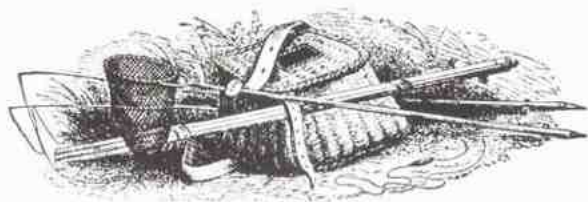


# The American Fly Fisher



Vol. 5, No. 4  
FALL 1978

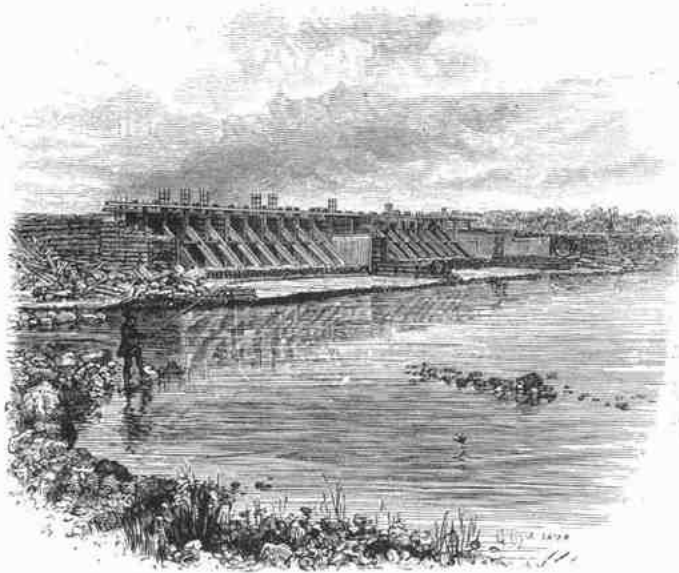
## In Our Next Issue

Volume 6 Number 1 promises to be an exciting issue of the magazine. Glenn Stockwell, author of a new book on Hardy Reels, profiles Tommy Waetheritt, the last of the great Hardy fly tiers. The story of Tommy's long and exacting apprenticeship will be of special interest to modern tiers. Mary Kelly, long one of America's leading angling historians, provides us with an exhaustively researched look at the early evolution of the Leonard Rod Company. Charlie Brooks is back with us, this time to trace the history of grizzly feathers; not only in flies, but on the birds themselves!

Color features will include a look at some of the Museum's Edward Hewitt memorabilia, and a guide to help collectors recognize the woods used in 19th century rods; it ought to untangle some of the mysteries for the beginner, who wonders why greenheart isn't green.

There will be the usual gathering of historical material, including an early article on the ever-endangered golden trout of California, and news of some excellent new books. We've recently improved our access to some great sources of historical photographs, and have also gotten the assistance of some generous illustrators and photographers. There have also been some exciting new acquisitions lately that have measurably improved our collection.

The present issue, as announced some time ago, is devoted primarily to a reference index, so we doubt that too many of the readers will curl up in front of the fire with it. We're pleased to have produced it, though . . . it means that five years of *The American Fly Fisher* are all at once an efficiently usable historical reference work of enormous scope.



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# The American Fly Fisher

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for the pleasure of the membership.

FALL 1978

Vol 5, No. 4



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## TABLE OF CONTENTS

Every Day Was Christmas: An Informal History of The Museum of American Fly Fishing	p. 2
Index for <i>The American Fly Fisher</i> , Volume I through V	p. 9



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*The Museum as it appeared in 1970. Since this photograph was taken, an additional room has been added to the front, and the entrance is now on the side.*

## Every Day Was Christmas

An Informal History of The Museum of American Fly Fishing

by the Editors

*The story of The Museum of American Fly Fishing has been told regularly over the past few years. Articles and features have appeared in many periodicals, including THE FLYFISHER, TROUT, SPORTS ILLUSTRATED, AND FLY FISHERMAN, and in countless newspapers. These articles usually introduced the Museum and its work, and mentioned a few highlights of the collection. The following article is different in that it will highlight events and individuals rather than objects. The Museum magazine will continue to feature the Museum's many treasures in future issues, so it seems more appropriate here to concentrate on the progress of the institution, to indulge in a naming of names, as it were. It would hardly be possible to mention all those who have contributed to the Museum's phenomenal growth and success, but neither should we neglect our own history. Though only ten years old, the Museum has been working long enough preserving our angling heritage to create a heritage of its own.*

**H**ISTORIANS have an embarrassing tendency to study themselves. As events and ideas are repeatedly reinterpreted by each new generation of historical scholars, more and more scholarship is devoted to the origins of earlier interpretations, so that after a while it is possible to find historians who specialize in nothing broader than the study of earlier historians, or even historian. It is a necessary process, but it often leaves the specialist open to ridicule; the actual study of the past has been replaced by the study of other studiers. Major historians take on great significance in the world of scholarship. Frederick Jackson Turner, historian of the American Frontier, recognized the situation

years ago, and among his papers were found helpful notes to his biographer, whoever that person might turn out to be. Jackson didn't know, but he knew his own place in scholarship well enough to know there would be one. The Museum of American Fly Fishing is devoted to preserving and studying the history of American angling, but it differs from many historical projects in that the people who support it, and who define its direction, are the people whose story it is preserving. There is no gap here between the studier and the studied. They are the same. As technological and cultural history, American Angling History contains very few abstractions, and surprising vitality. What seems most sur-

prising, in looking back, is that the Museum did not happen even sooner than it did.

Relatively few institutions are fortunate enough to be able to trace their origin to the idea of a single person. The Museum can, and the person is Hermann Kessler. In 1963 Hermann, then Art Director for *Field and Stream* magazine, spent several weekends in Manchester with his wife Helen Shaw researching an article on early fishing tackle. He met with Dick Finlay and D. C. Corkran of the Orvis Company, and examined the collection of Orvis memorabilia then being stored in the old Orvis factory. Out of this examination came an article in his magazine, written by Harold Blaisdell, "Americana of Angling" (May, 1964). Something much more important also came of it, though, for Hermann had a bigger idea, which he presented to Leigh Perkins, who became President of Orvis in 1965:

The idea of a museum was presented to Leigh Perkins by me in the bar of the Williams Club in New York City the night Wes Jordan presented for sale, for the first time, a limited edition of the "Theodore Gordon Brushy Bank Fly Rod." The sale was limited to that evening only to members of the Theodore Gordon Flyfishers (TGF) in good standing.

I do not know whether Leigh Perkins still has that rod, but it was a sight to see. (Therein lies still another story. Naturally the club was in an uproar, albeit enthusiastically appreciative, and all Wes Jordan kept mumbling to me was what would his new boss, Leigh Perkins, say when he saw this 10-foot rod with a corkscrew taper and not a straight stretch in it!)

After that meeting, down in the bar, I offered my idea for a museum to Perkins. Present at the table were Lee Wulff, Helen Shaw, Richard Grosenbach, Wes Jordan and some other members of TGF.

Six months or so later, Leigh came back to me and showed an interest in my developing the museum idea. Months later, after much correspondence and many phone calls, a meeting was called, at which time a board of trustees was formed. At this first meeting, Leigh suggested that a president should be chosen.

It was Arnold Gingrich, bless him, who reminded Leigh that inasmuch as the museum idea was presented to him by me, I should be the first president.

And so it was ordained. I am still pleased about it.

In the summer of 1967 the Museum first opened its doors to the public, housed in a much smaller version of its present space off one end of the Orvis showroom in Manchester. Though still an informal exhibit, lines were drawn between commercial displays and historical exhibits, so that when one entered the museum rooms one knew that this was no longer a store, and that it sold history, not goods.

In order to increase and diversify the collection (which, at first, contained primarily Orvis gear), appeals were made in various magazines and newsletters, so that quickly the Museum exhibits became truly representative. In 1968 the Museum was incorporated, and shortly afterwards, in the same year, was granted tax-exempt status as a non-profit educational institution. Since then it has not been an "Orvis Museum" either in constitution or in exhibit, and from an

examination of the treasures on exhibit one would not know if its landlord was Orvis, Leonard, or any of countless other fishing tackle manufacturers of past and present. By 1969 the original board of trustees (pictured) was formed and the sport of fly fishing at last had its own historical institution.

There is no end for the need for money. The Museum was fortunate in its infancy to have the generous support of Ogden Pleissner, one of America's foremost outdoor artists. Ogden's print "The Lye Brook Pool" sold well for us and brought in over \$17,000 . . . a substantial start for the new Museum.

