

The American
Fly Fisher

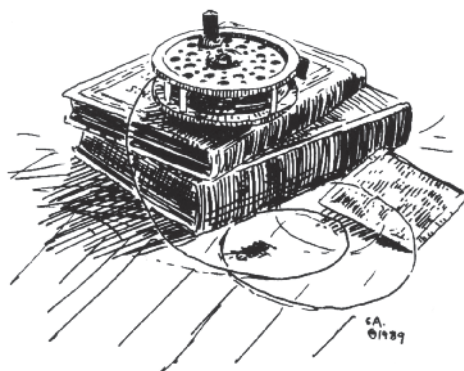
Journal of the American Museum of Fly Fishing



WINTER 2022

VOLUME 48 NUMBER 1

Not Accuracy They Are After



EDITORS. YOU CAN'T LIVE with them, and you shouldn't live without them.

We can be sticklers. When an author throws out a quote and attributes it to a particular writer, for example, said author should be able to give chapter and verse as to its origins. I want the page number. I want proof.

So you can imagine my glee when Jan Harold Brunvand took on the mother of all fishing quotes, which goes something like this:

Many go fishing all their lives without knowing that it is not fish they are after.
—Henry David Thoreau

Except Thoreau never wrote this. People say Thoreau wrote this, then other people repeat that he wrote this without checking where he may have written this or that he ever did. Brunvand is not the first to point this out, but he looks into the matter himself in “Famous Thoreau Quotation Is Pretty Fishy” (page 20).

Of course, that Thoreau didn't write this doesn't negate its truth. In “Deep Waters: The Historical Role of Spirituality in Fly Fishing” (page 16), Jody Martin notes the well-documented idea that fly fishing can be therapeutic in the face of physical and emotional trauma, illness, depression, and addiction. He suspects that our love of fly fishing has always been coupled with a search for the divine and chooses three examples of early fly-fishing literature to support the idea.

One of Martin's examples was the second printing of *The Boke of Saint Albans*, which includes *A Treatyse of Fysshynge wyth an Angle*. Alan R. Diodore wants to talk about the *Boke* too, but from a more material perspective. In “Caxton, de Worde, and a Speculation on the *Treatyse*,” he reviews the history of the printer

William Caxton and his employee and apprentice, Wynkyn de Worde; examines the timing of Caxton's death and the subsequent delayed publication of the *Boke*'s second printing; and considers who may have played what hand in the book's compilation. His speculation begins on page 8.

Frank Gray Griswold was a prominent member of New York society during the Gilded Age and a prolific angling author. When Matthew Franks purchased a handwritten letter by Griswold at auction, it deepened his interest in Griswold's life and literary contributions. The result is “Frank Gray Griswold: A Good Sportsman,” which begins on page 4. (Years ago, my stepfather-in-law gave me a signed copy of Griswold's *Observations on a Salmon River*. Did I compare that signature with the one on the letter? Yes. Yes, I did.)

Good news! Fans of both fishing and museums can add this destination to their list: the River Tweed Salmon Fishing Museum. On a trip to the Scottish Borders, our friend Keith Harwood headed to that famous river to visit the new museum and take us on a tour. To get a sense of the Tweed's history and the museum's artifacts, turn to “The River Tweed Salmon Fishing Museum at Kelso” on page 12. And be sure to pay a visit yourself should you have opportunity.

We continue our winter tradition by sharing a painting from our collection and telling you about the artist. On page 2, Katie Polhemus profiles Sebastián Letelier, whose *Playing a Nice Brown Trout* (see cover) is a recent acquisition.

Finally, we have exciting staffing news to share on the inside back cover and in Museum News (page 26).

Now go forth, quote, and attribute accurately.

KATHLEEN ACHOR
EDITOR



TRUSTEES

Foster Bam	Roger Riccardi
Dave Beveridge	Jason M. Scott
Peter Bowden	Robert G. Scott
Salvatore Campofranco	Ronald B. Stuckey
Mark Comora	Tyler S. Thompson
Ronald Gard	Richard G. Tisch
Gardner Grant Jr.	Adam Trisk
Bill Hesper	Andrew Ward
Karen Kaplan	Patricia Watson
Robert A. Oden Jr.	Thomas Weber
Frederick S. Polhemus	James C. Woods

TRUSTEES EMERITI

James Hardman
James Heckman, MD
David B. Ledlie
Walt Matia
Paul Schullery
Nancy Zakon

OFFICERS

Frederick S. Polhemus	President
Mark Comora	Vice President
Gardner Grant Jr.	Vice President/Treasurer
Andrew Ward	Vice President
James C. Woods	Secretary
Ryan Miosek	Clerk

ADVISORY COUNCIL

Andy Mill
Flip Pallot
Tom Rosenbauer
Frankie Wolfson
Joan Wulff

PRESIDENT'S COUNCIL

Foster Bam and Sallie Baldwin Robert Oden Jr.
Christopher Galvin Annie Hollis Perkins
Philippe Laffont Robert and Karen Scott
Capt. Robert L. W. McGraw Andrew and Elizabeth Ward
John Merritt Frankie Wolfson
Alan and Nancy Zakon

MUSEUM COUNCIL

Dave Beveridge Johnny and Jeannie Morris
Peter Bowden Jason and Shachar Scott
Salvatore Campofranco Ronald and Joan Stuckey
Mark Comora Tyler and Francis Thompson
Gardner Grant Jr. Marye and Richard G. Tisch
Bill and Barbara Henegan Adam Trisk
Bill Hespe Patricia Watson
Art and Martha Kaemmer Tom Weber
Karen Kaplan Robert Wilson

DIRECTOR'S COUNCIL

Anthony Davino Rodman and Christine Patton
Anne Lovett and Steve Woodsum Anke Volcker
William Michaelcheck James Woods

ANGLERS' CIRCLE

Parker Corbin
Woods King IV
Gabe Tishman

THE AMERICAN FLY FISHER

Kathleen Achor
Editor
Sarah May Clarkson
Copy Editor
Sara Wilcox
Design & Production

STAFF

Sarah Foster
Executive Director
Katharine Clemow
Project Manager
Kelsey McBride
Gallery Manager
Kirsti Scutt Edwards
Collections Manager
Samantha Pitcher
Director of Development
Alex Ford
Director of Digital Marketing
Patricia Russell
Business Manager
Bob Goodfellow
Gallery Assistant
Jim Schottenham
Curator
Clay Livingston
Gallery Assistant
Sara Wilcox
Director of Visual Communication

The American Fly Fisher

Journal of the American Museum of Fly Fishing

WINTER 2022 VOLUME 48 NUMBER 1

Sebastián Letelier: Salmon Flies and Serendipity 2
Katie Polhemus
Frank Gray Griswold: A Good Sportsman 4
Matthew Franks
Notes and Comment:
Caxton, de Worde, and a Speculation on the Treatyse 8
Alan R. Diodore
The River Tweed Salmon Fishing Museum at Kelso 12
Keith Harwood

Deep Waters: The Historical Role of
Spirituality in Fly Fishing. 16
Jody Martin

Notes and Comment:
Famous Thoreau Quotation Is Pretty Fishy 20
Jan Harold Brunvand

Museum News 26

Contributors 28

ON THE COVER: Playing a Nice Brown Trout, oil by Sebastián Letelier
(15.75 x 27.5 inches). From the collection of the American Museum of Fly
Fishing. Photo by Mario Sanzana.

Statement of Ownership, Management, and Circulation
The American Fly Fisher (publication number 0084-3562) is published four times per year (Winter, Spring,
Summer, Fall). Editor is Kathleen Achor. Complete address for both publisher and editor is The American
Museum of Fly Fishing, P.O. Box 42, Manchester, VT 05254. The journal is wholly owned by the American
Museum of Fly Fishing. Total number of copies: 1,225 (average number of copies of each issue run during
the preceding twelve months; 1,200 actual number of copies of single issue published nearest to filing date).
Paid/requested circulations (including advertiser's proof and exchange copies): 916 (average; 968 actual).
Paid distribution by other classes of mail: 33 (average; 30 actual). Paid distribution through dealers and car-
riers, street vendors, and counter sales: 41 (average; 32 actual). Free distribution by mail: 57 (average; 54
actual). Free distribution outside the mail: 12 (average; 9 actual). Total free distribution: 69 (average; 63
actual). Total distribution: 1,059 (average; 1093 actual). Copies not distributed: 166 (average; 107 actual). Total:
1,225 (average; 1,200 actual). Percent paid and/or requested circulation: 93.4% (average; 94.2% actual).

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 (\$50) 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, photo-
graphic 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. Copyright © 2022, 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; Manchester, Vermont 05255; and additional offices (USPS 057410). The
American Fly Fisher (ISSN 0884-3562) EMAIL: amff@amff.org WEBSITE: www.amff.org

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

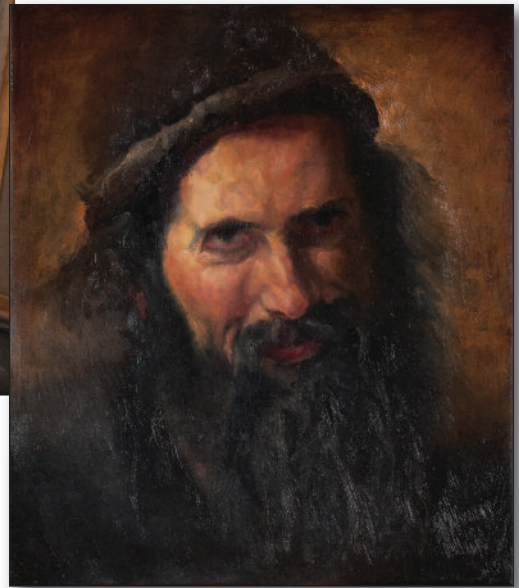
Sebastián Letelier: Salmon Flies and Serendipity

by Katie Polhemus



Sebastián Letelier

Mario Sanzana



Above: Sebastián Letelier in his Santiago studio.

Right: Self portrait of the artist, oil (16 x 13.75 inches).

PAINTER, FLY TIER, GUIDE, AVID STORYTELLER—these descriptors don't do justice to all that Sebastián Letelier has to offer the sporting world, but they're a start.

Both art and angling have been intrinsic to Letelier's life since his birth in Chile in 1979. His father was an artist with a painting studio, and it was there that Letelier learned drawing and other media during his childhood. At age eight, he took up fishing, with frequent visits to southern Chile's Lake District. By age twelve, he was fly fishing with flies he tied himself.

A series of serendipitous events led twelve-year-old Sebastián to knock on the door of Adrian Dufflocq, owner of Cumilahue Lodge, the first fly-fishing operation in Chile. Established in 1963, the lodge hosted many great anglers, including the late Ernest Schwiebert.

Meeting Dufflocq proved to be a defining moment for the budding artisan. Dufflocq became Letelier's mentor, teaching him traditional techniques of fly fishing, such as using split-cane rods and well-dressed flies. Letelier became proficient at tying fine trout and classic salmon flies—a true extension of his artistic talents.

Letelier recalls the most decisive and testing moment of his teenage years: receiving a phone call in 1996 from one of Dufflocq's sons, offering him a job as a fly-fishing guide in Patagonia. He was sixteen at the time, making him the lodge's youngest guide ever. He emphasizes that although it was not an easy start, it led him to a unique lifestyle filled with great experiences.

In high school, Letelier focused on drawing, then studied fine art at Universidad Finis Terrae. He recalls his father cheering him on, saying that despite the challenges that a career in fine art may present, it's worth the try. In 2001, at the beginning of his second year at university, Letelier visited the Academia de Bellas Artes Martín Soria in Santiago, a small fine art academy run by a Spanish painter. He didn't return to university. At the academy, he found what he was looking for: many hours of practice in drawing and painting. He learned different techniques and how to work with raw materials, such as stretching his own linen, grinding his own pigments, and mixing his own paint. It was the old way of learning a painter's vocation, much like how Rembrandt or Vermeer learned how to paint.

Letelier's determination to continue learning artistic traditions combined with a passion for classic salmon flies led him to Scandinavia. He researched Atlantic salmon fishing in the region for a few years and wrote to some Scandinavian anglers to learn more. He also wrote to the Norwegian painter Odd Nerdrum, simply to inquire about a visit, and received an unexpected response. Nerdrum's wife wrote back, introduced the possibility to study under Nerdrum, and asked for photos of Letelier's work.

In 2007, Letelier set off for Norway. He fished the rivers, met amazing people, toured museums, and, at the end of the journey, visited the Nerdrum farm and school outside Oslo.

Then, in 2008, Letelier won first place in Helsinki's international classic salmon fly-tying contest and found himself back in

Scandinavia to fish. The stars aligned, and on that same trip he returned to the Nerdrum farm to live and paint as an apprentice. Letelier recalls Nerdrum as being quite open to sharing his knowledge and experience—something uncommon in painters of his caliber.

What is most striking about Letelier's paintings is exactly what is most striking about his way with words: the incredible storybook-like poetry of the scene he creates is enough to transport us to a completely different time and place. Letelier says his angling art is all about the catch, a moment, or the sensation of space, light, and color. He finds inspiration from places he's visited and once told me that the placement of the angler in the scene "gives an idea of a relationship between man and nature—of how small we are on this beautiful planet, and how humbling that is." While his landscapes of choice are often vast and expansive settings in rather extreme regions of the world, his soft and muted earth tones and gentle lines give his paintings a certain down-to-earth humanity.

Letelier's first piece of wisdom on finding one's space and peace in this world is that it's a constant quest that never ceases. He notes how, like many of the Romanticists of the nineteenth century, his paintings seek his own place in the world. The riverscape is where he feels the most comfortable and free. The perceptive nature that he's developed from engaging so deeply in both art and angling has led him to conclude that although life often provides uncertain, unexpected events, we simply learn to make the best of it—it is life's nature to be unexpected. "I have a feeling of constant serendipity," he told me.

Today, Letelier spends the fishing season in Patagonia and the off season in his painting studio in Paine, a small town about an hour south of Santiago. He often travels abroad with his guiding clients, many of whom commission portraits with their catches on the river. But he always finds time to paint his own compositions, many of which go beyond fly-fishing subjects.

Letelier firmly believes in the importance of contributing to organizations that work to protect game fish and their environments, and has supported numerous conservation organizations with his art: Atlantic Salmon Federation, Wild Trout Trust, North Atlantic Salmon Fund, Goran Ulfsparre Foundation, and North Umpqua Foundation, to name a few. His work can be found in many private collections worldwide, including the American Museum of Fly Fishing.



New Fly for the Next Go, Lærdal River, Bjørkum Pool, oil (32 x 39.5 inches).



William Blacker's Shannon No. 12, tied in hand by Sebastián Letelier in a hook size 8/0. Photo courtesy of Sebastián Letelier.



