The American Fly Fisher

Journal of the American Museum of Fly Fishing

SPRING 2002 VOLUME 28 NUMBER 2

An Angler, an Autopsy, and Art

From Walton's Compleat Angler, *seventh edition, 1759.*

THERE WILL BE no waxing eloquent—or ineloquent—about spring here. I suppose I should attempt some nod to this great fishing season and to its opening for those of us who don't manage to get to someplace warmer over the long winter. But I'm writing this in the middle of February. I have cabin fever. Spring is abstract. Theoretical.

I pieced together my new hand-built bamboo fly rod, that jewel. The two of us parted ways early last season in light of the worsening drought. I thought I'd be inspired to come up with something to say by handling it, but we're still getting to know each other, and it's not giving me anything until I'm more obviously committed.

So does this issue a good spring read make? We hope so. We're featuring an early image of an angler in tapestry, an autopsy of a Carrie Stevens fly, and art by Winslow Homer.

Frederick Buller is back with a discussion on the elevation of fishing and hunting to sport among European upper classes during the Middle Ages. He reviews both literature and images of the day, including "Falconry," one of the fifteenth-century Devonshire Hunting Tapestries in the Victoria and Albert Museum (circa 1430–1435). This tapestry includes an image of an angler that predates by several decades the woodcut shown in the frontispiece of *A Treatyse of Fysshynge wyth an Angle* (1496). "Some Notes on the Evolution of Sport and Sport Fishing During the Middle Ages" begins on page 2.

During the winter of 2001, Bob Hilyard—with son Leslie and friend Bob Warren—was able to study a collection of eighty-eight Carrie Stevens streamers. These streamers offer "a virtual fossil record" of her tying method and its evolution, something that her letters and the written word have not effectively conveyed. The Hilyards propose—and illustrate—four phases in Stevens's development. They also include a photographic autopsy of one of her Blue Devil streamers. Find "Carrie Stevens: A Fly Tyer's Progress" on page 11.

In "Winslow Homer: America's Premier Fisherman/Artist," Robert Demarest gives a short history of Homer, his fly-fishing and painting life, and some of the flies and fishing methods of the time. He also discusses a few of the paintings Homer did that clearly depict fly fishing. However, Demarest disputes the idea that Homer was *primarily* a fly fisherman—he believes rather that Homer was a fisherman who would use at any location the "recommended or optimum fishing method." Demarest's article begins on page 22.

Trustee Pamela Bates remembers Scottish fly tyer Megan Boyd, who died in November. This tribute appears on page 37. And former Executive Director Paul Schullery has provided us with some book reviews. You'll find these on page 28.

This spring the Museum will be moving from its present location to a new building that we'll be renovating for our collections. We'll miss having you drop by, but keep reading the journal and newsletter, and watch for news of our grand reopening.

May your spring be filled with days in streams.

—KATHLEEN ACHOR
EDITOR

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ON THE COVER: *Blue Devils, originated and tied by Carrie Stevens. See the Blue Devil Autopsy (pages 20–21) in the Hilyards' article, "Carrie Stevens: A Fly Tyer's Progress."*

The American Fly Fisher (ISSN 0884-3562) is published four times a year by the Museum at P.O. Box 42, Manchester, Vermont 05254. Publication dates are winter, spring, summer, and fall. Membership dues include the cost of the journal ($15) and are tax deductible as provided for by law. Membership rates are listed in the back of each issue. All letters, manuscripts, photographs, and materials intended for publication in the journal should be sent to the Museum. The Museum and journal are not responsible for unsolicited manuscripts, drawings, photographic material, or memorabilia. The Museum cannot accept responsibility for statements and interpretations that are wholly the author's. Unsolicited manuscripts cannot be returned unless postage is provided. Contributions to *The American Fly Fisher* are to be considered gratuitous and the property of the Museum unless otherwise requested by the contributor. Articles appearing in this journal are abstracted and indexed in *Historical Abstracts* and *America: History and Life*. Copyright © 2002, the American Museum of Fly Fishing, Manchester, Vermont 05254. Original material appearing may not be reprinted without prior permission. Periodical postage paid at Manchester, Vermont 05254 and additional offices (USPS 057410). *The American Fly Fisher* (ISSN 0884-3562)
EMAIL: amff@together.net WEBSITE: www.amff.com

POSTMASTER: Send address changes to *The American Fly Fisher*, P.O. Box 42, Manchester, Vermont 05254.

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Some Notes on the Evolution of Sport and Sport Fishing During the Middle Ages

by Frederick Buller

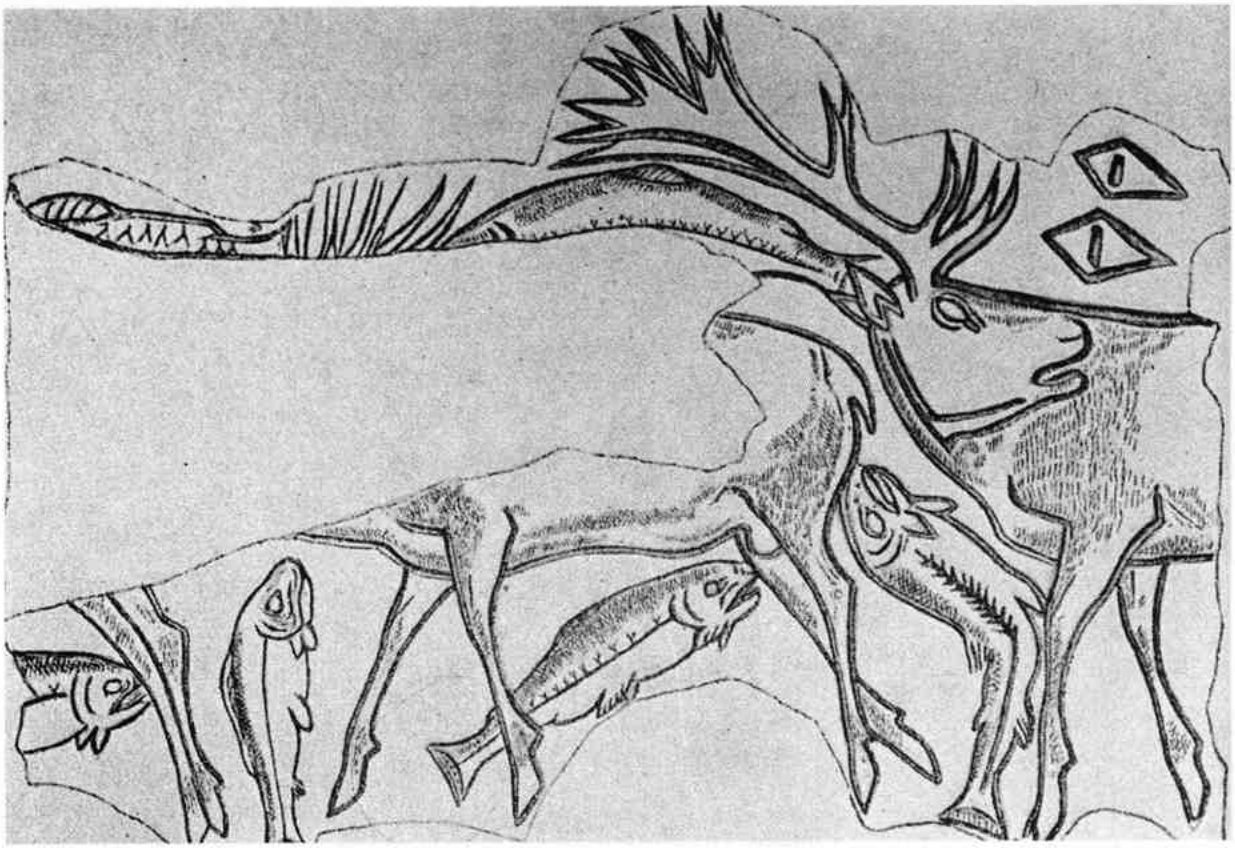


Figure 1. This drawing was found on a cave wall at Lorthet in the Hautes-Pyrénnées and has survived for about 15,000 years in near pristine condition. It was first illustrated in L'Anthropologie *(1914, p. 144) and then reproduced in William Radcliffe's* Fishing from the Earliest Times *(London: John Murray, first edition, 1921; second edition 1926, p. 45).*

THE ORIGINS OF ANGLING as a sport in Europe can be traced back to the cave paintings of prehistoric France and Spain. Not that anglers are depicted on the walls of the caves—no such luck! But the way of thinking that led to the growth in European field sports, angling included, can already be detected in these paintings and drawings from 10,000 and more years ago.

The primitive troglodytes in France and Spain hunted and fished *to eat.* They knew nothing of sport, but they were marvelous artists who drew vivid images of their prey in order to magically attract them. Figure 1 shows salmon and red deer (not reindeer as one would expect). Author William Radcliffe pointed out that magic was practiced not so much to propitiate some unknown power, but to avoid offending it! Some of the best work of these greatly talented peoples—who painted, carved, and engraved—has been found in the caves at Lascaux and Font-de-Gaume in the Dordogne (circa 15,000 B.C.). The work in these particular caves is thought to have religious or magical significance because the caves were not used as living quarters. The same applies to a stone carving of a salmon in a rock shelter at Les Eyzies (Figure 2).

Figure 2. In the Gorge d'Enfer at Les Eyzies, in the Dordogne, France, is a little shelter: Abri du Poisson, so named because it contains a life-sized carving of a salmon some 42 inches long, the earliest record of the prehistoric association between salmon and man. It was probably the invention of the flint-tipped spear, the bow and arrow, and the bone harpoon that enabled early man to hunt migrating salmon. This raised field relief (showing the male salmon's kype) is attributed to the Perigordian V period (22,000 B.C.). Author's photograph.

The Pursuit of Game for Sport

It seems probable that from its beginnings, hunting was a source of pleasure as well as sustenance for early man. However, it is not known when it became possible for him to pursue game *because it was exciting* and not solely because he had a family to feed. The idea of hunting for enjoyment implies a level of social development in which an element of leisure is possible. This would have arisen some four thousand years ago or even earlier as social hierarchy grew, releasing the upper orders from mundane obligations. However, from descriptions and images that have survived from antiquity (Figure 3), we know that the privileged and the powerful had long enjoyed the sports of hunting, falconry, fishing, and fowling.[1] Since Ælian revealed how it was practiced in Macedonia 1,800 years ago, we know that even fly fishing has ancient roots.

While considering the origins of sport, A. J. Butler, in *Sport in Classic Times*, noted the transition from hunting for subsistence and hunting for the sheer love of sport.

> . . . It will be very easy to establish the fact that in classic times the need for finding food, which in the early ages of man had been the great incentive to the chase, and which remained a strong motive, was

Figure 3. A right-handed Greek angler holding a creel in his left hand. From the Agathemeros relief, circa 3rd century B.C. From Radcliffe's Fishing from the Earliest Times *(1921 edition, p. 235).*

often lost in the sheer enjoyment of matching and overcoming the strength and swiftness and cunning of the quarry—in other words, was lost in the love of sport.[2]

Butler noticed that Arrian (an authority on hunting writing in about A.D. 100) "... added a further touch of refinement to the idea of sport, when, speaking of Celts of Western France, he distinguishes those among them who hunted for a livelihood, using nets, and those who hunted without nets 'for the sheer pleasure of the chase.'"[3]

The thousand years or so after the late Roman period (third to thirteenth centuries) became a so-called dark age—not because sport fell out of favor, for we can be sure that all the ploys and skills were practiced by succeeding generations as they were handed down from father to son—but because the evidence of these activities was lost or not recorded. Chaucer noted, in *The XV Good Women,* the importance of the written record: "By writing have men mind of things passed, for writing is the key of all good remembrance."[4]

The significance of the written word in this context was examined by Richard Hoffmann in *Fishers' Craft and Lettered Art.*

> A hundred years ago an interested individual could probably read, watch, ask, and try, even in an instructional setting. But a thousand years ago the one way was to watch, ask, and try. Medieval Western culture was without written descriptions and, likely, without organized instruction of any kind for passing on the everyday working (or playing) skills of ordinary people.[5]

Notice that Hoffmann uses the expression "skills of ordinary people," most of whom were poor, illiterate, and underprivileged. Doubtless, angling would have afforded them better opportunities for sport than hunting or hawking because these latter sports (even in modern times) have largely been enjoyed by the upper classes.

The Emergence of Books on Sport

The dark age referred to above began to brighten during the thirteenth century, with the advent of the earliest modern sporting literature (not as yet in the printed form), most of which was French. John Waller Hills, in *A History of Fly Fishing for Trout,* lucidly set the scene.

> England, rich though she is in books describing the pursuit of game, drew almost all that she knew from French origins. The sporting literature of Europe during the Middle Ages was almost exclusively French. If two easily remembered dates are taken, the signing of Magna Charta in 1215 and the battle of Agincourt exactly two centuries later, that period comprises everything that appeared upon sport before the earliest book on fishing was written.[6]

Figure 4. This drawing (after Atkinson) illustrates the hawking costume of a young nobleman during the reign of Henry III (1216-1272). It appears in Casey Wood and Marjorie Fyfe's translation of Emperor Frederick II's The Art of Falconry, *published by Stanford University Press in 1961.*

Waller Hills, in his chapter on the sporting literature in France and England, was the first writer to give anglers a clear picture of the respective contributions made by authors (from 1220 to 1420) who, by recording their accumulated knowledge, gave shape to the sports of hawking, hunting, and fowling that subsequently "moulded and conditioned"[7] the sport of fishing. Strangely, his list of authors included Charles II, whom he dubbed the "Bourbon King of Sicily," rather than Frederick II (see below), who was indeed the king of Sicily.

Tucked away in the appendix of John McDonald's *The Origins of Angling* is an introduction to the prologue of *The Art of Falconry* (circa 1245), Emperor Frederick II's classic manuscript treatise on falconry.[8] Pike anglers are familiar with Frederick because his name is linked to the so-called biggest pike in history: the 350-pound "Mannheim Pike" or "Emperor's Pike."[9] McDonald's analysis of the prologue not only describes this book as the first definitive treatise on ornithology, but more importantly recognizes it as a veritable "Lucy" in the ancestral tree of manuscripts and books on field sports.

> The art of writing about sport was first given complete expression in the Middle Ages by Frederick II in his 589-page treatise of falconry. A claim can be made for this treatise as the first modern writing on sport. It is itself the first modern scientific work on ornithology and a superlative sporting work, as well as the model of the sporting treatise. Its fusion of the elements

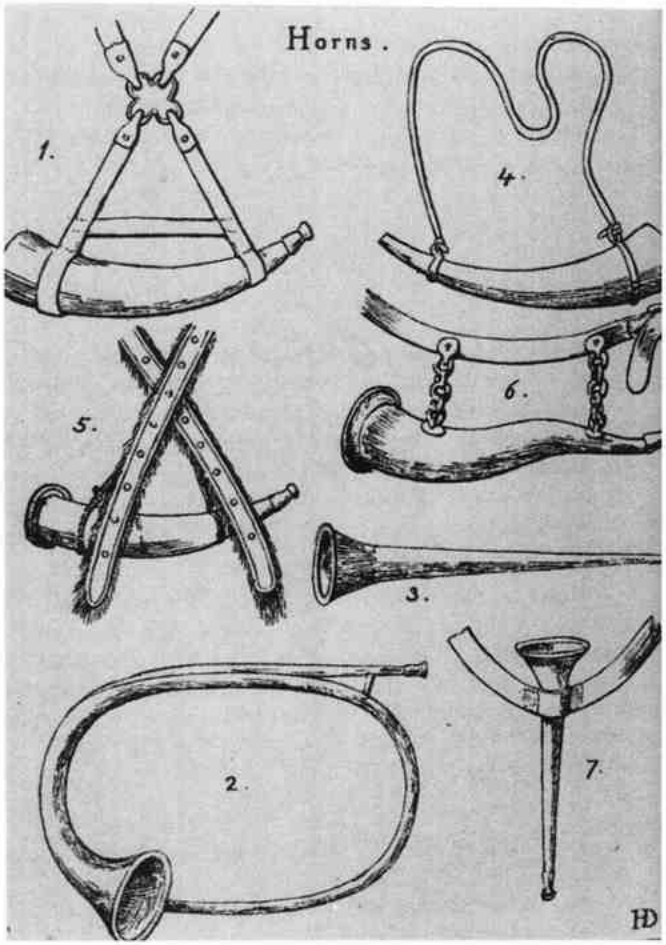


Figure 5. This illustration of horns was taken from a revised edition (1908, p. 79) of The Art of Hunting, *translated from* La Chasse Dou Cerf *(the oldest French treatise on hunting) by Sir Henry Dryden in 1844. Considerable sums of money were sometimes paid by the rich for this implement of the chase.*

> of chivalry and learning expresses the tradition of hunting treatises to the present. *The Treatise of Fishing* derives from this tradition and in turn gave rise to the literature of sport fishing.[10]

Casey Wood and Marjorie Fyfe (see Figure 4 and note 8), Frederick's twentieth-century translators, writing about the times in which he lived, noted that despite the fact that the age was characterized by acts of violence and extreme cruelty, it was also a period of spirituality, bringing forth expressions of deep devotion and self-sacrifice: "Along with a curiously artificial code of morals and knightly behaviour there was kept alive a gay enjoyment of the material life and an ideal of manliness, courtesy, and generosity. Women were held in high esteem and played important and courageous roles in the life of the times."[11]

Quite simply, as John McDonald implies, there is an important connection between the notion of chivalry and what we call sport. This has developed into a tradition that has lasted right up to the present time—only now we call it sportsmanship (good manners, really). Frederick, the grandson of Barbarossa, (medieval German crusader king) was also known as "the scholar emperor," a learned man. He needed not only an understanding of chivalry as the inspiration for *The Art of Falconry,* but also first-hand knowledge of the quarry and ways of hunting it successfully. It is a story of serendipity. In 1228, Frederick, now king of the Romans and king of Sicily, went on a crusade that took him through Egypt and Palestine. There he met and learned from the most passionate and skillful falconers in the world, the Arabs of Syria, Arabia, and the adjoining territories. He was so impressed that he took some Arab falconers, their books, and their hawks back to Europe with him.

From the last paragraph in chapter 1, it is clear that he was class conscious in an age when that would have been normal for an aristocrat.

> Here it may again be claimed that, since many nobles and but few of the lower rank learn and carefully pursue this art, one may properly conclude that it is intrinsically an aristocratic sport; and one may once more add that it is nobler, more worthy than, and superior to other kinds of venery [hunting].[12]

Before discussing the earliest book on Waller Hills's list of medieval French sporting literature, we ought to notice an observation made on the burgeoning progress of French culture, which made France, for the time being, a leader in matters of culture and learning. John McDonald in *Quill Gordon* noted that the twelfth-century French poet Chrétien de Troyes made an unequivocal statement about the role recently inherited by France as the custodian of chivalry and learning.

> Our books have informed us that the pre-eminence in chivalry and learning once belonged to Greece. Then chivalry passed to Rome, together with the highest learning which has now come to France. God grant that it may be cherished here, and that it may be made so welcome here that the honour which has taken refuge with us may never depart from France.[13]

So far as sport is concerned, France was in the vanguard of sporting literature for nearly three centuries. The earliest French sporting treatise, *La Chasse Dou Cerf*[14] *(The Hunt[ing] of the Stag)* is a collection of poems on hunting, composed by an unknown author, and dates from the middle of the thirteenth century. The book is largely a report of a conversation between two hunters, one experienced and the other not. The experienced one discusses all the aspects of hunting that a hunter is required to know so that his pupil will, in turn, be able to please his lord and master. Much of the text is devoted to passing on what is customary in hunting procedures and to establishing the points of etiquette of the sport, especially as regards blowing the horn (Figure 5), which was used as a means of signaling to the hunting party and to the hounds.

