



The American Fly Fisher

Journal of the American Museum of Fly Fishing

SPRING 2004

VOLUME 30 NUMBER 2

Literature and Libations

Sara Wilcox



Timber-frame ceiling of the Museum's new gallery space.

BY FEBRUARY OR March in Vermont, fishing is a language I've half forgotten. I drive past the iced-over, snow-covered river and try to remember ever wading in. That I even own fly rods is a tough recollection. In winter, it seems the sport has nothing to do with me, even as I pull together a fly-fishing journal.

When trout season closes and the days grow shorter and colder, both literature and libations begin to play more of a role in my life than fly fishing. In this issue, authors link the sport to both.

While doing research for one of his own projects, Robert Boyle chanced upon an oddly familiar photo of Preston Jennings. He soon figured out that it looked just like one he had seen of James Joyce. Boyle decided to write a facetious "separated at birth" article, but as he began reading *Finnegans Wake*, he realized that he had stumbled onto something bigger than farce. Boyle states, "My revolutionary declaration is this: based upon the number of references and allusions to fishes and methods of fishing—especially fly fishing, salmonids, aquatic insects, and the artificial flies that imitate them, as well as angling authors, plus the waters that fishes inhabit—that fishing constitutes the major theme, or the deep undercurrent if you will, in the *Wake*. . . the *Wake* must be considered as belonging in great part, albeit a bizarre part, to angling literature, and as such it belongs in the library of the discerning fly fisher."

He makes a strong case. Whether or not you've ever read *Finnegans Wake*—and I admit that I have thus far been rather too intimidated to try—Boyle has made a fascinating survey of the language and brought to the table a perspective that only a seasoned angler could. "Flies Do Your Float": Fishing in *Finnegans Wake* begins on page 13.

One might note that anglers have historically enjoyed their libations. G. William Fowler might point out that vintners are

not unaware of this connection, and some may take advantage of it. In "Angling Art: The Winemaker's Label," Fowler gives us a brief history of the wine label, from marked earthen jars to the paper labels we know today. Some labels are created to capture the character of the wine, but angling labels reflect the angling winemaker's passion for the sport and "much like an artificial fly, are designed to induce an angler or his or her friends to buy the product."

Fowler gives us examples of wineries that have incorporated the fly-fishing image into some of their wine names and

labels. He discusses some of the artists involved and how the wineries came to commission or design the label. Reproductions of many of these labels are included. To drink it all in, begin on page 2.

On the home front, the Museum recently honored our tenth Heritage Award recipient, Mel Krieger, at a dinner in San Francisco on December 4 (see page 34). We mourn the passing on January 1 of another long-time Museum friend, former trustee Art Frey. We include a tribute to him on page 36.

As always, take a look at Museum News for updates as to where we've been and where we're going. Construction of our new building is well under way. I encourage all of you to support the Museum and leave your mark by buying a brick for the walkway (see details on page 31).

And now—as the quality of light changes, as something in the air stirs, as I gaze at the frozen river more often, sensing something that both is there and isn't, as the new home for our collection begins to take form out of the frozen ground and we can begin to actually imagine what it might be like to walk into the American Museum of Fly Fishing—now, we bring you the wine and the *Wake*.

KATHLEEN ACHOR
EDITOR



THE AMERICAN MUSEUM
OF FLY FISHING
*Preserving the Heritage
of Fly Fishing*

TRUSTEES

- | | |
|----------------------|---------------------------|
| E. M. Bakwin | Nancy Mackinnon |
| Michael Bakwin | Walter T. Matia |
| Foster Bam | William C. McMaster, M.D. |
| Pamela Bates | James Miranda |
| Steven Benardete | John Mundt |
| Paul Bofinger | David Nichols |
| Duke Buchan III | Wayne Nordberg |
| Mickey Callanen | Michael B. Osborne |
| Peter Corbin | Stephen M. Peet |
| Blake Drexler | Leigh H. Perkins |
| William J. Dreyer | Allan K. Poole |
| Christopher Garcia | John Rano |
| George R. Gibson III | Roger Riccardi |
| Gardner L. Grant | William Salladin |
| Chris Gruseke | Ernest Schwiebert |
| James Hardman | Robert G. Scott |
| Lynn L. Hitschler | James A. Spendiff |
| Arthur Kaemmer, M.D. | John Swan |
| Woods King III | Richard G. Tisch |
| Carl R. Kuehner III | David H. Walsh |
| James E. Lutton III | James C. Woods |

TRUSTEES EMERITI

- | | |
|-----------------------|------------------|
| Charles R. Eichel | David B. Ledlie |
| G. Dick Finlay | Leon L. Martuch |
| W. Michael Fitzgerald | Keith C. Russell |
| William Herrick | Paul Schullery |
| Robert N. Johnson | Stephen Sloan |

OFFICERS

- | | |
|-----------------------|--------------------|
| Chairman of the Board | Robert G. Scott |
| President | David H. Walsh |
| Vice Presidents | Lynn L. Hitschler |
| | Michael B. Osborne |
| | James A. Spendiff |
| Treasurer | James Miranda |
| Secretary | James C. Woods |

STAFF

- | | |
|----------------------------|---------------|
| Interim Executive Director | Yoshi Akiyama |
| Events & Membership | Diana Siebold |
| Art Director | John Price |
| Special Projects | Sara Wilcox |

THE AMERICAN FLY FISHER

- | | |
|---------------------|--------------------|
| Editor | Kathleen Achor |
| Design & Production | John Price |
| Copy Editor | Sarah May Clarkson |



The American Fly Fisher

Journal of the American Museum of Fly Fishing

SPRING 2004

VOLUME 30 NUMBER 2

Angling Art: The Winemaker's Label.	2
<i>G. William Fowler</i>	
"Flies Do Your Float": Fishing in <i>Finnegans Wake</i>	13
<i>Robert H. Boyle</i>	
Museum News	30
Letter	32
2003 Heritage Award: Mel Krieger Honored	34
In Memoriam: Arthur Frey	36
Contributors	38

ON THE COVER: Burning the Water, a colorful plate from William Scrope's classic work, *Days and Nights of Salmon Fishing in the Tweed*, published in 1843, obviously inspired James Joyce to write "burning water in the spearlight" (450.14) in *Finnegans Wake*. Further proof: as was Joyce's practice, he acknowledged the crib by inserting the author's name, "scrope" (302.21). Annotations to *Finnegans Wake* glosses "scrope," which appears in the phrase "scrope of a pen," as "stroke"; however, the gloss fails to pick up on the hint, a Joycean pun, that Scrope used a pen in writing. In the entry on "Scrope" in her *Third Census of Finnegans Wake*, Adaline Glasheen comes closer to the connection to William Scrope, the salmon author, but she misses the mark by simply noting: "English family which produced many prominent men" (p. 57). For a context for these fishy Finnegans' Wake remarks, see Robert H. Boyle's article beginning on page 13.

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 © 2004, 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 052410). *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.

We welcome contributions to *The American Fly Fisher*. Before making a submission, please review our Contributor's Guidelines on our website (www.amff.com), or write to request a copy. The Museum cannot accept responsibility for statements and interpretations that are wholly the author's.

Angling Art: The Winemaker's Label

by G. William Fowler

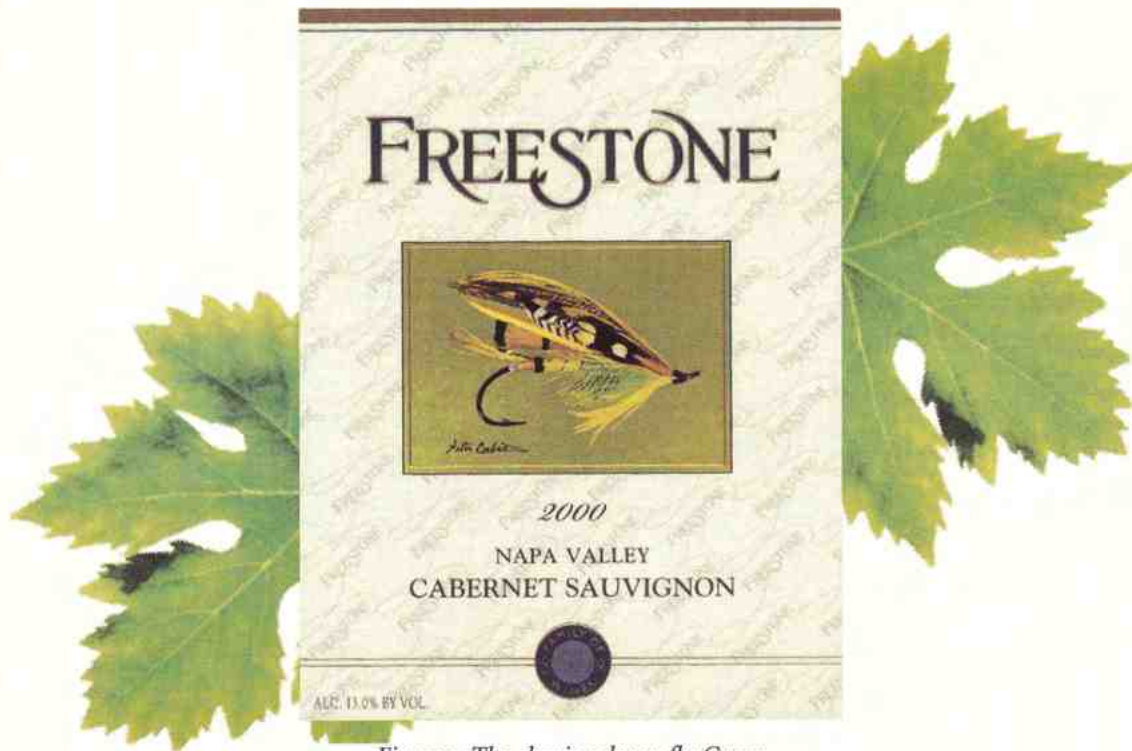


Figure 1. The classic salmon fly, Green Highlander, painted by Peter Corbin for von Strasser's 2000 Freestone label.

IN 1653, IZAAK WALTON declared angling to be an art form and further commented that “no man is born an artist, so no man is born an angler.”¹ Because there are artists with a passion for angling, we are able to stand in the middle of an impressive stream of artistic endeavors focused on the sport. Starting with the early writers and artists who gave us a large body of illustrated literature and the painters with their magnificent landscapes and wildlife paintings, the art of angling has flowed into almost every aspect of our lives. Robert Redford captured our imagination with wonderful angling scenes in his film *A River Runs through It*.² Photographers take breathtaking pictures of our sport in action, creating that almost-better-than-natural experience. Classic fly tyers have created artificial flies so beautiful you cannot fish with them, just lovingly preserve and display them. Sculptors are working in wood and bronze to capture the spirit of our prey. Sporting artists are continually striving to define the essence of angling. They have combined their artistic skills with a passion for angling so that we can further enjoy the sport.³ As the art of angling moves forward, a relatively new form is emerging through the medium of the wine label. Passionate winemakers, who are also genuinely enthusiastic anglers, have begun using art depicting tranquil fishing scenes, fish of various types, and the artificial fly on their wine labels.

A BRIEF HISTORY OF WINE LABELS

Evidence of the existence of wine goes back ten thousand years.⁴ The earliest known authentic means of identifying wine is a six-thousand-year-old Babylonian seal used to mark amphorae. It shows a group of people becoming happier with the help of a flask of fermented grape juice.⁵ At first, there was no need for labels because wine was produced and consumed locally. It was originally stored in large earthen vessels and then consumed at the table in smaller jugs. It was not until the late fifteenth and early sixteenth centuries, when the Italians began to produce tin-enamel pottery, that designs and letters appeared on earthen jugs.⁶ The first labels identified wine stored in bins; later, labels were used on bottles to serve wine at the table.

Next in the evolution of the wine label was the British eighteenth-century practice of providing the wine name on a silver or enameled identity tag that hung from a chain or loop on a wine bottle.⁷ Paper labels evolved after the lithography process was invented in 1798.⁸ For the first half of the nineteenth century, paper labels were simple identification tags showing the name of the wine and, in rare instances, the proprietor's name. As the bottling of wine became more common and began

being served outside the regions where it was produced, the need for more detailed wine labels began to develop. The paper wine label came of age in the mid-1800s, when bottled champagne became popular. As labels started becoming more colorful and attractive, wine drinkers started to show an interest in more information about the wine. By the Victorian age, wine labels became fully established as an integrated part of the wine product.

Another early type of label was the etched label. Although predominantly used on decanters, the etched label was decorative and offered an artistic aspect not otherwise seen in the early paper labels. Etched labels are still used today. A good example is the one produced for the American Museum of Fly Fishing's second annual Napa Valley, California, patron fundraiser on 24 October 1998 at the Hudson House on Beringer's Wine Estates. Patrons were presented with a special gift of vintage Beringer wine with Brett James Smith's *The Pool* etched on the bottle.⁹ Stu McFarland of Etched Images, Napa, sandblasted the deep etched design on the bottles.¹⁰

Today the wine label serves many purposes. The back label has been the vehicle to carry the government's legal requirements, and the front label has been the marketing device. Robert Joseph, noted wine author and publisher, states that "the key to modern design, however, is to capture the style and character of the wine, to provide the casual shelf-browser with an immediate impression of the flavor he or she is going to get from any one bottle."¹¹ French writer Michael Logoz has a different approach to describe the art of wine labels. "These artists follow their own line of interpretation, which is not subject to the rules of advertising. Getting away from clichés, they often manage to enrich our vision in a magical way by creating unexpected and even provocative images which reflect the artist's personality rather than the character of the wine."¹² This may be true for some types of labels, but the angling winemaker's approach for the wine label is different. They do not attempt to convey the wine's flavor or the personality of the artist. There is no sense that a classic salmon, trout fly, or even a pastoral angling scene will convey the character of the wine. These new angling labels represent a more personal approach directed to the angling experience. These labels, much like an artificial fly, are designed to induce an angler or his or her friends to buy the product.

Baron Philippe de Rothschild is credited with the idea of elevating the wine label to the category of art. In 1924, he illustrated a Chateau Mouton Rothschild label with a modern painting by Jean Carlu, a then-popular French poster artist. The Rothschilds have continued the tradition of using contemporary paintings by famous artists. Works by Pablo Picasso, Andy Warhol, Salvador Dali, and others have raised the Rothschild labels to an art form.¹³ Other vintners have since followed this example.

Many themes have graced wine labels over the last two hundred years. Pictures of vineyards, castles, coats of arms, chateaus, wine cellars, oak barrels, and other aspects of the winemaker's enterprise have long been traditional. More modern themes have emerged, including art, flowers, animals, birds, and humorous-type labels. Riverside portraits are theme labels that evoke the pastoral aspects of angling. The label on Brook Eden Vineyard's 1993 chardonnay is a good example. Australian artist David Scholes's watercolor of Piper Brook, Tasmania, Australia, is a beautiful picture of white water falling over a rock ledge into perfect trout pools. The banks are protected with white-barked trees, evoking memories of those secluded, if not secret, fishing spots that every angler dreams about.¹⁴

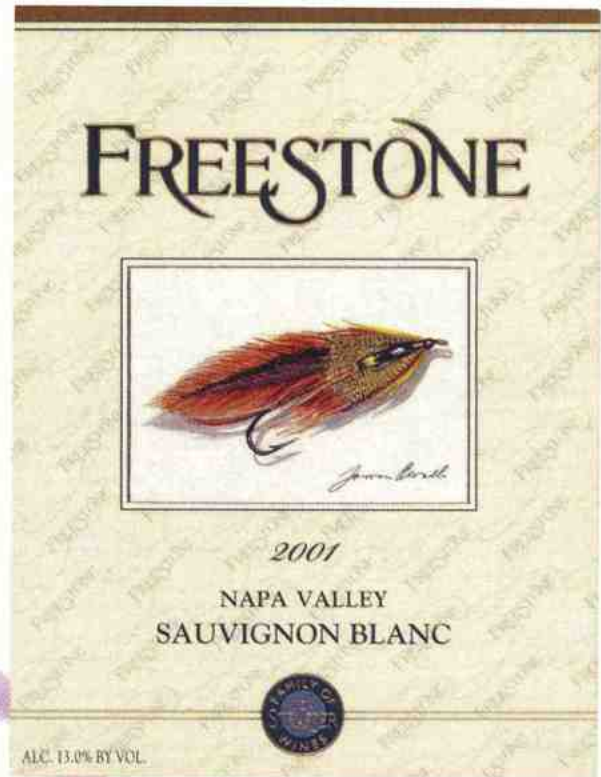


Figure 2. James Prosek's version of Martinek's Midnight Sun for the 2001 von Strasser vintage.

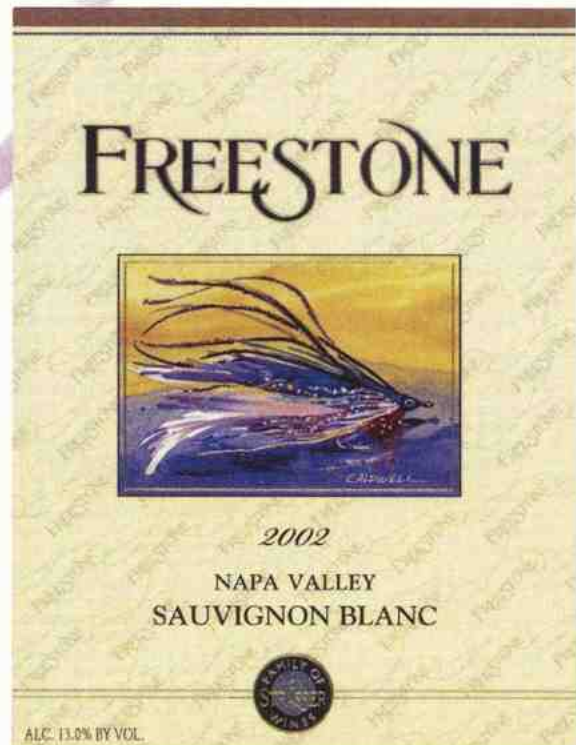
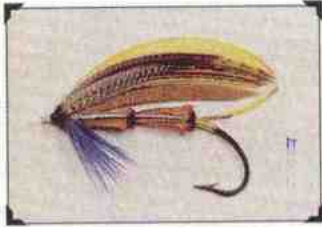


Figure 3. Lefty's Deceiver, painted by Sam Caldwell, 2004 Texas Artist of the Year, for the 2002 von Strasser label.

Lange
2000



Pinot Gris

YAMHILL VINEYARDS
RESERVE

Willamette Valley

ALC 13.0% BY VOLUME

Figure 4. The Dawson, a mixed-wing fly tied by John Olchewsky and photographed by John Ricco for Lange Vineyards.

Commemorative wine labels are usually created to celebrate an historical event. In the angling world, these types of labels are used for special occasions. The Museum's third annual patron fund-raising event in the Napa Valley was held on 16 October 1999 at the Charles Krug Winery. On this occasion, Krug's magnum wine bottles were used as centerpieces, each etched with the Museum's logo.¹⁵ At the fifth annual American Museum of Fly Fishing dinner at the Gallo of Sonoma Winery in Healdsburg, California, on 17 November 2001, guests were divided into teams and invited to participate in a contest to see who could blend the best zinfandel. Gallo personnel acted as judges, and the "ultimate zinfandel" was bottled and given to the guests. Each bottle had the Museum logo and the names of the winning team members.¹⁶

A humorous commemorative fishing label provided to me by wine label collector Tony Palfrey of Queensland, Australia, is from a 1992 Toyota-sponsored Australian fishing expo and fishing tournament. The event lasted several days and concluded with a dinner at Orchid Beach Resort on Frasier Island, Queensland. Each guest was given a bottle of wine from the Albany Creek Fish Team with a back label containing the secret process for making the wine: "Grapes grown on the downward side of the Albany Creek dump, fertilized with water from the Albany Creek effluent plant. Carefully bottled and filtered through old fishing socks, aged in steel drums which used to contain sump oil carefully transported to Frasier Island on the roof rack of a Toyota Land Cruiser in a drum with the worm bait. Stored at the correct temperature under a bonsai tree between the generator and the outdoor dunny."

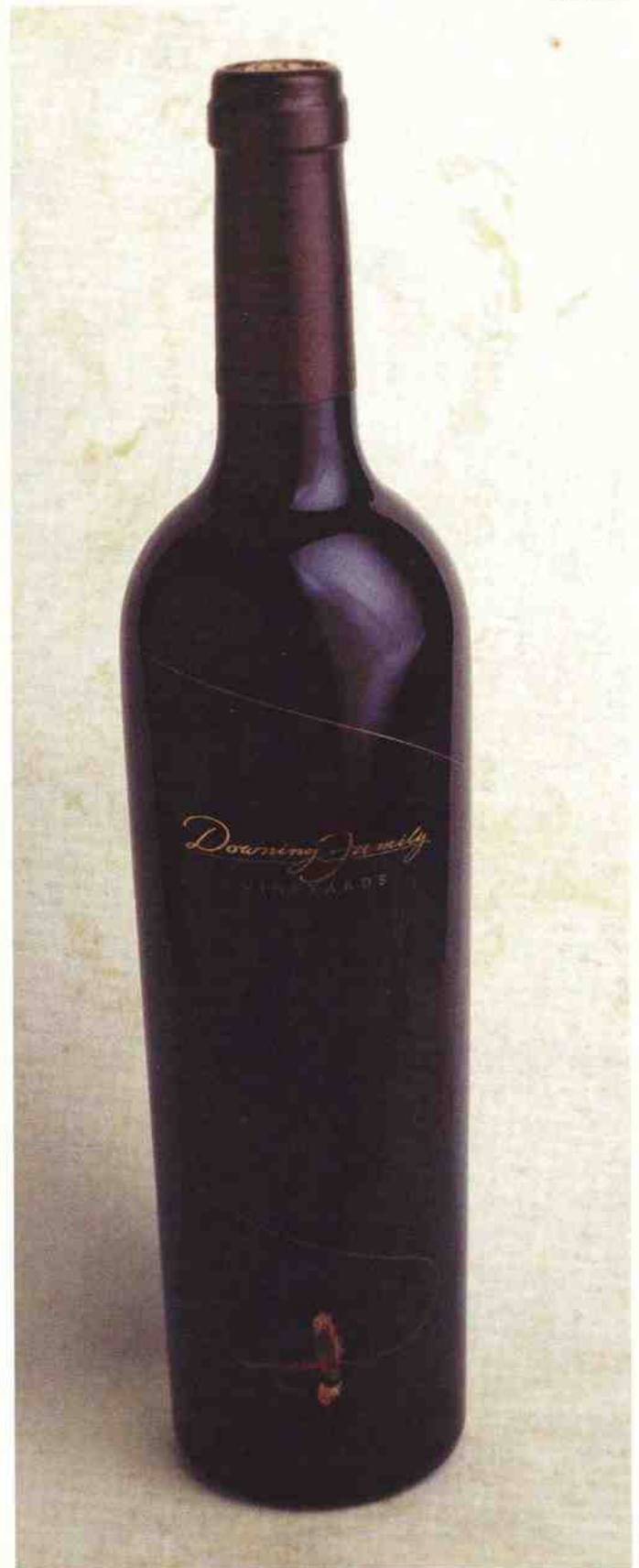


Figure 5. The Downing Family Vineyards design, silk-screened onto the wine bottle, uses a barbless hook as a symbol of protecting trout populations.

Several winemakers from the United States, Australia, and New Zealand have broken through the traditional old-style wine label and are going forward with innovative label designs. Building on the traditions of winemaking and fly fishing, their new designs are enhancing the visual experience of wine selection for those with a special interest in fly fishing.

VON STRASSER WINERY

Rudy von Strasser is a passionate fly fisherman, art collector, and supporter of conserving American rivers. He started fishing at age six. It was only natural that the sport of fly fishing would be expressed in his winemaking enterprise. The Freestone label, launched in 1992, is his attempt to pay tribute to the sport and the freestone rivers that he enjoys. Von Strasser says, "We give a percent of our sales to various fishing organizations and co-market with a lot of the bigger environmental and fishing groups."¹⁷

The Freestone label is an artist's series label with a different salmon or trout fly for each vintage year (see box at right). Von Strasser commissions an artist to paint an artificial fly, which is then reproduced for the label illustration. His marketing research shows that the artistic labels are so attractive and appealing that twenty percent of customers were buying the wine as gifts.¹⁸ The originals of each painting are on display at the winery, which is located between the towns of St. Helena and Calistago, California, in the Diamond Mountain region of the Napa Valley.

