from Mellingen to Tiefurt.² As a result of attentive management and the banning of net fishing, the brook is very well stocked with trout and grayling. The trout grow to a weight of 5 pounds, and those less than 1 pound weight are not taken out.

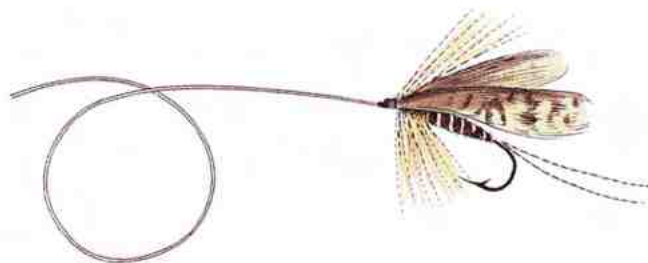
NOTES

1. The Saale, in turn, is the principal German tributary of the Elbe, which it joins just above Magdeburg.

2. Horrocks's reach of the Ilm covered at least 12 kilometers immediately to the east of Weimar where the river forms an angle flowing first toward, then away from, the city.

what pleasure does one, in the heat of the day, seek out with his companions a shady spot to stretch out and, with real burning hunger, to devour bread, cheese, or cold roast plus a glass of Bordeaux or of Bavarian beer! And how delicious the flavor of the irresistible fragrant Havana or a pipeful of Lewis's mixture.²⁵ There is no lack of animated conversation, mostly about fishing. About nine in the evening, one commonly turns toward home with a beautiful day and sound work behind one; then a lukewarm bath is very refreshing and there follows a light supper, at which some of the catch and a little cold punch won't be amiss. After that, one sleeps splendidly and on the next morning feels strong and ready to start off on the walk to a bridge five English miles away, so there again to take the fishing rod in hand with the enthusiasm of a schoolboy.

We would only remind [the reader] that right many men who have most distinguished themselves in war, in learning, and in art were passionate fly fishers. Other manly pleasures of country life may call up more intense excitement, but none demands more dexterity, none lays greater claim to mental and bodily skill. A quick glance, a mind that reacts smartly to all perceptions, an adroit and elegant activity of the hand, acuity and delicacy of touch and hearing, physical endurance, an unrelenting control of impatience, and indefatigable awareness are all indispensable for the fly fisher. It borders on the miraculous if one observes how fishhooks of lilliputian minuteness, silkworm gut as fine as a hair, and a rod whose wooden and reed tip in part little thicker than the quill of a raven's feather serve to catch the strongest fish of the river. We here recognize the triumph of art over raw natural power and force.



ENDNOTES

1. Goethe (1749–1832), celebrated German poet, novelist, and playwright, spent his entire mature life in Weimar.
2. Schiller (1759–1805), ranked second only to Goethe among classical German authors and first among dramatists, lived most of his last decade in Goethe's company in Weimar.
3. Wieland, 1733–1813, German author.
4. Herder (1744–1803)—writer, critic, and philosopher—had an important influence on Goethe, who in 1776 obtained for him a position in Weimar.
5. Hummel (1778–1837) was a widely traveled Austrian pianist and composer.
6. Von Cornelius, 1783–1867, was a romantic painter.
7. Franz Liszt (1811–1886), native Hungarian pianist and composer, was the court music director in Weimar from 1848 to 1859.
8. Published in Weimar by Bernhard Friedrich Voigt.
9. *Translator's note.* In truth—although Horrocks might not have known it—traditional flies and an imitative philosophy had been employed in German-speaking lands since at least about 1200 and repeatedly treated in print. Besides the catching of trout and grayling with feathered hooks made after insects so explicitly described by sixteenth-century Zürich naturalist Conrad Gessner (whose work Horrocks, p. 2, does claim to know), a remarkably clear published discussion from 1773–1775 of imitative fly fishing on the Wisent River in Franconia has just appeared in facsimile in *Der Fliegenfischer*, numbers 130–132 (March/April–August/September 1998).
10. Baron von Ehrenkreutz, *Das Ganze der Angelfischerei und ihrer Geheimnisse* (1845).
11. Francis Francis, *A Book on Angling* (London, 1867).
12. "Ephemera," *Taschenbuch der englischen Fischerei*, tr. Dr. W. Weißenborn (Weimar, 1848).
13. Alfred Ronalds, *The Flyfisher's Entomology* (London, 1836).
14. Horrocks himself noted: "Witterung [scent]. There are in bottom fishing various methods of influencing the senses of the fish by means of certain kinds of scents and [so] attracting them. On the surface of the water the idea is, surely, absurd."
15. Wilhelm Bischoff was the author of *Anleitung zur Angel-Fischerei*, 2nd ed. (München, 1882).
16. Heinrich Hildebrand, the son-in-law and, from 1843, successor of the Munich tackle dealer Hinkert, is described by Horrocks as "the only good maker of hooks for fly fishing in all of Germany."
17. *Translator's note:* Interestingly, Horrocks seems unaware that Bavaria, Tirol, and Thuringia, the regions where he knew fly fishers in the mid-1800s, had centuries-old popularity of using artificial flies to catch trout and grayling. These rugged topographies remain today more active settings for fly fishing than the flat lands of northern Germany. The researcher must next try to learn what caused John Horrocks to believe that he had introduced fly fishing to the German-speaking lands. Was it the technique or a culturally defined idea of leisured elite recreation? Or was he just trying to hype his book?
18. Horrocks himself noted: "von Egloffstein's flies are a superior sort; he even sent a selection to Hildebrand. Bischoff wrote to me that the Munich flies were not much good and not comparable with English patterns." Oskar Freiherrn von und zu Egloffstein himself later published *Fischerei und Fischzucht: Ein Mahnruf* (Berlin, 1887).
19. *Translator's note:* Horrocks has taken some liberty with what Francis Francis wrote in his 1867 foreword [**bold** marks Francis's model not followed]:

The branch in which I have been the most compelled to borrow is in the **trout flies**. The reason for this is obvious, as the flies on which the **trout** feed are the same today that they

were **500 years ago**. Perhaps to Mr. Ronalds's *Flyfisher's Entomology*, I am the largest debtor, and a better authority one could not borrow from, because it is by far the best work that has ever been written on the subject.

