The American Fly Fisher

Journal of the American Museum of Fly Fishing

WINTER 1998 VOLUME 24 NUMBER 1

Voices

As I sit down to write an introduction to our Winter 1998 issue, I am fresh from a conversation with Richard C. Hoffmann in which we reviewed the page proofs of his book excerpt (see page 2). This conversation was one of several we've had in the course of the last month or so, and I enjoyed it thoroughly.

One of the most satisfying aspects of this job is beginning to know the authors—dealing not only with the voice of a written work, but also with the author's more personal voice through letters and phone conversations. Occasionally, I even get to meet one in person (as I did in Baja in November—more on that later).

The authors who have contributed to this issue are enthusiastic about fly-fishing history, care deeply about their subjects, and share their enthusiasm through their delightful voices. We are happy to present an excerpt here from Richard C. Hoffmann's new book, *Fisher's Craft & Lettered Art: Tracts of Fishing from the End of the Middle Ages.* The first section, "A Collection of Popular Wisdom from Tegernsee Abbey," is an analysis of the second part, "Tegernsee Fishing Advice," which Professor Hoffmann translated from the original manuscript object.

John Betts, longtime friend of the Museum, immediately helped us out when we wanted some copy to go with the photo feature of a selection of the Mary Orvis Marbury flies in our collection. Betts, who rescued the flies when he was cleaning out the attic of Orvis's old factory building back in the mid-1960s, has his own historical attachment to the collection of models used for the color plates in her 1892 book. You can hear a bit of his voice in "Some of Marbury's Favorite Bass and Fancy Lake Flies."

And Jürgen Preylowski, that fabulous designer and art director from Düsseldorf, is back this issue with "Dr. H. C. Alexander Behm and the Behm Fly." Whenever I receive an envelope from Mr. Preylowski, I can count on a photographic treasure and an interesting letter. This time, Preylowski shares some excerpts from the diary of Behm, which he unearthed while doing research in Behm's hometown of Kiel in 1983. Apparently the Behm Fly is the only one other than the Max von dem Borne Fly that bears a German's name. Professor Hoffmann is back in the picture here as well: he translated this piece from the original German. (The authors are even talking to each other!)

We include a voice from the past as well—that of George Dawson, who happens to be represented by the familiar engraving on the masthead and back cover. In 1876, he published *Pleasures of Angling with Rod and Reel for Trout and Salmon,* the first book in America to address itself solely to fly fishing. We have excerpted two chapters here, "Angling as a Medicine" and "Capture of My First Salmon." I think you'll appreciate both Dawson's voice and counsel.

Back to Baja. I was lucky enough to be among the 150 or so who attended the second International Festival of Women Fly Fishers there from November 5 to 10, 1997. I was there representing the Museum as a member of a publications panel led by former editor Margot Page. Another member was Lyla Foggia, an author whose book, *Reel Women: The World of Women Who Fish,* was excerpted in the Spring 1996 issue. We spoke many times by phone working on that issue, so it was great to meet face to face. The conference was a wonderful place to network, and many participants expressed interest in the Museum and its mission. I encourage women authors to write about fly-fishing history and to submit their work to *The American Fly Fisher.*

Finally, I'd like to announce that the journal is accepting advertising beginning with the Spring 1998 issue. There will be a limited amount of space allotted for this per issue, and we will accept black-and-white ads only. Rates are $800 for a full page, $475 for a half page, and $300 for one-third page (vertical). For more information, contact Gary Tanner at the Museum.

Kathleen Achor
Editor

The American Fly Fisher

Journal of the American Museum of Fly Fishing

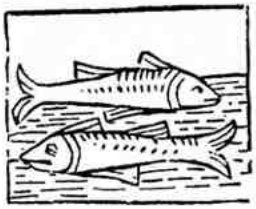
WINTER 1998 VOLUME 24 NUMBER 1

ON THE COVER: *Illustration from "How to catch fish and birds by hand . . . ," an early printed manual published in 1498 by Mathis Hupfuff in Strasbourg. Richard C. Hoffmann includes this image in the first chapter of his new book,* Fishers' Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages. *An excerpt of the book begins on page 2.*

The American Fly Fisher 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 ($30) and are tax deductible as provided for by law. Membership rates are listed in the back of each issue. All letters, manuscripts, photographs, and materials intended for publication in the journal should be sent to the Museum. The Museum and journal are not responsible for unsolicited manuscripts, drawings, photographic material, or memorabilia. The Museum cannot accept responsibility for statements and interpretations that are wholly the author's. Unsolicited manuscripts cannot be returned unless postage is provided. Contributions to *The American Fly Fisher* are to be considered gratuitous and the property of the Museum unless otherwise requested by the contributor. Articles appearing in this journal are abstracted and indexed in *Historical Abstracts* and *America: History and Life.*

Second Class Permit postage paid at Manchester Vermont 05254 and additional offices (USPS 057410). *The American Fly Fisher* (ISSN 0884-3562)

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



Fishers' Craft & Lettered Art

BY RICHARD C. HOFFMANN

RICHARD C. HOFFMANN'S most recent book, Fishers' Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages, *was released late last year by University of Toronto Press. The book contains editions, English translations, and analysis from social, cultural, and environmental perspectives of the three oldest European extended tracts on fishing. Professor Hoffmann discusses the history of fishing in popular culture and outlines the economic and ecologic considerations necessary for an examination and understanding of these fishing manuals. He further explores how continental fishing traditions were conveyed from oral craft practice into printed culture and proposes that these manuals demonstrate a lively and complex interaction between written texts and popular culture. In the book, the tracts are presented in the original languages with facing-page translations.*

We are pleased to excerpt the second of the three tracts discussed, "Tegernsee Fishing Advice." To follow in the style of Fishers' Craft & Lettered Art, *we first present excerpts from Hoffmann's analysis of the manuscript object, then excerpts of the translation of the text itself.*

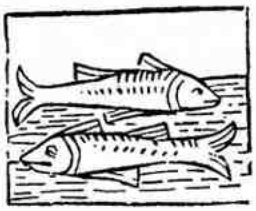
EDITOR

A Collection of Popular Wisdom from Tegernsee Abbey

MONKS AND PEASANTS share responsibility for a text known only from thirteen leaves of a single manuscript volume. It is not a whole book, not a booklet, and not even titled; an accurate label is simply "Tegernsee Fishing Advice," or TFA for short.[1] TFA incorporates material from Köbel's 1493 booklet, "How to Catch Fish" [discussed earlier in the book], so belongs to the age of print, but it is in most other respects a quintessential product of scribal effort and oral culture. The handsome little codex in the Bavarian State Library is still tidy and tightly bound after a half millennium. This artifact was made to serve a social function different from a printed book's. By surviving today, it preserves information, thought patterns, and even words from the essentially oral peasant culture of the Bavarian and Austrian mountains, and thus reports on fishing methods otherwise little documented. After preliminary orientation, this introductory essay works from the physical object to signs of cultural relationships and then to the substance of the text.[2] A portion of the new edition and English translation follow.

Superficially, the text here called TFA is something of a mess. Merely listing its contents reveals a fragmentary composite without date or heading. In an instant the reader is submerged in a minutely detailed discourse on choosing and using *vederangeln,* "feathered hooks," and natural organisms as baits to fish waters of different sizes at different seasons (fols. 97r–101r).* Then come instructions for making a tapered horsehair line and for using it with rod and bait for trout and grayling (fols. 101r–102v). The discussion turns into a miscellany (fols. 102v–105r) of bait and other recipes, one of which is attributed to a Martin Vörchel. Finally appears a genuine title—"Wie man visch fahen soll"—for fols. 105v–108r turn out to be a macaronic rendition of the published Tract in 27 Chapters (27C) and Seasons from Köbel's "How to Catch Fish." The last element is three and a half more pages (fols. 108r–109v) of miscellaneous baits. So TFA is nameless, headless, au-

*Parenthetical citations (e.g., fols. 97r–101r, fols. 101r–102v) refer to the original manuscript. The number is the folio (or sheet) number; *r* is *recto*, the right-hand (front of the) folio; *v* is *verso*, the left-hand (back of the) folio.



thorless, and patternless: three quasi-ordered tracts and two congeries of loose prescriptions. No one designed this with marketing in mind.

As if in compensation, TFA has a remarkably straightforward provenance. What is now Codex germanicus monachensis (Cgm) 8137 in the manuscript section of the Bavarian State Library (Bayerische Staatsbibliothek, BSB) in Munich was made some fifty kilometers farther south by and for the cellarer's office at Tegernsee Abbey, an important house of Benedictine monks on a lake of the same name at the edge of the Alps. At 725 meters (2,400 feet) above sea level, the nine-square-kilometer Tegernsee (see map, page 4) is still cold and oligotrophic, kept that way by its six mountain feeders and 71-meter (240-foot) depth. Like similar waters along the northern fringe of the Alps, the Tegernsee still supports whitefish and piscivorous lake-dwelling trout, too.[3] But from the abbey everything movable was carted off to Munich when Bavaria secularized its monasteries in 1803.[4] The 2,508 manuscript books from the abbey library went straight to the then Royal Library, but Cgm 8137 went first for some decades to the Royal Bavarian National Museum. Why? This codex was plainly no piece of high literary culture but a mere guide to domestic management from a storeroom in the abbey's administrative offices.[5] Ideas of historical value have now changed.

Codex germanicus monachensis 8137 (Cgm 8137). Photo courtesy of BSB. Used with permission.

A Scribal Artifact

Archaeological examination of the codex and its institutional setting will establish concentric frames within which to understand the text we now read.

Cgm 8137 (see photos, this page and page 7) is a bound codex of 128 paper leaves measuring 15.5 by 10.5 centimeters (a little more than 6 by 4 inches).[6] Brass studs and latches still protect the tooled leather binding, and scratchy flyleaf notes have hands and dates from the 1520s and 1530s. The binding may date to 1534/9. The codex itself lacks a title. Leather reference tabs mark four internal subdivisions, although many pages are blank. First, two calendars, for 1531 (fols. 12v–30v) and for 1534 (fols. 36v–44v), in hands of corresponding vintage set out the seasonal routine of the abbey's agricultural and domestic management. Next, in a hand of the mid-fifteenth century comes a cookbook (fols. 45r–85r), or more accurately, a list of dishes and menus with dates from the 1450s and 1460s.[7] The fishing advice begins at the top of fol. 97r. In one hand from around 1500 it runs, without visible breaks and with remarkably few corrections, glosses, or additions of any kind, to the middle of fol. 109v. This scribe used paper with a watermark from 1497–1505[8] and the usual conventions of late medieval Bavarian–Austrian dialect and orthography.[9]

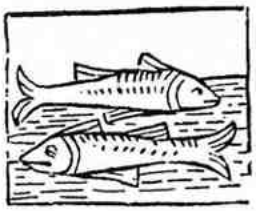
All identifiable features of the codex confirm a Tegernsee origin. . . .

Technical Information

TFA was made by a scribe at Tegernsee Monastery and put together out of popular oral knowledge, but its data were what really mattered. To provide a record of technical information about ways to catch fish is the obvious (and sole ostensible) purpose of TFA. Piscicides and techniques for capture by hand it reports only in passages from the older printed Tract. Original use of magic is likewise rare, easily detectable only in occasional sympathetic ingredients of a few baits at the end (fols. 108v–109v). In sum, TFA itself covers two methods, angling and entrapment [the latter is not excerpted here].

ANGLING TACKLE AND TECHNIQUES Fishing with hook and line gets the most attention, especially in the tract-like discussions but also in the miscellanies. The second tract (101r–102v) teaches how to make and set up tackle to angle for grayling and trout. As in all early European angling, the line is fixed to the rod tip. It tapers from cord and then twelve hairs down to three or four hairs with, in this case, two small dropper lines (snoods) bearing the hooks. Different colors of hair are matched to the color of the water's bottom (fols. 103r and 109v) and different amounts of lead to its speed and depth.[10] Other passages describe lines with as many as fifteen hooks, each suspended from a short "branch" line (fol. 98v).

Angling tactics, the actual use of the tackle, are not neglected. TFA advises to seek the larger grayling at the bottom (fol. 102r) and trout in slower or faster water depending on the season (fol. 109r), and to use certain special methods for burbot (fol. 103r). Certain



modes of presentation (getting a baited hook to a willing fish) seem the point of the painfully obscure seasonal advice attributed to the "master from Greece" (fol. 100v). Perhaps most interesting for its rarity among early angling writings is the instruction in fighting and landing the hooked fish patiently, from downstream, and with a landing net (fol. 101v). There is good advice for even a modern neophyte with a reel; someone knew what he was talking about.

Most of TFA's treatment of angling is about what to put on the hook: the bait. Natural organisms of both aquatic and terrestrial origin are favorite suggestions. Early passages mention what sound like caddis larvae, worms from dungheaps and rotten wood, and various insects; the later miscellany mentions night-crawlers, locusts, crickets, beetles, caterpillars, leeches, and frogs as "common baits" (fol. 108r). Predatory huchen, pike, charr, chub, and trout were sought with small frogs, small fish (bleak, miller's-thumb), and parts from larger fishes (trout fins or roe, entrails of whitefish). Anglers were encouraged to raise maggots and acquire ant eggs (pupae), too. The eagerness with which those responsible for this advice stuck on a hook anything small and squirmy contrasts with their lack of interest in prepared dough baits, here contributed only by the older printed Tract.

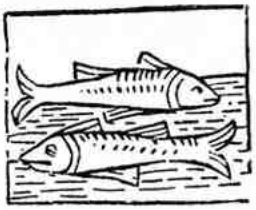
Selection for quarry and season improved the effectiveness of natural baits, and so did their use in combination with other preparations. Special scents are to be made up as attractive adjuncts. TFA added seven recipes to the two it found in the Tract. Commonly with moss as a carrier agent, the active ingredients range from simple honey through herbal asarabacca and cornflower to turpentine, camphor, or the magic of heron grease or stork marrow. "And when you have baited up, then press the bait into it; thus will all the fish gladly bite on it" (fol. 102v). A visual rather than chemical enhancement was to put the bait on a feathered hook. When locusts were unavailable, a simple baited *vederangel* called for a gray feather and pale ant pupae (fol. 101v). More complex combinations of three silks and different feathers worked with a caddis larva ("stone bait") in clear May brooks (fol. 97r).

Tegernsee. Map courtesy of the author. Used with permission.

THE FEATHERED HOOK *Vederangeln* were fished alone, too, and viewed historically must be acknowledged the single most important element of TFA's technical repertoire. TFA has, at least for now, the oldest known *descriptions*, which finally make clear that this long-alluded-to and obscure item was what is now called an artificial fly. The practice of fishing with "feathers" in the German-speaking lands had by around 1500 a written record some three centuries deep.[11] Wolfram von Eschenbach referred metaphorically to the *vederangel* in his *Parzival* (c. 1210),[12] and later had the young hero of *Titurel*, another Arthurian romance, take pleasure from this method: "Schionatulander caught grayling and trout with a vederangel . . . as he stood barefoot in the cool, clear brook."[13] Without anywhere defining this technique or the collective *vedersnur* ("feathered line"), local customs and privileges recorded during the fourteenth and fifteenth centuries from eastern Switzerland to lower Austria conceded its use to ordinary villagers and townspeople who were exercising their common right to fish in the natural waters of the lord. Neither literary nor legal, TFA treats the *vederangel* from a practical point of view.

By a count which austerely omits *vederangeln* used with natural bait, TFA offers at least fifty distinct recipes for them. That is several times more than all known English designs from before the mid-seventeenth century.

TFA has *vederangeln* from more than one source or frame of reference, for it describes three different anatomies, while giving three sets of instructions about binding silks and feathers on a hook. The first tract (fols. 97r–100r) prescribes the most, each calling for a feather (either the obscure *stingel* or others unspecified) and for two to four widely ranging colors of silk. At its most explicit (fol. 98v, hooks 6 and 7), this vocabulary envisages materials located "forward" on the hook, at the halfway point, around the "heart," and around the *stingel*.[14] Easier to envisage are the simpler "feathers" of the first miscellany (fol. 103v), a single plume and two colors of silk that "go together with one another over the hook," which is to be gilded. One passage there even tries to explain the tying procedure, seemingly with a feather split in half through the



quill and something arranged so as to project upwards. The last set of prescriptions (fol. 108v) uses two colors (of silk?) with a single feather, but also introduces the term *prüstel,* "breast," in two instances gold and in two others gray. All three vocabularies differ from others, early or modern, so any translation into today's fly-tying jargon will be both inferential and to some degree arbitrary. Whether the evidence will then support convincing modern replicas should long occupy angling antiquaries.[15]

As with design, so also is TFA cryptic about the theoretical basis for *vederangeln* and the principles of their use. That can no longer cause surprise, for no more should be expected of this orally derived source. [Features of oral and popular culture are treated elsewhere in *Fishers' Craft & Lettered Art.*] Theory is not of interest, and application is self-evident or easily observed. The written text was meant to retain the particulars, so it dwelt on which *vederangeln* to use when and in what sequence. It lays out the long lines of hooks season by season and reminds the user to put on lead for the lake in summer but to remove it on running water and on the lake in spring (fol. 99r). Modern readers looking for a theory of imitation must be content to draw inferences from the unusual descriptions used for the summer line (fols. 99r–100r).[16] There alone each *vederangel* is "tied after" *(sol gefast sein nach)* a named insect, most of them no longer recognizable, a couple certainly aquatic but some plainly not. If that seems promising, what is one to make of those same prescriptions also designating each *vederangel* "for" *(zu)* a particular fish, some of which (catfish, burbot) are most unlikely eaters of insects? Could the resulting paired inventory of life forms manifest an animist strain in popular culture?