The Arte of Venerie (The Art of Hunting) was the next book to attract Waller Hills's attention. This manuscript book by Guyllame (William) Twici was written in Norman French in 1327 and translated circa 1425 into English. It was used, as were other treatises, as the basis for the hunting section of the first edition of *Boke of St. Albans* (1486). A new edition entitled *The Art of Hunting,* with

a translation by Sir Henry Dryden, was published in 1844, and a second edition with his corrections, edited by Alice Dryden, was published in 1908.

Twici was grand huntsman to King Edward II (who reigned from 1307 to 1327). Much of his book is devoted to the teaching of the vocabulary used when hunting the various beasts of venery—the hart and hind, hare, boar, and wolf together with the beasts of the chase, i.e., the buck and doe, fox, marten, roebuck, and roe (the latter were generally chased in open country, whereas the former usually took cover by day in woods and coppices). Careful consideration was given to the seasons when the animals could or could not be hunted. It is important to note that this is the point at which we see the codification (the rules and discipline) that was to become a feature of all future organized field sport activity. In due course, even angling would come to be based on a set of widely accepted rules that imbued the catching of fish with sporting qualities and served to regulate the relationship between the angler and his prey.

Next is the French classic the *Livre de Chasse* (Book of Hunting), the most famous of all hunting treatises (Figure 6). It was written between 1387 and 1391 by Count Gaston de Foix who acquired the famous sobriquet Gaston Phoebus because of his "manly beauty and golden hair."[15] This "mighty lord and mighty hunter as well as statesman and warrior"[16] ruled over two principalities in the Pyrenees. Gaston's *Livre de Chasse* is beautifully illuminated and attracted the attention of the art historian Sir Kenneth Clark (author of *Landscape into Art*, 1949). Clark pointed out that detailed observation in landscape painting first appeared in medieval illustrated manuscripts on sport. Fully aware of Gaston's brooding nature and ruthless passion, Waller Hills called Gaston de Foix "a murderous savage," but he also wrote "... yet his book is without question the greatest sporting book in the world. And it is a direct ancestor of English fishing literature."[17] Judging by the quality of the drawings (see Figures 6 and 7), it is probably also the most valuable of all sporting books).

Also noteworthy is the English classic book on hunting. Edward, the second Duke of York, grandson of Edward III, dedicated his manuscript book *Maystre of Game*, written between the years 1406 and 1413, to King Henry IV's son, who later became Henry V, famed for his victory at Agincourt in 1415. In 1909, W. A. and F. Baillie-Grohman edited Edward's

Figure 6. A page from Livre de Chasse. *This illuminated manuscript (from the collection of Bibliotheque Nationale de France) has been described as the greatest sporting book in the world. Reproduced here with permission.*

book and modernized its title to *The Master of Game*.[18] Their simple assessment of its merit is uncompromising: "*The Master of Game* is the oldest as well as the most important work on the chase in the English language."[19] Having praised the book, the editors immediately conceded that the greater part was translated "... from what is undisputedly the most famous hunting book of all times, i.e. Count Gaston de Foix's *Livre de Chasse*."[20]

Edward's translations of the French original could only have been done as someone who had the experience of hunting on both sides of the Channel, and indeed, Edward was master of game at the court of the "Kying of Jngelond and of Fraunce."[21] According to the Baillie-Grohmans, there were important, albeit small, differences that had accumulated during the 340 years of occupation ". . . since the Conquest, when the French language and French hunting customs [and fishing as a gentleman's sport?] became established on English soil."[22] Indeed, Edward found it necessary to add five completely new chapters. This statement is, I think, an important one. The Normans failed to make the French language acceptable to the English—doubtless because of the natural resentment of a conquered people—but they succeeded in establishing their style and approach to hunting in all its forms precisely because of its appeal to the natives.

Theodore Roosevelt's observation is

Figure 7. This enlargement of the drawing on page 77 in Livre de Chasse *is a vivid reminder of the skills of fourteenth-century illustrators and bookbinders. It also displays the fine dress and regalia worn by the hunters (see the gold spurs). Notice the extravagant quality of the horse's harness that doubtless carried the identity of the owner's livery. Courtesy of the Bibliothèque Nationale de France, with permission.*

worth noting (he wrote the foreword for the first Baillie-Grohman edition) on the different approaches of continental sportsmen to hunting as compared with that of their English counterparts.

> Eager though the early Norman and Plantagenet kings and nobles of England were in the chase, especially of the red deer, in France and Germany the passion for the sport was still greater. In the end, on the Continent the chase became for the upper classes less a pleasure than an obsession . . . many of them following it with brutal indifference to the rights of the peasantry . . .[23]

After I read the texts of most of the early books on sport, I noticed that the authors had managed to draw attention to their own particular favorite branch of sport, be it falconry, hunting, fishing, or fowling, and Edward Duke of York was no exception. Hawking, he thought, although commendable ". . . lasteth seldom at the most more than half the year," whereas ". . . hunting which is so noble a game and lasting through all the year."[24] Frederick II nominated falconry as the noblest of sports. None of this deterred the author of *A Treatyse of Fysshynge wyth an Angle* from asserting his or her own opinion in favor of angling.

> This it seems to me that hunting and hawking and also fowling are so tiresome and uncongenial that none of them can succeed in giving a man that happiness and peace of mind which, according to the said proverb of Solomon, is the cause of his long life. Doubtless then it follows that it must needs be the sport of fishing with an angle.[25]

Images of Anglers

Over the past ten years, because I could not find corresponding drawings in books or manuscripts to compare with the delightful and informative drawings of hunting in *Livre de Chasse,* I have made a study of the images of fish and fishermen in early English medieval church wall paintings and found many. Latterly, as you will see, I have researched early English and European embroideries and tapestries for the same reason.

During the late 1990s, when I was reading Neville Williams's *The Life and Times of Elizabeth I,* I noticed an illustration of a sixteenth-century silk embroidery known as the Bradford table carpet.[26] Significantly, this embroidery included an image of an angler among various images of other classic field sports. Following the discovery, I searched a number of British museums and found more early embroideries bearing images of anglers with titles such as "Rural Pursuits" and a "Panel of Sporting Scenes." Subsequently my findings were published in *Waterlog* magazine, April/May 2001, in a piece entitled "Images of Anglers in Early British Embroidery."

With my interest aroused, I asked Linda Woolley, assistant curator of the department of textiles and dress at the Victoria and Albert Museum in London, who had been helpful with data on the Bradford table carpet, if she was aware of any other embroidery, or perhaps even a

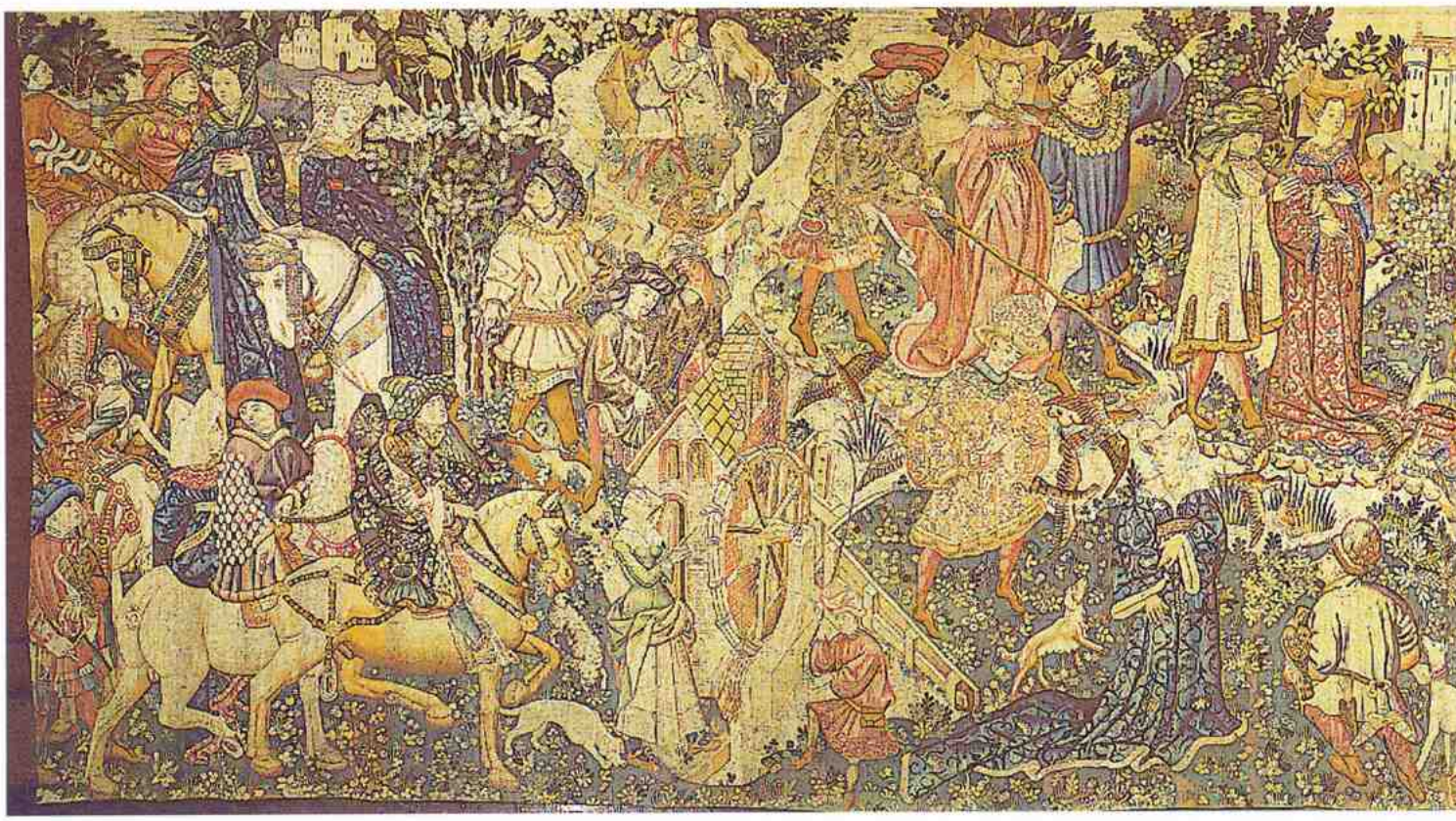


Figure 8. The "Falconry" tapestry—one of the "Devonshire Hunting Tapestries"—depicts a panorama of those participating in the sport. It includes nobles, falconers, servants, and horses together with their equipment—not to mention the falcons and their prey (ducks, etc.). Courtesy of the Victoria and Albert Museum in London and reproduced with permission.

tapestry, with an image of an angler. She felt certain that there was another in the Victoria and Albert Museum, and she eventually identified it. The tapestry in question is misleadingly called (from the angler's point of view) "Falconry," and it is one of a series of four huge tapestries collectively called the "Devonshire Hunting Tapestries." These priceless tapestries—"the only great fifteenth century hunting tapestries to come down to us"[27]—were transferred to the crown in 1957 on the death of the tenth Duke of Devonshire. We do not know who commissioned the making of the tapestries. From the style of the dress, they would have been completed between 1430 and 1435, and their whereabouts were not known until they were hung by the Countess of Shrewsbury (Bess of Hardwick) in her bedchamber at Hardwick Hall in Derbyshire, sometime after the building was completed in the 1590s.[28]

Although at least four years would have elapsed between the commissioning of the order based on artist's drawings and its completion, it is not known exactly where the tapestries were made. What is certain is that they were made by Flemish or French weavers who were probably based either in the tapestry-making city of Tournai in Belgium or some thirty-five miles away at Arras in France. The two towns were preeminent centers for weaving at a time when the art of weaving was flourishing as never before.

Field sports associated with the privileged classes were developing during the middle or late medieval period and being codified with rules acceptable to the participants, and angling, unnoticed since classical times, was at last renewing its appeal and again becoming fashionable. From the visual evidence of the tapestry, we can see that angling was deemed to be sufficiently attractive to be included in a French or Flemish sporting extravaganza alongside falconry, hunting, and fowling. Indeed, the tapestry may have reflected the contemporary European sporting scene, which would, when displayed, amount to a "fashion coup" for its English owner.

The four tapestries are discussed at length in George Wingfield Digby's monograph, *The Devonshire Hunting Tapestries* (1971), but only "Falconry" (Figure 8; at 13½ feet by 28½ feet still the smallest of these huge artifacts) has an image of an angler. Although the angler (Figure 9) is quite clearly seen holding a rod and dangling a trout, he is but a small detail on a large canvas. As far as I am aware, no angling historian has noticed that this image of an angler (circa 1445–1450) predates by several decades the famous woodcut illustration of an angler shown in the frontispiece of *A Treatyse of Fysshynge wyth an Angle* (1496).

As some readers are aware, there have long been serious doubts among historians about whether the fishing tract, *A Treatyse of Fysshynge wyth an Angle,* which the printer Wynken de Worde added to the second edition of *Boke of St. Albans* in 1496, originated from an English source. Although an earlier mid-fifteenth-century English manuscript of the work has survived (in which, unlike

Figure 9. The image of an angler in The Devonshire Falconry Tapestry *detail above is, so far as I am aware, the earliest to appear in any illuminated manuscript or book; moreover, the inclusion of a float in the angler's tackle is certainly the earliest image of that item. The classical images of anglers in Egyptian, Greek, Roman, and Byzantine civilizations are usually featured in mosaics or on carved or engraved artifacts. Notice that the angler (judging by the nodes) is holding a rod made from blackthorn and that the dangling fish (judging by the spots) is a trout. Linda Woolley, assistant curator of the department of textiles and dress at the Victoria and Albert Museum, replying to my inquiry, wrote on 12 December 2000, "Both sexes seem to have worn purses from about the thirteenth century, usually on the girdle to the right of the buckle, but with some exceptions . . . Some bags were used for game."*

the published edition, there is no mention of fly fishing), historians suspect that there may have been an even earlier manuscript version (circa 1420) from which both of the above are derived.[29]

It has been suggested on linguistic grounds that the parent text may have been translated from a French original. Wynken de Worde bound his new fishing tract to three other previously used tracts so as to produce a necessarily expensive book—thus creating a deliberate price barrier as a means of selecting his readership. Seemingly aglow with self-righteousness at the prospect of weeding out prospective buyers of modest means, he appended the following note to the fishing tract, and in so doing, added insult to injury.

> And to prevent this treatise from falling into the hands of every idle person who would desire it if it were printed alone by itself and put in a little pamphlet, I have therefore compiled it in a greater volume of various books intended for gentle and noble men, the intention being that the aforesaid idle rabble—who would have lit-

Figure 10. The Devonshire Hunting Tapestries *(named after Bess's second son William Cavendish, who was knighted and became the first Earl of Devonshire in 1618) were housed at Hardwick Hall in Derbyshire for three hundred years before they were sold to the government in 1895. In their old setting, they had been cut into strips and hung separately (some in the Duchess's bedchamber and others in the main entrance hall). Subsequently, it took many years of expert work to stitch them together and make good the damage. The sumptuous bedchambers at Hardwick, like the blue bedchamber above, are still hung with wall-to-wall tapestries. The photograph was taken by the author with permission from the National Trust.*

tle or no appreciation of the sport of fishing—should not in this way utterly destroy it.[30]

Here de Worde echoes Emperor Frederick's dictum that "sport is for aristocrats"[31] and in doing so, continued to nourish the notion that sport, hitherto reserved for the enjoyment of the privileged classes, should remain restricted. The images of sportsmen dressed as aristocrats (landed gentry) in the "Falconry" tapestry, and indeed in all the "Devonshire Hunting Tapestries" (Figure 10), strongly suggest that the French upper classes were still custodians of the sport of angling up to this point in time.

When de Worde reprinted the *Treatyse* circa 1500, he may have opened the floodgates by printing it on its own as a "lytyll plaunflet."[32] Perhaps de Worde initially pursued an "aristocrats only" approach to angling under the influence of his French manuscript source. Subsequently, he may have abandoned this stance after assessing the commercial prospects of printing the *Treatyse* on its own. Maybe during the four-year interval, the English had taken the book to their hearts, made it their own, and resented being tied to an outdated continental elitist attitude to sport.

My curiosity vis-à-vis the possibility of a French connection was stimulated by the knowledge that the date of the surmised earliest draft manuscript of the *Treatyse,* i.e., circa 1420, happens to be almost synchronous with the drawing for the "Falconry" tapestry. Moreover, the town name of Arras in France, where the "Devonshire Hunting Tapestries" were probably made, immediately struck a chord when I remembered Robert Blakey's note about Arras in his *Historical Sketches of the Angling Literature of All Nations.*

> There was a paper read a few years ago, at a society of antiquarians at Arras, in France, on an old manuscript treatise on fishing found among the remains of the valuable library belonging to the Abbey of St. Bertin's at St. Omer. This work was supposed, by the style of writing, to have been composed about the year one thousand; and to have been divided into twenty-two chapters. As far as could be gathered from the mutilated remains of the work, the author's main object was to prove that fishers had been men singularly noticed by Divine approbation. . . . There was likewise appended to the manuscript a full list of all river fish, the baits used for taking them, and the suitable seasons for angling for each sort of fish.[33]

The last four lines of this quote indicate that an existing eleventh-century French manuscript book on fishing already had a structure not dissimilar to that of *A Treatyse of Fysshynge wyth an Angle.* That earlier angling manuscripts existed was confirmed by the author of the *Treatyse,* who wrote with regard to good carp baits: ". . . as I have herde saye of persons credyble and also founde wryten in bokes of credence"[34]—or in modern parlance—"as I have heard say by reliable people and also found written in trustworthy books."

Were I a betting man and not an angling historian, I would put my money on a lost French original. In fact, when you take full account of all that happened in France (and neighboring territories we now call Belgium and Holland), the year 1496 takes on a new significance. It marks the end of a long period of development that began with drawing on cave walls. It is, of course, also the year in which the English began their "takeover" of angling literature and perhaps began to forget how much angling evolved from ancient sporting traditions that originated elsewhere.