As Horrocks goes on, although no longer acknowledging his source, he will continue to lift whole passages from the same page of Francis:

But it must not be forgotten that even Ronalds borrowed these flies for the most part in his turn. . . . Let the reader turn to the earliest book published on fly fishing [*sic*], and he will there find described by Cotton all the best flies taken by the trout in the present day, and which have been more or less reproduced and described by every subsequent angling writer up to Ronalds, who for the first time describes and classifies them entomologically, thus rendering to the fly fisher one of the greatest boons conferred upon the art since Cotton's day, as the angler is through Ronalds enabled to identify each fly with nature and to study its habits and changes.

More, perhaps, than even Horrocks was aware, he was engaged in transmitting a self-conscious English approach to his German readers.

20. Horrocks here notes:

In a second edition I could, if the public articulates the desire, also provide an introduction to the preparation of artificial flies. Right now it is not needed, because in all of Germany probably not ten men who tie their own flies are to be found. Many a fly fisher thinks that half the charm of fly fishing lies in preparing the flies oneself. For me, that is inexplicable for the following three reasons: 1) it takes a lot of effort and demands much time; 2) flies tied by an amateur are rarely as good as those in the trade; 3) because of the cheapness of flies from London.

I have already earlier remarked that Bischoff complains about the poor quality of flies from Munich. I myself have so far bought in Germany no flies that equal the models from London. The French flies that occur commercially in Germany must be especially avoided. They are mostly sold affixed individually to a card and will more likely frighten the fish off than attract them. In Paris, on the other hand, one buys mainly English flies. I should mention once more that the strength and quality of the silk gut must be tested, especially for heavy trout.

In any event, there were *two* second editions, one by the same publisher as the first (Weimar: Bernhard Friedrich Voigt, 1879), and another, not dated, from Verlag Otto Klemm in Leipzig. Both have the identical content as the first edition—so neither offer the natural insects nor the instructions on fly tying—but add a new preface, which Horrocks dated 18 February 1879.

21. *Translator's note:* "sporting nomenclature"—literally, "in the language of the hunt" (*Jagdsprache*).

22. See Jürgen F. Preylowski, "Max von dem Borne," *The American Fly Fisher*, vol. 10, no. 1, pp. 26–28 (Winter 1983).

23. Coburg is a town in the region of Franconia north of the Main River, so only about 100 kilometers south of Weimar.

24. "Oberbayern," the plateau and mountain country of southernmost Germany between Munich and the Austrian border.

25. Lewis was a famous tobacco dealer on St. James Street, London.

Cemetery in the Highlands: A Cast from Fly-Fishing History

by Bruce H. Dawson

All photos by Bruce H. Dawson



The grave of H. L. Leonard, Elizabeth Leonard, and Cora Hawes.

THE BROKEN canoe paddle on the impressive marble headstone signifies the end of the journey for the “Father of the American Fly Rod,” Hiram L. Leonard. He is not resting alone. Within casting distance from his grave in the Cemetery of the Highlands in Highland Mills, New York, are the final resting spots of other American fly-fishing icons: Jim and Ed Payne, Loman and Hiram Hawes, and Frank Oram.

How this neatly kept cemetery located on state Route 32 just north of Highland Mills, a quiet nondescript town of 2,500, became the final resting place of America’s top rodmakers is a story as interesting as the life of the person responsible—Leonard.

Leonard was born 23 January 1831, at Sebec in Piscataquis County, Maine, but before he was three, his family moved to Ellenville, New York, and later to Honesdale, Pennsylvania. He spent his youth in northeastern Pennsylvania, and there is little reference to fishing during his boyhood years, but it seems unlikely that a man could become such a talented outdoorsman without being exposed to outdoor sports as a lad.

Hiram’s father, Lewis Leonard, was part of an old American family—the grandson of one of three brothers who came from England to the Massachusetts area in the mid-1600s. Lewis was born in Roxbury, Massachusetts, but went to Maine at an early age to raise

sheep. It was in Maine that he turned to the manufacture of oars and wooden boat paddles (the broken paddle on the grave is perhaps a tribute to Hiram’s father). This would indicate that Hiram received from his father some knowledge of the properties of wood and also design and engineering talents. At the age of sixteen, he was a master mechanic for the Pennsylvania Coal Company, an indication of his mechanical and engineering inclination at a young age.

Hiram moved back to Maine when he was twenty-two, settling in the Bangor area. It was there and then that he became a noted hunter and woodsman and displayed his ability to be a dead-eye marksman. Leonard opened a taxidermy shop (another of his splendid outdoor skills) and became a noted gunsmith in

the Bangor area.

Leonard also had a passion for music and was accomplished at more than one instrument, although it is reported that he favored the flute. [*Ed. note:* Leonard’s flute is a part of the Museum’s collection.] Many was the night that the sound of Leonard’s flute would waft through the Maine woods as he sat by the campfire. This love of music even flowed to the Leonard home in Central Valley, New York, which would be full of skilled rodmakers creating music in the evening after spending the day in the bamboo-rod shop.

In the late 1850s, Leonard was working for Charles V. Ramsdell as a gunsmith, but when business slowed, he began a supply and guiding business for local hunters. On a trip up the Tobique River in New Brunswick in the fall of 1858, he led a hunting party in a canoe and reportedly did the first fishing of his life.

The following year, in September 1859, Hiram Leonard married Elizabeth Smith Head of Bangor. A year later, he contracted measles, a serious illness in an adult at that time. The result was a man in frail health with a family to support. His doctor prescribed a life in the outdoors, in the fresh air and water. Leonard concentrated on his fur-hunting and trading expeditions. Elizabeth accompanied him, and they went into the wilderness, staying for several years.



The home of Jim Payne still stands in its original location. Payne's shop was across the road from the house and was destroyed to make room for the southbound lanes of the New York Thruway.



The grave of Jim Payne and his wife Alice.



The grave of Edward Payne and his wife Hannah Thorpe.

Ironically, during this period as a full-time fur hunter and trader, Leonard became a vegetarian. He had no use for liquor or tobacco, and his concern over his health probably accounted for these beliefs. In his later years, he credited his disdain for meat to his longevity.

Later he concentrated on the gunsmithing business and taxidermy business, but continued to experiment with his new-found sport, fly fishing. Frustration with the commercial fly rods at the time led him to experiment with construction of a rod to his own liking.