Of course the most exciting part of the story, and the part that so much space has been devoted to in this magazine, is the continual flow of contributions. The donations have not stopped since those first appeals, and every mail brings new surprises. Kenneth Cameron, who served as Museum Registrar in the early 1970's, recalls the mood of those early efforts to gather material:

Perhaps surprisingly — for somebody who became an enthusiastic supporter of the Museum — my first impression of it was one of acute disappointment. I had come over from the Adirondacks to look for research materials in angling history, knowing only that the Museum existed; this was 1969, and I had no idea that it was very new, hardly more than an egg. Dick Finlay was the Registrar then and he took me around. There were some books in two of the cases (the entire library, I believe) and a few mounted rods and flies, and of course the Chicago Exposition display, but it was not quite the noble institution I had ignorantly expected. Later, I got in touch with somebody named Austin Hogan, whose name had begun to crop up in my research. It was Austin, I am sure, who first suggested to me that writing the entire history of angling in the Western world might be more than a six-month's project. That we became friends and then co-workers is a credit to his patience and, perhaps, to my boundless lack of knowledge, for we spent many, many days and evenings talking about the history he knew so well.

I suppose that my warmest memories of the Museum will always be of opening things . . . rod cases, packages, fly books, letters. I became a consultant about 1972, ignorant as I was, and took part in a three-day orgy of rod and reel identification with Dick and Austin and Martin Keane. What a revelation! To touch the things one had only read about . . . the thrill of those moments never wears off. Later, when I was Registrar in my turn, I was jealous of every new arrival, wanting to open it, savor it, learn from it. I was paid to do that job, but I would have done it for free. Every day was Christmas at the Museum. I would drive up from my home north of Boston for a week every month. The energy crisis caught me up there and I thought I'd never make it home — long lines in the dark, cold mornings at the Mobil station in the middle of Manchester. But we survived that, and gasoline became plentiful again; by then, the Museum was flourishing, and Leigh and Austin and Arnie were already beginning the new room for the Museum.

Austin and I, and then the two of us and Dave Ledlie, made the transfer from the Museum down to the storage rooms in the old factory. That move





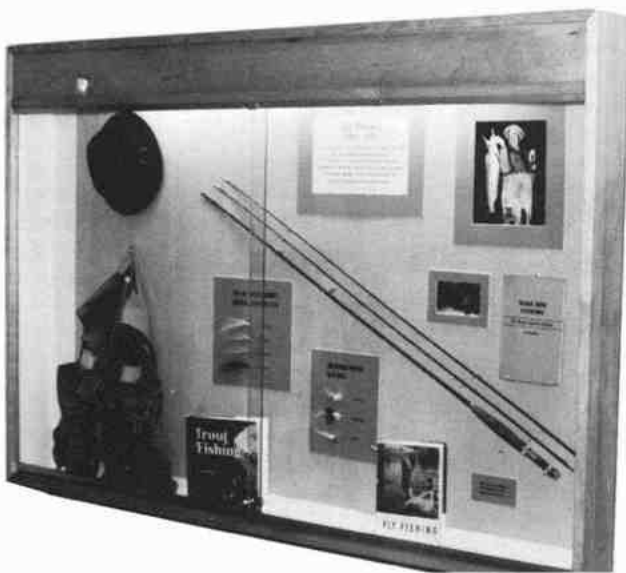
The original Board of Trustees of the Museum, 1970. First row, from left: Dick Finlay, D. Clarke Corkran, Alvin Grove, Ted Rogowski, and Wes Jordan. Second row, from left: Milford K. Smith, Hermann Kessler, Clayton Shappy, Leigh Perkins, Donald DuBois, and Capt. Raymond Kotrla. Third row, from left, Austin Hogan, Ben Schley, Jane Gingrich, Arnold Gingrich, and Harry Darbee. Not pictured are Warren Shepard and Gene Anderegg.

was a miracle back then – to have work space at last: We had an old rod-varnishing bench from the Orvis Company, and a couple of old rod racks (still in use, perhaps), and we were able to put things into a crude sort of order for the first time. I often wondered how Dick Finlay had ever kept his sanity, trying to make sense of the collections with no storage space and no work space. But he did, somehow. The Museum has been most fortunate in its coincidences – the right people at the right time, each in its proper rhythm. Twenty years from now, I'm sure, the place will be bigger, grander, glossier, far more a "proper" Museum, and the staff then will wonder how anybody ever got any work done now, as I sometimes wonder

how the very first staff ever did. But, each thing comes in its season. The Museum, happily, is an organism; it grows, adapts, changes. And if I were to walk into it now, in all my decade-old ignorance and look for research materials, I would find them, so fast has it grown. We should all be proud of it.

The behind-the-scenes work of the Museum has always been the most challenging and, in many ways, the most fascinating. Most of it has been done by volunteer and part-time help, in an almost imponderable contribution to the health and welfare of the organization. The "Arnie" referred to is Arnie Abramson, an Orvis craftsman who has managed to squeeze into his busy days countless tasks, from building new showcases to framing historical artwork to designing special shipping crates for rare and delicate treasures. And while we're naming the "backstage" museum staff, there are others who must not be neglected. An ever-increasing amount of secretarial work (and not a few administrative duties) were handled by Millie Delaney and later by Laura Towslee, both employees of Orvis who worked part-time for the Museum. Registrar duties – a critical function in the organization and preservation of collections – have been handled by Dick Finlay (now an Advertising Manager for *Fly Fisherman*), Ken Cameron, and Dave Ledlie. Special attention has been paid to the various branches of the library, and to compiling a usable card catalogue for them, by Romi Perkins, Kay Brodney, and Ruth Upson. And overseeing all of them, either in the thick of the fray or from an "Administrative position" in the Workroom's ancient rocking chair, has been Austin Hogan.

Austin became involved with the Museum just shortly after it first opened, and remained its directing force and historical conscience until it expanded its programs in 1978. His contributions were recently outlined in the Museum magazine (Spring, 1978) as the reasons he was given the Arnold Gingrich Award. They are worth repeating. For several very critical years, Austin provided the necessary continuity to keep things running. His vast expertise and reputation as an angling scholar gave the Museum's cause added credibility, and his willingness to devote weeks of his own time often made the difference between success and failure. It was, in fact, under Austin's reign as Curator that



The Joe Brooks Memorial Exhibit features one of his favorite rods, as well as his hat, vest, and a number of personally tied flies.

*The  
Museum  
Catalog,  
1973*



the Museum began to make active contributions to the historical scholarship of American Angling History.

Membership in the Museum became available in 1971, through a series of advertisements, but as with most non-profit organizations there was need for additional enticements to encourage the potential member to make the investment. The answer was obviously publications. At first there were information brochures, but these were not enough and membership did not increase significantly until 1973, when two landmark volumes appeared. The first was the Museum's *Acquisitions Catalogue, 1969-1973*, a soft-cover 24-page book that listed the Museum objects contributed to that date. It contained Austin Hogan's important essay, "An Introduction to the History of Fly Fishing in America," a thoroughly documented examination of the origins of our sport. The catalogue section was compiled by Dick Finlay, and contained "only the more notable features of the collection." Even at that date a complete listing would have

been too large for practical publishing. The *Catalogue* was offered to new members, at a time when there was a shortage of such historical information for them. It was, and still is, an important part of American Angling Literature.

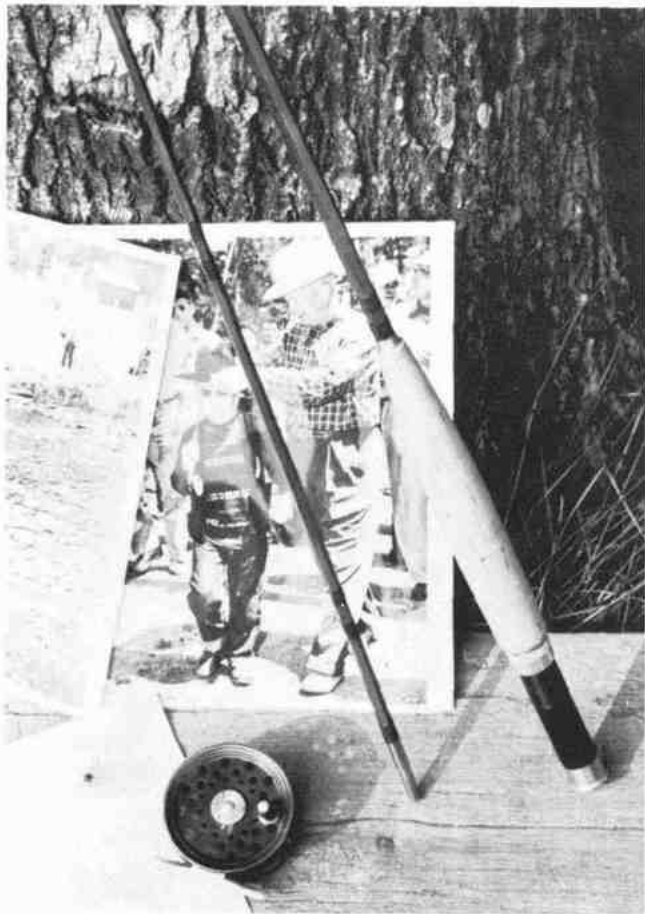
The same year there appeared another Austin Hogan work, *American Sporting Periodicals of Angling Interest: A Selected Check List and Guide*. The title left much unsaid. Besides its valuable reference section, with a checklist and directory to help serious students of fishing history, the book (128 pages) contains some equally useful supplements, including a lengthy list of angling writer pseudonyms, a detailed discussion of the often confusing genealogy of early angling periodicals, and excerpts from more than a dozen significant early angling works.