The von Strasser Winery Artist Series

Vintage	Artificial Fly	Artist
1993	<i>The Gordon</i>	Steve Gordon
1994	<i>Winter's Hope</i>	David Taft
1995	<i>Royal Coachman</i>	Eldridge Hardie
1996	<i>The Shannon</i>	Ann Speed Browne
1997	<i>Apte Tarpon Fly</i>	Henry (Rico) Kellogg
1998	<i>Lady Amherst</i>	Bob Minuzzo
1999	<i>Leo's Fancy</i>	Leo Monahan
2000	<i>Green Highlander</i>	Peter Corbin
2001	<i>Martinek's Midnight Sun</i>	James Prosek
2002	<i>Lefty's Deceiver</i>	Sam Caldwell

The von Strasser winery has followed the lead of Mouton Rothschild by commissioning artists to create original works of art to decorate their labels. For the Freestone 2000 label, sporting artist Peter Corbin painted *Green Highlander* (Figure 1).¹⁹ Corbin wants "to paint more than just a record of sports like fly fishing and upland gunning. I try to portray my feelings about them, the time of day, the light, the mood of being there."²⁰ James Prosek, another successful artist and author, painted *Martinek's Midnight Sun* for the 2001 vintage (Figure 2). Sam Caldwell, a Texas artist, accepted the 2002 commission and painted *Lefty's Deceiver*, a saltwater pattern (Figure 3).²¹

LANGE WINERY

In 1996, John Olchewsky of Enumclaw, Washington, was asked by Lange Winery to tie a classic salmon fly for use on one of their wine labels. John started as a steelhead fly tyer and made the transition to classic salmon flies in 1986. He chose the Dawson, a mixed-wing fly by Kenneth Dawson that was introduced at the end of the nineteenth century (Figure 4).²² George W. Kelson's interpretation of the original pattern was followed for John's creation. John Ricco photographed the fly, and the label was then printed to give the appearance of a mounted photograph.

DOWNING FAMILY VINEYARDS

An elegant presentation of the artificial fly has been done by Downing Family Vineyards from Napa, California. Instead of a paper label, they have silk screened their design directly on the wine bottle (Figure 5). The fly is an amalgamation of their favorite dry flies with a barbless hook, according to Stuart Winkelman, general manager.²³ The use of a barbless hook pays tribute to the obligation all anglers have to protect our trout populations. The dry fly has a red body with green and gold hackles. The tail is also gold. A gold fly line gracefully circles the wine bottle, and the 1999 cabernet sauvignon creates a dark red background to showcase a perfect dry fly.

CAMYR ALLYN WINES

John Evers is an Australian with a passion for fly fishing and winemaking. He wanted to give fly fishermen "a label of their own and supply them with excellent wines to boot."²⁴ Evers agrees with Simon Langford, fellow Australian and enthusiast, that "wine is the perfect counterbalance to the spiritual soul-searching pastime of fly fishing."²⁵ His family's wine business

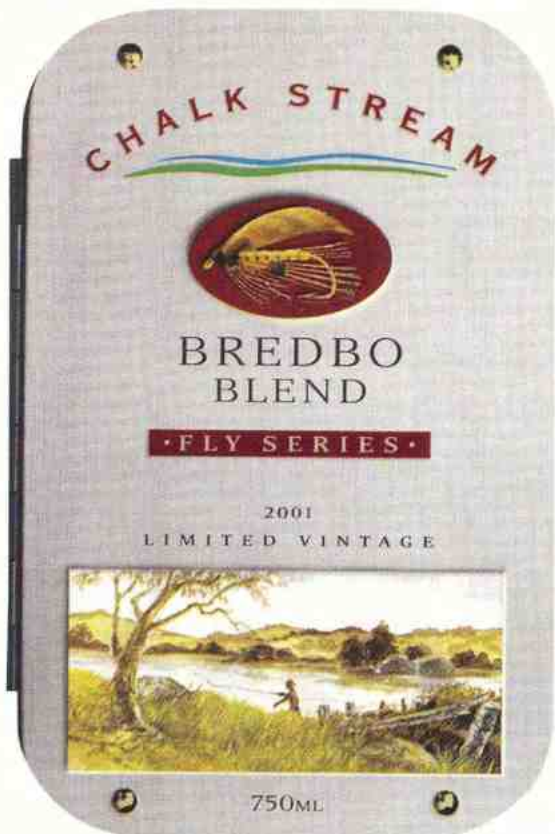


Figure 6. Peter Leuver's design includes Australia's first artificial fly and a river scene of the Kybean River for the Chalk Stream label produced by Camyr Allyn Wines.

is Camyr Allyn Wines, East Gresford, New South Wales, Australia. Evers and his sons developed the idea for the Chalk Stream brand during an interclub fly-fishing weekend. Evers approached Peter Leuver—an Australian artist, award-winning designer, author, ardent fly tyer, and fisherman—to create a design that would capture the spirit of Australian fly fishing. Leuver’s design for the front label is fashioned to look like a Wheatley fly box with two watercolors, one of an artificial fly and the other of a fly fisherman on a river (Figure 6). The river scene is “roughly based on the Kybean River,” a premium trout stream in the Monaro district.²⁶ A smaller second label is attached to the bottle, encircling the bottleneck with another, but smaller, picture of the fly. To inaugurate his Chalk Stream Fly Series wines in 2001, John Evers selected the Bredbo, the first locally made Austrian trout fly.²⁷ For 2002, Evers introduced the Matuka Merlot, and the Caddis Cabernet was released in 2003. Another marketing approach for the Chalk Stream label is the Collectors’ Pack, which is a limited-edition, individually numbered bottle of wine in a black silk-lined box. A Bredbo fly tied by Australian Robert Moss, a history of the fly, and some information about the wine are included as part of the pack.²⁸

THE FISH OF HINZERLING VINEYARDS AND RIVERSIDE WINES

The depiction of fish on the wine label is another popular style. An example of an American wine label using a fish is Hinzerling Vineyards’ Ashfall White label (Figure 7). After the eruption of Mount St. Helens on 18 May 1980, winemaker Mike Wallace decided to mark the event with a new wine, blending Riesling and Gewürz together for a white table wine. Nance Barafo Bracken from Allensburg, Washington, was

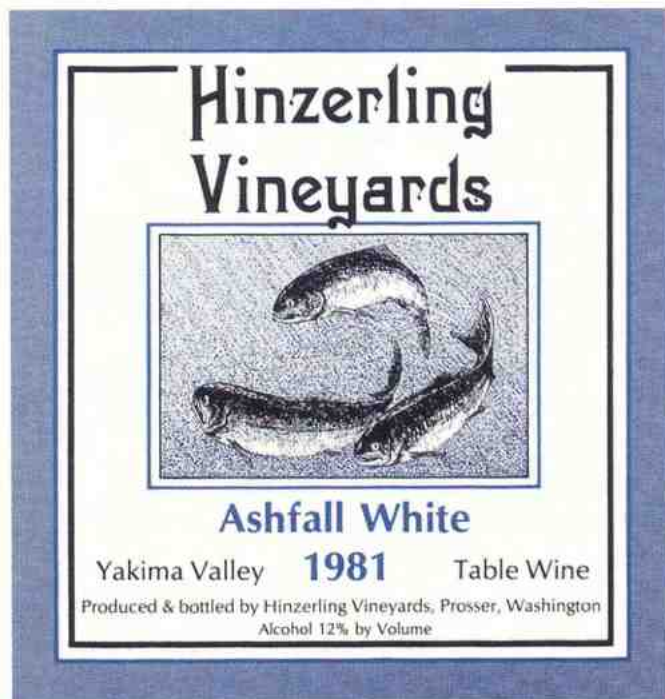
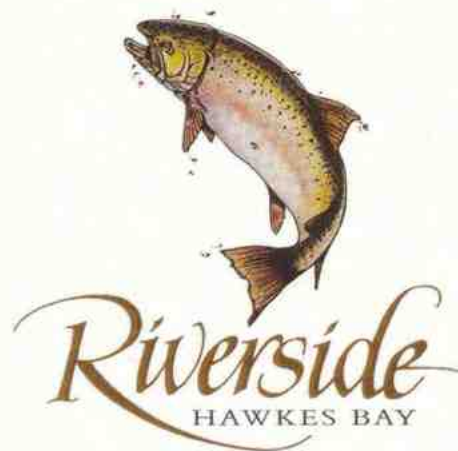


Figure 7. Hinzerling Vineyards’ tribute to chinook salmon captured in the aftermath of the 1980 eruption of Mount St. Helens.



DARTMOOR *Sauvignon Blanc*

750ml PRODUCE OF NEW ZEALAND 12.5%Vol

2001

Figure 8. A leaping rainbow trout label from New Zealand’s Riverside Wines.

asked to design the label first used with the 1981 vintage. Her design symbolizes the chinook salmon that were “literally jumping out of the Chekalis River” after the white ash settled into the river’s waters.²⁹ She composed a pen-and-ink drawing that when reproduced as a wine label has a classic etched look.

According to Rachal Cadwallader, owner of Riverside Wines of New Zealand, their winery chose a leaping trout for the label because “the trout was a world-recognized symbol for New Zealand and also represented ‘clean and fresh’ like our New Zealand wine styles” (Figure 8).³⁰

PIKES WINES

Pikes Wines from the Clare Valley, South Australia, have an English pike on their label. Neil Pike chose the symbol because of his family’s name and history. His ancestor Henry Pike migrated to South Australia from England in 1878, began brewing beer in 1886 under the name of H. Pike & Co., and began using the English pike fish on the label as the company logo. Neil and his brother Andrew started the winery business in the Polish Hill subregion on the eastern side of Clare Valley in 1984. The pike (Figure 9) first appeared on a Riesling wine label in 1985. They have also used a modern design (Figure 10). The vineyard yields more than eleven grape varieties, enabling the family to produce premium table wines that express the regional characteristics of the cool Polish Hill River of the Clare Valley. The red wines are aged in French oak *barriques* for eighteen to twenty-four months before bottling.

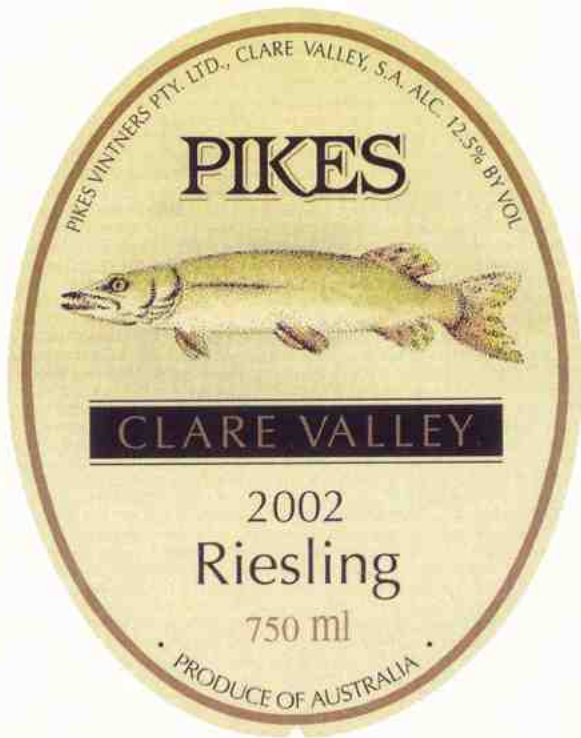


Figure 9. The English pike first appeared on Australian-brewed beer in the 1880s. A hundred years later the pike was used for the Pike family's wines.

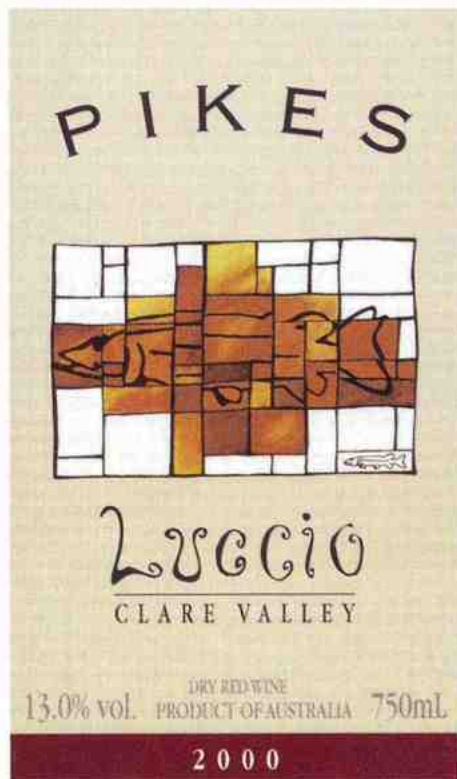


Figure 10. Pike family also uses a modern-styled label that gives the appearance of a stained-glass window.

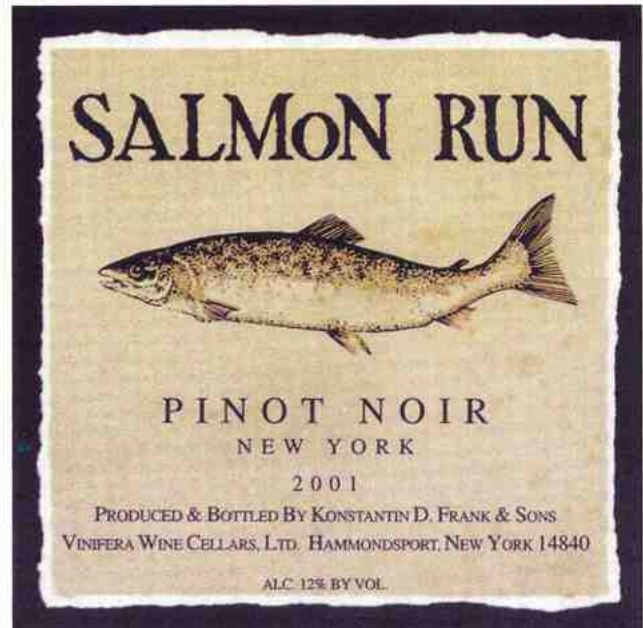


Figure 11. The landlocked Keuka Lake salmon of upper New York State is Dr. Konstantin Frank's tribute to salmon of the region.

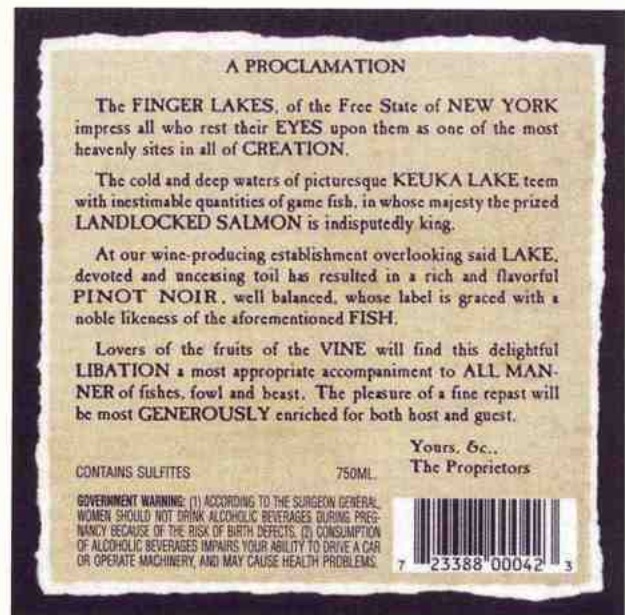


Figure 12. The back of Dr. Konstantin Frank's Salmon Run label.

DR. KONSTANTIN FRANK VINIFERA WINE CELLARS

In the Finger Lakes region of central New York, the Konstantin family nurtures the oldest European grapes (*Vitis vinifera*) in the state. Dr. Konstantin Frank believed that the previous failure to grow *Vitis vinifera* vines in the eastern United States was not because of cold weather, but inferior root stock.³¹ By 1960, he had established vineyards on the shores of deep pristine Keuka Lake and was successfully growing vines that today are producing award-winning wines. Frederick Frank decided to introduce his Salmon Run label in 1995 as a tribute to the majestic salmon of the area (Figure 11). The brand name is ironic



Figure 13. A restful scene by Alexander Hills of a man fishing from the bank under a large shade tree evokes the serenity many anglers appreciate.

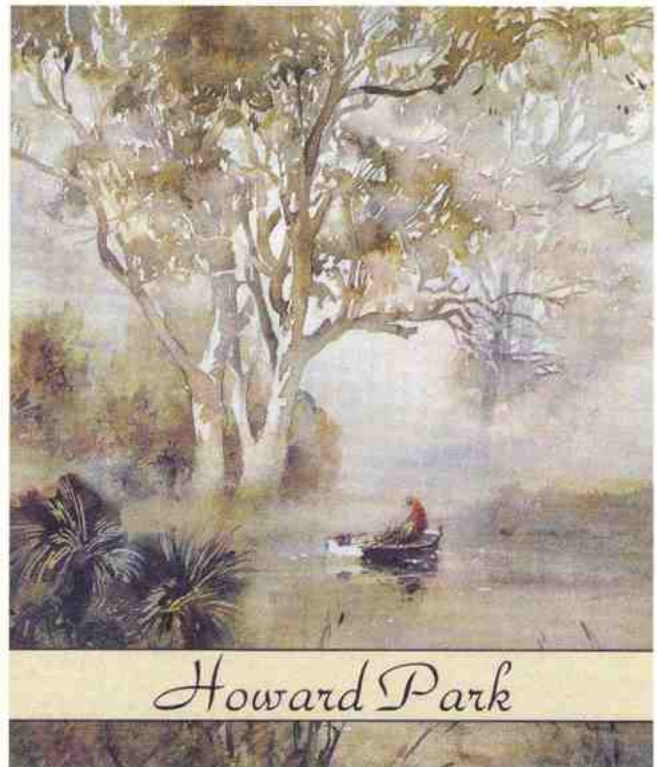


Figure 14. Another peaceful fishing scene by Alexander Hills that appeals to the solitude that angling offers.

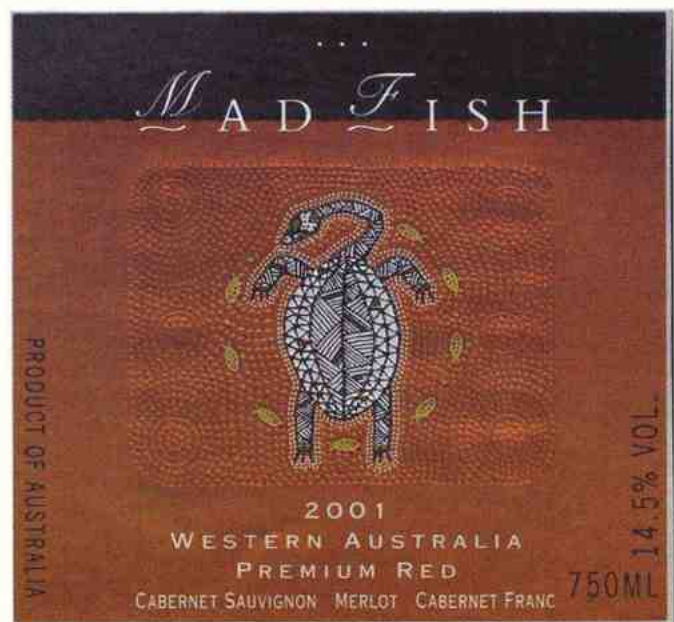


Figure 15. Mad fish encircle an Australian water turtle by Aboriginal artist Maxine Fumagalli.

because the salmon are truly landlocked and cannot make a migratory run to the sea. The label is a pen-and-ink drawing on parchment paper of the Keuka Lake salmon. The back label in the language of a colonial-styled proclamation (Figure 12) adds lighthearted humor in a sometimes aloof business.

HOWARD PARK WINERY

Western Australia is the home of Howard Park Winery. Its spectacular country lends itself to the production of quality wine. Howard Park operates two wineries. One is south of Perth near the town of Denmark, which in turn is about 15 miles from Madfish Bay; the second is near the Margaret River. Since its founding in 1992, Jeff Bruch and his family have been producing award-winning wines, with some early labels paying tribute to the pastoral aspects of angling. Renowned Australian watercolor artist Alexander Hills was commissioned to do two

paintings for Howard Park Winery.³² One depicts a man sitting under a large tree with rod in hand (Figure 13), and the second shows a man fishing from a boat (Figure 14). Both paintings are in the traditional watercolor style on handmade paper, and both evoke the contemplative aspects of angling in the tradition of Izaak Walton. These labels were used from

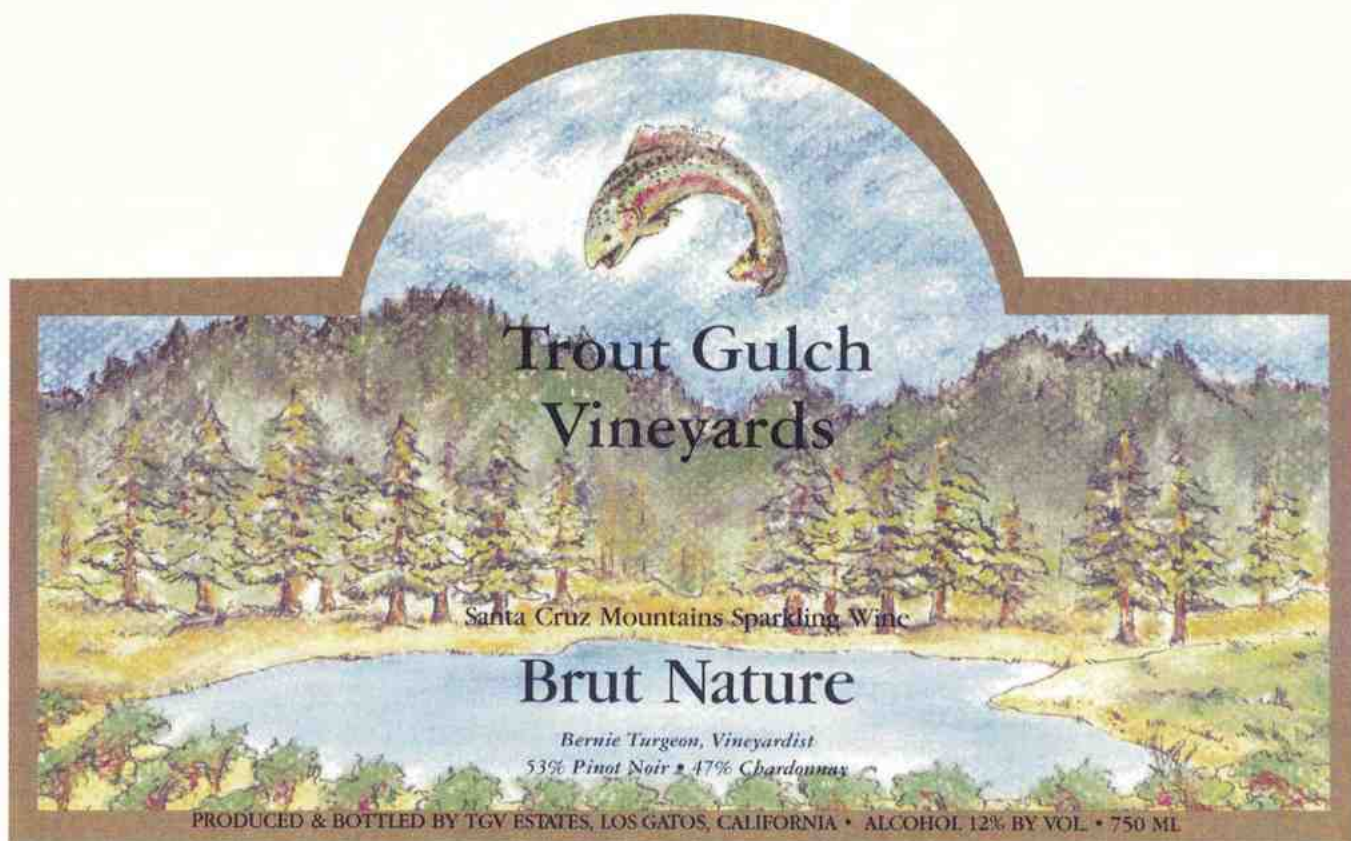


Figure 16. A Trout Gulch Vineyards label shows a trout over a small lake on the vineyard's property in the Santa Cruz Mountains, California.

1992 until 2001. The originals hang in the winemaker's home.

In 1992, Howard Park Winery began producing and distributing wine under the Mad Fish label (Figure 15), named for the legend of Madfish Bay. Local fishermen claim that when the tides come into the bay, the smaller fish become disoriented in the complex waters of two tides and begin jumping out of the water like "mad fish." Larger predatory fish lie below and take advantage of the situation. The Mad Fish design was adapted from an original painting by Aboriginal Noongar artist Maxine Fumagalli. Her traditional depiction of an Australian water turtle is symbolic of perseverance and tolerance: mad fish circle around the water turtle. Noongar's design also illustrates her Australian Aboriginal understanding of the unity of land, sea, stars, animals, and man. Ms. Fumagalli felt the use of her painting on a wine label was an important way of portraying her Aboriginal heritage.³³ She died in 2001.