In 1870–1871, he made a rod of ash and lancewood that was intended for his own use, but a friend who used it was so impressed with the rod that he sent it to the Boston sporting goods company of Bradford & Anthony. They were impressed and immediately sent a salesperson to Bangor to see Leonard. Bradford & Anthony were having trouble getting good-quality, split-bamboo rods and asked Leonard if he could make them a rod of bamboo. He said he could, he did, and he was in the rod business. The four-strip style of bamboo became his trademark and earned him the moniker, “Father of the American Fly Rod.”

Unfortunately, Leonard was a better rodmaker than businessman, and although the business flourished with the addition of other skilled workers to his stable, problems surfaced with the Boston firm. He soon left Bradford & Anthony and entered into an agreement with a New York company, Abbey & Imbrie. Because they insisted on marking the rods with “Abbey & Imbrie” instead of the now-famous “H. L. Leonard Rod Co.,” that relationship soon broke up as well.

In 1877, he entered a partnership with a Boston businessman named Kidder who soon sold his interest in the rod-building company to William Mills & Son of New York City. Leonard did not realize that the name “H. L. Leonard Rod Co.,” over which he had split with Abbey & Imbrie, now legally became the property of the Mills firm. This led to the manufacture of rods emblazoned with “H. L. Leonard, Leonard & Mills Co., makers.”

The combination of Mills’s marketing and service and Leonard’s skills made for a booming business, but the distance separating the manufacturing workshop in Bangor and the business and sales end

in New York became an obstacle. William Mills & Son suggested that the manufacturing facility be moved closer to New York City, and Thomas Mills suggested Central Valley since he had a sister living there.

Leonard visited the area and in 1881 moved his plant with a number of employees to that location. Among the first school of rodbuilders who moved to the Central Valley/Highland Mills location were Leonard, Edward Payne, Loman Hawes, Hiram Hawes, and Frank Oram. Mills’s business ability and trade contacts with Leonard’s ability to hire and train rodbuilders led to three decades of continued rod-building growth and is responsible for making Central Valley and its mile-off neighbor, Highland Mills, shrines of American rodmaking.



The H. L. Leonard Fly Rod Company building still stands at its original location. Today the building houses an oil distribution company.



This is the home of H. L. and Elizabeth Leonard. Burned to the ground in the 1960s, it has been rebuilt at the same location.

The Leonard shop was a beehive of activity during these years, with apprentices in wood working, metal working, and finishing, all learning alongside Leonard himself while he produced H. L. Leonard fishing rods. These first rods were made from Indian or "Calcutta cane" and later from Chinese or Tonkin bamboo.

Today the twin towns of Highland Mills/Central Valley are located at Exit 16 on the New York Thruway, just forty miles north of the George Washington Bridge. Other than the broken canoe paddle on Leonard's grave, little remains to indicate how important this area has been in the history of the American fly rod industry. The Leonard plant still stands, but is today home to an oil distribution company. The Leonard homestead, the site of those nighttime musical concerts, burned in the 1960s but has been rebuilt.

Ed Payne left Leonard/Mills in 1889-1890 to join as a partner in Thomas, Hawes and Edwards, which was bought by U.S. Net and Twine Co. (Kosmic). Then Payne bought out and formed E. F. Payne Co., which his son Jim took over at the age of twenty upon his father's death. The Jim Payne house-

hold still stands, but the rod plant, located across the road from the house, was destroyed in the late 1950s for the construction of the New York Thruway. Ironically, according to his daughter, Janice, Jim Payne never fished in his life.

Leonard died in 1907, Ed Payne died in 1914, and Jim Payne died in 1968. Jim Payne's daughter, Janice Payne Stanfield, is still living in Highland Mills.

In 1889, Loman Hawes left the Leonard factory to open his own company, Thomas, Edwards & Hawes. Responsible for the 1890 ferrule patent, that feature set Thomas, Edwards & Hawes rods apart from others. However, Hawes left the partnership within a year, and the rest of his life is an unknown chapter. He died in 1897 and is buried in the Cemetery of the Highlands. Following Leonard's death, the rodbuilders went their separate ways, with Frank Oram joining up with Ed Payne. Legend has it that Oram went to his grave with Leonard's gluing secret.

Hiram Hawes had married Leonard's daughter, Cora. A champion fly caster, she set a national casting record of 73 feet in 1898. Hiram Hawes died in 1930, and Cora Leonard died in 1959. Both are buried in the same plot as Leonard.

The Central Valley/Highland Mills area stayed a mecca of fly rodbuilding. The techniques born there became known as the Hudson Valley/Catskill style of rodmaking, which shares its roots with the American Craft Movement and School of Woodstock, New York. The development of the Hudson Valley/Catskill rod took place over many years within the Leonard shop, as well as in the shops of Edward and Jim Payne and Frank Oram. Other rodmakers who got their start in the Bangor shop also became a part of this movement and located in nearby Connecticut: George Varney and Eustis Edwards and his sons, Eugene and William.

Today the area is populated by a work force that relies on nearby New York City for its influence, both cultural and economic. Most of the population is oblivious to its famous fly-rodbuilding past. State Route 32 winds its way through Central Valley and the obligatory array of fast food outlets, allowing thousands of cars a day to sweep past the Cemetery of the Highlands, where some of America's favorite rodbuilders rest.



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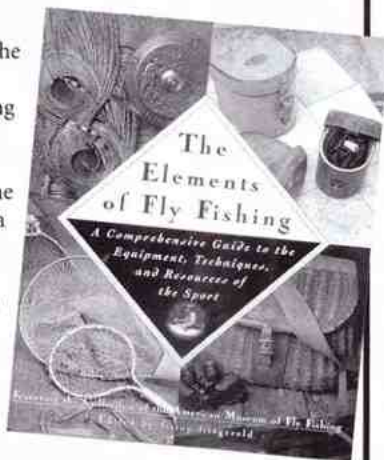
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Festival Weekend 1999

THE MUSEUM'S ANNUAL Festival Weekend and open house was held May 14 and 15, beginning with a reception and opening of a major art exhibit on Friday night. "The Art of Casting" features a broad spectrum of sporting art's most talented artists. Exhibitors included are Gordon Allen, Al Barnes, Herb Booth, C. D. Clarke, Peter Corbin, Thomas Aquinas Daly, Luther K. Hall, Eldridge Hardie, Adriano Manocchia, James Prosek, Brett James Smith, Mark Susinno, and George Van Hook. This show will continue in the Museum galleries through early July. Several of the artists were at the reception and visited with guests.