TFA thus documents highly skilled and knowledgeable angling methods. Its techniques well suit some of the more important large carnivorous fishes of mountain streams and lakes. But to isolate angling—and more so the *vederangel* —from the rest of this text is to misconstrue the connections it records between the fishery and society and the fishery and its environment.[17] . . .

WHOSE METHODS? The three tacit groupings TFA makes of fish-catching techniques have economic and ecologic implications.

Defined by their absence from TFA are methods that promise relatively large production in return for high capital investment and coordinated skilled work teams, even though abbey employees were certainly using those methods on the lake. Large entrapment techniques are relatively superior for catching schooling and nonfeeding (spawning) or nonpredatory varieties. Applied with skill or mere culling after capture, they permit considerable selectivity for size or species. Though useful to the abbey, the large-scale methods would poorly meet peasant subsistence needs.

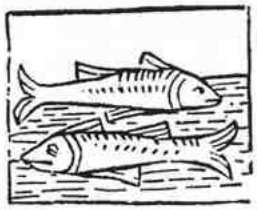
In contrast, the techniques most present in TFA are cheap and small-scale methods commensurate with the needs and resources of peasant households. In certain seasons, with skill or mere luck, they could yield occasional surpluses, but hardly satisfy the continuous large-scale demand of a numerous community. Angling techniques were apt for mountain streams and for lake carnivores. Traps gave access to broader levels of the aquatic food chain. Both have potential to select the size and species taken. TFA reports these techniques in the vernacular language and with many symptoms of their oral popular origin. This is in all likelihood a real scribal fixing of peasant practice.

TFA reports a third group of methods and handles it most oddly. Fishing with piscicides or by hand (not always clearly distinguishable) also calls for small capital investment, but requires special knowledge (secrets?) and often exotic ingredients. We should not be surprised to find these techniques tinged with the occult. Because most were inherently lethal and nonselective, their use was relatively destructive of fish populations. Depending on the environmental situation, however, poisons and manual capture might promise only small or erratic yields. The former, especially, work best when confined, warm, slow waters concentrate the victims and the agent; those conditions are uncommon in a mountainous region of good-sized lakes and high-gradient streams with high summer flows. Unless employed communally—and prescriptions ignore this—these are often poachers' methods, characteristically clandestine and therefore individual. These techniques TFA gives chiefly from external, not native, sources. Although the scribe in no way acknowledges it, everything he writes about these methods is taken from the Tract in 27 Chapters and is turned into a less generally accessible language, learned Latin.[18] Is it right to infer that these methods were less practiced by popular informants? Or were poachers' tricks just something about which informant or scribe preferred silence—and, if necessary, the security of an elite linguistic code?[19]

Because the practical instruction of TFA covers only incompletely the fisheries of economic importance to Tegernsee Abbey, the precise purpose of or use for the text in the Tegernsee cellarer's office remains undetermined. How much was TFA thought a help for economic managers and how much a source of practical advice—if not for full-time fishers working out on the lake, then for part-timers active at its edges or along its feeder streams, or even monks with recreational aspirations there? Probably germane to this final question is one more puzzling aspect of this text, which is the confusion or ignorance of its scribe. His opening is defective. He garbles to incomprehensibility the Greek master's advice about fishing "after the nature" (fol. 100v). He gives some information twice. He misplaces headings on fols. 104v and 108r. The least comprehending party to the creation of TFA seems to have been its scribe. How does that reflect on the process whereby Tegernsee monks brought together into a manuscript text knowledge from ordinary upper Bavarian peasants and from an upper Rhenish publication? To the end TFA remains ambiguously suspended between the oral culture it writes down and the scribal culture of which it is a product.

ENDNOTES

1. The four elements in Birlinger's 1869 label as "Tegernseer Angel- und Fischbüchlein" (Anton Birlinger, ed., "Tergernseer Angel- und Fischbüchlein," *Zeitschrift für deutsches Alertum* 14 [1869]: 162–79; repeated even in Gerhard Eis, "Nachträge zum Verfasserlexikon, Tegernseer Angel- und



Fischbüchlein," *Beiträge zur Geschichte der deutschen Sprache und Literatur* 83 [1961]: 217–18 and Heinz Haase, "Tegernseer und Salzburger Fischbüchlein," *Der Angler und Naturfreund* 6, no. 3 [Sept. 1991]: 4–5) are successively correct, half correct, incorrect, and incorrect.

2. For reasons of precision that should soon become clear, this chapter will try to distinguish carefully among a) a surviving physical object, the codex (BSB Cgm 8137), which contains paper on which are written several texts; b) a particular written sequence of words, the text (TFA), which can be studied and treated as the basis for inferences; and c) the oral verbal discourse(s) or oxymoronic "oral text(s)," probably plural, which once communicated the same information as TFA and became, whether directly or at some remove, the basis or "source" for TFA.

3. Georg Breu, "Der Tegernsee, eine limnologische Studie," *Mitteilungen der geographischen Gesellschaft in München* 2 (1907): 93–196; Oskar Haempel, *Fischereibiologie der Alpensee* (Die Binnengewässer, ed.) (Stuttgart: August Thienemann, Bd. 10, 1930) pp. 178–79; and, more generally, J. Toivonen, "The Fish Fauna and Limnology of Large Oligotrophic Glacial Lakes in Europe (about 1800 A.D.)," *Journal of the Fisheries Research Board of Canada* 29 (1972): 629–37. North American readers may gain from knowing that Tegernsee is at about the same latitude and altitude as Mt. Carleton in northern New Brunswick and Flathead Lake in northwestern Montana, and somewhat larger than Lake Placid in New York. Britons may think of it as slightly smaller than Windermere.

4. Now many material objects have been returned to the Tegernseer Heimatmuseum in this popular resort community.

5. So resolving Koch's worry (Wilhelm Koch, ed., *Festschrift zum 100 jährigen Fischereijubiläum in Bayern* [special issue of *Allgemeine Fischerei-Zeitung*] 81, no. 16 [15 Aug. 1956]: 312) that the book appears in no early modern catalogs of the abbey library.

6. Close inspection of Cgm 8137 and consultation with Dr. Hermann Haucke of the BSB in 1986 and 1991 verified, corrected, and extended the descriptions in Paul Lehmann, "Mittelalterliche Handschriften des K. B. National-museums zu München," in *Sitzungs-Berichte der königlichen Bayerischen Akademie der Wissenschaften, Phil.-philol. und hist. Klasse*, Jahrgang 1916, Abh. 4., p. 52; Wilhelm Koch, *Altbayerische Fischereihandschriften* (München: 1925), p. 25; Eis 1961, pp. 217–18; and the unpublished catalog of the BSB.

7. Anton Birlinger (ed., "Kalender und Kochbüchlein aus Tegernsee," *Germania* 9 [1864]: 192–209), though untrustworthy, is the only edition.

8. Piccard Crown: Abt. VI #28. At least three other watermarks occur elsewhere in the codex.

9. Readers of the German text will especially notice *p* in place of standard German initial *b* (*pley* for *blei)* and *b* instead of final open vowels or consonantal *w* or *u* (*plab* for *blâ* or *blaw)*.

10. And not, as in the English tradition, to the color of the water itself.

11. Hermann Heimpel, "Die Federschnur. Wasserrecht und Fischrecht in der 'Reformation Kaiser Sigismunds,'" *Deutsches Archiv für Erforschung des Mittelalters* 19 (1963): 464–74, relying on Wilhelm Koch 1925 for the technical understanding, assembled the references.

12. "Ir vederangl, ir nâtern zan!" "You feathered hook, you adder's fang!" in Wolfram von Eschenbach, *Parzival* (Gottfried Weber, ed.) (Darmstadt: 1967), 316: 20.

Before Wolfram, the only record in any Western language is by Ælian, an early third-century Roman who described in Greek how when speckled fish in a Macedonian river ate an insect too fragile to put on a hook, local fishers constructed an imitation out of red wool and two wax-colored feathers from the neck of a cock *(De animalium natura libri XVII,* 15, 1, in Claudius Ælianus, *On the Characteristics of Animals* [A. F. Schofield, trans.] [(Cambridge, Mass.: Loeb Classical Library, 3 vols., 1958–1959]). Note that Ælian was an obscure classical author recovered in manuscript only after the 1490s and published only after the 1530s, first in a Latin translation, then in the Greek original. He cannot be TFA's "master from Greece," although that phrase could softly echo some prehistoric spread of fly fishing techniques along Balkan and Alpine river valleys.

13. *Titurel,* 154: 1–2, in Wolfram von Eschenbach, *Titurel,* in Walter J. Schröder and Gisela Hollandt, eds. *Willehalm. Titurel.* (Darmstadt: 1971), p. 616: "Schionatulander mit einem vederangel vienc aschen und vörchen, die wil sie las . . ." The description continues in 159: 1–3 *(Ibid.,* 617): "Schionatulander . . . vische mit dem angel vienc, dâ er stuont ûf blôzen blanken beinen durh die küele in lûtersnellem bache."

14. In this model, the *stingel* location remains even when a different feather (e.g., quail or kingfisher on fol. 99r) is used.

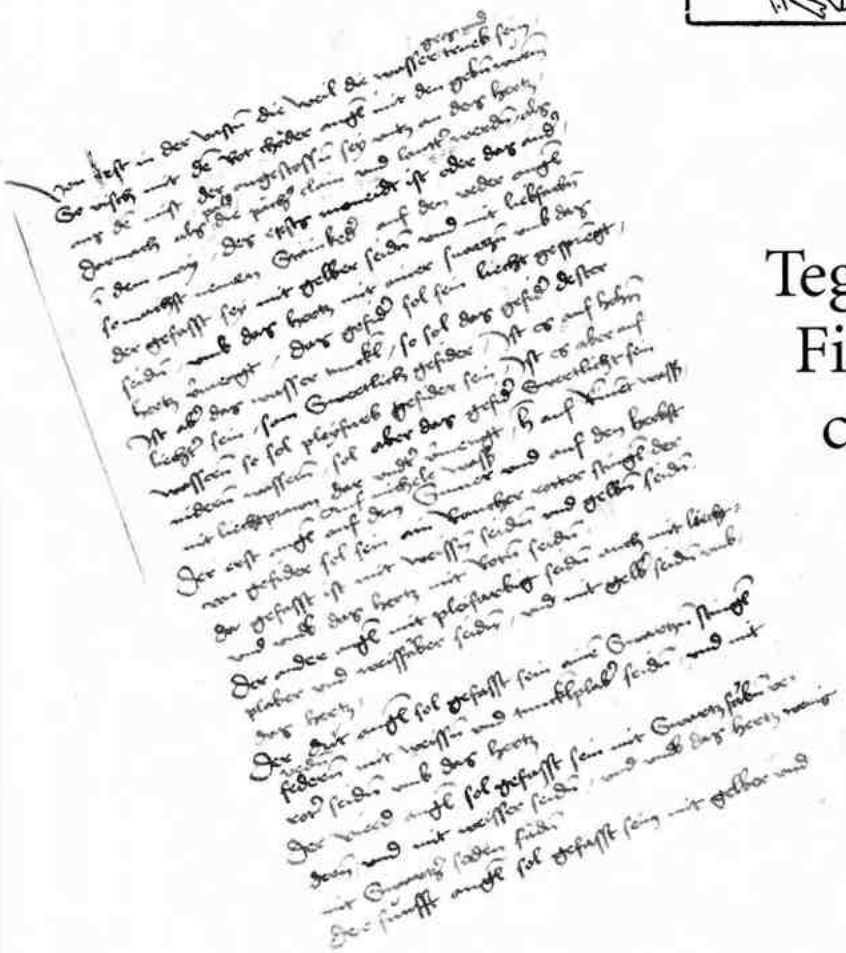
15. John D. McDonald (*The Origins of Angling* [Garden City, N.Y.: Doubleday, 1963], pp. 103–32) illustrates the difficulty of doing so even with the more consistent vocabulary of the English *Treatyse.*

16. Or await the absolute clarity of Conrad Gessner a half-century later, who referred to vernacular German *vederangeln* as "semblances placed on the hook, which very nearly recall those flies or insects in which all fish take delight" (". . . additis hamo figmentis, quae muscas aut insecta quibus piscies quique delectantur, quam proxime referent") (Conrad von Gessner, [Gesnerus], *Historia animalium.* Liber IV: *Conradi Gesneri medici Tigurini Historiae animalium liber IIII, qui est de piscium & aquatilium animantium natura. Cvm iconibvs singvlorvm ad vivvm expressis fere omnib DCCVI. Continentur in hoc volumine Gvlielmi Rondeletii quoq et Petri Bellonii de Aquatilium singulis scripta* [Tiguri: apud Chr. Froschovervm, 1558], p. 1208). I have treated the theoretical understandings of the learned Züricher elsewhere (Richard C. Hoffmann, "The Evidence for Early European Angling, III: Conrad Gessner's Artificial Flies, 1558," *The American Fly Fisher,* vol. 21, no. 1 [Spring 1995]: 2–11, with an addendum, *Ibid.,* vol. 21, no. 2 [Summer 1995]: 24).

17. Koch 1925 and Koch 1956 look only at angling.

18. The exception is TFA's reference in its version of 27C19 to *buglosse,* a piscicide with a literary tradition at Tegernsee going back to the eleventh-century fairy tale *Ruodlieb (*fragment II, lines 1–30, and fragment X, lines 16–50, in *Ruodlieb* [W. Haug and Benedikt Vollmann, eds., *Ruodlieb: Faksimile-Ausgabe des Codex Latinus Monacensis 19486 der Bayerischen Staatsbibliothek München und der Fragmente von Sankt Florian,* 2 vols. (Wiesbaden: 1974–85), 2:1:66–67 and 136–37]); compare *Ruodlieb* (Gordon B. Ford, Jr., trans., *The Ruodlieb: The First Medieval Epic of Chilvary from Eleventh-Century Germany* [Leiden: 1965], p. 74); discussion in Benedikt K. Vollmann (ed. and trans., "Ruodlieb" and "Stellenkommentar zum 'Ruodlieb,'" in Walter Haug and Benedikt Vollmann, eds., *Frühe deutsche Literatur und lateinische Literatur in Deutschland* 1991:1329–34; and in Benedikt K. Vollmann (*Ruodlieb.* Ertäge der Forschung, 283 [Darmstadt: 1993], pp. 28, 37, and 46–47) and more recently documented there in BSB Clm 20174, fol. 257, and Cgm 821, fol. 206v. The point is not an untenable claim that piscicides were unknown around Tegernsee, but that TFA treats piscicides *only* in passages taken from the Heidelberg booklet.

19. The TFA scribe's two languages lack the sharp functional distinctions found, for example, by Heinrich Löffler ("Deutsch-lateinische Schreib-Diglossie im späten Mittelalter: Zur textfunktionalen Verteilung von Deutsch und Latein in der urbarialen Verwaltungssprache des frühen 15. Jahrhunderts. Eine Fallstudie," in Albrecht Greule and Uwe Ruberg, eds., *Sprache, Literatur, Kultur: Studien zu ihrer Geschichte im deutschen Süden und Westen. Wolfgang Kleiber zu seinem 60. Geburtstag gewidmet* [Stuttgart: 1989], pp. 125–37) in a bilingual rent roll covering 1417–1454 for an altar foundation near Konstanz. Two successive writers in that manuscript used German for ordinary substance, but where the earlier turned to Latin for titles and other framing statements, as well as technical aspects of ecclesiastical affairs, the later employed it only for private internal notes. TFA has the first two tracts on *vederangeln* and on tactics (fols. 97r–101v) entirely in German, and the two miscellanies (fols. 101v–105r and 108r–109v) introduce only a few procedural Latin phrases in their later recipes (on fols. 104v–105r and 109r–v respectively). Occasionally both Latin and German synonyms are given. The intervening Tract (fols. 105v–108r), however, commonly names fishes and ingredients in the vernacular, but nearly all procedures are in Latin. The world around the Tegernsee scribe, therefore, was largely (but not exclusively) conceived in German, while this manipulation of it drew on both learned and popular linguistic codes.