Frank Gray Griswold: A Good Sportsman

by Matthew Franks

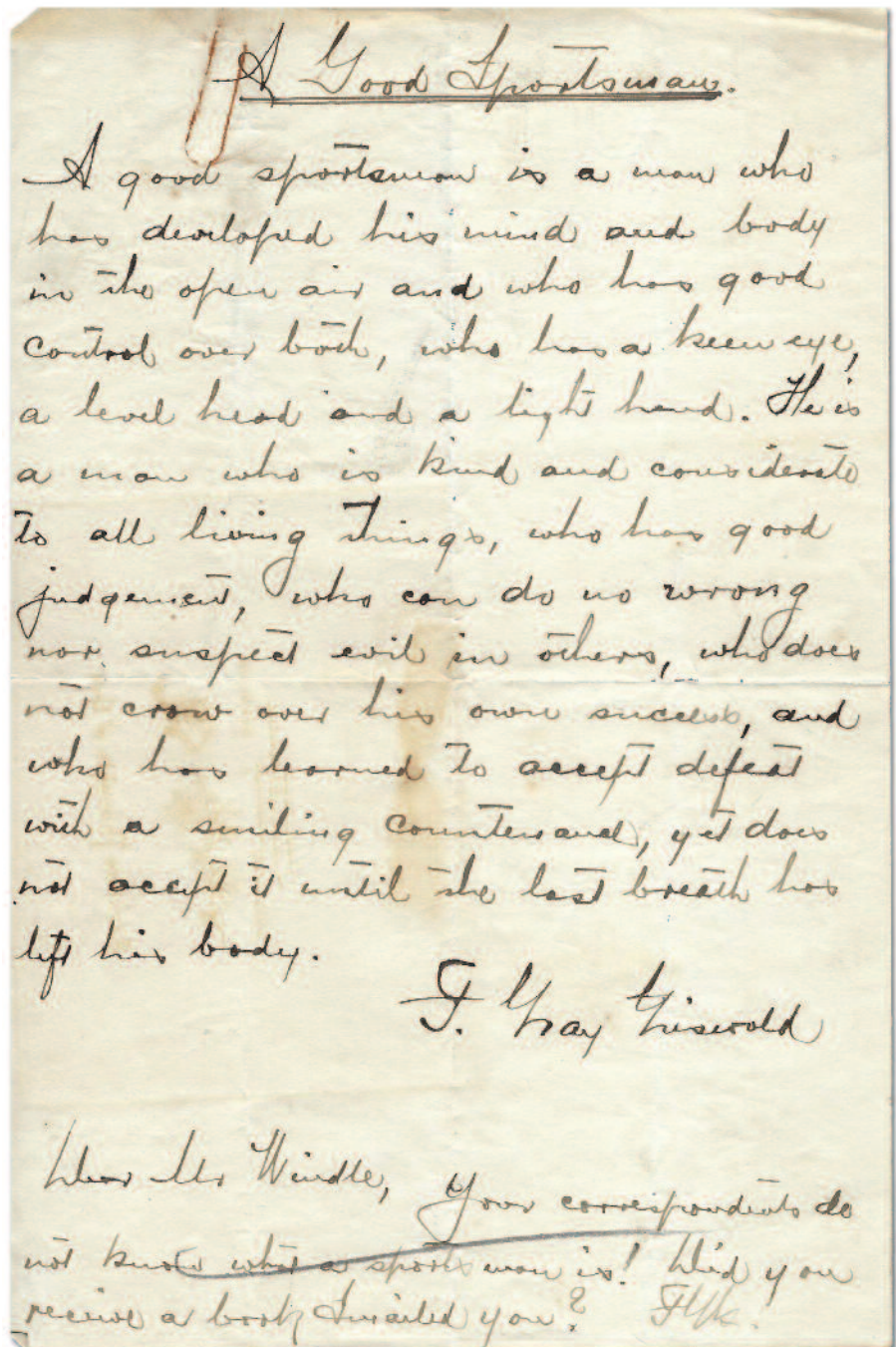
LATELY I HAVE BEEN spending a lot of time thinking about Frank Gray Griswold. Griswold was a respected author, angler, and all-around sportsman until his death in 1937 at age eighty-two, but this pithy description alone doesn't necessarily inspire sharp curiosity. I suppose that my deeper interest in Griswold was piqued when I purchased at auction an original manuscript letter of his from 1920 to Judge Ernest Windle, the then-proprietor of the *Catalina Islander* newspaper,¹ offering Griswold's definition of a good sportsman.²

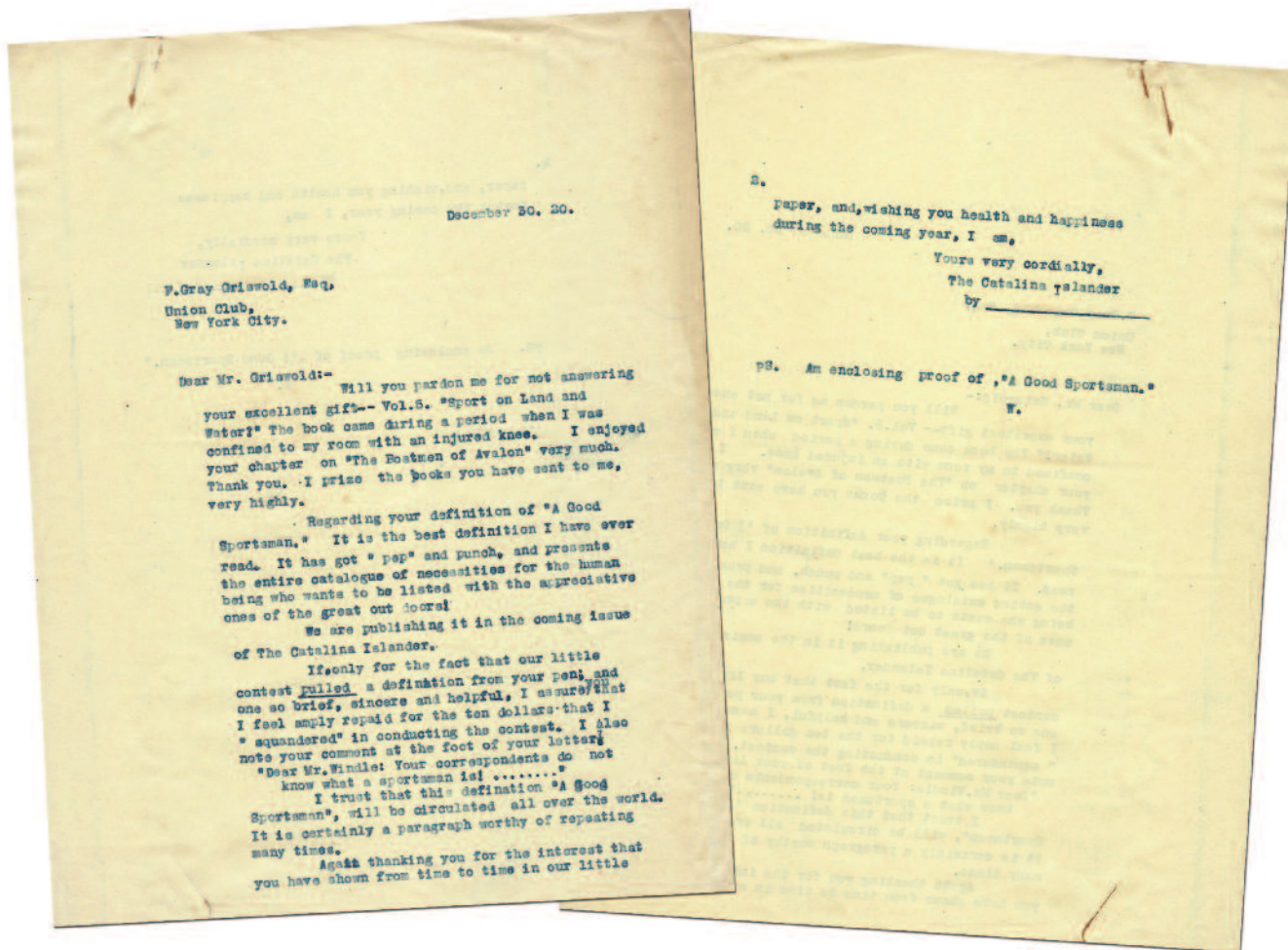
A good sportsman is a man who has developed his mind and body in the open air and who has good control over both, who has a keen eye, a level head and a light hand. He is a man who is kind and considerate to all living things, who has good judgment, who can do no wrong nor suspects evil in others, who does not crow over his own success, and who has learned to accept defeat with a smiling countenance and, yet does not accept it until the last breath has left his body.

Dear Mr. Windle, Your correspondents do not know what a sportsman is!³

In response, Judge Windle writes, "[r]egarding your definition of a Good Sportsman. It is the best definition I have ever read. It has got pep and punch, and presents the entire catalogue of necessities for the human being who wants to be listed with the appreciative ones of the great outdoors! We are publishing it in the coming issue of the *Catalina Islander*." He then coyly acknowledges, "I also note your comment at the foot of your letter 'Dear Mr. Windle: Your correspondents do not know what a sportsman is! . . .'"⁴

"A Good Sportsman," letter from F. Gray Griswold to Judge Ernest Windle, undated (likely 1920). Author's collection.





Response from Judge Ernest Windle to Frank Gray Griswold, 30 December 1920. Author's collection.

FRANK GRAY GRISWOLD

Frank Griswold was born in New York City on 21 December 1854 into an established shipping family who primarily imported teas and silks from China. In 1868, following some legal changes to the regulation of the shipping industry in the aftermath of the Civil War, his father sold the business and moved Frank, along with his six siblings, abroad, finally settling in Germany. By age twenty, in the spring of 1875, Griswold graduated from the Handelsschule, or commercial college, in Dresden and promptly moved back to New York City.⁵ It is there that Frank began what would be a long path of life experiences that culminated in an unmatched ability to define a good sportsman.

His financial success began in 1879 when, at the request of a friend, the son of the president of Western Union Telegraph Company (Western Union had recently purchased Thomas Edison's quadruplex telegraph for \$10,000), Griswold made an early investment in Thomas Edison's parent company. The company controlled most of Edison's

telegraph and electric light bulb patents, and after meeting with Mr. Edison in Edison's Menlo Park, New Jersey, workshop for a demonstration of both the newly invented light bulb and first phonograph, Griswold found this was an investment he couldn't resist. In the same year, he became an executive at the Lorillard Tobacco Company, where he served for fourteen years. Unlike most of his corporate contemporaries, however, Griswold would often take in a foxhunt on Long Island before getting the train to work by 8:30; it was a passion he picked up on holidays taken in England during his youth.⁶ In fact, Griswold was one of the first to introduce the sport of fox-hunting to the suburbs of New York. In time, he would become master of hounds of the Meadowbrook, Rockaway, and Newport Hunts.⁷

Griswold lived the life of a gentleman in the Gilded Age. He moved in New York's highest social echelons, being named one of the 400, a list of "who's who" in New York society published in the *New York Times* in 1892.⁸ A year before, in 1891, he had been granted membership to The Kittens, an exclusive din-

ing club that met regularly in and around New York City from 1891 to 1916. The club commonly dined on highly coveted items such as turtle soup, foie gras, and canvas-backed ducks washed down with copious glasses of Chateau D'Yquem.⁹ It likely was Griswold's experience in The Kittens that later qualified him to write and publish several short dissertations on the merits of good food, wine, and cigars appropriately titled *French Wines and Havana Cigars* (1929), *Old Madeiras* (1929), and *The Gourmet* (1933).

As for angling—the topic for which Griswold is most widely known as an author—ironically, it wasn't until he was almost forty years old in the early 1890s that he took up fishing with his father, beginning with redfish in the Indian River in Florida.¹⁰ Like many of us, this initial foray into fishing bit deep into Griswold's being and awoke a love of angling that stayed with him for the rest of his life. For the next thirty years, Griswold spent the majority of his time sailing far and wide in search of big-game fishing, mostly tarpon and marlin. He fished for tarpon as far north as Nova Scotia, all along the Gulf of Mexico, from

Key West around the coast of Cuba, and in the Panuco River at Tampico, Mexico.¹¹ In Cuba alone, over several seasons, Griswold landed 254 tarpon weighing in excess of 50 pounds each.¹²

In 1900, Griswold tried fishing for tuna at Catalina Island, California, for the first time, but did not care for the sport or the fish, referring to it as “simply hard work.”¹³ He did not return to Catalina until 1909 when news of the first marlin having been landed reached him. This launched his own decade-long love affair with marlin, which he called the “greatest of all game fish” given its acrobatics and “ability to out-travel and out-jump [all other fish].”¹⁴

Finally, in 1920, almost thirty years after the first fishing expedition with his father, Griswold said goodbye to big-game fishing altogether, sold his ketch yacht, and never looked back.¹⁵ As Griswold recalls, “[w]hen I approached old age, I took up the more gentle art of fly fishing for salmon.”¹⁶ It was then at the youthful age of sixty-six that Griswold moved on to fly fishing for salmon in the Cascapedia and published his take in *Salmon Score of F. Gray Griswold for Ten Seasons 1920–1929*.¹⁷ These seasons on Canada’s premier salmon river resulted in Griswold landing 595 fish (415 taken on a fly of his own design, the Griswold Gray) that weighed an average of 23 pounds: 4 in the 40-pound range, 61 in the 30-pound range, and the heaviest at 43 pounds. Admittedly, this experience was primarily a result of his gaining membership to the exclusive Cascapedia Club in 1920, along with the likes of several other prominent figures, such as Childs Frick (son of former Cascapedia member and noted steel magnate Henry Clay Frick) and W. Emlen Roosevelt (cousin to our twenty-sixth president).¹⁸ In 1893, the club obtained the fishing rights and three chains of woodland on each side of the river for its ten members (reduced to seven in 1915). In this water, Griswold had much experience angling for salmon and wrote several works on the subject, including *The Cascapedia Club* (1920), *Observations on a Salmon River* (1922), *A Salmon River* (1928), and *Salmo Salar* (1929).

Having authored almost forty books, the bulk of which were privately printed in limited editions, Griswold is arguably the most prolific of any angling writer before or after him (see the Bibliography, page 7). Of course, this must be stated with the caveat that Griswold had a shrewd skill for repetition. For example, he

Memoirs of a Salmon (1931), a charming novella following the challenging life of a salmon in the Grand Cascapedia from the salmon’s point of view. Likewise, *The Memoirs of Diana Grisdale, M.F.H.* (1932), also written in the first person, centered on the master of foxhounds at Grisdale, her ancestral home on the left bank of Ireland’s Shannon River. Perhaps his most inimitable books, however, center on the lives of two unrelated Renaissance artists: *El Greco* (1929) and *Fra Filippo Lippi* (1934), the former being one of the few nonsporting titles published by Eugene Connett at the Derrydale Press.

A GOOD SPORTSMAN

Given Griswold’s prolific résumé and the depth of his literary contribution, there is no doubt that his life experience qualified him to craft a definition of “a good sportsman.” It would be difficult for anyone to disagree with Judge Windle’s characterization, including his choice of adjectives, “pep and punch.” Like the honorable Mr. Windle, however, I admittedly found it impossible to ignore Griswold’s apparent contempt for the poor unsuspecting *Catalina Islander* readers who “wouldn’t know what a good sportsman is!”

In thinking it over, I do not believe it to be malice or animosity toward any *Catalina Islanders* who may have been less refined than he in the art of angling. Rather, Griswold seemed to possess an attitude that commonly characterized many sporting gentlemen of the Gilded Age with a slight penchant for haughtiness. Moreover, is it a mere coincidence that his snobbish comment was written in the same year he took up fly fishing for salmon? Griswold perhaps summed it up best himself when he commented in *Stolen Kisses* on the distasteful practice of betting in the then-burgeoning sport of horse racing:

Racing is a sport; there is no money to be made out of it. It is a game of pleasure for the rich; once commercialized it is doomed. It can never be revived unless started all over again by the respectable element and kept in their hands, for it is a sport and not a medium for personal gain.¹⁹



TARPON, 187 POUNDS
St. Lucie River, Florida, January 23

Griswold with tarpon, 187 pounds, St. Lucie River, Florida. From F. Gray Griswold, Sport on Land and Water, Volume I (Norwood, Mass.: The Plimpton Press, 1913), facing page 92.

wrote *Sport on Land and Water* as a staggered work of seven volumes (1913–1931), the first four of which comprise his earliest publications, such as *The Tarpon* (1922; the rarest of Griswold’s books according to Henry Bruns, the noted angling bibliographer), *Fish Facts and Fancies* (1923), *The International Polo Cup* (1928), and *Big and Little Fishes* (1927). Other works of redundancy include *The Life History of the Atlantic and Pacific Salmon of Canada* (1930), which contains much of the same material as his previous work, *The Life History of the Canadian Salmon* (1929). Finally, *A Salmon River* (1928) contains selections from his previously published books, *The Cascapedia Club* (1920), *Observations on a Salmon River* (1922), and *Big and Little Fishes* (1927).

In contrast, some of Griswold’s more unique literary contributions include

Now, more than 100 years later, although I'd like to think that Griswold would be pleased with this little biographic tribute in his honor, it is safe to say that he would be rather disappointed in the news of my winning a trifecta at the Kentucky Derby. I can only offer my sincerest apologies, Frank. But the plain truth of it is that the ponies are just more fun when a wager is placed. And, to the rest of you who may share his sentiments, a rising trout on a dry fly beats taking a salmon on a swinging wet fly every time.



ENDNOTES

1. The *Catalina Islander* is a weekly community newspaper serving Avalon, Catalina Island (California). The *Islander* has been continuously published since 1914.
2. This definition was later formally printed as a preface to both Griswold's *Race Horses and Racing* (Norwood, Mass.: The Plimpton Press, 1925) and *Sport on Land and Water, Volume II* (Norwood, Mass.: The Plimpton Press, 1915).
3. Letter from Frank Gray Griswold to Judge Ernest Windle, undated (likely 1920), author's collection.
4. Letter from Judge Ernest Windle to Frank Gray Griswold, 30 December 1920, author's collection.
5. Frank Gray Griswold, *After Thoughts: Recollections of Frank Gray Griswold* (Norwood, Mass.: The Plimpton Press, 1936), 11–20.
6. *Ibid.*, 26, 40–41.
7. The obituary of Frank Gray Griswold, *Anglers' Club Bulletin* (June 1937), 7.
8. Social arbiter Ward McAllister is credited with coining the term, having stated that New York society consisted of about "400." "The Only Four Hundred: Ward M'Allister Gives Out the Official List," *The New York Times* (16 February 1892), 5. See also Griswold's *Horse and Buggy Days* (Norwood, Mass.: The Plimpton Press, 1936), 45.
9. Frank Gray Griswold, *The Kittens* (Norwood, Mass.: The Plimpton Press, 1916), 13–16.
10. Griswold, *After Thoughts*, 75.
11. Frank Gray Griswold, *Some Fish and Some Fishing* (New York: John Lane Company, 1921), 15.
12. Frank Gray Griswold, *The Tarpon* (New York: The Gilliss Press, 1922), 14.
13. Griswold, *After Thoughts*, 80.
14. *Ibid.*, 81.
15. Griswold, *Horse and Buggy Days*, 18.
16. Griswold, *After Thoughts*, 82.
17. Frank Gray Griswold, *Salmon Score of F. Gray Griswold for Ten Seasons 1920–1929* (Canada: Grand Cascapedia River, 1930).
18. Frank Gray Griswold, *The Cascapedia Club* (Norwood, Mass.: The Plimpton Press, 1920), 6.
19. Frank Gray Griswold, *Stolen Kisses* (Norwood, Mass.: The Plimpton Press, 1914), 98.