For the first time in many years, Mother Nature cooperated with our plans. The weather was spectacular, and some of the featured craftsmen opted to give their demonstrations *al fresco* in front of the Museum. Master rodbuilder Fred Kretchman was back again this year. He will be delighting much larger crowds with his bamboo rodmaking skills later this summer at the Smithsonian Institution in Washington, D.C. The art and craft of fly tying were demonstrated by Gene Liebhaber, Dick Lyons, Rich Norman, and Mike Walsh. Wildlife carver and sculptor Bill Card put the finishing touches on some of his works in progress, and the folks from Adirondack Guide Boat in Charlotte, Vermont, displayed their updated versions of that classic craft under the tent on the Museum lawn. Bill Mares (*Fishing with the Presidents*) and James Prosek (*The Complete Angler*) were available in the Museum gift shop to sign copies of their new books. All of this activity attracted quite a number of visitors throughout the day.

Saturday evening, the Museum held its annual Manchester dinner and sporting auction at the Equinox Hotel. Cocktail hour featured a silent auction and raffle, with a grand prize of a complete fly-fishing outfit (from clothing to a Green River Rod), plus a humidior full of Macanudo cigars and a bottle of twelve-year-old Macallan's scotch, all to accompany a full day of fishing with



The Museum's 30th Anniversary poster—photographed by Bob O'Shaughnessy and designed by Partners & Simon—was awarded an honorable mention in the New England Museum Association's annual publications competition. Bob was delighted to accept this award. He is pictured here with the poster, the award, and Trustee Pam Richards.



Mike Walsh demonstrates fly tying during the festival open house.

Festival Weekend 1999 (continued)

Trustee Tom Rosenbauer. With veteran angling auctioneer Lyman Foss at the podium, the live auction grossed more than \$30,000 for the Museum.

Time was set aside at the dinner to announce two annual awards. The 1998 recipient of the Joe Pisarro Volunteer of the Year award went to the Green Mountain Fly Tyers Club, and the 1998 Austin Hogan Award was given to John Betts (see Museum News).

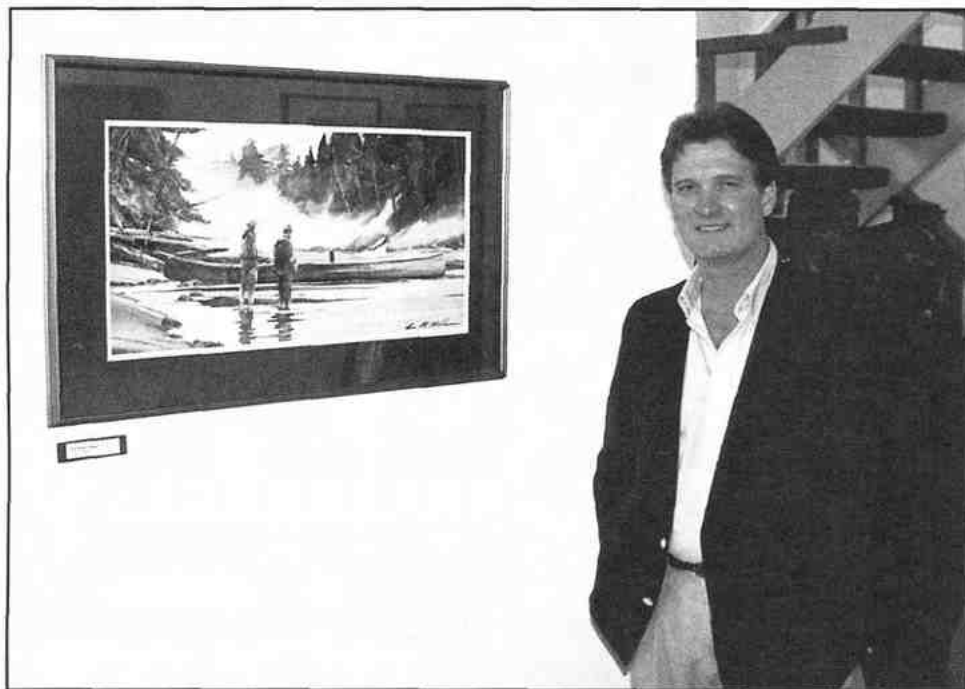
After the live auction, Lyman announced the raffle prize winners, and volunteers Harold and Virginia Williams once again had to rent a truck to get their loot back to their home in New Jersey. They were also the big winners at the Museum's Philadelphia dinner last October.

Thanks to the hard work of the entire Museum staff and the generosity of all of the guests and visitors, the weekend was a resounding success. A special thanks to Jim Lepage, Jean and Angus Black, Ted Ferree, Joe McCusker, and Dawn Murray, this year's dinner committee.

The staff and trustees invite all of the Museum members and guests to plan on attending Festival Weekend 2000.



A successful silent auction was part of the gathering for dinner at the Equinox.



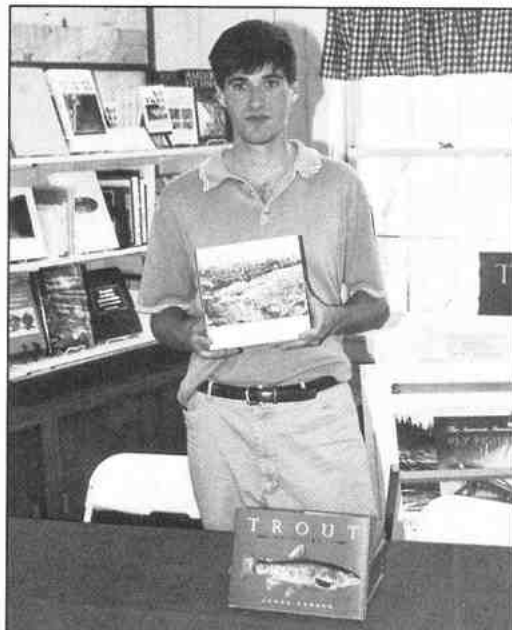
Among the artists who attended the Museum's opening reception on Friday night was Luther K. Hall, shown here with his watercolor, Cascapedia Salmon.



Museum staff at the dinner. Special Projects Coordinator Sara and Executive Director...



Wildlife carver and sculptor Bill Card displays his works at the Museum's open house.



James Prosek signed copies of his books at the Museum's open house. One of his paintings is featured in the Museum's current art exhibit.