1974 marked the beginning of the Museum's most ambitious publication project, its quarterly magazine *The American Fly Fisher*. Austin Hogan was recruited as editor, adding another voluntary duty to his list. The first issue set the pattern that is still maintained; a mixture of past and present, vintage remembrance and modern research. It contained, in its first two numbers (at 24 pages each), an assortment of historically significant reprints of early articles (including one by Theodore Gordon), and modern articles by some of our leading angling authorities; Austin Hogan, Ken Cameron, Martin Keane, George Grant, Steve Raymond, "Pal" Alexander, and John Orrelle among them. In an ever more collectible-conscious world the first numbers of *The American Fly Fisher* are already hard-sought items. The exhaustive index in the present number is an affirmation of the importance and durability of what the magazine has accomplished for fly fishing. It is a reference work of enormous scope. And it is good entertainment, a refreshing and noncommercial break from the sporting magazines we are accustomed to. With Austin as Editor and Anne Secor as Art Director, the Museum produced the quality periodical so necessary to successful membership recruitment.

1974 heralded the coming of another major figure in the angling world to the forefront of the Museum's cause. In September, Trustee Arnold Gingrich was elected President of the Museum, replacing Capt. Ray Kotrla (Rtd. USN), who had served for more than two years (and who continues to do much important behind-the-scenes work for the Museum). Arnold took office and held it until his death in 1976,



*A 1972 symposium group studies the Museum's growing collection of rods. Pictured, from the left, are Arthur Walker, Ben Upson, Martin Keane, Dick Finlay, and Ken Cameron.*



One of the Museum's most valued historical items, the fly rod and reel of Dwight D. Eisenhower.

contributing his knowhow, erudition, and good name to the cause in many ways.

The challenge for Arnold, as for all the Museum Officers before and since, was money; there never seems to be enough of it. Membership dues do little more than cover the cost of producing the magazine. Other donations have come with gratifying regularity from a few generous individuals. This may seem like a precarious arrangement, but it is a very common one in the world of museums and of non-profit organizations. Increasing membership of course increases public visibility of the Museum, which increases likelihood of additional donations. Museum publicity is important for the sake of alerting anglers to our work, but it is equally important for telling them of our financial needs. In publicity we have been faithfully assisted by Don Zahner, Museum Trustee and Editor of *Fly Fisherman*, and by several editors of *The Flyfisher*, the publication of the Federation of Fly Fishermen. Col. Henry Siegel, of *The Angler's and Shooter's Bookshelf*, has included Museum brochures in his catalogue mailings, and many of the Trustees and members have assisted in public relations as their resources allowed. This is the tough side of museum work; it gets right down to having people willing to go out there and "rattle anyone in the crowd for five dollars," as Arnold once put it. It will never be easy, but it has been done for ten years, and we are getting better at it. We have expanded our investigations of funding sources, and are taking other routes, such as additional fundraising auctions. Perhaps the most disappointing part of this effort, from the viewpoint of this little history of the Museum, is that those most successful in obtaining funds, and those most generous in providing funds,

prefer to go unmentioned. We can at least thank them here.

Museum publicity has also been aimed at making the Museum a truly national institution. Though the "Cradle of Civilization" for American Angling is in the east, anglers in all parts of the country are fascinated by their past. The Museum recognizes this; it is obvious from the geographical distribution of the subjects of articles in *The American Fly Fisher*. It is also obvious from the number of western items on exhibit in the Museum. Having the Museum located in any one place is bound to leave someone out, though, and the problem was well summed up by Steve Raymond, our western Vice President. While working as Editor of *The Flyfisher*, Steve got to know Austin Hogan, who acted as an unofficial eastern editor for that magazine:

As time went on, Austin and I began to correspond more and more frequently and he told me about his work with the Museum. I expressed interest in what he was doing, became a Museum member and scrounged up a few items of interest to lend a little West Coast representation to the Museum's displays. Then one day, much to my surprise, Austin told me he was nominating me to a trustee's position with the Museum. But that surprise was not nearly so great as the one that came a couple of years later when he told me I was being nominated for vice president! Despite my protest that a vice president 3,000 miles removed from the scene of action couldn't be much help, Austin insisted there were some things that I could do — and so now I am Vice President of the Museum.

Perhaps the strangest part of this story is that even after all this time, Austin and I have never



A photograph from the 1890's, from the Museum Collection. Such pictures tantalize the collector, who can never know for sure what those cases held, or when he may come across a similar cache gathering dust in some forgotten closet.





*An early picture of the Museum Exhibit Rooms, about 1970. The windows have since been closed and covered, to improve light control.*

met one another in person. But I feel I know him well through our lengthy and continuing correspondence, and feel grateful for the privilege.

Being an absentee vice president still isn't easy. It's difficult to sell the concept of the Museum to Pacific Northwest fly fishermen — not only because the Museum is so far away, but also because fly fishing still is a relatively recent phenomenon on the West Coast and most people have not yet learned to think of it in historical terms. Many of our pioneers are still alive and still contributing, and we are fortunate for that. But it also places upon us a special responsibility to ensure that the fruits of their talents and experience are not lost. I think we have made good progress, both in recruiting new members and in taking steps to preserve some of the angling history of the area as it develops. But much remains to be done.

And there is one other thing I would like very much to do: Shake hands with Austin Hogan.

Steve's support and interest *bas* made a difference, his own feelings notwithstanding, and the Museum has repeatedly benefitted from its involvement with the Federation of Fly Fishermen. Most recently they have undertaken the duplication and distribution of our new slide program. Another western Trustee is Charles Brooks. Charlie also became involved with the Museum through Austin Hogan:

In the early seventies, he was much occupied with the Museum, got me to become a member, write some articles for it — which I enjoyed doing — and finally, with great skill, persuasion and pure artistry, conned me into making a horse-hair fly line for it.

It took several attempts before I came up with a usable line, which I also took out and fished. It was during this that I developed a hell of a lot of respect for those old boys of Cotton's day, and began to see what a legacy they had left us, and

also to see what the Museum was trying to preserve. Not just artifacts but memories, history and continuity of thought. I think that this is what that sly old fox had in mind all the time.

Occasionally he sends me a technical piece that goes over my head like a flock of sparrows. I keep reminding him that I'm just a high school graduate and not a PhD, but he brushes aside such inane protestations and fires off another broadside at the Madison Avenue outdoor magazines and types, and acidly inquires if I read anything serious. I assure him I do — his letters.

Meanwhile, back at the Museum, things continued to happen. Besides the customary arrivals of incredible treasures



*The Arnold Gingrich Memorial Exhibit, including rods by Pezon et Michel and Edwards.*

(a Kosmic here, a Gillum there . . .), special exhibits were arranged. One featured the stunning photography of westerner Ralph Wahl (a Museum Trustee), another exhibited the various crafts and arts of Milton Weiler. A traveling exhibit was prepared and proved too difficult to handle, but cooperation with several museums, in loans and information exchange, broadened the research base of the Museum. The Annual Meeting, first held in the fall, and, after 1976, in the spring, became a popular and anticipated tradition. Speakers included Dermot Wilson, Vincent Marinaro, Don Zahner, Dana Lamb, and Arnold Gingrich. In 1976 an auction was added to the agenda, and has proved to be a major fundraiser. In 1977 a series of awards, for services rendered to the work of the Museum, were initiated, so that now the Annual Meeting of the Museum has all the trappings and traditions (as well as the celebration and fellowship) appropriate to its heritage.

And the gifts kept coming. The original catalogue was never updated; instead new acquisitions have been listed in the Museum magazine from time to time. But growth, as much as it has been encouraged and welcomed, is a mixed blessing. In 1977 the Officers of the Museum recognized the need for additional man-hours to keep up with the blossoming collection and handle the growing number of administrative concerns. Advertisements were placed for an executive director, and Paul Schullery, an historian with the National Park Service in Wyoming, was chosen. He began his work in December of 1977.

In the Spring of 1978 health problems caused Austin Hogan to also step down from his position as Editor of *The American Fly Fisher*. This duty was assumed, then, by Paul, with the assistance of David Ledlie, who had worked closely with Austin on the magazine almost from its beginning.

Carl Navarre succeeded Arnold Gingrich as Museum President in 1976, and served two good terms. In 1978 he

was replaced by Leon Martuch, former President of Scientific Anglers, and very active both in the fishing tackle industry and in conservation. Leon's presence and his activities as President have already been of great help. His association with the Museum has been seen as another good sign the Museum is not at all an "Orvis Museum." Indeed, within the past year recognition of the Museum's place has been more widespread than ever. For our collections and our various fund-raising functions we have received major contributions of angling equipment from many of the leading tackle firms, including Cortland, Eagle Claw, Garcia, Fenwick, Hardy, Scientific Anglers, and Pflueger to name only a few.