Tegernsee Fishing Advice, c. 1500

München, Bayerische Staatsbibliothek, Cgm 8137, fols. 97r–109v

The So-Called Tegernseer Angel- und Fischbüchlein

Translated by Richard C. Hoffmann[1]

ABOVE: *Cgm 8137, fol. 97r: "Von erst in der vasten . . ." Photo courtesy of BSB. Used with permission.*

[fol. 97 recto]

From the start of Lent, [and] as long as the waters are high and turbid, fish with the red bait[2] hook, with the yellow worm from the dungheap, which should be stuck on up to the "heart." Thereafter, as soon as the brooks become small and clear, like in May, [whether it] is the first month or the second,[3] then see to it to put "stone bait"[4] on the feathered hook which should be tied with yellow silk and with pinkish[5]-colored silk around the "heart" [and] with a black one mixed around the "heart."[6] The feather should be speckled light. But if the water is dark, then the feathers should be that much the lighter, together with blackish feathering. If it is high water, then the feathering should be a lead gray. But if it is low water, the feathering should be blackish with light brown mixed among it, [fished?] high[7] up in running water.

The first hook for large water in the summer and in the autumn should be feathered [with] a rough[8] red *stingel*,[9] which is tied there with white silk and yellow silk and around the "heart" with red silk.[10]

The second hook with lead-colored silk also with light blue and white-colored silk, and with yellow silk around the "heart."

The third hook should be tied [with] a black *stingel* feather with white and dark blue silk, and with red silk around the "heart."

The fourth hook should be tied with black-colored feathers and with white silk and around the "heart" a little with black silk threads.

The fifth hook should be tied with yellow and [fol. 97 verso] tile-colored[11] silk and around the "heart" with dark blue and blackish silks, which are mixed with speckled feathers.

The sixth hook should be tied with rough *stingel* feathers which are colored blackish and around the "heart" with green and white silk, [and] under that a brown silk thread.

The seventh hook should be tied with red and light blue silk, and with light blue silk over the feathers, and the feathering should be blackish and with brown speckling in it. . . .

NOTE: The English retains the pagination and paragraphing but not the lines of the German original. English punctuation has been added. Terms retained from the German appear in *italic type*, and word-for-word translations of apparent idioms in "quotation marks." The translation is intended to be as literal as is compatible with comprehension in English.

[Hooks for September and August are then described.]

[fol. 98 verso]
. . . To make a line [to use] on the lake or other large water: [fol. 99 recto] When it is very hot in summer, then the line is good early and late and around midday. Then it is also good on the lake at both places, made to sink with a little lead on it[12] so that it goes down and behind it the hook. But if you want to go on flowing water that is large, then take the lead off of the line when it is the carp[13] run like after Easter.[14] And if it is the pike run,[15] it is also good to work like that [i.e., without weight].

The first hook should be tied after[16] the "carp flies"[17] which there is called the "wood fly," and the feathering should be iron gray with dark brown speckled in it, [and] with black and yellow silk, and [around?] the "heart" all yellow, [around?] the *stingel* black silk.

The second hook should be tied after the "grass fly" for the pike.[18] The feathering should be of all different sorts mixed together, with lead colored and light blackish and ash colored [and] therein a black feather, with the silk pale colored and around the "heart" black light blue silk, around the *stingel* pinkish[19]-colored silk.

The third hook should be tied after the little fly[20] for the catfish.[21] The feathering should be quail[22] and of a red-brown silk mixed together with red and lead-colored silk, around the "heart" red silk, and around the *stingel* lead-colored silk.

The fourth hook should be tied after the *knutter*[23] that is there called the spider for the bream. The feathering should be from a kingfisher[24] [, namely,] the white which is on it, the feather that is multicolored like a cuckoo,[25] and [more of] the feathering light blackish with the silk lead colored and white around the "heart," and around the *stingel* green silk. . . .

[fol. 99 verso] [Hooks five, six, and seven then discussed.] . . . The eighth hook should be tied after the glow-worm[26] which is there in the wall and pertains to the grayling. The feathering should be red *stingel*. [It] also pertains to the burbot [and] to the salmon,[27] with the silk white and tile color, around the "heart" green, around the *stingel* tile-colored silk and white among it.[28]

The ninth hook should be tied after the *gamander*, which is a fly.[29] The feathering should be wax color that is speckled with gray[30] and for the trout[31] with the silks yellow and brown after the flies, around the "heart" brown, around the *stingel* brown. . . .

[Hooks ten through fifteen then discussed.]

[fol. 100 recto]
. . . At the start of the year make all lines according to [the design of] this line. So take blackish brown feathers and ash-colored feathers and fox-brown feathers and the red *stingel* always goes foremost on the line, at the first brown under pale[-colored], at the first sharp[32] feathers of red lead [color] together with black *stingel*. And for color see to light brown mixed on all lines most consistently.

[fol. 100 verso]
Here a master from Greece teaches his son to fish most easily on small waters, on two or one, in the open[33] or up on the hill, or in the woods or the mountains. In clear waters [use] dark feathers speckled with copper color, but [if] it gets clear or sunny during the day, then follow after the clouds with the hook[34] and take the *gamander* fly and have it on the line. But if it gets dark during the day, take the worm which is there called *janet* and the feathering all speckled blackish. In August in the mountains [fish] with the silks yellow and lead color. Now take notice: in May during the evening take the feathering that would be speckled after the "gold worm"; if it is fair [put] the bait on the hook at the bright [places] where the sun is warm. But if it gets dark during the day, take the "stone bait" and get red from it and take an ant egg [i.e., pupa]; on top of that take dark blue and green silk. In May go [out] thus at the setting of the sun. . . .

[101 recto]
. . . If you want to make a good angling line for grayling, then make at the lowest end a line on which you can place five or six small pieces of lead. Attach that separately to a line that has 12 hairs, and so that [the latter] comes all the way up from there, put on it a line as long as you need, as long as you may then have poles. On the very bottom at the lead, make a little line of five hairs or of four, where the two hooks are to be attached; after that, the further above, the thicker, and, at the very top, a little line of string. And with respect to the poles, two exactly the same should have grown up beside one another.[35] And if you want to make sure of the fish, then let the poles go under your arm [and] along your arm out as far as your elbow, and then support the whole thing on your hip. In this way you will more likely feel whatever touches you[r hook] and you will not become tired. And if you make it stick,[36] then place [the pole] on your leg [101 verso] up on your thigh so that you may hold it upright. And in the wintertime then bait with the yellow spined loach, and the "pretty wood worm" when you fish [in] the winter where there are grayling. And where you are aware of trout, there deploy the red *vechkeder*,[37] which the trout gladly take. When the water is colorless, let the *vechkeder* go on the lower hook and on the upper [use] the "stone bait" or the "wood worm." And when you can no longer get the "wood worm" and the spined loach, then take the yellow locust on the upper hook and the *vechkeder* on the lower; and if you cannot get the yellow locust, then make a hook as a feathered hook. Push on to it 3 or 4 ant eggs and tie the hook with a gray feather; and the whiter the eggs the better, and the more gladly [the fish] takes it.

Also know [that] when a heavy grayling or trout bites you[r hook], then have it entirely that they go next to you or above you, and you stay entirely below,[38] [and] so let it pull and lead about freely, and where you can get a calm place, lead it in there so that you may haul it and then let it be led willingly into [the] dip-net.[39] And when you encounter a heavy large grayling, then just do not hurry too much at the start or act rashly, until you see that he is becoming controllable,[40] and so then lift strongly, with the head quite up, and dip him. . . .

[fol. 103 verso]
. . . 1) If you want to tie up a tuft of red feathers, take them from between the

wings on the back of a capon or cock for a front hook. Then take a black silk [and] also a yellow silk, and a gold hook up with the body.[41]

2) Take for the black-color[ed] feather which is dark gray a light blue silk, or let a yellow and a black go together with one another over the hook and a gold [one] for the little body.

3) If you wish to make a feather line, then take for an ash-color[ed] feather yellow and dark gray silks, and a gold [one] for the little body.

4) Take the best feathers from the woodpecker's tail.[42] Also take green and yellow silks and a gold [one] for the little body. Tie these all at the middle of the line. Or on a mountain stream[43] take them for the front hook.

5) Take for the nutcracker [or jay][44] [feather], light blue and black silk and divide the feathers from one another in the middle, and [have] the pith carefully taken out of the feather and the quill made thin, and bend the spots toward the hand.[45] Thus the feather comes right up, and so that it comes correctly upwards on all feathers.[46]

For the wryneck[47] feather take black and yellow silk. For the mouse-colored feathers take tile red and a yellow silk. For the hooded crow[48] feather take light blue and yellow silk. And let the silks go over all the binding on the hook so the feather should be even with the connection. . . .[49]

[fol. 108 verso]

. . . Item a feathered line to fish. To start, the forward hook white and yellow with a golden breast and a pale feather.[50] The second brown and yellow and a golden breast, and a red feather tuft. The third brown and gray and at the front a little gray; the breast entirely gray and a dark gray feather. The fourth fiery color and yellow [and] on it a pale feather which should be mixed. The fifth hook gray and white, the breast entirely gray [with] a pale gray feather on it. Item the red huchen takes entrails[51] used as bait. Item "stag worms" are good bait in fall, or water crickets, wood worms, [or] gray or pale water worms from under a stone. Item [from] around St. James's day[52] up to Lent frogs' legs are the best bait for the chub, [and] tree frogs for charr,[53] huchen, and chub; miller's thumbs in the winter. In March the field cricket for the chub. "Little smiths"[54] and June beetles for the chub in June. Item make bait from night-crawlers thus: take them and put them in turpentine[55] and they will fill themselves with it. Afterwards put them into damp moss so [that] they crawl through it. After that put them in a little coarse sand so [that] they become entirely clean and clear etc. . . . ≈

ENDNOTES

1. With thanks for the advice of Helmut Irle and Mark Webber.

2. German *keder* or *koder* has the general meaning "bait," and when unmodified also a more restricted sense of "[earth]worm." The "Visch Püech 1593," from St. Florian (St. Florian Stiftsbibliothek [SFSB], MS XI, 620, fols. 114r–127v), which repeats the Tegernsee advice, first declares, "[There are] three kinds of red bait, one is taken in old horse manure, the second from the tan-waste at the tannery, the third in the moors, or where a brook flows through a moor or village" (fol. 115r).

3. For "second May" as June, see Johann A. Schmeller, *Bayerisches Wörterbuch*, 4 vols. (Stuttgart: 1827–37), vol. 1, p. 1550, and from contemporary Tegernsee the calendar in Cgm 8137, fol. 21r, itself.

4. *Stainkeder*, "stone bait," lacks recorded modern definition. But an organism "that lies in rough little stone houses" (as fol. 102r below) well fits the fast-water-dwelling larvae of certain caddis (sedge) flies (Insecta: Trichoptera), which build tubular cases from sand grains and tiny stones. In or out of the case, these wormlike creatures are a favorite fish food and angling bait.

5. Emended: The manuscript's *liebfarben*, "whatever color is desired," is a likely scribal error, for Hubert Ermisch and Robert Wuttke (eds., *Haushaltung in Vorwerken. Ein landwirtschaftliches Lehrbuch aus der Zeit des Kurfursten August von Sachsen* [Leipzig: 1910], p. 182) here reads *leibfarben*, "body colored" or pinkish, and so do other manuscript redactions of this recommendation. *Leibfarben* recurs below (e.g., fol. 98r, the second "hook").

6. "Heart" is no *terminus technicus* in modern German, English, or other fly-tying terminologies known to me. The sixth *angel* on fol. 98v below suggests the "heart" was between the midpoint of the hook shank and the *stingel*. See notes 9 and 10 below.

7. Or is the *hoc* to be construed as Latin "thus," so reading "like that in running water"?

8. In Bavarian dialect (Schmeller 1827–37, vol. 2, pp. 82–83) *rauch* contrasts with smooth, bare, or finished, hence "rough," covered with something (e.g., fur, leaves, trees, etc.), "raw," or even "unpolished" or "dirty." (It has no link with modern standard German *rauchen*, "to smoke.") But how that idea should be expressed as a quality of a feather, whether in terms of texture or of color, is unclear, especially in view of the ambiguities of the word *stingel* it here modifies. See the following note.

9. Here is a crux for understanding the TFA's instructions for making *vederangeln*.

The term *stingel* occurs here in thirty-three passages, all in fols. 97r–100r, where the TFA uses the first of its three distinct vocabularies for *vederangeln* to prescribe series of different hooks mounted in order on one line. Five of those passages (like this one) explicitly call *stingel* a feather and two more treat it implicitly as such; nowhere in TFA is a *stingel* explicitly made from something other than a feather. Nowhere is the source of this feather so much as suggested. But many passages here also plainly refer to *stingel* as a structural component of a *vederangel*, describing a particular color of silk as being "around the *stingel*" *(umb dem stingel)*. In the usage of TFA itself, then, *stingel* involves a certain feather bound at some distinctive place on the hook.

Dictionary definitions of the term must be understood in this context. Jakob Grimm and Wilhelm Grimm, *Deutsches Wörterbuch* (Leipzig: Neubearbeitun) 1965 follow Schmeller 1827–37. (vol. 2, p. 771), to recognize in *stingel* a Bavarian–Austrian dialect form of the standard German *Stengel*, "stalk," "stem," especially used as an element in various specific compounds. All imply a stake-, stem-, or rodlike object or quality. Grimm thus suggests for this TFA citation the "tail" or "abdomen" of the artificial fly (whether protruding from or bound along the hook shank is unclear), but offers in support no like use of the word elsewhere. Another possible referent in the same vein could be the quill or shaft of the feather itself.

Much less plausible is the suggestion of Hermann Heimpel, "Die Federschnur. Wasserrecht und Fischrecht in der 'Reformation Kaiser Sigismunds,'" *Deutsches Archiv für Erforschung des Mittelalters* 19 (1963): 470, that we see in this *stingel* the neck hackle feather of a chicken, seemingly because other fly-tying traditions use that particular feather. Heimpel provides, however, no other examples to confirm that meaning of the German word—nor, indeed, grounds other than analogy to see chicken hackles in recipes from Tegernsee.

10. This first prescription contains all the vocabulary with which the first section of TFA (fols. 97r–100r) describes *vederangeln:* attached to the hook are a *(stingel)* feather, and silks "around the *stingel*" and "around the heart." Only the elaborated descriptions of the sixth and seventh *angeln* on fol. 98v below suggest how these materials may have been oriented on the hook. In contrast, modern terminology in all languages commonly envisages a "tail" projecting off the bend of the hook, a "body" along its shank, at least one (hackle or other) feather, which often forms a "wing" (though at times just "hackle"), and, at the eye or spade end of the hook, a "head" made from the thread used to bind all the materials to the hook.

11. I.e., reddish-orange.

12. Literally, "a little lead sunk on it." But possibly "at both places" locates the lead on the line rather than telling where in the lake to fish it.

13. Probably *cherfferen* is *Cyprinus carpio*, although Birlinger doubted his own suggestion.

Compare the following paragraph where the carp is *kerpfen.* Compare also modern German *Käfer,* "beetle," given as *kerpher* on fol. 99v below and elsewhere.

These notes do not repeat identifications of fishes and other organisms made elsewhere.

14. Two procedural memoranda from the Tegernsee cellarer's office, München, Bayerisches Hauptstaatsarchiv (BHSA) KL Teg 185½, fol. 146v, and KL Teg 185¼, fol. 31v, are roughly contemporary with TFA itself. Both specify that the carp spawn and are best caught (with nets) around Whitsun, which is seven weeks after Easter. Whitsun fell between 10 May and 13 June in the fifteenth century.

15. BHSA KL Teg 185½ and 185¼ find *Esox lucius* best caught in March before its April spawning. Since habits of both pike and carp (as note 13 above) suit them poorly for capture with imitation insects, these references could designate not the fishers' quarry, but a season (see note 18 below) or a trolling "course" (also *gang).*

16. "After" retains the ambiguity of German *nach* + dative as "following," whether as a model or in time.

17. In modern standard German *Mücke* is a midge or gnat, but in southern German dialects it refers generally to "flies" or "bugs."

18. Does the folk taxonomy name the insect after grass per se or, as also occurred in medieval Bavarian dialect (Schmeller 1827–37, vol. 1, p. 107), after the spring season when the first green grass became available to livestock and game? The latter would correspond with the presence of post-spawn pike in easily accessible shoreline areas.