Introduction: Art Director John Price, Wilcox, Curator Sean Sonderman, and Gary Tanner.



Adirondack Guide Boat of Charlotte, Vermont, displayed their water crafts.



Museum News

John Price

Awards Presented

The 1998 Austin Hogan Award was presented to John Betts of Denver, Colorado, during the dinner/auction held in that city on April 30. The award was established in 1985 to honor the memory of Austin Hogan, who founded the Museum's journal, *The American Fly Fisher*, in 1974. It is given to the person who makes the most significant original contribution to the journal that year.

Betts—whose mixed media of drawings, paintings, and tied flies were exhibited at the Museum during the summer of 1997—received the award for “Some of Marbury's Favorite Bass and Fancy Lake Flies,” which appeared in the Winter 1998 issue.

The 1998 Joe A. Pisarro Volunteer of the Year Award was presented to the Green Mountain Fly Tyers Club of Manchester, Vermont, at the Manchester dinner/auction on May 15. This award, which was named for the Museum's foremost volunteer and friend, was established in 1990 to recognize the time and effort of our volunteers, our most valuable resource. On hand to accept the award were club members Angus Black, Dick Finlay, Gene Liebhaber, and Joe McCusker.



Angus Black, Joe McCusker, Gene Liebhaber, and Dick Finlay accepted the 1998 Joe A. Pisarro Volunteer of the Year Award for the Green Mountain Fly Tyers.

Spring Dinner/Auctions

New York. On February 25, the Museum once again hosted its annual dinner and sporting auction at the Anglers' Club of New York. Thanks to the hard work and support of our dinner chair Ian Mackay and his platoon of committee members, the dining room was overflowing. The Grande Dame of the Club, Mary O'Malley, prepared a fabulous meal for the crowd.

Committee members included Ron Agababian, Raymond Babineau, Jim Baker, Jack Billhardt, George Boder, Jim and Judy Bowman, Graydon Carter, Ira Clair, John Dewey, David Ford, Bob Giordano, Lindsey Grandison, Bill Hazen, Rosemarie Hight, George Kirkham, Peter Kriendler, Jack Larkin, Carmine Lisella, Jim Melcher, Rory O'Conner, Ralph Peters, David Sgorbati, Mark Sherman, Sylvester Stroff, Bob Thomson, and Virginia and Harold Williams.

Auction donors included Jerry Bottcher (a trip to the Hungry Trout

Motel on the Ausable in the Adirondacks), Bob Giordano (an original oil painting), Trustee Emeritus Bob Johnson (a day trip to the Marshepaug Club in Connecticut), Carmine Lisella (a Leonard “Catskill Fairy” cane rod), Ian Mackay (a day trip to the Brodheads Club in Pennsylvania), John Mundt (a day trip on either the Farmington or Housatonic rivers), Chris Scrivens (one of his masterful classic Atlantic Salmon flies, framed), and Trustee Bob Warren (a three-day stay at his camp on the Upsalquitch).

The evening was very successful for the Museum, thanks to all the supporters who made it happen.

Cleveland. Once again chaired by longtime Museum friend Woods King III (who inherited the job from his father!), the Museum held its annual Cleveland fund-raising auction at the Country Club in Pepper Pike on April 8. Cleveland is one of our favorite venues because of the familiar faces and friends who never miss this event, but this year we signed up more than twenty-five

Sean Sonderman



Executive Director Gary Tanner and John Betts, recipient of the 1998 Austin Hogan Award.

brand new faces for membership!

In addition to the original artwork and exotic trips offered at the live auction, a highlight of the evening was a wonderful master set of limited editions, *Cresting the Falls*, which included a sculpture by Larry Isaard; a print by Joseph Fornelli; and a leatherbound and gilt book, *The Fly Fishing Gentleman*, an anthology edited by Keith Russell slipcased in mahogany. This master set was donated by Mr. Russell for this event. Bob Mathews couldn't join us, but was kind enough to donate a shadowbox fly frame for the silent auction.

Other highlights included a superbly custom-crafted bamboo rod by J. D. Wagner, who was the Museum's guest that evening.

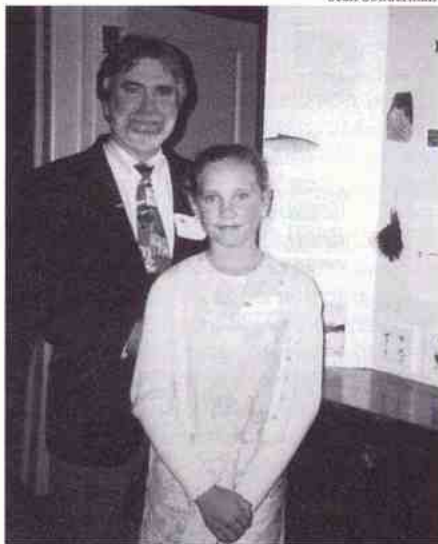
The Country Club has been a perfect venue for our Cleveland fund-raiser for the past two years, and we wish to thank Julie Anderson and her staff for making our job a pleasure.

Denver. On April 30, the Museum held its first major fund-raising dinner/auction at the exquisite downtown Denver Country Club. Museum member Bob Wurmstedt responded to a call for volunteers and formed an enthusiastic dinner committee. John Betts, Lewis M. Borden III, Reynolds G. Cannon (The Flyfisher, Ltd.), and Tim Pinson (Angler Art) assisted Bob in making this event a great success. More than 110 guests packed the room and were treated to a half-hour presentation by noted sporting artist Eldridge Hardie. Author and artist Russell Chatham was also present to autograph copies of his latest poster.

It was a great pleasure for the Museum to recognize and reward both some old and new faces in the crowd. The Austin Hogan Award for excellence in research and writing for the Museum's journal was given to author, historian, artist, and innovator John Betts. Member Joy Hilliard—who was one of the first women members of the Museum and whom one guest described as the Grande Dame of Colorado fly fishing—was met with resounding applause. Also, new Museum internet friend Lily Canan-Reynolds (see *The American Fly Fisher*, Spring 1999, page 29) brought her school project on the history of fly fishing to exhibit and was the Museum's special guest for the evening.

The Museum thanks the following donors for their generous participation: Gary Barnhart, John Betts, Milton Bloom, Lew Borden, Dan Burr, Ren Cannon, Russell Chatham, C. D. Clarke,

Sean Sonderman



Executive Director Gary Tanner in Denver with Lily Canan-Reynolds and her fly-fishing project.