The Museum has come a long way from that table at the Williams Club where the idea was first mentioned. Those sitting at the table probably had no idea at the time how far it would go. But now that we're here, with all our gathered treasures, all our exhibits, and, as well, all the good memories, we can see how much further we have to go. We look forward to scores of small projects, all part of the greater task of recording and preserving our history; from historic interviews to photographic archives. Much, as Steve Raymond says, remains to be done. But we have much to be proud of. The very fact that there is an office, and someone to sit in it and write this history, proves that.

There are many others who should be thanked, but they will have to settle for our gratitude. Some of them customarily have their names listed on the inside cover of the magazine; the officers and trustees. Many others don't even get that small tribute. But all of them are appreciated. The Museum has required patience, it has endured the usual disagreements and failures (after all, we're only fishermen) and the assorted privations that are visited upon any small institution. It will certainly encounter more, just as it will certainly continue to grow. But the Museum is a sure thing. It has arrived. It is a part of the angling world that deserves the best we can give it.

## Index

### The American Fly Fisher, Vol. I-V

by Kay Brodney

This index covers *The American Fly Fisher* from its first issue through Volume V Number 3. It does not include material presented in the Museum history in the present issue. It does not include the names of donors and objects listed in some issues as "new acquisitions"; such a listing would have doubled the size of the index.

Articles, captions (of illustrations), and first lines of poetry are in quotation marks.

Book titles are underlined. Periodical titles are capitalized.

The first number listed in each reference is the Volume. The second number, which is enclosed in parentheses, is the number. The number is followed by a colon and the pages on which the reference can be found. Any page numbers that are underlined are illustrations.

Note, especially, that some of the article titles referred to in the index do not appear in their entirety in the issue specified. The index simply recognizes the presence of the title, and gives the location of that title, whether the entire article is printed or not. For example, if in an article on

trout fishing an author refers, by title, to another article on the subject, both titles will appear in the index. It is up to the reader to discriminate, and this can be done most easily by checking the length (in pages) of the reference.



- "A. G. Spalding & Bros.", 2 (4) :15, adv. 22
- Abbey & Imbrie, 2 (1) :17; 2 (3) :10, 15; 4 (3) :6  
adv: 1 (2) :5; 1 (4) :13; 2 (4) :14; 4 (3) :6-11  
flies: 1 (4) :13; 2 (1) :20; 2 (2) :18-19; 2 (4) :14  
reel: 4 (2) :30; 4 (3) :10
- Abbey fly, 2 (1) :9, 20; 4 (2) :16
- Ablette reel, Meisselbach, 1 (3) :18-20, 19
- Aboriginal tackle, 3 (1) :19
- Academy fly, 2 (1) :21
- Acme rods, adv. 4 (1) :fc
- Adams, John M., 1 (4) :8-10; 4 (1) :5
- Adams, Richard, 5 (2) :8
- Adams fly, 4 (2) :25
- Adams River, BC, 1 (2) :18; 5 (2) :21
- Adirondack, The; or Life in the Woods, J. T. Headley, 4 (2) :21-22
- "Adirondack Excursion, An", 4 (2) :21-22
- Adirondack Mountain House, 2 (2) :3
- Adirondack Museum, 1 (4) :16; 5 (2) :15
- Adirondacks, 2 (4) :11-14, 21-22; 4 (1) :21-22; 4 (2) :21-22; 4 (3) :26-28; 5 (2) :19, 31, 32
- Adlington hooks, 2 (2) :8, 11
- Adventures in the Wilderness, W. H. H. Murray, 1869, 2 (4) :21-22; 5 (3) :18, 32
- Adventures in the Wilds of the United States and British Provinces, Charles Lanman, 1856, 5 (2) :5
- Adventures of an Angler in Canada, Nova Scotia, and the United States, Charles Lanman, 1848, 3 (2) :15
- Agassiz, Louis, 1 (2) :7, 9; 3 (1) :4; 4 (3) :fc; 4 (4) :27-28
- Agawa River, Ont., 1 (2) :7
- Agawam River, MA, 5 (1) :3-7
- Age determination of rods, 1 (1) :6-9
- Agonostoma sp., 2 (3) :11
- Aikman, George, 3 (4) :25
- Airex Corp., 1 (3) :20
- Al Fresco (pseud), 3 (3) :23
- Alaska, 2 (4) :7-8; 4 (2) :14-15, 18
- ALBANY STATE REGISTER, 2 (4) :11
- Albright, Frankee, 5 (3) :5-6
- Albright, Jimmy, 5 (3) :5
- Aldam, W. H., 2 (2) :20; 4 (2) :25
- Alder fly, 3 (4) :18; 4 (3) :17
- Alewives, 5 (1) :3
- Alexander, A. I. "Pal", 1 (2) :3-5; 2 (4) :2-5; 3 (2) :21; 3 (4) :6; 4 (1) :19
- Alexander, James E., 3 (4) :7
- Algenia Ranch, ID, 5 (1) :30
- Allcock (S.) & Co., adv. 4 (3) :12-20
- Allie's Delight fly, 3 (4) :5
- Alphabet of Angling, James Rennie, 1853, 5 (2) :14
- Al's Special fly, 5 (2) :17
- Aluminum reels, 1 (1) :11
- "American Abroad, The", 2 (4) :6
- AMERICAN ANGLER (extracts), 1 (2) :8; 2 (1) :22; 4 (3) :26-28; 4 (4) :13; 5 (2) :26-27; 5 (3) :23-25
- American Angler's Book, Thad Norris, 1 (2) :10, 11, 13; 3 (2) :15, 3 (4) :7-8
- American Angler's Guide, J. Brown, 1 (1) :13; 1 (2) :11, 14; 2 (2) :21; 2 (3) :7; 3 (2) :14-15; 3 (4) :15
- American Big Game Fishing, Mrs. Oliver G. Grinnell, Derrydale Press, 1 (1) :18
- "American Editor and the Complete Angler, The", David Ledlie, 2 (1) :14-16
- American Fishing Books, Charles Wetzel, 5 (3) :27
- American flies, 5 (1) :17, 18-19
- AMERICAN FLY FISHER, THE, 3 (4) :23
- American flyfishing history, 3 (4) :11-22
- AMERICAN NATURALIST, 4 (3) :29-30
- American Salmon Fisherman, Wells, 1886, 2 (4) :2; 3 (4) :23
- "American Silkworms", Charles Orvis letter to editor, 1886, 4 (3) :29-31
- AMERICAN SPORTING CHRONICLE, THE, 2 (2) :7, 9
- AMERICAN SPORTSMAN (extracts), 1 (2) :8-9
- American Trout Streams, Henry Ingraham, 1926, Derrydale Press, 1 (1) :18
- AMERICAN TURF REGISTER AND SPORTING MAGAZINE, 1 (2) :14, 23; 2 (2) :16; 2 (3) :7; 3 (4) :11-15, 21; 5 (1) :18; 5 (3) :22
- Amiden, Charles, member of Anglers Club of Chicago, c1900, 2 (3) :3
- "Among the Fish of the Rocky Mountains", 2 (1) :9
- Among the Northern Hills, W. C. Prime, 1 (2) :4
- "And best of all through twilight's calm . . ." (poem), 2 (3) :bc
- Anderegg, Gene, 5 (3) :15
- Andrew, Geoff, 5 (3) :14, 26
- Andrews, George P., 4 (1) :6-7
- Andrews, William Loring, 1 (2) :11; 2 (2) :22; 5 (1) :21-25
- Andrews Bros. Co., adv. 4 (4) :fc
- Androscoggin Lakes, ME, 1 (2) :7; 2 (4) :2
- " . . . angler - his avocation gives him . . ." , H. R. Francis, 1856, 2 (1) :bc
- Angler, The, Lathey, 5 (1) :22
- "Angler in New Zealand, The", museum caption, 4 (1) :30-31
- ANGLER'S AND SHOOTER'S PRESS, 2 (2) :21; 4 (1) :29
- Angler's Coast, The, Russell Chatham, 4 (2) :3
- "Angler's Dream, The" (poem), Ruth Latham Ball, 4 (1) :24
- Angler's Entomology, Harris, 5 (1) :18
- Angler's Guide, The, T. F. Salter, 2d ed. 1815, 2 (2) :11
- ANGLER'S NOTEBOOK AND NATURALIST'S RECORD, 3 (4) :27
- Angler's Paradise, An (extract), F. D. Barker, 1927, 1 (1) :16
- Angler's Reminiscences, C. Hallock, 1 (2) :4
- "Angler's Tournament, 1889", 3 (3) :20-22
- Angler's Workshop, Letcher Lambuth, 1 (4) :22; 5 (3) :28
- Angler's All, John Taintor Foote, 4 (2) :25; 5 (3) :31
- Anglers Club of Chicago, 2 (3) :2; 4 (2) :24-25; 4 (3) :5
- Anglers Club of New York, 5 (2) :22
- Anglers Manual, John Turton, 1836, 2 (2) :11
- Angling; Being the First Part of a Series of Familiar Letters on Sporting, Robert Lascalles, c1811, 2 (2) :10
- "Angling and Old Age", Edward Marston, 1907, 3 (1) :bc, 24
- Angling bibliographies see Bibliographies
- "Angling Book Resplendent, The", Austin Hogan, 2 (2) :20-22
- Angling books see Books
- Angling Books of the Americas, Hank Bruns, reviews: 4 (1) :29; 5 (3) :27
- Angling club outings, 5 (1) :12, 14, 19
- Angling Evenings, Manchester Anglers Assoc., 1882, 3 (4) :7
- Angling exhibits, Brown & Princeton, 4 (2) :20
- Angling for Atlantic Salmon, Shirley Wood, 4 (1) :29
- Angling history, 3 (1) :19-21
- Angling Idylls, G. C. Davies, 1876, 3 (4) :7
- Angling in All Its Branches, 2 (2) :10
- Angling in America, 1 (2) :3-4; 5 (3) :27
- "Angling in Canada", 3 (1) :15-16
- "Angling in Japan", 4 (3) :4
- Angling of the Test, 4 (2) :25
- Angling Sketches, A. Lang, 1891, 3 (4) :7
- "Angling Talks", Dawson, 4 (2) :30
- Annin, James, 4 (1) :6
- "Antiquity of the Fishing Reel", 5 (1) :7
- Antrim Lodge, NY, 2 (2) :3; 4 (1) :32
- "Aora" (poem), 3 (2) :12
- "Approach to Martha's Vineyard", 5 (2) :29
- Aquatic insects see Entomology
- Armstrong (poet), 4 (2) :bc
- Arnold, Edward, 5 (1) :19
- Arnold, Otis, 5 (1) :19
- Arnold and Jane Gingrich Collection, 5 (1) :28
- Aroostook Falls, ME, 1 (1) :15
- Arseneault, J. C., 2 (2) :3
- Art of Angling (1577, Samuel) see Arte of Angling
- Art of Angling (1651, Barker), 2 (2) :12; 5 (1) :7
- Art of Angling (1747, Bowlker) see Art of Angling, The, or The Complete Fly Fisher
- Art of Angling (1835, Stoddart), 5 (1) :18
- Art of Angling (1842, Blacker), 4 (2) :25
- Art of Angling, The, or The Complete Fly Fisher, 2 (2) :10; 5 (1) :18