19. Literally, "body-colored."

20. Such formation of a diminutive *(Munckel,* from *mücke)* is common in Bavaria. Had it also a difference in meaning?

21. A feathered lure may seem implausible for a large bottom-dwelling nocturnal predator, but in Upper Bavaria *Silurus glanis* was and is commonly called *Scheiden* (Schmeller 1827–37, vol. 2, pp. 372–73; Paul Höfling, *Die Chiemsee-Fischerei. Beitrag zu ihrer Geschichte.* [München: Beiträge zur Volkstumsforschung, 1987], p. 24). Both biology and scribal practice argue against reading as a scribal error for *Schied,* also *Rapfe (Aspius aspius),* a predatory cyprinid of large riverine habitats.

22. *Coturnix coturnix,* a bird of pastures and croplands throughout Europe, has sandy-brown plumage with darker and lighter streaks on the back.

23. Schmeller 1827–37, vol. 1, p. 1356: *knüten* or *knüteln,* "to make firm with knots." The root suggests a spinner of webs.

24. The European kingfisher *Alcedo atthis,* common near water throughout the continent, has iridescent blue and green upper parts, a white throat, and a chestnut underside. It was called in Old High German *isarnovogel,* "iron bird," from its coloration, and its name was shortened to *isvogel,* now *Eisvogel,* "ice bird," and the new name "explained" from the (false) belief that it bred in winter.

25. *Cuculus canorus* is known throughout Europe; blue-gray or brown with barred buffish-white underparts.

26. In Grimm and Grimm 1965, only this passage and its recurrence in the fishing book of 1560 from München BSB Cgm 997, fol. 150v) serve to define *glitzwurm* as "an insect used for bait" (which definition is not precisely correct!). *Glitzen* most commonly (and in Bavarian dialect, see Schmeller 1827–37, vol. 1, pp. 978–79) means "glitter," "shine," or "glow," hence, literally, "glowworm." But then compare the *nachtscheinent würmlen* of fol. 107r (not included in this excerpt), a passage derived from 27C20. Very rare but recorded since the fifteenth century is *glitzen* meaning "glide," "move smoothly," which could suggest a millipede (Arthropoda: Diplopoda) living "in the wall."

27. This passage uses *salm,* the name derived from Latin *salmo* (compare Ausonius, *Mosella,* line 97), as opposed to the Germanic *lachs.* Of course the Danube watershed lacks *Salmo salar,* so is this reference to the huchen *(Hucho hucho),* or to some variety of trout or char? All three have their own names later in TFA and in other contemporary records from Tegernsee.

28. Red silk with white *darunter* could refer to one color wrapped over the other, to a striped effect of alternating colors, or even to a red thread with white markings on it.

29. In modern German *Gamander* is no fly but a plant, Germander *(Teucrium chamaedrys* L.) and related species, members of the Labiatae (thyme, mint) family with small oval toothed leaves and crimson purple to pink flowers. So is this the "Germander fly"?

30. Or "with the grayling"?

31. The remarkably jumbled syntax of this sentence suggests a major scribal error, whether interchanging lines from his original or omitting one entirely. But compare the similar, if more comprehensible, eighth hook above. Two forms of *Salmo trutta* were familiar around Tegernsee, the "brook trout" (*S. t. fario,* German *Bachforelle)* of fast-moving cold streams, and the "lake trout" *(S. t. lacustris,* German *Seeforelle)* occupying a piscivorous niche in deep cold lakes.

32. Unless *scherffer* refers to a type of bird or feather.

33. In the sense of not being constricted by valley walls or woodland?

34. Some skilled anglers fish to easily frightened fish in clear and calm water by using the momentary shadows of clouds to conceal the line.

35. The passage remains obscure: are the two equal-sized poles to make two identical fishing rods or one rod of two sections (as was then known in England and Spain)?

36. I.e., set the hook into a fish.

37. Literally, "pied bait," from Bavarian dialect *fêh* or Middle High German *vêch,* "multicolored," or "speckled," a term most often encountered with respect to furs (Schmeller 1827–37, vol. 1, p. 686). The same word described the cuckoo on fol. 99r (not included in this excerpt).

38. Advice to keep a hooked fish upstream of the angler, where it must fight the current as well as the rod, is also familiar to modern anglers.

39. *Pern* is in southern German dialects a handled landing or dip-net.

40. *Stiftig* is a synonym of *stiftlich,* used in late medieval and sixteenth-century Bavarian–Austrian dialect to mean "suitable," "contractually acceptable," "agreeable," etc. (Schmeller 1827–37, vol. 2, p. 736).

41. Terms here used for parts of a *vederangel* differ from those in fols. 97r–100 (compare note 10) above.

42. A half-dozen varieties of woodpeckers are native to the Alpine region. Nearly all have blackish tails with some black and white banded feathers, too. In any case, the tail feathers would be very stiff because the tail serves to prop the bird against the tree trunk.

43. Many streams in southern Bavaria and nearby Austria are called *Ache,* or their names contain the element *-ach,* which (Schmeller 1827–37, vol. 1, p. 21) indicates something larger than a brook *(Bach).* The Tegernsee is fed by the Rottach, the Weißach, and several smaller *Bäche.*

44. Modern German *Eichelhäher* is the European jay *(Garrulus glandarius),* a pinkish-brown and white bird with a black tail and blue and black barred wing coverts which are familiar in some modern English patterns for artificial flies. Its natural range covers western Europe. But the reference to spotted feathers in this prescription suggests the nutcracker, *Nucifraga caryocatantes* (German *Tannenhäher),* a native of the Alps with a chocolate brown plumage boldly speckled with white.

45. For *sprinkel* as "spot," "speckle," etc., see Schmeller 1827–37, vol. 2, pp. 700 and 703. A more forced reading might see a derivation from *sprengen,* "jump," "shoot forth," and thus reference to the barbs of the feather extending up from the quill "toward the [fly-tyer's or caster's?] hand."

46. Here meaning "feathered hooks," what we would call "artificial flies."

47. *Jynx torquilla,* a small gray-brown ground-feeding member of the woodpecker family found in open woodlands throughout continental Europe. Commonly *Wendehals* in German, but older names include *natter-wendel* and *storchs winterqu.*

48. The European hooded crow *(Corvus corone cornix)* is called in German *Nebelkrähe,* literally, "fog crow." Its back feathers are distinctively gray.

49. The translation takes *köppfel* and *köpplein* as derived from Middle High German *koppel* or *kuppel (<* Old French *cople <* Latin *copula),* meaning "band," "binding," "line," "ligature," etc. The alternative root, *kopf,* whether as its original "cup" (< Latin *cuppa*) or metaphorically extended to "skull," "head," yields no sense in this passage.

50. A third vocabulary for the *vederangel* introduces the term *prüstel,* "breast." Compare fols. 103v and 97r–100r above.

51. From a slaughtered animal.

52. July 25.

53. *Salvelinus alpinus* is native to cold lakes in the Alps and far northern Europe.

54. Presumably an insect?

55. Schmeller 1827–37, vol. 1, p. 975.

Some of Marbury's Favorite Bass and Fancy Lake Flies

by John Betts

TWO WOODEN BOXES at the American Museum of Fly Fishing hold treasures more than 100 years old: the original flies used for the Milton Bradley (lithographers) color plates in Mary Orvis Marbury's 1892 book, *Favorite Flies and Their Histories.* These flies, sewn to framed cards, are the exact models for the color plates. Classic salmon and trout patterns are featured, as well as flies that are distinctly American: fancy lake and bass flies.

When Europeans began coming to what would be the United States and Canada in the seventeenth century, they brought with them fly-fishing and fly-dressing practices that had been fully established well before their emigration. This body of knowledge had been developed almost exclusively around Atlantic salmon, searun brown trout (sea trout), resident brown trout, sewin, and grayling. Upon arrival, the colonists settling along the northern coast found the same salmon and a brook trout (really a char) that was both resident and anadromous. The habits of these fish were quite similar to those of the ones back home.

As people moved west, they found grayling in the north-central part of the country; cutthroat and rainbow trout in the Rocky Mountains; and resident and searun cutthroat and rainbow (steelhead) trout, as well as several species of salmon, on the Pacific Coast. These fish were also readily caught with imported procedures.

But the new species that immigrants encountered were three: largemouth bass (found in fresh, brackish, and salt water), smallmouth bass, and landlocked salmon. Although these fish could be taken with flies, it seems that anglers felt that they required *different* flies.

By the mid-1800s (after the early stages of settlement, when survival was the foremost issue in people's minds), sportfishing became an activity that a relatively large number of people pursued. Many of the metropolitan and nearly all of the rural waters were by today's standards virtually untouched. With a lot of places to go and a lot of fish that had never seen a fly fisherman, just about anything would work, and Americans (being who they are) worked with anything.

Small wonder then that the large flies tied specifically for the bass, large brook trout, and landlocked salmon were full of Victorian and 1920s exuberance. These flies flourished roughly during the period between the Civil War and the Great Depression of the 1930s. No doubt some inspiration came from the "gaudy" and "fancy" flies tied for the sea-run fish of England, Ireland, and Scotland, but far and away the bulk of the development of fancy lake and bass flies is the product of American enthusiasm.

To say that these patterns are solely an expression of unbridled imagination would be inaccurate, however. Many, such as the Ferguson, would have little trouble passing for a sunfish, perch, or gamefish fry imitation in color, shape, and size.

THE MUSEUM IS THE LARGEST available repository for bass and fancy lake flies. Editions of the three most significant books dealing with the history, origin, and design of these flies (as well as trout and Atlantic salmon flies) are also here: *Favorite Flies and Their Histories,* by Mary Orvis Marbury (1892); *Fishing with the Fly,* by her father, Charles F. Orvis, and A. Nelson Cheney (1883); and *Flies,* by J. Edson Leonard (1950).

Charles Orvis and his daughter Mary ran a large and successful tackle business and fly-tying studio—Charles F. Orvis and Co. (now the Orvis Company)—in Manchester, Vermont. The company supplied flies dressed after existing patterns and copied or modified patterns from models received from customers. They also supplied their own originals, such as the Californian. The actual models are found in three places: sewn to cards that were used for the Milton Bradley plates in *Favorite Flies,* sewn to cards that were used in the tying studio every day, and mounted on the large framed plates prepared by Mary Orvis Marbury for the Columbian Exposition of 1893.

When comparing the flies in the illustrations found in *Favorite Flies and Their Histories* with the actual flies, several things of considerable interest may be seen. First, in a good number of cases, the type of feathers used for the whole feather wings on the bass and fancy lake flies are matched pairs of undercoverts, usually from waterfowl. This satin-finished translucent plumage is ideal for the purpose, not only because of its appearance, but for the asymmetry of its shape,

Photographs by Cook Neilson

Bass Flies, Plate CC.

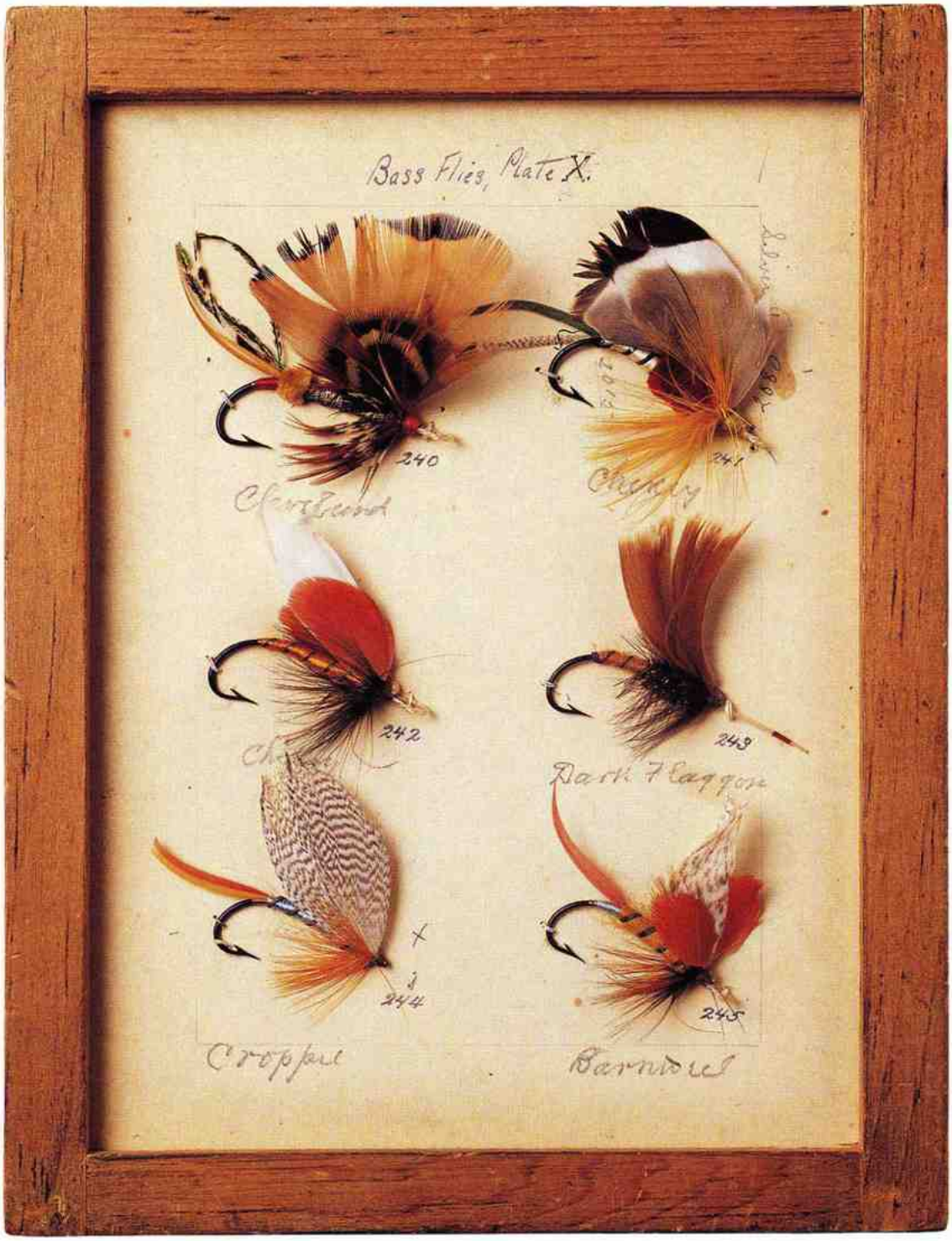
which allows it to set properly above the hook.

Second, the finish or head of these flies merit discussion of a point that I don't believe has been reported before, although it has surely been observed. Fly dressers are encouraged to be as neat as possible, particularly when it comes to the head of the fly. Many of the bass and fancy lake flies in the Marbury illustrations have red heads, as do the real flies themselves. In the book the heads seem to be quite small. In

Bass Flies, Plate W, shown beside the corresponding page of Mary Orvis Marbury's Favorite Flies and Their Histories.

fact, some of the actual flies are just the opposite, being substantial and with good reason.

On classic salmon flies, finely crafted heads have been the standard for a very long time. Wings of many parts had to be set atop heavy bodies, gut snells, and often multiple hackles. They went between shoulders and cheeks and under horns, topping, and a roof. The people who dressed these flies were aware of their competition and knew that they had to meet



Bass Flies, Plate X.

it. Jock Scotts are Jock Scotts regardless of who ties them. It was not only how well they held together and worked, but also how nicely they were crafted that created the tyer's reputation and future. Poor craftsmanship never sold well for very long.

With American bass and fancy lake flies, some changes appear to have been made in the treatment of the head. Some of the acceptance of these changes may have been due to the nature of the audience itself. It was much larger, more diverse socially and economically, and more relaxed than its per-

Bass Flies, Plate Y.

snickety English counterpart. The large whole feathers used in the wings of the American flies often had large stems that were, and still are, hard to hide. In the case of quill fiber wings, large amounts were used, often in a bunch, and these were sometimes reversed. In other words, instead of occasionally being tied back over the hook to start with, the quill was secured extending forward over the eye, and then brought back over the hook to be tied down in the normal position.