TROUT GULCH VINEYARDS

Gerry and Carol Turgeon's Trout Gulch Vineyards is located in a remote area along Trout Creek in the Santa Cruz Mountains above the seaside town of Santa Cruz, California. Trout Creek is named for the Trout family, early pioneers of the region, but in some seasons salmon and steelhead have made it up the river along the vineyard. With a cool coastal climate, Trout Gulch produces the Burgundian varieties of chardonnay and pinot noir. The design for their label was developed "over a bottle of our 1988 pinot noir, good stuff!"³⁴

The artist's design is a watercolor landscape of a spring-fed pond with the vineyard in the foreground and pine trees across the pond. The Santa Cruz Mountains are in the background. At the top, a leaping trout balances the design (Figure 16). The design has remained intact, except for the distribution of Bernie's Reserve, for which the Turgeons have penned at the top of the label a fly fisherman hooking the trout.

HELLS CANYON WINERY

Steve Robertson, winemaker and owner of Hells Canyon Winery in Caldwell, Idaho, produces an artist conservation series wine label. Since 1998, ten percent of net profits have been donated to wildlife conservation. In addition to fishing scenes, the conservation series also includes wildlife and hunting scenes.

Fred W. Thomas is a painter and illustrator living in Shoreline, Washington. Thomas has been a lifelong hunter and fisherman. He has a national reputation for his paintings and illustrations, which have been commissioned by the National Geographic Society and McMillan Publishing, among others. The smiling Eskimo on the tail of Alaska Airlines' aircraft is his most visible illustration. He has been chosen three times (1987, 1989, and 1992) as artist for the Washington State salmon stamp. Thomas has produced three angling paintings especially for Hells Canyon Winery that have been used on their wine labels. *Catch and Release* was used on the 1998 Idaho Chardonnay, *After the Hatch* for the 1999 Idaho Chardonnay

Drink a wine on the wild side
 Hells Canyon donates to a variety of wildlife conservation organizations. When you drink Hells Canyon wines or present them as a gift, you may save a duck (or his mother).
 Our Idaho grapes grow in one of the world's highest vineyards on the edge of the Rocky Mountains. Ancient volcanic soils and temperate Northwest climate along the Snake River produce naturally balanced ripe fruit flavors and crisp acid finishes. Wines created here reflect the character and individuality of the Mountain West.

After the Hatch
 by Fred W. Thomas
 One in a series of fine sporting scenes painted expressly for Hells Canyon Winery.
 300 CASES, BARREL FERMENTED

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

Produced and bottled by
 Hells Canyon Cellars
 Richland, WA
 800/318-7873

0 96925 77343 3 CONTAINS SULFITES

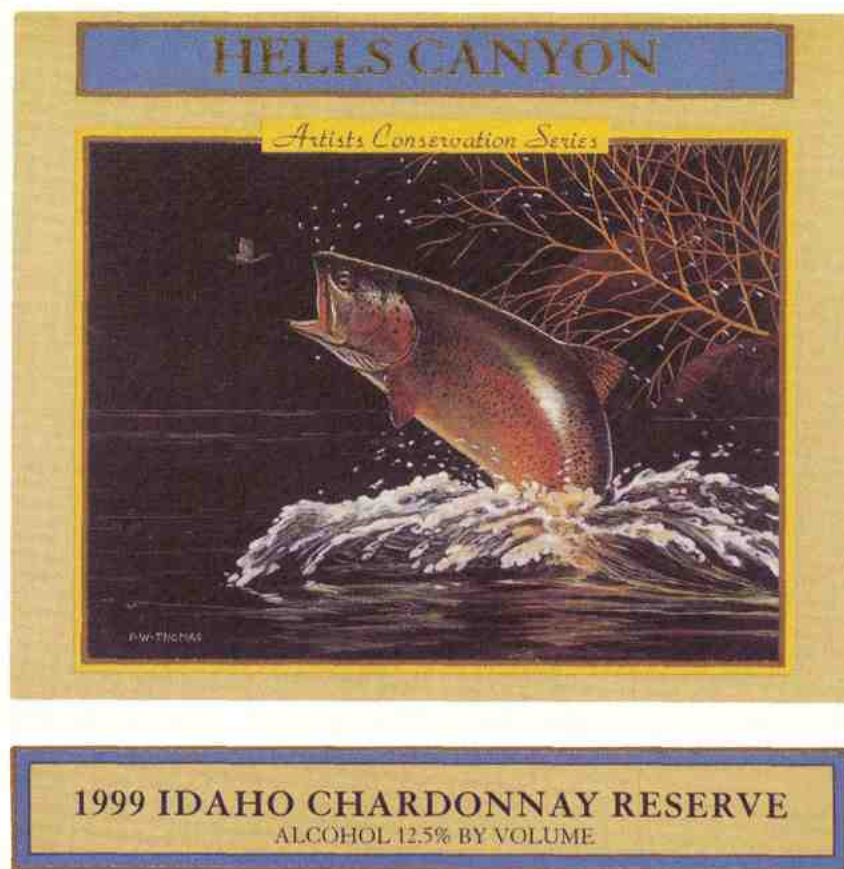


Figure 17. *After the Hatch*, by Fred W. Thomas.

Reserve, and *Summer Rise* for the 2000 Idaho Chardonnay. *After the Hatch* (Figure 17) depicts a rainbow trout with its tail in the water engulfing a mayfly. *Catch and Release* (Figure 18) depicts a brook trout laying in the grass with an artificial dry fly in its mouth by Thomas's Sage fly rod and Scientific Angler System 2 reel. *Summer Rise* shows a brown trout in clear water about to eat an artificial dry fly. Each painting is a 12-by-16-inch oil on canvas using traditional oil techniques. "Doing research for my fish and fishing paintings is the best excuse I know of to go fishing," says Thomas.³⁵ Thomas's paintings express the realistic detail of the trout in its natural environment and capture those moments that live in the minds of every angler.

STONEFLY VINEYARD

Rob Hampton and Thom Arcadi purchased a cabernet franc vineyard and bottled their first StoneFly label in 1996. The vineyard is 2⁵ acres located east of the city of Napa, California. Tom Arcadi says the StoneFly Cabernet Franc is like an "old world-style Loire Valley wine."³⁶ Rob Hampton designed the StoneFly label to look like an etching (Figure 19).³⁷ A fly fisherman is standing in a river with the vineyards greatly sloping toward the water. The fisherman's rod is moving forward, and the fly line is taut across the top of the label. To follow the fly line, you must turn the bottle to the back label, which shows the fisherman's dry fly has been caught on a vine. Hampton and Arcadi were

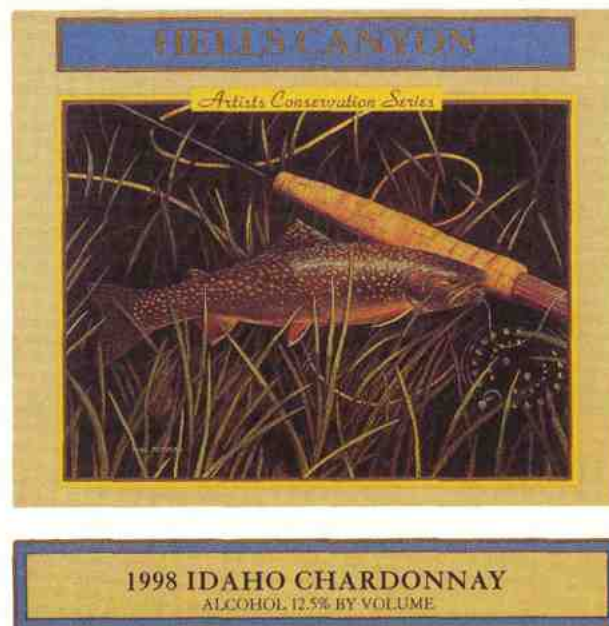


Figure 18. *Catch and Release*, by Fred W. Thomas.

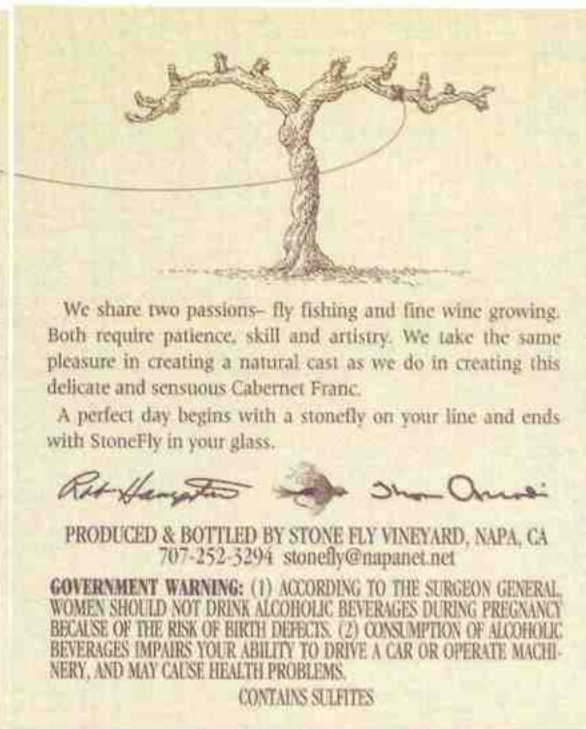
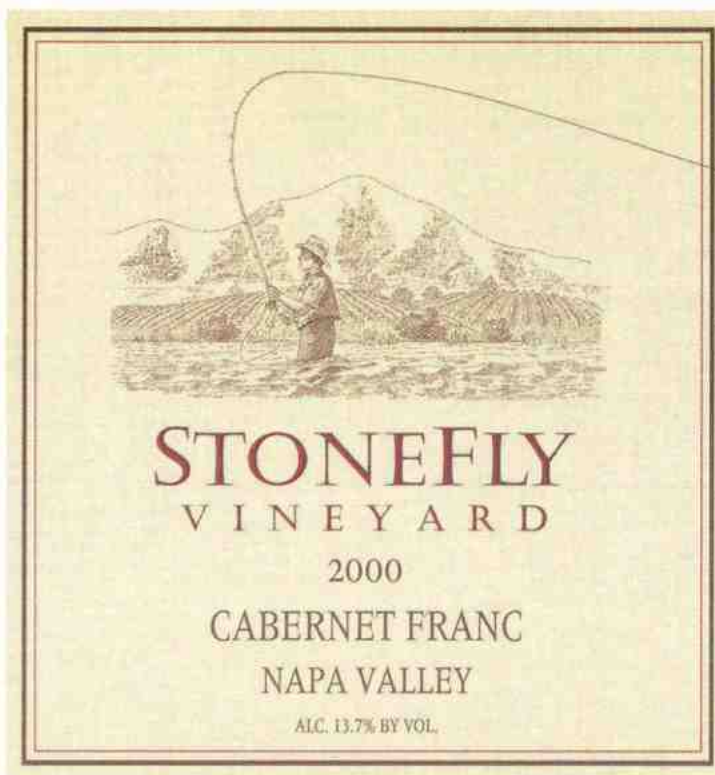


Figure 19. StoneFly Vineyard's fly fisherman on the river.

inspired to use the StoneFly for their label name because "the stonefly is our favorite fly. In June the trout go crazy over the stonefly, and we want fisherman to go crazy over our wine."³⁸

FOR OUR PLEASURE

Isaak Walton did not write *The Compleat Angler* to please himself, but to please others. Angling winemakers are making their wines and decorating their bottles with sporting art to make their product attractive and please those of us who pursue the sport of angling. As anglers, we can appreciate the finer things in life: a day on the river in pursuit of trout or salmon and the fellowship of friends enjoying a good bottle of wine.

ENDNOTES

1. Izaak Walton, *The Compleat Angler* (Oxford: Oxford University Press, 1982), 8.
2. The authenticity of the movie is attributable in part to the assistance of the American Museum of Fly Fishing, which provided the production company with period flies, reels, creels, and other equipment from the Museum's collection. See "Museum Goes to Hollywood" in *Museum News, The American Fly Fisher*, vol. 17, no. 2 (summer 1991), 28.
3. The American Museum of Fly Fishing, a nonprofit organization, has been a strong supporter of sporting artists. The Museum trustees and staff have always recognized the importance sporting artists have played in the profession, development, and enjoyment of the sport of angling.
4. John Narovic, *The Complete Book of Wine Vineyards & Labels* (U.S.A.: Cottenheimer Publishing, Inc., 1979), 11.
5. Robert Joseph, *The Art of the Wine Label* (London: Quarto Publishing, 1987), 8.
6. *Ibid.*, 10.
7. N. M. Penzer, *The Book of the Wine-Label* (London: Home & Van Thal, 1947), 33-44.

8. Joseph, *The Art of the Wine Label*, 13.
9. "The Museum Travels to Fall Dinner/Auctions," *Museum News, The American Fly Fisher*, vol. 25, no. 2 (spring 1999), 23. *The Pool* was a limited-edition etching prepared for the thirtieth anniversary of the American Museum of Fly Fishing. See the Museum ad on page 29 of vol. 24, no. 4 (fall 1998) for a photograph of the etching.
10. Stu McFarland, 26 February 2003, telephone interview with author.
11. Joseph, *The Art of the Wine Label*, 22.
12. Michael Logoz, *Wine Label Design* (New York: Rizzoli International Publications, Inc., 1984; English translation), 145.
13. See Philippine de Rothschild, *Morton Rothschild: Paintings for the Labels* (Boston: Little Brown and Company, 1983), for a complete illustrated history of their art wine labels.
14. David Scholes is also a writer and photographer. He has written eleven fishing books, including *Fly Fisher in Tasmania* (1961) and *The Enchanting Break O'Day* (2000).
15. "Napa Valley Patron's Event," *Museum News, The American Fly Fisher*, vol. 26, no. 1 (winter 2000), 28-29.
16. "Dinner/Auctions," *Museum News, The American Fly Fisher*, vol. 28, no. 2 (spring 2002), 30.
17. Quoted in Viviana Diaz, "Best of the Bunch," *California North Coast Vineyard News* (summer 2001), 8.
18. *Ibid.*
19. A variation of an old British Atlantic salmon fly pattern originally known as Highlander. Terry Hellekson, *Fish Flies, Volume Two* (Portland, Ore.: Frank Amato Publications, Inc., 1995), 274.
20. Quoted in "Major Art Exhibition at Museum," *Museum News, The American Fly Fisher*, vol. 15, no. 1 (summer 1989), 23.
21. The Freestone label decorated with Caldwell's painting, *Lefty's Deceiver*, is pictured in "For Your Information," *American Angler*, vol. 26, no. 5 (Sept./Oct. 2003), 12.
22. Mikael Frodin, *Classic Salmon Flies, History and Patterns* (Gothenburg, Sweden: AB Nordbok, 1991), 61.
23. Stuart Winkelman, 22 April 2003, telephone interview with the author.
24. John Evers, 2 February 2003, e-mail to the author.
25. Quoted in Simon Langford, "One Bottle Per-Man Per-Day Plus



One," *FlyLife Magazine*, no. 26 (summer 2001/2002), 89.

26. Peter Leuver, 16 April 2003, e-mail to the author.

27. Leuver quotes from Howard Joseland's 1921 book *Angling in Australia and Elsewhere*: "One of the most killing flies is the 'Bredbo' and this, I think, may lay claim to being the first artificial locally made fly. The original was tied at Jindabyne about 1896 by Mr. C. R. Burnside and Dr. A. J. Brady, who with myself may be said to be among the pioneers of fly fishing for trout in New South Wales. It was, however, not generally recognised that our trout would take the artificial fly freely till about five years later. In those days the few anglers who visited or resided on the stream used little else but the natural grasshopper." Peter Leuver, *Fur and Feather: Fly Tying for Trout* (Roseville, New South Wales, Australia: Kangaroo Press, 1998), 13.

28. The back label reads: "The Bredbo is a delightful fly that has its roots in the graceful old wet flies of England. These flies were dressed in rather sober colours so the Bredbo, which is a grasshopper imitation, needed a refreshing new dressing. Its colours are a pleasing palette of orange, yellow, brown and gold. The Bredbo also has the privilege to be the first recorded Australian designed trout fly. Its history started in 1896 by the originators, Mr. C. R. Burnside and Dr. A. J. Brady. These two gentlemen lived in Sydney and fished with Howard Joseland who later wrote about the fly in his book *Angling in Australia and Elsewhere* (1921). They fished the Monaro district extensively and named the fly after the river that flows past the village of Bredbo, north of Cooma. Joseland describes his group as pioneers of fly fishing in NSW. Later in 1904, Joseland, Brady and friends started the NSW Rod Fishers' Society which is still active today, making it Australia's oldest fly-fishing club. Its [*sic*] only fitting that they have adopted the Bredbo as their emblem. It is also fitting that this beautiful wine, the first of the series, is also called after the Bredbo, the 'Bredbo Blend.'"

29. Mike Wallace, 21 March 2003, e-mail to the author.

30. Rachal Cadwallader, 27 May 2003, e-mail to the author.

31. Dr. Frank's pioneering work earned him a place as one of the twenty-five most influential winemakers in the world, and he was included in *Wine Spectator's* Hall of Fame. See Matthew DeBord, "Hall of Fame," *Wine Spectator* (15 November 2001), 94.

32. Alexander Hills studied in Perth and Melbourne before moving to the town of Denmark in 1979. He was awarded Australia's Sir Claude Hotchin Watercolour Prize in 1976 and 1977.

33. Annette Jacobs, 9 February 2003, letter to the author.

34. Gerry Turgeon, 26 January 2003, letter to the author.

35. Fred W. Thomas, 23 May 2003, letter to the author.

36. Thom Arcadi, 11 September 2003, telephone interview with the author.

37. *Ibid.*

38. *Ibid.*

ACKNOWLEDGMENTS

This article would not be possible without the assistance of the following individuals who provided their labels and shared their passions for winemaking and fly fishing.

Tony Palfrey, wine label collector
Queensland, Australia

John Evers, Camyr Allyn Wines:
www.camyrallynwines.com.au

Stuart A. Winkelman, Downing Family Vineyards:
www.dfwines.com

Frederick Frank, Dr. Konstantin Frank Vinifera
Wine Cellars: www.drfrankwines.com

Steve Robertson, Hells Canyon Winery:
18835 Symms Road, Caldwell, ID 83605

Mike Wallace, Hinzerling Vineyards:
winemaker@hinzerling.com

Annette Jacobs, Howard Park Winery:
www.howardparkwines.com.au

Jesse Lange, Lange Winery: www.langewinery.com

Mandy Keulen, Pikes Wines:
www.pikeswines.com.au

Rachel Cadwallader, Riverside Wines:
www.riversidewines.co.nz

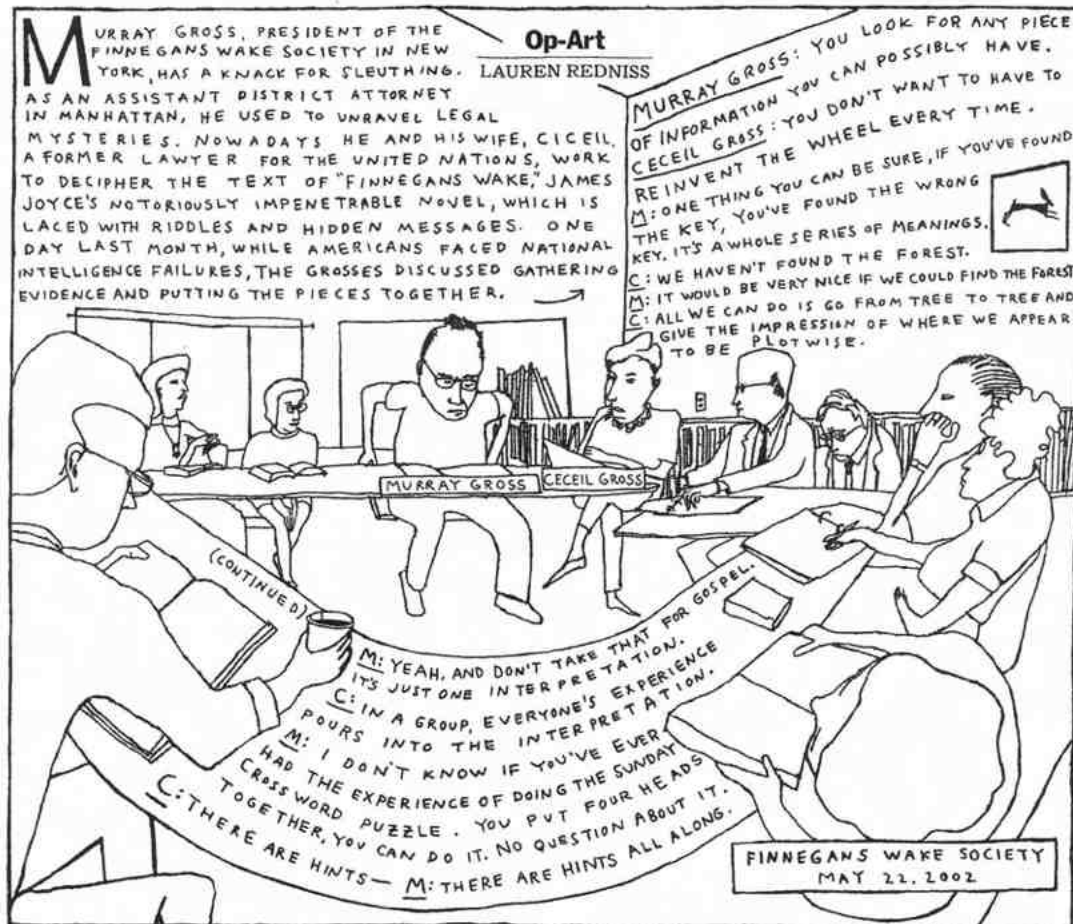
Thom Arcadi, StoneFly Vineyard:
StoneFly@napanet.net; www.stoneflyvineyard.com

Gerry Turgeon, Trout Gulch Vineyards:
gerry@troutgulchvineyards.com

Rudy von Strasser, von Strasser Winery:
winemaker@vonstrasser.com

“Flies Do Your Float”: Fishing in *Finnegans Wake*

by Robert H. Boyle



Op-Art in the New York Times by Lauren Redniss showing the Finnegans Wake Society of New York rejoicing at the Gotham Book Mart. Drawing courtesy of Lauren Redniss.

You spigotty anglease? (16.6-7)*

POACHING IS ILLEGAL, but I am going to trespass upon the “stream of consciousness,” that private preserve of the global army of academics who have made a heavy industry out of attempting to explain the most inexplicable work of fiction ever written in any language, James Joyce’s *Finnegans Wake*,¹ his so-called *Work in Progress*, which occupied him for seventeen years. What

*All parenthetical references direct the reader to American or British editions of *Finnegans Wake*, virtually all of which have the same pagination and number of lines. Thus read (16.6-7) to mean page 16, lines 6 to 7.

I have discovered amounts to a revolutionary declaration about the *Wake*, as Joyceans simply call it.

My revolutionary declaration is this: based upon the number of references and allusions to fishes and methods of fishing—especially fly fishing, salmonids, aquatic insects, and the artificial flies that imitate them, as well as angling authors, plus the waters that fishes inhabit—that fishing constitutes the major theme, or the deep undercurrent if you will, in the *Wake*. The evidence I have unearthed, or unwatered, is so overwhelming—a hundred references to

salmonids alone—that the *Wake* must be considered as belonging in great part, albeit a bizarre part, to angling literature, and as such it belongs in the library of the discerning fly fisher.

I am amazed that this has escaped dedicated Joyceans, particularly those who happen to be anglers and Irish. True, they have identified fishy words here and there, but they have missed a great number of them, especially in a book that has as its first word “riverrun” (page 3, line 1, or 3.1).² The same applies to the many members of the numerous *Finnegans Wake* societies throughout the



Separated at birth? Hey, pictures don't lie! Preston Jennings (left) and James Joyce (right). Photograph of Joyce by Gisele Freund.

world, whose members meet communally in the expectation that their individual stocks of knowledge will throw light on this most baffling of books.