Shirley Cleary, Jack and Lorraine Cooper, Peter Corbin, Charlie Craven, Pat Dorsey, Eagle Claw/Wright and McGill, Fish and Game Frontiers, Luther K. Hall, Eldridge Hardie, Hardy USA, Charlie and Steve Jenkins, Stuart Kirkfield, Nancy Lax-Kozar, Ramona Lapsley, Adriano Manocchia, Arne Mason, Lee Mortimer, The Orvis Company, Tim Pinson, Keith and Linda Pond, Michael Simon, Brett James Smith, Mark Susinno, George Van Hook, and David and Anne Herzog-Wright.

Sixty-five new members joined the Museum at this dinner/auction (we're sure it was the lure of free Museum admission!). We hope to see some more new faces when we come back to Denver in 2000.

Orvis Days

The American Museum of Fly Fishing was represented again at Orvis Days on May 7 and 8 in Manchester, Vermont. In addition to the store's sale, visitors attended a series of informative fly-fishing/fly-tying "how-to" seminars throughout the weekend. Museum Curator Sean Sonderman opened Saturday's events with a presentation on the history of Vermont rodbuilders Charles F. Orvis and Thomas H. Chubb.

Former Director Honored

Former Executive Director Paul Schullery was the recipient of this year's Wallace Stegner Award, which is given annually by the University of Colorado's

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Center of the American West. An award presentation program, titled "At Home in Nature: Paul Schullery, Yellowstone's Citizen," took place in February. The award recognizes an individual or individuals who have made a sustained contribution to the cultural identity of the American West through literature, art, history, or lore.

Schullery, currently a Museum trustee emeritus, is the author, coauthor, or editor of twenty-eight books, including *American Fly Fishing: A History* and the recently released *Royal Coachman: The Lore and Legends of Fly Fishing*. He has worked for Yellowstone National Park in various capacities—ranger-naturalist, park archivist-historian, chief of cultural resources, and senior editor—on and off since 1972. He is currently working for the park part-time as a writer-editor and is an affiliate professor of history at Montana State University.

Recent Donations

As always, the Museum has benefited from kind donations to our collection. Longtime Museum friend **Carmine Lisella** of New City, New York, added a marvelous 8-foot Leonard "Catskill Fairy" three-piece fly rod to the rod collection. The rod is a testament to the delicacy and precision of rod craftsmanship. **Jim Clay** of Stephenson, Virginia, donated a fine 9-foot T. H. Chubb three-piece fly rod in its original felt-lined case.

Well-known photographer, angler, and author **Paul Schmookler** of Mills, Massachusetts, bolstered our library collection with the donation of *Rare and Unusual Fly Tying Material*, a spectacular work by Mr. Schmookler and Ingrid Sills. The library also benefited from the addition of Samuel Taylor's *Angling in All its Branches Reduced to a Complete Science*, a wonderful gift from **Ren Cannon** of Denver, Colorado.

B. T. Fowler, the postcard man from Raleigh, North Carolina, sent in yet another collection of angling scenes, these from the Columbia River region. Former Museum director and longtime friend **Paul Schullery** of Yellowstone Park, Wyoming, sent in brochures from the Northland Fishing Museum in Osseo, Wisconsin. And **Lynn Scholtz** of Washington, D.C., donated a series of patents for fly-fishing tackle reassigned to William Mills & Sons between 1879 and 1883.

Loretta Lohman of Littleton, Colorado, contributed a *Special Olympics*

Tournament-Casting, Official Program, July 2-3-4, 1932, eight *CREEL* (National Association of Angling and Casting Clubs) newsletters from 1947 and 1948, a 1922 photograph soliciting members to the Rocky Mountain Casting Club, an article by Bill Arend from a 1947 issue of *Cook's Stream Guide and Fishing Manual*, and a copy of an article from *Colorado Classic Cane* on the Arend Rod Company. She donated these in loving memory of P. William Arend, national fly-casting champion and rodmaker, and his successors in the Arend Rod Company, Alexander B. Kudalis and John T. Lohman, master craftsmen of fine bamboo fly rods.

Finally, a special thanks goes out to **Bob Mitchell** of Wilson, Wyoming, who donated two Ogden Pleissner prints, *The Battenkill at Benedict's Crossing* and *Lye Brook Pool*. Both are outstanding examples of the legendary Pleissner's gift for combining art and fly fishing. Thank you to all our donors for their kind support of the Museum.

Call for Artifacts

On occasion the Museum puts out a call for targeted fly-fishing items that add to the overall quality of our extensive collections. Our rod, reel, and fly collections are truly outstanding, but our success with this has come partially at the expense of our art collection. The Museum does retain works by luminaries such as Pleissner, Kilbourne, and Rhead, as well as many contemporary artists, but overall the collection is small and inferior to the quality of our other collections. We now have a renewed focus toward strengthening our art collection. If you have fly-fishing-related artwork that might add to our collection, we would like to hear from you.

We would also like to fill a few glaring holes in our reel collection. The Museum is looking for donors for the following three reels: Fin-Nor #1, 3-inch Bag & Box; Fin-Nor #2 early Wedding Cake; and the elusive Edward Vom Hofe #360 Perfection model, 2¾ inches. Thank you for considering the Museum for your donations.

In the Library

Thanks to the following publishers for their donations of recent titles that have become a part of our collection.

The Atlantic Monthly Press sent us Nick Lyons's *My Secret Fishing Life* (1999) and reissues of his *Confessions of a*

Fishing Addict (1989/1999) and *The Seasonable Angler* (1970/1999), all with illustrations by Mari Lyons. Stackpole Books sent us Rick Osthoff's *Fly-Fishing the Rocky Mountain Back Country* (1999) and Dave Hughes's *Trout Flies: The Tier's Reference* (1999). Greycliff Publishing Company sent us Eric Peper and Gary LaFontaine's *Fly Fishing the Beaverkill* (1999).

The Lyons Press sent us Trey Combs's *Steelhead Fly Fishing: Tackle and Techniques* (1991); W. D. Wetherell's *Upland Stream: Notes on the Fishing Passion* (1991) and *Vermont River: The Classic Portrait of a Man and His River* (1984); Darrel Martin's *Micropatterns: Tying and Fishing the Small Fly* (1994, 1999); and a reissue of the 1972 *Great Fishing Tackle Catalogs of the Golden Age*, edited by Samuel Melner and Hermann Kessler, with commentary by Sparse Grey Hackle (1999).