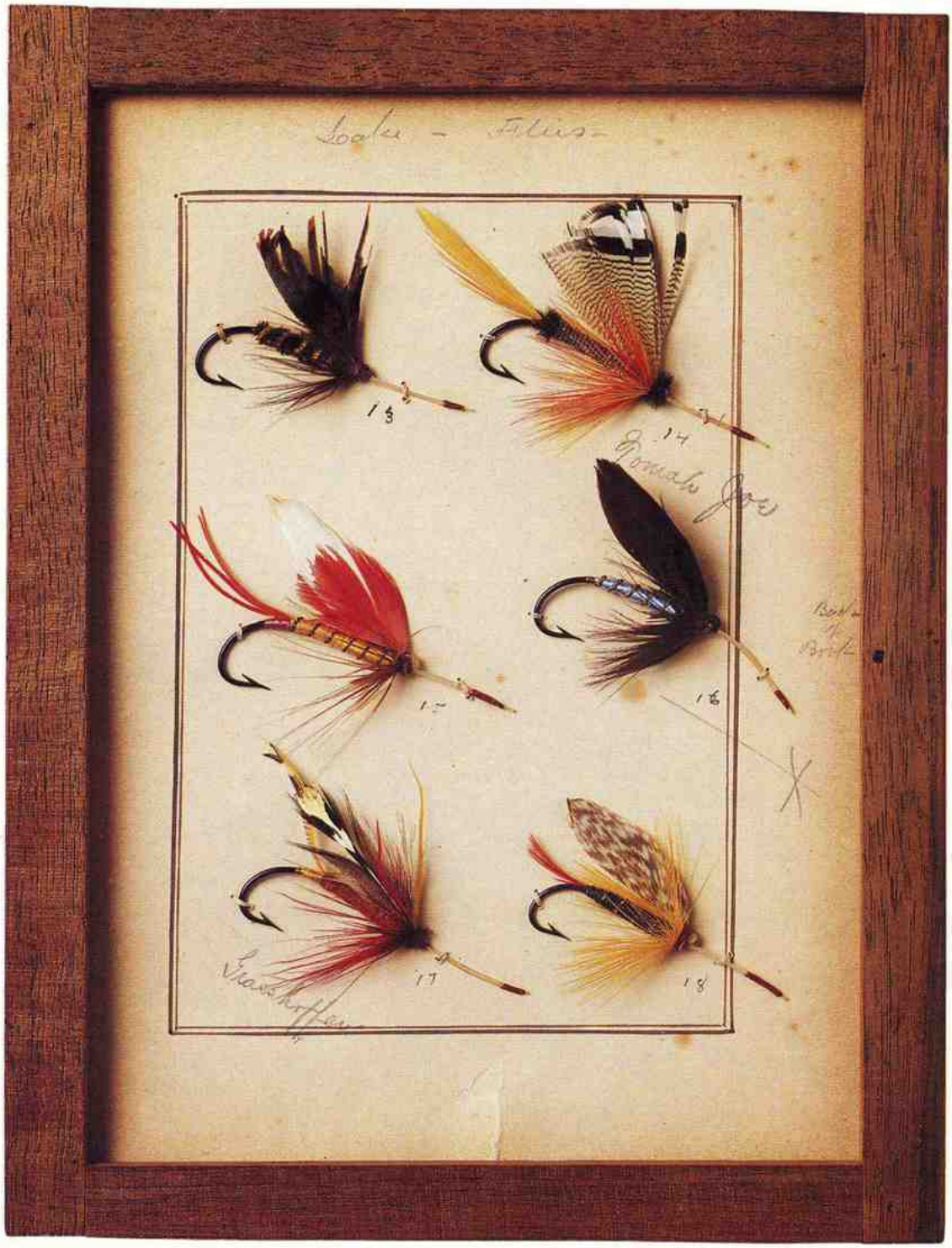
The problem of hiding the whole feather butts, quill stubs,

Lake Flies, Plate H.

and reversal folds was solved by ignoring it altogether. To finish the fly, a few turns and half hitches were all that was used, leaving the ends, butts, or folds fully visible beyond the final winds and hitches. Once secure, the entire head was well soaked with varnish, which over time has changed the bright red to a dark one. In some cases, there was an attempt to buff things up a bit with some herl, chenille, or wool around the head wraps.

Lake Flies, Plate E, shown beside the corresponding page of Mary Orvis Marbury's Favorite Flies and Their Histories.

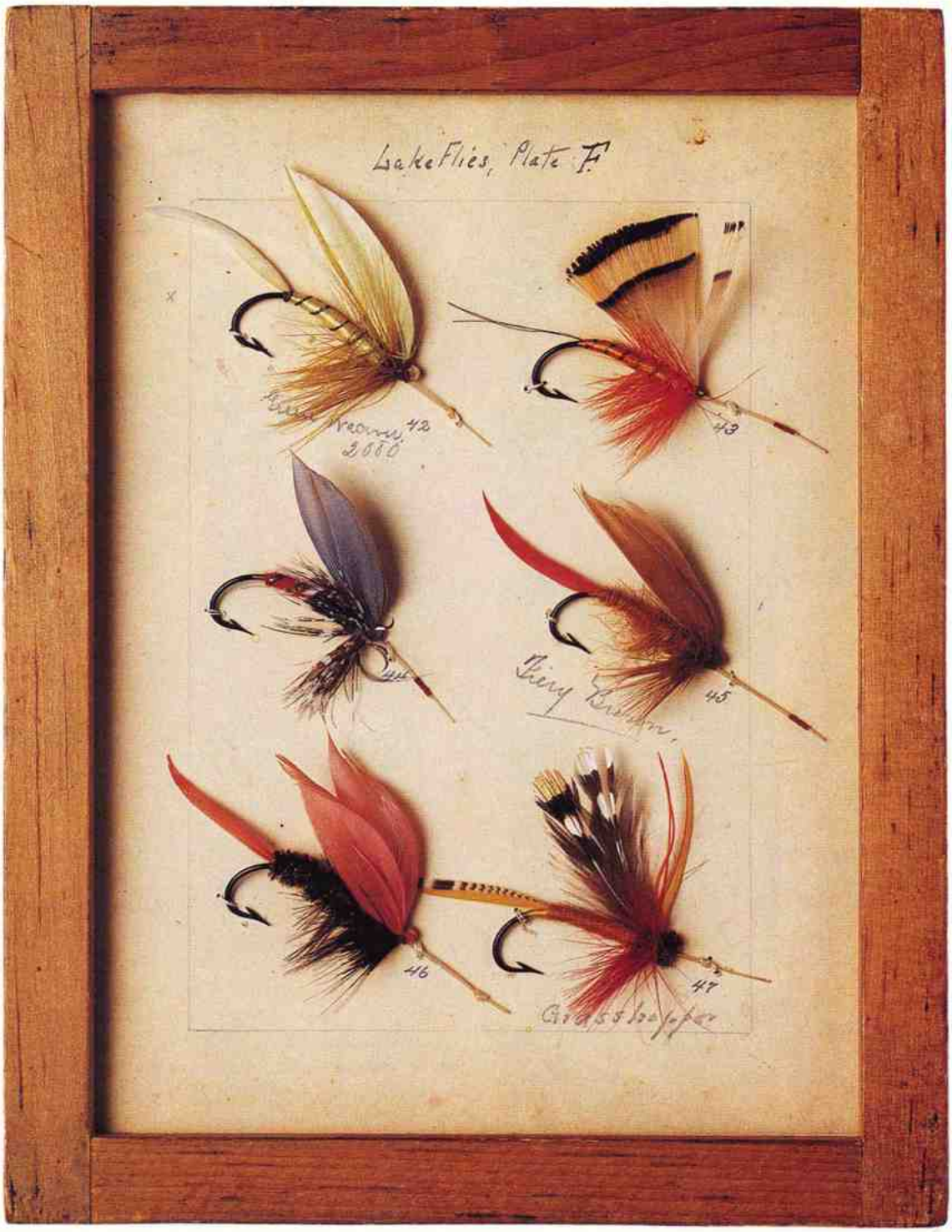
Last, the flies in the plates of *Favorite Flies* are, in nearly every case, faithful representations of the actual flies. There must, of course, be some leeway given in the area of color. Time has brought about some unanticipated changes in both the flies and the results of early color reproduction processes. Even though photography was well established, the use of color photographs of flies does not, I believe, appear in a book until W. Earl Hodgson's *Trout Fishing* and *Salmon*



Lake Flies. This plate does not appear in Mary Orvis Marbury's Favorite Flies and Their Histories.

Fishing, and these are both English publications issued in 1904 and 1906, respectively.

The flies at the Museum are hand tied in the original sense of the word, that is, without a vise. When this is done, the fly is held in whatever position is comfortable and convenient. This causes the light (usually from a window, and therefore natural and oblique) to illuminate the dressing in a way completely different from what is seen today when the fly is held vertically in a vise directly under artificial light. With the old methods, the amounts and qualities of the textures and col-



Lake Flies, Plate F.

ors of the materials produce a visual effect that, no doubt, contributed greatly to the overall design. Beyond that, constantly handling the entire fly during the tying process lends a character to the finished product that cannot be duplicated by any other means. It is not unusual to find that a fly tied with modern procedures only superficially resembles the dressing being copied.

Although the heyday of the bass and fancy lake flies was over in the thirties, it was still possible to buy them, often tied by the Weber Tackle Co., as late as the early 1960s.

Original one-hackle dry flies and Medusa flies tied by Alexander Behm. Also shown are a copy of Behm's sketchbook with a drawing for a new type of automatic fly reel; a photo of Behm; a reel; and Behm's fish register of the Treene River, dating from 18 August 1917 to 28 April 1918.

Dr. H. C. Alexander Behm and the Behm Fly

by Jürgen F. Preylowski

translated by Richard C. Hoffmann

Alexander Behm (1880–1952) was a stickler for minute detail, a German inventor and physicist who attempted innovations and improvements in many areas throughout his life. Even today, his innumerable patent applications all over the world still show his great wealth of ideas.

Today, Behm is principally known for developing the sonic depth finder, inspired by the 1912 sinking of the *Titanic*. This invention enabled nautical vessels to measure sea depth and locate underwater obstacles through echolocation. But because he was also an enthusiastic sport angler, it is no surprise that Behm had many inventions in the field of fishing. He obtained patents for new spinners, rod-building techniques, and reel designs. Indeed, he even described new casting techniques, and he invented chemical solutions for preparing fly lines and dyeing feathers.

In his lifetime, the Behm ball-bearing spinner, the Behm braid, and other Behm baits were very popular all over Germany. Today, however, only the Behm Fly is still familiar. Behm's pattern is the only one other than the Max von dem Borne Fly that bears a German's name.[1]

Throughout my research on the history of fly fishing in Germany, I have come upon the Behm Fly over and over again. I always presumed it was derived from the long-familiar palmer patterns and even held the opinion that people had named this fly for the inventor of echolocation in hopes of raising its commercial profile.

While investigating the archives of Behm's hometown, Kiel, in 1983, I unearthed his fishing diaries. Shortly thereafter I received from then–Minister of Agriculture Klaus Mathiesen—who had read a report about my collection—two tin-plate boxes full of flies tied by Alexander Behm himself. Behm's one-time landlady, in whose house Mathiesen had lived as a student, had given them to him. The flies are the basis for identifying patterns that had for many decades been presented as Behm flies. Still, we can let Alexander Behm tell us in his own words why he invented the fly that bears his name and how it should be tied.[2]

> Of all my angling baits, surely my dry fly caused me the least mental stress. Its date of birth was the 20th August 1910. I then found myself on a fishing trip on the Isonzo, that impressive, then Austrian, now Italian river which carries its striking powder-blue waters down to the Adriatic Sea.[3,4] I'd been drawn there in the highest hopes of catching one of the famous large—they go thirty pounds and more—Isonzo trout, called by scientists [*Salmo trutta*] *marmorata* on account of their marbled appearance. But as so often happens to anglers, I had bad luck in this affair, for an avalanche in the upper Isonzo had nearly buried the riverbed there, and the river carried only turbid milky-blue water all summer long.[5] The water levels stayed, no thanks to daily heavy rains in the high country, so high that the fish were impeded by this as well. So it was that only a few specimens of the Isonzo trout fell victim to my flies and those fish of a size in no way worth attention and just as well caught elsewhere.
>
> The unfavorable water conditions on the Isonzo caused me then often to wave my fly rod on a little tributary, the Tomnica, which enters the Isonzo at Tolmein. Here I got to know a fellow named Braunitzer, whom people had pointed out to me as an es-

pecially knowledgeable local fisher. When on waters unfamiliar to me, I've always made a habit of first letting myself be taught by the locals and firmly refusing at the beginning to think I might know better than these people, who are often so very experienced in their home waters. This worthy plumber fished with flies that he tied himself from cock's feathers. The Tomnica is only a little river, better described as an overgrown brook, which, like the southern rivers in general, does not exactly glory in a wealth of fish. Furthermore, since most of the time the southern sun burned down mercilessly from a cloudless July sky upon fish and fisher alike, my angling activity was mostly limited to morning and evening hours, and I had time and leisure enough to become bored. But when an angler gets bored, he has the best opportunity to busy himself with his tackle. As I now, ignorant of the language of the locals, could scarcely attempt anything else of value besides eating and drinking, I undertook that very thing, except this time I occupied myself not with my own tackle but with that of Mr. Braunitzer, in particular his flies. On first sight his fly was an absolute monstrosity. He actually wrapped it out of a single cock feather, just as it came without the least preparation. He even left on the reddish-brown feather the mostly grayish fluff that surrounds the shaft of a cock feather. In any case, he did not use this fly monster dry, but as a wet fly. And there was one more amazing thing, namely that he caught fish with it. Of course that really was not so amazing, for every angler has surely at least once had the experience of the trout often taking an old thoroughly unsightly and chewed-up fly better than they do a brand new one. Surely this is to be understood by considering that in nature the fish are often exposed to dead or injured insects and flies floating down to them with the current on, in, or beneath the surface. As I now, driven, as already remarked, by sheer boredom, attempted the construction of such a fly monster, I found pleasure in the fly tying. What quite particularly pleased me about this fly was the simplicity with which it is constructed, for to complete it one needs nothing but a feather, a thread, and a hook. But not only was such a fly tied from a single cock feather simple, it was also extraordinarily durable, so long as one tied it otherwise than had my honorable instructor. To be precise, if one set the tie-down point of the fly not at the eye of the hook, as he and all before him had done, but shifted it to the rear of the fly and further built it up into the body of the fly. Then the fish could chew around on the fly as much as they wished and the fly nevertheless retained its form, for the wraps that held the feather on the shank of the hook were protected against the fish's teeth by the body of the fly.

Very quickly upon fishing with the first fly I tied in this manner, I recognized that such flies from cock's feathers were, due to their bristly qualities, much better suited to be dry than wet flies. The tying of such a dry fly from a single cock feather according to my method is now so simple that I can just briefly describe it here. One takes—as the cookbooks say—a cock's feather and removes the fluff from its lower end (after seeking out a feather possessing the least fluff to begin with and one in which the individual barbules have the least possible web, but instead are smooth as a hair). Then, holding the feather by its tip, one strokes, preferably between a dampened forefinger and thumb, the barbules back toward the shaft of the feather by drawing the feather gently with the thumb and forefinger in that direction, so that the barbules stay standing upright perpendicular to the shaft. Now one takes a fly hook, wraps some turns of tying silk on it, and lays the feather on the shank of the hook so that the tip of the feather forms the tail of the fly. Here one had to be alert earlier in stroking back the barbules so that the tail of the fly should have the correct length. The feather is now affixed to the shaft of the hook with some turns of silk all the way up to the eye. Now one takes the fly between the thumb and forefinger of the left hand and, holding the feather by the quill end, wraps it in closely adjacent turns around the shank of the hook, always sliding the shaft of the feather sharply over the thumbnail of the left hand so that the turns come to lie as closely as possible next to one another and be as near as possible to the eye of the hook.[6] In this, of course, attention must be paid that, depending on the size of the hook, a piece of shank some 1 to 1½ millimeters long is left clear for later tying of the silkworm gut [leader tippet]. As soon as the whole feather is tied down, one grasps the quill firmly between the thumb and forefinger of the left hand, with which one has already earlier held the fly, so that one presses the quill against the fly body, and now secures the quill end with a large number of turns of silk over it, after which one cuts off the quill short before making some more turns of silk. In this way, the binding that serves to affix the feather forms at the same time the body of the fly.

The 1930 dealer's catalog of the firm H. Stork, Munich, offers "Original Behm flies" and describes them as follows:

> The "Behm flies" named after their inventor, the physicist Dr. H. C. A. Behm, dry as well as wet, are so-called hackle flies, that is, buzz flies without wings. Hackle flies generally have the advantage over winged flies in that they fall more gently ("like a snowflake") to the water, but this applies especially to the Behm flies with their distinctively tied hackles, which work like a parachute. Further great advantages of the Behm flies are their extraordinary floatability and durability.
>
> The great floating capacity of the *dry* Behm flies is explained by the specially tied and numerous hackles, which stick out in all

directions. At the same time, the dry flies, which ought not be pulled or otherwise influenced by anything but simply must be carried by the current, gain a semblance of life since the gentlest breath of air is enough to set a swaying motion to these flies as they stand up right on the water's surface, which, as is well known, generally attracts even the shyest fish to take. For the Behm dry flies to have their full floating ability they must, of course, as with all dry flies, be well oiled with a flotation oil.