ENDNOTES

1. Fowling embraces shooting with bow and arrow, netting, trapping, decoying, and hawking.
2. A. J. Butler, *Sport in Classic Times* (London: Ernest Benn, 1930), 14.
3. A. J. Butler, *Sport in Classic Times* (London: Ernest Benn, 1930), 49. In a footnote, Butler states that Caesar (circa 50 B.C.) had noted "the devotion of the Gallic people to hunting" and that one hundred and fifty years later, the historian Tacitus said, "War came first with the Germans, hunting first with the Gauls."
4. The Shirley manuscript, British Museum.
5. Richard Hoffmann, *Fishers' Craft and Lettered Art* (Toronto: University of Toronto Press, 1997), 3.
6. John Waller Hills, *A History of Fly Fishing for Trout* (London: Philip Allan, 1921), 2.
7. Ibid., 1–15.
8. John McDonald, *The Origins of Angling* (New York: Doubleday, 1963), 259–65 (reprint by Lyons & Burford, New York, 1997). Frederick II's Latin manuscript was translated by Casey Wood and Marjorie Fyfe and published by Stanford University Press in 1943, reprinted 1961.
9. The pike had been taken in 1497 from a lake near Heilbron (the imperial city of Swabia), some fifty miles from Mannheim, Germany. See *The American Fly Fisher,* Fall 2000, (vol. 26, no. 4), 5–7. A seventeenth-century painting of this pike, entitled "The Emperor's Pike," can be viewed at the Natural History Museum in London, ref. TO 1816/R File: FIS Pike. Richard Hoffmann has drawn attention to another facet of Frederick II's interest in fishing matters. In a chapter called "Working with Water" in *Medieval Europe* (Leiden, Koln: Brill, 2000, p. 334; also published in a Boston edition by Paolo Squatrite), he notes that Frederick, in his "Constitution of Melfi," 1231, banned a substance called "tassus" (an extract from yew trees used to stun or stupefy fish without impairing their use as food).
10. McDonald, *The Origins of Angling,* 259.
11. Frederick II's *The Art of Falconry,* translated by Casey A. Wood and F. Marjorie Fyfe (Stanford, Calif.: Stanford University Press, 1943), 6. This book was reissued in 1961, but I refer to the 1990 reprint.
12. Ibid.
13. John McDonald, *Quill Gordon* (New York: Alfred A. Knopf, 1972), 20–21.
14. *La Chasse Dou Cerf,* translated in Alice Dryden's *The Art of Hunting* (Northampton, England: William Mark, 1908), 113–40.
15. W. A. and F. Baillie-Grohman, *The Master of Game* (London: Chatto and Windus, 1909), xii.
16. Theodore Roosevelt's note in the foreword to W. A. and F. Baillie-Grohman, *The Master of Game,* xxiv.
17. Waller Hills, *A History of Fly Fishing,* 7.
18. W. A. and F. Baillie-Grohman, *The Master of Game.* The Baillie-Grohmans' editing is from one of nineteen extant manuscripts of the *Maystre of Game,* viz. the Cottonian manuscript, Vespasian B. XII, circa 1420, in the British Museum (now the British Library).
19. Ibid., xi.
20. Ibid., xii.
21. W. A. and F. Baillie-Grohman, *The Master of Game.* The Baillie-Grohmans believe that Gaston de Foix often met his youthful Plantagenet kinsman (our author, the Duke of York) in Aquitaine.
22. Ibid., xii.
23. Theodore Roosevelt's note in the foreword to Baillie-Grohman, *The Master of Game,* xxii.
24. Ibid., 1.
25. Frederick Buller and Hugh Falkus, *Dame Juliana, the Angling Treatyse and Its Mysteries* (Ashburton, Devon: The Flyfisher's Classic Library, 2001), 52–53.
26. Neville Williams, *The Life and Times of Elizabeth I* (London: Weidenfeld & Nicholson, 1972), 75.
27. George Wingfield Digby, *The Devonshire Hunting Tapestries* (London: Her Majesty's Stationery Office, 1971), 4.
28. Hardwick Hall, long owned by the Dukes of Devonshire, but now in the hands of the National Trust, houses the finest collection of priceless old tapestries outside museums such as the Victoria and Albert in London. The Hall was built by Bess of Hardwick, whose fortune was based on her having married four men (including the sixth Earl of Shrewsbury), all of whom died during her lifetime.
29. In 1946, Mrs. David Wagstaff presented the earliest known surviving manuscript of the *Treatyse* to Yale University Library. This manuscript is now known as the "Yale Wagstaff Manuscript."
30. This text was written by Wynken de Worde to explain the addition of *A Treatyse of Fysshynge wyth an Angle* to the second edition of the *Boke of St. Albans.*
31. Ibid.
32. Robert Blakey, *Historical Sketches of the Angling Literature of All Nations* (London: John Russell Smith, 1856), 33.
33. Ibid.
34. Dame Juliana Berners (attributed), *A Treatyse of Fysshynge wyth an Angle* (St. Albans: Wynken de Worde, 1496).

Carrie Stevens: A Fly Tyer's Progress

by Graydon R. Hilyard and Leslie K. Hilyard

Duley collection

WHEREAS, the many creations of this Maine woman, particularly the Gray Ghost Streamer, brought national and international attention not only to her own work but to the Rangeley area and the entire State of Maine as a fisherman's paradise . . .

—From the preamble to the State of Maine Proclamation, 15 August 1970

GAINING EVEN A MODICUM of lasting fame in American society is not an easy task. About the only guaranteed way to achieve it is to have the foresight to be born a white male of the warrior class with a flair for presidential politics. If you cannot achieve high military rank, plan to have your presidency linked to a major war, as only then will you be remembered. If your presidential stock in trade is peacemaking, prepare to die by an assassin's hand, as only then will a guilty nation recall your name. And if your skills are limited to the arts, beware. Fame will usually arrive belatedly, if at all, shrouded in a posthumous cloak. Should all of this seem a tad cynical, perhaps a test of sorts will prove instructive.

Name one American writer, poet, painter, or musician who worked during the administration of Washington, Jackson, Grant, Taylor, Polk, Arthur, or Eisenhower, all of whom held the rank of general before their presidencies. Internationally, do the same for Charles de Gaulle, Napoleon, Julius Caesar, Franz Josef of Austria, and Atilla the Hun. Still not convinced?

Consider that Rossini's now-famous *William Tell Overture* was known only to obscure musicologists until it was linked for all eternity to the Lone Ranger and his silver bullets. Apparently the tale of a father forced to shoot an apple from his only son's head was not quite violent enough to capture public imagination. And, if not for Elmer Fudd's persistence in gunning down Bugs Bunny, I for one would have never discovered Wagnerian opera.

So how was it that a gentle lady from the pastoral outpost of Upper Dam, Maine, achieved an international fame that still endures? Quite simply by creating a streamer fly the likes of which the angling world had never seen. Not quite so simple is deciphering how it was that Carrie Stevens accomplished this creation, as she left behind only the faintest of trails. If not for a handful of letters written between 1940 and 1950 to the noted angling writer Colonel Joseph D. Bates Jr., there would have been little trail at all.

Unfortunately, their letters had a narrow focus and made little specific mention of either her unique tying method or its evolution. When she did speak of tying, it was in review and in the most general of terms. Her even fewer letters to H. Wendall Folkins, who bought the Rangeley Favorite Trout and Salmon Flies business from her in 1953, offer some marginal insight into her tying method. However, those notes and letters focused primarily on the business of business and only secondarily on the mechanics of her unique method of tying.

In the intervening years, occasional magazine articles on Carrie were written, often containing magisterial pronouncements about her tying abilities best described as assumptions masquerading as facts. Convinced that one more mythical saint à la Berners would plummet fly fishing into permanent religious status, we grumpily resisted the urge to write our own map of Carrie's journey from bare hook to well-dressed streamer. After years of research, we remained glumly in the dark on precisely how Carrie's unique and complex tying method evolved. But this was about to change.

During the winter of 2001, a researcher's fondest dream was realized when the Mallory-Palmer collection landed on my kitchen table. Apparently assembled by a William W. Mallory of Farmington, Maine, who later migrated to Connecticut, this exquisite collection of eighty-eight Stevens streamers is a virtual fossil record of the Stevens tying method. Clearly, Mr. Mallory was a knowledgeable fly fisher as many of his favored patterns are tied in sizes 6, 8, and 10. Not so clear is just how this working collection remained intact over all the years.

Overwhelmed by the volume and significance of it all, I immediately called my son Leslie and master tyer Bob Warren of Princeton, Massachusetts. Quickly they gathered around the table to undertake the first systematic study of this unique collection. Finally, all the pieces required to solve Carrie's evolutionary puzzle were in place.

I do not know anything about tying flies except what I worked out for myself.

—Carrie Stevens to
H. Wendall Folkins
27 November 1953

Database and Methods

The lion's share of our Stevens research is extracted from the Mallory-Palmer collection, but other collections and resources have been used as well. We are indebted to the collections of Donald Palmer, Harold Duley, and Pamela Bates, and to the many talents of Archer Poor, Winston Southwind, and Bob Warren.

Rather than the often used time-line method of analysis, we have opted for a problem-solving model, as it more accurately tracks Carrie's development from early failings to final solution. Although time lines are useful for organizing thoughts, they rarely capture complicated progressions, as learning is not always linear in nature. Like it or not, both learning and life are sloppy processes characterized more by meandering paths than targeted laser beams.

Fair warning: in our recent book on Carrie Stevens, we altered the established language of streamer-fly construction.[1] Risking charges of heresy for the sake of clarity, we introduced the term *underbelly* to describe material tied in below the hook and extending to or beyond the bend of the hook. Traditionally, this material has been described as the throat—not to be confused with the beard-style throat, also tied in below the hook but extending only to the shoulder region. But it *was* confused (at least in the Hilyard household), so we elected to slash one throat in favor of an underbelly. We hope you approve.

Our observations were based on the data before us and, whenever possible, will be supported by original photography. Minus the reverse-tied bucktails, all streamers pictured were tied by Carrie Stevens. Our conclusions will be clearly noted as such, leaving readers free to draw their own conclusions.

Observation: Our study of the Mallory-Palmer collection shows that Carrie passed through four distinct phases of streamer development on her march from prototype to perfection. The following is a listing of the component parts and tying techniques found in each phase.

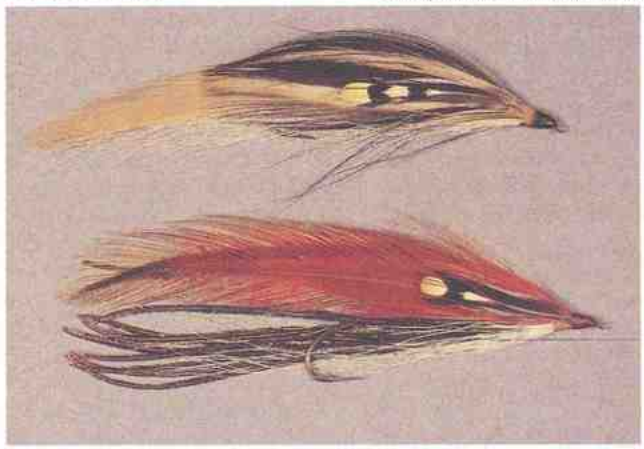
Phase One

Mallory-Palmer collection/Bob Warren

HOOK: Sprout bend, long shank, light gauge wire
TAG: Flat silver tinsel
BODY: Flat silver tinsel or floss with flat silver tinsel ribbing
UNDERBELLY: *Large* amount of mixed or white bucktail tied in beneath the hook shank
WING: *Two* hackles tied in on *top* of the hook shank
HEAD: Solid colors of red, black, and white. There is one example of a white band located at the rear of the head wrap.
TECHNIQUE: 1) Tie-in points of the underbelly and wing are staggered, leaving the wraps exposed. 2) The first primitive trace of her use of head banding is seen (clearly shown on page 15, left photo).

Phase Two

Mallory-Palmer collection/Bob Warren



HOOK: Sprout bend, long shank; a heavier-gauged wire is used compared with Phase One
TAG: Identical to Phase One
BODY: Identical to Phase One
UNDERBELLY: Peacock herl, then a *moderate* amount of white bucktail tied in beneath the hook shank
WING: *Four* hackles tied in on *top* of the hook shank. The outer pair of hackles may be identical to, or shorter in length than, the inner pair.
SHOULDER: Heron body feather
CHEEK: Jungle cock length is greater than one-half the hook shank length.
HEAD: Band position is located at the rear of the head.
TECHNIQUE: 1) Tie-in points of bucktail, wing, and peacock herl are staggered, leaving wraps exposed. 2) Four-feather wing allows for the use of two colors, making color blending possible. 3) Use of the shoulder component is optional per pattern.

Phase Three

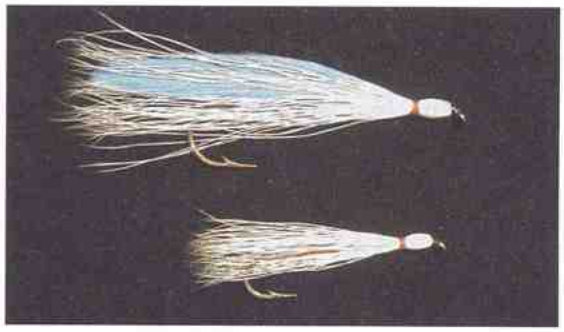
Mallory-Palmer collection/Bob Warren

HOOK: Identical to Phase Two
TAG: Identical to Phases One and Two
BODY: Identical to Phases One and Two
UNDERBELLY: A moderate amount of white bucktail tied in beneath the hook shank
THROAT: Hackle fibers in *two* parts
WING: Identical to Phase Two
SHOULDER: None
CHEEK: Jungle cock is slightly less than one-half the length of the hook shank
HEAD: Black, no banding
TECHNIQUE: A partial throat consisting of two small bunches of hackle fibers is tied in on the sides of the hook at three and nine o'clock.

Phase Four

Mallory-Palmer collection/Bob Warren

HOOK: Sizes 12 to 4
TAG: Identical to Phases One, Two, and Three
TAIL: Hackle fibers; optional per pattern
BODY: Identical to Phases One and Two
UNDERBELLY: Goat hair often substituted for white bucktail. Peacock herl may be present.
THROAT: Hackle fibers used in full beard style. Golden pheasant crests may be present.
WING: Four to six hackles tied in on top of the hook shank. Golden pheasant crests and peacock herl may be present.
SHOULDER: Optional
CHEEK: Jungle cock is less than one-third the length of the hook shank.
TECHNIQUE: 1) A beard-style throat is used to cover all exposed wraps. 2) A sense of proportion has developed, allowing a range of hook sizes to be used.



Reverse-Tied Bucktails tied by Keith Fulsher, who refined and incorporated this obscure method into his ethereal Thunder Creek series of imitative baitfish patterns. Note: White is fresh water; blue is salt water.

Tying Instructions for the Reverse-Tied Bucktail

Freshwater Style

Body: Red thread, lacquered

Wing:

Step 1. Tie in a small bunch of white bucktail on top of the hook. Extend the tips forward over the eye of the hook. Tie in a second small bunch of white bucktail underneath the hook with tips forward over the hook eye. The bunches should be equal in length and long enough to extend just beyond the hook bend when pulled back.

Step 2. Trim and bind the bucktail ends and wrap evenly to the hook eye, returning the thread backwards to the bucktail ends.

Step 3. Pull back the top bunch of bucktail and secure it at the base of the head, taking care to conceal all wraps on the top of the hook. Repeat this procedure for the bottom bunch of bucktail.

Step 4. Tie off the thread at the back of the head, forming a narrow collar. Lacquer the thread collar and the head of the fly.

Saltwater Style

Body: Red thread, lacquered.

Wing: Tie in two blue hackles back-to-back above the hook shank at the point where the body ends. Proceed with the four steps of bucktail work as described for the freshwater style.

Note: While blue is specified, other hackle colors are optional. The use of white bucktail must be inferred as the archival record fails to specify white or brown, and no actual examples of the Reverse-Tied Bucktail have surfaced.

I can assure you that this method of dressing a streamer will never be adopted by the commercial people, as it costs too much in time and labor. It is very much a painstaking assembly job on the whole. However, as you probably know, this type of streamer does carry and swim thru the water like no other fly.

—H. Wendall Folkins
to Colonel Joseph D. Bates Jr.
25 January 1955

Bob Warren

The business carries on: "Her streamers were sold under the general classification of 'Rangeley Favorite Trout and Salmon Flies,' to each being attached a printed 1½-inch-by-4-inch card on which was shown the pattern number and hook size. Frequently in her handwriting would appear the name she had given to the particular pattern. Always could be seen 'Made by Mrs. Carrie G. Stevens, Upper Dam, Maine'" (The Carrie Stevens Day booklet, Waldo Pray, 1970).

Engineering, or Form Follows Function

Carrie Stevens did not tie streamers. She engineered them. Although her streamers would evolve into works of folk art, she intuitively understood that for beauty to survive, it must be supported by a structural integrity. Color catches fisher folk, but mechanics catches fish.

Underpinning the Stevens method that Folkins alluded to is the innovative use of staggered material beginning in Phase One. This sophisticated technique consists of tying in the wing and underbelly components at different points along the hook shank instead of in one location as in the traditional eastern streamer method. The staggering method results in a counterbalancing effect that contributes to a realistic baitfish swimming action not seen before her work.[2] Staggering the material also reduced the bulk tied in at the head, thus laying the groundwork for her elegantly tapered heads adorned by banding. But staggering created wrap exposure that was most offensive to Carrie's aesthetic sense, and this was a problem that she had to deal with quickly.

Assigning origination credits is murky business. Although it is true that the noted Atlantic salmon tyer Ernest M. Crosfield used the staggered material method before Carrie, he did not publish the technique in the English *Salmon and Trout* magazine until January 1923. Given that Carrie was using the same technique in 1920, it appears that we have a classic case of parallel development so common in the innovative world. Clearly we should stand in awe of both Stevens and Crosfield, separated by the Atlantic but not by logic.

Phase Two finds Carrie grappling with the need to get her streamers on an even keel. From her writings, we know she found that by increasing the wing from two to four hackles and by reducing the amount of bucktail in the underbelly, stability could be achieved. We would also suggest that her use of a heavier hook starting in Phase Two contributed to stability as well.

Over the years, much has been made of Carrie's varying placement of peacock herl first seen in Phase Two. Two warring camps have emerged, with the Over Hook apostles worshipping at the altar of the smelt's back, while the Under Hookers kneel before the lateral line. Problems arise here. First, any predator would need an electron microscope to even glimpse the lateral line of *Osmerus mordax*. Second, neither creed explains the consistent use of peacock herl in attractor patterns not particularly concerned with imitating body parts. Having experienced a crisis of faith, may we create a third creed by suggesting that Carrie's use of peacock herl had nothing to do with mimicry and had everything to do with adding flash? At best, the positional difference between tying in above or below the hook is the diameter of the hook shank. Really, how much difference can this possibly make on a streamer destined to be compressed by the forces of total immersion?

Head-wrap banding became more pronounced in Phase Two as its placement shifted from the rear of the head to the midpoint of the wrap (facing page, left photo). Early on she tells Colonel Bates that "the gold band is sort of a trademark with me—while it tends to beautify the fly, it also represents a fly of the highest quality and workmanship."[3]

Significantly, we see her first tentative use of elongated shoulders reminiscent of those found earlier in some of Theodore Gordon's Bumblepuppies (see Phase Two photo, page 12). Here again, in all probability we have another example of independent (if not quite parallel) development. It is unlikely that Gordon's turn-of-the-century letters—scattered throughout random issues of the English *Fishing Gazette* and the American *Forest and Stream*—were widely read in rural Maine. Not until 1947, long after Carrie's formative years, would Gordon's writings be rounded up by John McDonald in his landmark book, *The Complete Fly Fisherman: Notes and Letters of Theodore Gordon*. It is equally unlikely that she would have learned of Gordon's experiments from the Upper Dam brotherhood, as they had little use for the effete dry fly, so closely identified with Gordon's writings.

A review of American streamer patterns predating 1924 shows no evidence that early streamer tyers had any interest in the shoulder concept originated by Atlantic salmon tyers and used in turn-of-the-century lake fly patterns. Not so Carrie, who would incorporate the shoulder into the bulk of her patterns.

Then to make the flies more attractive and give more likeness to a fish, for the want of something better I used a dyed chicken breast plumage (some I colored myself) to give the effect of a head and a small feather with a black dot for the eyes.

—Carrie Stevens to Colonel Joseph D. Bates Jr.
5 December 1949

Mallory-Palmer collection/Bob Warren

Head-wrap banding evolution.

Mallory-Palmer collection/Bob Warren

The Judge (top) and Phase One (bottom).

Phase Three could easily be merged into Phase Four were it not for the emergence of the throat component (see Phase Three photo, page 13). Actually, Carrie seems to be only clearing her throat here, as the throat is composed of two small bunches of hackle tied in separately on the sides at three and nine o'clock. The purpose of this tentative throat appears purely cosmetic and designed to cover the wraps left exposed by the use of staggered material.