A GRISWOLD BIBLIOGRAPHY

Cited in this article:

- After Thoughts: Recollections of Frank Gray Griswold* (Norwood, Mass.: The Plimpton Press, 1936)
- Big and Little Fishes* (Norwood, Mass.: The Plimpton Press, 1927)
- The Cascapedia Club* (Norwood, Mass.: The Plimpton Press, 1920)
- El Greco* (New York: The Derrydale Press, 1929)
- Fish Facts and Fancies* (Norwood, Mass.: The Plimpton Press, 1923)
- Fra Filippo Lippi* (New York: Dutton's, Inc., 1934)
- French Wines and Havana Cigars* (New York: Dutton's, Inc., 1929)
- The Gourmet* (New York: Dutton's, Inc., 1933)
- Horse and Buggy Days* (Norwood, Mass.: The Plimpton Press, 1936)
- The International Polo Cup* (New York: Dutton's, Inc., 1928)
- The Kittens* (Norwood, Mass.: The Plimpton Press, 1916)
- The Life History of the Atlantic and Pacific Salmon of Canada* (New York: Dutton's, Inc., 1930)
- The Life History of the Canadian Salmon* (Norwood, Mass.: The Plimpton Press, 1929)
- The Memoirs of Diana Grisdale, M.F.H.* (Norwood, Mass.: The Plimpton Press, 1932)
- Memoirs of a Salmon* (Norwood, Mass.: The Plimpton Press, 1931)

- Observations on a Salmon River* (Norwood, Mass.: The Plimpton Press, 1922)
- Old Madeiras* (New York: Dutton's, Inc., 1929)
- Salmo Salar* (Norwood, Mass.: The Plimpton Press, 1929)
- A Salmon River* (New York: Dutton's, Inc., 1928)
- Salmon Score of F. Gray Griswold for Ten Seasons 1920–1929* (Canada: Grand Cascapedia River, 1930)
- Some Fish and Some Fishing* (New York: John Lane Company, 1921)
- Sport on Land and Water* (Norwood, Mass.: The Plimpton Press, 1913–1931), 7 volumes
- Sport on Land and Water, Volume II* (Norwood, Mass.: The Plimpton Press, 1915)
- Stolen Kisses* (Norwood, Mass.: The Plimpton Press, 1914)
- The Tarpon* (New York: The Gilliss Press, 1922)
- Other Griswold works not cited:
- Clipper Ships and Yachts* (New York: Dutton's, Inc., 1927)
- General Lewis Cass* (Norwood, Mass.: The Plimpton Press, 1916)
- Horses and Hounds* (New York: Dutton's, Inc., 1926)
- The House Flags of the Merchants of New York* (Norwood, Mass.: The Plimpton Press, 1926)
- Plantation Days* (Norwood, Mass.: The Plimpton Press, 1935)
- Race Horses and Racing* (Norwood, Mass.: The Plimpton Press, 1925)

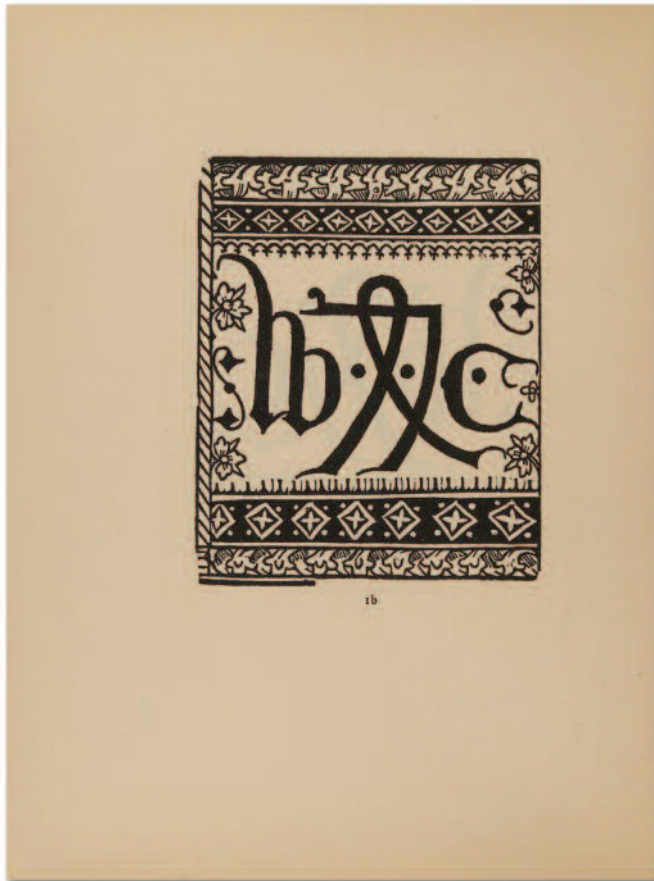
Matthew Franks



The author's Griswold collection.

Caxton, de Worde, and a Speculation on the *Treatyse*

by Alan R. Diodore



Wynkyn de Worde's second printer's device (a trademark illustration that identifies the printer's work). From Ronald B. McKerrow, *Printers' & Publishers' Devices in England and Scotland, 1485–1640* (London: *The Biographical Society*, 1913), 257.

WYNKYN DE WORDE, an unknown Alsatian immigrant, arrived in England with his employer, master, and benefactor William Caxton in 1476. In 1535, at the end of his life, he was “by far the most important and prolific of all the early English printers.”¹

William Caxton was born circa 1422 and in 1441 went to Bruges. While there, in 1463, during the reign of Edward IV, he was appointed governor of the English nation in the Low Countries and held that office until 1469.² He was then employed by Margaret, Duchess of Burgundy, sister of Edward IV. One of his duties was to translate a popular romance, *Recuyell of the Historyes of Troye*, from French to English.³ The translation proved so popular that he had it printed; and there is evidence that Caxton himself printed—or assisted in printing—a book titled *De Proprietatibus Rerum* (*On the Nature of Things*) in Cologne in 1471 or 1472. Between 1471/1472 and 1475,

he printed his translation of the *Recuyell*, the first book that he printed in English.⁴

Significant social, religious, and economic events were occurring when Caxton returned to England with de Worde in 1476 and established his printing office, the Red Pale. London was growing, the church was losing its effectiveness, and monks and scribes could no longer keep up with the demand for reading material. “In these circumstances, the setting up under Edward IV’s patronage of Caxton’s printing press at Westminster was perhaps the greatest English event of the century,” notes British historian G. M. Trevelyan.⁵ Another historian, H. A. L. Fisher, quotes a Venetian visitor’s perspective on the English social situation: “There is no country in the world where there are so many thieves and robbers as in England; in so much as few venture to go alone in the country excepting in the middle of the day and fewer still in the towns at night, and least of all in London.”⁶

It was also a time of severe religious suppression. The Lollard movement—a group of political and religious reformers whose doctrines anticipated many points in the later Protestant Reformation—was gaining strength, and it was not infrequent that a Lollard was burned at the stake as a heretic, “such being the standard of Christian charity of those times.”⁷

These were the circumstances under which Caxton and de Worde met on their arrival in England. Improvements—such as the introduction of Italian culture into the court and reduction of crime—eventually came under Henry VII, who had become king in 1485: “And a few pounds from the privy purse went to the printer, the book vendor, the copyist, the illuminator; a few scholars were helped to the university . . . and the Lady Margaret [the King’s mother] . . . was . . . the patroness of Caxton.”⁸

Very little is known about de Worde’s early life, and where Caxton found him is uncertain, but it was likely in Bruges, where de Worde had completed his apprenticeship. De Worde eventually took over the mechanical side of the printing while Caxton operated the artistic side, did translations, decided what to print, and did the editing.⁹ Caxton also did some creative writing and in 1476 issued the first dated book printed in England, *Dictes or Sayengis of the Philosophres*. To that book he added a chapter called “concernyng wymmen,” which exhibits a considerable amount of humor.¹⁰

Caxton preferred to print books of literary quality, such as Chaucer’s *Canterbury Tales* and Malory’s *Le Morte d’Arthur*. Between 1476 and 1491, he and de Worde printed about one hundred titles. Caxton, being more interested in the literature, had little interest in illustrations and used woodcuts only when necessary. Unlike that found on the continent, English xylography was very primitive. Unfortunately, in 1491, on the day that he finished translating *Vitas Patrum* from Latin to English, Caxton died.

For practical purposes, work stopped at the Red Pale. The only books that were issued in the next nearly three years were those already printed, paid for, or partially printed. De Worde could do nothing without the permission of Caxton’s executors and the court. A major problem was Caxton’s son-in-law, Gerard Crop, “who appears to have been a truculent and ill-tempered man if not something worse.”¹¹ Crop filed a claim against Caxton’s estate, which was denied. He then started a series of court actions that dragged on for some time. Unfortunately for Crop, his “truculent and ill-tempered” behavior resulted in an order from the Court of Chancery for his imprisonment and his wife with a decree of separation.¹²

It appears that Caxton’s probate was settled sometime in 1494, because de Worde printed a new book that year, *Scala Perfectionis* (*Scale of Perfection*), which was the first to which he put his name as printer. That book contains a long epilogue in verse. Historian Henry R. Plomer declared that an employee of de Worde, Robert Copland (who was known as a skilled translator and editor), was the author, as de Worde had no literary talent and could not have written it.¹³

Bibliographer and librarian E. Gordon Duff gives a more pointed judgment of de Worde’s literary skill: “We soon see that we have to deal now with a man who was merely a mechanic, and who was quite unable to fill the place of Caxton either as an editor or translator, one who preferred to issue small popular books of a kind to attract the general public, rather than the class of book which had hitherto been published from Caxton’s house.”¹⁴ Indeed, de Worde’s output was of much lower class. He printed devotional works, reprints of Caxton’s works, and some educational books, but “the man in the street preferred to buy trifles, such as ballads or jest books, and those of the cheapest kind. . . . Many of the poetical satires, romances and chap books that came from his press are known

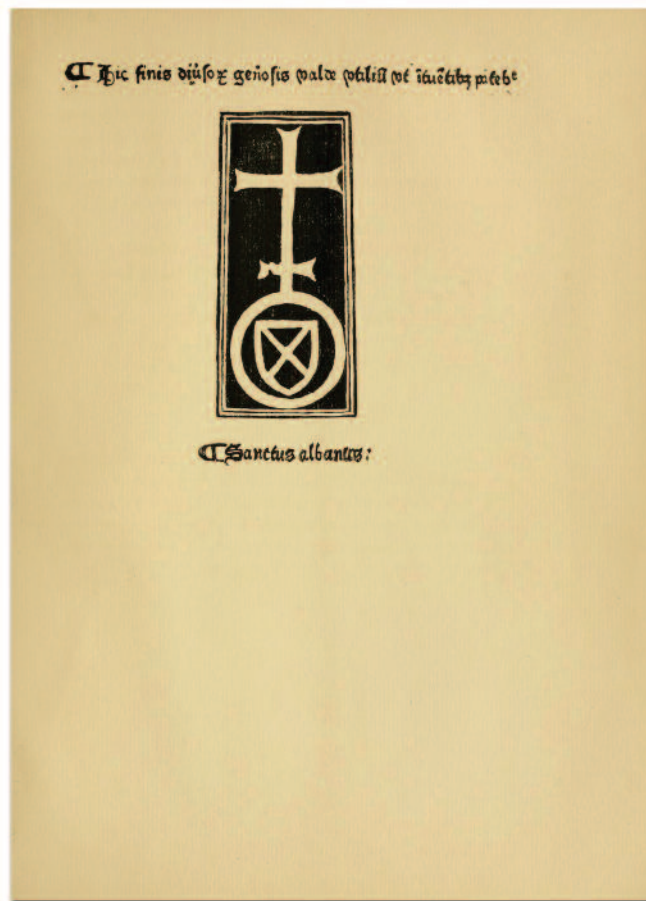
only from fragments . . . and we cannot even guess at the number that have perished.”¹⁵

In contrast to Caxton’s practice, de Worde rarely released a publication without a picture. The problem was, like his lack of literary ability, he had no artistic taste. The woodcuts were frequently crude and not suitable for the type or text that was being printed.¹⁶ For example, Duff’s description of the woodcuts in de Worde’s 1498 reprinting of *Le Morte d’Arthur* was, “These are no doubt of native workmanship, and might justly be described as the worst ever put into an English book.”¹⁷ There was another area in which de Worde was lax. When reprinting one of Caxton’s books that was missing a page, he printed it just as he found it, not correcting the error. Also, sometimes he left out words, rendering whole sentences meaningless. Plomer summed it up this way: “Reviewing the work he did down to 1500, [de Worde] printed some fine books and printed them well, but too often marred them with bad woodcuts. He had no high ideals and his printing was solely a commercial undertaking for profit.”¹⁸

ANCESTORS

One of the fine books de Worde printed well in 1496 was the *Boke of Saint Albans*, which included the *Treatyse of Fysshynge wyth an Angle* as an addition to the 1486 (first) edition. The *Treatyse* is also marred with bad woodcuts.

It is evident that “the Treatise was not an immaculate conception without parents or ancestors.”¹⁹ Although there are certainly references to fishing before the *Treatyse*, its principal



The printer’s device at the end of the Boke of Saint Albans. From Juliana Berners, The Boke of Saint Albans, facsimile reproduction (London: Elliot Stock, 1901), n.p.

ancestors are the 1486 (first) *Boke of Saint Albans* and the Yale Wagstaff Manuscript (ca. 1450).

The 1486 *Boke*—as did the 1496 (second) edition—dealt with “hawking,” “hunting,” “cote-armures,” and “blaysynge of armes.” The latter two sections were originally one work, but were divided in the 1496 edition to more or less veil the *Treatyse* from “ungentylmen” who might ruin the sport for the gentylmen for whom it was intended. Eight books were published by the printer of the 1486 *Boke*, which was his last; *Chronicles of England*, printed circa 1483, was next to last. De Worde provided the identity of the printer of the 1486 *Boke* in his 1497 reprint of the *Chronicles*: “Here endeth this present Chronicle of England with the fruyte of tymes compiled in a boke & also Impryted by a sumtyme scole mayster of seynt Albons upon whose soule god have mercy. Amen.”²⁰ Clearly, de Worde was aware of, if not acquainted with, the “scole mayster”; and given their proximity and the few printers, “it is highly probable that Caxton . . . would have had communication of some sort with the important town of St. Albans.”²¹ I believe that if de Worde knew—or knew about—the scole mayster, Caxton certainly would have.

The last page of the Cote armuris section of the 1486 edition of the *Boke* ends: “Here endeth the mooste special tthyngys of the boke of the lynage of Cote armuris and how gentylmen shalyt be knowyn from ungentylmen. And now here foloyng begynnyth the boke of blaysng of armys: i latyn french + English.”²²

The 1496 (second) edition of the *Boke* is essentially the same as the 1486 edition except for some modernization of language, spelling variations, the inclusion of the *Treatyse*, and the ending paragraph of the Cote-Armurys, which now introduces the *Treatyse* as follows, in part: “Here we shall make an ende of the moost speciall thynges of the boke: of the lyanage of cote-armurys: and how gentylmen shall be known from ungentylmen. And consequently shall fowlowe a compenyious treatyse of fysshynge with an angle; which is right necessary to be had in this present volume: by cause . . . it is one of the dysports that gentleman use.”²³ Recalling the assessment of de Worde’s literary talent, it is hard to conceive that he could have written the foregoing.