I was pleased to find that there were also disproportionately large hackle flies to be found in Alexander Behm's fly boxes, ones that I knew about only from catalogs. Almost all of them had tiny rubber collars or steel spirals just behind the hackle. Fortunately, these patterns, which in the first instance I could in no way classify, were also described in the Stork catalog. It treated some wet flies—sold under the name of A. Behm "Medusa flies"—as what we would today call streamers [or wet fly attractors]. The text in the Stork catalog reads:

The hackles are also what gives the *wet* Behm flies their astonishing liveliness. The wet fly must always be pulled or drawn into motion more or less deep beneath the water's surface. At that point with ordinary flies, the wings and hackles close tightly to the body and display no further motion of their own. As a result of the distinctive tying of the Behm flies, however, the hackles extend forward in the direction of the head, and so, especially underwater, display an amazing liveliness because they are bent back with every tug or under the pressure of the current; but then from their own elasticity, or in the case of the large Medusa flies with the help of the rubber support, return again and again to their original position.

The wet Behm flies have proven themselves outstanding in catching trout, coarse fish (chub), and so forth. The Medusa flies [serve] also for lake- and sea-trout and for pike. Hook sizes of 1 to 3 for the Medusa flies also let them be attached to a small spinner weight for use with spinning tackle. The wet Behm flies must be presented underwater as so-called drawn flies, so therefore worked erratically against the current by the fisher's raising and lowering the rod tip and simultaneously slowly retrieving the line. In this way, the extraordinary life that the Behm flies display will come fully into action.

That Alexander Behm had already fished most successfully with these flies before they were made available commercially is shown in a catch record from my collection dating from 18 August 1917 to 28 April 1918. During this time, he caught 109 sea trout from the Treene (seventy-two in fresh water and thirty-seven in the sea).[7]

Alexander Behm had tied unusually handsome patterns in natural earthy colors. He did not seek precise imitation but rather the creation of a generalized model for a class of flies able to take many fishes. Like Frank Sawyer, Behm assembled a "three-element fly" from a hook, a silk, and a feather. Simple and yet mighty perfect. Behm finished off the fly behind the hackle—as in one of Aimé Devaux's—without winding over the wreath of hackle.

Behm's flies strongly resemble the flies of the French school. He had, however, tied and recorded them as early as 1910. Thus it was well before the invention of the Paysanne by André Ragot in 1931 and the flies of Devaux.[8]

If a German fly fisher abroad is asked about German flies, he can in the future point to Behm with the same pride as the French to Ragot and the English to Sawyer.

ENDNOTES

1. Jürgen F. Preylowski, "Max von dem Borne: A German Angler Meets American Bass," *The American Fly Fisher,* vol. 10, no. 1 (Winter 1983), pp. 26–28.

2. Alexander Behm, "Die trockene Behmfliege," *Der Angelsport,* vol. 4, no. 6 (Juni 1928), pp. 121–23.

3. "The Isonzo rises on Mount Terglou and flows into the Gulf of Trieste. It holds grayling, fine salmon trout, zander, pike, eel, carp, tench, barbel, and chub. The trout from Tolmein and Flitsch were shipped to Rome, Florence, etc. In the tributaries of the Isonzo and the small coastal streams there are fine brown trout." Max von dem Borne, *Wegweiser für Angler durch Deutschland, Oesterreich und die Schweiz* (1877), p. 65.

4. [Translator's note]: The human geography of the region in question has changed since both 1877 and 1928, placing the streams and sites here described just east of the Italian border in the Republic of Slovenija. The Soca (Isonzo) rises on Mount Triglav in Triglav National Park, and its middle reaches pass beside Tolmin (Tolmino) to receive the Tomnica River where Behm fished.

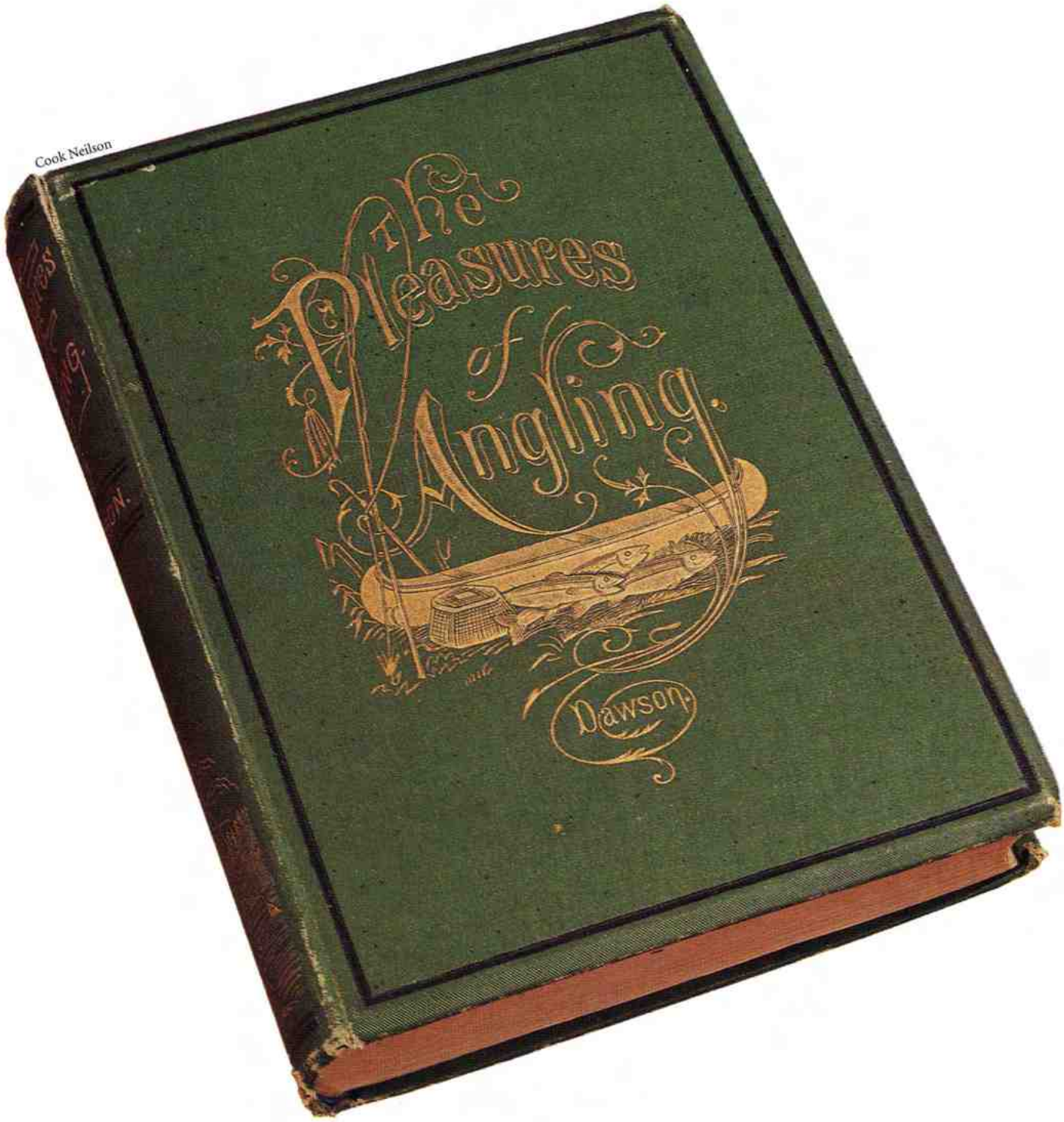
5. [Translator's note]: *Pech*, literally "pitch, tar," a colloquial German expression for "bad luck."

6. [Translator's note]: Behm is tying by hand without a vise.

7. [Translator's note]: The Treene meanders south and west across Schleswig to join the Eider at Friedrichstadt, the very head of the latter's estuary into the North Sea.

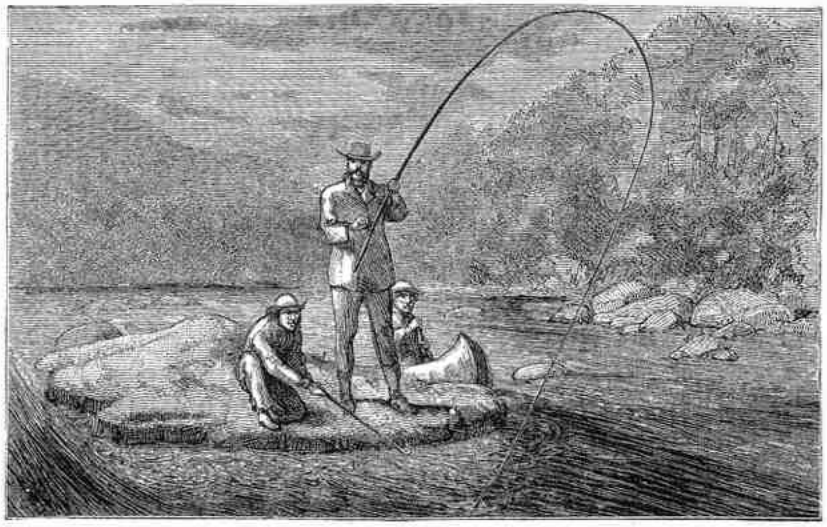
8. [Translator's note]: English-language readers can get a taste of André Ragot, Aimé Devaux, and other twentieth-century French fly designers in Jean-Paul Pequegnot, *French Fishing Flies,* tr. Robert A. Chino (New York: Nick Lyons Books, Inc., 1987), notably pp. 19–20, 30–34, 40, 58, 62–63, 91–93, 106, and 112.

The Pleasures of Angling



Cook Neilson

by George Dawson



Angling as a Medicine

YF A MAN LACKE LECHE OR MEDICYNE he ſhall make thre thynges his leche and medicyne: and he ſhall nede neuer no moo. The fyrſte of theym is a mery thought. The feconde is labour not outrageo. The thyrde is dyete mefurable. Fyrſte that yf a man wyll euer more be in mery thoughtes and have a glad ſpyryte, he muſt eſchewe all contraryous company, and all places of debate where he myghte haue any occaſyons of malencoly. And yf he woll haue a labour not outrageo he muſt thenne ordeyne him to his hertys eaſe and pleaſaunce, wythout ſtudye, penſyfneſſe or traueyle, a mery occupacyon, which may rejoyce his herte: and in whyche his ſpyrytes may haue a mery delyte. And yf he woll be dyetyd mefurably, he muſt eſchewe all places of ryotte whyche is cauſe of furfette and ſykneſſe: and he muſt drawe him to places of ſwete ayre and hungry: and ete nouriſhable meetes and dyffyable alſo.

—Treatife of Fyffhynge with an Angle, *1496*

STILL GRACING our masthead and back cover is an engraving of George Dawson by artist T. B. Thorpe, which appeared in Harper's New Monthly Magazine *in July 1859. Dawson, who was born in Scotland in 1813, came with his family to America five years later. By age thirteen he had learned the printer's trade and began work in newpapers, eventually becoming assistant editor of the* Albany Evening Journal *in 1846. In 1862, upon the retirement of Editor Thurlow Weed, Dawson became the paper's editor and proprietor. During this most politically charged time, he worked to uphold the integrity of the Union, and, according to Fred Mather in his 1897 book* Men I Have Fished With, *". . . it soon became known that the pen of the new man was a most vigorous one."*

Dawson was also a sporting writer and was among the first columnists to write exclusively about fly fishing. In 1876, he published a collection of his writings in the form of a book, Pleasures of Angling with Rod and Reel for Trout and Salmon. *Although references to and articles about fly fishing had appeared in sporting periodicals in America for years, it was the first book in the country to address itself solely to the sport.*

We'd like to share with you two chapters from this work by a man whose writing and philosophy are captivating. Sit back and let Dawson argue "Angling as a Medicine" and boast "Capture of My First Salmon." —*EDITOR*

CONCUR WITH THOSE who speak of the pastime of angling as a medicine, not alone from my own experience, although that may count for something, but from the great number of strong men with whom I have been brought in intimate contact during my more than thirty years of outdoor life, and who, from their youth up, have found nothing so invigorating as the pure air of the mountains; nothing so soothing, after the toil and worry and fret of business, as the silence of the woods; nothing so pervading in its mellowing influence upon nerve and brain and spirit as the pleasant murmur of the flowing river; nothing so health-giving as the aroma of nature's grand forest laboratory; and nothing so exhilarating as the rise and swirl and rush of trout or salmon. Those whom I have thus known, with scarcely an exception, have preserved the vigor of lusty youth longer and more uniformly than their contemporaries who have sought other means of recuperation and other sources of enjoyment;—from which I infer either that few

but those who are blest with robust constitutions ever acquire a passion for angling, or that the pastime itself creates the healthful vitality which insures a vigorous old age. But whether the pastime is merely preservative or is really curative in its medicinal effects, it is certainly beneficent, and deserves the high place it holds in the affections of its happy, healthy, and enthusiastic votaries.

However angling may be classed by others—whether as a fool's pastime or as a wise man's recreation—I have always found great pleasure in recognizing what its indulgence costs me as so much saved from my doctor's bill. And as my doctor, who passed his seventy-fifth year before "the grasshopper became a burden," was himself a life-long disciple of the gentle art, he never chided me for my tastes nor coveted what was kept from him by their indulgence. And now, when this "beloved physician" is "wearing awa' to the land o' the leal" as gently and as peacefully as the summer's sun retires to its rosy couch, his eye receives new luster as he recalls the pleasant hours of his early youth while angling in the lochs and burns of his native land and in the brooks and rivers of his adopted country.

And just here is where too many of our people make their great mistake. They seek recreation to regain health, not to preserve it. If half the time were given to keep strong that is consumed in the hopeless effort to get strong, there would be fewer invalids in the land—fewer men prematurely aged, and fewer women bent and broken in the midst of their years. "Prevention is better than cure," and no class of men are more fortunate than those whose love of angling frequently draws them from the wearisome cares of business and the suffocating atmosphere of absorbing trade, into the green fields and shaded forests, where brook and river and lake afford ample pastime and healthful recreation.

I think our people are improving in this regard. There are more who appreciate the curative properties of change and repose today than ever before; and the time is coming when the expenses of a brief vacation, whether to hamlet or palace, to lake or river, to forest or seashore, to valley or mountain, will enter into every one's calculations as regularly as any other of the necessaries of life. If, as some allege, Americans have degenerated in muscular development and in general *physique*, it may be attributed to their intense and unceasing application to business, rather than to any thing deteriorating in our climate. It is quite as true of the worker, whether of brain or of muscle, who never gives himself a day's real rest in a score of years, as it is of the wicked, "that he shall not live out half his days." Those who deliberately and from a settled purpose to get gain at any cost, wear themselves out prematurely, are foremost among "the wicked" referred to; and the admonition is for their benefit quite as much as for the epicure or debauchee.

I remember, many years ago, while "lying 'round loose" for a few days at Lebanon, meeting a friend who accosted me with, "Why, D., what are you doing here? I had not heard you were ailing, and supposed you enjoyed perfect health." "Yes," I replied, "thanks to a kind Providence, I am never really sick, and today I am as free from ailment as a sky-lark from bronchitis." "Well, I am glad to hear it, certainly; but if you are perfectly well, why are you here?" "To keep well, judge." I will never forget the shadow of sadness which crossed his care-worn countenance as he replied: "Yours is the true philosophy. I have been working very hard for thirty years, and this is my first vacation; and I am here now, not from choice but from necessity. My doctor tells me I have impaired my constitution by overwork, and that my only hope is rest. But I fear I have postponed this rest too long. You and those like you, who will have your recreation whatever becomes of business, are the wisest men. You rest to preserve health and not to regain it. I am seeking what, by my too close application to business, I have prematurely lost; and it is very doubtful whether I shall find what I am seeking." And his fear was prophetic. He died in the midst of his years—a man exemplary in all things save in this neglect of himself. And for this he paid the inevitable penalty.

It is a sorry sight to see an overworked, sallow-visaged, prematurely aged man of business, voluntarily digging his own grave. Yet thousands are doing this, because they will not seek rest until their accumulations will permit them to "retire" to enjoy what they have "made," and when such men do "retire," they find themselves possessed of a fortune and a broken constitution. Who, then, are the wise men? They who work without cessation or intermission until they are compelled to seek lost health, or they who prefer "prevention" to "cure"? If to merely "work" was all of life, even then would it be economy to spend an occasional month in the woods; for here the muscles as well as the brain and the heart find recuperative aliment. The scripture hath it: "He that maketh haste to be rich shall not be innocent"—not that he always does wrong to his neighbor, but that he too often and most inexcusably does wrong to himself.