The appearance of a multicolored wing is of interest, particularly as the outer pair of hackles are shorter than the inner pair, perhaps representing an attempt at color blending or increasing the action of the streamer. Or both.

The jungle cock cheeks initially seen in Phase Two have grown shorter, perhaps to maximize the usage of the expensive capes and to increase the durability of the streamer. Long jungle cock eyes are beautiful indeed, but their life expectancy is nil.

Phase Four represents Carrie's final version of the eastern streamer. Interestingly, there is no evidence of gluing in any of the four phases generated by the Mallory-Palmer collection. This fact raises the possibility that gluing was not an integral part of her original construction method as previously thought. Instead, gluing may be more a function of a commercial tyer needing to increase production. If so, then the positive effect of gluing on streamer action was perhaps an unintended consequence. Unquestionably, she considered it an important technique—the Pink Lady that she tied as a demonstration streamer for H. Wendall Folkins is glued. Only one thing is certain. Throughout her career, glue came and glue went. Make of it what you will.

Although damaged fly studies prove she wrapped the bare hook shank with thread before the laying on of floss and tinsel, it is unclear when she began using this technique (right photo above). Perhaps we can safely assume that not wrapping the hook contributed to the extremely thin bodies found in her early work.

Her battles with construction mechanics won and a tail completing her component list, Carrie was free to focus on the aesthetics of her engineering. Throats were fleshed out to completely cover the exposed wraps created by the use of staggered material. Shoulders were radically shortened to approximately one-third the length of the hook shank. Lengthy jungle cock used as cheeks was abandoned. Golden pheasant crests were injected into the wings and throats of favored patterns such as the Gray Ghost and Green Beauty. Material selection greatly improved as she no longer used the rounded hackle and mixed brown and white bucktail seen in Phase One. Goat hair was often substituted for white bucktail as it contributed less bulk to the head wrap. Accented by dashes of red, gold, green, black, orange, red, white, and blue, her neatly tapered heads rivaled Joseph's coat.

Perhaps inspired by early lake and wet flies, she continued her 1920 pioneering use of brilliant floss bodies reinforced by silver tinsel. Unlike her frugal competitors, Carrie lost no opportunity to add color to her streamers, using floss on fifty-six of her ninety-three patterns known to us.

So importantly, Carrie's classic sense of proportion has emerged in Phase Four, with all of her component parts forging a cohesive unit. Be it a Herbie Welch–mounted brook trout, a "Shang" Wheeler decoy, or a Ferrari, all great designs have one thing in common: even at rest, they are in motion. Creating a graceful arc formed by shoulders flowing seamlessly into wings, Carrie Stevens joined their ranks.

I have never used a vise—seen anyone tie a fly and no one has seen me tie one—have never seen any fly tying instructions.

—Carrie Stevens to Colonel Joseph D. Bates Jr.
5 December 1949

Trading Information

Contemporary fly tyers may be forgiven any lingering doubts about the accuracy of the above quote. After all, was Carrie not living at Upper Dam, one of the world's premier gathering spots for fly fishers? By her own admission, Shang Wheeler was stopping by in 1921 after having sent her both materials and encouragement in 1920. Is it not reasonable to assume that she had exposure to other tyers and that, in particular, Shang would have critiqued her progress?

Perhaps, perhaps not. With its jealously guarded secrets, fly fishing in the early 1900s was decidedly not the social event that it is today. Today's aspiring tyers suffer from sensory overload spawned by a cottage industry trying to avoid real work, but early tyers were starved for information. Starvation has a way of thinning the flock, so perhaps Upper Dam was not a hotbed of innovative tyers originating patterns and generously trading techniques. If it were, why is it that the pre-1924 Upper Dam Fish Record that documents the trophy fish and flies that took them only mentions three obscure patterns: a Brownie, the Bully Boy, and the "It"? Given the excellence of the fishery, surely more field-testing zealots than that would have gotten lucky. Instead what we have is a litany of Miller, Professor, White-Tip Montreal, Silver Doctor, and March Brown—standard lake and wet-fly patterns all. And if they were trading information, the brotherhood neglected to pass along the standard technique of counterwrapping the tinsel to protect the fragile floss body. Despite it being well documented, Carrie appears not to have used this method, which is strange, as she was obsessed with the durability of her product.

Just how much interaction she had with Shang will probably never be known. Perhaps he taught using a passive Socratic style that she did not recog-

Boston Herald May 19

Rod and Gun By Henry Moore

Description of Gen. MacArthur Fly; Story of Carrie Stevens' Gray Ghost

Our recent column concerning Mrs. Horace G. Tapply's ability to take 10 salmon to her husband's one in their two-hour fishing duel on Maine's Square Lake thoroughfare has precipitated a deluge of requests for a description of the Gen. MacArthur fly, tied by the famous Carrie Stevens of Upper Dam, with which Mrs. Tapply nearly skunked her husband and his favorite Dark Tiger.

FORGOT ALL ABOUT GRAY GHOST

We have not yet seen this latest streamer pattern from the vise of the Gray Ghost's creator, but Tap obligingly furnishes the following description: tied on an extra long shank hook, the fly has a body of red silk floss with silver tinsel stripe; tail and throat of red, white and blue stripped hackle; wings that are grizzly outside with white next and blue underneath; jungle cock shoulders and a head fashioned of red, white and blue silk.

Another interesting aftermath of the Gen. MacArthur victory comes from Dr. Alton L. Grant, Jr., of Auburn, Me., who writes:

"I am a reader of your column and enjoy it very much. Your note in Saturday's Herald on Mrs. Carrie Stevens of Upper Dam and her flies prompts me to write this letter, for I believe I can claim the honor of introducing her famous Gray Ghost to Moose River, the stream between Brassua and Moosehead lakes.

"Many years ago Mrs. Stevens sent me one of her large Gray Ghosts to be tried out. It was tied on a No. 6 long shank square hook. I placed it in my fly book and forgot all about it. One day on the river with my guide, Willie Libby, we fished from one end to the other with no luck.

"We anchored above one of the best pools and cast flies for over an hour without a rise. The guide asked me for my fly book and looked through it. He held up Carrie Stevens' Gray Ghost. He had never seen one before and said, 'For Heaven's sake, Doctor, where did you get that Jumbo? It'll scare all the fish in the river'.

"I told him to tie it on the leader as we couldn't get any less fish than we were getting. In almost no time we caught four beautiful salmon. That same day Mrs. Grant caught her limit on the same fly. From that day to this when I go to Moose River my guide asks me if I have a 'Jumbo' in the book.

"I have ordered a couple of Gen. MacArthurs to take with me next week, but I would no more think of going to Moose River fishing without one of Carrie Stevens' famo[illegible] Gray Ghosts than I would to [illegible] without a rod and line."

Striped bass have hit Cohasset Narrows at Buzzards Bay bridge at last, according to a bulletin from Marine Warden Holger Smith, and although the run includes many under-sized fish which have to be returned to the water, a number of stripers up to 10 pounds have been taken, mostly on worms and spinner.

The above article appeared in the Boston Herald *on 19 May 1942.*

Palmer collection/Bob Warren

Early examples of collared streamers.

Strange as it may seem, "Buster," a pet cat donated my first trimming feathers—he caught and killed a Yellow Hammer, brought it in the house and laid it at my feet. I scolded him for I am a lover of our native birds and do not like to have them killed . . .
—Carrie Stevens to Colonel Joseph D. Bates Jr.
25 August 1941

nize as instruction. Clearly she never failed to credit him with originating patterns and getting her started, so why deny him credit for instruction?

As to her never using a vise, remember that many early tyers, such as Elizabeth Grieg and Alex Rogan, did without them, even if (minus John Betts) contemporary tyers cannot fathom doing so.

Another element that reinforces the image of a self-taught tyer is her unorthodox and inconsistent use of tying language. In a 1949 letter to Colonel Bates, she talks of using "a colored chicken breast feather to represent a head and a small feather with a black spot for an eye . . ."[4] Very late in her career we find her continuing to describe a shoulder as a head and a cheek as an eye. And still we cannot decipher what she means by the vaguely repeated references to trimming feathers mentioned in the Bates and Folkins correspondence. Minor quibbles all, but they do reflect a certain naiveté born of isolation.

Enough. We are dangerously close to the seductive swamp of assumption. Readers beware, lest they be misguided by yet another self-annointed authority perpetuating myths, such as Shang Wheeler being Carrie's first feather supplier.

Mea culpa! How could we have known that a sacred cow is really a cat?

By the end of Phase Four, Carrie's format was well defined, consisting of an underbelly, a four- to six-feather wing, a shoulder, a cheek, a throat, and a banded head wrap. Less frequently used, tails are found on one-third of her patterns known to us. At times she would vary the mix by adding golden pheasant crests and peacock herl above or below the hook, or by subtracting an underbelly or shoulder. Occasionally, the four-feather wing would fledge to six, as in the Embden Fancy and the G. Donald Bartlett (see photo on page 21). For the most part, she was quite consistent in both her design and execution as becomes a commercial tyer methodically tying volume. It is fascinating to note that the spacing of the ribbing on her streamers from the 1920s is exactly the same as on her Pink Lady, tied as a demonstration fly for Folkins in 1953.[5]

However, Carrie was a commercial tyer intent on staying in business and would sometimes abandon her style to accommodate a client's request. The resulting anomalies are few in number, driving researchers to distraction. This is particularly true of the vanished Reverse-Tied Bucktail, unheard of but for a Colonel Bates mention in *Streamer Fly Fishing in Fresh & Salt Water* and subsequent works. Apparently this rustic pattern was built for the additional strength required by saltwater fishing. For the curious, we have included our detailed tying instructions and photos in a sidebar (page 13).

Even more intriguing is her brief foray into collared streamers. In the photo above, we can see her struggling, as she has not yet figured out the spatial relationships required to accommodate the collar. Inexperience led her to overcompensate when securing the collar hackle stem, causing increased bulk as she tied back over the original tie-in point of the wing, shoulder, and cheek. By the arrival of the mysterious Doctors (see photo on page 18), she has mastered the spacing required for a tapered head. As the four examples pictured are the only collared streamers known to exist, we can assume that this technique was not high on Carrie's list of things to do.

While perhaps not a true anomaly, an interesting diversion is her tying of extremely heavy 3½-inch-long streamers

Palmer collection/Bob Warren

Doctor White and Doctor Gray.

It is true that I tied my first streamer in 1920. . . . It is doubtful if I would ever have made a fly if Mr. Wheeler had not sent us one to try out in the Pool in 1920.
—Carrie Stevens to Colonel Joseph D. Bates Jr. 3 February 1942

for spring Atlantic salmon fishing on the Miramichi. These leviathans were tied on 1/0 irons of unknown manufacture and are known to take the form of the Gray Ghost, Black Ghost, Blue Devil (see photo on page 21), and the Wizard.

Snow melted into spring, and reluctantly we returned the Mallory-Palmer collection to Rangeley. As always, answers had generated questions, creating the bittersweet cycle that insures that quests are never done. Questions lingered, but one more than others triggered by the observation that several streamers in Phases One and Two were tied from the same batch of hackle. So, we wondered, just how long did it take Carrie to master her unique method of tying the eastern streamer?

Fortunately, while discussing Shang Wheeler's importance to her career, she clearly gives 1920 as a starting date. Unfortunately, she gives no end date, only vaguely writing to Colonel Bates of being "several years perfecting my flies, as I was not satisfied until they were right in every detail."[6] Suddenly, it flashed on us that there was another Carrie Stevens document that may hold the answer. Phone calls made. Permission granted. Schedules reconciled as spring slipped into summer.

Once again, I was graciously received by the courtly guardians of the most prized Stevens artifacts of all: The *Field & Stream* Trophy Brook Trout and its prize-winning Lynn Bouge Hunt oil painting, companions all these years. Time froze as I stood before the 6-pound, 13-ounce resplendent brook trout that catapulted Carrie from obscurity to international fame.

Herbie Welch had done his job well. The year 2001 could have easily been 1924 when he laid the perfect mount on bird's-eye maple, shielded it in glass, and locked it securely into a massive quarter-sawn oak frame. And there, embedded deeply in the scissors of the mighty fish, a Stevens streamer, gleaming in the pale light of afternoon.

A size-6 turned-down eye hook, a silver tinsel body, a white bucktail underbelly, a jungle cock wing 2 inches in length, a shoulder of dyed red chicken, a cheek of jungle cock, a full throat of white hackle—all of these elegantly proportioned elements meeting in a finely tapered head of black.[7] Carrie, at her gemstone best.

From a lower corner, a brass plaque discreetly dedicates the framing to Shang Wheeler while confirming that the Upper Dam Brook Trout gave up the ghost on 1 July 1924.

For Carrie Stevens, to raise the lowly eastern streamer to an art form, four years seems to have been time enough.

The Mallory-Palmer collection and the Upper Dam Fish Record *can be viewed on request at the Rangeley Historical Society during the summer season.*

ENDNOTES

1. Graydon R. Hilyard and Leslie K. Hilyard, *Carrie Stevens: Maker of the Rangeley Favorite Trout and Salmon Flies* (Mechanicsburg, Pa.: Stackpole Books, 2000), 111.
2. Ibid., 105.
3. Carrie G. Stevens to Joseph D. Bates Jr., personal correspondence, 25 August 1941.
4. Carrie G. Stevens to Joseph D. Bates Jr., personal correspondence, 24 September 1949.
5. Ibid., 2.
6. Carrie G. Stevens to Joseph D. Bates Jr., personal correspondence, 5 December 1949.
7. In our recent book, I erroneously identified this pattern as a Shang's Special. The absence of a black band and peacock herl rules this out, raising the possibility that the mounted streamer is a precursor to the Shang's Special. Perhaps it is the mysterious Shang's Go-Getum that actually caught the trophy fish in 1924.

First Voices: Contemporaries on Carrie Stevens

Hillyard collection/Bob Warren

The FRS Bucktail: "I have not been successful for the past several years to get good Capra hair(ed goat). It makes nicer bucktail flies as the northern bucktail is too coarse for the small sizes and makes larger heads" (Carrie Stevens writing to Colonel Joseph D. Bates Jr., 9 December 1949).

On Effectiveness

You will be pleased to hear, I'm sure, of the good fishing that I had on Rangeley Lake yesterday afternoon. 8 salmon, the largest 5 pounds and one trout, 6 1/2 pounds, all caught on one of your flies [FRS Fancy Bucktail] I am now ordering.

—Frank R. Smith to Carrie Stevens
27 May 1941

Curiously enough, I found the Green Beauty was attractive to salt water salmon when fishing last July at Anticosti Island.

—Harley Lowell to Carrie Stevens
5 May 1936

Your flies are so much more effective than any others which I have that it seems almost unfair to the fish to use them.

—F. C. Walcott to Carrie Stevens
11 May 1936

Frank Henderson, who has fished the world over introduced these flies to the noted author, Zane Grey, who was on the same boat with him on a recent trip to Honolulu and Samoa, writes from Patagonia, S.A.: "Your flies are very successful here with landlocked salmon. Flies dressed with yellow and black are best."

—The *Madison (Maine) Bulletin,* an interview with Carrie Stevens
29 February 1940

On Technique

The Rangeley Favorite by reason of having the point of the hook well back in the tail of the fly, hooks a very large percentage of the fish that strike, in fact the fish usually hook themselves.

—Shang Wheeler to Carrie Stevens

It really is a long story, but I finally just could not supply Carrie with Allcock 1810s, so it was then that she had to begin tying on the looped eye hooks, and I never sold her any other sizes of loop eyes than 2s and 4s and 6s. After the war, I think I did supply her with some Mustad hooks, not looped, and about like the Allcock's.

—George Fletcher to Graydon Hilyard
14 December 1992

She told me that putting the wraps on the heads of flies just came to her, and as no one else seemed to be doing it, it would distinguish her from other tyers. It does take a little time, but time was no object to her in those days.

—George Fletcher to Graydon Hilyard
14 October 1992

On Fame

And so I say that to Carrie Stevens belongs the credit for producing and developing the first Rangeley Favorite and also for designing the greatest killer in this type of fly.

—Shang Wheeler to Carrie Stevens
1942

Now therefore, I, Kenneth M. Curtis, Governor of the State of Maine, do hereby proclaim August 15, 1970, as Carrie Gertrude Stevens Day in the State of Maine, that all who share respect for qualities displayed by Mrs. Stevens throughout her life, may have the opportunity to pay tribute to her and the contributions she has made to the enjoyment of fishermen and the reputation of her State.

—From the State of Maine Proclamation
15 June 1970

Blue Devil Autopsy

To our knowledge, this is the first photographically documented autopsy of a Carrie Stevens streamer. However, to discover a universal rule, more than a single example is required. For instance, Step 7 shows that Carrie used the unheard-of method of individually tying in each strand of peacock herl. Was this behavior short-lived, or did she consistently use it, thinking that the added steps contributed to a stronger streamer? Or, perhaps, she only did it in casting streamers? Clearly more moth-induced autopsies are required before valid observations can be made. Should the reader happen upon a Stevens streamer suitable for sacrifice, we would be fascinated by your findings.

Even damaged Stevens streamers are rare, so before the Exacto knife plunges deeply into your anesthetized patient, some guidelines if you please.

1. Organize your thoughts by asking the following questions:
   a. Exactly what is it that I am trying to discover?
   b. Exactly what is it that I am trying to confirm?
2. Minimize oversights by involving a fly tyer more knowledgeable than yourself.
3. Prepare to document each step as it unfolds using video or traditional photography. Throughout, constantly ask yourself, What is it that I am seeing? Make copious longhand notes. If using video, immediately back up with copies.
4. Label and safely store all component parts. It is usually pointless to attempt to retie a fifty-year-old damaged streamer.

Photos by Bob Warren from the collection of Archer D. Poor Jr.

Step 1

This intact Blue Devil on a damaged hook was tied by Carrie Stevens, circa 1945.

Step 2

The orange band of tying thread is removed, leaving remnants at the bottom of the head.

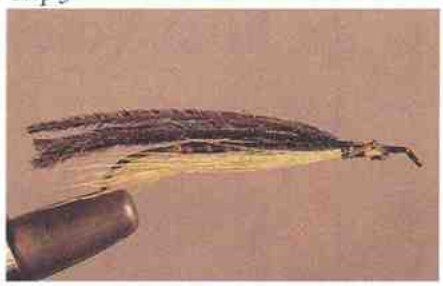
Step 3

The head and throat are removed, partially exposing the staggered tie-in points for the wing and underbelly. Remnants of the glued-in throat remain.

Step 4

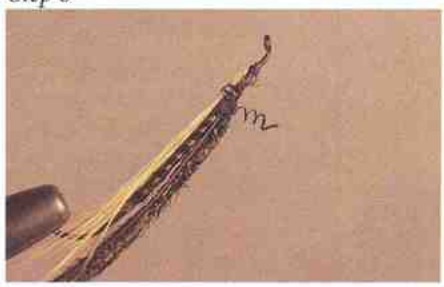
The heavily glued wing, shoulder, and cheek assembly is removed from the right side as a unit. Clearly revealed is the black floss, flat silver tinsel ribbing, peacock herl tied in beneath the wing, and the staggered wraps.

Step 5



The heavily glued wing, shoulder, and cheek assembly is removed from the left as a unit. Clearly revealed is the peacock herl tied in separately from the bucktail.

Step 6



The wraps securing the underbelly are removed. Note: Steps 6 and 7 do not clearly show the presence of a half hitch used to maintain tension on material. This technique is required by the absence of a vise and bobbin.