- Art of Angling Improved, 2 (2) :10; 5 (1) :18
- Art of Falconry, 2 (2) :22
- Art of Fly Fishing, Rollo, 4 (4) :21
- Art of Fly Making, Blacker, 1855, 2 (2) :10-11
- Arte of Angling, The, 2 (1) :14; 2 (2) :4, 4; 4 (2) :20; 5 (2) :2-4
- Arte Piscatoris (De) Concerning Angling for Trout or Grayling, 2 (1) :14
- Arthur, Chester A., 1 (3) :15; 1 (4) :4
- Asa (pseud), 5 (3) :23
- Ash Fox fly, 5 (2) :10
- Ash rods, 1 (1) :7
- Atherton, John, 3 (4) :31
- Atherton, Maxine, 3 (4) :31
- ATLANTIC MONTHLY, 3 (1) :9
- Atlantic salmon, 1 (1) :15; 1 (3) :6-16, 14; 2 (4) :6-7; 3 (2) :16-19; 3 (3) :2-8, 13, 15; 3 (4) :11, 19; 4 (4) :2-4; 5 (1) :20
- first in U. S., 3 (4) :11
- Long Island, 1 (4) :15
- Atlantic salmon, Landlocked see Landlocked salmon
- "Atlantic Salmon" IN Salmon and Trout, Dean Sage, 1 (2) :10
- Atlantic Salmon Fishing, Phair, 1 (1) :19; 2 (2) :22
- Atlantic salmon flies, adv: 2 (3) :18
- b & w illus: 2 (2) :18, 21; 2 (3) :13; 2 (4) :2, 5
- color plates: 4 (1) :17, 20; 4 (3) :20; 4 (4) :16-17; 5 (3) :20
- first desc: 4 (2) :25
- see also names of flies
- Atlantic Salmon Flies and Fishing, 2 (2) :23
- Atlantic Salmon Treasury, review, 3 (2) :21
- Atran River, Sweden, 2 (4) :6-7
- Attaquin, John, 4 (2) :fc
- "Attempt to Reproduce Early 19th Century Fly Dressings", Jack Heddon, 2 (2) :10-12
- Au Sable River, MI, 2 (1) :4, 8; 2 (3) :2-5; 4 (2) :29-30
- August Dun fly, 4 (3) :16
- Ausable River, NY, 2 (2) :3
- Averill, Hank, 4 (4) :25
- Avery, Waldo, 2 (3) :3
- B. A. G. fly, 2 (1) :21
- Babb, George, 3 (2) :7
- Babcock fly, 2 (2) :18-19
- Bachawaung see Batchawana River
- Back, Howard, 1 (4) :5-6
- Back, R. N., 2 (1) :3
- Badger Hackle (pseud) see Gordon, Theodore
- Baetidae, 3 (4) :14
- Bagot, A. C., Sporting Sketches at Home & Abroad, 1879, 3 (4) :7
- Baigent, William, 3 (2) :8-11; 4 (2) :25; 4 (3) :32, bc; 4 (4) :21; 5 (1) :32
- flies: 3 (2) :8, 8; 3 (4) :31
- Baigent's Brown Fly, 3 (2) :7-8; 3 (4) :22
- Baillie-Grohman, W. F., 3 (3) :16-19
- Bainbridge, George C., The Fly Fisher's Guide, 1816, 2 (2) :10, 12; 3 (4) :7
- Baird, Spencer Fullerton, 2 (3) :8; 4 (3) :fc
- Ball, Ruth Latham, "Angler's Dream", (poem), 4 (1) :24
- Bamboo, 2 (1) :19
- Bamboo rodmaking see Rodmaking
- Bamboo rods see Rods, Bamboo
- Bandini, Ralph, 1 (1) :18
- Barbecues, 5 (1) :8
- "Barbless Hook, A", 5 (2) :bc
- Barker, F. D., 1 (1) :16
- Barker, Thomas, 2 (2) :12; 3 (4) :29; 5 (1) :7, 18
- Barrows, Charles, 1 (1) :15
- Barrows, William, 1 (1) :15
- Bartlett Hooks, 2 (2) :11
- Bartlett rapids, 4 (4) :12
- Bass fishing see Black bass, Striped bass, etc.
- Basses, The, Louis Rhead, 1905, 5 (3) :25
- Bastard, Thomas, 4 (2) :bc
- Batchawana River, Ont., 1 (2) :7
- Bates, Joseph D., Jr., 2 (2) :23; 3 (2) :21; 3 (4) :3
- Bates, Theophilus, 3 (4) :14
- Battenkill Productions, 3 (1) :bc
- Battenkill River, VT & NY, 2 (1) :14; 2 (2) 3; 3 (4) :8, 9
- Bauer, Richard, 5 (3) :30
- Beal, George, 5 (1) :18
- Beaumont & Fletcher, 4 (2) :bc
- Bear River, 2 (1) :3
- Beaty, Wilbur L., 1 (2) :21
- "Beautiful Calendar, A", 1910, by Horton Mfg. Co., painting by N. C. Wyeth, 1 (2) :13
- Beaverhead River, MT, 1 (2) 20
- Beaverkill fly, 2 (1) :9; 4 (1) :4
- Beaverkill River, NY, 2 (2) :19; 5 (1) :31
- Beck, Joseph Spear, 1 (1) :18-19; 2 (3) :2-5; 4 (2) :24-25; 4 (3) :4-5
- "Beck, The" (poem), Sheona Lodge, 3 (2) :12
- Bee fly, 3 (4) :18; 4 (3) :16
- Beecher, Henry Ward, 5 (3) :2-3, 32, 2
- Beech's Lake, NY, 4 (4) :31
- Bemis, Samuel, 3 (4) :18
- Bentley, Gerald Eades, 2 (2) :4; 5 (2) :2
- Bergara, Juan de, 5 (1) :18
- Bergman, Ray, 2 (2) :3; fly box, 5 (3) :30
- Berkeley Lodge, NY, 2 (2) :9
- Berners, Juliana, 4 (1) :28; 5 (1) :15, 22
- Best, Thomas, 2 (2) :12
- "Best Flyfisherman in the State, The" (cartoon), 4 (3) :28
- Bethabara rods, 1 (1) :7
- Bethune, George Washington, 1 (2) :14-15, 15; 1 (3) :4; 2 (1) :14-16, 14, 16; 3 (1) :4; 3 (2) :14-15; 3 (4) :14-15, 18, 27; 5 (1) :18-19; 5 (2) :4; 5 (3) :8
- Bibliographical Catalogue of Angling Books, 5 (1) :22
- "Bibliographical Catalogue of Books on Angling, A", Smith, 1856, 3 (4) :27
- Bibliographies, 3 (4) :26-27; 4 (1) :27, 29; 5 (3) :26, 27
- Bibliography of Fishes, A, Bashford, Dean, 5 (3) :9, 31
- Bibliotheca Piscatoria (1883, Westwood), 3 (4) :27; 5 (1) :24
- Bibliotheca Piscatoria, a Catalogue of Books Upon Angling (1836, Pickering), 3 (4) :26
- Bickerdyke, John (pseud) see Cook, Charles Henry
- Big Pond, ME, 4 (4) :7
- Big Spring, PA, 3 (4) :12, 22
- Big Stony, 1 (1) :19
- Billingshurst reel, 3 (3) :22
- Binney, 4 (4) :27
- Birch, Dick, 4 (3) :28
- Bitterroot River, MT, 1 (2) :21
- Black and Grey Hackle fly, 5 (3) :25
- Black and Orange Hackle fly, 4 (4) :16
- Black and Silver fly, 5 (2) :16
- "Black Bass Basketed with a Fly", 5 (3) :24-25
- Black bass, 2 (2) :17-19; 2 (4) :9-10; 5 (3) :22-25
- Black bass flies, 2 (2) :17-19; 2 (4) :20; adv: 2 (3) :19, 21
- b & w illus: 2 (3) :19-21
- color plates: 4 (2) :17
- Black Bear fly, 5 (2) :17
- Black Doctor fly, 4 (4) :16, 17
- Black Dose fly, 2 (4) :2; 4 (4) :2
- Black Fairy fly, 2 (4) :2; 4 (4) :2
- Black Gnat fly, 2 (2) :10; 3 (4) :13, 18, 21; 4 (1) :14
- Black Goldfinch fly, 4 (4) :17
- Black Hackle fly, 1 (4) :5; 4 (1) :31; 5 (2) :14
- Black Midge fly, 4 (3) :17
- Black Palmer fly, 4 (3) :16
- Black Red Hackle fly, 4 (4) :16
- Black River, Mauritius, 2 (3) :11-12
- Black Spider fly, 1 (2) :4; 4 (4) :11
- Black Spinner fly, 4 (3) :13
- Blackburn, H. F., 3 (2) :21
- Blacker, William, 2 (2) :10-11; 3 (4) :18; 4 (2) :25
- Blackford, E. G., 3 (3) :21
- Blackford, Wallace E., 3 (3) :21, 22; 5 (2) :25
- Blackhawk Club, 3 (3) :14-15
- Blaikie, Francis, 3 (2) :11
- Blaikie, James Brunton, 3 (2) :11; 4 (4) :21
- Blakely, Robert, 3 (1) :2
- Blakey, Robert, 3 (4) :27
- Blanchard, Byron, 2 (2) :3
- Block Island, RI, 1 (2) :4
- Blomfield, L, 5 (3) :8, 32
- Blue Bottle fly, 4 (3) :13, 17
- Blue Charm fly, 4 (4) :17
- "Blue Dun", 2 (2) :20-21
- Blue Dun fly, 3 (1) :11; 3 (4) :15; 4 (3) :13, 16; 5 (2) :10
- Blue Mountain Lake, NY, 4 (3) :27
- Blue Quill fly, 1 (1) :4
- Blue Upright fly, 4 (3) :13
- Blue-back trout, 2 (2) :3
- Blued hooks, 2 (2) :11
- Bluefish, 1 (2) :4; 5 (2) :7, 30, 30