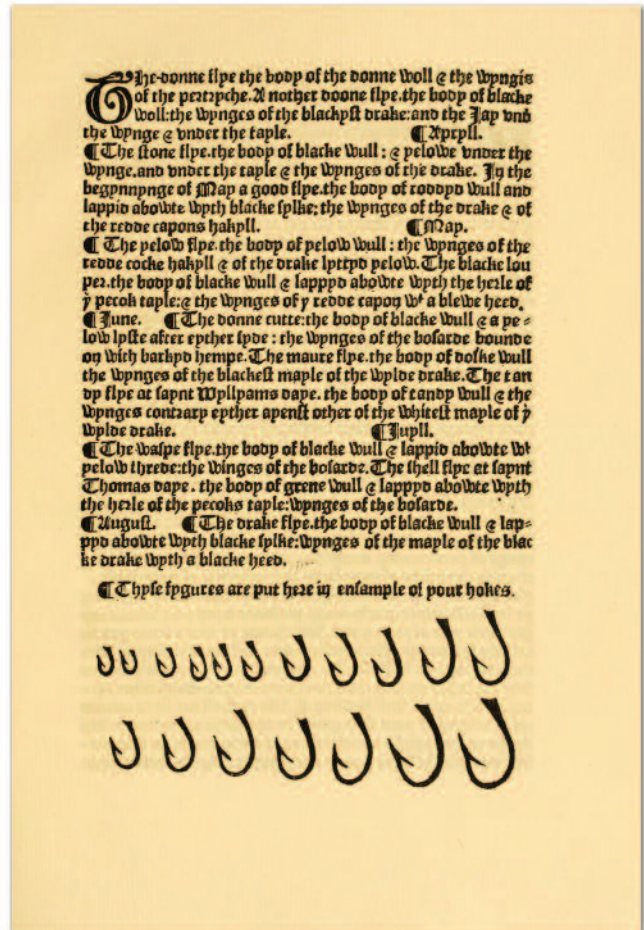
There can be no doubt that the *Treatyse* is the lineal descendant of the Wagstaff Manuscript, the original of it, or at least a more complete copy. The manuscript and the *Treatyse* are reproduced in both original and modernized versions in *The Origins of Angling*.²⁴ Compared with the *Treatyse*, much of the Wagstaff Manuscript has been lost, and it is possible that some parts that may have corresponded to portions of the *Treatyse* never existed at all. Yet there is a suggestion that, like the *Treatyse*, there may have been a monthly list of flies: “And yf ye se any tyme of the day—trowyt or graylynge lepe, angle to hym with a dub accordyng to the same moneth.”²⁵

There is another very old (ca. 1420) English tract on fishing by Piers of Fulham. Because it predates the Wagstaff Manuscript and the *Treatyse*, it bears mention, and reads in part: “Loo worshipful sirs here after ffolloweth a gentlymanly trefyse full convenient . . . under covert terms of ffysshynge and ffowlyng.” It continues, “But in rennyng ryvers that bee comone . . . there will I fissue . . . with angle hookys.”²⁶

THE *TREATYSE* AND SPECULATION

The 1496 edition of the *Boke*, including the *Treatyse*, was printed with type obtained, probably by Caxton, in about 1490 from Godfried van Os, a printer from Gouda. After the *Boke* was printed, de Worde never used that type again.²⁷

As to the angler on the first page of the *Treatyse* (see illustration, page 11), Duff notes that “there is a woodcut of the angler at the beginning, and we see him busily at work with a



The clumsy hook woodcuts de Worde included in the *Treatyse*. From Juliana Berners, *A Treatyse of Fysshynge wyth an Angle*, facsimile reproduction (London: Elliot Stock, 1880), n.p.

large tub beside him just like the German fisher of today into which he may put his fish to keep them alive. This book would naturally appeal to the richer class.”²⁸

Not only did the German fisher of Duff’s day put his catch in a tub, but woodcuts from 1490 and 1550 show the German fisher doing the same.²⁹ This seems fair evidence that the woodcut of the *Treatyse* fisher is of German or at least continental origin. It is noteworthy that however bad English xylography was at the time, Albrecht Dürer was taking it to a high art in Germany. Further, if the *Boke* would appeal to the richer class, that would be the sort of book to come from Caxton, not de Worde.

The woodcuts of the hooks on which flies are to be tied are crude, clumsy, apparently of “native workmanship,” and consistent with de Worde’s tendency of marring his work “with bad woodcuts.” However, there are 117 woodcuts in the Blaying of Armes section of both editions that appear identical. I do not believe that de Worde could have, or would have, had them recut between the conclusion of Caxton’s probate and 1496. I suggest that Caxton obtained them when the “scole mayster” quit or died. Further, it would have been no problem for Caxton to have had access to what we call the Wagstaff Manuscript or at least a copy of it. After all, it had been around since circa 1450. If Plomer and Duff are right about de Worde’s lack of literary, artistic, and editorial skills, then I speculate that it is most unlikely that de Worde would have had the initiative, interest, or perhaps the capacity to complete and print the *Treatyse*, much less to amend the Cote-Armes section and divide it and Blaying of Armes to veil the *Treatyse*.

In considering the above text and the relative abilities of Caxton and de Worde, it seems reasonable that Caxton and/or some “literary helper” was probably the actual compiler of the 1496 *Boke*. I propose that Caxton died when the *Boke* was nearing printing, de Worde could do nothing until probate was settled, and the woodcuts of the hooks were hurriedly added to get the *Boke* completed. It follows that there are no cuts of the flies because it would have taken too long. Having been virtually out of business for some three years, de Worde needed to get books finished and sold.

Who amplified the manuscript into the *Treatyse*? Who created the manuscript? Certainly not the mythical Dame Juliana. In either case, it must have been a person or persons with an in-depth knowledge of fishing in general—a sort of medieval Ray Bergman.³⁰ The odds are good that he, or they, were clerics. Historian Richard Hoffmann noted that in those times, “the skills of reading and writing belonged almost exclusively to a small group of male professionals, mostly churchmen.”³¹ The ethical admonitions and biblical references bolster that possibility. In addition, fish and fishing were vital to the church and churchmen of the period in that “a pious Christian had to take his or her animal protein from fish 140–160 days each year.”³²

From where came the flies? While certainly not dispositive of the question, there is a long history of clerical involvement with fishing in Britain and abroad. The Benedictines were ubiquitous throughout the area. Until 1100, all English monks were Benedictines,³³ and no doubt there was considerable frat-

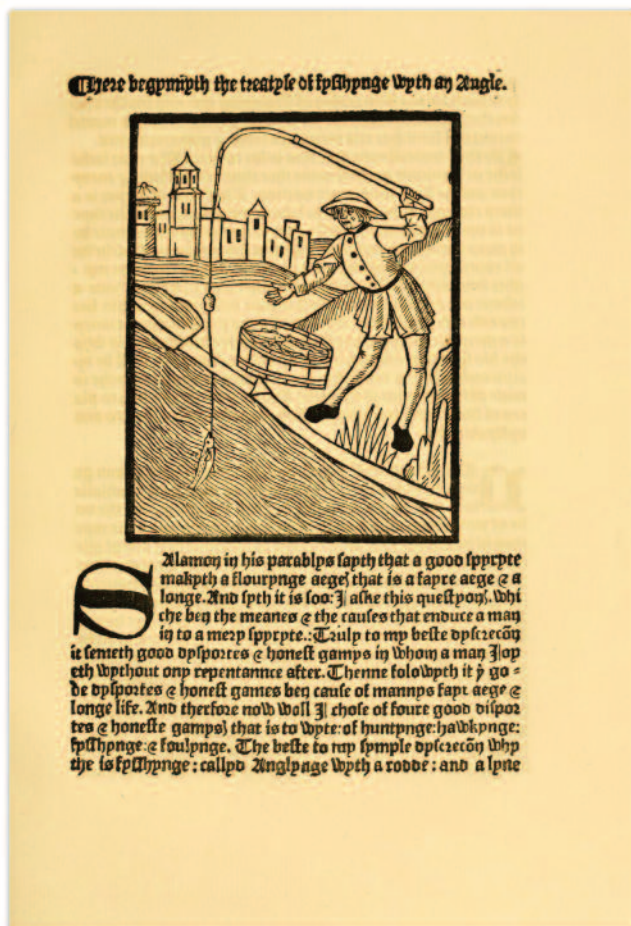
ernization with their brethren on the continent. In this context it is noteworthy that St. Albans was a Benedictine abbey founded in 793.

There are several more viable possibilities of the origin of the British/*Treatyse* flies. An observant and creative British person could have developed them, but they may well have been imported—perhaps from the Balkans, Scandinavia, Austria, Bavaria, Switzerland, France, or Spain. The question is worth further inquiry.



ENDNOTES

1. E. Gordon Duff, *The Printers, Stationers and Bookbinders of Westminster and London from 1476 to 1535* (Cambridge: Cambridge University Press, 1906), 129.
2. *Ibid.*, 3.
3. *Ibid.*
4. *Ibid.*, 5–6.
5. G. M. Trevelyan, *History of England, Vol. 1* (London: Longmans, Green & Co. Inc., 1945, and Garden City, N.Y.: Doubleday, 1952), 348.
6. H. A. L. Fisher, *The Political History of England, Vol. 5, 1485–1547* (London: Longmans, Green & Co., 1919), 1.
7. G. M. Trevelyan, *History of England, Vol. 2* (London: Longmans, Green & Co. Inc., 1945, and Garden City, N.Y.: Doubleday, 1952), 41–42.
8. Fisher, *The Political History of England, Vol. 5, 151*.
9. Henry R. Plomer, *Wynkyn de Worde and His Contemporaries* (London: Grafton & Co., 1925), 49.
10. Duff, *The Printers, Stationers and Bookbinders*, 6.
11. Plomer, *Wynkyn de Worde and His Contemporaries*, 45.
12. *Ibid.*, 46.
13. *Ibid.*, 52–53.
14. Duff, *The Printers, Stationers and Bookbinders*, 24.
15. Plomer, *Wynkyn de Worde and His Contemporaries*, 66.
16. *Ibid.*, 61.
17. Duff, *The Printers, Stationers and Bookbinders*, 30.
18. Plomer, *Wynkyn de Worde and His Contemporaries*, 61.
19. William Radcliffe, *Fishing from the Earliest Times* (London: John Murray, 1921), 61.
20. Quoted in Dame Juliana Berners, *Boke of Saint Albans*, as printed at Westminster, by Wynkyn de Worde in 1496 with the literary researches of the Joseph Haslewood edition of 1810, Joseph Haslewood, ed. (New York: Abercrombie & Fitch, 1966), 20.
21. William Blades, ed., Introduction, *Boke of Saint Albans, 1486* (London: Elliot Stock, 1881), 20.
22. Dame Juliana Berners, *Boke of Saint Albans, 1486* (Amsterdam & New York: Da Capo Press, 1969), n.p.
23. Joseph Haslewood, ed., *Boke of Saint Albans, 1496*, n.p.
24. John McDonald, *The Origins of Angling* (Garden City, N.Y.: Doubleday & Co. Inc., 1963), 133–229.
25. *Ibid.*, 165.
26. Quoted in R. B. Marston, *Walton and the Earlier Fishing Writers* (London: Elliot Stock, 1903), 2.
27. Plomer, *Wynkyn de Worde and His Contemporaries*, 57.
28. Duff, *The Printers, Stationers and Bookbinders*, 29–30.
29. Richard C. Hoffmann, *Fisher’s Craft and Lettered Art* (Toronto: University of Toronto Press, 1997), 38 and 55.
30. Ray Bergman was the angling editor of *Outdoor Life* from 1933 to 1960 and author of several books, including *Just Fishing* (1932), *Trout* (1938), *Fresh-Water Bass* (1942), and *Fishing with Ray Bergman* (1970).
31. Hoffmann, *Fisher’s Craft and Lettered Art*, 11.
32. *Ibid.*, 18.
33. Desmond Seward, *Monks and Wine* (London: Michael Beazley Publishers, and New York: Crown Publishers 1979), 126.



The angler on the first page of the *Treatyse*. From Juliana Berners, *A Treatyse of Fysshynge wyth an Angle*, facsimile reproduction (London: Elliot Stock, 1880), n.p.

The River Tweed Salmon Fishing Museum at Kelso

by Keith Harwood

All photographs were taken by the author with the kind permission of William W. Quarry and the museum trustees.



The River Tweed Salmon Fishing Museum in Kelso Town Hall. This is an outside view of the museum with a sculpture of an angler in a Junction Pool beat boat.

THE TWEED IS Scotland's fourth-longest salmon river (after the Tay, the Spey, and the Clyde) and for 97 miles flows eastward across the Scottish Borders and northern England before entering the sea at Berwick-upon-Tweed, the northernmost town in England. It rises in the Lowther Hills at Tweed Well, 6 miles north of Moffat. Close by its source are those of southern Scotland's two other great rivers: the Clyde, draining northwest, and the Annan, draining south. A traditional Borders rhyme goes "Annan, Tweed and Clyde a' rise oot o' ae hillside."¹

Nowadays, the Tweed is internationally famous for its salmon fishing and attracts anglers from all over the world. It produces more fish to the fly than any other river in Britain and in 2012 produced a record catch of more than 20,000 salmon.² Some of the best fishing on the Tweed is centered on the town of

Kelso and includes beats with such iconic names as Boleside, Pavilion, Bemersyde, Dryburgh, Mertoun, Makerstoun, and Floors.

The Tweed is also the birthplace of salmon fishing as we know it today, which was made famous through the works of John Younger, the shoemaker of St. Boswell's (*River Angling for Salmon and Trout*, 1840); William Scrope, who leased the Pavilion stretch (*Days and Nights of Salmon Fishing on the Tweed*, 1843); and Thomas Tod Stoddart, who settled in Kelso (*The Angler's Companion*, 1847). It is perhaps fitting, therefore, that Kelso should be chosen as the home of the new River Tweed Salmon Fishing Museum, located in the town hall's former tourist information office.

On a recent trip to the Scottish Borders, I was able to visit the new museum, which opened on 3 September 2020. It contains more than 2,000 objects,

ranging from hooks, flies, rods, and reels to maps, photographs, and even a replica nineteenth-century fisherman's bothy. The museum is run by a team of volunteers, including Bill Quarry, author of the magisterial *Salmon Fishing and the Story of the River Tweed* (Medlar Press, 2015), and the talented artist and fly dresser Ronnie Glass, now retired from the Orvis store in Kelso.

What the museum may lack in terms of size it makes up for in the quality and quantity of its exhibits. At its entrance, the visitor is met by the replica of a stone boundary marker carved with the outline of a salmon and thought to date to around 600 A.D., or even earlier. There follows a series of displays outlining the history of salmon fishing on the Tweed from prehistoric times to today. For thousands of years, the catching of salmon (and trout) on the Tweed was primarily for the pot and was carried out



almost exclusively by net, trap, and spear (leister). However, the recent discovery of a bronze fish hook—almost identical to those in use today—at the nearby Roman fort of Trimontium (Newstead) suggests that fishing with rod and line on the Tweed may be much older than we think. Replica fish hooks made out of local materials such as shell, wood, and bone indicate that fishing could even date back to prehistoric times.

Netting, however, was much more commonly practiced, and a large number of stone net weights have been found in the area, some of which are on display. Netting on the Tweed was carried out for hundreds of years; a document from Berwick dating to 1478 states that 11,000 pounds of salmon were exported in salted barrels.³ When ice was introduced in the 1790s, it facilitated the export of salmon to London and beyond and led to the intensification of netting effort on the river. A beautifully drawn and painted map by Ronnie Glass on display in the museum shows the extent of both coastal and river nets in the Tweed catchment area.

People living in the neighborhood of the Tweed considered it almost a God-given right to catch a salmon for the pot, so were skilled not only at netting but also in the method of leistering for salmon, either at night (“burning the water”) or during the day (“sunning the water”). This method of fishing was much practiced by William Scrope,⁴ and even Sir Walter Scott is recorded as catching a 30-pound salmon this way.⁵ A series of enlarged images from Scrope’s book illustrate this method of fishing.

Poaching was—and still is to a lesser extent—a perennial problem on the Tweed, which reached its zenith in the nineteenth century when the very survival of the salmon was threatened. On display in the museum are a couple of poachers’ drag hooks, which consist of a large treble hook with lead attached. A length of cord was attached to the hook and, when a fish was spotted, the hook was thrown beyond it, then gently dragged until positioned underneath the fish. A sharp tug sent it into the soft underbelly of the fish, which was then dragged out. Another method of poaching on the Tweed involved “running the caulds.” In high water the poacher, on seeing a fish ascend a cauld or weir, would run along the top of the cauld to gaff the fish.⁶

Top: Replica prehistoric hooks.

Center: A view of the River Tweed at Kelso.

Bottom: Stone net weights.



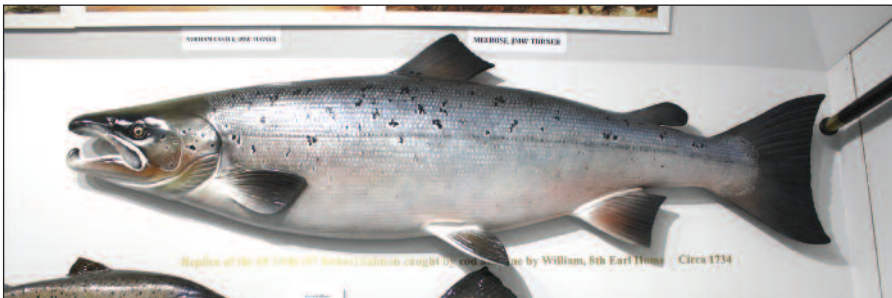
The problems of poaching and excessive netting at the mouth of the river led to a serious decline in the number of fish entering its middle and higher reaches, which led to the establishment of the River Tweed Commission in 1807.⁷ Its remit included protecting the river from overexploitation and apprehending poachers. One of my favorite exhibits in the whole museum is a nineteenth-century helmet issued to the bailiffs employed by the Tweed commissioners. The helmet, which very much resembles something a Roman gladiator might wear, illustrates the dangers faced by bailiffs when tackling illegal fishers.