Take, for instance, the Finnegans Wake Society of New York, whose thirty-odd members, led by Murray J. Gross, a retired criminal prosecutor ever alert for clues, and his wife Ciceil, gather above the Gotham Book Mart on West 47th Street in Manhattan at six in the evening on the fourth Wednesday of every month to take turns reading a few paragraphs aloud. Every one of these *Wake* watchers is free to bring his or her own insights to bear in attempting to decode the polymorphic words and convoluted sentences just read. The sessions are exhilarating, often punctuated by incredible interpretations greeted with appreciative chuckles, polite murmurs of dissent, or wild bursts of laughter. The

New York Times ran a cartoon in 2002 of the *Wake* watchers on the Op-Ed page (see page 13),³ and the BBC taped a session. Newcomers, no Joyce experience necessary, are always welcome.

The first time the group analyzed the *Wake* in its entirety, it took five years, but this time, given the current rate of scrutiny, Murray expects that it will take twenty years. Frankly, he dismisses my assertion that fishing is the major theme, or deep undercurrent, in the *Wake*. He claims that by definition, a major discovery about the *Wake* is wrong. However, inasmuch as the superstitious author of the *Wake* believed in signs and omens, I take strength through Joyce in noting that when Murray's mavens march into the Gotham Book Mart, the sign above the entrance reads WISE MEN FISH HERE.

THE JOYCE-JENNINGS CONNECTION

I got started on the *Wake* accidentally in 1996 while engaged on my own work in progress, *Flagrante Delicto Fly Fishing*.

I was doing research on Preston Jennings, the first American author to codify scientifically the aquatic insects eaten by trout so that fly fishers could imitate them with artificial flies. Jennings wrote *A Book of Trout Flies*,⁴ published in 1935, four years before the *Wake*. In the course of my research, I chanced to run across the photograph of Jennings shown above. It seemed similar to a photograph I had seen before. Searching my mind, I remembered that it was this one above of Joyce. It appears on the back of the dust jacket of the first edition of Richard Ellman's biography.⁵

The resemblance between the two men is extraordinary. They have identical hair lines, haircuts, facial configurations, eyeglasses, noses, mustaches, and mouth shapes. In addition, they both hold an optical object in the right hand and wear dark suits, white shirts, and striped ties. Recalling that Vladimir Nabokov, whom I once accompanied on a butterfly chase in Arizona, maintained that Salvador Dali was Norman Rockwell's twin brother who had been kidnapped by Gypsies, I thought that I

Earlier, much shorter versions of this article appeared in the *New York Times Book Review* (23 July 2000) and in Robert H. Boyle, *Fishing Giants and Other Men of Derring-Do* (Guilford, Conn.: Lyons Press, 2001), 195–201.



"A salmon is a wonderful thing," Joyce declared. He was right. Illustration by S. F. Denton. The Atlantic Salmon (*Salmo salar*). From First Annual Report of the Commissioners of Fisheries, Game and Forests of the State of New York. New York: Wynkoop Hallenbeck Crawford Co., 1896, fp 10.

would write a facetious article, based on these photographs, stating that Joyce and Jennings were identical twins who had been separated at birth, even though Joyce was born in Ireland in 1882,⁶ eleven years before Jennings was born in Virginia.⁷

I felt that I was in a unique position to make this jocular judgment by right of apostolic succession, a literal laying on of hands. I shook the hand of Art Flick, author of *Streamside Guide to Naturals and Their Imitations*, who shook the hand of Jennings, his mentor; I shook the hand of Nabokov, who shook the hand of Joyce in Paris; and I shook the hand of my dear friend, the late Dr. Hans Kraus, the father of sports medicine and a celebrated alpinist, who shook the hand of Joyce in Trieste and Zurich. In fact, I once exclaimed to Hans, "Just think, James Joyce, your English teacher! He taught your family English in Trieste and then after Italy entered the first World War, he was your English teacher in Zurich! He used to read to you from *Ulysses* while he was writing it! Hans, James Joyce, your English teacher!" To which Hans replied, "Ja, he dint doo a goot chob, dit he?"⁸

In college some fifty years ago, I found the *Wake* impossible to read, but I realized that I would have to read it through to the very end, no matter the effort, in the hope I could find one or two references to fishes—just a couple would suffice, dear God—to justify my jocular judgment that Joyce and Jennings were identical twins. But before I waded into the *Wake*, I knew from my stock of general knowledge that Joyce and Jennings, in addition to their remarkable facial resemblance, had a number of quirks in common.

For one, both were vexed by a former acolyte who wrote a book. For Jennings, the acolyte was Flick, who had helped

collect insects for him. Jennings believed that Flick's later *Streamside Guide* stole the thunder from *A Book of Trout Flies*, and, to quote Arnold Gingrich, "for the rest of his life, Jennings went around saying that Flick had done him dirt."⁹ For Joyce, the acolyte was Robert McAlmon, who wrote *Being Geniuses Together*, a book about expatriate life in Paris in the 1920s that Joyce disdained as "the office boy's revenge."¹⁰ In addition, Joyce and Jennings each had three mental hangups. For Joyce, they were a fear of dogs,¹¹ a fear of thunderstorms,¹² and a loathing for red wine.¹³ For Jennings, the three hangups were the unorthodox beliefs that the nymphal imitation of the mayfly *Isonychia bicolor* was successful because to him it represented "the nymph phase of a Royal Coachman,"¹⁴ no matter that no one had or has ever seen a Royal Coachman except the gaudy artificial tied on a hook; that returning Atlantic salmon feed in fresh water;¹⁵ and that trout would ignore a 2x tippet turned purple with Tintex dye.¹⁶

Finally, Jennings and Joyce both had water on the brain. In addition to fishing all the rivers that he could for trout and Atlantic salmon, Jennings was actually in the water business: he was a sales engineer for the Filtrine Manufacturing Company that dealt in bottled water.¹⁷ Even though water entranced Joyce, there is no record that he ever fished in his life—he was, in fact, "physically lazy"¹⁸—although he did ask his artist friend Frank Budgen to paint him a picture of a salmon, remarking, "A salmon is a wonderful thing."¹⁹

Through the years, references to fishes and fishing in Joyce's books increased exponentially. In his first work of fiction, *Dubliners*, published in 1914, the last story, "The Dead," contains one reference to a fish, species not noted, but undoubtedly a brown trout: "Her son-

in-law brought them every year to the lakes and they used to go fishing. Her son-in-law was a splendid fisher. One day he caught a beautiful big fish and the man in the hotel cooked it for their dinner."²⁰ In *Ulysses*, published in 1922, Joyce used the word *fish* either by itself or as part of a word forty-eight times and *salmon* three times. But Joyce also offers the following passage (pp. 293–94 in the Modern Library edition), which makes me believe that I was chosen by him to discover all the fishes in the *Wake*. It reads:

In Inisfail the fair there lies a land, the land of holy Michan. There rises a watchtower beheld of men afar. There sleep the mighty dead as in life they slept, warriors and princes of high renown. A pleasant land it is in sooth of murmuring waters, fishful streams where sport the gunnard, the plaice, the roach, the halibut, the gibbed haddock, the grilse, the dab, the brill, the flounder, the mixed coarse fish generally and other denizens of the aqueous kingdom too numerous to be enumerated. In the mild breezes of the west and of the east the lofty breezes wave in different directions their first class foliage, the wafty sycamore, the Lebanonian cedar, the exalted planetree, the eugenic eucalyptus and other ornaments of the arboreal world with which that region is thoroughly well supplied. Lovely maidens sit in close proximity to the roots of the lovely trees singing the most lovely songs while they play with all kinds of lovely objects as for example golden ingots, silvery fishes, crans of herrings, drafts of eels, codlings, creels of fingerlings, purple seagems and playful insects. And heroes voyage from afar to woo them, from Elbana to Slievemargy, the peerless princes of unfettered Munster and of Connacht the just and of smooth sleek Leinster and of Cruachan's land and of Armagh the splendid and of the noble district of Boyle, princes, the sons of kings.

BONKERS ABOUT WATER

Then, in 1939, with the publication of the *Wake* comes the absolute deluge. Now, why or how did the *Wake* suddenly become a part of angling literature? To start, two friends made particular note of the fact that Joyce was absolutely bonkers about water, especially rivers. Dr. Carola Giedion-Welcker of Zurich, where Joyce died after an operation on 13 January 1941,²¹ recalled:

He observed the life of waters, the ocean and above all the rivers, as he observed the life of people. River-nature, river-myth merged with that "river-civilization" which seemed to him fundamental. Repeatedly he sought out regions with rivers, the lovely idylls of Luxembourg, the harsh beauty of the Dauphin near



With water very much on his brain, Joyce insisted that Dr. Carola Giedion-Welcker take his picture in Zurich exactly at the “elemental and dramatic meeting” of the Limmat and Sihl rivers. Photograph courtesy of Fritz Senn, Zurich James Joyce Foundation.

Grenoble with its rivers, woods, and mountains, or the broad epic flow of rivers in France. Even the rushing of this little Wolf Creek behind our garden could charm him. Referring to this little creek he implored us never to give up a house that was suffused with such a sound of nature. “Here I experienced the illusion of an eternal peace,” he once said after having spent a long time in the part of the garden where the creek flowed by. “Probably an illusion of old age,” he added ironically. To him the confluence of the Limmat and Sihl was an elemental and dramatic meeting, and when I once wanted to take a picture of him in Zurich, it had to be exactly at this spot and with this river background.

The broad surface of the lake meant something different to him. In contrast with the active life of a river, it was a great, self-evident being, which stretched out calmly at the edge of the city. The lake enticed him to frequent boat trips, especially in latter years. We found out only later that these trips were taken not only to experience nature but also to serve his art. These were moist word-expeditions, which he took by motorboat. From the water, the fish smell, the blue-green color, the misty haze, from this bouquet of associations he hoped one word would be born, one word that would encompass all these things and when heard would invoke them simultaneously. This multiheaded

creation could be discovered only close to the lake’s surface and its radiating life and could be captured only with help from the genius of the place and the time. As to whether he ever fished such a comprehensive word pearl out of the Lake of Zurich, the poet remained stubbornly silent.²²

Similarly, Paul Leon, who worked closely with Joyce for years on the *Wake* and later perished in the Holocaust, wrote:

Joyce’s feelings for all bodies of water amounted almost to nostalgia, and he was drawn to the seashore by an irresistible

cal account of the human condition."²⁴

To portray the jumbled, tumbled, shifting thoughts, scenes, and language(s) in dreams, Joyce coined words in English and/or took words and played with them from sixty-two languages and dialects²⁵—he spoke Italian, French, and German and studied Latin, Danish, and Russian—scrambled them together and/or inserted words within words and wrote some backward. To his puzzled patron in England, Miss Harriet Shaw Weaver, he explained that his book read the way it did because "One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot."²⁶ To his friend William Bird, he simply said, "It's natural things should not be so clear at night, isn't it now?"²⁷

Joyce got words and ideas for the *Wake* from a variety of sources, including notebooks in which he habitually jotted down thoughts and observations, books that he read, and books that were read to him as his eyesight failed. Most of his *Wake* notebooks are in the Lockwood Library at the University of Buffalo. For *The Books at the Wake*,²⁸ James S. Atherton hunted down a number of works, many obscure, that Joyce read and used, such as B. Seeborn Rowntree's *Poverty: A Study of Town Life*, published in London in 1902. One example of Joyce's cribbing: Rowntree wrote on page 156, "Large holes admitting numbers of mice," which Joyce turned into "Copious holes emitting mice" (545.8). Joyce often inserted a cribbed author's name in the *Wake*; thus, "calories exclusively from Rowntrees" (544.34–35).

Joyce also had friends and acquaintances chase down sources and suggest obscure words, no matter the language, the more recondite the better. A young admirer, Jacques Mercanton, recalled watching Joyce and Stuart Gilbert, who translated *Ulysses* into French, inserting Samoyed words into a *Wake* sentence deemed "still not obscure enough."²⁹ And words might come through happenstance. Joyce was dictating a passage to Samuel Beckett when there was a knock on the door. Beckett did not hear it, and Joyce said, "Come in." When Beckett read back the dictation, Joyce asked, "What's that 'Come in'?" Beckett answered, "Yes, you said that." "Let it stand," Joyce said.³⁰

On top of all this, Joyce wrote and rewrote parts of the *Wake* at different times, no matter the order in which he eventually wanted them to appear, and

he published excerpts from the *Work in Progress* at different times before publication of *Finnegans Wake* in 1939, its title kept secret by him until then.³¹ But even when excerpts and the supposedly finished book were ready for the printer, he would scribble so many changes all over the page proofs as to make them almost unreadable. The fact that he was almost blind only added to it. "When finished, the proof looked as if a coal-heaver's sooty hands had touched it," wrote Eugene Jolas, who published excerpts in the magazine *transition*.³²

Asked why he had written the *Wake* the way he did, Joyce replied, "To keep the critics busy for three hundred years."³³ In inventing and endowing words and sentences with multiple meanings, he guaranteed in the *Wake* that "every word will be bound over to carry three score and ten toptypical readings throughout the book of Doublends Jined" (20.14–16). Later in the *Wake*, he noted that a word can be "as cunningly hidden in its maze of confused drapery as a fieldmouse in a nest of coloured ribbons" (120.5–6), and that the *Wake* was "engraved and retouched and edgewiped and puddenpadded, very like a whale's egg farced with pemmican, as were it to be sentenced to be nuzzled over a full trillion times for ever and a night till his noddle sink or swim by that ideal reader suffering from an ideal insomnia" (120.10–14). In short, Joyce advised the reader of the *Wake*, "Wipe your glosses with what you know" (304.f3).

When Joyce was writing the *Wake* at night, his wife, Nora, whose maiden name, interestingly enough, was Barnacle, could hear him laughing to himself as he composed what she called his "chop suey" writing,³⁴ and she complained, "Why don't you write sensible books that people can understand?"³⁵ Indeed, after Joyce sent an early draft to Ezra Pound, who had championed his work, ol' Ez replied, "I make nothing of it whatever. Nothing so far as I make out, nothing short of divine vision or a new cure for the clap can possibly be worth all that circumambient peripherization."³⁶ Joyce included Pound's comment in the *Wake*: "A New Cure for an Old Clap" (104.22–23). On his own, Pound wrote about fly fishing in *Canto LI*, but he botched it by calling the March Brown the "brown marsh."³⁷ As Joyce once summed up Pound overall, "He makes brilliant discoveries and howling blunders."³⁸

With its potpourri of invented words, backward words, portmanteau words,

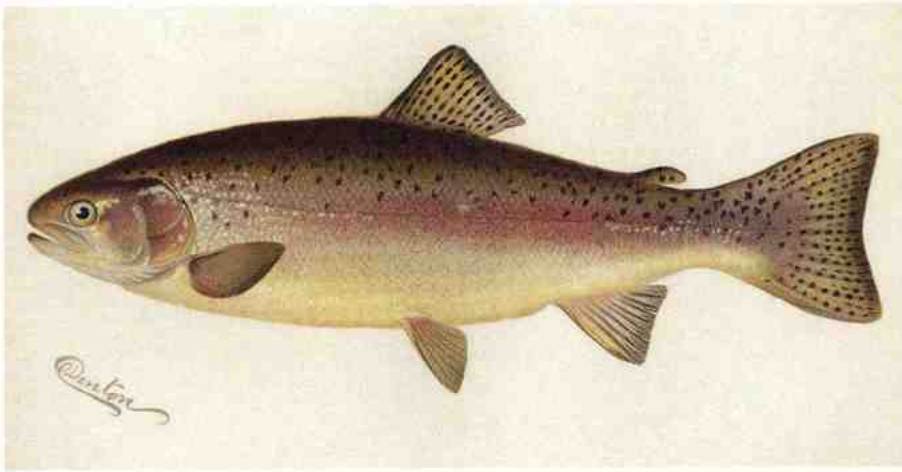
foreign words, and tons of puns—Joyce called himself a "punsil shapner" (98.30)—the *Wake* has been subjected to a medley of interpretations as to what it is really about. Take Fritz Senn, who, for an essay titled "A Reading Exercise in *Finnegans Wake*," selected two sentences from what he called "a passage of medium to light opacity." Senn's two sentences: "I've a hopesome's choice if I chouse of all the sinkts in the colander. From the common for ignituous Puralume to the proper of Francisco Ultramare, last of scorchers, third of snows, in terrorgammons howdydos" (432.35–433.2). Senn thereupon spends the next four pages explaining why the sentences are about St. Ignatius Loyola and St. Francis Xavier, and then he says, "It is the intriguing half-light of the book that tempts speculation and elaboration."³⁹

Going even further, Bob Dobbs of New York City retained a "channeler," Michael Blake Read in British Columbia, to summon Joyce from the hereafter to answer questions about the *Wake*. Dobbs told me that Joyce came in a group that included Jesus Christ, aka "the Nazarene," Nikola Tesla, Thomas Edison (who wound up apologizing to Tesla), and Dwight D. Eisenhower.

Back in my part of the world, another Joycean, Louis O. Mink, wrote:

Reading *Finnegans Wake* is something like playing charades, with the mounting excitement that goes with the recognition that one is getting warm and the certainty and triumph when the answer is finally guessed. Every paragraph, almost every sentence, and most phrases and even single words rise from the page, signalling and gesturing, acting out a hidden meaning with body English, appealing to every resource to hint at some arcane allusion. From this standpoint, *Finnegans Wake* is a virtually inexhaustible game of solitaire charades, ready to play whenever you are.⁴⁰

I got ready to play in February 1996. I bought a copy of the *Wake* at the Gotham Book Mart, the headquarters of the James Joyce Society (as well as the *Finnegans Wake* Society of New York), founded there in 1946 by Frances Steloff, the Gotham's avant-garde owner, and Philip Lyman, the manager. (Their first member was none other than T. S. Eliot.⁴¹) At the Gotham, I took faith again in apostolic succession when I took my copy from the hands of Lyman, who shook the hand of Eliot, who shook the hand of Joyce. On the train home, I happened to pop open the *Wake* where, *mirabile ductu*, the first words I chanced to see were "Olive quill does it" (525.29).



A "rainbow trout" (79.8) is only one of a hundred references to salmonids in the *Wake*. Illustration by S. F. Denton. The Rainbow Trout (*Salmo irideus*). From First Annual Report of the Commissioners of Fisheries, Game and Forests of the State of New York. New York: Wynkoop Hallenbeck Crawford Co., 1896, fp 136.

The olive quill is a trout fly, and I shouted to myself: I'm having an epiphany! *Ephiphany* is the name that Joyce gave to a sudden insight or revelation. Reading greedily, I discovered that almost three pages, starting from "school of herring" (524.20) and ending with "laker life" (527.36), were packed with a cluster of fish references, and I at once realized that matching Joyce and Jennings went far beyond my idea of writing a facetious farce based on facial resemblance, mental quirks, and a couple of chance references to fish. Instead, the *Wake* launched me on a serious voyage of piscatorial discovery that continues to this day.

FISHY REFERENCES

On my next trip to the Gotham, I bought a copy of *Annotations to Finnegans Wake* by Roland McHugh,⁴² filled to the gills with glosses contributed by dozens of Joyceans. McHugh, who began studying the *Wake* in 1965, moved to Ireland in 1973 with the idea of understanding the book more completely. As William York Tindall wrote some fifty years ago, "The seasoned reader closes the book with feeling that there is nothing better—or indeed, more necessary—to do than to read it over again."⁴³ *Annotations* had not glossed *olive quill*, and so I wrote to McHugh to inform him that the olive quill is a trout fly. McHugh replied that he was most grateful for the information and would note it in the next edition.

In the next couple of weeks, I read the *Wake* from beginning to end and found

more references and allusions to fishes, fishing, and their watery worlds, very few of them glossed in *Annotations*. Then I read the *Wake* a second time from start to finish and found even more. Then I read it straight through a third time. Since then I have read many pages, if not all of them, at least fifty to sixty times each and found still more fishy references. To me, reading the *Wake* is like picking green beans in my garden; every time I go back down a row I find more references. Joyceans may discount some of these fishy references and allusions I found as off the wall, but I willingly take that risk because I have no idea when, if ever, another fly fisher will be nuts enough to spend eight years trolling through the text of the *Wake*.

Just the other day I discovered three more fish allusions. The first: a character in the *Wake* named Shem the Penman has a "softbodied fumiform" (413.31), which, to me, means that he has the soft fusiform body of a trout. Why a trout instead of, say, a salmon, a species that dominates the *Wake*? Because the previous sentence reads, "Be trouz and wholetrouz!" (413.29–30). The second discovery: "twainty in the shade" (242.18). At first reading it means twenty in the shade, but after reading it again, I believe it also alludes to the twaite shad. Finally, the third: "scurface" (496.11). It can stand for "surface" (as glossed in *Annotations*), or "scarface," a nickname for Chicago gangster Al Capone, a world figure in the 1920s and early 1930s when Joyce was writing the *Wake*, but "scurf," the first half of the

word, is another name for sea trout,⁴⁴ and in the line below is a reference to "Eelwhipper." Agree? Read the *Wake*, and if you find fishy references, please forward your discoveries to me.

After I read the *Wake* through thrice, I bought Clive Hart's *A Concordance to Finnegans Wake*.⁴⁵ Another valuable text, it alphabetically lists all the words in the *Wake* in three different indices: primary, each word exactly as it occurs; syllabifications, the inner parts of compound and portmanteau words; and overtones, English words suggested by, but not orthographically present in, distorted words, such as "paltipypote." To Joyceans that means "participate" in both sound and context.⁴⁶

That seems a reach to me. I try to adhere to two rules in glossing a word or words as fishy because it is much too easy to read whatever you want to in the *Wake*, especially if you are obsessed with a subject. First rule: if Joyce wrote a word or words that meant only the name of a fish and nothing else, say "rainbow trout," which he did (79.8), he meant a rainbow trout, even if he gave it other meanings, secondary or tertiary or whatever, in the context of the sentence or paragraph. The same applies when, at my peril, I disagree with glosses in *Annotations*. For example, *Annotations* glosses "shote" (342.19) as "shout," but "shote" is literally a two-year-old grayling,⁴⁷ and as Sigmund Freud is said to have said, "Sometimes a cigar is just a cigar."⁴⁸

Second rule: if a word can have other meanings besides a fishy one, I check to see if the word is in a fishy context. Take the word *drum*, which occurs either alone or embedded forty-five times in the *Wake*. "Drum" can mean a fish, but not once does Joyce use it in a fishy context. The word *dun* occurs ninety-six times by itself or in other words. "Dun" can have a number of meanings: dun a debtor; a mousey gray color; in Celtic archaeology, a fortified residence surrounded by a moat, hence the prefix *dun* for Irish or Scottish towns, as in Dun Laoghaire, Dundalk, and Dunbar; and to anglers, a mayfly that has just hatched from the water, but has yet to molt to become an imago or a spinner ready to mate. I have found "dun" to occur only once in a fishy context, and that in the phrase "like a dun . . . with his moultain haares" (317.34). Here I believe that Joyce primarily meant a mayfly dun, specifically the European March brown, because 1) *haar* is Danish and German for hair; 2) a dun does have very fine hairs that it sheds by molting; and 3) the

specific scientific name of the European March brown is *haarupi*.⁴⁹ (If my citing the number of times that a word in the *Wake* appears by itself or embedded in another word, such as “dun” or “drum,” appears to be the result of painstaking decoding on my part, let me confess that in September 2003, I found a website, “Finnegans Wake Concordex,” that will call up any word you care to type in. If the word is in the *Wake*, two to four lines of text containing the word will appear on the screen. However, the page and line counts are off, and thus there is still need to consult Hart’s *Concordance*.)

Based on the number of references to Shakespeare and his works in the *Wake*, influential Joyceans maintain that the bard is “the matrix of *FW*; a matrix is the womb or mold in which something is shaped or cast; a matrix is the rock mass in which metal, fossils, gems are enclosed or embedded,” to quote from Adaline Glasheen’s *Third Census of Finnegans Wake*.⁵⁰ In proof of this, Joyceans stress that the *Wake* contains 300 Shakespearian references in 626 pages of text, or, by my figuring, an average of 0.48 per page. Given that 300 figure, none other than Professor Harold Bloom, the grand panjandrum of comparative literature at both Yale and New York University, proclaims in *The Western Canon* that Shakespeare “has always guided my reading of the *Wake*.”⁵¹

Really? Again by my count, the number of allusions to fishes, fishing techniques, flies, angling authors, etc., is about 800 as of this writing, coupled with 154 mentions of just “water” alone or in combination with other words, plus mentions, alone or embedded, of such words as “pond” (thirty-eight times), “beck” (fifteen times), “stream” (thirty-four times), “ocean” (seventeen times), “sea” (216 times), “meer” (eight times), “bay” (forty times), “firth” (three times), “lake” (twenty-seven times), “river” (forty-three times), “creek” (four times), “strait” (thirteen times), “gyre” (three times), “gulf” (three times), “brook” (twenty-one times), “tarn” (eleven times), “loch” (ten times), and “lough” (thirty times), along with references by name to somewhere on the order of a thousand bodies of water. All told then, the *Wake* contains a grand total of 2,417 references and allusions to fishes and their watery worlds, an average of 3.87 per page. Let us say that I have greatly overreached in counting the 463 mentions of “pond,” “beck,” “stream,” etc., and that only ten percent of them, forty-six, are valid, that reduces the

grand total to 2,000. That drops the average to 3.2, a figure that still dwarfs the number for Shakespeare.