But angling is not alone a health-retaining and a health-giving pastime. It is a medicine to the mind as well as to the body; and unlike too many of the pleasures of life, it scatters no seeds from which the nettle of remorse may grow to sting the conscience or drive sunshine from the heart. Like the unclouded friendships of youth, it leaves only joyous memories. Peter did not weep because he took fish with net or angle, but because he did what it has become a proverb no angler can do and have "luck," and if Uncle Toby's hasty speech had been as free from guile as an angler's heart while plying his vocation, no angel's tear need to have fallen to blot out the record. Blessed pastime, whose day never ends, but whose sun casts a perpetual radiance upon the "simple wise man" who, regularly as the return of "the time of the singing of birds," sayeth to himself, "I go a-fishing!"

We thank God, therefore, for these woods, these mountains, and these ever-singing waters. They are not only the angler's Elysium, but the great medicine chest of nature.

Capture of My First Salmon

"An' than," continued Jock, "whan a muckle chiel o' a salmon, wi'oot time tae consider whether yer flee is for his waime or only for his mooth—whether it's made by natur' or by Jock Hall—plays flap! and by mistak' gangs to digest wat he has gotten for his breakfast, but suspec's he canna swallow the line along wi' his mornin' meal till he takes some exercise!—an' than tae see the line ticht, an' the rod bendin' like a heuck, an' to fin' something gaun fra the fish up the line and up the rod till it reaches yer verra heart, that gangs pit pat *at yer throat like a tickin' watch, until the bonnie creatu', after rinnin' up an' doon like mad, noo sulkin aside a stane to cure his teethache, then bilkin awa' wi' a scunner at the line, tryin' every dodge, an' syne gies in, comes to yer han' clean beat in fair play, and lies on the bank, sayin' "Waes me!" wi' his tail an' makin' his will wi' his gills an' mooth time aboot! Eh! mon! it's splendid!"*

—Norman Macleod, D. D., in "The Starling"

MY IMPATIENCE TO MAKE my first cast and take my first salmon was so great that the hours consumed in pitching tents, unpacking stores, and arranging camp generally seemed a sinful waste of precious moments. I did not wish, of course, to take advantage of the useful industry and greater patience of my companions; but I mentally voted them over nice in their anxiety to "make things comfortable" when, in my state of mind, the only thing which seemed requisite to the supremest comfort was the capture of a salmon. With that result achieved, I felt that I could be abundantly comfortable sitting upon a bare rock at high noon munching hard tack and bacon. I must in some way have manifested my restlessness, for the general, trying to hide his kindliness under a very thin veneering of brusqueness, said to me, "D., you are of no earthly use here. I wish you would get out of the way and go a-fishing." As this remark was made several hours before we had mutually agreed to begin work, I felt some little delicacy about taking advantage of the "ticket-of-leave" offered me. But as in the language of modern theology, I had an "inner consciousness" that I really *was* of "no use" as a tent-pitcher, and had no tact as "a man of all work" in camp preparations, I soon found myself moving canoe-ward, with my salmon and trout rods strung and my nerves in a tremor in anticipation of "the good time coming" when I would no longer have to say "I never killed a salmon." I honestly meant to show my appreciation of the general's kindness by confining myself exclusively to trout waters. And my resolution was adequate to the emergency until I became weary of the slaughter I was making of one-, two-, three-, and four-pound trout, and until (after floating below the shallow water) I was "brought up all standing" by the remark of my Indian canoe man: "Trout plenty no more. Salmon pool here. If he should rise, trout-rod no good." My first impulse was to go immediately back to camp, and I had given the order to that effect when a grunt of surprise from my swarthy friend—who could not comprehend how any one could enter a salmon pool and leave it unfished—induced me first to hesitate, then to countermand the order, and then to appease my conscience by the remark: "Well, I will make a few casts by way of practice." No sooner said than down went the anchor at the head of what I afterward learned was one of the best pools on the river. As I seized my great salmon rod—which seemed like a cedar beam after the eight-ounce switch with which I had been fishing—and began to gradually extend my cast, I felt as I suppose the raw recruit feels when he first hears the rattle of the enemy's musketry, or as some very timid men feel when, for the first time, they stand up before a great multitude of free and independent electors to entertain and enlighten them with those profound ebullitions of wisdom and those brilliant bursts of eloquence which are commonly considered the all-sufficient and matter-of-course ingredients of a stump speech. I had reached a cast of perhaps fifty feet, in a direct line, and was watching my fly as intently as ever astronomer watched the unfoldings of a newly discovered planet, when a monster head emerged from the

water, and with distended jaws—disclosing his red gills so distinctly as to make his throat look, to my excited imagination, like a fiery furnace—made a dash (which seemed like the splurge of a seahorse) for my fly. It was my duty, of course, to accept the challenge and "strike" at the right moment and so hook my fish and take the chances for the mastery. But I had no more power to "strike" than if every limb and nerve and muscle was paralyzed. My rod remained poised but motionless, and I stood gazing at the spot where the apparition appeared, in speechless amazement, while the fly—which had, for a single moment, been buried in that great open sepulchre—reappeared upon the surface quite unconscious of the terrible ordeal through which it had passed. I do not know that any one could have "knocked me down with a feather" at that particular moment; but I do know that I never before came so near "going off in a faint," or found a cup of cold water more refreshing. I had heard of those who had had the "buck fever," and I shall hereafter have more sympathy and greater respect for them, for I undoubtedly had the malady in its most aggravated form, and felt, as my astonished guide said I looked, "pale as a ghost."

But this state of ridiculous semistupor lasted but for a moment. The slight twitch I felt as the fly slipped from the mouth of the fish operated like the sound of a trumpet. Every nerve tingled and the blood leaped through my veins as if every drop was an electric battery. In a very few moments, however, I was myself again. I had marked the spot where the fish had risen, had gathered up my line for another cast, had dropped the fly just where I desired it to rest, when, like a flash, the same enormous head appeared, the same open jaws revealed themselves, a swirl and a leap and a strike followed, and my first salmon was hooked with a thud, which told me as plainly as if the operation had transpired within the range of my vision, that if I lost him it would be my own fault. When thus assured, there was excitement but no flurry. My nerves thrilled and every muscle assumed the tension of well-tempered steel, but I realized the full sublimity of the occasion, and a sort of majestic calmness took the place of the stupid inaction which followed the first apparition. My untested rod bent under the pressure in a graceful curve; my reel clicked out a livelier melody than ever emanated from harp or hautboy as the astonished fish made his first dash; the tensioned line emitted Æolian music as it stretched and stiffened under the strain to which it was subjected; and for fifty minutes there was such giving and taking, such sulking and rushing, such leaping and tearing, such hoping and fearing, as would have "injected life into the ribs of death," made an anchorite dance in very ecstasy, and caused any true angler to believe that his heart was a kettle drum, every sinew a jews harp, and the whole framework of his excited nerves a full band of music. And during all this time my canoe rendered efficient service in keeping even pace with the eccentric movements of the struggling fish. "Hold him head up, if possible," was the counsel given me, and "make him work for every inch of line." Whether, therefore, he took fifty yards or a foot, I tried to make him pull for it, and then to regain whatever was taken as soon as possible. The result was an incessant clicking of the reel, either in paying out or in taking in, with an occasional flurry and leap which could have been no more prevented than the on-rushing of a locomotive. Any attempt to have suddenly checked him by making adequate resistance would have made leader, line, or rod a wreck in an instant. All that it was proper or safe to do was to give to each just the amount of strain and pressure it could bear with safety—not an ounce more nor an ounce less; and I believe that I measured the pressure so exactly that the strain upon my rod did not vary half an ounce from the first to the last of the struggle.

Toward the close of the fight, when it was evident that the "jig was up" and I felt myself master of the situation, I took my stand upon a projecting point in the river, where the water was shallow and where the most favorable opportunity possible was afforded the gaffer to give the struggling fish the final death-thrust, and so end the battle. It was skillfully done. The first plunge of the gaff brought him to the green sward, and there lay out before me, in all his silver beauty and magnificent proportions, MY FIRST SALMON. He weighed thirty pounds, plump, measured nearly four feet in length, was killed in fifty minutes and afforded me more pleasure than any event since—well, say since Lee surrendered. As he was thus spread out before me, I could only stand over him in speechless admiration and delight—panting with fatigue, trembling in very ecstasy, and exclaiming with good old Sir Izaak: "As Dr. Boteler said of strawberries, 'Doubtless God could have made a better berry, but doubtless God never did'; and so, if I may judge, God never did make a more calm, quiet, innocent recreation than angling."

This victory was a surfeit for the morning. With other fish in full view, ready to give me a repetition of the grand sport I had already experienced, I made no other cast and retired perfectly contented. The beautiful fish was laid down lovingly in the bottom of the canoe and borne in triumph to camp, where fish and fisher were given such hearty welcome amid such hilarious enthusiasm as was befitting "the cause and the occasion."

In the afternoon of the same day I killed a twenty-three pound salmon in the same pool in twenty minutes, having, I was sorry to learn on getting back to camp, monopolized the luck of the day, no other member of the party having had so much as a rise. But I was soon eclipsed, both in size and number—how, when, where, by whom, under what circumstances, and amid what intense excitement, I will try and describe anon.

Illustrations from *Pleasures of Angling with Rod and Reel for Trout and Salmon.*

Museum News

Art Opening

The Museum's final art show of the season opened to an enthusiastic crowd on 27 September 1997. Shirley Cleary's "Fishing for a Subject" featured thirty works, primarily in gouache. Cleary, who lives in Helena, Montana, has participated in invitational exhibitions across the United States. Her work was selected for the 1990 Oregon trout stamp/print and the 1992 Association of Northwest Steelheaders stamp/print. The show ran for six weeks, through November 9.

Memorial Contributions

A. Michael Pardue of Thousand Oaks, California, recently sent former Museum Trustee and the Orvis Company Board Chair Leigh H. Perkins a check to be directed to a project or charitable organization in memory of long-time Orvis employee **Howard Steere**, who died in June 1997. Pardue noted that he ". . . never met Mr. Steere, but he has certainly had an impact on fly fishing and has indirectly, or perhaps directly, provided numerous hours of pleasure to many fly fisherman." Howard was the head of rod manufacturing at Orvis for many years and was particularly important in the development and design of their graphite fly rods. Without hesitation, Leigh directed Mr. Pardue's check to the Museum, but not before matching it with one of his own, also in memory of Howard. Orvis CEO Perk Perkins and Senior Vice President Dave Perkins sent matching memorial contributions as well.

The Museum also received a contribution from former Museum Trustee Lew Borden of Denver, Colorado, in memory of his old friend and fly-fishing companion **Allan Phipps**, who also had served as a Museum trustee.

IFTD Boosts Club and Trade Supporters

The Outdoor Group, a division of Down East Enterprise, Inc., of Camden, Maine, once again donated booth space to the Museum at the September 1997 International Fly Tackle Dealer Show (IFTD) in Denver, Colorado. This contribution—effectively $900, the cost to exhibitors for a booth—enables the Museum to meet face to face with many of the people who are making fly-fishing history. Executive Director Gary Tanner and volunteers John Betts of Denver and Gordon Wickstrom of Boulder took turns manning the booth, walking the floor, thanking donors, renewing relationships, and making new friends for the Museum. Gary stated, "In the ten years that I've worked outdoor sports trade shows, I've never before experienced the camaraderie and the interest in an institution (the Museum) that I did at the IFTD show. We signed up seventeen new trade members and found all manner of products that will be useful in our fund-raising efforts. It was a wonderful way to meet the movers and shakers of the fly-fishing industry. And spending three days in a booth with Gordon and John was a delightful way to expand my knowledge of fly fishing (among other things)."

The Museum is grateful to Down East Enterprise, Inc., for donating the booth space.

Hartford Dinner/Auction

On 13 November 1997, more than a hundred angling enthusiasts gathered at the Farmington (Connecticut) Marriott Hotel in support of the Museum. Limited-edition artwork by Peter Corbin, Adriano Monocchia, Eldridge Hardie, John Swan, Roger Cruwys, and Luther K. Hall was featured among the offerings for the raffles and silent and live auctions. There was Orvis bamboo, antique books, Macallan scotch, Macanudo cigars, and even a Mansfield canoe! Committee member Shelley Spencer wielded the gavel.

Chair John Mundt—a contributor to this publication and last year's recipient of the Museum's Austin Hogan Award—honored former Chair Ed Ruestow for his many years of volunteer service to the Museum and presented him with a certificate of appreciation and an Orvis reproduction 1876 fly reel.

The American Museum of Fly Fishing

Box 42, Manchester, Vermont 05254
Tel: 802-362-3300. Fax: 802-362-3308

JOIN!

Membership Dues (per annum)

INDIVIDUAL	
Associate	$35
Sustaining	$60
Benefactor	$125
Patron	$250
GROUP	
Club	$50
Trade	$50

Membership dues include four issues of *The American Fly Fisher*. Please send your payment to the Membership Director and include your mailing address. The Museum is a member of the American Association of Museums, the American Association of State and Local History, the New England Association of Museums, the Vermont Museum and Gallery Alliance, and the International Association of Sports Museums and Halls of Fame. We are a nationally accredited, nonprofit, educational institution chartered under the laws of the state of Vermont.

SUPPORT!

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

VISIT!

Hours are 10 AM to 4 PM. We are closed on major holidays.

BACK ISSUES!

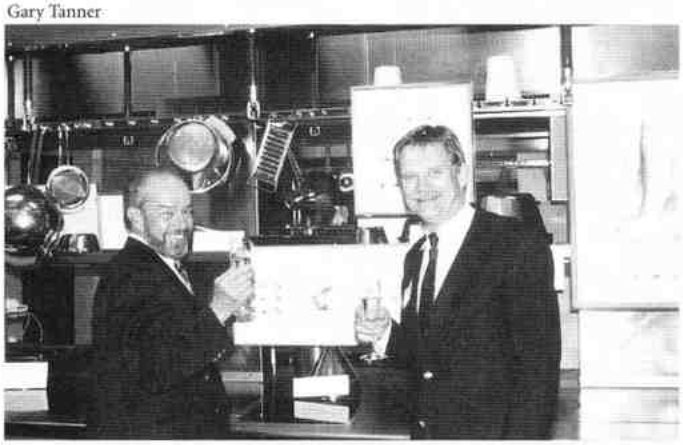
Available at $4 per copy:

Volume 6, Numbers 1, 2, 3, 4
Volume 7, Number 3
Volume 8, Number 3
Volume 9, Numbers 1, 2, 3
Volume 10, Number 2
Volume 11, Numbers 1, 2, 3, 4
Volume 13, Number 3
Volume 15, Number 2
Volume 16, Numbers 1, 2, 3
Volume 17, Numbers 1, 2, 3
Volume 18, Numbers 1, 2, 4
Volume 19, Numbers 1, 2, 3, 4
Volume 20, Numbers 1, 2, 3, 4
Volume 21, Numbers 1, 2, 3, 4
Volume 22, Numbers 1, 2, 3, 4
Volume 23, Numbers 1, 2, 3, 4

Natalie Siegel—the wife of the late Colonel Henry Siegel and owner of Angler's & Shooter's Bookshelf in Goshen, Connecticut—donated slipcased sets of eight color plates from Colonel Siegel's book on Atlantic salmon flies, which were distributed to the guests. John Rano of General Cigar provided deluxe cigars for everyone.

John Mundt and his committee did a terrific job, and the evening was a great success. If you were unable to join us this year, put a big circle around 5 November 1998, and plan to join the party next year.

Gary Tanner



Lee Mortimer of Primal Scream Outfitters and Trustee Peter Corbin admire the Cushner collection displayed in the kitchens of C.I.A. Greystone.

East Meets West in the Napa Valley

The Museum held one of its most innovative and enjoyable fund-raisers ever on 16 November 1997 at the Culinary Institute of America's Greystone in St. Helena, California. The brainchild of Greystone Managing Director and avid fly fisher Roger Riccardi (who was introduced to the Museum by Trustee Peter Corbin), the afternoon/early evening affair featured wines of the region; a cooking lesson by an Institute chef (salt-encrusted salmon!); a fine meal catered by Institute staff; and a one-day exhibit of framings from the Museum's William Cushner collection, which compared and contrasted eastern and western flies. A silent auction ran throughout the affair. Billed as a patron's event, "East Meets West" set a new standard for unique events that are designed not only to bring the Museum to faraway places, but to also raise monies for its benefit. Our thanks to the following supporters of this great event: Dick Wallingford and Tor Kenward of Beringer's Vineyards, Dierdre DeCorsica of Meadowood Vineyards, Margaret and Dan Duckhorn of Duckhorn Vineyards, Macallan Scotch, Mel Krieger, Peter Woolley and Fly Fishing Outfitters, Orvis San Francisco, and the Culinary Institute of America's Greystone.