Fly fishing for salmon on the Tweed did not really develop until the nineteenth century, although records from the Hirsell Estate, a few miles downstream of Kelso, indicate that the earls of Home were fly fishing as early as the 1730s.⁸

A highlight of the museum collection is a beautifully crafted and painted model by Ronnie Glass of a 69¾-pound salmon caught by William, the 8th Earl Home, in 1734.⁹ Unfortunately, records of the capture of this record-breaking fish are somewhat scant, and it has been dismissed in favor of Georgina Ballantine's 64-pound fish from the Tay.¹⁰ However, the Tweed is undoubtedly capable of producing big fish, and more than sixty rod-caught salmon weighing more than 40 pounds have been recorded on the river over the past two hundred years, most of which were caught during the months of October and November.

Not only has the Tweed produced some big salmon, it has also accounted for a number of big trout. One model on display in the museum is a magnificent specimen weighing 7 pounds, 3 ounces, caught by Billy Jack, a Tweed boatman, in 2007.

As well as objects relating to fishing on the Tweed, the museum has several videos running, one of which shows a salmon rising to a butterfly. For a long time, it was believed that salmon took butterflies, and many early salmon flies bear more than a passing resemblance to them. For me, the stunning displays illustrating the development of the salmon fly on the Tweed is a highlight of the exhibition. Anyone with an interest in this history cannot fail to be impressed by the beautifully dressed flies on display, ranging from the relatively simple patterns of John Younger (ca. 1820) through to the



Top: Bailiff's protective helmet.

Center: Model of the 69¾-pound salmon caught by William, 8th Earl of Home, in 1734. Crafted and painted by Ronnie Glass.

Bottom: Salmon rods and reels.



Clockwise from above: Salmon fisherman's bothy with mannequin of the famous fly dresser James Wright; Tweed salmon flies, circa 1850; and spinning lures from the 1960s.

elaborate creations in vogue during the second half of the nineteenth century and back again to the more simple patterns in use today. One of the photographs on display (dating to 1955) shows Isobell Hermiston, who worked at Forrest's of Kelso, tying a Jock Scott fly. Down the road at Hardy's of Alnwick, the dressing of salmon flies was very much regarded as a male preserve, whereas the female employees dressed trout flies.¹¹ Also on display is a photograph of an original Jock Scott fly tied by James Wright of Sprouston, together with a pencil-written note by George Forrest (tackle maker) of Kelso explaining the name of the fly.

The most stunning display, however, must surely be the set of Tweed salmon flies dating to around the middle of the nineteenth century and dressed by Jim Smail, a former boatman on the Lower Floors beat. Many of these flies were invented by such well-known salmon-fishing luminaries as Canon Greenwell, William Henderson, and George Wilkinson, and were originally tied by James Wright of Sprouston.

No exhibition on salmon fishing would be complete without a display of rods and reels, and the museum does not disappoint. The wall opposite the en-

trance is hung with an array of rods from greenheart to split cane and from fiberglass to carbon fiber. Another case displays a selection of reels from famous manufacturers, such as Hardy, to lesser-known Scottish reel makers.

Although most anglers who fish the Tweed prefer to employ the fly, most beats on the river will permit the use of the spinner in times of spate or gales, when fishing the fly would be nigh on impossible. The museum contains a comprehensive selection of spinning lures dating from the 1930s to the present day.

Other displays in the museum relate to spinning reels and the general miscellaneous items used by anglers such as fly lines, fly boxes, casts, cast dampers, and weigh scales. The final part of the exhibition, housed in its own little room, is a recreation of a nineteenth-century fisherman's bothy. It contains a mannequin of the famous fly dresser James Wright seated in a chair in the corner amidst an array of assorted fishing tackle, books, and catalogs.

For anyone planning to visit Kelso—either to fish or to visit Floors Castle or Kelso Abbey—the River Tweed Salmon Fishing Museum is a must. I feel sure that it will become a mecca for salmon anglers the length and breadth of the Tweed and,

unlike a day's fishing on one of the river's more famous beats, entrance to the museum is free.



ENDNOTES

1. Sir Herbert Maxwell, Bart., *The Story of the Tweed* (London: James Nisbet and Company, Limited, 1909), 5.
2. William W. Quarry, *Salmon Fishing and the Story of the River Tweed* (Ellesmere, U.K.: The Medlar Press, 2015), 11.
3. *Ibid.*, 102.
4. William Scrope, *Days and Nights of Salmon Fishing* (Bovey Tracey, U.K.: The Flyfisher's Classic Library, 1991), 230–38.
5. Keith Harwood, *Sir Walter Scott on Angling* (Ellesmere, U.K.: The Medlar Press, 2019), 53–57.
6. Quarry, *Salmon Fishing and the Story of the River Tweed*, 148.
7. Caroline Balfour, *The Early Days of the River Tweed Commissioners* (Melrose, U.K.: River Tweed Commission, 2007), 43–48.
8. Quarry, *Salmon Fishing and the Story of the River Tweed*, 109ff.
9. Frederick Buller, *The Domesday Book of Giant Salmon* (London: Constable, 2007), 196ff.
10. *Ibid.*, 317–19.
11. Martin Lanigan O'Keefe, *Hardy's Salmon Flies* (Machynlleth, U.K.: Coch-y-Bonddu Books, 2019), xix.

Deep Waters: The Historical Role of Spirituality in Fly Fishing

by Jody Martin

Krystina Bullard



One organization currently employing fly fishing as part of a mentoring and healing program is the Mayfly Project, which uses the sport as a catalyst to mentor and support children in foster care, with a hope that connecting them to a rewarding hobby will provide an opportunity for foster children to have fun, build confidence, and develop a meaningful connection with the outdoors. Photo courtesy of the Mayfly Project.

I COULD TELL THE MAN wanted to say something. He was a student in my beginning fly-fishing class, and we had been fishing a wide, shallow spot on Bishop Creek for a couple of hours. He was starting to get the feel of it, the fly line moving more easily now, the rod doing more of the work, the casts starting to land softly. He was getting into it. But I could tell he wanted to open up about something, get something off his chest. He waded over closer to where I was standing. I looked up at him.

"It's Casey," he said. "It's my son." He couldn't say anything more for nearly a full minute, so I waited. "I just don't know how to reach him anymore. I feel like I don't even know who he is. He doesn't want to talk to me, about anything." I had learned by now to keep silent, to let them find their own pace, their own words. "Do you think this would help? If I took him fly fishing? You could even go with us, if you want, teach him how to cast, tie on flies, you know, that kind of thing."

By now most people are aware that a number of organizations use fly fishing

as a form of mentoring, or therapy, or healing. For a surprisingly wide array of human afflictions, fly fishing has been shown to help. Organizations use it to help mentor at-risk youths, relieve physical and emotional trauma, counter depression, help fight cancers, ease the agony of drug and alcohol addiction, and heal our wounded veterans.¹ The healing is not just anecdotal. The medical community is aware of the value of fly fishing as a form of therapy² and has recently begun to recommend involvement and participation in fly-fishing retreats for cancer recovery.

The fact that we derive something special from fly fishing is no surprise to those of us who do it regularly. I have made the observation that it is in fact difficult to find any writing about fly fishing that does not contain at least an allusion to the otherworldliness of the sport, the feeling that we are participating in something beyond the search for food, or sport, or entertainment. Fly fishing has been described as a spiritual practice, even a spiritual discipline.³ But the fact that fly fishing seems to help with so

many different challenges is seen by some as a recent revelation. It's true that many of the organizations that employ fly fishing as part of a healing program were founded relatively recently. The best known of these groups, Casting for Recovery (helping victims of breast cancer) and Project Healing Waters (serving disabled military veterans and active personnel) were founded in 1996 and 2005, respectively. The men's cancer recovery group Reel Recovery was founded in 2003. More than twenty other groups have been formed in more recent years, and that's just in the United States. Responses to my book and to my recent article in *Trout* magazine on this topic have been numerous and positive, and I am grateful for all of them. But there seems to be a perception that the healing and spiritual aspects of fly fishing are something we are only now recognizing, which is not the case.

There is no single time and place that we can point to as "the birthplace of fly fishing." There are scattered records and references to practices that might have been precursors to modern fly fishing in

many cultures, and it's likely that the sport as we know it today had several different "origins" that have all played influential roles. We know that the Roman Claudius Aelianus described Macedonian anglers using wool and feathers on a hook back in the second century, and there is at least one description of fish rising to an artificial fly that precedes it by some 200 years.⁴ There are accounts of fishing with flies for ayu (*Plecoglossus altivelis*, an amphidromous fish related to smelt) in Japan in the twelfth century, fly recipes written down in Austria in the fifteenth century, and Tenkara fishing in Japan's mountains at least as early as the 1860s. Also deserving of mention among the many fly-fishing "origin" stories are the legendary salmon rivers of Scotland, the chalk streams of England, and the Catskills, of course, in North America. All of these peoples and places can lay claim to being a birthplace of sorts for at least some type of fly fishing.

But this essay is not about the origin of our sport. The question I am posing now is this: Did fly fishing arise in part because of our need to connect spiritually with something greater than ourselves? My guess is that the first person to try to fool a fish using an artificial enticement was simply hungry, and hunger probably lies at the base of all fishing techniques around the world and throughout history. But both the literature and the practice of fly fishing constantly remind us that there are other reasons to be on the stream. Although the motivations of Claudius Aelianus and the first Japanese ayu and Tenkara fishermen are lost to time—and simple hunger again was most likely the primary incentive—many of the ancient origin stories are in some way associated with spirituality, with a group of people devoting their lives to spiritual matters, with the search for God. This is different from the assertion that fly fishing itself is a kind of religion, a topic that has been explored previously.⁵ Instead, I am asking whether our love of fly fishing has always been coupled with a search for the divine. If so, the therapeutic, healing, and spiritual aspect of fly fishing that is today recognized by so many organizations is nothing new. I've chosen three examples of early fly-fishing literature to illustrate this.

The ruins of Sopwell Priory (sometimes called Sopwell Nunnery), built around 1140 by the Benedictine abbot of St. Albans Abbey, can still be seen in the English town of St. Albans. There's not much to see these days—just a few stone walls. The original priory was torn down after King Henry VIII dissolved the monastery, and a large Tudor mansion, Lee Hall (built by military engineer



The ruins of Sopwell Priory, photographed in 2005.

Richard Lee, who also served as a commander for King Henry VIII), was built on the spot in the 1540s.⁶ Most of what we see today are ruins of the mansion rather than of the nunnery. But this place plays an important role in our history because of the famous *Boke of Saint Albans* (so called because there is no title page). The *Boke* was first printed circa 1486, but in its first iteration there was no mention of fishing. It was only in a second (1496) printing, attributed to the printer Wynkyn de Worde, that the additional work, *A Treatyse of Fysshynge wyth an Angle*, was included. And it is the *Treatyse* that is considered the first printed account of fishing with flies in the English language. (At almost the same time, in approximately 1500, a listing of fly recipes appeared in a German text referred to as "Tegernsee Fishing Advice," from Tegernsee Abbey).⁷

Somewhere along the trajectory of the *Boke of Saint Albans*, although likely before the piece on fishing was added, is where the legendary Dame Juliana Berners does, or does not, come in. Scholars debate what exactly she contributed to the book, but Dame Juliana, a prioress at Sopwell in the fifteenth century, is often credited with at least compiling parts of it, even if she was not the author. Some historians suspect that the essays were translated from older works, possibly in French.⁸ If indeed she wrote any of it, she would also be among the first published female authors in the English language. (The first book in any form of English known to have a female author was *Revelations of Divine Love*, written by Julian of Norwich around 1393.) As other historians have noted, we know precious little about Dame Juliana.

Even her name is uncertain; it is first seen as Julyans Barnes, later changed (by de Worde) to Bernes. Her name might have come through marriage, or not, and there is no such person found in the pedigree of the Berners family. But she is often credited with authorship of the entire book and is therefore sometimes seen, rightfully or otherwise, as the mother of fly fishing, with numerous fly-fishing clubs around the world named in her honor. If fly fishing has a birthplace in the English-speaking world, these overgrown stone walls of the former Sopwell Priory along the River Ver have at least some claim. Not only do these first printed words come to us, somehow, from a monastery, they include clear and unambiguous references to the spiritual nature and healing of fly fishing: ". . . you must not use this aforesaid artful sport for covetousness to increasing or saving of your money only, but principally for your solace and to promote the health of your body and specially of your soul."⁹

Even earlier than the *Boke of Saint Albans* is the first written record of actual recipes for tying flies. And here again, the activity, or at least the description of the activity, comes from a spiritual setting: a small monastery in Austria. Admont is a small town in the Austrian state of Styria, and Admont Abbey was founded there in 1074. The *Breviary of Leonhardus Haslinger*, sometimes referred to as the Admont Breviary, is a book of devotions, a collection of liturgical prayers to guide the reader through the canonical hours. The breviary has been described in great detail in the pages of this journal by Richard C. Hoffmann and Peter Kidd,¹⁰ including photographs



A stained-glass window at Winchester Cathedral depicting Izaak Walton, who is buried at the cathedral in the Chapel of St. John the Evangelist and the Fisherman Apostles. Photo by Flickr user Granpic, <https://flic.kr/p/8q3pSt>. Accessed 19 January 2021.

supplied by the antiquarian booksellers Maggs Bros. Ltd. It is an ancient book wherein detailed instructions for creating artificial flies were preserved in the writings of the Austrian monks. Believed to have been written around 1452—only about thirty years before the *Boke of Saint Albans* first appeared—the Admont Breviary is evidence that these monks were serious about their fly fishing. Erin Block, writing for *Trout* magazine in 2015, described the breviary in spiritual terms. In her eloquent summary, these monastics “depended on their fish as much as they did their God—it only seems right that among supplications, praises, and confessions, there would be instructions for tying feathers onto a hook. All in all, this was their daily bread.”¹¹ And so again we find ourselves in a place of worship—a monastery—early in the history of fly fishing. There is also a lovely symmetry that occurs while reading Block’s brief account; it is possible that the scribes of Admont were women.¹²

Fast-forward now, but not too fast, and not too far, to another writing legend of our sport, Izaak Walton. Slightly more than 150 years after the 1496 edition of *Boke of Saint Albans* appeared, Walton’s remarkable volume, *The Compleat Angler*, was first published (1653). It was reprinted more often than any other book in the history of the English language, with the exception of the Bible and the *Book of Common Prayer*. For his sources, Walton drew heavily upon the older *Treatyse*, so I could argue that his primary source was also spiritual in nature. But Walton borrowed material from the writings of Leonard Mascall and William Gryndall as well, both of whom, in turn, based their writings on material in the *Treatyse*. And who were these two gentlemen? Leonard Mascall was an author and translator who worked for Matthew Parker, the archbishop of Canterbury, the senior bishop and head of the entire Church of England, and the symbolic leader of the worldwide Anglican

Communion. William Gryndall’s name is harder to trace; his name is most often associated with authorship of “Hawking, Hunting, Fouling [*sic*], and Fishing,” a treatise that appeared in 1596. However, it’s possible—although I think unlikely, given the dates—that he was the same person as William Grindal. If so, he was an archbishop himself, whose son Edmund became bishop of London, then archbishop of York, and finally archbishop of Canterbury.¹³

And as for Izaak Walton himself? He was a man who loved his Anglican Church but was dismayed at the atrocities of politics and organized religion in general. According to Marjorie Swann, professor of English at Hendrix College and editor of the most recent (2014) reprinting of *The Compleat Angler*, the book endures because Walton saw fishing as far more than a hobby. “For Walton, fishing is at once an environmental, social, and spiritual experience,” she says. “When Walton first published *The Compleat Angler* in 1653, England was in ruins after years of civil war: Walton’s beloved Anglican Church was abolished, his king was executed, and the English landscape was devastated by warfare.”¹⁴

In a 2014 keynote address to the Izaak Walton League of America, Swann expanded on this historical context:

From 1640 until 1651, England was torn apart by religious and political divisions that turned into a devastating armed conflict. The human suffering engendered by the English Civil War was horrific: 180,000 people died (a higher mortality rate than Britain would suffer during either of the world wars of the twentieth century), and tens of thousands of men were left wounded or maimed. The civil war traumatized the entire population of England, but for supporters of the king and the Anglican Church like Izaak Walton, the results were catastrophic: King Charles I and the archbishop of Canterbury were beheaded, the monarchy was abolished, and Walton’s beloved Church of England was dismantled.¹⁵

According to Swann, Walton’s depiction of ordinary people coming together because of their shared love for the outdoors is an inspiring model for today’s environmentalists. Walton essentially creates the “Brotherhood of the Angle,” which has no ties to government or organized religion but is instead rooted in an appreciation for the natural world, thereby combining environmental stewardship with spirituality. Swann continued:

Walton thus advocates policies that we now recognize as core principles of wildlife management. Moreover, Walton argues that by violating environmental

regulations, irresponsible anglers not only endanger the long-term viability of fish populations, but also commit a “sin against nature” that puts them at odds with their Creator. Walton is likewise adamant that government employees responsible for upholding environmental protections must be held accountable, and he lambasts “conservators of the waters”—that is, the officials charged with overseeing rivers and their fisheries—who turn a blind eye to illegal (and environmentally harmful) fishing practices. In *The Compleat Angler*, Walton thus champions a comprehensive strategy of conservation that governs not only the behavior of individual sportsmen, but also the policies and activities of all levels of government.¹⁶

The parallels to today’s culture wars between environmental and political factions are clear enough; social tensions have not changed that much since Walton’s day, and many of us turn to fly fishing for the same reasons. What are we to make of this?