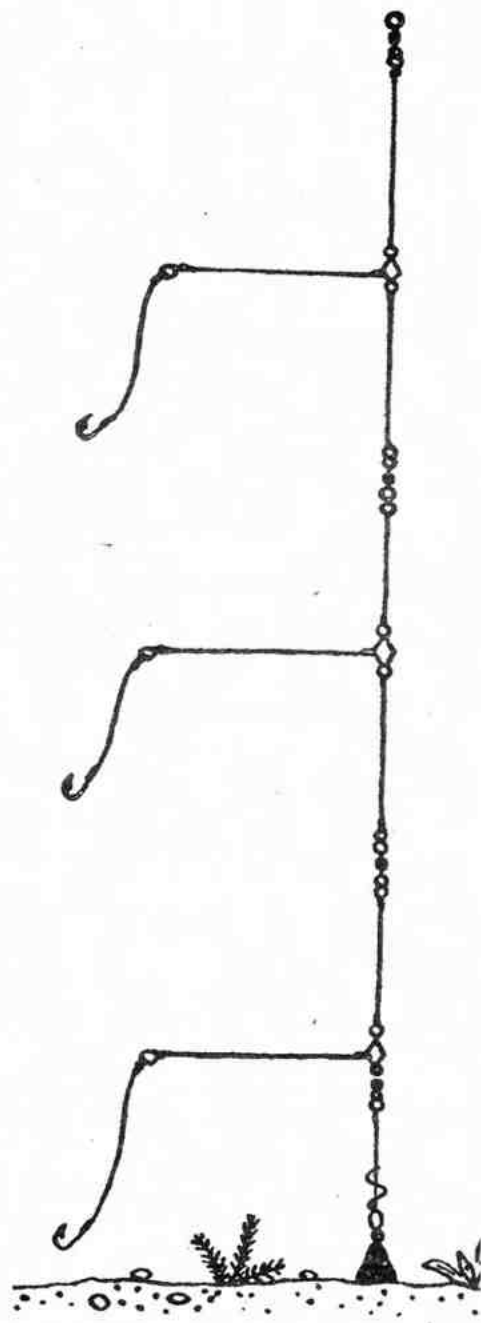
“FISCHIAL EKKSPREZZION”

Early on in the *Wake*, Joyce challenges the reader to find, or catch if you will, words and phrases referring to various fishes, aquatic insects, artificial flies, fishing tackle, lures, baits, fishing techniques, and fishing expressions, as well as the names of bodies of water. He asks the reader, “You spigotty anglease?” (16.6–7); in other words, “You speak angling?” Note “spigotty” also denotes water. Almost a hundred pages later, in case the reader has not caught on, he asks, “You is feeling like you was lost in the bush, boy?” (112.3), a comment not just on the tangled verbiage, but a feeling that many fly fishers have had when thrashing about trying to find their way to a stream deep in the boondocks. Later, Joyce checks in with the reader by asking, “Are we speachin’ d’anglas landage or are you sprakin sea Djoytsch?” (485.12–13). Note “sea” and the play on his name in “Djoytsch.” Following this, he declares, “Angleslachsen is spoken by Sall” (532.11), which means to me, “Angling language is spoken by us all.” Added touch: *lachsen* also stands for “salmon” because *Lachs* is German for that fish. Finally, near the end of the *Wake*, Joyce says, “You have snakked mid a fish” (597.36), which means, “You have talked with a fish,” because *snakket med* is Danish for “talked with.”

I know there are skeptics. As Ciceil Gross recently remarked to husband Murray of my interpretation of the *Wake*, “If he [Bob] is right that the *Wake* is a dream and he’s right about fishes, it’s clearly a wet dream.” To such skeptics, I join Joyce in rejoicing, “We only wish everyone was as sure of anything in this watery world as we are of everything...” (452.29–31).

To call “a spate a spate” (198.19), the *Wake* is awash in “fischial ekksprezzion” (64.31). A sampling:

- “Almost rubicund Salmosalar, ancient fromout the ages of the Agapeomonides, he is smolten in our mist, woebecanned, and packt away. So that meal’s dead off for summan, schlook, schlice and goodridhirring. “Yet may we not see still the bron-toichthyan form outlined a slumbered, even in our own nighttime by the sedge of the troutling stream” (7.16–22).
- “good trout. Shakeshands. Dibble a hayfork’s wrong with her only her



“Paternoster” (31.7) and “Potanasty” (444.29) are references to paternostering, a way of fishing with a row of hooks and bead-shaped sinkers. Pater noster is the Latin for “Our Father,” the first words of the Lord’s Prayer. The fishing gear derives its name from its fancied resemblance to the string of beads that Roman Catholics use in saying the rosary, a series of prayers in which the Lord’s Prayer is repeated at every eleventh bead. Illustration from Colin Willock, ed., *The Penguin Guide to Fishing* (Harmondsworth, U.K.: Penguin Books Ltd., 1966), 323.



Reviled in Ireland while alive, long-dead Joyce finally made it back to Dublin, this time as a revered statue, his formerly banned writings about the city now a potent tourist draw. This coming June 16 marks the 100th anniversary of Bloomsday—June 16, 1904, the day in which *Ulysses* takes place, and an army of Joyceans from all over the world is getting ready to invade Dublin for the festivities. *Finnegans Wake* has even been translated into Japanese.

lex's salig. Boald tib does be yawning and smirking cat's hours on the Pollockses" (28.4–6).

- "whether paternoster and silver doctors were not now more fancied bait for lobstertrapping" (31.7–8). *Annotations* glosses silver doctor as "type of fishing fly" when, more precisely, it is a salmon fly.
- "his own length of rainbow trout and taerts . . . devour his three-scoreten of roach per lifeday, ay, and as many minnow a minute (the big mix, may Gibbet choke him!) was, like the salmon of his ladderleap" (79.8–12). *Annotations* glosses taerts as "young salmon," identified as such

in one of Joyce's Buffalo notebooks.

- "mother-in-waders" (89.22).
- "went nudiboats with trouters into a liffeyette when she was barely in her tricklies" (126.13).
- "two remarkable piscines" (127.35).
- "netted before nibbling, can scarce turn a scale" (132.25).
- "as for the salmon he was coming up in him all life long" (132.35–36).
- "blick a saumon taken with a lance" (139.3).
- "riverpaard was spotted" (139.32).
- "Holy eel and Sainted Salmon, chucking chub and ducking dace" (141.2–3).
- "It's only another queer fish or other

in Brinbrou's damned old trouchorous river again" (148.18–19).

- "it smelt of brown" (153.5).
- "So low was he that he preferred Gibsen's teatime salmon tinned, as inexpensive as pleasing, to the plumpest roeheavy lax or the friskiest parr or smolt troutlet that ever was gaffed between Leixlip and Island Bridge" (170.26–29).
- "the piscivore strove to lift a czitround peel" (171.8). *Peel* is an Irish name for sea trout.
- "Salmon Pool by rival teams of slowspiers counter quicklimers" (174.28).
- "Hake's haulin! Hook's fisk! Can you beat it? Whaw! I say, can you bait it?" (180.30–31).
- "chum of the angelets" (191.18–19).
- "Flies do your float" (213.9).
- "So they fished in the kettle and fought free and if she bit his tailibout all hat tiffin for thea" (229.24–26).
- "And whenever you're tingling in your trout" (239.7–8).
- "he gaining fish considerable" (240.31–32).
- "he would not hear a flip flap in all Finnyland" (245.15–16).
- "the water of the livvying goes the way of all fish" (254.11–12).
- "fishngaman fetched the mongafesh" (256.25). *Annotations* glosses *Ingaman* as the Burmese for "sea monster," *nga* the Burmese for "fish," and *mongafesh* as "mango-fish: edible Indian fish."
- "bellyhooting fishdrunks" (263.4).
- "where Eblinn water, leased of carr and fen, leaving amont her shoals and salmen browses, whom inshore breezes woo with freshets" (264.15–18). *Annotations* glosses *carr* as "pond, bog," *amont* as the French for "en amont: upstream," and *salmen browses* as "Salmenbrau: Swiss beer."
- "compleat anglers" (296.23).
- "And if you're not your bloater's kipper . . . you're rod, hook and sinker" (305.16–18).
- "some blowfish out of schooling" (312.2).
- "*his spent fish's livid smile*" (339.25).
- "maskers of the waterworld, facing one way to another way and this way on that way" (367.26–27). To me, this is a description of dragonfly nymphs with their masked labium and jetlike ability to propel themselves by ejecting water from the rectum.
- "before her ephumeral comes off" (369.32–33); before the mayflies emerge.
- "the Dublin river or catchalot

trouth" (410.11). In *Annotations*, the Catholic faith (*trou* is Danish for faith) or the Catholic Truth Society, as well as cachalot (whale) and trout.

- "All reddy berried" (421.6). "Already buried" in *Annotations*, but "redd" is the nest dug in gravel by a spawning salmonid, and "berried" is the term used to describe a female decapod crustacean (crab, shrimp, crayfish, lobster) carrying eggs.
- "feraxiously shed ovas" (423.4).
- "leaving tealeaves for the trout" (449.33).
- "dapping my griffeen, burning water in the spearlight or catching trophies of the king's royal college of sturgeon by the armful to bake pike" (450.13–16).
- "What wouldn't I poach—the rent in my riverside, my otther shoes, my beavery, honest!—ay, and melt my belt for a dace feast of grannom with the finny ones, those happy greppies in their minnowahaw, flashing down the swansway, leaps ahead of the swift MacEels, the big Gilaroo redfellows and the pursewinded carpers, rearin artis rood perches astench of me" (450.2–8).
- "By the unsleeping Solman Annadromus, ye god of little pescies, nothing would stop me for many makes multimony like the brogues and kishes" (451.10–13).
- "one man's fish and a dozen men's poissons" (451.5–6).
- "my magic fluke" (451.8).
- "O bother, I must tell the trouth" (459.22–23).
- "Splesh of hiss spalsh springs your salmon" (460.28).
- "Songster, angler, choreographer!" (472.9).
- "cauda . . . slipping beauty, how they would be meshing that way, when he rose to it, with the planckton at play about him, the quivers of scaly silver and their clutches of chromes of the highly lucid spanishing gold" (477.22–26).
- "crying stinking fish" (482.25–26).
- "her twelve pound lach" (511.13).
- "—Finny. Vary vary finny!" (519.14).
- "school of herring, passing themselves supernatently by the Bloater Naze from twelve and them mayridinghim by the silent hour. Butting, charging, bracing, backing, springing, shrinking, swaying, darting, shooting, bucking and sprinkling their dossies sodouscheock with the twinx of their talyz. And, reverend, he says, summat problematical, by yon

socialist sun, gut me, but them errings was as gladful as Wissixy kippers could be considering, flipping their little coppingers, pot em, the fresh little flirties, the dirty little gilly-brighteners, pickle their spratties, the little smolty gallockers, and, reverend, says he, more assertitoff, zwelf me Zeus, says he, lettin olfac be the extench of the supperfishies, lamme the curves of their scaligerance and pesk the everurge flossity of their pectoralium, them little salty populators, says he, most apodictic, as sure as my briam eggs" (524.20–33).

- "Spawning ova and fry . . . —Lift it now, Hosty! Hump's your mark! For a runnymede landing! A dondhering vesh vish, *Magnam Carpam*, es hit neat zoo?—*There's an old psalmingsobbing lax salmoner foyeyboren Herrin Plundehowse. Who went floundering with his boatloads of spermin spunk about. Leaping freck after ever long tom and wet lissy between Howth and Humbermouth. Our Human Conger Eel!* —Help! I can see him in the fishnoo! Up wi'yer whippy. Hold that lad! Play him, Markandeyn! Bullhead! —Pull you, sir! Olive quill does it. Longeal of Malin, he'll cry before he's flayed. And his tear makes newisland. Did a rise? Way, lungfish! The great fun may cumule! Three threeth o'er the wild! Manu ware!" (525.16–32).
- "he skid like a skate and berthed on her byrnie and never a fear but they'll land him yet, slitheryscales on liffeybank" (525.35–526.1).
- "Were these anglers or angelers" (526.11–12).
- "Pass the fish for Christ's sake!" (535.25).
- "My herrings!" (538.18).
- "twenty Leixlip yearlings, darters all" (558.22).
- "*O ferax cupla!*" (606.23).
- "The trout will be so fine at brook-fish" (621.12).
- "light a pike on porpoise, plaise?" (623.14).

THE EARWICKER FAMILY

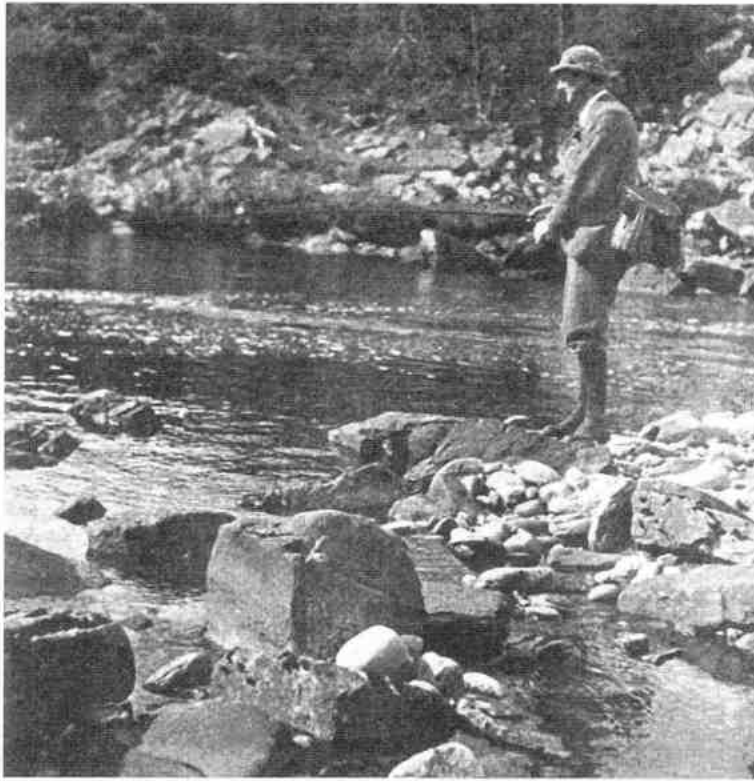
Piscatorial word play also characterizes the principal protagonists, the members of the Earwicker family, starting with the father, Humphrey Chimpden Earwicker, whose "genteelican"—note "eel"—coat of arms, which has "At the crest, two young frish, etoiled, flap-

pant, devoiled of their habilments, vested sable" (546.5–6). Earwicker's name sometimes occurs in a fishy connotation, as in "the province of the pike and let fling his line on Eelwick" (134.15–16), and his initials, HCE, sometimes together or in close proximity, pepper the *Wake* in fishy fashion, sometimes transposed or reversed as CHE and ECH. Thus:

- "A hatch, a celt, an earshare" (18.31).
- "human, erring and condonable" (58.20).
- "herringtons' . . . cravat . . . epochs" (101.14).
- "hallucination, cauchmann ectoplasm" (133.24). *Annotations* glosses cauchmann as French "cauchemar: nightmare," but I wonder if it could also refer to "coachman," the fly.
- "caller herring everyday" (136.26–27).
- "H. C. E. has a codfisk ee" (198.8–9), two HCE references, the second fishy.
- "her erring chief" (198.12).
- "erst crafty hakemouth" (263.2).
- "haunted . . . chamber . . . errings" (272.19–20).
- "ere he could catch or hook or line" (324.12).
- "Clean and easy, be the hooker!" (377.21).
- "croaker . . . everybody . . . Herrinsilde" (391.16); *silde* is Danish for herrings.
- "*Human Conger Eel!*" (525.25).
- "chars, haunted . . . execrated" (544.10–11).

Although "hardily curiosing entomphilust" (107.12–13) suggests, to me at least, that HCE may not be a match-the-hatch fly fisher, the ECH in "Ear canny hare" (97.8) is, to me, a reference to the hare's ear trout fly. Another HCE is hidden in "Haze sea east to Osseania" (593.5), with "sea" the phonetic for "C." The reference is fishy because "haze" is Japanese for *goby*, and, in addition, note that Japan is geographically in the "sea east to Osseania," Oceana another name for the Pacific. Similarly, yet another HCE is in "Here trouts be culponed for ye" (569.26) when "ye" is pronounced as "e." "Hither, craching estuards" (17.25) is not fishy, but watery, and *Annotations* glosses estuards as estuary. Earwicker shows up as an anagram in a watery sentence, "Ciwareke, may he live for river" (602.21).

Earwicker does "live for river" because his wife, Anna Livia Plurabelle, personifies the River Liffey, also historically known as the Anna Liffey, which flows from the Wicklow Mountains to Dublin



Sir Edward Grey, aka "Northumberland Anglesey" (387.9–10), fly fishing in 1904. Was this per chance on the very first Bloomsday? Given Joyce's belief in coincidence, perhaps Bob Dobbs could have his channeler check in with Sir Edward to get confirmation firsthand and, if so, also ask if he was using an "olive quill" (525.29) on his "whippy" (525.27). Taken by Dorothy Grey, the photograph is the frontispiece to G. M. Trevelyan's biography, *Grey of Fallodon, Being the Life of Sir Edward Grey Afterwards Viscount Grey of Fallodon*, published in 1937.

Bay and the Irish Sea.⁵² As befits this "trouchorcus river" (148.19), Anna Livia Plurabelle wears "salmospotspeckled" stockings (208.12) and a "fishnetzeveil for the sun not to spoil the wrinklins" (208.10), but inasmuch as she is a river she has "impermanent waves" (101.29), and she also makes women wonder, "Was she fast?" (101.1). She has an "oysterface" (206.9) and a "muddy old triagonal delta" (297.24) that smells of fish (diagram of Vesica Piscis on 293), and her room has "Salmonpapered walls" (559.2). ALP's initials occur in "alplapping streamlet" (57.11) and "Aquasanta Liffey Patrol" (380.03), and in the middle of this very fishy sentence: "Now, to compleat anglers, beloved bironthiarn and hushtokan hishtakatsch [fish to catch], join alfa pea and pull loose by dotties and to be more sparematically [spermatially] logoical, eelpie and paleale by trunkles" (296.22–26). Paleale is a portmanteau word containing both eel and peel, the latter an Irish name for sea trout. In composing the chapter on

Anna Livia, Joyce sought to "subordinate words to the rhythm of water,"⁵³ only to have a friend complain that this was just dada, nonsense. Joyce went down to the Seine, listened to the water, and reassured himself that he was right.

It should come as no surprise that Shem the Penman (125.23), a son of Anna Liffey and Human Conger Eel, has, as previously noted, not only the "soft-bodied fumiform" of a trout, but also a "trio of barbels from his megageg chin (sowman's son)" (169.14), "a salmonkelt's thinskin" (169.19) and "eelsblood in his cold toes" (169.19). *Annotations* glosses sowman's as "saumon," French for salmon, and given this cluster of fish references, I hazard a long shot by glossing the "gag" embedded in megageg as the common name for the grouper scientifically known as *Mycteroperca phenax*. Inasmuch as Shem the Penman represents Joyce the writer, he is also a "squidself" (186.6–7), and, given that a squid has a pen to squirt ink, the words Shem pens are "squirt-screened" (186.8).

WHERE TO FIND FISH, FISH, AND SALMON

The phrase "fishy fable" (245.9) could be another title for the *Wake*, which uses "fish" twenty-one times (127.2, 148.19, 209.7, 240.31, 254.12, 299.f3, 316.20, 321.3, 377.30, 384.15, 384.16, 391.22, 410.15, 451.6, 463.12, 482.26, 520.9, 535.25, 563.34, 578.13, 597.36), plus "Fish" (408.25), and sixty-three mentions of fish and/or its phonetic equivalent combined in other words, such as "fishandblood" (49.27), "fishmummer" (29.26), "fishup" (89.8), "fishygods" (4.1), "flatfish" (221.7), "fishabed" (51.13), "fishball" (317.13), "fishy stare," (507.2), "Whallfisk" (13.34), "soulfisher" (118.35), "wifish (511.14), "turfish" (281.f2), "Fisht" (376.34), "Sickfish" (72.11), "wangfish" (98.22), "merfish" (546.18), "streamfish" (595.10), "fishabed" (51.13), "supperfishies" (524.31), "fisterman's" (393.29), and "fisstball (557.10). Consider also "pftjschute of Finnegan" (3.19), "Phishlin Phil" (50.33), "flying sish" (80.35), "pish" (189.1), "Messafissi" (356.9), and "Fingool

MacKishgmard" (371.22); as well as "fisk" (180.30, 199.16, 320.16, 325.21), the Danish, Swedish, and Norwegian for fish; plus variations on the Latin for fish: "piscines" (127.35), "pisciolinnies" (494.10), "Piscisvendolor" (408.36), "piscivore" (171.08), and "Pisk" (297.6).

A fishy footnote reads: "Gee each owe tea eye smells fish. That's U" (299.f3). Deciphered, that means a letter from each word spells *ghoti*, which in turn spells *fish*. Joyce took this from George Bernard Shaw, who declared that *ghoti* spells fish when you pronounce the "gh" from enough, the "o" from women, and the "ti" from nation. As for "That's U," "yu" is the Chinese word for fish (both Mandarin and Cantonese), as noted in *Annotations*.