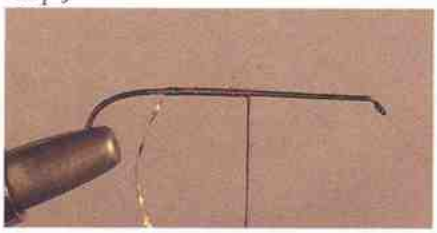
Step 7

The underbelly is removed, leaving three strands of peacock herl. Note: Each strand is individually secured by a half hitch.

Step 8

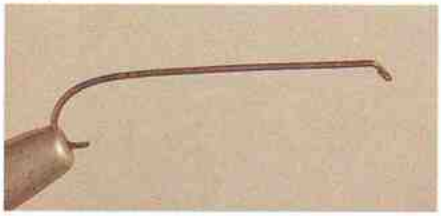
The three strands of peacock herl are removed.

Step 9



The flat silver tinsel and brittle floss are unwound back to the tie-in point, revealing size 4/0 black tying thread. Note: Tinsel, floss, and thread are all wound from right to left.

Step 10



The tying thread is removed, revealing a size 6 sproat, TDE, Mustad hook.

All components of the Blue Devil are remarkable for their symmetry.

Bob Warren

The G. Donald Bartlett (pictured above) was named for Carrie Stevens's longtime friend G. Donald Bartlett (right, pictured with Carrie). The Don's Delight and Don's Special were also named for him.

Bartlett Archives

A Devil of a Time

In the late fall of 1949, Wally and Carrie Stevens left their beloved camp Midway that had been their home for so many years. The camp was situated in a neat spot between Mooselook and the Upper Richardson Lake.

Carrie never returned, but Wally came back for two more summers. My wife, Frances, and I visited him often, sometimes with pastries, and so that Frances, being a nurse, could treat the boils that plagued Wally late in life. I went with Frances when I could as Wally was full of stories, one of which was the trying out of a new fly that Carrie had fashioned during the winter.

The fish had moved from the mouth of the river up to the Lower Pool where Wally had his double-ender soaked and ready to go. So out they went, anchored in the current, and each tied on the new blue fly. Soon they were into the fish catching them left and right. Imagine the thrill Carrie must have had with the success of the fly. Wally finally looked at Carrie saying, "That sure is a blue devil." Carrie caught Wally's eye and slowly said, "And that shall be its name."

The Blue Devil was, and still is, a favorite pattern of many fishermen.

—Archer D. Poor Jr.
Lifelong resident of the
Upper Richardson Lake
26 February 2001

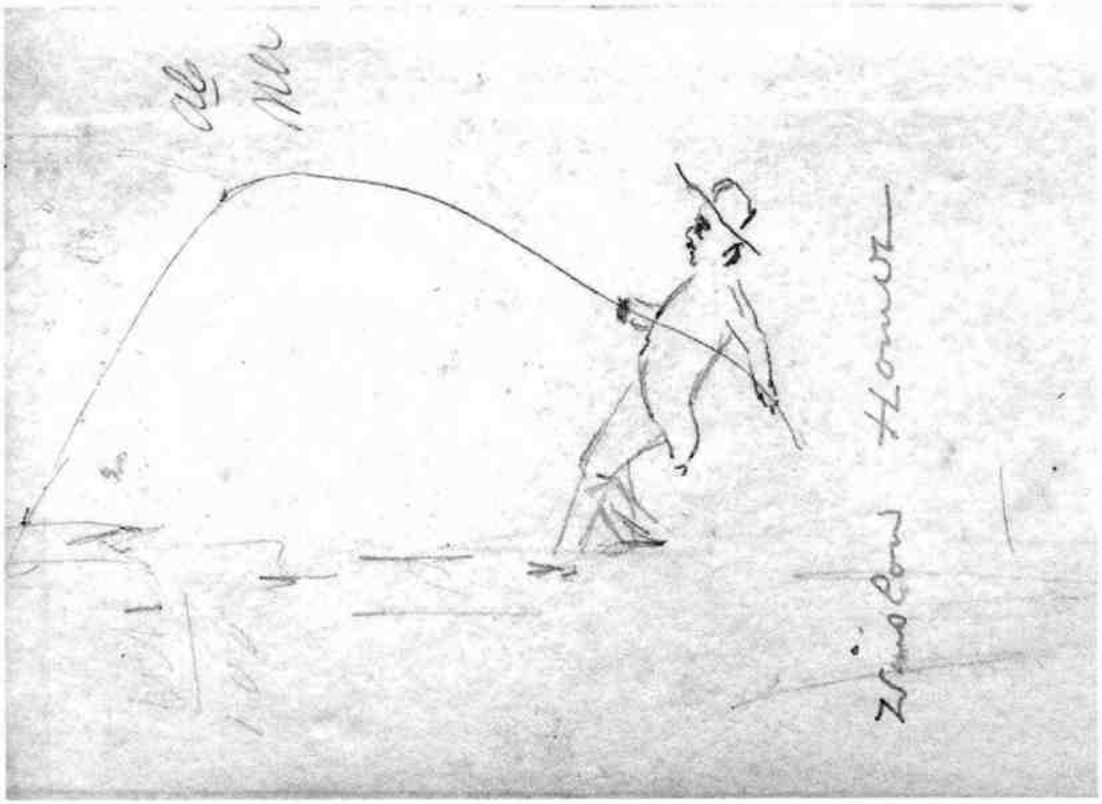
Rangeley Historical Society/Richard K. Welch

An Atlantic salmon streamer compared with a standard size 4. Blue Devils, originated and tied by Carrie Stevens.

Winslow Homer: America's Premier Fisherman/Artist

by Robert J. Demarest

He painted when things were just right, but he fished always . . .
—Boyer Gonzales



Man Fishing, *by Winslow Homer. Pencil sketch on front endpaper of Homer's copy of* Boy's Treasury of Sports, Pastimes, and Recreations *(Philadelphia: Lea and Blanchard, 1847). This sketch is probably from Homer's childhood and is his earliest known treatment of the sport that captivated him throughout his life. David Tatham* (The American Art Journal, *May 1977*) *dates it somewhere between 1847 and 1854. Courtesy of the Strong Museum, Rochester, New York.*

Winslow Homer (1836-1910) is considered by many to be the finest painter America has produced. He was also an accomplished fisherman whose passion for fishing was more than a recreational diversion. It was a vital and integral part of his life, his personality, and his art. Without an understanding of how important it was to him, much of his career cannot be fully appreciated. Homer's paintings of trout, salmon, and bass fishing are more than depictions of sporting moments—they are a testament to his love of the sport itself. Throughout his life, he traveled great distances to find good fishing. Once there, if he felt inspired, he would capture the experience with his brush. His frequent visits to the Adirondacks and Canada, and his trips to Florida, were undoubtedly motivated more by his desire to fish than to paint. Fortunately for us all, he brought his paint box along with his fishing rod.

Homer's love of fishing started early. Growing up in then-rural Cambridge, Massachusetts, he had plenty of opportunities to hone his fishing skills at nearby ponds and rivers. Even when working full time, he managed to find time to fish. His first biographer, William H. Downes, tells of him rising as early as 3:00 A.M. and hiking to Fresh Pond in Cambridge (now Belmont), to go fishing. He would then catch the omnibus to Boston, making it to Bufford's lithogra-

Jumping Trout, *1889. Watercolor on paper. 13⅞ inches by 20 inches. Donelson F. Hoopes, in* Winslow Homer Watercolors *(New York: Watson-Guptill Publications, 1969), says, "To the knowledgeable eye, Homer has shown the trout aiming not for the scarlet fly in the picture, but for the second—and invisible—lure at the end of the barely visible leader" (p. 74). Courtesy of the Brooklyn Museum of Art, Dick S. Ramsay Fund, 41.220.*

phy shop—where he was employed as an apprentice between 1854 and 1857—in time for work at 8:00 A.M.[1]

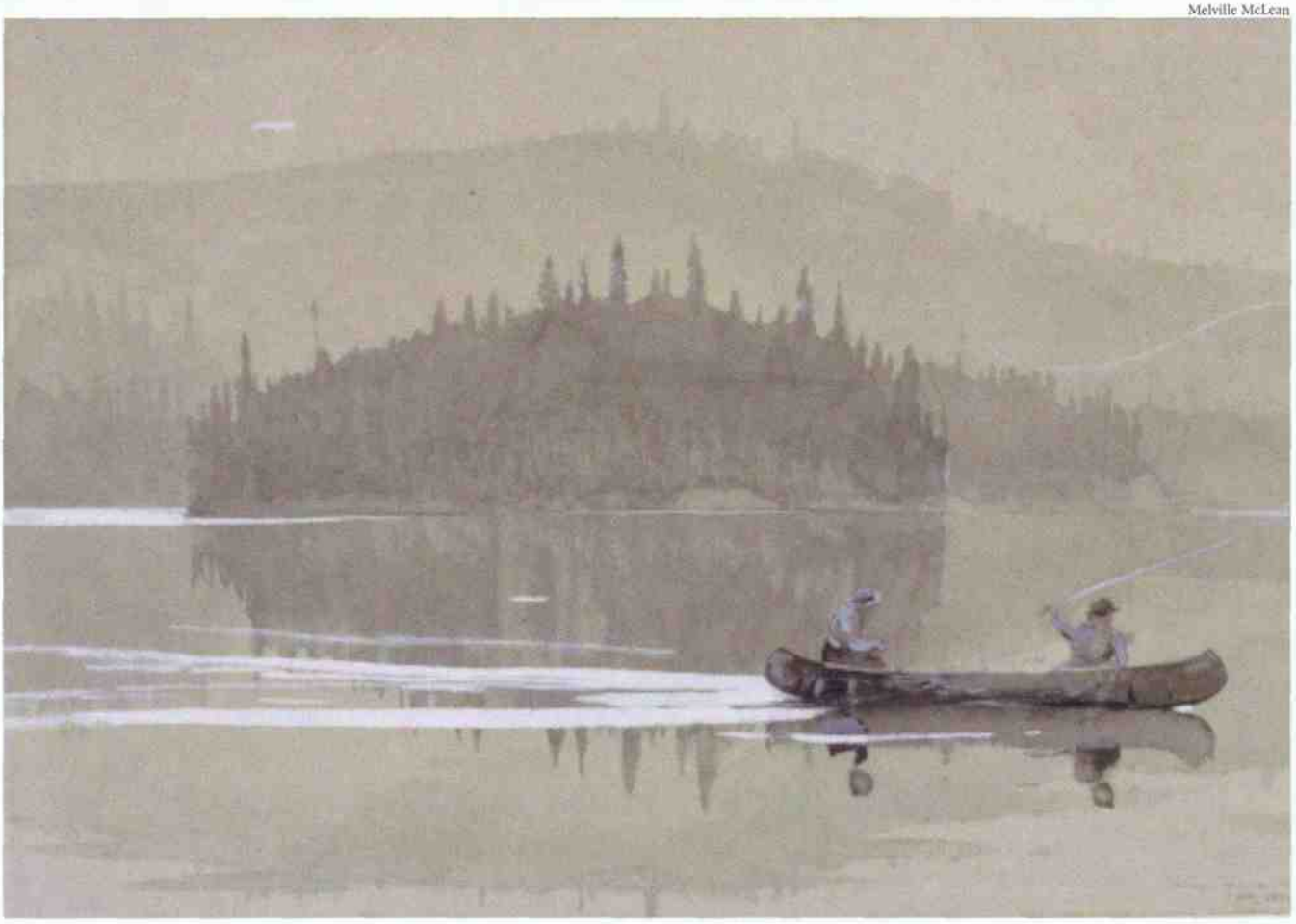
His letters, as well as the great number of his fishing scenes, attest to this lifelong interest. His knowledgeable renderings of fly fishermen as well as his beautiful evocations of trout, char, and salmon graphically show his love for the sport. Perhaps as telling is his choice of destinations for many trips throughout his life. Prouts Neck, Maine, was his home, where the winters were long, so it is easy to see how Florida, Cuba, the Bahamas, and Bermuda would beckon. But more than the balmy weather interested him. Of his eight recorded trips to Florida, he apparently only painted on three, preferring simply to fish on the other occasions. On one trip, when he did paint, he wrote a letter to his younger brother Arthur, and in it does not mention his paintings at all: "Fishing the best in America as far as I can find."[2] Interestingly, sketches, which made up the large part of the letter, showed the fish he was catching.

Summer also afforded many occasions for fishing. In addition to waters around Prouts Neck, he often fished with his older brother Charles in the Adirondacks and Quebec. Even though he carried his watercolors on his trips, it was often a question of what was more important, fishing or painting? It seems that fishing often won out.

In Homer's day, just getting to some of these places took considerable time and effort. He and Charles were members of the Tourilli Fish and Game Club in Quebec, located thirty miles west of Quebec City. Despite the long trek to the club and the lake, they liked it so much that they built a cabin and kept a boat there. They also went 100 miles farther north, to the Sanguenay River and Lake St. John, for salmon fishing. As an artist, he took advantage of fishing with his brother to capture some of the realism of the experience on paper. Working from another boat, he wrote of "sketching on the fly"—that is, sketching his brother and guides in their boat while they were fishing and canoeing.[3] The action in these scenes indicates that his subjects were not posing, perhaps so taken with the task at hand that they were unaware of, or unconcerned with, Homer's careful scrutiny and sketching. Surely this approach enhanced the natural feeling and authenticity in much of his work. In addition, his boat-level perspective, characteristic of many of Homer's fishing scenes, brings the viewer right into the picture.

There is no doubt that Homer was greatly enamored of fly fishing, which is shown in *Jumping Trout*, *The Rise*, and *Two Men in a Canoe*. In *Two Men in a Canoe*, the fisherman is casting a fly to the spot where a fish is feeding. In *The Rise*, the telltale circles of a feeding fish

Melville McLean



Two Men in a Canoe, *1895. Watercolor on wove paper, 13 15/16 inches by 20 1/16 inches. Courtesy of the Portland Museum of Art, Maine. Bequest of Charles Shipman Payson, 1988.55.12.*

are an essential element in the composition as well as the overall drama of the painting.

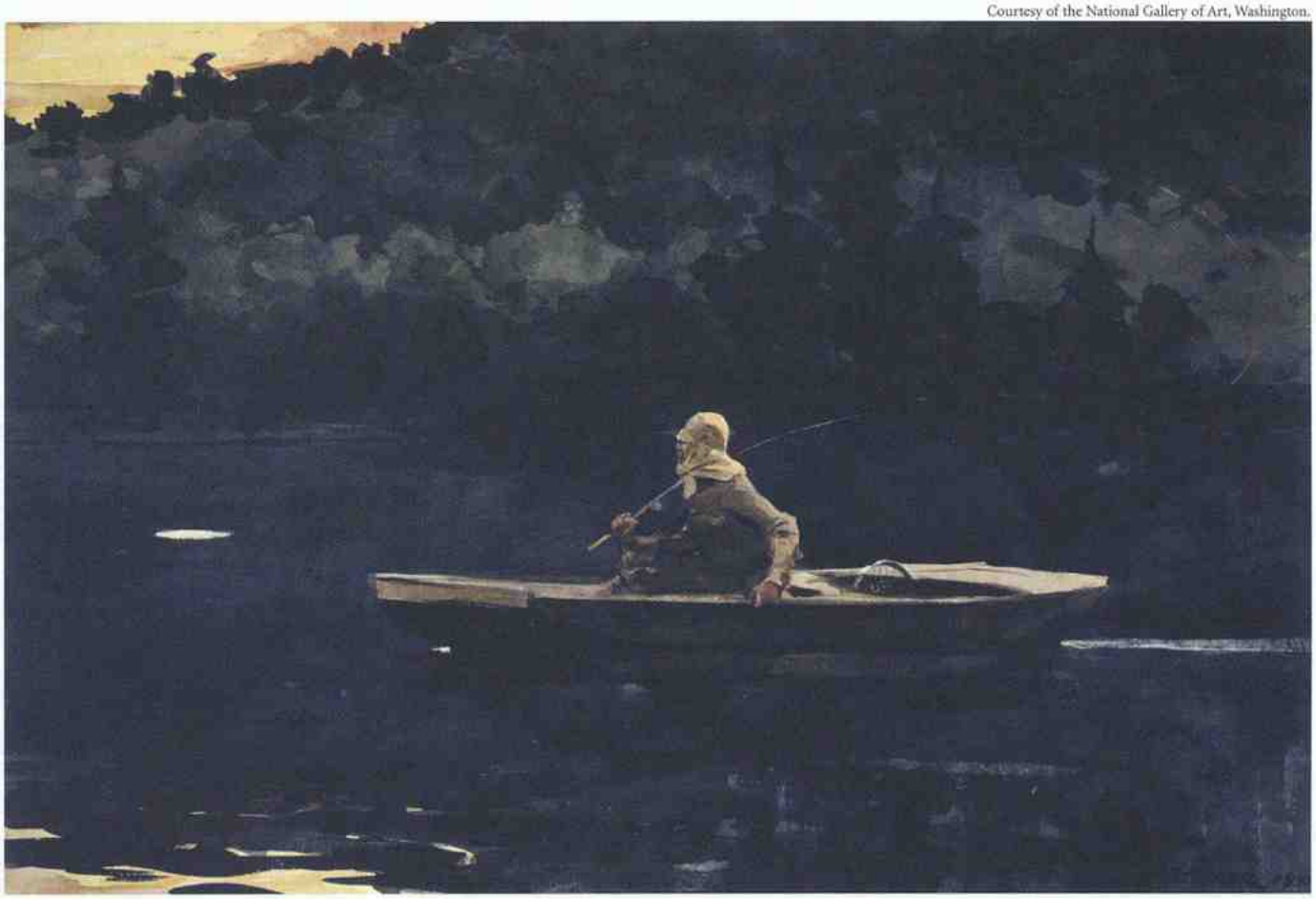
Jumping Trout (1889) shows a fly, which appears to be a Red Ibis, with an attached dropper fly disappearing into the water. Using droppers—additional flies tied to the same line—was a typical fly-fishing method at the time that Homer painted this picture. As many as a dozen droppers might be attached to the same line, often with different flies on each dropper. This offered the fish a veritable smorgasbord of choices. Of course, the fisherman had to contend with a possible tangle of flies on every cast. Today fly fishers occasionally use droppers, but seldom more than one at a time.

The American Museum of Fly Fishing has one of Homer's fly rods in its collection. It is a 9½-foot, six-strip split-bamboo rod with his name on the case. These bamboo rods were the quality rods of the day. Until the mid-1800s, solid rods were used, but they were fragile and "whippy." When the process of gluing tapered strips of bamboo together was developed, sometime in the 1840s, bamboo rods quickly became the rods of choice for the ardent (and well-to-do) fisherman. Homer was surely a devotee and, although not rich, he wanted the best equipment for the sport he loved. More commonplace rods were of hickory, juniper, ash, and other supple woods, but these did not have the ideal resiliency for playing a game fish.

Unlike the bait fisherman, the fly fisherman depends on the weight of his line to take out an attached, almost weightless fly. Many different factors contribute to the success (or failure) of the fly fisherman: presentation of the fly so as not to disturb and frighten the fish; selection of a fly pattern that will attract the fish; and considerations of the current, drift, and retrieve. Wet, submersible flies were probably used exclusively during the years when Homer fished. The flies were tied with gaudy feathers from colorful birds such as the ibis, peacock, and macaw. Today many of these birds are endangered and protected by law, so fly tyers use dyed substitutes for their feathers. The Red Ibis or flies of similar color can be identified in several of Homer's fishing pictures. Designed as an attractor fly for brook trout, the Red Ibis is really too large for today's smaller, scarcer fish. Given Homer's penchant for including a splash of vermilion in his paintings, the Red Ibis was an easy choice for him. Today both wet- and dry-fly fishing methods coexist, with most fishermen carrying both types of flies in their fly boxes.