The Lyons Press also sent six titles from their *Field & Stream* series: Leonard M. Wright Jr.'s *Fish Finding Handbook* (1978/1999), Mark Sosin and Bill Dance's *Bass Fishing Handbook* (1974/1999), C. Boyd Pfeiffer's *Tackle Care and Repair Handbook* (1987/1999) and *Baits and Rigs Handbook* (1999), Leonard M. Wright Jr.'s *Fly Fishing Handbook* (1987/1999), and Peter Owen's *Fishing Knots Handbook* (1999).

Fall Events

September 8

Manchester, Vermont
Golf Tournament
Gleneagles Golf Course at the
Equinox Hotel

September 11

Bozeman, Montana
Heritage Dinner
Honoring Bud Lilly
Location to be announced

October 7

Philadelphia, Pennsylvania
Dinner/Auction
Merion Cricket Club

October 16

Napa Valley, California
Patron's Dinner
Charles Krug Winery

November 4

Hartford, Connecticut
Dinner/Auction
Farmington Marriott

CONTRIBUTORS



Jürgen F. Preylowski lives in Düsseldorf, Germany, where he is a freelance designer and art director and a collector of historic tackle, books, and angling art. His translator, **Richard C. Hoffmann**, is professor of history at York University and a continuing member of the Centre for Mediaeval Studies at the University of Toronto. The two most recently collaborated on "Julius vom Hofe: From Westfalia Emigrant to Legendary American Reelmaker," in the Fall 1998 issue.

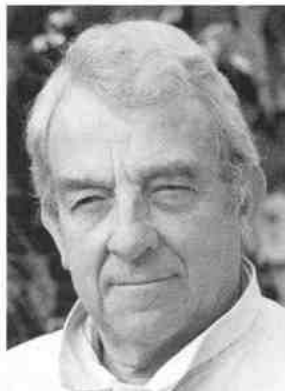
Bruce H. Dawson, an avid fly fisher, is a journalism instructor and faculty advisor for the campus newspaper, the *Clarion*, at Sinclair College in Dayton, Ohio. He is the outdoor editor for two daily newspapers, the *Greenville Advocate* and the *Piqua Daily Call*, in southwest Ohio. His byline has appeared in numerous outdoor magazines. His research on the personal and professional life of H. L. Leonard led to a visit to the Cemetery of the Highlands in Central Valley, New York. He is a member of the Outdoor Writers of Ohio, Society for Professional Journalists, and College Media Advisors.



G. William Fowler is married and has five children. He has been practicing law for twenty-eight years in Texas, primarily serving natural gas, energy, and transportation companies. This is his first contribution to the journal. He is a member of Trout Unlimited and the Mesilla Valley Fly Fishers of New Mexico. He is a lifelong fisherman and recently became interested with the history of fishing after reading Paul Schullery's *American Fly Fishing: A History*. He is a graduate of the University of Texas of El Paso and St. Mary's University School of Law.



Frederick Buller is one of England's finest all-around anglers and author of the book, *Pike*. He founded the gunmaking and fishing tackle company of Chubbs in London and is now the managing director of the famous London gunmaking firm of Charles Hellis, Frederick Beesley and Watson Bros. He is the author of four books and coauthor of two more. His most recent contribution to this journal was "A Fourth-Century Illustration of a Salmon Angler," which appeared in the Spring 1998 issue.



The American Museum of Fly Fishing

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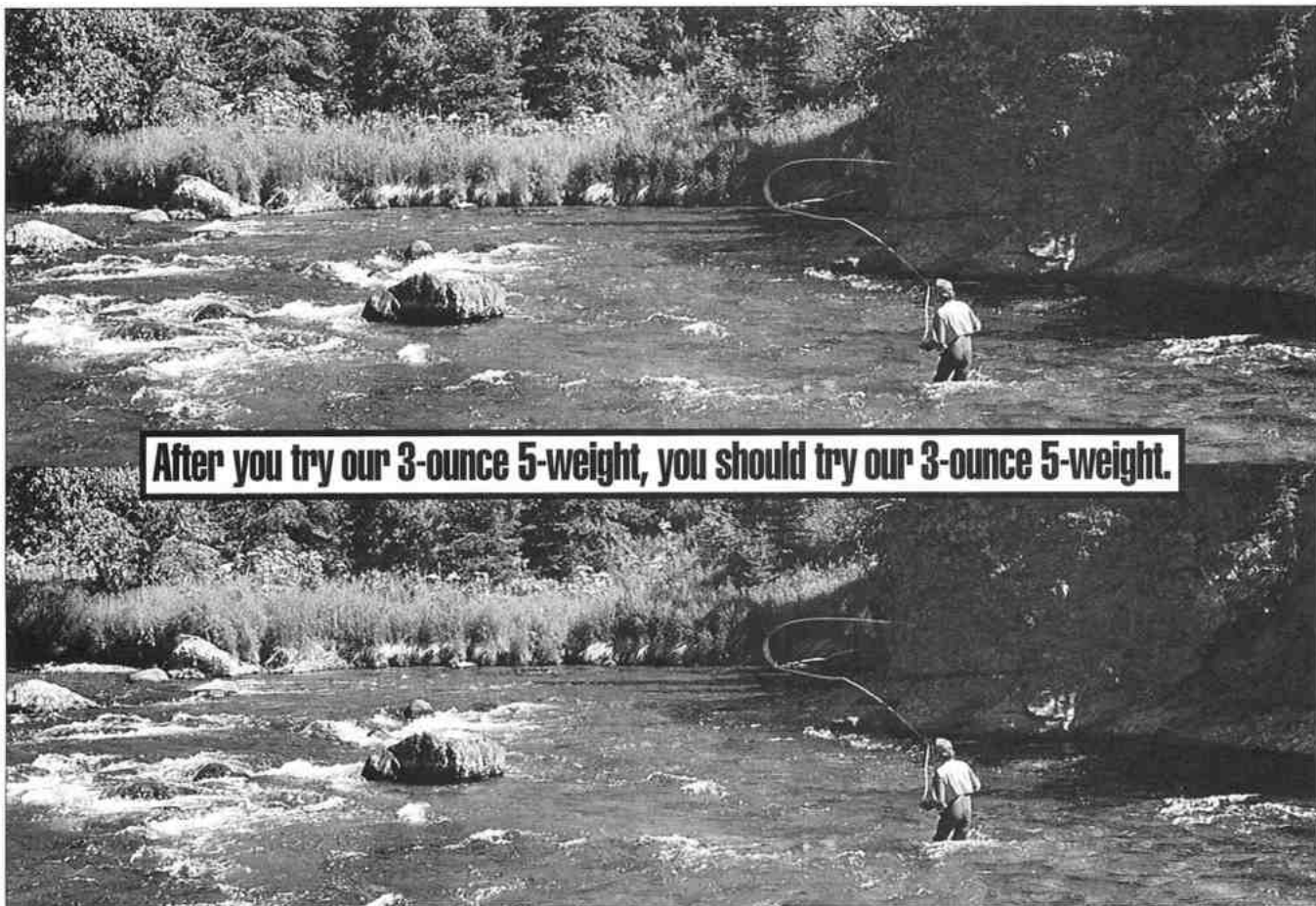
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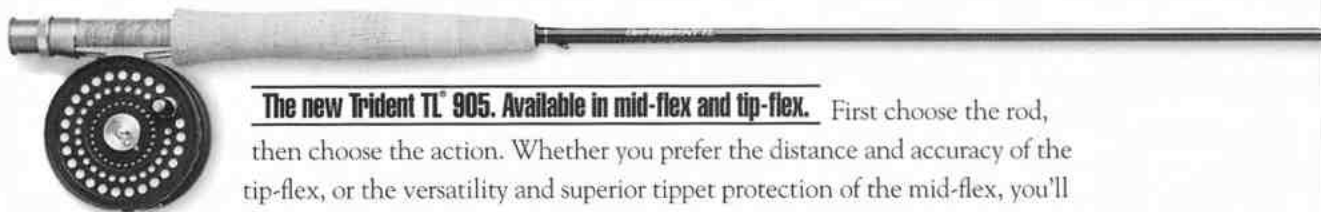
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Dinner, Anyone?