It’s possible that all of these spiritually themed origin stories have in common nothing more than the fact that the monks and prioresses of the time had an abundance of time on their hands, something that their contemporaries in other lines of work lacked. Apart from nearly constant prayer and transcribing, what else was there to do at a monastery? An abundance of time affords the luxury of delving into the mysteries of tying flies to imitate local insects and simultaneously put food on the table—food in the form of fish, of course, which also might not be coincidental, given that the monasteries I have mentioned above (Sopwell, Tegernsee, and Admont) were all Benedictine, with a tradition of valuing a diet that is high in fish. But it is also possible that they were attracted to the sport as part of their search for something more than food for the body. Nearly every book about fly fishing that has appeared since the *Boke of Saint Albans* has included some reference to the otherworldliness of fly fishing, the drawing of the practitioner into nature, into the heart of God. As I mentioned in my book, I suspect that everyone who has picked up a fly rod has experienced something like this. And that’s a lot of people. So if you feel something good while fly fishing, something healing, something that goes way beyond the fish and the rocks and the river, you’re not alone. Others share that feeling today. And apparently they have been feeling it since the sport was invented. And possibly, these feelings played a role in *why* the sport was invented. The ancient Japanese term *Tenkara* can mean “fishing from the skies,” but it is most often translated as “fishing from Heaven.”

I will admit that none of this was going through my mind on the banks of Bishop Creek when my friend approached me about his son. Unbeknownst to both of us, he was following a very old tradition, searching for some solace, some peace, some sense of reconciliation and harmony, and possibly even atonement, from fly fishing. He wanted to connect with his son. And he asked me again if I thought fly fishing might help.

“Sure,” I said. “What are you guys doing next weekend?”



ENDNOTES

1. See Jody Martin, *The Spirituality of Fly Fishing: An Introduction* (Thousand Oaks, Calif.: Morgan Creek Publications, 2016), 1–7; and Jody Martin, “It Also Heals,” *Trout: The Journal of Coldwater Fisheries Conservation* (Summer 2019), 36–43.

2. Scott Edwards, “Fly-Fishing and the Brain,” *On the Brain: The Harvard Mahoney Neuroscience Institute Letter* (Summer 2015), 1–2.

3. Eric Eisenkramer and Michael Attas, *Fly-Fishing—The Sacred Art: Casting a Fly as a Spiritual Practice* (Woodstock, Vt.: SkyLight Paths, 2012).

4. Among many references to Claudius Aelianus (often referred to as Aelian) and trout fishing in Macedonia, as well as possible earlier accounts of fly fishing in Europe and Asia, see articles by medieval scholar Richard C. Hoffmann in this journal (e.g., “A New Treatise on the Treatyse,” *The American Fly Fisher* [Summer 1982, vol. 9, no. 3], 2–6); Paul Schullery, “Aelian Lives,” *MidCurrent*, <https://midcurrent.com/history/aelian-lives/>, accessed 29 September 2020; and Robert Barr, “Fishing in the Streams of History” (an article about Richard Hoffmann’s work), *AP News* (22 January 1986), <https://apnews.com/511807a8da9722876e1181d691141ba5>, accessed 29 September 2020.

5. See, for example, Samuel Snyder, “Casting for Conservation: Religious Values and Environmental Ethics in Fly-Fishing Culture,” *The American Fly Fisher* (Summer 2008, vol. 34, no. 3), 20–27; Samuel Snyder, “New Streams of Consciousness: Fly Fishing as a Lived Religion of Nature,” *Journal of the American Academy of Religion* (December 2007, vol. 75, no. 4), 896–922; Wayne Fifé, “Fly Fishing as Religion: Literature as a Form of Public Consciousness,” *Anthropology of Consciousness* (Spring 2017, vol. 28, no. 1), 7–30; and Kenneth H. Lokensgard, “Fly Fishing and Religion: The Fly Line as Connecting Thread,” *The Literary Fly Fisher*, <https://theliteraryflyfisher.com/2010/03/28/16/> (paper delivered by Kenneth H. Lokensgard at the 2009 American Academy of Religion Annual Conference), accessed 11 November 2020.

6. See “Sopwell Ruins,” St Albans Museums, www.stalbansmuseums.org.uk/visit/sopwell-ruins, accessed 28 September 2020; and “Houses of Benedictine Nuns: Sopwell Priory,” in William Page, ed., *A History of the County of Hertford: Volume 4* (London: Victoria County History, 1971), 422–26, British

History Online, www.british-history.ac.uk/vch/herts/vol4/pp422-426, accessed 9 October 2020.

7. Richard C. Hoffmann, “A Collection of Popular Wisdom from Tegernsee Abbey,” *The American Fly Fisher* (Winter 1998, vol. 24, no. 1), 2–6. This article was extracted from Hoffmann’s book *Fishers’ Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages* (Toronto: University of Toronto Press, 1997).

8. According to Ernest Fraser Jacob, *Essays in Later Medieval History* (Manchester, U.K.: Manchester University Press, 1968), 199–200 (also New York: Barnes & Noble, 1968), the essay on hunting, often attributed to Dame Juliana Berners (or Barnes or Bernes) is “a metrical form of much older matter” that dates back to the reign of Edward II of England and was written in French under the title *Le Art de Venerie* of the huntsman Guillaume Twici. On the originality (or lack thereof) attributed to writings in the *Treatyse*, see Hugh Chisholm, ed., “Berners, Juliana,” in *Encyclopaedia Britannica*, vol. 3, 11th ed. (Cambridge, U.K.: Cambridge University Press, 1911), https://en.wikisource.org/wiki/1911_Encyclop%C3%A6dia_Britannica/Berners,_Juliana, accessed 6 October 2020.

9. As quoted in Ian Whitelaw, *The History of Fly-Fishing in Fifty Flies* (New York: Abrams, 2015), 11.

10. See the three-part series on the Haslinger (Admont) Breviary in the *American Fly Fisher*: Richard C. Hoffmann and Peter Kidd, “The Haslinger Breviary Fishing Tract, Part I: An Austrian Manuscript Holds the Oldest Collection of Fly-Tying Patterns Now Known,” *The American Fly Fisher* (Spring 2016, vol. 42, no. 2), 2–8; Richard C. Hoffmann, “The Haslinger Breviary Fishing Tract, Part II: Transcription and English Translation,” *The American Fly Fisher* (Spring 2016, vol. 42, no. 2), 9–14; Richard C. Hoffmann, “The Haslinger Breviary Fishing Tract, Part III: Fly Fishing in Late Medieval Austria,” *The American Fly Fisher* (Spring 2016, vol. 42, no. 2), 15–21.

11. Erin Block, “Rare Find: The Oldest Fly Recipes on Record?,” *Trout: The Journal of Coldwater Fisheries Conservation* (Spring 2015), 42.

12. Alison I. Beach, *Women as Scribes: Book Production and Monastic Reform in Twelfth-Century Bavaria* (Cambridge, U.K.: Cambridge University Press, 2009).

13. Patrick Collinson, *Archbishop Grindal, 1519–1583: The Struggle for a Reformed Church* (Berkeley: University of California Press, 1979), 25–28.

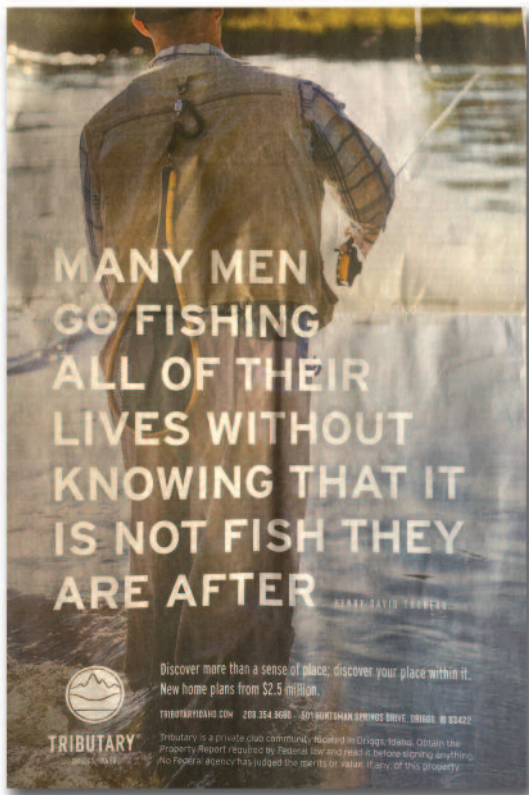
14. Marjorie Swann, PhD, Hendrix College, quoted in Kat Eschner, “This Obscure Fishing Book Is One of the Most Reprinted English Books Ever,” *Smithsonian Magazine* (9 August 2017), www.smithsonianmag.com/smart-news/obscure-fishing-book-one-most-reprinted-english-books-ever-180964320/. Accessed 5 October 2020.

15. Marjorie Swann, “Izaak Walton: Founding Father of the Conservation Movement,” Izaak Walton League of America national convention keynote address, 2014. The complete text of the address was sent to the author (personal communication, Marjorie Swann, PhD, Hendrix College, Conway, Arkansas, 9 October 2020).

16. *Ibid.*

Famous Thoreau Quotation Is Pretty Fishy

by Jan Harold Brunvand



The fishy quotation as an epigraph. From the afterword in Eric Dregni’s *Let’s Go Fishing! Fish Tales from the North Woods* (page 217).

The fishy quotation in a property advertisement. From the 5 September 2020 issue of the *Salt Lake Tribune* (page A7).

LATE IN THE SUMMER OF 2020, a full-page advertisement in both Salt Lake City newspapers caught my eye. The bulk of the ad was a color photo of a lone fly fisher. Superimposed over the photo was this quotation: “Many men go fishing all of their lives without knowing that it is not fish they are after. — Henry David Thoreau.” The fine print revealed that the ad was for an Idaho land development company. It continued, “Discover more than a sense of place; discover your place within it. New home plans from \$2.5 million.”¹

I thought it ironic to quote the guru of simple living in order to pitch expensive property, but a further irony is that Thoreau never wrote this. Jeffrey S. Cramer, in his compilation *The Quotable Thoreau*, identifies two versions of the

saying in the “Misquotations and Misattributions” appendix of his book.² For the purposes of the present investigation, I designate these as versions A and B:

A. Many men fish all their lives without ever realizing that it is not the fish they are after.

B. Many go fishing all their lives without knowing that it is not fish they are after.

The newspaper advertisement cited above represents the B version with the addition of “men” (echoing version A) and “of.” Further examples of B, with minor variations, are widely quoted. For example, a book of Yellowstone fly patterns includes this: “Henry David Thoreau’s words [are] . . . ‘Many men go fishing all their lives without knowing that it is not

the fish they are after!’”—adding “men,” “the,” and an exclamation point to B.³ Another example, the epigraph for the final chapter of a book on fishing lore, varies the B verbiage only by adding the words *men* and *of*.⁴

Cramer cites no misquotation source for B, but quotes A as follows from Michael Baughman’s *A River Seen Right*: “A lot of men fish all their lives without ever realizing that fish isn’t really what they’re after.”⁵ It should be noted that this is not word-for-word what Cramer gives as A. Another oddity is that the page reference cited (156) must be incorrect, because Baughman’s book has only 134 pages; the actual quotation appears on 68–69. I return to this source later, as it contains clues about how the misattribution may have developed.

Many men go fishing all of their lives without knowing that it is not fish they are after.

- Henry David Thoreau

Many men go fishing all of their lives without knowing that it is not fish they are after.

- Henry David Thoreau

Cramer is curator of collections of the Thoreau Institute at Walden Woods, so it is not surprising that the same information appears on the institute's website. Well, *almost* the same. The website's misquotation page does not list the B version at all but has corrected the page reference for Baughman's book.⁶ (Both Cramer's book and the website mention a 1955 "parallel in a non-Thoreau text," which I discuss below.)

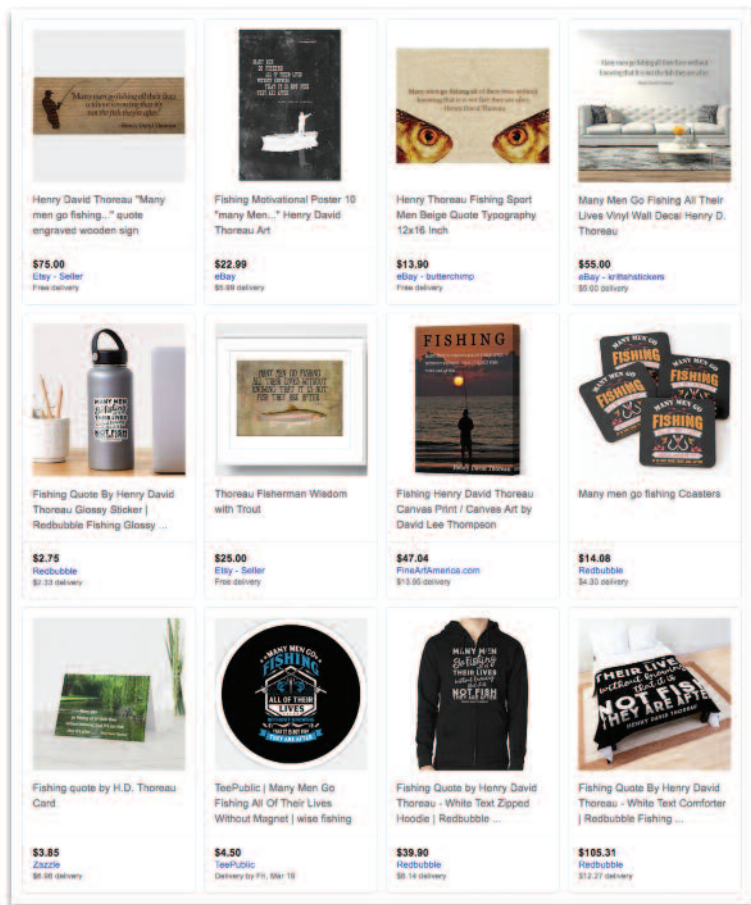
There are scores of examples of this fishy quotation on the Internet, ranging from simply the words posted on lists of angling-related quotations to being printed on all sorts of artifacts, including posters, prints, and plaques with various backgrounds; a tapestry; a wall clock; a coffee mug; refrigerator magnets; and T-shirts (see the author's photo on the Contributors page). Most of these have the same version B-ish wording, and none cites a source or date, so I focus here only on examples found in published books and articles in which context and dating may help to reveal the development of the misquotation.

It's not that Thoreau never commented on fishing in his writings. *Walden* contains many passages about species of fish in the pond, methods of fishing, bait used, and even ice fishing. Thoreau expert Robert Sattelmeyer cited numerous passages concerning angling from Thoreau's publications and journals in his article "The True Industry for Poets': Fishing with Thoreau."⁷ Sattelmeyer described Thoreau's ambivalence concerning fishing, and he commented that "coupled with Thoreau's recognition of the fisherman's proverbial propensity for drink and dereliction . . . was a wish for some more favorable account of his kind."⁸

Literary scholar and fly fisherman Willard P. Greenwood also reviewed Thoreau's angling-related writings to identify the species of a big fish speared in *Walden Pond* as likely "one whopper of a brook trout."⁹ There is no hint in either Sattelmeyer's or Greenwood's article of our fishy misquotation, nor is there in Mark Browning's book-length study of fly fishing in North American literature.¹⁰ While Browning seems to downplay Thoreau's influence on later fly-fishing writers, believing that "for Thoreau, there was nothing magical about fishing,"¹¹ the title of one of his chapters echoes another famous Thoreau quotation: "How I Fished and What I Fished For."¹²

Top: The fishy quotation on refrigerator magnets. Available in either white type on a black background or black on white. From a company listed online simply as Photomagnet on Amazon Marketplace. My order arrived with the return address of a post office box in Trikala, Greece.

Left: A small sampling of results produced by a Google shopping search for "Thoreau quote fishing" performed on 8 March 2021.



If Thoreau never composed the fishy quotation, where did it come from? Cramer wrote that it “can be attributed to Michael Baughman’s *A River Seen Right*,” but it is not clear whether he meant that it should be thus attributed or merely can be.¹³ Cramer suggested that Baughman “may have been paraphrasing” a passage from Thoreau’s 1853 journal.¹⁴ There are three reasons to doubt this. First, Baughman himself did not originate the quotation, but quoted it from an angler he met on the river. Second, the journal passage is long and discursive, unlikely to have come to mind spontaneously while chatting streamside. Third, and most important, there is an earlier publication of pretty much the same misquotation. Here is how Joseph Wood Krutch phrased version A in his 1961 book: “Thoreau said that many men went fishing all their lives without ever realizing that fish was not what they were really looking for.”¹⁵ Note the slight variation here of concluding the statement with “really looking for.”