However, Homer was not exclusively a fly fisherman. Some authors have tried to imply that it was his main interest, going so far as to compare the art of fly fishing with the art of painting. Such a

Courtesy of the National Gallery of Art, Washington.



The Rise, *1900. Watercolor over graphite, 13¾ inches by 20¾ inches. Courtesy of the National Gallery of Art, Washington, D.C. Gift of Ruth K. Henschel in memory or her husband, Charles R. Henschel.*

comparison may be tempting, as both fly fishing and painting can be a lifelong struggle in the pursuit of excellence. But that is a relatively modern perspective. If we go back far enough, we find that fly fishermen were looked upon as inferior to bait fishermen.[4]

In the Homer literature, records of other types of fishing are numerous. John Beatty, a close friend and admirer of his work, recalls fishing with Homer at Prout's Neck. "Homer found one of his chief pleasures in fishing, and we made many trips on the sea in a power-boat for this purpose."[5] Fishing from the rocks was even more convenient, and he was often seen doing just that. Several photographs of him fishing, and with his catch, attest to his interest and success. Philip Beam recounts that Winslow and his brothers "spent every possible spare minute fishing at Prout's, in the Adirondacks, Quebec Province, Florida, and the West Indies."[6] Boyer Gonzales, his young friend and fellow artist from Galveston, Texas, writes, "He painted when things were just right, but he fished always, and a more successful fisherman, I have yet to meet. The sea black bass, tautog, that lurked in the shadows of the rocks as the Atlantic surged over them was his game. When the tide was out many delightful walks did we take, in search of the little crabs, that he used for bait."[7]

Homer wrote of fishing in the Homasassa River in Florida for channel bass, black bass, sheepshead, and "Cavalle" (the latter, based upon his sketch, is probably the Jack Crevalle). This suggests that he used a variety of fishing methods, including the casting of a lure and the use of bait. Casting or trolling a metal spoon was common in the 1800s.

In the register at the North Woods Club in the Adirondacks, Homer sketched the hook with which he caught a 6¼-pound pike.[8] It shows a type of hook that would be used for holding a baited minnow. In Beaver Pond, where Homer caught that pike, bait fishing will still tempt huge pike out of the weed beds. A stout rod instead of a lighter, more fragile bamboo fly rod is recommended for these fierce fighters. Bass, too, will grab a hooked, wounded minnow and are best landed on a heavier rod. I had the pleasure of catching a 6¼-pound pike in Beaver Pond myself one recent August evening. This is as close to Homer as I will ever get!

As a member of the North Woods Club, Homer had a choice of lakes and fishing methods. Their seven lakes have different characteristics, with each being conducive to a different kind of fishing. Some ponds were stocked with trout and others with bass. Some were designated for fly fishing only and others for whatever method the fisherman chose. These designations and varied stockings were not arbitrary decisions. "By this time

Richard Walker

Casting, A Rise *(1889, watercolor, 9 inches by 20 inches) shows a solitary fisherman making a long cast to a rising fish. The sweeping line appears overly long, but its extravagance adds movement and anticipation to the scene. This dark, atmospheric painting tells us that Homer knew when to be on the water. The light is low—most likely early evening—a good time to be fishing. Courtesy of the Adirondack Museum.*

(1906) the fish committee had pretty well determined which fish prospered best in each pond."[9] This statement reflected the nature of each lake and took into consideration such things as the depth of the lake, weed density, water temperature, and fish survival rates.

Many of Homer's paintings of fishermen on the North Woods Club lakes indicate trolling was being used. Trolling for trout is still practiced there and is the method of choice in some of the lakes. Bait, kept in a fish trap, was also available to members for many years.

It seems fair to conclude that Homer enjoyed all types of fishing and that he would use the recommended or optimum fishing method at each location. Most fishermen would agree that natural surroundings, companionship, the chase, and quiet moments for contemplation all combine to make any day on the water a good day. In these respects, Homer was a typical fisherman. We can be grateful that he also chose, on occasion, to capture these attractions in paint.

≈

ENDNOTES

1. William Howe Downes. *The Life and Works of Winslow Homer* (Boston: Houghton Mifflin, 1911), 28.

2. Correspondence from Winslow Homer to his younger brother, Arthur, in Galveston, Texas, 1904. Homer Collection, Bowdoin College Museum of Art.

3. Letter in the Gonzales Family Collection, Rosenberg Library, Galveston, Texas. This is from a Scarboro [*sic*], Maine, letter to Boyer Gonzales from Winslow Homer dated 14 December 1899.

4. J. Lawrence Poole. *Isaak Walton: The Complete Angler and his Turbulent Times* (New York: Stinehour Press, 1976), 34.

5. John W. Beatty. "Recollections of an Intimate Friendship." In Lloyd Goodrich, *Winslow Homer* (New York: Macmillan Company, 1944), 212.

6. Philip C. Beam. *Winslow Homer at Prout's Neck* (Boston: Little, Brown and Co., 1966), 42.

7. Document (MSS #89-0016 1-14), "Some Reminiscences of Winslow Homer," written in Boyer Gonzales's own hand. Gonzales Family Collection, Rosenberg Library, Galveston, Texas.

8. This sketch can be seen in the collection of the Adirondack Lakes Center for the Arts, Blue Mountain Lake, New York.

9. Leila Fosburgh Wilson, *The North Woods Club 1886–1986* (New York: private printing, 1986), 17.

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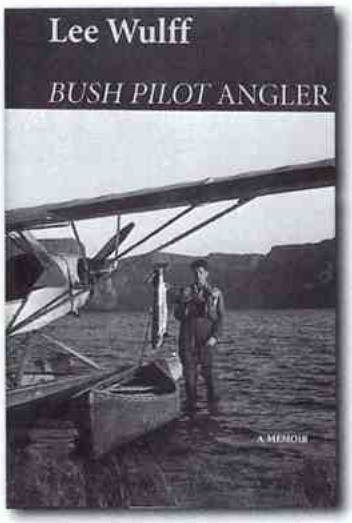
BOOK REVIEW

A Look at Three New Titles

by Paul Schullery

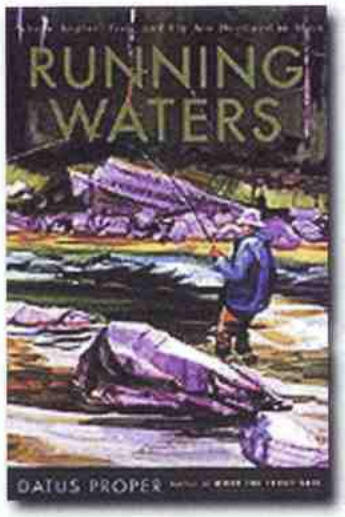


Bush Pilot Angler: A Memoir
by Lee Wulff
Camden, Maine, Downeast Books, 2000
Introduction by Barry Wulff
$24.95
228 pages, foldout map of eastern Canada

Lee Wulff witnessed and indeed influenced as much twentieth-century fly-fishing history as anyone, and more than most. It is a special treat, more than a decade after his tragic death in 1991, to suddenly be presented with yet another book by this extraordinarily important fisherman and conservationist.

Bush Pilot Angler is Wulff's story of his personal exploration of the then-little-known fishing for brook trout and Atlantic salmon in Labrador and Newfoundland. Some enthusiasts of Lee Wulff's earlier books and programs will remember the exciting films he produced on his experiences in this region, which began in the late 1930s. This book fills in the details on how he came to fish the area, his experiences learning to fly (his tales of flying adventures are worth the book's price by themselves), and his long, ultimately unsuccessful struggle to convince the Canadian authorities to protect these fabulous fisheries.

I won't summarize the organization of the book here, or go into much detail about the countless enviable adventures Wulff, his family, and his many clients had during his years of guiding trips in the northern bush. It is enough to say that this is a great American angling saga, the kind of story we get far too rarely from the real pioneers of sport fishing. If you want some idea of what it's like to be among the first to cast a fly on big-fish waters, if you love great outdoor adventures, and if you want some keen insights into the long haul and losing battle of Atlantic salmon conservation, then you should read *Bush Pilot Angler.*



Running Waters
by Datus Proper
Guilford, Connecticut, The Lyons Press (an imprint of the Globe Pequot Press), 2001
$24.95
162 pages

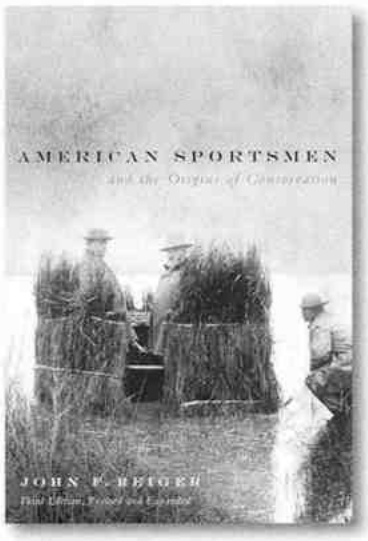
What sets Datus Proper apart from most history-minded fishing writers is the extent to which he engages previous generations of anglers in an active, creative conversation. It's easy enough to find good fly-fishing books in which the author pays homage to, or even explains, the theories of earlier writers. It's hard to find books in which the author recognizes him- or herself as a member of a great ongoing dialogue on everything to do with fish and fishing. Proper's first fishing book, *What the Trout Said,* though it sometimes very entertainingly used the literary device of talking to the fish (i.e., "listening" to what they "tell" us when they take or refuse our flies), was in fact a long, involved, and provocative conversation with some of the best angling theorists from earlier days.

The same inquiring mood pervades *Running Waters,* a far less formally investigative (and considerably shorter) book. Like *What the Trout Said,* this new book consists of Proper's thoughtful ruminations and bull sessions with fish, other fishermen past and present, rivers, the reader, and himself, on a scattering of subjects that continue to appeal to all of us. There are a few profiles of fishermen he has known, most notable among them his mentor Vincent Marinaro, whose own books, *A Modern Dry Fly Code* and *In the Ring of the Rise,* were themselves superb inquiries into the angler's quest (Marinaro, appropriately, wrote the foreword to Proper's previous fishing book). There are essays short and long on the nature of streams, among them a memorable report on the spring creek Proper has owned, managed, and fished for many years now in Montana's Gallatin Valley. There are engaging considerations of fly patterns and the theories and dreams behind them (this is where I have always thought Proper has most stood out as an angling theorist—his fresh way of looking at flies). And there are a few chapters devoted to the fish he pursues, including a supremely satisfying account of fly fishing for big carp. Some of the material has appeared before in previously published articles.

Datus Proper is more than a thoughtful, penetrating writer. He is an entertaining one. He is companionable and easy to read. He knows he's not going to settle any of the Big Questions, but he understands precisely why it's important, and provoking, and such terrific fun, to keep asking them. Best of all for the history-minded angler, he is especially aware of how foolish it is to ignore all those bright, capable thinkers of earlier generations. As he sees it, tradition is not only too important for us to ignore,

but it also simply will not allow us to escape from its influence: "We normally call on it only to create atmosphere, or to sanctify what we mean to do anyway. We adore tradition at a fairy-tale level, like royalty, but do not invite it to go fishing. Unlike royalty, tradition comes along uninvited" (page 146).

Read this book, then, and accept one gifted angling thinker's invitation to come along for a few day's fishing with some unforgettable fishermen, on some remarkable rivers, in search of some highly instructive fish.



American Sportsmen and the Origins of Conservation
by John F. Reiger
Corvallis, Oregon, Oregon State University Press, revised and enlarged third edition, 2000
$24.95
338 pages (including more than fifty pages of historical art and photographs from the early conservation era)

In the losing battle that anglers and hunters have been waging for many years against a growing public distaste for the blood sports, the most wrongheaded stereotype of the American sportsman depicts anglers and hunters as the primary cause of the destruction of wild animal populations. Well, yes, sometimes it did happen that way. It's easy enough, for example, to find appallingly proud accounts of 200-fish days in the nineteenth-century angling literature. We have had plenty of unthinking, selfish people in our ranks, and they killed a lot of wild animals. But more often, we Americans have lost our fish and wildlife resources for other reasons, most having to do with overdevelopment, or simple destruction, of their habitats. And for at least the last century or so, organized sportsmen have been one of the leading forces opposing such destruction.

Indeed, though the history of sport in this country provides no end of examples of excessive kills by outdoorsmen—of fish, mammals, and birds—there has always been a more affirmative and demanding sporting code. As far back as *A Treatyse of Fysshynge wyth an Angle* (1496), anglers have been exhorting each other to moderation, care, and good manners. There have always been plenty of game hogs out there, but hunters and fishermen have tried, perhaps harder than enthusiasts of many other recreational activities, to police their own ranks. That they have not always succeeded probably says more about human nature than it does about sport as an institution.

Just as defenders of sport still don't always have their information straight, plenty of misinformed or willfully ignorant people continue to attack sport hunting and fishing on the grounds that these activities have always been excessively destructive and "wasteful" of wild animals. But participants in the more serious end of this debate have a harder time getting away with such rhetorical arm-waving. Almost certainly the most important scholarly force for a sensible perspective on how sportsmen actually fit into the history of conservation has been John Reiger's book *American Sportsmen and the Origins of Conservation.* First published in 1975, it has been roundly attacked (with more emotion than analysis) by nonsportsmen, enthusiastically embraced (same here) by sportsmen, and constantly reconsidered by the author, who has now provided us with a thoroughly updated new edition. Whenever this book reappears, it is an important event for literate American sportsmen.

In his book, Reiger relentlessly piles up the evidence of how sportsmen—through their refinement of sporting codes, their aggressive organizing into effective conservation groups, and their individual commitment to protecting the creatures upon whom their sport depends—have always been a primary force in wildlife conservation. They have often fought the good fight alone. If you want some idea of where you came from as a sportsman-conservationist, this is the place to start.

Of course the people who are opposed to sport hunting and sport fishing have plenty of other objections besides their misimpressions about the effects of those activities on wildlife populations. For example, when they are confronted with the actual role sportsmen have long played in saving wildlife species, opponents of sport sidle around into another stance with comments like, "Yeah, well, so maybe they did save a lot of animals, but the only reason they saved them was so they could *kill* them." Scholarship alone can't help people with such a retarded notion of the nature of sport.

There are, however, other objections, having to do with our rapidly evolving understanding of the ecological realities of wild animal populations, objections that sportsmen and their organizational representatives have not yet confronted. Some of the sportsman's most cherished traditional self-justifications (such as "someone needs to kill these animals or their populations will overrun the habitat!") probably never made as much sense as we thought, either scientifically or ethically. As the public becomes more and more ecologically literate, we are going to be called upon to justify ourselves again and again. We deserve to be. Just because we believe that hunting and fishing are honorable activities does not mean we are free from the responsibility to understand and explain their place in human society and in wild nature.

As we face that troubled future, we owe John Reiger an enormous debt for making it so much harder for the more rabid opponents of outdoor sport to get away with the excesses of misplaced indignation they have found so comforting for so long. Ultimately, sport fishing and hunting will thrive or perish depending upon the direction society takes in its moral and emotional view of them; scholarship and logic have never been the most important factors in this debate, either for the attackers or the defenders. But as the debates continue, John Reiger's book will continue to be one of the essential documents for all reasoning contestants.

Historian Paul Schullery was executive director of the American Museum of Fly Fishing from 1977 to 1982 and editor of The American Fly Fisher *from 1978 to 1983. He is an affiliate professor of history at Montana State University and an adjunct professor of American Studies at the University of Wyoming.*

Museum News

Gary Tanner

Manchester, Vermont, residents Erin and Rick Dickman at the Anglers' Club dinner/auction. The trip was a birthday gift from Erin to Rick, who had long wished to visit the club.

Dinner/Auctions

Gallo of Sonoma. The Museum held its fifth annual winery dinner/auction at Gallo of Sonoma in Healdsburg, California, on 17 November 2001. Our hosts, led by Dinner Chair Roger Riccardi, put forth an exceptional evening for our guests.

It all began in the underground barrel cellar, where teams of eight were formed to create their own blend of the ultimate zinfandel, which was then reviewed by Gallo palates. At the end of the challenge, the wine was taken by the Gallo staff, bottled, and labeled with the AMFF logo and the winning team's name. The bottles were brought to the dinner, and each guest was given one as they departed for the evening.

After the wine blending, we drove across the expansive vineyard to the Frei Ranch House, where we had our dinner and silent auction. We felt welcome from the moment we entered the building. One large table had been set family style to accommodate thirty-six guests. Candles were ablaze, and beautiful flower arrangements adorned the table. A four-course meal featuring rack of lamb was served, and our hosts provided a different wine with each course. Our guests will not soon forget the hospitality and warmth we encountered by the entire staff at Gallo.

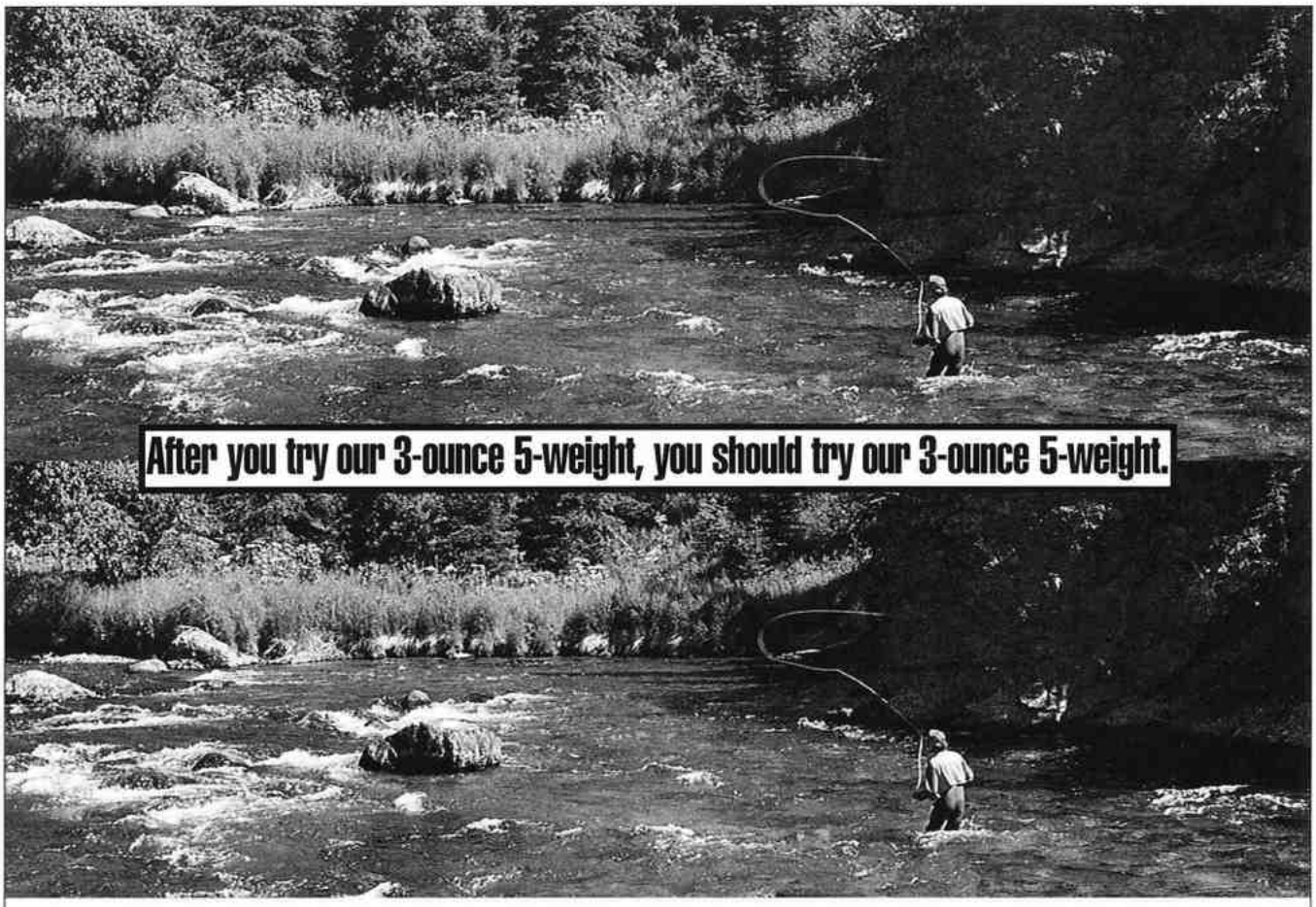
We would like to thank our hosts, Gallo of Sonoma and Roger Riccardi, for taking such care with our group. We would also like to thank our dinner sponsor, Napa Valley Party Service; committee members Gary Andrus and Maureen Callahan; and auction donors Robert Cochran, Heck Estates, Gallo of Sonoma, Tony Lyons and the Lyons Press, and Stonefly Vineyards.