Margot Page



THE STORY of this past spring's dinner/auction in Denver, Colorado, provides an ideal opportunity to share with our members how these fund-raising events—so vital to our financial well-being—come together. Here's how it happened.

First, we looked at our history, our membership list, and at cities with a well-known affinity for fly fishing and decided we should revisit Denver, site of some great Museum events in the 1980s. We mailed letters to our Denver-area members, outlining the program and our need for it.

Member Bob Wurmstedt answered the call, saying he felt he could interest friends and associates in the project. He first contacted Ren Cannon, owner of the Flyfisher, Ltd., and Ren signed on as a key player, too. Former Museum Trustee Lew Borden, a true veteran for the Museum's fund-raising programs, climbed on board the developing committee as well. Tim Pinson, owner of Angler Art, a delightful sporting art gallery in Denver's Cherry Hill section, said yes also. Longtime Museum friend John Betts agreed to help, and frequent journal contributor Gordon Wickstrom—who would be out of town and unable to attend—got the event some publicity in several area fly-fishing newsletters, including his own delightful rag, the *Boulder Creek Angler*. And artist/author Russell Chatham, at Tim's request, agreed to attend and sign his new poster, donating the revenue from the sales of those posters to the Museum.

The committee and I got together in Denver last September. We set the date (April 30) and selected the place (Denver Country Club). I outlined what I viewed as the committee's main task (invite your friends to dinner) and assured them that the Museum staff would get the merchandise for the auctions and raffles (a broad spectrum of equipment, art, apparel, and trips) and would also take care of all the administrative details (from mailing invitations to cashing folks out at evening's end).

The result of all this? A sold-out event that netted \$13,000 for Museum operations and that signed up sixty-five new or renewing members.

AMFF membership is sixty percent higher than it was two years ago. We have recently purchased the Bates collection and acquired the beginnings of the Schwiebert collection. We've signed a contract with the Museum of the Rockies for a six-month stay of our Anglers All traveling exhibit (which is costing us \$60,000 to assemble). Our endowment fund now exceeds \$350,000, up from barely \$30,000 two years ago.

Why this wonderful growth? Generous trustees and other contributors are one reason, but another very important reason is the success of our dinner/auction program. Exclusive of our Heritage Award dinner, these events have increased in total net dollars raised by \$25,000, again in just the last two years.

How did that increase come about? Because members like Bob Wurmstedt answered our call, and others answered his and the calls of other committee members, too.

Our dinner/auctions are not hard to do. Ask John Mundt in Hartford, Ian MacKay in New York City, Roger Riccardi in Napa Valley, Woods King in Cleveland, Tom Davidson in Key Largo, Eleanor Peterson in Philadelphia, Jim Lepage in Manchester, and all their committee members, as well as the dedicated workers that went before.

Don't wait for the call—make the call! Help the Museum realize all that it can be and do by hosting a dinner/auction in your community. Call Paula Welch or me today, while you're thinking about it. You'll end up playing an incredibly important role in preserving the history of fly fishing when you do. I have chaired events like this myself, and I tell you straight out, it is worth the effort.

GARY TANNER
EXECUTIVE DIRECTOR



THE AMERICAN MUSEUM OF FLY FISHING, a nationally accredited, nonprofit, educational institution dedicated to preserving the rich heritage of fly fishing, was founded in Manchester, Vermont, in 1968. The Museum serves as a repository for, and conservator to, the world's largest collection of angling and angling-related objects. The Museum's collections and exhibits provide the public with thorough documentation of the evolution of fly fishing as a sport, art form, craft, and industry in the United States and abroad from the sixteenth century to the present. Rods, reels, and flies, as well as tackle, art, books, manuscripts, and photographs form the major components of the Museum's collections.

The Museum has gained recognition as a unique educational institution. It supports a publications program through which its national quarterly journal, *The American Fly Fisher*, and books, art prints, and catalogs are regularly offered to the public. The Museum's traveling exhibits program has made it possible for educational exhibits to be viewed across the United States and abroad. The Museum also provides in-house exhibits, related interpretive programming, and research services for members, visiting scholars, authors, and students.

The Museum is an active, member-oriented nonprofit institution. For information please contact: The American Museum of Fly Fishing, P. O. Box 42, Manchester, Vermont 05254, 802-362-3300.