- "Blue-Fishing", 5 (2) :30  
 Boardman, W. H., 4 (4) :22-24, 31  
 Bob flies see Dropper flies  
 "Bob Fly, Dropper-Tail Fly, Stretcher",  
 Austin Hogan, 3 (4) :11-22  
 Bob White (pseud), 3 (4) :22  
 Boehme, Jack, 1 (2) :21  
 Bog River, NY, 2 (1) :10-13; 2 (4) :  
 13-14; 4 (4) :28  
 Boke of St. Albans see Treatise of Fish-  
 ing with an Angle  
 Bonaventure River, Que., 2 (2) :3  
 Bonefish, 5 (3) :5-7; flies 5 (3) :6  
 Bonito, 1 (1) :17  
 Book clubs, 5 (3) :28  
 Book collecting, 1 (1) :18-19; 2 (2)  
 :20-22; 3 (2) :13-15; 4 (1) :27-28;  
 4 (2) :24-25; 5 (3) :8-9, 31  
 Book collections see Libraries, Personal  
 Book of Fishing with Hook & Line, 2  
 (2) :10  
 Book of Hackles, 3 (2) :11  
 Book of the All-Around Angler, Charles  
 Henry Cook, 1889, 3 (4) :7  
 Book of the Black Bass, James Henshall,  
 1881, 2 (2) :13; 5 (2) :22, 24-25  
 Book of Trout Flies, A., 1 (1) :19  
 Book on Hackles for Fly Dressing, A.  
 Baigent, 4 (2) :25  
 Book plates, 3 (4) :25  
 Book prices, 1 (1) :18-19; 2 (2) :20-22  
 Book publishers, 2 (2) :10, 20-21; 5 (1)  
 :21; 5 (3) :28  
 Book reviews; 3 (2) :21; 4 (1) :29-30;  
 5 (2) :28, 21; 5 (3) :26-28  
 Bookbinders, 5 (1) :21-25  
 Booke of Angling or Fishing, A, Samuel  
 Gardiner, 1606, 2 (4) :17; 4 (1) :28  
 "Books" (editorial), 5 (3) :fc  
 "Books Needed", 3 (2) :23; 5 (3) :28  
 Boosey, Thomas, 3 (4) :26  
 Boston Club, 3 (4) :2  
 Boughton, George, 4 (1) :28  
 Boutelle, DeWitt Clinton, 2 (1) :2;  
 painting, 2 (1) :2  
 Bowing to fish, 5 (3) :19  
 Bowlker, Charles, 2 (2) :10-12; 5 (1) :18  
 Bowlker, Richard, 2 (2) :10-12; 5 (1) :18  
 Bowman, F. F., 3 (2) :4  
 Bracket, J. W., 4 (4) :5  
 Bradford, Martin, 2 (3) :15  
 Bradford, Samuel, 2 (3) :15  
 Bradford & Anthony, 2 (3) :15;  
 adv: 2 (3) :15  
 Bradley, James H., 3 (2) :3  
 Bradner, Enos, 2 (2) :22; 5 (2) :15  
 flies, 5 (2) :17  
 Brad's Brat fly, 5 (2) :17  
 Brandreth, Paul see Brandreth, Paulina  
 Brandreth, Paulina, 4 (4) :30, 31  
 Bray fly-book, adv. 2 (3) :20  
 Brayshaw, Tommy, 1 (4) :22; 5 (2) :15,  
 28, 21, 28; flies: 5 (2) :16  
 Brayshaw's Dusk fly, 5 (2) :16  
 Brayshaw's Latest fly, 5 (2) :16  
 Brenan, Dan, 2 (2) :20  
 Bridge, William F., 1 (2) :3  
 "Brief History of Fly Fishing in Yellow-  
 stone Park, A", 1 (4) :2-6, 2, 5, 6  
 "Bright Day, Bright Fly", Austin Hogan,  
 3 (4) :16-17  
 Bright Fox fly, 5 (2) :10, 12  
 British Angler's Manual, 2 (2) :12, 16;  
 3 (4) :19  
 British Angling Flies, 3 (4) :7  
 British Columbia, 1 (2) :16-18  
 British Museum Library, 2 (2) :10  
 Brodhead River, PA, 3 (3) :15  
 Brodney, Kay, 4 (2) :10; 5 (3) :30  
 Bronson Co., 1 (3) :18  
 Bronzed hooks, 2 (2) :11  
 Brook and River Troutng, 4 (2) :25  
 Brook trout, 1 (1) :3-5; 1 (2) :3-9, 6, 8;  
 1 (4) :10, 16-17; 2 (1) :3; 2 (2) :2;  
 2 (3) :2-5; 2 (4) :8, 21-22; 3 (1)  
 :15-16; 3 (4) :2, 6; 4 (2) :21-22; 4  
 (4) :25-29, 28; 5 (1) :13; 5 (2) :12;  
 5 (3) :23, 23  
 flies: 3 (4) :2-5  
 sea run: 3 (4) :18  
 "Brook trout", 4 (4) :28  
 "Brook Trout in the Lower Peninsula",  
 2 (1) :3  
 Brooks, Robert, 2 (2) :12  
 Brooklyn Flyfisher's Club, 5 (2) :22  
 Brooks, Charles E., 1 (4) :2-6; 3 (4) :28-  
 29; 4 (1) :30; 5 (3) :11, 30  
 Brooks, Edward, 3 (4) :14-15  
 Brooks, Joseph W., 1 (1) :20; 5 (3) :5-7,  
 5  
 Brooks, Mary, 1 (1) :20; 5 (3) :6-7  
 Brough, William, 3 (4) :14  
 Brown, 2 (1) :4-5  
 Brown, C. J. D., 1 (2) :21  
 Brown, Fayette, 4 (1) :12, 14  
 Brown, Harvey, 4 (1) :14  
 Brown, John J., 1 (1) :13; 1 (2) :11, 14;  
 2 (2) :21; 2 (3) :7; 3 (2) :14-15; 3  
 (4) :15  
 Brown and Red Palmer fly, 4 (3) :16  
 Brown Fairy fly, 2 (4) :2  
 Brown Hackle fly, 1 (4) :3; 2 (1) :9;  
 2 (4) :2; 4 (1) :9; 4 (2) :16; 5 (2) :  
 14, 27; 5 (3) :19  
 Brown Hen fly, 4 (1) :14  
 Brown Palmer fly, 2 (2) :19; 4 (3) :17  
 Brown Paper Co., 2 (4) :5  
 Brown Spinner fly, 4 (3) :13  
 Brown trout, 1 (1) :3-5; 1 (4) :12  
 Brown University's Rockefeller Library,  
 4 (2) :20  
 Brownell, Sherman, 3 (4) :14  
 Brule River, WI, 2 (1) :22; 3 (2) :2-7  
 Bruns, Henry, 4 (1) :29; 5 (3) :7, 8-9,  
 27, 32  
 Bryan, William Jennings, 5 (1) :30  
 Bryant, William Cullen, 3 (4) :6  
 Buesch, Jack, 4 (3) :5  
 Bulldog fly, 4 (4) :17  
 Buntline, Ned, 4 (3) :28  
 Burn-Murdoch, W. G., 4 (1) :25  
 Butcher fly, 2 (4) :2, 6; 4 (3) :20; 4 (4)  
 :17  
 Butler, Fred, 1 (4) :7  
 By Stream and Sea, 3 (4) :7  
 "By the rice-border's Southern coast  
 . . ." (poem), Genio Scott, 1869,  
 5 (2) :26  
 C. Simonds fly, 2 (4) :19-20  
 Cabinet of Natural History, The, J & T  
 Doughty, 1830 & 32, 5 (1) :13; 5  
 (3) :8-9, 32, 8  
 Cadow fly, 5 (1) :18  
 Calcutta rods, 1 (1) :7  
 Caledonia Creek see Spring Creek, NY  
 Calendar, (art) 1910, N. C. Wyeth paint-  
 ing on Horton Mfg. Co. calendar,  
 1 (2) :13  
 California, 1 (4) :9-10; 4 (2) :26-28  
 Calvert-Wilson, Ian, 3 (4) :10, 22  
 Cameron, Kenneth, 1 (2) :10-13; 2 (1)  
 :17-18; 5 (2) :10-11  
 Camp Albany, NB, 3 (3) :6  
 Camp Harmony, NB, 2 (4) :16; 3 (2)  
 :19; 3 (3) :2-8, 3, 8  
 Camp Harmony Angling Club, 3 (3) :7  
 "Camp Life in the Adirondacks", 2 (4)  
 :21-22  
 Camp Midway, ME, 3 (4) :2-4  
 Camp Prospect, ME, 3 (4) :2  
 Campbell River, BC, 1 (4) :23; 2 (2)  
 :14; 5 (2) :28; 5 (3) :14  
 "Camping the Teton Basin", 3 (3) :16-19  
 Canada fly see Montreal fly  
 Canary fly, 4 (4) :17  
 Canby, Major, 4 (1) :31  
 Candlefish, 1 (4) :22-23  
 Cap Chat River, Que., 2 (2) :3  
 Cape Cod, MA, 5 (1) :2-7  
 "Cape Cod Trout Fisher", 5 (1) :2  
 Capon Springs, VA, 5 (2) :6  
 Captain fly, 1 (2) :20  
 Carpenter, E. R., 2 (1) :3-4; 3 (2) :3  
 Carr, Joseph, 3 (1) :3  
 Carr, William G., 2 (4) :5  
 "Carrie G. Stevens, Originator of Modern  
 Streamer Design", 3 (4) :2-5  
 Carrie's Special fly, 3 (4) :5  
 Carrington, W. T., 4 (1) :14  
 Carroll, Dixie, 1 (4) :19; 5 (3) :32  
 "Carry, The", 5 (2) :31  
 Carson Line Co., Turin, Italy, 5 (3) :11  
 Cascapedia Club, 4 (1) :24  
 "Cascapedia" reel, 1 (1) :11  
 Cascapedia River see Grand Cascapedia  
 River  
 Cassard, William J., 2 (2) :17  
 Castalia River, OH, 4 (1) :11-15  
 Castalia Sporting Club, OH, 4 (1) :12  
 clubhouse 4 (1) :11  
 "Castalia Stream, The", 4 (1) :11-15  
 Casting see Fly casting  
 "Casting the Fly", 5 (3) :25  
 Catalog of the Books on Angling Be-  
 longing to Mr. Dean Sage, A, 4 (1)  
 :27  
 Catalogs, Tackle see Tackle Catalogs  
 Catalogue of Books on Angling, A, 3 (4)  
 :26, 26-27  
 "Catching of a Certain Fish, The", 4 (1)  
 :8-10  
 "Catching trout with a bit of bent wire  
 . . ." (poem), John Muir, 5 (3) :bc