The passage in Baughman’s book where the fishy quotation occurs suggests how it may have originated. The context is that Baughman, “eighteen or twenty years ago,” watched “an elderly gentleman” seemingly miss hooking two nice steelhead. The older man explained that he had cut the points off his flies and was satisfied to be fishing “only for strikes.” The passage continues:

“Why did you decide to do that?” I asked him. “Because you don’t want to hurt the fish?”

“No, not that,” he answered. “I’ve read a lot of Thoreau.”

He looked at me and I nodded at him, to indicate that I’d read Thoreau too, and then he went on.

“I think it was in *Walden* where he wrote that a lot of men fish all their lives without ever realizing that fish isn’t really what they’re after. Well, a while back, I figured out that he was right, at least in my case. The fish are just a reasonable excuse to be out here. If I worry about them too much, I miss a lot of everything else—of what I’m really here for.” The old man smiled happily, “Does that make any sense?”

“Sure,” I said. “I remember that passage. I know what you mean.”¹⁶

What we have here is an instance of what folklorists call oral tradition—the transmission of ideas, stories, and wisdom person-to-person, face-to-face, by word of mouth, with the inevitable changes that this creates. By such a process, the realization that fishing is about more than just catching fish may have gradually become reduced to an aphorism—almost a proverb—about the supposed true purpose of going fish-



A bronze relief known as *Tradition*, created by Olin Levi Warner (1840–1896), sits above one of the main entrance doors of the Library of Congress’s Thomas Jefferson Building. In it, *Tradition* is represented as a storyteller, with her audience comprising (from left) a shepherd, a Viking, a child, an Indigenous American, and a prehistoric man—types of people the artist believed placed particular value on oral tradition. From the Library of Congress Prints and Photographs Division, LC-DIG-highsm-03146.

ing. The saying sounded enough like Thoreau for people to believe that it was from Thoreau, with few, if any, actually checking the reference. People eventually accepted it, as Baughman did, as a genuine Thoreau quotation. Notice that the old fisherman said, “I *think* it was in *Walden*” (my emphasis).

Yet another occurrence of the misattribution, closer to version B, has a similar tone of assurance that the quotation is simply too well known to require any citation. In this instance, Robert DeMott wrote in the introduction to his anthology of essays by several fly fishers titled *Astream*, “I came to understand, in a way I never quite had before, Thoreau’s metaphysical proclamation in *Walden* that we fish all our lives without knowing that it isn’t fish we are really after.”¹⁷ (Could the “really after” here be an echo of Krutch’s “really looking for”?) DeMott had jotted a slightly different version of this quotation in his fishing journal for 22 August 2012, which was published in another of his books in 2016. This earlier version (although published later) reads, “More and more, I realize the truth of Thoreau’s proclamation that we fish all our lives without knowing that it isn’t fish we are really after.”¹⁸ The word “metaphysical” and the attribution to *Walden* came later (although published earlier). At no point, apparently, did DeMott or any of the contributors to *Astream* try to look it up in Thoreau, but why should they, since it was so obviously Thoreauvian in style and had been so widely quoted?

There are numerous examples of writers stating the general idea that fishing, especially fly fishing, is about more than just catching fish. Mark Browning even identifies a specific narrative genre consisting of “stories that suggest that many anglers miss the point of fishing, assuming that it has something to do with the fish, when it really has everything to say about the anglers themselves.”¹⁹ Two such expressions of a similar idea show how such statements might have begun to approach the specific phraseology of the misquotation. In the introduction to a book on Midwestern fishing, we find the advice, “Don’t come to this country merely to catch fish. Take some time to get reacquainted with the world around you. Slow down, look and listen. Even if you don’t catch anything, the change will do you good.”²⁰ Coming a tad closer to the fishy Thoreau quotation, sportswriter Corey Ford put it like this: “Never ask a fisherman why he goes fishing, because he can’t tell you. How can he make you understand that it’s more than the fish he takes?”²¹

Jeffrey Cramer, remember, mentioned a 1955 “parallel in a non-Thoreau text.” How does that reference fit in? First, it’s definitely not Thoreauvian in style or specific reference. Author E. T. Brown, described on the book jacket as a political writer, hailed from Australia, and he only touched on fishing in an essay titled “On Gambling.”²² Brown’s point was that just as gamblers may claim that they need not win in order to enjoy gambling, fishermen may also insist that “they never really

expected to catch anything. . . . When they go fishing, it is not really fish they are after. It is philosophic meditation.”²³ (There’s that word “really” again.) Brown concluded that “the true end of fishing is fishing—if fishermen are to be believed.”²⁴ It is tempting to view this passage as anticipating and perhaps even precipitating the fishy Thoreau quotation, but there are strong arguments against such an interpretation. The long paragraph in which the statement is buried is packed with details of a typical fisherman’s gear and unsuccessful quest for fish, and it seems highly unlikely that American readers could have spotted the similar sentiment expressed in a few sentences of a fairly obscure book from Down Under and turned it into a piece of fake Thoreau lore. Instead, I believe, we have here simply one more example of the common idea that fishermen are motivated by more than catching fish when they head to stream or lake.

There is, however, another observation by E. T. Brown that is pertinent. In the next paragraph, he declared, “The melancholy fact is that nobody believes fishermen. The almost universal opinion is that they would dearly like to catch fish.”²⁵ So much for “philosophic meditation.” Fishermen are out to catch something. So it is, after all, really “fish they are after.” Few angling writers who quote the supposed Thoreau saying admit this universally acknowledged

truth, but a significant one does: Michael Baughman. Following the passage in which he described the encounter onstream with the elderly gentleman who cut the points off his hooks, Baughman wrote, “I was fairly young, then, and I didn’t really quite believe in what he was trying to tell me. In fact, as soon as he’d left, I climbed down the bank to fish for the two steelhead he’d raised and was very happy to hook and land one of them.”²⁶ The chapter concludes, however, that years later Baughman came to understand better what the old man meant, and now he values his experiences in nature as much as he does the actual catching of fish. Thus, he eventually applies the lesson that is so well expressed in the misquotation.

Back at the turn of the twentieth century in a book by Henry Van Dyke, we find a statement that combines the idea of what a fisherman may claim he is really pursuing (not fish, of course) with what most attracts him to the sport:

Never believe a fisherman when he tells you that he does not care about the fish he catches. He may say that he angles only for the pleasure of being out-of-doors, and that he is just as well contented when he takes nothing as when he makes a good catch. He may think so, but it is not true. He is not telling a deliberate falsehood. He is only assuming an unconscious pose, and indulging in a delicate bit of self-flattery.²⁷

So the general idea of men fishing, or at least claiming to fish, for reasons other than actually catching fish, is common enough. But we are still left with the question of how this notion expressed in a memorable sentence came to be attributed to Thoreau.

To determine how, when, and by whom the famous-but-fake Thoreau quotation was created would require further dated examples of variations on the theme. Joseph Wood Krutch in 1961 was the earliest to quote it that I have found so far. Michael Baughman writing in 1995 remembered hearing the quotation eighteen or twenty years before, which would put it around 1975 to 1977. Baughman or any other fishing writer could have been quoting from Krutch’s *The Forgotten Peninsula*, a book that is still in print,²⁸ or people could be quoting others who quoted Krutch. There’s a spread of years there from the 1960s to the 1980s from which I hope to find more examples.²⁹ So, where did Krutch get the quotation? Was he paraphrasing something from Thoreau, or did he simply make it up? He certainly should have known Thoreau’s writings well, having published a biography of him in 1948.³⁰ Sure enough, there is one passage in that book that seems to be leading up to the fishy quotation.

Most men, it seemed to him, had got the necessary introduction to nature as boys for they had hunted and fished. But few, for some reason, ever followed up on the acquaintance. They continued, he said scornfully, to suppose that the fish were themselves important. Even most Concorders might visit his sacred pond a thousand times “before the sediment of fishing would sink to the bottom and leave their purpose pure,—before they began to angle for the pond itself.”³¹

The passage in *Walden* that Krutch is alluding to here occurs in the chapter “Higher Laws.” He paraphrases the reference to men hunting and fishing as boys, and he quotes the “sediment of fishing” section but then skips several lines before picking up the “angle for the pond itself” section.³² Thus, even when supposedly quoting Thoreau, Krutch is handling the text rather freely. What is absolutely *not* found in this chapter or anywhere else in *Walden* is anything that Thoreau “said scornfully” about fish not being important. In fact, this section of *Walden* goes on to promote vegetarianism rather than to wax philosophic about fishing. Admittedly, the idea of men fishing for more than the fish themselves is implied in several places in *Walden*, but it is never phrased in the quotable succinct way that Krutch put it



TELLING FISH-STORIES.

Telling Fish-Stories. From Alfred M. Mayer, *Sport with Gun and Rod, Vol. I* (New York: The Century Company, 1883), 361.

in his 1961 book. One must conclude—unlikely as it may seem—that a respected literary scholar seems to have invented an apt quotation where no actual example and attributable language was available. Whether this was the ultimate source of all versions of the fishy quotation remains to be proven.

In any case, the circulation of the fishy quotation continues. In a recent beautifully illustrated volume of thoughtful poetic essays on fly fishing, there it is again (version B): “Henry David Thoreau observes in *Walden* that, ‘Many go fishing all their lives without knowing that it is not fish they are after.’”³³ Nope, Thoreau never wrote anything quite this epigrammatic or insightful about the purpose of angling, no matter how many writers continue to assert that he did. What has been lacking all these years is fact-checking. Without that, we have chaos. John McPhee quoted a longtime *New Yorker* fact-checker, Sara Lippincott, who summed up what happens when an error once gets into print: “[It] will live on and on in libraries, carefully catalogued, scrupulously indexed . . . silicon-chipped, deceiving researcher after researcher down through the ages, all of whom will make new errors on the strength of the original errors, and so on and on into an exponential explosion of errata.”³⁴

Appropriately enough, there is an authentic quotation from *Walden* that nicely sums up the situation. In the chapter “House Warming,” referring to the notion that old mortar on used bricks grows harder with age, Thoreau wrote, “[T]his is one of those sayings which men love to repeat whether they are true or not. Such sayings themselves grow harder and adhere more firmly with age, and it would take many blows with a trowel to clean an old wiseacre of them.”³⁵

What might Thoreau have said to modern wiseacres who have provided him with such an apt quotation? Perhaps “I didn’t say that, but I *should* have.”

3. Craig Mathews and John Juracek, *Fly Patterns of Yellowstone, Volume Two* (West Yellowstone, Mont.: Blue Ribbon Flies, 2008), 15.

4. Eric Dregni, *Let’s Go Fishing! Fish Tales from the North Woods* (Minneapolis: University of Minnesota Press, 2016), 217.

5. Cramer, *The Quotable Thoreau*, 467. The full reference to Baughman’s book is *A River Seen Right: A Fly Fisherman’s North Umpqua* (New York: Lyons & Burford, 1995).

6. The Walden Woods Project, The Thoreau Institute at Walden Woods, “The Henry D. Thoreau Mis-Quotation Page,” www.walden.org/what-we-do/library/thoreau/mis-quotations/. Accessed 12 February 2021.

7. Robert Sattelmeyer, “The True Industry for Poets’: Fishing with Thoreau,” *ESQ: A Journal of Nineteenth-Century American Literature and Culture* (vol. 33, no. 4, 1987), 188–201. I thank Professor Johanna Heloise Abtahi of Washington State University, managing editor of *ESQ*, for providing a copy of this article.

8. *Ibid.*, 191.

9. Willard P. Greenwood, “Walden Pond’s Mystery Trout,” *The American Fly Fisher* (vol. 36, no. 4, Fall 2010), 12.

10. Mark Browning, *Haunted by Waters* (Athens: Ohio University Press, 1998).

11. *Ibid.*, 53.

12. *Ibid.*, Chapter 8, 137–53.

13. Cramer, *The Quotable Thoreau*, 466–67.

14. *Ibid.*, 467.

15. Joseph Wood Krutch, *The Forgotten Peninsula: A Naturalist in Baja California* (New York: William Sloane Associates, 1961; Tucson: The University of Arizona Press, 1986), 33. This citation refers to the 1986 edition. I am indebted to Fred R. Shapiro, associate librarian for collections at the Yale University Law School, for this reference. Shapiro is editor of *The Yale Book of Quotations*. E-mail from Fred Shapiro to author, 7 October 2020.

16. Baughman, *A River Seen Right*, 68–69.

17. Robert DeMott, ed., *Astream: American Writers on Fly Fishing* (New York: Skyhorse Publishing, 2012 [paperback edition 2014]), xxviii. Page reference is to the paperback edition.

18. Robert DeMott, *Angling Days: A Fly*

Fisher’s Journals (New York: Skyhorse Publishing, 2016), 163.

19. Browning, *Haunted by Waters*, 19.

20. Shawn Perich, *Fly-Fishing the North Country* (Duluth, Minn.: Pfeifer-Hamilton Publishers, 1995), x.

21. Laurie Morrow, ed.; Corey Ford, *Trout Tales and Other Angling Stories* (Bozeman, Mont.: Wilderness Adventures Press, 1995), 72. The date of this text is not specified; Ford was born in 1902 and died in 1969. Morrow was selecting material from the Corey Ford papers archived in the Dartmouth College Library.

22. E. T. Brown, “On Gambling” (Chapter 29), *Not Without Prejudice: Essays on Assorted Subjects* (Melbourne: F. W. Cheshire, 1955), 139–43.

23. *Ibid.*, 142.

24. *Ibid.*

25. *Ibid.*

26. Baughman, *A River Seen Right*, 69.

27. Henry Van Dyke, *Fisherman’s Luck* (New York: Charles Scribner’s Sons, 1900), 25.

28. The University of Arizona Press has the book for sale on its website, uapress.arizona.edu. Accessed 1 December 2020. Joseph Wood Krutch (1893–1970) was the author of many other books, articles, and reviews. He may well have repeated the fishy Thoreau quotation in another writing that I have not checked yet.

29. Readers are invited to send references to jan.brunvand@gmail.com.

30. Joseph Wood Krutch, *Henry David Thoreau in the American Men of Letters Series* (New York: William Sloane Associates, 1948; paperback edition New York: William Morrow & Company, Inc., 1974). References are to the paperback edition.

31. *Ibid.*, 148.

32. Henry David Thoreau, *Walden*, with an introduction and annotations by Bill McKibben (Boston: Beacon Press, 2004), 200. This is the edition I consulted while writing this piece.

33. Robert Reid, *Casting into Mystery* (Erin, Ontario: The Porcupine’s Quill, 2020), 111.

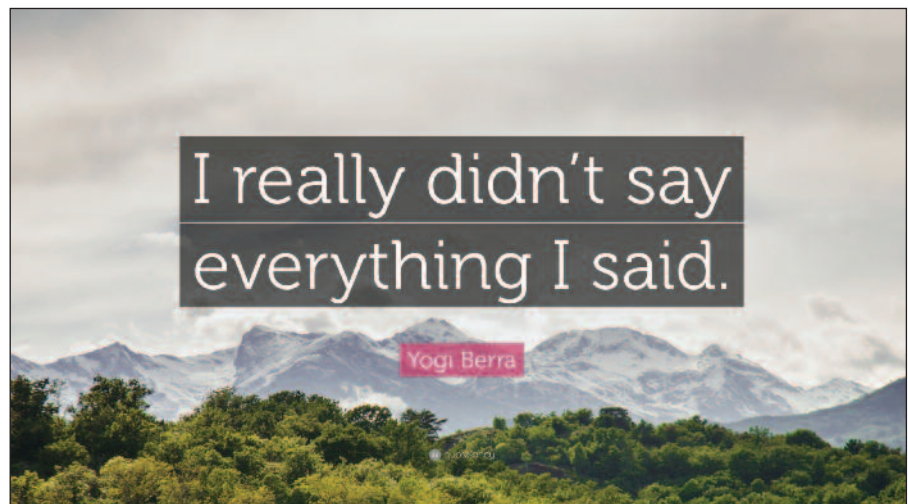
34. John McPhee, *Draft No. 4: On the Writing Process* (New York: Farrar, Straus and Giroux, 2017), 136.

35. Thoreau, *Walden*, 226–27.

ENDNOTES

1. *The Salt Lake Tribune* (5 September 2020), A7. The same ad ran several times in both the *Tribune* and the *Deseret News*, which at that time were sharing a printing plant and running the same advertising. As of January 2021, both papers ended this joint arrangement and ceased daily publication, instead providing online content and a weekly news magazine.

2. Jeffrey S. Cramer, ed., *The Quotable Thoreau* (Princeton, N.J.: Princeton University Press, 2011), 466–67.



The American Museum of Fly Fishing Announces Paul Bruun as the 2022 Izaak Walton Award Honoree

The American Museum of Fly Fishing is proud to announce Paul Bruun as the 2022 Izaak Walton Award honoree. Paul's many contributions to the sport of fly fishing include his roles as writer, guide, industry trail-blazer, mentor, conservationist, historian, innovator, humorist, and humanitarian.