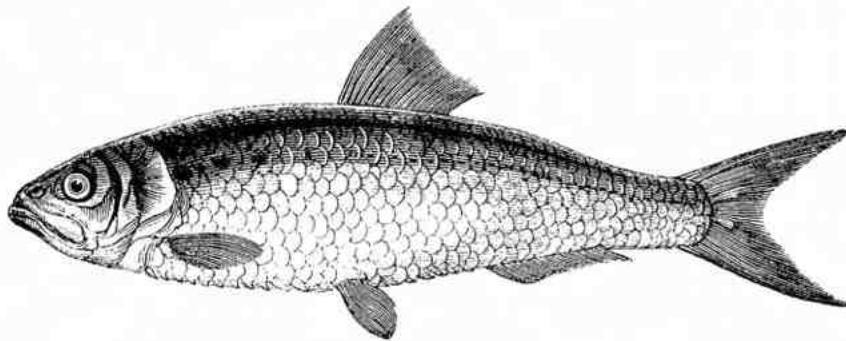
There are about one hundred references to salmonids and stages of their life history. To cite only some: "salmon" (28.35, 41.27, 79.11, 132.35, 170.27, 337.10, 460.28), "Salmon" (25.14, 141.3, 174.28), "salmons" (569.26), "Salmosalar" (7.16), "toosammenstucked" (36.10), "tinsammon" (228.36), "Eu" (307.26, 307f8, old Irish for salmon), "bradaun" (573.33) and "Braddon" (59.35, variants of old Irish *bratan* and modern Irish *bradan* meaning salmon), "branlish" for branlin (9.34, in Ireland a young salmon or sea trout), "Leaper" (9.5), "chinook's" (212.33), "Sockeye Sammons" (69.34), "Sammon's" (557.36), "sammenlivers" (100.30), "Sammon" (362.6), "Saman" (387.31), "salomon" (198.4), "psalmen" (167.16), "missammen" (454.13), "samonserving" (78.7), "summan" (241.2, follows "lossassinated," glossed in *Annotations* as *lososina*, Russian for "salmon meat"), Dolly Varden in "dolly farting" (451.1) and "Molly Vardant" (600.33), "finnoc" (578.10), "finnic" (17.14), "Stillhead" (355.6), "grayling" (197.36), "asches" (55.30, German for grayling), "ombre" (24.36, French for grayling, also in the first half of "Ombrellone" 361.19), "spawn" (324.5), "spawning" (525.16), "ova" (525.10), "roe" (39.9, 314.12), "Roe" (277.f4, 394.18, 397.36), "roeheavy" (170.28), "roes" (96.2), "rawny" (437.18), "milt" (277.f5, in "buttermilt"), "trout" (28.4, 79.8, 239.8, 449.33, 495.9, 621.12), "trouters" (126.13), "troutlet" (170.28), "troutling" (7.21), "trouts" (569.26), "Translout" (281.f2, tr[ans]lout = trout), "troterella" (59.36, Italian for little trout), "portrout" (59.8), "redd" (58.31), "aleveens" (201.27), "parr" (36.6, 170.28, 205.2), "smolt" (170.28), "smolten" (7.17), "smolty" (524.29), "grilisy" (16.35), "kelts" (390.7), "kelt" (594.3), "geallachers" (502.14, *geal* is Irish for sea and *lachers* German for salmon), "gallockers"

(524.29, a Joyce variant of *geallachers*), "Gillaroo" (450.6, an Irish trout with stomach muscles that can crush the shells of mollusks), and "sockdologer" (91.15, angling slang for a large trout; it can also mean a "decisive blow or argument," which is the way *Annotations* glosses it). The 1896 tackle catalog of the Wilkinson Co. in Chicago offered the "Sockdologer Hook,"⁵⁴ and the circa 1915 catalog of Horrocks-Ibbetson Co. in Utica, New York, featured "The Celebrated YANKEE DOODLE or Sockdologer FISH HOOK: The Hook That Holds."⁵⁵ According to Eric Partridge's *A Dictionary of Slang and Unconventional English*, sockdologer, sometimes sockdolager, originated in the United States and became anglicized; he cites *Blackwood's Magazine*, February 1894: "'The pleasant remembrance of the capture of a real sockdologer' (large fish), O. E. D."⁵⁶ In *The Natural Trout Fly and Its Imitation*, Leonard West wrote, "The *Sockdolager* [*sic*], in his reedy haunts, has a knowledge of entomology, which puts to shame that of most anglers, and no doubt considers himself a connoisseur in the matter of insect dainties."⁵⁷

Annotations glosses "greased lining" (520.10) as greased "lightning," but greased line fishing is a way of angling for salmon. An impossible connection but one that amuses me: opposite

"greased lining" is "scotty" (521.11). If you press the two pages against one another, "scotty" appears directly below "greased lining," just as it might on the dust jacket of *Greased Line Fishing for Salmon* by Jock Scott, the *nom de pêche* of D. G. F. Rudd. I never could claim that Joyce placed these words as they appear on opposite pages in the *Wake*—he did not set the type—but I must note that the *Wake* twice mentions "rudd" (23.1, 582.28), also the name of a fish, and it is embedded in "blutcherudd" (338.9). *Annotations* glosses "baschfellors" (221.12) as "bachelors." I suggest it could also stand for *bachforelle*, German for the brown trout. The Dutch for trout, *forel*, is in "forelooper" (327.1) and "Goldseforelump" (613.1). (Ironically, *Forel* was also the name of the Swiss psychiatrist who diagnosed Joyce's daughter Lucia as schizophrenic.⁵⁸)

The salmon is of great significance in both Irish mythology and the *Wake*. The Irish symbol of wisdom, the salmon figures in the myth about the young Finn MacCool, alias Finnegan in the *Wake*. Ordered to guard, but not touch, a roasting salmon, Finn disobeys and burns his thumb. He licks it and at once becomes wise.⁵⁹ A convoluted phrase in the *Wake* sums up this thumb-licking incident as "Sparks' pirryphlickathims" (199.35). *Annotations* glosses these two words as



Twaite shad, which Joyce encoded in the *Wake* as "twainty in the shade" (242.18). So far, alas, no *allis*—*allis shad*, that is, also native to European waters. Illustration from William Yarrell, *A History of British Fishes* (London, John Van Voorst, 1841), 2nd edition, vol. II, 208. By way of coincidence, in common with many publishers, Van Voorst had offices on Paternoster Row, named not for the fishing gear, but, in all likelihood, for the paternoster or rosary makers who lived there before the break with Rome under Henry VIII. In December 1940, a bombing raid completely destroyed Paternoster Row. A celebrated angler and shooter of his day, Yarrell helped equip his friend Charles Darwin for the voyage on the *Beagle*, and later he persuaded Darwin to raise domestic pigeons, which enabled him to observe the diversity of breeds reported in his great work, *On the Origin of Species*. The *Wake*: "Charley, you're my darwing!" (252.28) and "Yarrah!" (258.9).



Izaak Walton (76.27–28) is one of the angling authors who appears in the *Wake*. Engraved by H. Robinson from the original by Housman in the National Gallery. From Izaak Walton and Charles Cotton, *The Compleat Angler, or the Contemplative Man's Recreation*. Boston: Little, Brown, & Company, 1889, frontispiece.

referring to Pyriphlegethon, the river of fire in Greek mythology; three more references to the thumb-licking incident are “haddock’s fumb” (533.11), “fum in his mow” (596.06), and, near the very end of the book, “And you’ll sing a thumb a bit and then wise your selmon on it” (625.15–16).

Annotations glosses “Tuan” (346.29) as Malay for lord. Correct, but more to the point, Tuan is also the name of a figure in Irish mythology who loses his human form for nine hundred years, the last hundred of which he spends as a *salmon*.

Just two lines before “Tuan” in the *Wake* are the words “wholst somwom” (346.27), which I take to mean “whole salmon.” In the myth, a fisherman catches Tuan the salmon and presents the fish to the queen of Lord Red-neck, the king of Ulster. (“Redneck” is in the *Wake* [297.17], but *Annotations* glosses it as meaning a poor white in the southern United States or a Roman Catholic.) The queen eats Tuan the salmon, this causes her to become pregnant, and she then gives birth to Tuan, this time returned to human form.⁶⁰ “. . . [F]alls Goll’s gillie”

(354.13) is a reference to another (or perhaps the same) mythic salmon, Goll Essa Ruaid, Irish for the One-Eyed Salmon of the Red Falls, a falls now submerged by a hydroelectric project on the River Erne in Donegal.⁶¹ Goll the one-eyed salmon is also known by a name included in the *Wake*, “Fintan” (25.9).⁶²

References to other fishes, often multiple in number and in different languages, include (this is just a sampling): “ide” (27.8, 31.33), “orf” (463.3), orf and oarfish in “orfishfellows” (56.35), “Argentine” (559.4), “scup” (345.24), “Sennet” (219.13), “sergeantmajor’s” (331.2), “shiner” (200.28), “skate” (525.36), “Skelly” (390.7), “cod” (46.22, 46.23, 577.9, 587.2), “Cod” (54.20, 121.34, 313.8), “chir” (209.36, Russian for the broad whitefish), “snook” (471.18), “snooks” (507.19), “mackerel” (316.31, 453.5, 560.25), “mackrel” (597.32), “Bullhead” (525.28), “Som” (620.15, Russian for wels, the European catfish *Silurus glanis*), “spearing” (244.4, 541.6), “lampern” (621.5), “sprat” (431.13), “spratties” (524.28), eascann for “easancies” (545.26, modern Irish for eel), astan for “aston” (205.13, Manx for eel), “Schoolmaster’s” (55.1), taimen in “contaimns” (355.28), stickleback in “stick-in-the-block” (583.26), stargazer in “stargapers” (339.19), “Silkyshag” for silky shark (16.34), “turbot” (316.30), “Turbot” (516.27), “halibut” (382.6), “halibutt” (23.32), “halfbit” (312.14), “Grenadiers” (526.11), “grenadier’s” (192.15), “squawfish” (484.36), crappie in “crappidamn” (326.32), “tang” (598.4, 621.13), “tarpon” (136.27), “flounder” (6.31), “fusiliers” (33.27, 47.10), “tunnibelly” (113.36), “tunnybladders” (90.12), “tun” (421.18, 602.11, Danish for tuna), “roach” (79.10), “roache” (596.18), “Haddocks” (34.9), haddock’s (533.11), “gar” (98.28, 252.24, 273.20), “Gar” (499.33), “Gardoun” (252.32, *gardon* is French for roach), “gudgeon” (102.33), “Torsker” (106.5) and “torskmester” (271.4, *torsk* is Danish and Norwegian for cod), “gunnell” (379.10), “mullet’s” (208.32), “gunnard” (177.18 for gurnard), “shad” (537.1), “smelt” (117.25, 138.22, 153.5, 462.29) “croaker” (391.16), “croakers” (197.30), “dab” (186.10, 282.7, 311.32), “darters” (558.22), “goby” (436.29, 535.27), “ray” (267.13, 595.9), “tope” (615.1), “topes” (136.18), “eel” (141.2), “Eel” (525.26), “eelfare” (209.4), “eelpie” (296.26), “eely” (234.14), “eelyotripes” (303.1), “elvery” (565.31), “aal” (403.16, German for eel), “al” (52.14, 160.30, Danish and Norwegian for eel), “anguille” (207.1, French for eel), “pal-ing” (472.22, Dutch for eel), “Chelli” (199.28, *cheli* is Greek for eel), “Shark”

(558.18), "sharks" (312.18), "Sharks" (393.11), "sharkskin" (53.21), "finshark" (500.4), "slippery dick" (604.29, a wrasse with the scientific name of *Halichoeres bivattus*, but glossed in *Annotations* as "Springheeled Dick: character in boys' comics"), and *fugu* in "fuguall" (73.14), the incredibly delicious, but potentially poisonous, puffer—"puffers" (183.12)—that kills seventy to one hundred Japanese diners a year. Only specially trained Japanese chefs are permitted to prepare *fugu*. Joyce embeds *fugu* in "fuguall," or what an evil chef might exclaim to diners he has purposely poisoned.

"Sour deans" (368.21), "*sourdine*" (150.3), and "sardinish" (35.35) obviously mean sardines. "Omulette" (230.7) is omelet in *Annotations*, but to me "omulette" is an omelet that has two species of fish in it: *omul*, Russian for the prized whitefish from Lake Baikal, and mullet. Similarly, *malma*, the specific name of the Dolly Varden trout, is in the first half of "malmalaid" (285.f6) and "Malmarriedad" (20.31). *Annotations* glosses "Untie the gemman's fistiknots" (202.20) as "mystic knots (Burns): entanglements in bride's nightdress made by bridesmaids." To me it means, "Untie the gentleman's fishing knots." *Annotations* glosses "Reefer was a wenchman" (323.10) as referring to the "Taffy was a Welshman" nursery rhyme, but wenchman is the common name of a reef fish, a snapper scientifically known as *Pristipomoides aquilonaris*.⁶³

Some other fishy words or terms, some perhaps problematical: "gaff" (366.29, 499.4) and "gaffed" (170.29); "shedders" (365.23, a female salmon after spawning); "weir" (429.6, 626.7); "brogue" (51.25, 56.24, 376.32, 378.31, "the normal expression for shoes or boots employed in wading . . . the style your Irish gillie will be expected to put on his talk")⁶⁴; "bawk" (215.32–215.33), "a knot or kink in a hair line occasioned by twisting"⁶⁵; "putch" (284.f, a putcher is "a conical basket to catch salmon")⁶⁶; "frush" (588.8, "a chub is frushed, when it is dressed")⁶⁷; "lovly" (528.4, Russian for "catching fish"); "gobbet" (278.1) and "gobbit" (61.19, "To gobbit a trout is to cut it up")⁶⁸; "lude" (337.9), "*Lude*" (105.27), "Ludegude" (626.6) and "luderman" (21.30, *luder* is German for bait or lure); "buckling" (310.19, 432.16), "*Buckling*" (105.21), and "bucklings" (349.24, German for kipper); "schtschupnistling" (114.6, *Schuppe* is German for fish scale)⁶⁹; "schlymartin" (377.10, *Schleim* is German for tench, *Schleim* is German for mucus or slime).⁷⁰ Joyce hides two

fish, "cod" and "herrin," in the phrase, "Loab at cod then herrin" (587.2), which also stands for the German phrase *Lobet Gott den Herrn*, "praise God the lord"; and "herrin" is also German for mistress.⁷¹

Annotations is right on in glossing "swimyease bladders" (408.27) as a fish's swim bladder, and "adipose" (499.16), pectoral (15.32), pelvic (608.23), and caudal (333.35, 485.3) are fins on salmonids. The word "fin," alone or in combination, occurs at least twenty-five times, not counting the times Joyce embedded it in "Finnegan." The *Wake* names angling methods: paternostering in "paternoster" (31.7) and "Potanasty" (444.29, a dead giveaway in the phrase "Potanasty Rod"); "leger" in "Legerleger" (498.3); "casting" (127.15); "skittering" (243.17, 273.22); "dapping" (450.13); and "trolling" (454.13). There are natural and artificial flies: cinnamon quill in "cinnamon quistoquill" (419.22); "silver doctors" (31.7); "*Cowdung*" (273.12); "cockchafers" (435.35); "hawthorns" (135.2, 204.20); "creepers" (290.f, 404.5, British for live stonefly nymphs); Perla in "Perlanthroa's" (601.22); "palmer" (221.13), "Palmer" (254.10), and "palmer's" (539.8); "buzzer" (417.6, 474.16); "Longhorns" (528.28); "*Crown of the waters*" (399.7, possibly a stand-in for king of waters and queen of waters); "variant" (120.17) and "Variants" (380.1, 380.2); "murrough" (37.2) and "Murrough" (330.16, the common name of the wet-fly imitation of the great red sedge or caddis, *Phryanea grandis*, in Britain and Ireland);⁷² caddis in "caddishly" (101.21); and chantrey in "chantreying" (533.16).

The *Wake* singles out mayflies, the "ephemerids"⁷³ (416.23). In addition to "dun" and "ephumeral" previously cited, Joyce uses "ephemerides" (87.7), "ephemeral" (417.33, 583.23), "nymphant" (202.33), "nympholept" (115.30), "nymphosis" (107.13), "nymphs" (415.2), "nymphs" (399.3), "pairanymphs" (548.2), and "imago" (417.32), all terms that can pertain to mayflies in different life stages. There is "mayjaunties" (233.23), to me a reference to the species with the common name of the Yellow May (*jaune* is French for yellow). The scientific name of the Yellow May is *Heptagenia sulphurea*,⁷⁴ and the *Wake* notes that "*maikar*, has been sulphuring" (352.36). *Maikar* may also be a phonetic variation of *magar* or *maigre*, old Irish for salmon eggs or spawn.⁷⁵

Anglican vicar Alfred Eaton was the late nineteenth-century author of two major monographs on mayflies,⁷⁶ the ephemerids, and a sentence in the *Wake*

reads in part, "He had eaten all the . . . ephemerids . . ." (416.23–25). Eaten? Eaton? Ephemerids? A reach? Joyce made a practice of separating words or themes and then repeating them, much as a composer repeats chords or motifs in a score. When young Hans Kraus asked Joyce how he could do this in writing, Joyce answered, "A man might eat kidneys in one chapter, suffer from a kidney disease in another, and one of his friends could be kicked in the kidney in another chapter."⁷⁷ Joyce wrote in the *Wake*, "the words which follow may be taken in any order desired" (121.12–13). Here is a probably impossible reach: "hal" ends a word on one page (582.26), and "ford" ends a word on the next facing page (583.12). Combined they make "halford," as in Frederic Halford, the high priest of the dry fly, who—get this connection—learned about mayflies from Eaton after he, Halford, joined him in membership in the Entomological Society of London from 1893 to 1895.⁷⁸

WATERY AUTHORS

Angling authors abound. Izaak Walton is obvious in "troutbeck, vainyvain of her osiery and a chatty sally with any Wilt or Walt who would ogle her as Izaak did to the tickle of his rod and watch her waters of her silying waters" (76.26–29); "davors" (315.01) is the angling poet Jo. Davors, a favorite of Walton; "Lang . . . Wurm" (270.f2) is a punning allusion to Andrew Lang, author of *Angling Sketches* and an editor of Walton;⁷⁹ "priti" (337.28) I take to be T. E. Pritt, author of *North Country Flies*⁸⁰; "rheadoromancing" (327.11) and "speckled trousers" (383.6) could refer to Louis Rhead, editor of *The Speckled Brook Trout*⁸¹; "Humphrey's unsolicited visitor, Davy" (70.13–14) certainly refers to Sir Humphry Davy, the great chemist and author of *Salmonia, or Days of Fly Fishing*⁸²; and "scrope" (302.21), "stroke" in *Annotations*, is to me William Scrope, author of *Days and Nights of Salmon Fishing in the Tweed*.⁸³ Scrope's book has a famous color plate, "Burning the Water," a night scene depicting fishermen spearing salmon attracted by torchlight. The *Wake*: "burning water in the spearlight" (450.14).

I believe that "scotcher grey, this is a davy" (8.23) refers to George Scotcher, author of *The Fly Fisher's Legacy*,⁸⁴ Sir Edward Grey, author of *Fly Fishing*,⁸⁵ and Humphry Davy. Similarities in language suggest that Joyce took words and phrases from Grey's *Fly Fishing*, published in 1899.

- Grey's *Fly Fishing*, page 123: "a 'chuck and chance it' style." The *Wake*: "chuck a chum a chance" (85.8).
- *Fly Fishing*, page 229: "using a whippy rod." The *Wake*: "Up wi'yer whippy!" (525.27).
- *Fly Fishing*, page 216: "favourite dry flies . . . 1. olive quill." The *Wake*: "Olive quill does it" (525.29).
- "Voes" is the plural of a very obscure word meaning creeks, bays, or inlets in the Shetland and Orkney Islands. *Fly Fishing*, page 174: "The third and most interesting sort of fishing was in the voes in salt water. There was one voe some two miles in length . . ." The *Wake*: "Es voes, ez noes, nott voes" (245.16–17).
- The "Coquette" (239.23) in the *Wake* is the Coquet that Grey described on page 141 in Northumberland where he lived. The *Wake*: "Northumberland Anglesey" (387.9–10). To me that is Northumberland angler Grey.

The "itcher" (206.33) and "test" (207.30), both in the rivers chapter describing Anna Livia Plurabelle, are the Itchen and the Test, fished by Grey as noted in *Fly Fishing* starting on page 33. Grey gives only two specific dates in *Fly Fishing*, and one, on page 77, is 16 June 1894. That date that would have undoubtedly intrigued Joyce, not only superstitious but renowned for being "keen on anniversaries,"⁸⁶ because that date is precisely ten years before "Bloomsday," the day in which the action in *Ulysses* takes place. Given Joyce's practice of inserting a cribbed author's name in the *Wake*, perhaps his confession—note the closeness of the words—about taking from Grey: "grey" (423.21), "itching" (423.34), "grey" (424.29), and "The last word in stollentelling!" (424.35).

"Ausonius . . . gillie" (267.6–7) refers to the Latin poet Decimus Magnus Ausonius, circa 310–393 A.D. A gillie is a fishing guide, and Ausonius's tenth Idyll, *ad Mosselam*, a great favorite with Walton, is about fishing in the Moselle River.⁸⁷ "Moselems" is in the *Wake* (319.11), and the poem was the first to use the words *Salar*, *Fario*, and *Esox lucius*, later adopted in the scientific names for salmon, trout, and pike.⁸⁸ The *Wake*: "Was it *esox lucius* or *salmo ferax*?" (525.12) and "salmofarious" (79.32).

Here is a reach: "proving aye the death of ronaldses" (117.20). *Annotations* glosses this as referring to the death of Roland in *La Chanson de Roland*. I suggest that it could refer to Alfred Ronalds, the author of *The Fly Fisher's Entomology*,⁸⁹ a land-

mark in angling literature that went through numerous editions after publication in 1836. Despite its success, Ronalds emigrated to Australia in the 1850s, where his fate and death remained a mystery until recently.⁹⁰ The *Wake* mentions, among many, many other rivers, the Blyth, which Ronalds fished. Coincidentally, Jennings became known as "the American Ronalds" with the publication of *A Book of Trout Flies*.

Surprise—"jennings" (271.19) is in the *Wake*! Coincidence? In *A Book of Trout Flies*, Jennings mentioned streamers,⁹¹ polar bear hair⁹² (used in tying streamers), as well as the Esopus,⁹³ his favorite trout stream, and the Ausable,⁹⁴ both in New York. In the *Wake*, Joyce mentions "streamers" (208.8), "polarbeaver hair" (87.22, note hair, not fur), as well as "esophagous" (558.3) and "auspicable" (325.6). The Esopus is in the Catskills, where Jennings had a house.⁹⁵ The *Wake*: "What cats' killings overall!" (567.27). (On the other hand, *Annotations* notes that *kattkillinger overallt* is Danish for "pussycats all over the place.") Was Joyce aware of Jennings's book, and if so, did he use it as a source? Joyce also cited "an sable" (199.18) among the many rivers, but that is a misprint for the "ausable" in Michigan that Joyce intended, not the "ausable" in the Adirondacks.⁹⁶

Annotations says "Lochlunn" (370.28) is from Lochlann, a Scandinavian land-lubber. It could also stand for a loch, a lake, and William James Lunn, river keeper for the Houghton Club on the Test and the subject of J. W. Hills's 1936 biography, *River Keeper*.⁹⁷ Might "Hewitt" (135.29), a name used by Irish patriot Robert Emmet according to *Annotations*, also refer to Edward Ringwood Hewitt, the great American trout and salmon fisherman and author of books on the subject?

I confess to one fishy puzzlement about the *Wake* involving T. S. Eliot, a director at Faber and Faber, the London house that published the *Wake* in 1939 along with the Viking Press in New York. When Joyce died in 1941, Eliot wrote a letter to the *Times* of London taking issue with its disparaging obituary. The newspaper did not publish his letter, and so Eliot wrote an article about its rejection and his esteem for Joyce, whom he called "the greatest man of letters of my generation," for Cyril Connolly's journal, *Horizon*. The article was titled "A Message to the Fish."⁹⁸ Why did Eliot use this title? He offered no explanation for it in the text of his article, and thus far I have not been able to find any study of Eliot that can answer my question. Did

Eliot realize that fishes and fishing were the very undercurrent in the *Wake*? Or was Eliot making reference to the legend of St. Anthony of Padua (1195–1231) preaching to the fish in the Adriatic Sea⁹⁹ because heretics of that day (and the later heretics of Joyce's day, i.e., the editors of the *Times*) would not listen to what St. Anthony (or Eliot) had to say? The *Wake*: "St. Anthony Guide!" (409.7).

HE LOVED RIVERS

In addition to the Liffey, Itchen, Test, Esopus, and Ausable, the *Wake* contains the names of at least a thousand rivers and other bodies of water, for example, "dove" (203.8), "hudson" (212.24) "missus, seepy and sewery" (207.13), "irised sea" (318.34), "muddy terranean" (120.29), "Sassqueehenna" (594.30), "O'Delawarr" (212.4), "canoedler" (204.9, canoe), "damazon" (199.13), "der went" (Derwent) (213.23), "gulpstroom" (319.27), "kennet" (213.11), "Animas" (214.6), "sacco" (210.1), "wabbash" (210.1), "Amoor" (211.26, Amur), "usking" (198.35, Usk), "Shoebenacaddie" (200.23), "Tombigby" (210.15), "Saint Lawrence" (211.26), "trinity" (215.26), "severn" (199.10), "spey" (209.17), "moos" (215.34, Moose), "Snakeshead" (212.13), "dneepers" (196.18), "wyerye" (200.33, Wye), "gangres" (196.18, Ganges), "Suchcaughtwan" (197.36, Saskatchewan), "Yokan" (203.15, 531.35, Yukon), "coneywink" (198.15, Conewango), "absantee" (198.16, Santee), "dee" (198.26), "bow" (198.27, 206.23), "Wendawanda" (199.12, Wende and Wandle), and "Zambosy" (207.16), to name only a pittance. Moreover, I have found other rivers that Joyceans have not identified, most notably the Frying Pan in Colorado, written as "praying fan" (438.17) and "freiung pfann" (538.27).

No question that Joyce loved rivers, but his naming so many rivers plus other water bodies absolutely baffles Joyceans. Why, just why, did he do this? Even James Atherton, who did such brilliant detective work in tracking down many books that Joyce used in the *Wake*, declared that "nobody has ever been able to suggest what purpose is served by this inclusion of names."¹⁰⁰

Hey, *Wake* watchers, wake up! Fishes live in water. Have an epiphany on me.

ENDNOTES

1. James Joyce, *Finnegans Wake* (New York: Viking Press, 1939 and London: Faber and Faber, 1939). After wearing out a paperback copy (New York: Viking Press, 1976) and watching a hardcover (New York: Viking Press, 1944) fall apart from use, I am now busy marking up (and demolishing)



In words that all Wake Watchers should heed, the sign above the door to the Gotham Book Mart reads WISE MEN FISH HERE.

another copy of the 1976 paperback. Fortunately, both paperback and hardcover editions have identical pagination and lineage. Murray J. Gross gives each member of the Finnegans Wake Society of New York a printed paper ruler with thirty-six lines, obviating any need to count lines to cite a word.