- "Caveat Emptor", 2 (2) :16  
 Cedar Island Lodge, WI, 3 (2) :2, 7  
 Centennial Exhibition, 2 (1) :17  
 CENTURY MAGAZINE, 1 (2) :9  
 Cerovetti, 5 (3) :10, 11  
Certain Experiments Concerning Fish and Fruite, 1 (1) :19  
 "Ceylon Rivers", Philip K. Crowe, 4 (2) :6-9  
 Chain Bridge, Potomac, 2 (3) :6, 7  
 Chalmers, Patrick, 3 (3) :bc  
 Chalmers, Thomas, 5 (2) :26-27  
 CHAMPOEG PRESS, 5 (3) :28  
 Channel bass, 4 (2) :30  
Charles Cotton and His River, 1 (1) :19; 3 (1) :12  
 Chatham, Russell, 4 (2) :3  
 Cheney, A. Nelson, 2 (4) :2; 3 (4) :7; 4 (3) :26-28; 5 (1) :7  
 Cheney fly, 1 (2) :20  
 Chester (pseud), 5 (3) :23  
 Chetham, James, 4 (2) :25; 5 (1) :18  
 Chicago World's Fair, 1893; 4 (1) :15  
 Chinese reels, 5 (1) :7  
 Chinook salmon, 2 (2) :14  
 "Chitte Fishing in Mauritius", 2 (3) :11-12  
 "Choice of Flies, The", 2 (2) :17-19  
 Cholmondeley-Pennell, Henry, 1 (4) :11  
 "Christmas Garland, A", 4 (4) :13  
 Chub fishing, 2 (2) :19  
 Chubb, Thomas H.  
   adv: 4 (4) :fc  
   reels: 1 (1) :10  
   rod handles: 1 (1) :7  
   rods: 4 (4) :7  
 Church, Frank, 2 (3) :7  
 Cimon Lake, Que., 3 (1) :15  
 Cinnamon fly, 4 (3) :17  
 Clackamas River, OR, 4 (1) :31; 4 (2) :3-4  
 Clark, Kit, 1 (2) :9  
 Clarke, R. R., 2 (1) :3-4  
Classic Rods and Rodmakers, 4 (1) :29-30; 5 (3) :15  
 Clemens, Samuel, 2 (4) :16; 3 (1) :9  
 Clerk, Andrew, 2 (3) :15; 4 (1) :29  
 Cleveland, Grover, 3 (2) :7; 4 (2) :fc  
 Cleveland, W. D., 2 (2) :17  
 Clinton, DeWitt, 2 (3) :7  
 Coachman fly, 1 (2) :20, 21; 1 (4) :3, 5; 2 (1) :8, 9, 20-21; 4 (1) :4, 31; 4 (2) :16; 4 (3) :16; 5 (3) :19  
 Coch-a-bondhu fly, 3 (4) :18  
 Cocktail fly, 3 (4) :18; 4 (3) :16  
 Coffin flies, 5 (2) :12  
 Coho salmon, 2 (2) :14-15  
   flies: 2 (2) :15  
 Colby Brook, NH, 4 (2) :bc  
 Cold Creek Trout Club, 4 (1) :15  
 Cold River, NY, 4 (2) :21-22  
 Collecting  
   books: 1 (1) :18-19; 2 (1) :14-16; 2 (2) :20-22; 3 (2) :13-15; 4 (1) :27-28; 4 (2) :24-25; 5 (3) :8-9, 31  
   Collecting continued:  
     reels: 1 (1) :12-13; 1 (3) :18-20; 1 (4) :18-20  
     rods: 1 (1) :6-9  
   "Collecting Game, The", 1 (1) :19  
   "Collection Highlights", 5 (3) :21  
   "Collector's Hand-List of Angling Books, A", 3 (4) :27  
 Collins, Tom, 2 (2) :3; 4 (1) :32  
 Colonel Bates fly, 3 (4) :4  
 Colonel Fuller fly, 4 (2) :17  
 Color perception in fish, 5 (3) :21  
 Colorado, 5 (1) :9; 5 (3) :18-19  
Compleat Angler, The, 1 (2) :11, 14; 2 (1) :14-16, 15; 2 (2) :4, 11; 3 (2) :14-15; 3 (4) :7, 15, 21; 4 (1) :27; 4 (3) :4; 5 (1) :18, 22-25; 5 (2) :2-4  
Compleat Fisherman, The, 4 (2) :24  
Complete Angler's Vade-Mecum, Capt. T. Williamson, 1808, 2 (2) :10-11  
Complete Fly Fisherman, The, 3 (4) :7  
 Comstock, W. H., 4 (1) :14  
 "Concerning Frank Forester", 1 (1) :17  
 "Concerning the Dolly Varden", 4 (2) :28  
Concise Treatise on the Art of Angling, A, Thomas Best, 1787, 2 (2) :12  
 Conkling, Senator, 1 (3) :15  
 Connecticut River, 5 (2) :26-27, 26-27  
 "Connecticut River Near Holyoke", 5 (2) :26  
 Connett, Eugene V., 1 (1) :18-19; 3 (2) :15; 4 (2) :25  
 Conroy rod, 1 (1) :4  
 Conroy's tackle shop, 2 (3) :15; 4 (1) :22  
Contemplative Angler, The, 2 (2) :11  
 "Contemplative Man" (cartoon), 1 (3) :16  
Contemplative Man's Recreation, The, 5 (3) :26  
 Content Keys, FL, 5 (3) :6-7  
 Cook, Charles Henry, 3 (4) :7  
 Cook, J. W., 1 (2) :7, 8  
 Coolidge, Calvin, 3 (2) :2, 7  
 Coos Bay, OR, 2 (3) :9  
 Cope, E. D., 2 (1) :3-4  
 Gopp, Tom, 1 (3) :7-10  
 Coquihalla Orange fly, 5 (2) :16  
 Coquihalla River, BC, 5 (2) :21  
 Coquihalla Silver fly, 5 (2) :16  
 Cork grips, history, 1 (1) :6  
 Cormack & Co. adv., 4 (4) :fc  
 Cornwall & Smock Co. adv., 4 (1) :19  
 Corson, Allen, 5 (3) :5-6  
 Cotton, Charles, 1 (2) :11; 2 (2) :12; 3 (4) :15, 29; 5 (1) :18  
 Cottrill, Gene, 1 (2) :21  
 Coughlan flies see Coffin flies  
 Cowan, Peter, 1 (1) :14  
 Cowdung fly, 1 (2) :21; 3 (4) :13, 15, 21; 4 (1) :4, 9  
 Cowichan Bay, BC, 2 (2) :14-15  
 Cracker fly, 2 (2) :17, 19  
 Cran, John, 4 (1) :31  
 Crawfish, 5 (2) :12  
 Crawford, F., 5 (3) :24  
 Crawhall, Joseph, 3 (4) :27  
 Creels, 1 (4) :22; 2 (3) :22; 5 (3) :17  
 Cresco reel, 1 (4) :20  
 Crook (J. B.) & Co., adv., 4 (1) :fc  
 Crosby, Cornelia, 1 (1) :21; 4 (4) :5-7, 6  
 Crosby, S. L., 4 (4) :7  
 "Crowded Waters", 4 (4) :14  
 Crowe, Philip K., 4 (2) :6-9  
Cruises of the Second Presbyterian Fishing Club, 5 (3) :8, 32  
Cruisings in the Cascades, 5 (3) :32  
 Cummins, W. J. adv., 4 (4) :fc  
 Cummings Fancy fly, 1 (2) :18  
 Cupsuptic, ME, 4 (4) :7  
 Cushing, Percy M., 1 (2) :21  
 Cutthroat trout, 1 (2) :20; 2 (1) :9; 4 (2) :28;  
   sea-run: 2 (2) :14  
 Dame, Stoddard & Co., 2 (3) :15;  
   adv: 2 (3) :14, 16-23  
 Dame, Stoddard and Kendall, 2 (3) :15  
   adv: 2 (3) :9, 14; 4 (4) :fc  
 Danforth, John, 1 (2) :15; 2 (4) :2  
 Daniel, W. B., 2 (2) :10-12; 3 (4) :26  
 Daniells, Laurinda, 5 (3) :26  
 Dapping, 2 (4) :18-19  
 Dark Drone fly, 4 (3) :17  
 Dark Mackerel fly, 3 (1) :11; 4 (3) :17  
 Dark March Brown fly, 4 (3) :17  
 Dark Whirling Dun fly, 4 (3) :16  
 Darrah, Bill, 4 (1) :29  
 "Dating Guide for Vintage Rods", Martin J. Keane, 1 (1) :6-9  
 Davega tackle shop, 2 (3) :15  
 Davies, G. C., 3 (4) :7  
 Dawson, George, 1 (2) :bc; 2 (2) :21; 3 (1) :9; 4 (2) :29-30, 29; 5 (1) :12  
 Day, C. Godfrey, 4 (1) :3  
 Day, Walter de Forest, 4 (1) :3-5  
Days and Nights of Salmon Fishing on the Tweed, 3 (4) :23  
 Dean, Bashford, 5 (3) :9, 31  
 Dean River, BC, 4 (3) :5  
 "Dean Sage", 3 (1) :6-9; 3 (2) :16-19; 3 (3) :2-8; 3 (4) :23-25; 4 (1) :25-28  
 Dean Sage library, 4 (1) :27-28, 28  
 "Debating the Issue", 5 (3) :22  
 Deblois, Attorney, 3 (1) :3  
Decade of American Sporting Books and Prints, A, 1927-1937, 1 (1) :18  
 DeFeo, Charles, 2 (2) :21  
 DeGouy, L. P., 1 (1) :18  
 Delaware River, 3 (4) :15; 4 (3) :bc; 5 (3) :24  
 Dennys, John, 2 (2) :5; 4 (1) :28  
 Derbyshire Bumble fly, 4 (3) :17  
Derrydale Cook Book of Fish and Game, The, 1 (1) :18  
 Derrydale Press, 1 (1) :18-19; 2 (2) :22; 4 (2) :25  
   bibliography, 1 (1) :18  
   price guide, 1 (1) :18-19