He is a renowned Wyoming float-trip outfitter and guide, and has penned his weekly "Outdoors" column in the *Jackson Hole News and Guide* since 1973. He was the founding editor and co-publisher of the *Jackson Hole Daily* newspaper, as well as a three-term town councilman affectionately known as the "Fishin' Politician."

During the early 1980s, he and partner Ralph Headrick introduced the South Fork Skiff, the first fiberglass, high-performance, low-profile drift boat designed for fly fishing western rivers. In addition, he worked as an advisor for Orvis and Simms.

Still a Patagonia ambassador today, he was retained as their original fly-fishing consultant and wrote the lead article in the first Patagonia catalog to introduce fly-fishing products in the mid-1980s.

Paul's "Classics" column appears quarterly in TU's *TROUT* magazine. He continues to be a conservation advocate, as demonstrated by his role as the founding fishing outfitter member of the Snake River Fund.

Paul has never sought the spotlight, but his wisdom, expertise, and dedication to both the sport of fly fishing and the natural world make him a truly worthy honoree. This virtual event will be livestreamed on June 30, 2022, at 8 p.m. EST. For more information, contact Samantha Pitcher at spitcher@amff.org.

About the award

Izaak Walton's book, *The Compleat Angler*, helped establish the angling ideal that "a good Angler must not only bring an inquiring, searching, observing wit, but he must bring a large measure of hope, and patience, and a love and propensity to the art itself." The Izaak Walton Award was created in 2014 to honor and celebrate individuals who live by the *Compleat Angler* philosophy. Their passion for the sport of fly fishing and involvement in the angling community provides inspiration for others and promotes the legacy of leadership for future generations.

Courtesy of Paul Bruun





Virtual Screening Room Opens

The wait is over: the Screening Room is now open to all AMFF members! We've digitized more than 150 VHS tapes and 16mm films—physical formats subject to deterioration over time—from the museum's collection. In addition, we've partnered with our friends at Scientific Anglers to digitize some of their best, classic fly-fishing videos from across the decades. In creating this archive, our goal has been to protect and preserve fly-fishing stories in all forms for future generations. We are proud to have preserved these iconic films and now present them to the world.

Once in the Screening Room, you can find your favorite fishing personalities—including Lefty Kreh, Flip Pallot, Lani Waller, Gary Borger, Stu Apte, and many others—or simply scroll through the library of hundreds of vintage films and instructional videos.

The Screening Room is currently password protected and only available to AMFF members. Join now to get the password delivered to your in-box. If you're already a member, check your past e-mails from amff@amff.org!



*New Collections Manager Kirsti Scutt Edwards.
Photo courtesy of Kirsti Scutt Edwards.*

AMFF Welcomes New Collections Manager

In September, the museum welcomed Kirsti Scutt Edwards as our new collections manager. Kirsti has previously worked at the Fine Arts Museums of San Francisco, Wolverhampton Art Gallery (England), Experience Music Project (now MoPop), and the Berkshire Museum, caring for objects ranging from an Egyptian mummy to Jimi Hendrix's burned and smashed guitar. She holds a master's degree in museum studies/collections management (John F. Kennedy University) and a bachelor of arts in art history (Cornell University). Born and raised in New

York City, Kirsti is happy to have called southern Vermont home for the past sixteen years. She lives in Sunderland with her husband, two teenagers, and dog. In her free time she can be found walking in the woods or cheering on her kids at high school ice hockey and lacrosse games.

Recent Donations to the Collection

Carol Berman of Benicia, California, donated items from her father, Dale J. Labardee, including a collection of flies tied by him, a Fenwick rod, a Pflueger fly reel, and a *Salmon of the World* catalog signed by Ernest Schwiebert. **Joan Wulff** of Lew Beach, New York, sent us an additional collection of fishing gear, photographs, flies, and archival material documenting both Lee Wulff's career and her own angling achievements. **Fred Jeans** of Englewood, Florida, gave us an Orvis Battenkill custom rod previously owned by Harry W. Murray, possibly used in the 1970s. **Carmine Lisella** of Loudonville, New York, donated a Tycoon Fin-Nor reel. **Drew Chicone** of Fort Myers, Florida, tied and sent us an assortment of saltwater flies. **Ronald B. Stuckey** of Hopewell Junction, New York, contributed a large collection highlighted by archive material related to Eric Leiser, including his tying vise, flies, and original manuscripts. And Judge **Neil M. Travis** of Livingston, Montana, donated two Ron Kusse bamboo rods and a handmade Ron Kusse reel formerly owned by his late wife, Deanna Birkholm Travis, the owner and creator of the Fly Anglers Online website.

Sara Wilcox



In honor of founding trustee Leigh H. Perkins (1927–2021), AMFF opened a new exhibit that features Orvis rod innovations during his twenty-eight years at the company's helm.



On September 27, a tree was dedicated on the grounds of the museum in memory of Leigh H. Perkins. Fittingly, it overlooks both the museum and the Orvis flagship retail store.

Upcoming Events

Events take place on the museum grounds in Manchester, Vermont, unless otherwise noted.

January 21, 22, and 23

The Fly Fishing Show
Marlborough, Massachusetts

February 12

February Fly Tying
In person and streaming live from AMFF

April 7

Heritage Award honoring Johnny Morris
Wonders of Wildlife National Museum & Aquarium
Springfield, Missouri

June 30

Izaak Walton Award honoring Paul Bruun
Online via Zoom

July 7, 14, 21, and 28

Kids Clinics
10:00 a.m.–11:00 a.m.

August 13

15th Annual Fly-Fishing Festival
10:00 a.m.–4:00 p.m.

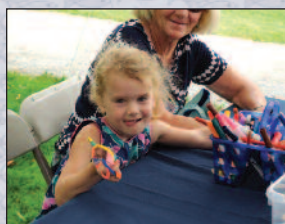
Fall (TBD)

Heritage Award honoring the movie anniversary of *A River Runs Through It*
Award to be accepted by Producer Patrick Markey
New York City

Always check our website (www.amff.org) for additions, updates, and more information or contact (802) 362-3300 or events@amff.org. The museum's e-mail newsletter offers up-to-date news and event information. To subscribe, look for the link on our website or contact the museum.

Save the Date!

Our 15th annual Fly-Fishing Festival returns to the museum grounds
Saturday, August 13, 2022.



Join us as we once again welcome vendors, antique dealers, fly tiers, artists, authors, food trucks, and more to Manchester, Vermont.



The day will feature live demos, family activities, a casting competition, and the opening of the museum's new Joan and Lee Wulff Gallery.

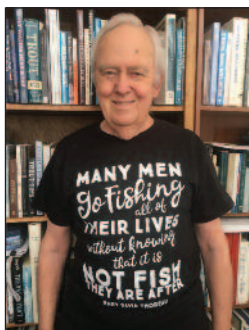
Museum admission is free all day.

Keep checking amff.org for updates and more details!



CONTRIBUTORS

Judith Brunvand



Jan Harold Brunvand—whose article “On Lunkers, Tiddlers, and Other Terms for Big and Little Fish” appeared in the Summer 2017 issue of this journal—describes himself on his business card as “Folklorist, Author, Skier, Fly Fisher.” He has a PhD in folklore from Indiana University and taught at the University of Idaho, Southern Illinois University–Edwardsville, and at the University of Utah for thirty years until his 1996 retirement. Brunvand

lives in Salt Lake City, convenient for pursuing his devotion to downhill skiing and fly fishing. He is the author of numerous articles in the field of folklore, of the standard textbook in American folklore, and of a series of books about urban legends. He has completed the Utah Cutthroat Slam twice, catching (and releasing) all four of Utah’s native cutthroat trout.

Author photo



Matthew Franks is currently the head of high net worth lending at Royal Bank of Canada. He previously held various roles in the high net worth division of Morgan Stanley Private Bank and as a finance and tax attorney at several law firms in New York City. Franks earned a BA and MA from the University of Florida and a JD and LLM in taxation from Boston University School of Law. He is a member of both the Anglers’ Club of New York and the Potatuck Club.

Bob Sears



Joel (Jody) Martin, PhD, is curator of crustacea and associate vice president for research at the Natural History Museum of Los Angeles County. His work as a marine biologist has taken him from the Caribbean to the western Pacific and from tropical coral reefs to deep sea hydrothermal vents, and has resulted in more than 200 scientific papers, books, and book chapters. A lifelong fly fisher, Dr. Martin is a member of Sierra Pacific Fly

Fishers, a life member of Trout Unlimited, an FFI-certified casting instructor, and a volunteer for Casting for Recovery and Project Healing Waters Fly Fishing. He has written for *TROUT*, *Southwest Fly Fishing*, *American Angler*, *The Loop*, *Strung*, *California Fly Fisher*, and *American Fly Fishing*. He is also an ordained elder in the Presbyterian Church USA and the author of *The Spirituality of Fly Fishing: An Introduction* (2016), which forms the basis of annual retreats he conducts in Pennsylvania and California. This is his first contribution to the *American Fly Fisher*.

Alan R. Diodore is a retired federal administrative law judge who received his Doctor of Jurisprudence from Indiana University School of Law. He has been a fly fisher for more than fifty years and has fished extensively in the Midwest and Rocky Mountain states and Ontario. He is a past president of the Anglers of the Au Sable and has done considerable pro bono work in the area of gas and oil litigation. Diodore lives on the North Branch of the Au Sable River in Crawford County, Michigan, with his wife, Janet, and their two ancient Brittanies. He currently spends most of his time fly fishing, tying flies, and writing.

J. Michael Phelps



Before his retirement nine years ago, **Keith Harwood** taught Latin and Greek for almost forty years at Clitheroe Royal Grammar School, an institution founded in 1554. He is a keen angler and fly dresser and is very much interested in the history of angling. Nowadays, he fishes mainly for trout on the River Wharfe, a beautiful stream that runs through the Yorkshire Dales National Park. He has written numerous articles for a variety of magazines and is the author of several books, the most recent of which include *The Trout Angler in Shetland, Past and Present* (Medlar Press, 2017), *Sir Walter Scott on Angling* (Medlar Press, 2019), and *The Fish and Fishermen of Malham Tarn* (Medlar Press, 2021). He lives with his wife in the beautiful Ribble Valley, and when he is not fishing or writing, he helps to look after their four grandchildren.

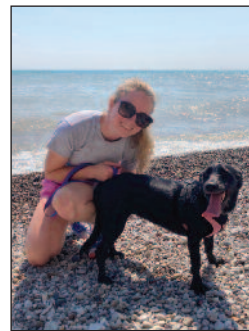
Jon Ward-Allen



Katie Polhemus graduated from Carnegie Mellon University with a BA in linguistics in 2019. During her time there, she lived in Florence, Italy, for several months to study linguistics and art history through Middlebury College and the University of Florence, including a course taught by one of Noam Chomsky’s former students. Since graduating, she has dedicated her time to working with some of the world’s finest contemporary sporting artists.

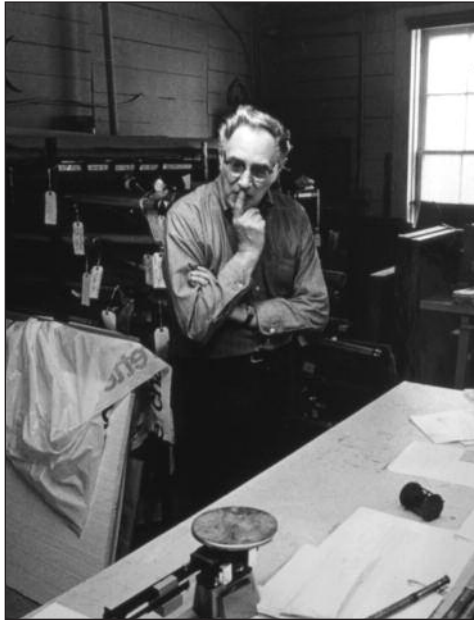
An avid adventurer, Polhemus enjoys spending her free time exploring the beautiful, varied landscapes of New England with her fiancé and dog—from surfing on the Seacoast to hiking in the Berkshire foothills to skiing in the Green Mountains. She currently resides in the MetroWest area of Massachusetts.

Jacob Johnson



Curating the Next Chapter

AMFF file photo



Sandy Schottenham



Our first curator, Austin Hogan (left), and our new curator, Jim Schottenham.

FIRST, I'D LIKE TO SHARE a sentiment from Paul Schullery, the museum's first executive director, who served the museum from 1977 through 1982 and has become one of the foremost fly-fishing historians and writers in the world. He has recently returned to Vermont, which has given us several opportunities to catch up and reflect on his time and connection with AMFF. In an e-mail, Paul told me:

When I arrived to work at the museum in 1977, I was of course instantly fascinated by the exhibits, but an even stronger impression was of the extraordinary, even heroic, amount of work that had already gone on behind the scenes to make the museum a professional institution. Starting with the tireless years of effort by Austin Hogan—and leaning heavily on his celebrated knowledge of the sport's history and its artifacts—then continuing with Ken Cameron and many other energetic volunteers, the vital documentary underpinnings of the collection had already been well established. Almost all of the work of any serious museum goes on out of sight of the public, but it's that work that enables museum visitors to enjoy richly informed exhibits of the institution's well-cared-for treasures.

It's true—the work of our predecessors is astonishing and has positioned AMFF for a long and successful presence. Let's take a quick look back before turning to the museum's next chapter.

In 1970 AMFF named its first curator, Austin Hogan. Since then, there have been a few others who filled that position, as well as several registrars, collection managers, and outside experts who have tended to our curatorial needs for many years. All have played a major role in caring for our collection, but the title *curator* has not been seen on our masthead in more than twenty years—until now.

It is with unbounded excitement that I share the appointment of Jim Schottenham as the museum's full-time curator. There are few people in the world who could fill this role perfectly, and we feel incredibly fortunate to couple one of the most significant collections of angling-related memorabilia with one of the most trusted experts in the industry. Jim's extraordinary knowledge of vintage tackle, passion for the history of fly fishing, and years of experience in the industry make him the ideal curator for the American Museum of Fly Fishing.

From 2007 through 2021, Jim held the position of appraiser/auction manager at Lang's Auction. He is a past president of ORCA (Old Reels Collectors Association) and has written for—and been interviewed by—a myriad of publications, including the *New York Times*, the *Wall Street Journal*, and *Anglers Journal*, in addition to serving as an editorial associate for *Hunting & Fishing Collectibles* magazine. Working with the American Sport Fishing Association, Jim provided on-site exhibits of antique and collectible fishing tackle with free appraisal services for the annual outdoor shows in the Northeast. His personal collecting passions are side-mount fly reels and antique fishing tintype photographs. In 2019, Jim was a guest curator at AMFF with the exhibition *Side Effects: William Billingshurst and Early Fly-Reel Culture*.

Curating is technical and historical, creative and personal, and a little bit magical. As Jim dives in and sifts through the museum's permanent collection, he will handpick some of the most compelling pieces to share and showcase. He will also take an active role in building our collection to represent people and equipment yet to be chronicled, innovations yet to be acknowledged, and stories yet to be told. Are you ready for the magic?

SARAH FOSTER
EXECUTIVE DIRECTOR



Catch and Release the Spirit of Fly Fishing!

4070 Main Street • PO Box 42
Manchester, Vermont 05254
Tel: (802) 362-3300 • Fax: (802) 362-3308
E-MAIL: amff@amff.org
WEBSITE: www.amff.org

MISSION

THE AMERICAN MUSEUM OF FLY FISHING is the steward of the history, traditions, and practices of the sport of fly fishing and promotes the conservation of its waters. The museum collects, preserves, exhibits, studies, and interprets the artifacts, art, and literature of the sport and, through a variety of outreach platforms, uses these resources to engage, educate, and benefit all.

The museum provides public programs to fulfill its educational mission, including exhibitions, publications, gallery programs, and special events. Research services are available for members, visiting scholars, students, educational organizations, and writers. Contact amff@amff.org to schedule a visit.

VOLUNTEER

Throughout the year, the museum needs volunteers to help with programs, special projects, events, and administrative tasks. You do not have to be an angler to enjoy working with us! Contact Samantha Pitcher at spitcher@amff.org to tell us how we would benefit from your skills and talents.

SUPPORT

The American Museum of Fly Fishing relies on the generosity of public-spirited individuals for substantial support. If you wish to contribute funding to a specific program, donate an item for fundraising purposes, or place an advertisement in this journal, contact Sarah Foster at sfoster@amff.org. We encourage you to give the museum consideration when planning for gifts, bequests, and memorials.

JOIN

Membership Dues (per annum)

Patron	\$1,000
Sustainer	\$500
Contributor	\$250
Benefactor	\$100
Associate	\$50
Supporter	\$35

The museum is an active, member-oriented nonprofit institution. Membership dues include four issues of the *American Fly Fisher*; unlimited visits for your entire family to museum exhibitions, gallery programs, and special events; access by appointment to our 7,000-volume angling reference library; and a discount on all items sold by the museum on its website and inside the museum store, the Brookside Angler. To join, please contact Samantha Pitcher at spitcher@amff.org.

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