2. From this point, *Wake* references will be referred to parenthetically by page number and line, e.g. (3.1).

3. The *New York Times*, 16 June 2002, 13. Like Joyce himself, Joyceans put great store in anniversaries. Thus, this coming 16 June 2004, marking the one hundredth anniversary of Bloomsday, will attract Joyceans from the world over to celebrate in Dublin. Note also that on 13 January 1991, A. Nicholas Fargnoli, now the president of the James Joyce Society, founded the Finnegans Wake Society of New York, precisely fifty years to the date of Joyce's death. Every 13 January, members of the society gather for dinner and drinks in a Manhattan restaurant where they commemorate the master. Fittingly, Murray Gross mails the dinner invitations in black mourning envelopes.

4. Preston J. Jennings, *A Book of Trout Flies* (New York: Crown, 1935).

5. Richard Ellman, *James Joyce* (Oxford: Oxford University Press, 1959).

6. Richard Ellmann, *James Joyce*, rev. ed. (Oxford: Oxford University Press, 1982), 23. All Ellman biographical citations are from the 1982 edition. For information on Joyce's life and works, including *Finnegans Wake*, with extensive appendices, including bibliographies, see A. Nicholas Fargnoli and Michael Patrick Gillespie, *James Joyce A to Z: The Essential Reference to the Life and Work* (New York: Oxford University Press, 1995) and A.

Nicholas Fargnoli, ed., *James Joyce: A Literary Reference* (New York: Carroll & Graf, 2003). One can also subscribe to *James Joyce Quarterly*, Sean Latham, editor, University of Tulsa, 600 South College Avenue, Tulsa, Oklahoma 74104-3189.

7. T. Donald Overfield, "P. J. Jennings," in *Famous Flies and Their Originators* (London: Adam and Charles Black, 1972), 140.

8. Unsigned (by RHB), "Former Student," in "Talk of the Town," *New Yorker*, 30 December 1991, 26-27.

9. Arnold Gingrich, *The Joys of Trout* (New York: Crown Publishers, Inc., 1973), 145.

10. Ellmann, *James Joyce*, rev. ed., 627.

11. *Ibid.*, 592.

12. *Ibid.*, 592.

13. *Ibid.*, 538, 635n. See also Stan Gëbler Davies, *James Joyce: A Portrait of the Artist* (London: Davis-Poynter, 1975), 214: "White wine, Joyce said, is like electricity. 'Red wine looks and tastes like liquified beefsteak.'"

14. Gingrich, *The Joys of Trout*, 147.

15. *Ibid.*, 146.

16. *Ibid.*, 147.

17. Jennings file, the American Museum of Fly Fishing, Manchester, Vermont.

18. Ellman, *James Joyce*, rev. ed., 394.

19. Adaline Glasheen, *Third Census of Finnegans Wake* (Berkeley, Calif.: University of California Press, 1977), 253. A valuable reference that should be brought back into print. Fortunately, the University of Wisconsin Madison Libraries has it and other key studies of the *Wake* available at <http://libtext.library.wisc.edu/cgi-bin/joyceCollidix?type=browse>.

20. James Joyce, *Dubliners* (New York: Modern Library, n.d.), 245.

21. Ellman, *James Joyce*, rev. ed., 741.

22. Carola Giedion-Welcker, "Meetings with Joyce," in Willard Potts, ed., *Portraits of the Artist in Exile: Recollections of James Joyce by Europeans* (San Diego, Calif.: Harcourt Brace Jovanovich, 1986), 265.

23. Paul Leon, "In Memory of Joyce," in Potts, ed., *Portraits of the Artist in Exile*, 289-90. Joyce called the script of "The River," the documentary by Pare Lorentz, "the most beautiful I have heard in ten years" [obituary of Pare Lorentz, *New York Times*, 4 March 1992, Section B, 15, cited by Robert B. Adams, "Joyce's AquaCities," in Morris Beja and David Norris, eds., *Joyce in the Hibernian Metropolis* (Columbus, Ohio: Ohio State University Press, 1996), 18].

24. Patrick A. McCarthy, ed., *Critical Essays on James Joyce's Finnegans Wake* (New York: G. K. Hall and Co., 1992), 2.

25. Roland McHugh, *Annotations to Finnegans Wake*, rev. ed. (Baltimore: Johns Hopkins University Press, 1991), xiv-xv.

26. Richard Ellman, ed., *Selected Letters of James Joyce* (New York: Viking Press, 1975), 318.

27. Ellman, *James Joyce*, rev. ed., 590.

28. James S. Atherton, *The Books at the Wake* (London: Faber and Faber, 1959), 76.

29. Jacques Mercanton, "The Hours of James Joyce," in Potts, ed., *Portraits of the Artist in Exile*, 214.

30. Ellman, *James Joyce*, rev. ed., 649.

31. *Ibid.*, 543, 597.

32. Eugene Jolas, "My Friend James Joyce," in William Phillips and Philip Rahv, eds., *The Partisan Reader, Ten Years of Partisan Review, 1939-1944: An Anthology* (New York: Dial Press, 1946), 460. Jolas's memoir also appears in Seon Givens, *James Joyce: Two Decades of Criticism* (New York: Vanguard Press, Inc., 1948), 3-17. Jolas noted that in 1931 "we took long walks together [in Austria] among the swirling mountain river Ill near by, or we climbed the wooded hills. He had a deep love for mountains and rivers, because, he said, 'They are the phenomena that will remain when all the peoples and their governments have vanished.' Yet he was not at all a nature romantic. He was rather a man of the megapolis" (Jolas, 10).

33. Ellmann, *James Joyce*, rev. ed., 703.

34. Brenda Maddox, *Nora: The Real Life of Molly Bloom* (Boston: Houghton Mifflin Company, 1988), 224, 324. A biography of Nora Barnacle Joyce.

35. *Ibid.*, 224. Nora came to admire *Finnegans Wake*, saying, "What's all this about *Ulysses*? *Finnegans Wake*. That's the important book" (Maddox, *Nora*, 332).

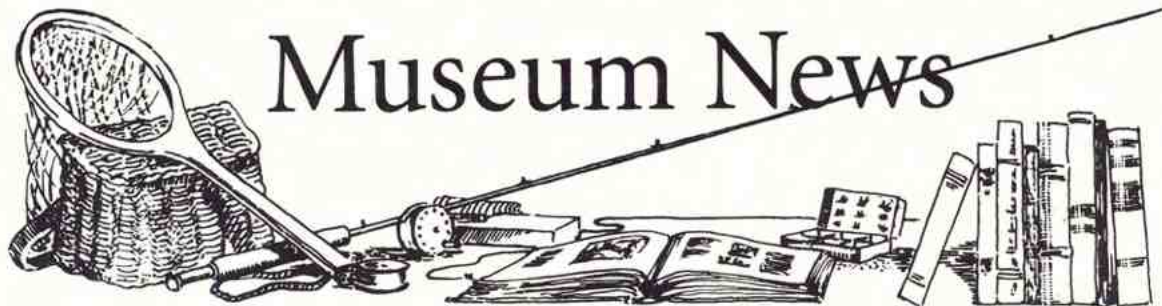
36. Ellman, *James Joyce*, rev. ed., 584.

37. Ezra Pound, *The Cantos of Ezra Pound (1-95)* (New York: New Directions, 1956). The passage reads:

Blue dun; number 2 in most rivers
for dark days, when it is cold
A starling's wing will give you the colour
or duck widgeon, if you take feather from
under the wing
Let the body be of blue fox fur, or a water rat's
or grey squirrel's.
Take this with a portion of mohair
and a cock's hackles for legs.
12th of March to 2nd of April
Hen pheasant's feather does for a fly,
green tail, the wings flat on the body
Dark fur from a hare's ear for a body

- a green shaded partridge feather
grizzled yellow cock's hackle
green wax; harl [sic] from a peacock's tail
bright lower body; about the size of pin
the head should be.
Can be fished from seven a.m.
till eleven; at which time the brown marsh [sic]
fly comes on.
AZs long as the brown [sic] continues, no fish
will take Granham [sic].
38. Ellman, *James Joyce*, rev. ed., 589.
39. Fritz Senn, "A Reading Exercise in *Finnegans Wake*," in McCarthy, *Critical Essays*, 53–58.
40. Louis O. Mink, "Reading *Finnegans Wake*," in McCarthy, *Critical Essays*, 36.
41. Fagnoli and Gillespie, *James Joyce A to Z*, 116.
42. McHugh, *Annotations to Finnegans Wake*, rev. ed.
43. William York Tindall, *James Joyce: His Way of Interpreting the Modern World* (New York: Charles Scribner's Sons, 1950), 2.
44. Geoffrey Bucknall, *The Bright Stream of Memory* (Shrewsbury, U.K.: Swan Hill Press, 1997), 43.
45. Clive Hart, *A Concordance to Finnegans Wake*, rev. ed. (Mamaroneck, N.Y.: Paul P. Appel, 1974).
46. *Ibid.*, i–ii, unpaginated Introduction.
47. Eric Taverner, *Anglers' Fishes and Their Natural History* (London: Seeley, Service and Co., n.d.), 88. Eric Taverner and John Moore, *The Angler's Week-End Book* (London: Seeley Service and Co., Ltd, n.d.), 437.
48. John Bartlett, and Justin Kaplan, ed., *Familiar Quotations*, 16th ed. (Boston: Little, Brown and Company, 1992), 570.
49. A. Courtney Williams, *Trout Flies: A Discussion and a Dictionary* (London: Adam and Charles Black, 1932), 185; "Thanks to Martin E. Moseley it has been discovered that the true March Brown, which hatches in thousands in the early part of the season, is *Rhithrogena haarupi*. This fly was first noted by Dr. P. Esben-Peterson in Denmark in 1909, but it has never appeared on the British list of Ephemeridae. The March Brown was classified by Halford as *E[cdyurus] venosus*, but this is a different insect which hatches in much smaller numbers from the middle of May throughout the summer."
50. Glasheen, *Third Census*, 260.
51. Harold Bloom, *The Western Canon: The Books and Schools of the Ages* (New York: Harcourt Brace and Company, 1994), 423.
52. Stephen Conlin and John De Courcy, *Anna Liffey: The River of Dublin* (Dublin: O'Brien Press, 1988). The book traces the river from source to sea and includes a large fold-out panorama view.
53. Ellman, *James Joyce*, rev. ed., 564.
54. Samuel Melner and Herman Kessler, eds., *Great Fishing Tackle Catalogs of the Golden Age* (New York: Crown Publishers, Inc., 1972), 136.
55. *Ibid.*, 277.
56. Eric Partridge, *A Dictionary of Slang and Unconventional English* (New York: Macmillan Company, 1953), 798.
57. Leonard West, *The Natural Trout Fly and Its Imitation* (Liverpool: William Potter, 1921), 66.
58. Ellman, *James Joyce*, rev. ed., 665.
59. James MacKillop, *A Dictionary of Celtic Mythology* (Oxford: Oxford University Press, 1998), 376–78.
60. *Ibid.*, 414. See also Michael Dames, *Mythic Ireland* (London: Thames and Hudson, 1992), 171–74.
61. MacKillop, *A Dictionary of Celtic Mythology*, 258.
62. *Ibid.*, 229–30.
63. Reeve M. Bailey, John E. Fitch, Earl S. Herald, et al., *A List of Common and Scientific Names of Fishes from the United States and Canada*, Special Publication No. 6, 3rd ed. (Washington, D.C.: American Fisheries Society, 1970), 41.
64. Eric Taverner and John Moore, *The Angler's Week-End Book*, 364.
65. *Ibid.*, 364.
66. *Ibid.*, 381.
67. *Ibid.*, 69.
68. *Ibid.*
69. Helmut Bonheim, *A Lexicon of German in Finnegans Wake* (Berkeley, Calif.: University of California Press, 1967), 43.
70. *Ibid.*, 120.
71. *Ibid.*, 168.
72. A. Courtney Williams, *Trout Flies*: "Known in Ireland as the Murraugh and in Northern England as the Bustard, this is the largest of our Sedges" (182). For more on the Murraugh, see G. W. Maunsell, *The Fisherman's Vade Mecum*, 3rd ed., rev. by Wilson Stephens (London: Adam and Charles Black, 1952), 71 and 113, and Peter O'Reilly, *Fly Fishing in Ireland* (Ludlow, England: Merlin Unwin Books, 2000), 65.
73. In a 26 March 1928 letter to Harriet Shaw Weaver, Joyce wrote: "ephemerids = insects living a day," Ellman, ed., *Selected Letters*, 331.
74. John Goddard, *Trout Fly Recognition* (London: Adam and Charles Black, 1966), 30.
75. James MacKillop, personal interview, 13 December 2003.
76. Alfred E. Eaton, *A Monograph on the Ephemeridae* (London: Entomological Society of London, 1871) and *A Revisional Monograph of Recent Ephemeridae or Mayflies, Parts I, II and III* (London: Linnean Society of London, 1883–1888).
77. Ellman, *James Joyce*, rev. ed., 782.
78. S. A. Neave, *The History of the Entomological Society of London, 1833–1933* (London: Entomological Society of London, 1933), 179.
79. Andrew Lang, *Angling Sketches* (London: Longmans, Green, and Co., 1891).
80. T. E. Pritt, *North Country Flies* (London: Sampson Low, Marston, Searle and Rivington, 1886); first published as *Yorkshire Flies* (Leeds, U.K.: Goodall and Suddick, 1885) and *The Book of the Grayling* (Leeds, U.K.: Goodall and Suddick, 1888).
81. Louis Rhead, ed., *The Speckled Brook Trout* (New York: R. H. Russell, 1902).
82. Humphry Davy, *Salmonia, or Days of Fly-Fishing* (London: Murray, 1828).
83. William Scrope, *Days and Nights of Salmon Fishing in the Tweed* (London: Murray, 1843).
84. George Scotcher, *The Fly Fisher's Legacy* (Chepstow, U.K.: Printed and sold by M. P. Willett, ca. 1810).
85. Sir Edward Grey, *Fly Fishing* (London: J. M. Dent and Co., 1899). For more, see George Macaulay Trevelyan, *Grey of Fallodon, Being the Life of Sir Edward Grey afterwards Viscount Grey of Fallodon* (London: Longmans, Green and Co., 1937). Like Joyce, Grey had great trouble with his sight, which he eventually lost. To add to his burden, he lost two wives and two brothers (a buffalo killed brother Charles in Africa a dozen years after a lion mauled and killed brother George).
86. Jack P. Dalton, "Editorial Afterword," 141, in Jack P. Dalton and Clive Hart, eds., *Twelve and a Tilly: Essays on the Occasion of the 25th Anniversary of Finnegans Wake* (Evanston, Ill.: Northwestern University Press, 1965).
87. William Radcliffe, *Fishing from the Earliest Times* (London: John Murray, 1921), 194.
88. *Ibid.*, 194, 196.
89. Alfred Ronalds, *The Fly Fisher's Entomology* (London: Longman, Rees, Orne, Brown, Green, and Longman, 1836).
90. T. Donald Overfield, *Famous Flies and Their Originators*, 31: Ronalds's "subsequent life at the other side of the world [in Australia] is something of a mystery, at least so far as this writer is concerned. If any reader can shed light on his activities after leaving Britain he will be doing a service for the history of fly-fishing if he were to divulge that knowledge." In September 2003, I discovered on the Internet at www.flyfishinghistory.com/ronalds.htm that Ronalds moved to Geelong near Melbourne and died suddenly of a stroke in Ballarat at age fifty-eight in 1860. Donations to the Alfred Ronalds Memorial Appeal, VFFA, 16 Albert Street, Moonee Ponds 3039, Victoria, Australia, will be used to repair his headstone, and "any surplus will go towards the establishment of an Alfred Ronalds memorial medal or prize, to be awarded where appropriate for outstanding publications in the field of fly fishing."
91. Jennings, *A Book of Trout Flies*, 114–18, 156.
92. *Ibid.*, 116.
93. *Ibid.*, 34, 40, 49–50, 52–53, 57, 70–71, 86, 96, 109, 114.
94. *Ibid.*, 29, 34–35, 41, 49–50, 56, 57, 62, 67–68, 94–95.
95. Arnold Gingrich, *The Well-Tempered Angler* (New York: Alfred A. Knopf, 1965), 88.
96. Jack P. Dalton, "Advertisement for the Restoration," in Dalton and Hart, eds., *Twelve and a Tilly*, 130: "'an sable' read 'au sable' (199:18): On rare occasions it is possible to discover and emend a mistake without recourse to manuscripts. These two words were added to *Anna Livia Plurabelle* at a stage when few changes were made not involving rivers. What Joyce added here was the river Au Sable of Michigan. The printer, influenced by 'ansable' in a typescript of the manuscript changes in his galleys (Buffalo), read the 'u' as 'n.'"
97. John Waller Hills, *River Keeper* (New York: Charles Scribner's Sons, 1936).
98. T. S. Eliot, "A Message to the Fish," reprint-ed in Givens, *James Joyce*, 468–71.
99. Robert Blakey, *Historical Sketches of the Angling Literature of All Nations* (London: John Russell Smith, 1856), 54–58, which begins: "The address which was made by St. Anthony of Padua is a striking example of the veneration with which fish were venerated in the eyes of the Church. We are told, in his life, that when the heretics would not attend his councils, that he betook himself to the sea-shore, where the river Marechia disembogues itself into the Adriatic Sea. He here called the fish together in the name of God that they might hear his holy word. The fish came swimming towards him in such vast shoals, both from the sea and from the river, that the surface of the water was quite covered with their number."
100. Atherton, *The Books at the Wake*, 45.

Museum News



Diana Siebold

A packed house gathered for our annual fund-raiser on February 5 at the Anglers' Club of New York.

New York Anglers' Club Dinner

Our annual outing at the Anglers' Club of New York was held on February 5 in New York City. Seventy-five guests attended this year's event, and a great time was had by all. A live auction with twenty-six items and a five-rod raffle brought in some important funds for the Museum. Auctioneer Mike Tomasiewicz did an amazing job for us. His jibes and poking fun at a few folks was received with laughter, and at the end of the day, all items were sold. We thank him.

Some new and different items were added to this year's event. Captain Iris Clarke donated an overnight sail for six, and her husband C. D. was kind enough to offer a day of fishing with him and two nights at the Clarke homestead in Maryland. The American Museum of Folk Art offered a private tour with the Museum's director, which was paired

with dinner for four at Craft for an evening out on the town. Jerry and Linda Bottcher from the Bonefish Bay Club donated a trip to their South Andros retreat, and Peter Corbin gave us two very handsome pencil drawings. Mark and Gary Sherman offered a day of striper fishing in New York Harbor, with Gary throwing in a day on the Henryville.

As you will see by the lists below, we are indebted to many individuals. This group deserves kudos for all their efforts on our behalf. Thanks to our dinner chair, Ian Mackay, and committee members 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.

Our event sponsors included Jim and Judith Bowman, Dr. Arthur Kaemmer, Fred Kambeitz, Thomas Keese III, Thomas McNamara, John Mundt Jr., Mike and Debby Osborne, James M. Osborne, Kristoph Rollenhagen, and

Jeffrey Williams.

And, a very special *cheers* to the following individuals and businesses for donating to our auction: the American Museum of Folk Art, John Betts, Jerry and Linda Bottcher and the Bonefish Bay Club, Judith Bowman Books, Roy Chapin, Chris Clarke, Iris Clarke, Peter Corbin, Craft, Carmine Lisella and the Jordan Mills Rod Co., Robert Lewis, Ian Mackay and Parkside Club, John Mundt Jr., Stephen Sloan, Mark and Gary Sherman, Tamarack Preserve Ltd., and Richard Tisch and the Potatuck Club.

Finally, to our host, the Anglers' Club of New York: our sincere thanks to Mary O'Malley and her very capable staff. The meal was delicious as always, and you took very good care of our group.

—DIANA SIEBOLD

Fly-Fishing Shows

The Museum participated in two fly-fishing shows this winter. Interim Executive Director Yoshi Akiyama and I



Diana Siebold and Yoshi Akiyama at the Somerset Fly-Fishing Show.

attended the Fly Fishing Show in Marlborough, Massachusetts, in January and had a very good time. The show boasted approximately thirty-five more exhibitors this year, and attendance over two days was up from last year. Unfortunately—or fortunately, depending on your loyalties—the New England Patriots

played for the AFC championship that Sunday, and as you would expect, loyal fans stayed home in front of their TV sets. All in all, though, we had many folks stopping by the booth inquiring about the Museum's opening, and we think this bodes well for our seeing many new faces when we open our doors this fall.

Museum volunteers Bob Warren and Jerry Karaska showed up on Thursday to help Yoshi set up our booth, and we thank them for their efforts. Trustees Pam Bates, John Mundt, and David Nichols also visited us, and friends Peter Castagnetti and Stan Bogdan stopped by and delighted us with some great fly-fishing stories. Stan even brought some photos to show us of past trips, and it is a treat not only to hear his tales, but see the pictures of the folks he spent so much time with on the stream. Thank you to our members who stopped by to say hello.

The Somerset, New Jersey, show in mid-January was a good outing for us. Yoshi and I attended the show this year and again saw many friends and members who inquired about our new Museum. We signed up a few new members and had quite a few of our Philadelphia dinner committee members stop by to say hello.

The show was also good for us in another way: I was in the process of putting together the auction for our

DONOR BRICKS

An opportunity to make a difference and become part of the new home of the American Museum of Fly Fishing.



Bricks are \$100 each.

Bricks may be purchased singly or in a series that can be placed together to create a larger message.

Purchasers are free to put anything they like on their bricks (no profanity).

Each brick is 4" x 8" and has room for three lines of text of up to 20 characters per line. That does include spaces and punctuation—for example, putting "fly fishing rules!" on a brick would be 18 characters.

Call (802) 362-3300

Upcoming Events

June 12

Manchester Dinner and Sporting Auction

Bromley Mountain Wild Boar Restaurant

Peru, Vermont

Annual Trustee Meeting

Equinox Resort and Spa

Manchester, Vermont

June 25–26

The American Museum of Fly

Fishing Rustic Sporting and

Country Antique Show

Riley Rink at Hunter Park

Route 7A, 3 miles north of

Manchester, Vermont

November 4

Hartford Dinner and Sporting

Auction

Avon Old Farms Inn

For information, contact Diana

Siebold at (802) 362-3300 or via

e-mail at amff2@together.net.

annual dinner at the Anglers' Club of New York, and we were blessed with donations from quite a few folks who said they'd love to help out. C. D. and Iris Clarke offered a two-night excursion at their home and a day of fishing with C. D. Iris Clarke, unbeknownst to me at the time, is the captain of a forty-two-foot sailboat, the *Selina II*; she offered an overnight for up to six people on her boat, with an evening sail, overnight, and morning cruise. Both their donations did very well at the auction, and we thank the Clarkes. We also met Robert Lewis, fly tyer, whose amazingly lifelike caddis and stoneflies had caught our attention at the Marlborough show. Robert was kind enough to donate six flies, matted and framed under glass, for our dinner. Jerry and Linda Bottcher offered a trip to their South Andros location, the Bone Fish Bay Club, for our fund-raiser, and Judith Bowman of Judith Bowman Books gave us a copy of *The Anglers' Club Story: The First 50 Years*. All these items were greatly appreciated and did well to support the Museum.

We would like to thank Barry Serviente and Chuck Furimsky of the Fly Fishing Show for providing us with complimentary booth space. As a nonprofit agency, it would not be possible for us to attend shows and build awareness of our mission without their support.


—DIANA SIEBOLD

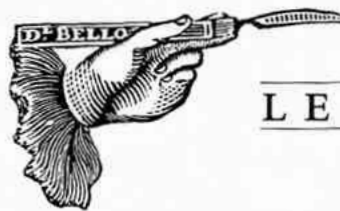
In the Library

Thanks to the following publishers and authors for their donations of recent titles that have become part of our collection (all titles were published in 2003, unless otherwise noted):

Krause Publications sent us C. Boyd Pfeiffer's *Tying Warmwater Flies*. Gary L. Estabrook sent us his *Sporting Books: Used, Out of Print, Rare (Millennium List)*. Victor R. Johnson Jr. sent us his *America's Fly Lines: The Evolution of the Modern Fly Line from Its Horsehair and Silk Beginnings* (EP Press).

Stackpole Books sent us Aaron J. Adams's *Fisherman's Coast: An Angler's Guide to Marine Warm-Water Gamefish and Their Habitats*; Ed Engle's *Tying Small Flies* (2004); and Bob Veverka's *Spey Flies: How to Tie Them* (2004).