Recent Donations

Don Phillips of Marco Island, Florida, donated his complete collection of 900 fly-fishing periodicals, as well as the electronic database manager he developed to index those magazines. Don has been indexing fourteen different magazines for nearly fifteen years and is providing that index to the Museum and others at no charge. The Museum will carry on that indexing process, facilitated by a generous grant from the Orvis Company. He also donated a Montague ferrule and a silkwrap display unit to the Museum.

J. Sam Moore, Jr. of El Paso, Texas, sent us a copy of M. R. Montgomery's latest book, *Many Rivers to Cross.* Moore and **I. T. Schwartz** also made a generous monetary contribution to the Museum in honor of artist Shirley Cleary during their visit to Manchester to attend Shirley's art opening at the Museum.

Gilbert Silverman of Southfield, Michigan, carried his Orvis Wes Jordan fly rod to Manchester to add to our collection of fine cane rods. **George Mellen** of Lakeland, Florida, brought his father's Amherst Fishing Rod Company "The Amherst" to the Museum, donating that cane rod in memory of his dad, **George H. Mellen, Sr.**

After visiting the Museum, **Mirl Gratton** of Washougal, Washington, donated the Perrin #50 fly reel he inherited from his father, noting that it had been used to fish the Madison, Gallatin, Jefferson, Missouri, Teton, Smith, and the South Fork of the Flathead Rivers.

Trustee **Foster Bam** of Greenwich, Connecticut, brought the Museum an Orvis Battenkill rod, a glass rod from Abercrombie & Fitch, and a Pflueger Medalist reel when he attended the Museum's annual meeting. **William Van Benschoten** of Dorset, Vermont, donated two creels and three reels.

Mr. and Mrs. Clifford Mettler of Pebble Beach, California, sent, via former Trustees Leigh and Romi Perkins, a Charles F. Orvis Company limited edition "Perfect" fly box, a 2 ½ by 11- by 14-inch display box containing a collection of flies that had been in the collection of Dr. William H. Moore, Sr., of Bakersfield, California, since the 1930s.

Richard C. Hoffmann of King City, Ontario, sent the Museum a copy of his new book, *Fishers' Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages.* **Dr. Angelo Droetto** of Genova, Italy, sent us a reissue of *Les Mouches du Pecheur de Truites* by L. de Boisset. **David Norwich** brought us F. Fernie's book, *Dry-Fly Fishing in Border Waters,* all the way from Scotland, seeking out Executive Director Gary Tanner at the International Fly Tackle Dealer Show in Denver to make the donation.

Stan Bazan of Cleveland, Ohio, sent us an old copy of *Field & Stream* (vol. 43, no. 6, October 1938). **Lothar H. H. Martin** of Berlin, Germany, sent us two copies of the French hunting and fishing magazine, *Au bord de l'Eau,* from the late 1940s. One issue carries an article on American tackle by Charles Ritz.

Former Trustee **William Barrett** of Manchester, Vermont, recently donated a variety of nonfishing items, including original works of art, for the Museum to use in its fund-raising efforts.

Dinner/Auction Events

MARCH 10
Key Largo, Ocean Reef Club

MAY 9
Manchester, Vermont
The Equinox Hotel & Resort

In the Library

Thanks to the following publishers for their recent donations of 1997 titles that have become part of our collection:

University of Toronto Press sent us Richard C. Hoffmann's *Fishers' Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages.* The Lyons Press sent us Robert Lee's *Guiding Elliott,* John Gierach's *Fishing Bamboo: One Man's Love Affair with Bamboo Fly Rods,* William G. Tapply's *A Fly-Fishing Life,* Joan Wulff's *Fly-Casting Accuracy,* and Peter Bodo's *Atlantic Salmon Handbook: A Compact Guide to All Aspects of Fly Fishing for the King of Game Fish.* The

Story Line Press sent us Sydney Lea's *A Place in Mind.* Stackpole Books sent us Michael D. Radencich's *Tying the Classic Salmon Fly: A Modern Approach to Traditional Techniques* and a new printing of Sid W. Gordon's *How to Fish from Top to Bottom.* Countryman Press sent us Ralf Coykendall's *The Golden Age of Fly-Fishing: The Best of* The Sportsman *1927–1937;* Backcountry Publications sent us *Mid-Atlantic Trout Streams and Their Hatches: Overlooked Angling in Pennsylvania, New York, and New Jersey.* Primer Publishers sent us David and Karen Phares's *Easy Field Guide to Fly-Fishing: Terms & Tips.* Frank Amato Publications sent us Jim Schollmeyer's *Hatch Guide for Western Streams.*

Call for Books

To continue the wish list for our library, we add the following ten titles (1842 to 1845):

Hawes, William P. *Sporting Scenes & Sundry Sketches of J. Cypress Jr.* Two volumes. New York: Gould, Banks & Company, 1842.

Pulman, G. P. R. *Rustic Sketches, Being Rhymes on Angling & Other Subjects of Rural Life.* London: Longman's 1842.

Sheil, John B. *Observations on the Salmon Fisheries of Ulster; Urging Their Claims to Legislative Protection.* 1842.

Wells, Joseph. *The Contemplative and Practical Angler.* 1842.

Wells, Joseph. *The Temperance Fishing Book.* 1842.

[Piscator.] *Fish; How to Choose and How to Dress.* London, *1843.*

Scrope, William. *Days and Nights of Salmon Fishing in the Tweed, with a Short Account on the Natural History and Habits of the Salmon, Instructions to Sportsmen, &c.* London: Murray, 1843.

Watmough, Edmund C. *Scribblings and Sketches, Diplomatic, Piscatory, and Oceanic, by a Fisher in Small Streams.* Philadelphia: Printed for the Purchaser, 1844.

O'Gorman. *The Practice of Angling, Particularly as Regards Ireland.* Two volumes. Dublin, 1845.

Wayth, C. *Wayth's Trout Fishing, or the River Darent, A Poem.* London, 1845.

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: 2,200 (average number of copies of each issue run during the preceding twelve months; 2,808 actual number of copies of single issue published nearest to filing date). Sales through dealers and carriers, street vendors, and counter sales (not mailed): 100 (average; 210 actual). Paid or requested mail subscriptions (including advertiser's proof copies and exchange copies): 1,200 (average; 1,262 actual). Total paid and/or requested circulation: 1,300 (average; 1,472 actual). Free distribution by mail: 100 (average; 100 actual). Free distribution outside the mail (carriers or other means): 100 (average; 100 actual). Total free distribution: 200 (average; 200 actual). Total distribution: 1,500 (average; 1,672 actual). Office use, leftovers, spoiled: 600 (average; 1,000 actual). Returns from news agents: 0 (0). Total: 2,100 (average; 2,672 actual). Percent paid and/or requested circulation: 86.7 percent (average; 88.04 percent actual).

CONTRIBUTORS

John Dawson

Richard C. Hoffmann is professor of history at York University and a continuing member of the Centre for Mediaeval Studies at the University of Toronto. He is a specialist in the economic, social, and environmental history of medieval and early modern Europe. Hoffmann began research on medieval fisheries in the early 1980s and has presented many articles, papers, and lectures on the subject. His rediscovery of Fernando Basurto's 1538 "Dialogue Between a Hunter and an Angler" and first published translation of the practical "Tratadico" from the "Dialogue" received the 1984 Austin Hogan Award from the American Museum of Fly Fishing. That work and his 1985 article, "Fishing for Sport in Medieval Europe" in *Speculum* were recognized with the 1986 Gregory Clark Award of the Izaak Walton Fly Fishing Club. His 1997 book, *Fishers' Craft & Lettered Art: Tracts on Fishing from the End of the Middle Ages,* eventually grew from that research and encouragement.

Jürgen F. Preylowski is a freelance designer and art director living in Düsseldorf, Germany. He is a collector of historic tackle, books, and angling art. Preylowski recently designed the fly-fishing tackle collection of Rudolf Reichel, one of the most important collections in Europe, for the South Tyrolean Museum of Hunt and Fishery on Castle Wolfsthurn. His most recent article for this journal, "The Delfur Fancy," appeared in the Fall 1997 issue.

John Betts began tying flies for his livelihood in 1976 and published his first article a year later. He is a regular contributor to *American Angler, Fly Tyer, Fly Rod & Reel,* and *Fly Fisherman.* His work has also appeared in *Field & Stream, Outdoor Life,* and *Sports Afield,* as well as the major fly-fishing magazines of Europe and Japan. In 1981, he was featured in *Sports Illustrated* and is one of only a few tyers to be so acknowledged.

The Museum featured the artistic works of Betts (drawings, paintings, and mixed media of paintings and tied flies) in an exhibit in 1997. Betts lives in Denver, Colorado.

Margot Page

Leaders

THIS PAST OCTOBER, the Museum's trustees traveled to a Manchester draped in the splendor of autumn's colors for our annual meeting. Chief among the many items on their agenda were the election of new trustees and board officers; appointment of the Executive Committee; selection of the individual the Museum would honor in 1998 for his or her contributions to fly fishing and conservation; and last, but assuredly not least, an in-depth examination of our plan to take the Museum into the twenty-first century as the robust, effective institution it can (and will!) be.

Talk about regional representation! New trustees elected to the board were Donn Byrne, Sr., of Boynton Beach, Florida; Roy D. Chapin, Jr., of Detroit, Michigan; Duncan Grant of Columbia, South Carolina; Michael B. Osborne of Sandy Hook, Connecticut; and Joe Wells of Mandham, Ontario. Longtime Museum supporter and former Trustee William Herrick of Manchester, Vermont, was elected trustee emeritus.

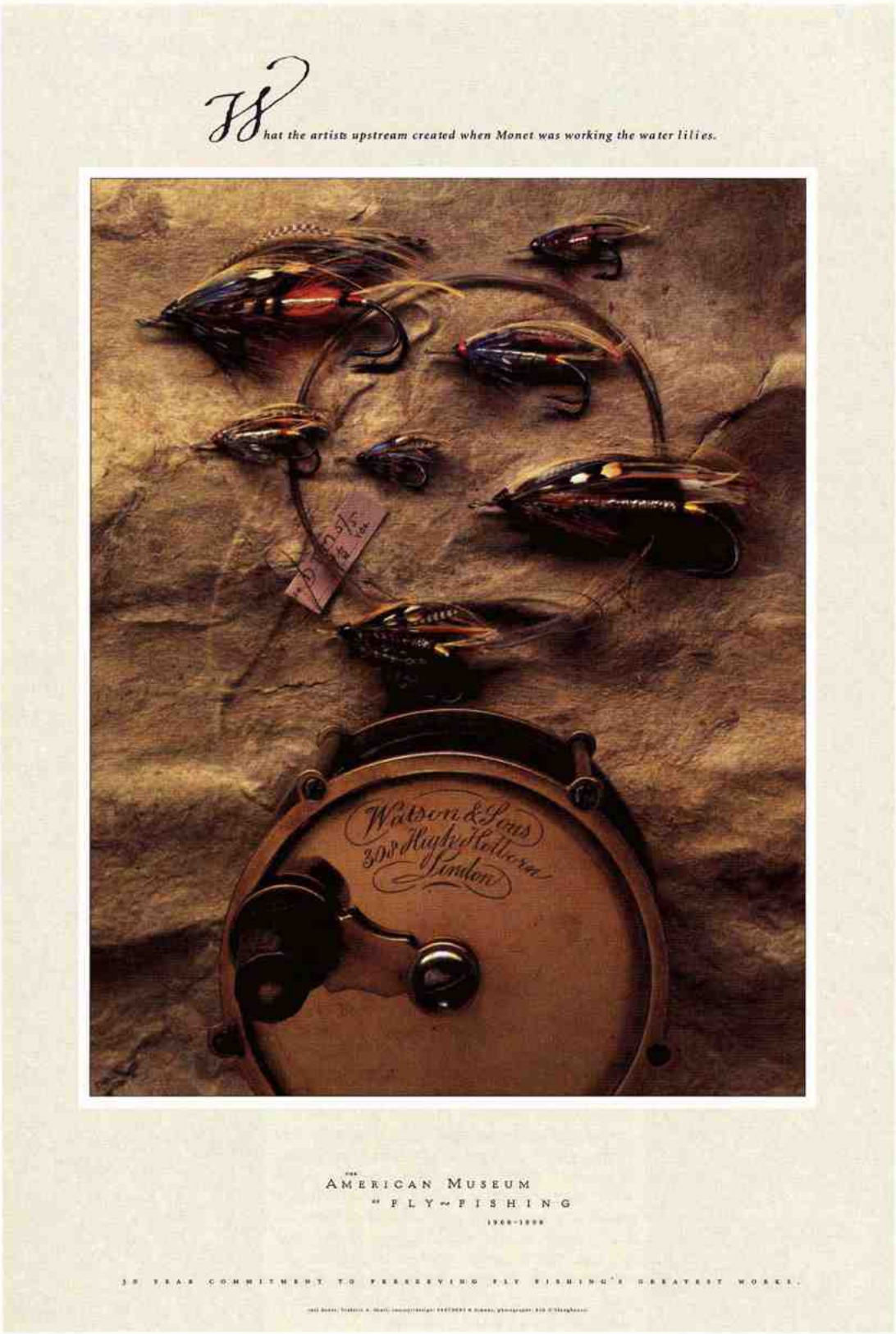
The board elected as officers President Richard Tisch of Pound Ridge, New York; Vice Presidents Arthur Stern of Sharon, Vermont, Pamela Richards of Newburyport, Massachusetts, and David H. Walsh of Jackson Hole, Wyoming; Treasurer James H. Carey of Manchester, Vermont; and Secretary James C. Woods of Cambridge, New York. The Executive Committee is made up of these board officers; Trustee James Spendiff of Lewistown, Pennsylvania, also became an Executive Committee member at this meeting.

Last year, the trustees initiated a new program to recognize significant individual contributions to the worlds of fly fishing and natural resources conservation. They selected Museum founder Leigh H. Perkins as the Museum's first such honoree and held a benefit dinner in New York City where his friends, acquaintances, business associates, and, of course, the Museum could show their appreciation for his efforts. This year, the board was unanimous in approving the selection of Trustee Gardner L. Grant of White Plains, New York, as its 1998 honoree. The Museum will hold a benefit dinner in Gardner's honor at the Yale Club in New York City on 29 January 1998. Call Paula Welch at the Museum if you'd like information about a wonderful evening in celebration of all that Gardner has helped so many organizations to accomplish.

Finally, the trustees got down to the gritty job (they had to sit through my presentation for four hours!) of approving a three-year strategic plan. The plan, developed by the executive director's office in close concert with members of the Executive Committee, is designed to bring financial growth and stability to the Museum, enabling the institution to enhance its educational activities as well as its collections. It is an ambitious plan that projects that the Museum's net operating revenue will increase from about $350,000 in 1997 to more than $550,000 by the year 2000. The staff goal is to build the Museum membership base from almost 1,400 associate members at year's end 1997 to 3,000 by year's end 2000. Most importantly, the ultimate goal of the plan is to bring the wonderful world of fly fishing—its craft, traditions, and heritage—to people the world over through a comprehensive traveling exhibit program. After some spirited and thoughtful discussion, the trustees unanimously approved the three-year plan, recognizing full well that much of the responsibility for being able to say "mission accomplished" in the year 2000 rests on their shoulders.

I have heard this idea stated several ways at more than a few award ceremonies, but the gist of it is this: leaders do not seek accolades or recognition, they seek responsibility. The volunteer leaders of the American Museum of Fly Fishing—trustees, fund-raising banquet committee members, day-to-day museum workers—all share that trait. They seek responsibility for efforts that will make this institution all that it can be: the world resource for our fly fishing heritage. Building on the efforts of those who have gone before us, we'll reach that lofty goal together.

GARY TANNER
EXECUTIVE DIRECTOR



30th Anniversary Poster

This work of art will be a stunning addition to any home or office. We are grateful to photographer and longtime member Bob O'Shaugnessy and designers Jeff Billig and Anthony Henriques of PARTNERS & Simons, Inc. for donating their creative services. Posters, which measure 20" x 30", may be ordered by phone (802) 362-3300 or by mail: AMFF, P.O. Box 42, Manchester, VT 05254. $24 includes shipping. VISA, Mastercard, and AMEX accepted.

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

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

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

Accredited by the American Association of Museums