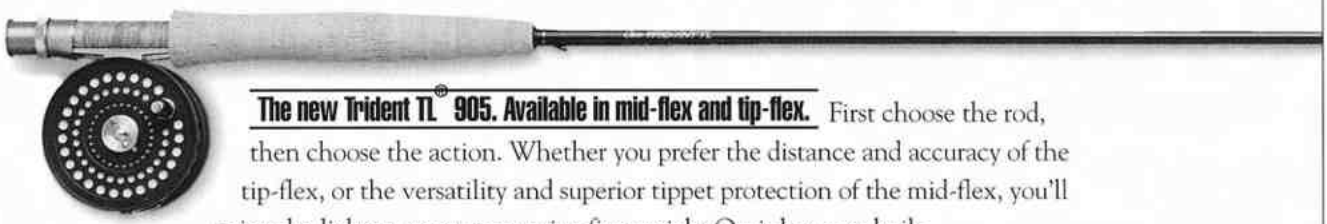
New York Anglers' Club. On February 7 we headed to New York City for our first fundraiser of the year. The Anglers' Club of New York was our host for this annual event. Our dinner committee did a great job. Headed by Ian Mackay, they assisted in finding donations, and many were donors themselves. Thanks to committee members Ian MacKay, James H. Baker, Jim and Judith Bowman, Bob Johnson, John I. Larkin, Carmine Lisella, John Mundt Jr., Pamela Murray, Michael Osborne, Stephen Peet, David E. Sgorbati, and Richard Tisch.

About sixty-five guests attended this year's function, and the Museum's board of trustees showed up in force—Pamela Bates, Duke and Hannah Buchan, Peter Corbin, John Mundt Jr., David Nichols, Mike and Debby Osborne, Stephen Peet, Bob Scott, and Richard Tisch all made an appearance. A live auction and a raffle were held, and the evening was a success all around. Mary O'Malley and her staff did a terrific job of taking care of our guests. It is always a pleasure to be at the club, and we thank them wholeheartedly.

We would also like to thank our auction donors: Jim and Judith Bowman, James Carey, Peter Corbin, Wm. Floyd Gallery, Gallo of Sonoma, Bob Johnson, Carmine Lisella and the Jordan Mills Rod Co., the Lyons Press, Ian Mackay and Parkside Club, Manchester View Motel, John Mundt Jr., Reluctant Panther B&B, Stephen and Roberta Peet, Silver Service Catering, and Richard Tisch. The event would not be possible without sponsorship from Jim and Judith Bowman, John Mundt Jr., Mike and Debby Osborne, and Mark and Denise Rogan.

It was great to see and talk with our regular attendees and members. We even made a few new friends and recruited new Museum members. Executive Director Gary Tanner spoke to the crowd about our acquiring the Brookside Properties in Manchester Village, located next to the new Orvis flagship building. Plans for the new site were made available for our guests to see. All showed enthusiasm and are looking forward to the opening of our new space.





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As an independent, nonprofit institution, the American Museum of Fly Fishing relies on the generosity of public-spirited individuals for substantial support. We ask that you give our museum serious consideration when planning for gifts and bequests.

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Volume 15, Number 2
Volume 16, Numbers 1, 2, 3
Volume 17, Numbers 1, 2, 3
Volume 18, Numbers 1, 2, 4
Volume 19, Numbers 1, 2, 3, 4
Volume 20, Numbers 1, 2, 3, 4
Volume 21, Numbers 1, 2, 3, 4
Volume 22, Numbers 1, 2, 3, 4
Volume 23, Numbers 1, 2, 3, 4
Volume 24, Numbers 1, 2, 4
Volume 25, Numbers 1, 2, 3, 4
Volume 26, Numbers 1, 2, 4
Volume 27, Numbers 1, 2, 3, 4
Volume 28, Number 1

Museum Attends Fly-Fishing Shows

In January, staff represented the Museum at fly-fishing shows in Denver, Colorado; Marlborough, Massachusetts; and Somerset, New Jersey. As has been the case for the past several years, our booth spaces were once again courtesy of the Fly Fishing Show's directors Barry Serviente and Chuck Furimsy. We are grateful to them for providing these opportunities to bring the Museum to the fly-fishing public at no cost to the Museum. We could not participate otherwise.

In Denver, our good friends and frequent journal contributors John Betts and Gordon Wickstrom spent their entire weekend working in our booth with Executive Director Gary Tanner. Gordon's new book, *Notes from an Old Fly Book*, sold briskly throughout the show, and everyone was buzzing about John's new method for plating feathers with gold, copper, and silver. This was our second successful year at this show.

The Massachusetts show was well attended this year. We had a steady stream of business, helped along by some nice weather. Our faithful volunteer Bob Warren of Princeton, Massachusetts, met us at the convention center to help us set the booth, which was done in record time this year (it pays to get there early!). The show was staffed by Collections Manager Yoshi Akiyama and Event and Membership Coordinator Diana Siebold. We had a good crowd at the booth and some interesting visitors as well. Stanley Bogdan came by to chat with Yoshi (who was thrilled), and Trustee Pam Bates popped in to offer her help and bring some friends by. Two of the Museum's past recipients of our Volunteer of the Year award, Jim Brown and Peter Castagnetti, also made appearances.

The New Jersey show had a phenomenal turnout. Our booth was located in the lobby of the convention center. On Saturday morning, we saw a line that went out the door and wrapped around the building; it continued to move inside for almost two hours. The showroom filled up quickly, and the place was buzzing with action. Gary Tanner, Art Director John Price, and Diana Siebold staffed the booth. For the second year, we brought along our time-line panels highlighting the history of fly fishing from 200 to 2000 A.D. These panels are similar to the ones in our traveling exhibit, "Anglers All," and were once again a hit. We renewed some memberships and acquired some new friends at this successful show. Thanks to all of our members and trustees who stopped by to wish us well and say hello!

Recent Donations

Ann Lively of Falmouth, Maine, daughter of the late Chauncy Lively, donated many of her father's belongings to the Museum late last year. Items include numerous photographs of Lively and his flies; slides; a hand-drawn map to his house on the north branch of the AuSable; a stream log; a notebook; a soap-on-a-rope with flies, a storage box, article, and photographs; homemade photo guides; photos and slides of his slant tank; a copy of *Chauncy Lively's Fly Box* as well as Lively's original manuscript and correspondences; a hair tamper, article on how to make it, and two photographs; a spiralator and articles on how to make and use the device; drawings for article photos; two mini-bodkins and an article on how to make them; Lively's mayfly proportion chart, his prototypes for the chart, and a preliminary copy; a cap with an "Anglers of the AuSable" logo; a rectangular glass tank; a slanted glass tank; a notebook of his *Pennsylvania Angler* articles; his bag; a Minolta X-570 35mm camera with macrolens; material for his fly-tying slide show, including a manuscript, slides, and audiotape; a Fly Fishers Club of Pittsburgh patch; an Anglers' Club of New York water jug; a homemade foot shutter trigger for his camera; and Lively's fishing vest, equipped with a landing net, insect net, a fly box with twenty-eight flies, two tapered leaders, seven spools of leader material, a thermometer, rain jacket, pen, forceps on a zinger, locking tweezers, and a nail clipper.

Philip Jackson Baugh Jr. of Nicholasville, Kentucky, donated an assortment of reels and rods. These include a Hardy Bros. Ltd. Perfect 3⅜-inch reel in its original case and two spare spools in leather cases; a Hardy Bros. Ltd. Perfect 3⅝-inch reel in its original case and two spare spools in leather cases; a Hardy Bros. Ltd. Perfect 3⅛-inch reel in its original case and two spare spools in leather cases; a Hardy Bros. Ltd. Husky reel in its original case and two spare spools in leather cases; a Hardy Bros. Ltd. L. R. H. Lightweight reel in its original case; an S. E. Bogdan No. 00 3¼-inch reel with a leather case; an S. E. Bogdan No. 1 3¾-inch reel with leather case and spare spool; an S. E. Bogdan No. 0 3¼-inch reel with leather case and spare spool; an S. E. Bogdan No. 2 3¾-inch reel with leather case and spare spool; a Fin Nor No. 3 reel in the original box and case; a Pflueger Medalist No. 1492; a Pflueger Supreme

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No. 578 reel with the original case and maintenance kit; a Fin Nor No. 4 in the original box; an H. L. Leonard Graftek 7-foot, two-piece rod; a Die Werke No. 81114 9-foot, two-piece rod made by William Luscombe; a Die Werke No. 81115 9-foot, two-piece rod made by William Luscombe; a Die Werke No. 81116 7½-foot, two-piece rod made by William Luscombe; a Wright & McGill Trailmaster 7½-foot, four-piece pack rod; an Orvis Rocky Mountain 6½-foot three-piece rod; a Shakespeare 7½-foot, two-piece Dr. Howald Purist Wonderod; an Orvis 8-foot, four-piece graphite rod with custom wrappings and Fuji guides; an Orvis 8½-foot, two-piece Shooting Star graphite rod with custom wrappings and Fuji guides; an Orvis SSS 8-foot, 9-inch graphite rod, two-piece rod with an extension butt, custom wrappings, and Fuji guides; an Orvis Tournament Tarpon 9½-foot, two-piece graphite rod with extended butt, custom wrappings, and Fuji guides; an Orvis #0377 9½-foot, two-piece graphite rod with extended butt; and an Abercombie & Fitch Banty 44 9-foot, 4-inch, two-piece rod.

Trustee **Gardner Grant** of Purchase, New York, gave the Museum *Leaper,* first edition, edited by Charles Gaines and Monte Burke (The Lyons Press, 2001) ; a W. E. Carpenter 7-foot, 3-inch, two-piece fly rod; and a Vince Cummings Timber Doodle Farm Special, a 7-foot, one-piece fiberglass rod. **Ray Salminen** of Acton, Massachusetts, donated a set of wooden line dryers and a Grenffell cloth angler's jacket. **William A. Adams** of Shushan, New York, gave the Museum a reel he made stamped with AMFF. **Joyce Alexander** of New Paltz, New York, donated a C. F. Orvis 1874 patent reel with a leather case, a Chas Lehamn wooden trolling reel, a Thos. J. Conroy Julius Vom Hofe patent reel with a leather case, and an Edward Vom Hofe trout reel with a leather case.

Robert H. Miller of Tucson, Arizona, donated an Arthur L. Walker salmon reel and an Orvis CFO prototype trout reel. **Deborah S. Banse** of Manchester, Vermont, gave us Alvinet rubber rain gear c. 1930–1940 and a pair of Fablico "Krene" fishing waders. **Alan James Robinson** of Easthampton, Massachusetts, donated an original signed painting featuring a topographic map of the Battenkill in Vermont as the backdrop. **J. K. Harwood** of Lancashire, England, donated the Ramsbottom flies featured in the Fall 2001 issue of this journal, including the Ramsbottom's Parson, the Cinnamon, the Winesop Black, and the Ramsbottom's Favorite.

Gregg Messel of Three Forks, Montana, donated an Edward Vom Hofe 10-foot, seven-strip, three-piece bamboo fly rod, including two extra midsections, two extra tips, and a bamboo case. **Michael Catalfino** of Saratoga Springs, New York, donated a box of Orvis oiled silk fly line and an assortment of silk gut leaders. Longtime Museum friend **Wally Murray** of Arlington, Vermont, donated a copy of *A Modern Dry Fly Code,* limited edition of five hundred, by Vince Marinaro (The Lyons Press, 2000). **Jason Borger** of Wausau, Wisconsin, donated a copy of his book *The Nature of Fly Casting,* first edition (Shadow Caster Press, 2001) and a movie poster from *A River Runs Through It* inscribed to the Museum by Borger.

Herbert J. Cushman of East Bridgewater, Massachusetts, donated a copy of *Favorite Flies and Their Histories,* second edition, by Mary Orvis Marbury (Houghton, Mifflin & Co., 1896). **Don Phillips** of Marco Island, Florida, gave us a copy of his book *Saltwater Fly Fishing from Maine to Texas,* second edition (Frank Amato Publications, Inc., 2001). Trustee Emeritus **Stephen Sloan** of New York City donated a copy of his book *Fly Fishing Is Spoken Here,* first edition (Meadow Run Press, 2001). Frequent journal contributor **Gordon Wickstrom** of Boulder, Colorado, sent along a copy of his book *Notes from an Old Fly Book,* first edition (University Press of Colorado, 2001). Author **Karen Caine** of Quebec, Canada, donated a copy of her book *Rivers of Passion,* first edition (MOM Printing, 2000).

Dr. **Charles Lee** of Philadelphia, Pennsylvania once again donated artifacts and many books for the Museum's collection and for auction. Artifacts include a C. Farlow & Co. BWP fly reel; an S. Allcock & Co. Ltd. Ousel reel; a Weber aluminum fly box with twenty-

Errata

We'd like to correct two mistakes made in the Winter 2002 issue of this journal.

First, in Museum News, we reported that Tony Lyons of Westport, Connecticut, donated nearly two hundred books to the Museum's collection. More than 1,700 books, catalogues, and ephemera were actually donated. Some of these items have been allocated for fundraising efforts, and the majority can be found in the Museum's permanent collection.

Second, on the contents page, we mistakenly dated the cover photo 1800. The photo is dated 1880, as properly noted on page 12 of the issue.

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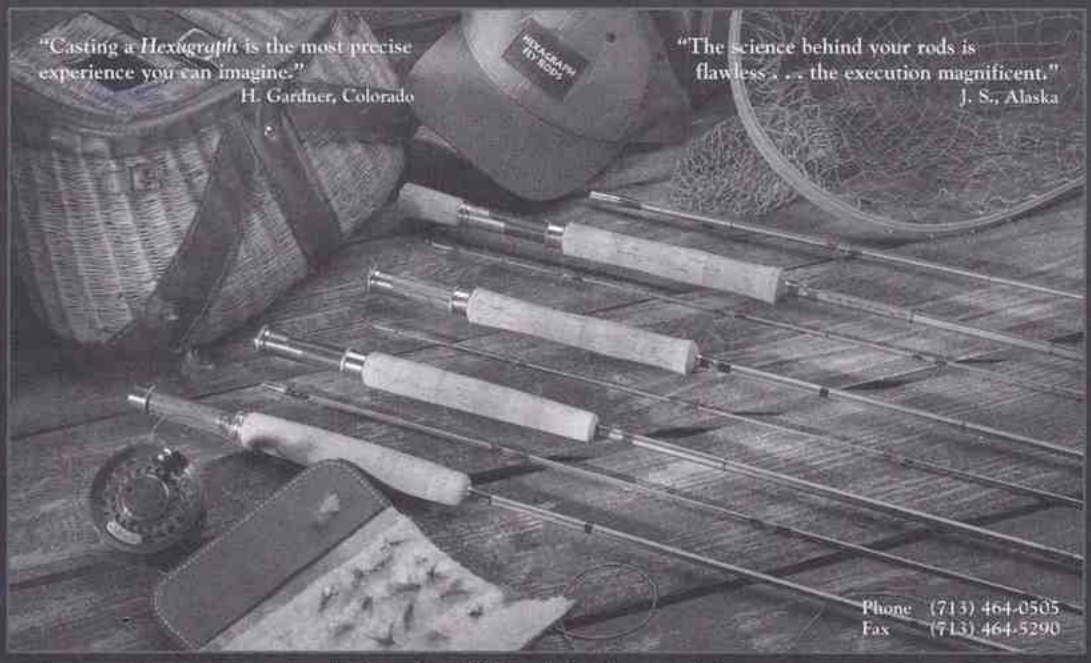

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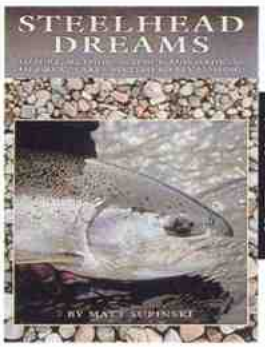

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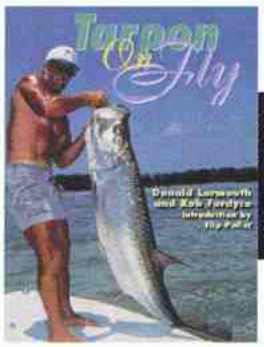

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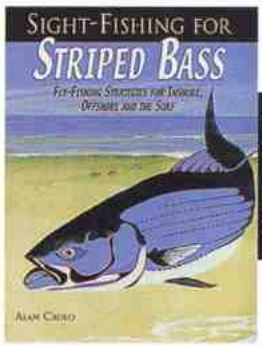

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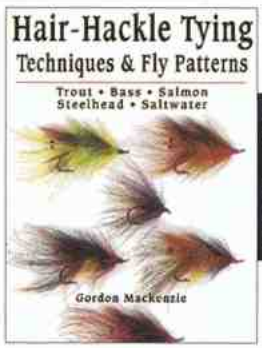

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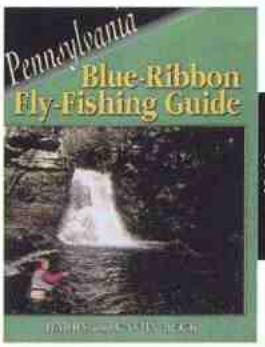

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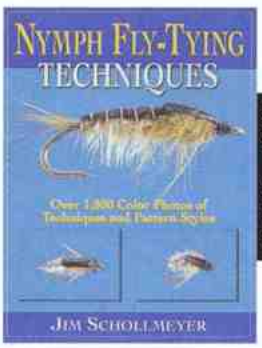

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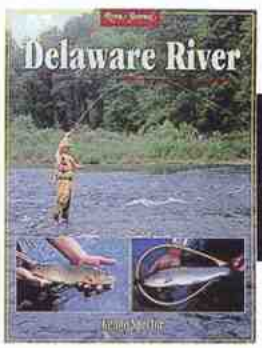