Frank Amato Publications sent us Doug Rose's *The Color of Winter: Steelhead Fly Fishing on the Olympic Peninsula*; John B. Mordock's *Northeast Trout, Salmon, and Steelhead Streams: Every River Has a Story*; and Ian Rutter's *Tennessee Trout Waters: Blue-Ribbon Fly-Fishing Guide*. 



LETTER

I would like to provide an addenda to Harry Peterson's article, "Aldo Leopold's Contribution to Fly Fishing" (Fall 2003), concerning the "Leopold legacy" and its influence on contemporary fisheries conservation. Leopold had several illustrious children. One of them, A. Starker Leopold, followed his father's career in wildlife management and conservation.

In the acknowledgments section of my book, *Trout and Salmon of North America* (The Free Press, 2002), I mention the continuation of the Leopold legacy through Starker's influence on future generations of fishery and wildlife biologists:

The late Paul R. Needham provided the opportunity and direction to initiate my career as a graduate student at the University of California, Berkeley. After Needham's death in 1964, the late A. Starker Leopold became my major advisor for the completion of my doctoral studies. Starker loved wild trout and he inherited his father's "land ethic" as it applied to management of natural resources. He was an inspiration to many fishery and wildlife students at Berkeley. One such student influenced by the Leopold family tradition was Phil Pister. After graduating from Berkeley, Phil became a fisheries biologist for the California Department of Fish and Game during the "hook and bullet" era of fish and wildlife management when species of animals were commonly divided into "good species" (species of fish and wildlife sought by hunters and anglers), "bad species" (predators and competitors of the good species), and "worthless species." Phil took the Leopold tradition to heart. To him, all species were good because they were "natural," native species that make up the complexities of nature. Through his persistent efforts, the remnant diversity of desert pupfishes of the Death Valley area was saved from extinction. Phil's example reinforced my beliefs in the values associated with preservation of native trout. Phil Pister became a nationally and internationally renowned conservationist and has been an inspiration for many fisheries and wildlife biologists of the modern era.

Footnote 16 of Mr. Peterson's article cites an "unpublished" paper: "Mixing Trout in Western Waters," presented at the 1917 American Fisheries Society (AFS) meeting, found in the Leopold Archives. Although this paper is not listed in compilations of the published works of Aldo Leopold, it was published in the June 1918 issue of the *Transactions of the American Fisheries Society*.

Aldo Leopold became a member of AFS in 1917. The 1917 meeting was held in St. Paul, Minnesota, August 29 to 31. The proceedings of the 1917 meeting are contained in the *Transactions of the American Fisheries Society* of March 1918. Papers "presented" at the meeting have published texts. "Mixing Trout in Western Waters" is listed as "read by title." From this, I assume that Aldo Leopold was invited to present his paper at the St. Paul meeting but did not attend. He later sent his paper, and it was published in the June 1918 *Transactions*.

In 1917, Leopold was in his formative years for conceptualization of his land ethic. His AFS paper is mainly a practical appeal to make fish stocking more effective and economical. Only his final words, "... native species always preferred," indicate what is to come in future years.

—Bob Behnke
Colorado State University
Department of Fishery and
Wildlife Biology

≈Museum Donors≈

*Our sincere thanks to those who contributed to
fund the Museum's important work.*

2003 ANNUAL FUND DONORS

Platinum Level

E. M. Bakwin
Mike Bakwin
Foster Bam
Stephen Benardete
Paul Bofinger
Duke Buchan III
Mickey Callanen
Peter Corbin
William Dreyer

Christopher Garcia
George Gibson III
Gardner Grant
Christopher Gruseke
Lynn Hitschler
Dr. Arthur Kaemmer
Fred Kambeitz
Peter Kellogg
Woods King III
Carl Kuehner III

James Lutton
Dr. William McMaster
Mal Mixon
Wallace J. Murray III
Stephen Myers
David Nichols
Michael Osborne
Stephen Peet
Leigh Perkins
Allan Poole

James S. Reid Jr.
William Salladin
Robert Scott
Tom and Joanne Sheppard
James Spendiff
Joe and Suzanne Teague
Richard Tisch
David Walsh
Chip Weinberg
Dick Whitney

Gold Level

Aetna Foundation
C. Austin Buck

Jace Day
John W. Dreyer
Bruce McMollum

Gregg Messel
Nathaniel P. Reed
Mr. and Mrs. Matthew R. Scott

Silver Level

Jim and Judith Bowman
Mr. and Mrs. Hugh Chatham
Michael D. Coe
John Feldenzer
Paul Jennings
Thomas W. Keese III

Malcolm G. Mackenzie
Thomas McNamara
Lester Morse
David Pennock
John H. Richards III
Dean Richardson

Lawrence Richardson
John M. Shanahan
James E. Specter, DDS
I. Tatnall Starr
Thayer Talcott Jr.
Jerry Tone

Bronze Level

James Abraham
William Adams
Pamela Bates
Ronald Bean
Angus Black
Joseph Blake
Donald Buckley
Nat Burgwyn
Walter and Jean Burr
James E. Bushman
John Butterworth
Austin Chinn
Timothy Clark
Edward A. Collins
Robert Demott
Frank S. Dickerson Jr.

John Randall Drinko
Bruce and Marnie Duff
Patricia Dupree
Fly Fishers of Virginia
Keith Fulsher
Guy Fraker
William Garapick
Gerald R. Girard
Greater Cincinnati
Foundation
Lucien Kneip
Charles Koosman
Steve Krentzman
Fred Kretchman
Charles T. Lee Jr.
James J. Lee Jr.

Maxwell Lester III
William Ludolph
James T. Lynn
Nick Lyons
Thomas Martuch
Barry Mayer
William McMaster
James L. Melcher
Hugo J. Melvoin
Melvoin Foundation
Paula Morgan
Bob and Joanne Moser
John Mundt Jr.
Theodore Niemeyer
David R. Notter
Robert Orth

Frank W. Paul
Ralph Peters
Stephen M. Pioso
David and Natalie Randall
Keith Reed
Gerald C. Romig
Edward H. Ruestow
Timothy Schieffelin
Keith Schonbrun
John A. Scully
Craig Stainton
William Stout
Glenn Struble
Linnea J. Wickstrom
Jamie Woods
Vincent Young

In memory of Werner D. Mueller

Robert N. Gudbranson

In memory of Arthur Frey

Richard P. Bowman
Whit Budge
Toni Defriese
Theodore S. Dobos
Harold A. Fick

Greene Van Arsdale
Foundation
Harvey D. Hinman
J. David Hosfield
Richard Izmirian

Nancy H. McBean
Patricia McGinnis
Belle K. Taylor
Mary Jane Saidy Ttee
Ann Whitter

Heritage Award 2003:

Photographs by Diana Siebold



Mel Krieger shares his love of angling in his acceptance speech.



Fanny Krieger and keynote speaker Nelson Ishiyama share a beverage before the festivities.

World-renowned fly-casting instructor and author Mel Krieger was selected as the Museum's 2003 Heritage Award recipient for his long-standing service to the Museum and for all that he has done for fly fishers around the globe. The Heritage Award was established in 1997 to honor those individuals whose commitments to the Museum, the sport of fly fishing, and resource conservation set standards to which we all should aspire. Past recipients include Leigh H. Perkins, Gardner L. Grant, Bud Lilly, Nathaniel Pryor Reed, George W. Harvey, Lewis W. Coleman, Foster Bam, Yvon Chouinard, and Nick Lyons.

The award dinner was held December 4 at the Hotel Monaco in San Francisco, California. An intimate crowd gathered to wish Mr. Krieger congratulations. Museum member and supporter Cheryl Hoey offered some very nice remarks about her relationship with the Kriegers and how they have enriched her life. In his acceptance speech, Mel included some complimentary remarks supporting the American Museum of Fly Fishing. Afterward, Mel and his wife and partner Fanny

Krieger answered questions from our guests about the life they have established as guides, teachers, and friends to numerous anglers around the world.

Nelson Ishiyama, a close friend of Mel and Fanny, had the following to say about them.

The reason we're all here is because of Mel. He and Fanny have been at the center of the fly fishing world for years. They have been the most generous, hospitable, and inclusive people I've known, and most of us have been the beneficiaries of their generosity—many, many times. If all the people whom they've hosted, helped, or housed were here, we would need to move this party to the Rose Bowl or the Superdome because there are tens of thousands.

When I was asked to say something about Mel, I wondered how anyone could talk about all his contributions and accomplishments in a few minutes—and what if I forgot some? So I will just say that here are some that stick out in my mind.

- He is, in my opinion (and not just mine, but among those who truly understand), the finest teacher of fly casting in the world.
- He has taught thousands—from complete beginners to Steve Rajeff, the world's greatest caster—to cast or to cast better.

Mel Krieger Honored



Mel answers questions from our group about his and Fanny's lifelong passion for angling and how they started their business.



Heritage Award recipient Mel Krieger enjoys a moment with his wife and business partner, Fanny. Congratulations, Mel!

- He wrote the best-selling—and best—casting book of all time, *The Essence of Flycasting*.
- He has taught hundreds of teachers to teach casting and was responsible for the FFF program that certifies that casting instructors are well qualified. Those teachers will be teaching long after Mel has retired.
- He opened the horizons of fly fishers by taking or sending them to places like New Zealand (on his People-to-People program) and Argentina. He was a pioneer in both those places and many others.
- He has started a foundation in Argentina to teach kids fishing and a respect for the environment.
- He has gone around the world—from Alaska to Argentina to Europe to Japan—as an ambassador for the sports of fly fishing and fly casting
- He has donated his time, his money, his fishing equipment, and his expertise to almost anyone who's asked.

Those are just the ones I remember.

The thread that runs through all of those achievements—the Essence of Mel—is they all involve teaching in one form or another. That's what Mel is incredibly good at. He would have been great

at teaching golf or figure skating or ping-pong or truck driving. We're just lucky he liked fly fishing!

Some people look at Mel and say, "What a lucky guy to be fishing and casting and traveling to the best fishing places as his job." I look at it a little differently. What an ingenious and persistent and gutsy guy to combine the thing he's best at—teaching—with the thing he loves most—fishing—and invent a career for himself out of them. Mel has said that the essence of teaching is inspiration. I think that's right. Mel has inspired world-class casters, kids in Argentina, guides in Alaska, and instructors who want to teach. He has inspired them all to want to learn and to improve themselves. Mel is in the inspiration business, and he's the best.

So Mel, from your students, from your readers, from your instructors, from your club members at Golden Gate, from your fishing partners and from all your friends everywhere . . . Thanks for inspiring us all!

We at the Museum are proud to include Mr. Krieger among our Heritage Award honorees.

—DIANA SIEBOLD

IN MEMORIAM

Arthur Frey

Early this year, we at the Museum got word that longtime friend Art Frey of Placentia, California, had passed away on January 1. Art was on the Museum's Board of Trustees from 1981 to 1996 and served as president of the board in from 1984 to 1985. He served for a time as the Museum's West Coast membership chair. Art initiated our San Francisco dinner/auction, was chair of that committee for years, and was recognized for this work with a President's Award in 1981. He was a well-known collector and framer of piscatorial art, and the Museum is proud to have his pieces in our collection.

Eleanor Frey, Art's wife, sent us the following announcement:

In Loving Memory of Arthur T. Frey
Beloved Husband
Father
Grandfather
Dear Friend
Entered Eternal Life
January 1, 2004
Placentia, California

Arthur had a great zest for life, for love, and sensitivity for others. These traits combined to make him beloved by the many who had the pleasure of knowing him.

Born and educated in Lucerne, Switzerland, Arthur worked in many exotic locations before centering his career in California. Always the raconteur, he'd tell stories of how cold the winters in Niagara Falls were, how he enjoyed driving around the Bahamas in his new Ford convertible or working at the Savoy in London. And how he loved to talk about "the early days" of the Yorba Linda Country Club.

From 1972 to 1994, Arthur was the general manager of the Burlingame Country Club in Hillsborough, California. He organized an apprentice chef program, served exceptional wines, and planned memorable member functions. His professionalism earned him presentation of the Antonin Careme Medal.

Foremost of his leisure-time pursuits was his love of fly fishing. He would wade or sit by a stream during an evening hatch, watch the fish feed, and draw from hundreds of variations of hand-tied flies. His delight in catching a fish was surpassed only by letting it go . . .

Arthur's love of fishing combined naturally with his love of travel. He fished worldwide, but never too far from a gourmet meal! For many years, he served on the board of trustees of the American Museum of Fly Fishing in Manchester, Vermont. He was president of that organization and ambassador of the spirit of American fly fishing wherever he traveled.

In the American Museum of Fly Fishing, and on the walls of many of Arthur's friends' homes, are intricately framed displays of fishing flies, rods, reels, and other fishing memorabil-



ia. Arthur perfected the craft of framing fishing mementos in an heirloom-quality, three-dimensional style, treasured by his friends and the Museum alike.

And then there are the trains. Beginning with a very modest train set, Arthur built more than five different layouts of increasing complexity. On the "Arthurbahn" you can see the trains of his youth that took him skiing, as well as the modern trains he rode when traveling throughout Europe. The model trains fill an entire room. They run from his handmade Matterhorn through timeless scenes of rural Europe. *Mais oui*, it's digital.

Arthur expressed his love of his family and friends by orchestrating special meals accompanied with fine wines. Let's celebrate his life and remember him for a life well lived.

Eleanor went on to quote the last part of a poem by Museum Trustee William Herrick, who had originally written it in memory of his friend George Bombria III. It appears here in its entirety with Bill's permission.

THE RIVER MAN

Of all the streams he knew
the Battenkill stands out,
flowing crystal cold, clothed in mist and gold,
blessed with feeding trout.

No one familiar with the River at our feet
Can long escape its loveliness and song—
those lightless depths that house
the jewels we seek in feathered play,
but have no wish to own.

To these he came some time ago
to try his hand at probing secrets
hid beneath the stones
and waited patiently
for chocolate swarms of Caddis flies—
and stayed to learn what love and rivers are about.

The River and the River Man:
now asleep on beds of stone,
will wake once more in spring
to sweep the shore and carve new hills.
Two soldiers moving on.

I knew and loved the River Man,
dressed now in ebb and flow,
who cast and caught each of us,
and would not let us go.

The American Museum of Fly Fishing

June 25, 26, 2004

Friday, June 25
Opening Preview, 5pm-6:30pm
Hors d'oeuvres and wine
\$25 per person
RSVP: (802) 362-3300
General Public, 6:30pm-9pm
Admission \$6.00

Saturday, June 26
General Public, 9am-4pm
Admission \$6.00

Hunter Park Pavilion
Route 7-A, Manchester Center

Presented by
Oliver and Gannon Associates, Inc.
PO Box 651, Altamont, NY 12009
(518) 861-5478

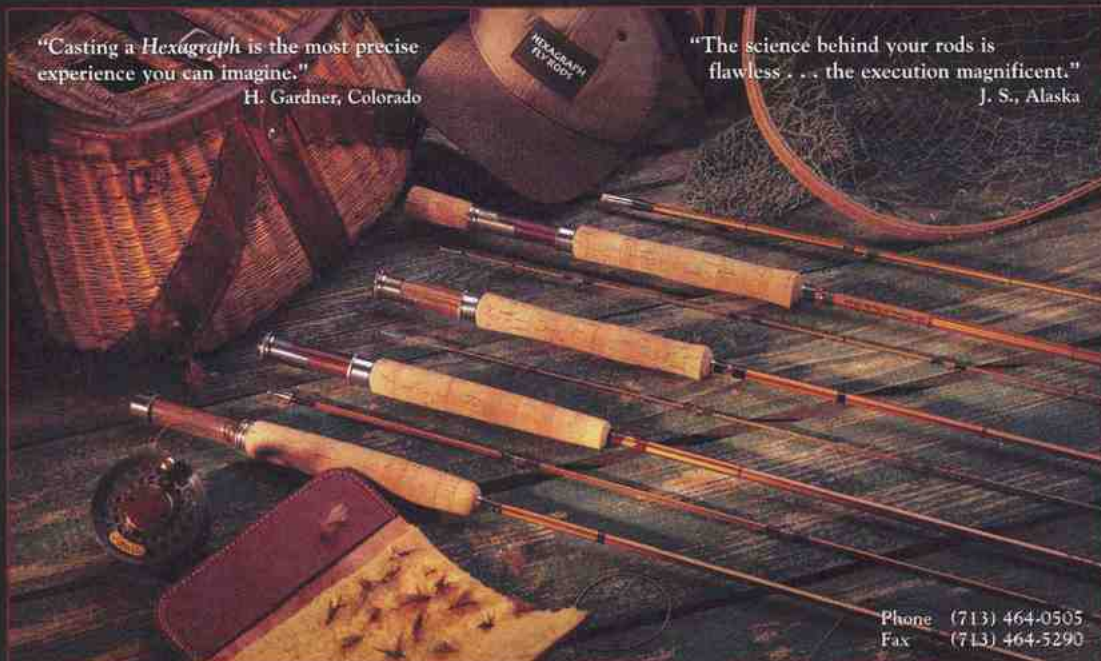


HEXAGRAPH™ FLY RODS



"Casting a Hexagraph is the most precise experience you can imagine."
H. Gardner, Colorado

"The science behind your rods is flawless . . . the execution magnificent."
J. S., Alaska



Phone (713) 464-0505
Fax (713) 464-5290

In *A River Runs Through It*, Norman Maclean wrote -

"All good things . . . come by grace, and grace comes by art, and art does not come easy."

Grace and art - just two of the qualities that Hexagraph delivers.

Incredible accuracy, quiet power, unparalleled durability and exquisite beauty come at no extra charge.

Hexagraph is more than just a great fly rod that fishes better than anything you own - it's a tradition in the making.

Fishing • Hunting

Specializing in rare and out-of-print sporting books with one of the largest inventories in the U.S.

Fresh and salt water fly fishing • Fly tying
Upland game • Big game
Sporting dogs • etc.

Two 72-page catalogs issued each year with no title repeated for three catalogs. Subscription price is \$5.00 for two years.

We are always interested in buying single books or entire sporting libraries.

Appraisals done for estate and insurance purposes.

Judith Bowman Books

98 Pound Ridge Road
Bedford, NY 10506
(914) 234-7543 (phone)
(914) 234-0122 (fax)



"The Uncaged Woman"

CONTRIBUTORS

G. William Fowler is an attorney from Odessa, Texas, and a lifelong fisherman. He currently serves as president of the Globe of the Great Southwest, Inc., a nonprofit theater organization that operates the most authentic reproduction of William Shakespeare's sixteenth-century Globe Theatre on the Thames River. They also host the oldest Shakespeare Festival in Texas. His latest contribution to the journal, "Brothers of the Angle: The Flyfishers' Club," appeared in the Fall 2001 issue.



Kathryn Belous-Boyle



A former senior writer and now a special contributor to *Sports Illustrated*, Robert H. Boyle is the father of environmental activism on the Hudson River. The founder of the Hudson River Fishermen's Association in 1966, he led the first cases ever against water polluters in this country and played a key role in the seventeen-year-long Storm King Mountain case, which became the basis of environmental law in the United States by establishing the right of citizens to sue the government to protect natural resources. For six years, Boyle had a scientific license to seine fishes from the Hudson for the American Museum of Natural History and the U.S. Fish and Wildlife

Service; one find was a juvenile mangrove snapper (*Lutjanus griseus*), the only fish species ever found in both the Hudson and Congo rivers. In 1970, he was the first to discover and write about PCBs in fishes in North America, including striped bass in the Hudson. In 1980, he originated the idea of an independent Hudson River Foundation for Science and Environmental Research and demanded that electric utilities that had abused the river endow it before he would agree to settle lawsuits brought by the Fishermen's Association. As a result, the Hudson is the only river in the world with its own endowment, now about \$40 million. In 1982, Boyle modified the role of keepers on private trout and salmon rivers in Britain by appointing a Hudson Riverkeeper to act in the public interest, a concept that has since spread to more than a hundred water bodies here and abroad.

At *Sports Illustrated*, Boyle's writings ranged from articles (and editorials) about the environment to baseball, boxing, and profiles, of which a selection are in his latest book, *Fishing Giants and Other Men of Derring-Do*. Other books include two *Fly-Tyer's Almanacs* edited with Dave Whitlock; *Stoneflies for the Angler*, written with Eric Leiser; *Dead Heat: The Race against the Greenhouse Effect*, written fifteen years ago with Michael Oppenheimer; and *The Hudson River: A Natural and Unnatural History*, first published in 1969 and which he is now revising for W. W. Norton. Honors include *Outdoor Life's* Conservationist of the Year Award in 1975, the 1981 Conservation Communication Award of the National Wildlife Federation, and the William E. Ricker Resource Conservation Award of the American Fisheries Society in 1998, the same year that *Audubon* magazine named him one of the 100 Champions of Conservation for the Twentieth Century.

Boyle and his wife Kathryn live on a farm in Cooperstown, New York.

STRENGTH • POWER • LIGHTNESS VERSATILITY • PORTABILITY

Light swing weight and ultra-sure trajectories are the hallmark of T&T's new Helix™ Series of fly rods. Due to advances in graphite fiber technology and advanced taper development, Helix rods have the crossover muscle to meet salt and freshwater challenges. Our light, powerful, meticulously-crafted double-handed rods meet the needs of all contemporary overhead and Spey casting styles. Multi-piece rods in both rod series offer the traveling angler the ultimate in portability.

The rod you will eventually own.

"Two-handed rods aren't just for double taper lines any more. Anglers now choose from a great variety of sink tip and shooting taper lines. This is especially so among salmon and steelhead fly fishers, some of whom even custom build their lines. Thomas & Thomas two-handed rods have the action and power necessary to launch these specialized lines for maximum distance and line control."

-Trey Combs



Visit your nearest T&T retailer or write for a copy of our full-color catalogue
Thomas & Thomas • 627 Barton Road • Greenfield, MA 01301
(413) 774-5436 • Fax: (413) 774-5437 • www.thomasandthomas.com

The Spring Ridge Club

Experience

Ever dream of owning a mile of your own, private trout stream?

And not just any stream. How about a blue-ribbon, limestone spring creek populated with wild and stream-reared brown and rainbow trout?

Better yet, how about nearly six miles of prime trout water in three different watersheds?

And how about having it all managed by a fulltime staff of professional stream keepers, including an aquatic biologist?

Finally, how about having your choice of accommodations on these dream waters, from a spacious modern fishing lodge to a secluded streamside cottage?

For members of the Spring Ridge Club, these angling dreams become reality. Club members enjoy unlimited access to private fly-fishing beats and streamside accommodations on some of the best trout water in the Lower 48 with the investment of a fully refundable membership deposit and modest annual dues.

A limited number of memberships in the Spring Ridge Club will be available during the spring of 2004. Don't miss this chance to make your fly-fishing dreams come true. Call **877-788-9797** for more information or to schedule a tour of the Club properties.



Home waters for fly fishing families.

Spring Ridge
CLUB

SPRUCE CREEK, PENNSYLVANIA • 814-632-5827 • WWW.SPRINGRIDGECLUB.COM

Wading in Deep

Jim Hardman



Someone once said, don't judge another until you've walked a mile in his waders. Well, as the Museum's interim director, I'm learning new respect for the workload carried by our former executive director, Gary Tanner, and I am beginning to discover just how big and complicated his waders were.

The Museum is a staff of just a few people, and many things are happening all at once. Thankfully, our staff is both hard working and competent. Without them, I don't know where we would be. It is tough to pick up and move on after a major change, but day by day, with help from staff, members, and trustees, we are doing so.

Regardless, construction of our new museum goes on, and

Note: Yoshi Akiyama and his wife Laine are well known to the Museum; they designed and constructed our "Anglers All" exhibit, they structured our new Museum floor plan, and they planned our future landscaping. Artists with long experience at the Walt Disney Company, they designed the stained-glass leaping fish that graces the front of the Orvis flagship store. We are truly fortunate to have them on board, and Yoshi, we all wish you well in your new responsibilities.

daily progress is evident. After a few years of designing and planning, it is finally happening. As we watch this museum grow from the ground, new ideas and new visions of the future arise, and we can see the unlimited horizon that is being created before our very eyes. Every day we consider possibilities for the future: creating a closer relationship with the local community, setting up a volunteer program, working with other museums, creating in-house programs—and the list goes on. It is exciting, and none of this would be possible without your help. Thanks for all the support you have given us. We will be needing you more than ever in the future.

I am determined to make our museum a jewel, like a native brook trout swimming in crystal-clear water, surrounded by the moss-covered forest and streamside—a museum so good that I can hand it to a new director with full pride.

This may seriously cut into my own fishing time this season.

We hope to see you all soon at the new American Museum of Fly Fishing.

YOSHI AKIYAMA
INTERIM 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.