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two bass flies; a cigar box containing thirty smaller boxes of Ogden Smith flies, two plastic boxes of Abercrombie & Fitch flies, and one plastic box of Orvis flies; a metal fly box with five trays of 176 flies; and a Thomas "Special" 7-foot, 6-inch, three-piece fly rod with four extra tips. Books donated by Dr. Lee include *A Fly Fisher's Life,* first edition, by Charles Ritz (Max Reinhardt Ltd., 1959); *Seasons of the Angler,* first edition, edited by David Seybold (General Publishing Co., 1988); *Trophy Trout Streams of the Northeast,* first edition, edited by Jim Capossela (Stackpole Books, 1991); *The Living River,* first edition, by Charles E. Brooks (Winchester Press, 1979); *Nymphs,* first edition, by Ernest Schwiebert (Winchester Press, 1973); *The Fishing in Print by Arnold Gingrich* (Winchester Press, 1974); *Angling for Atlantic Salmon,* number 53 of 990, by Shirley E. Woods (The Angler's & Shooter's Press, 1976); *The Best of the Anglers' Club Bulletin 1920–1972,* selected by A. Ross Jones (The Anglers' Club of New York); *A Company of Anglers,* edited by Austin McK. Francis (The Anglers' Club of New York, 1998); *Salmon & Trout,* edited by Caspar Whitney (The Macmillan Co., 1902); *Fishing Came First,* second edition, by John N. Cole (Lyons & Burford Publishers, 1989); *Tactics on Trout,* first edition, by Ray Ovington (Random House, 1969); *Fly Fishing,* first edition, by J. R. Hartley (HarperCollins, 1991); *Pennsylvania Trout Streams and Their Hatches,* second edition, by Charles Meck (Backcountry Publishing, 1990); *Fishing the Nymph,* by Jim Quick (The Ronald Press, 1960); *Trout,* volumes 1 and 2, first edition, by Ernest Schwiebert (E. P. Dutton, 1978); *American Trout Stream Insects,* by Louis Rhead (Frederick A. Stokes Co., 1916); *Fishing with the Fly,* edited by Charles F. Orvis and A. Nelson Cheney (1895); *Bait Angling for Common Fishes,* by Louis Rhead (The Outing Publishing Co., 1907); *The Book of Fish and Fishing,* by Louis Rhead (Charles Scribner's Son, 1908); *Fishing a Trout Stream,* number 731 of 990, by Eugene V. Connett III (The Derrydale Press, 1934); *Some Silent Places Still,* number 792 of 1,500, by Dana S. Lamb (Barre Publishers, 1969); *Practical Fly Fishing,* second edition, by Chas. M. Wetzel (The Christopher Publishing House, 1945); *The Speckled Brook Trout,* by Louis Rhead (R. H. Russell, 1902); *Walton and Some Earlier Writers on Fish and Fishing,* by R. B. Marston (Elliot Stockes, 1894); *Trout Lore,* by O. W. Smith (Frederick A. Stokes Co., 1917); *Tying American Trout Lures,* by Reuben R. Cross (Dodd, Mead & Co., 1936); *Atlantic Salmon Fishing,* by Charles Phair (The Derrydale Press, Inc., 1937); *Family Circle Guide to Trout Flies,* by H. J. Noll (1961); and a variety of sporting catalogs.

In the Library

Thanks to the following publishers for their donations of recent titles that have become part of our collection (all were published in 2001, unless otherwise noted):

Frank Amato Publications sent us Matt Supinski's *Steelhead Dreams: The Theory, Method, Science and Madness of Great Lakes Steelhead Fly Fishing;* Nick Curcione's *Tug-O-War: A Fly-Fisher's Game: Successful Techniques for Saltwater Fly-Fishing;* Dave Hughes's *Matching Mayflies: Everything You Need to Know to Match Any Mayfly You'll Ever Encounter;* Jim Schollmeyer's *Nymph Fly-Tying Techniques: Over 1,000 Color Photos of Techniques and Pattern Styles;* George L. Spector's *Delaware River Fly Fishing Guide;* Robert Williamson's *Creative Flies: Innovative Tying Techniques* (2002); and Larry Tullis's *Alaska Rainbows: Fly-Fishing for Trout, Salmon and Other Alaskan Species.*

Stackpole Books sent us Joseph A. Kissane's *Drag-Free Drift: Leader Design and Presentation Techniques for Fly Fishing* (with Steven B. Schweitzer's LeaderCalc CD-ROM); *City Fishing* (2002), a multiauthored book of essays; and Ann McIntosh's *Trout Fishing Near American Cities* (2002).

University Press of Colorado sent us Gordon M. Wickstrom's *Notes from an Old Fly Book.* And Derrydale Press sent us J. I. Merritt's *Trout Dreams: A Gallery of Fly-Fishing Profiles* (2000).

Upcoming Events

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Megan Boyd

29 January 1915–15 November 2001

The Brora.

This often-published image of Megan Boyd is a replication of a postcard that is simply captioned "Salmon-Fly Tying—A Scottish Craft." It is of the same series used by Megan in response to the invitation of Queen Elizabeth II, as cited in this article.

BELOW A HILL of heather and high above the North Sea sits the bungalow where Megan Boyd purposefully dedicated half a century to the art of dressing Atlantic salmon flies and inadvertently created her own legend. Although fame was far from her quest, her innate skill, coupled with her integrity "to do a good job of it," produced a product that won her world recognition. As an adolescent, Megan was taught to tie classic flies to catch salmon, and the anglers who purchased her flies provided her an avenue to self-sufficiency. She is quoted as saying, "The fisherman is my bread and butter, so he comes first." She later explained, "I had masses of letters from people who wanted to buy my flies to frame. As long as I was tying flies for the fisherman—which I started off doing to earn my daily bread—I kept doing it. All the other orders had to go to the bottom of the pile. I could have tied two flies a week for framing and charged a high price for them. But all my life I earned my daily bread from the fisherman, and I wasn't going to tell him to go away and that I was doing something else to make money."

The youngest of three children, Rosina Megan Boyd was born in Surrey, England, on 29 January 1915. In 1918, the family moved to Sutherland County in the Scottish Highlands, where Mr. Boyd was employed as a water bailiff on the famed Brora River. It was this move that would determine young Megan's destiny. As early as 1938, Megan Boyd's extraordinary talent was recognized at the Empire Exhibition in Glasgow, where she exhibited her flies and won the open award. At that time, Lord Migdale cited her as "world champion." Much to her chagrin, in 1971, Megan was awarded the British Empire Medal. "If I'd been asked whether I'd accept it, I'd have said no," she said. "I'd rather think you got it for what you do for other folk than for fly tying." In response to her invitation to Buckingham Palace, Megan sent a postcard picturing herself at her tying bench—her omnipresent dog at her side—explaining that it was impossible to leave him. She later said, "I was sorry I couldn't make it, but I knew her majesty would understand because she was fond of animals herself. And I just left it at that."

Megan's deceptively austere appearance masked a gentlewoman of exceptional modesty, generosity, and kindness. Living by her mother's maxim that "The pleasure is in giving and not in receiving," much of Megan's life was devoted to fulfilling the needs of others: the old and the young, the disabled and the animals. To Megan, fly tying was a consummate and viable livelihood. Although she had great respect for the beauty of the patterns she so exquisitely rendered, she regretted their ultimate use and is quoted as saying, "The only thing I dislike about my work is the number of fish caught on my flies, and at heart, I feel a murderer." Anglers and collectors of angling art may rightfully remember Megan Boyd for the gems she produced at her fly-tying vise; however, those who knew her will think of her innumerable acts of kindness as testimony to her lifetime. The latter would be her preference.

—Pamela Bates
Newburyport, Massachusetts

In preparing this tribute, the author referenced correspondence between Joseph D. Bates Jr. and Megan Boyd, 1970–1988; correspondence to Joseph D. Bates Jr. from Larry Borders, 1981; and Judith Dunham, The Atlantic Salmon Fly: The Tyers and Their Art *(San Francisco, Calif.: Chronicle Books, 1991), 26–31.*

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"The Uncaged Woman"

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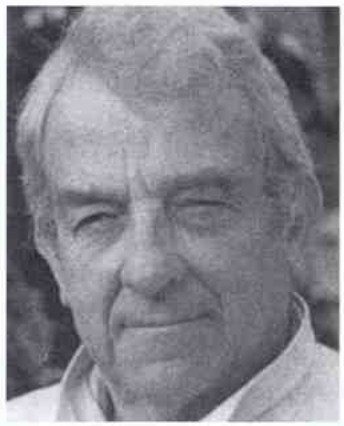

Frederick Buller, a London gunmaker, has spent most of his spare time during the last forty years researching angling history. He is the author of nine books, the most recent of which—*Dame Juliana: The Angling Treatyse and Its Mysteries,* coauthored by the late Hugh Falkus—was published in 2001 by the Flyfishers Classic Library. His most recent contribution to this journal was "A History of the Landing Net," which appeared in the Winter 2001 issue.

Robert J. Demarest recently retired as director of the Center for Biocommunications at the College of Physicians and Surgeons of Columbia University in New York City. Trained as a medical illustrator, he spent his entire career at Columbia. He has been honored with the Crosby Medal for Excellence by Johns Hopkins University and has received the lifetime achievement award from the Association of Medical Illustrators. He is author and coauthor of several books, and he continues his interest in medicine through his work as art director of the *Cleveland Clinic Journal of Medicine.*

Bob's love of watercolor painting and fly fishing led him to study Winslow Homer, and that started him on an odyssey that has consumed his life for the past several years. He has lectured widely on Homer and is now preparing a book.

To find the most advantageous spot from which to paint, Bob will often paint in his waders. Here he is shown painting in one of his favorite New Jersey streams.

Graydon R. Hilyard was born and raised in the state of Maine and currently resides in Massachusetts while wandering about the mental health field. His son and coauthor, **Leslie K. Hilyard,** lives in Newburyport, Massachusetts, where he pursues his avocation of researching and tying antique streamer patterns. In the Winter 2000 issue, the journal published "Carrie Stevens: A Family History," an excerpt from the Hilyards' book, *Carrie Stevens: Maker of Rangeley Favorite Trout and Salmon Flies* (Stackpole Books, 2000).

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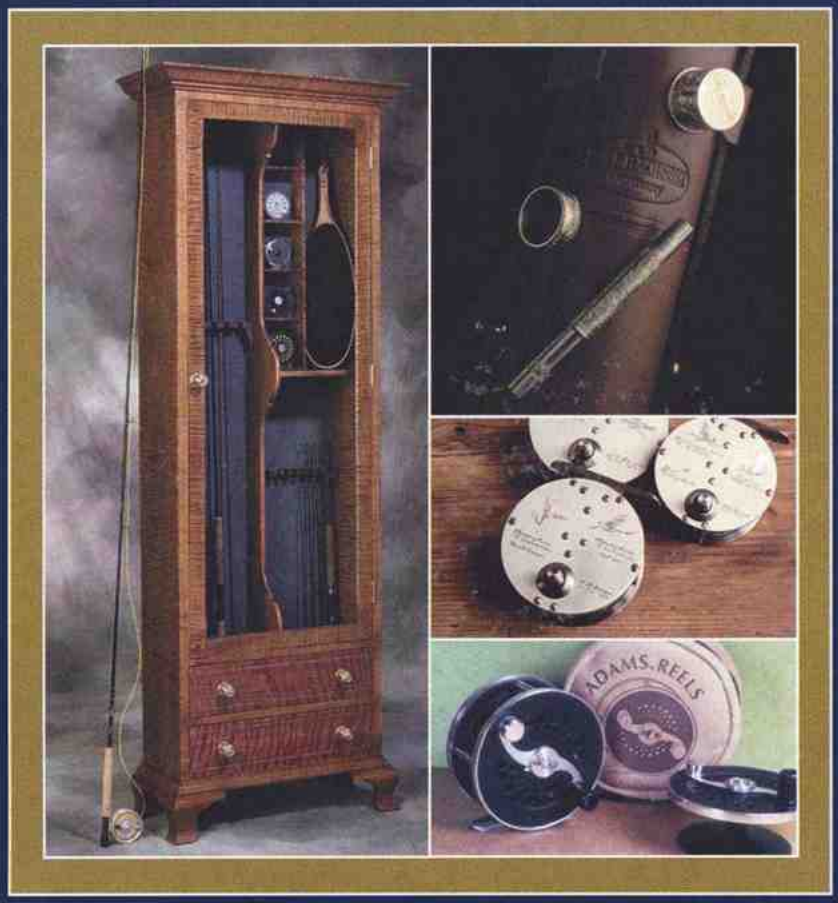

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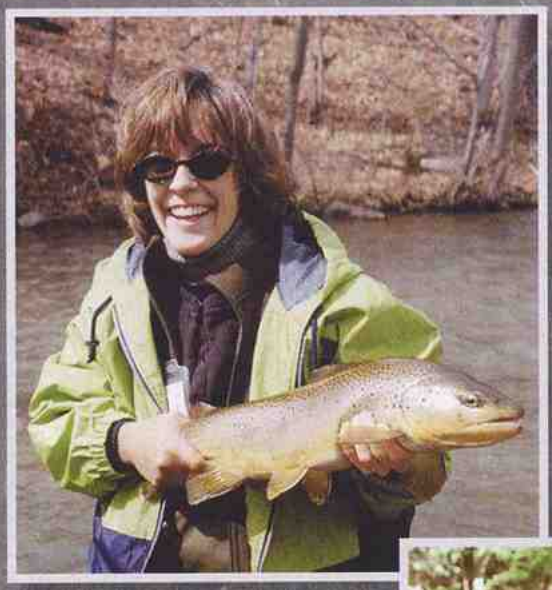

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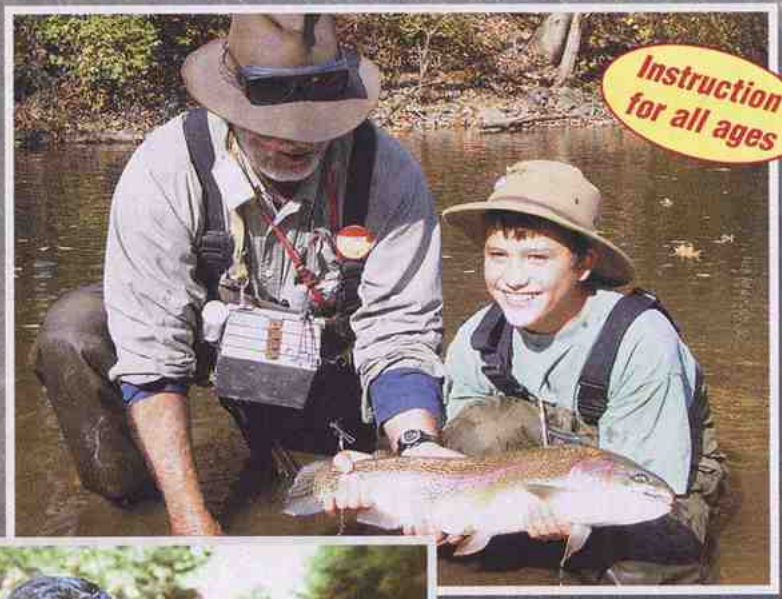

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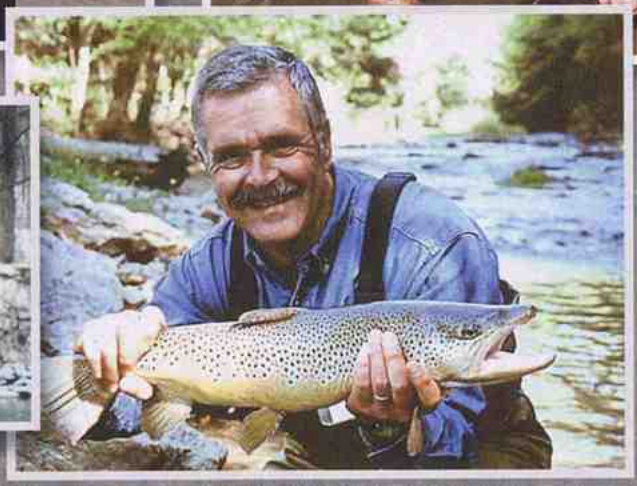

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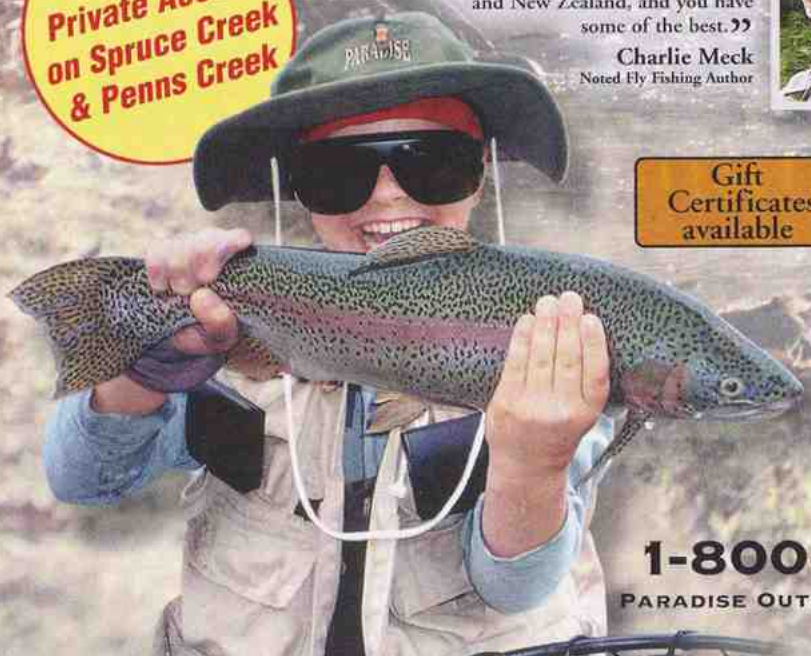

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Our Anchor, Heart, and Memory

Yoshi Akiyama

Nick Lyons (right) shows Gary Tanner some interesting inscriptions in books from his library.

Publisher, author, and longtime friend of the Museum Nick Lyons wrote, in an open letter to our board of trustees last May, that, "There is a seamless and subtle web that joins all life in the waters we fish, and there is an equally complex web of relationships in the life and spirit and mores of those who protect them . . . we are hurtling into the future at an exhilarating but terrifying rate, too often jettisoning the lifeblood of our past. Our unique Museum plays an indispensable role in keeping that vanishing past vividly, momentously alive. It is our anchor and our heart, and our memory."

Nick's intent was to help the board make a decision: stay in our present building or move to what has become known as the Brookside location, just up the road from where we "live" now. Read to the board by longtime member Gardner Grant, Nick's words resonated through the room. As I reported in the last issue of this journal, his words were prophetic. The board unanimously passed the resolution to move.

Nick did not stop with his ringing written endorsement and encouragement. He moved directly into the realm of the concrete by giving us one of the most important gifts the Museum has ever received: his angling library. Imagine, over your lifetime, collecting more than 1,300 volumes on a subject about which you are passionate. Imagine those books gracing your own library walls. Now imagine giving them all away. Nick did. Books truly are much of what the memory of fly fishing is. They keep the past alive, and Nick, understanding that, ensured that we continue playing that "indispensable role" by housing them. I helped Nick pack those books for delivery to the Museum. I have never seen a man so sure he was doing the right thing.

And more: Roy Chapin, again a longtime friend of the Museum, passed away this past summer. A former chairman of the board of American Motors, Roy also amassed an important angling library. And Roy, like Nick, thought enough of the Museum to leave it to us.

I hope you are as proud as I am to be associated with an institution that stirred the souls of men like Nick Lyons and Roy Chapin. I hope the examples they have set, through their words and their gifts, help us all understand the importance of the American Museum of Fly Fishing, which is keeping the past vividly, momentously alive.

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.

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