- "Derrydale Press, The", 1 (1) :18-19  
 Derwent River, Eng., 2 (2) :7  
Descriptive Guide to the Adirondacks,  
 5 (2) :31  
 Devine rod, 1 (4) :22; 4 (4) :7  
 DEVINNE PRESS, 4 (1) :27  
 Dew fly, 4 (3) :17  
Dialogues of Creatures Moralised,  
 1480?, 1 (2) :3  
 "Diary of a Wet Fly Fisher, The", 2 (4)  
 :18-19  
 "Diary of Charles M. Norris, The",  
 2 (3) :2-5  
 Dickson, Oscar, 2 (4) :6-7  
 Dingman's Creek, 4 (3) :bc  
 Doak, Wallace, 2 (2) :3  
 Dolly Varden, 4 (2) :26, 28  
 Dolphin fish, 1 (1) :17  
 Don River, Scot., 4 (4) :21  
 Donaldson, Alfred L., 4 (4) :12  
 Donnersberger, Ray, 4 (3) :5  
 "Doppelganger" (poem), 3 (2) :12  
 Dotterill Dun fly, 4 (3) :16  
 Doughty, J & T, 5 (1) :13; 5 (3) :8-9, 31  
 Douglas, David, 3 (3) :2-6; 3 (4) :23-25;  
 4 (1) :25-28  
Down the Yukon on a Raft (extract),  
 4 (2) :14-15, 18  
 Downing Ranch, CA, 4 (2) :26  
 Downstream sunk-fly method, 2 (2) :12  
 "Dr. Ian Calvert-Wilson on the York-  
 shire Rivers", 3 (4) :10  
 Drag, 2 (2) :7  
 Drake flies, 5 (1) :18  
 Draper, Henry, 4 (1) :5  
 Draper, William H., 4 (1) :5  
 Dropper flies, 3 (4) :11  
Dry Fly Entomology, 4 (2) :25  
 Dry fly origins, 2 (1) :22; 2 (2) :7-9; 5  
 (2) :10-11  
 Drying the fly by falsecasting, 4 (2) :25  
 Duke of Edinburgh fly, 4 (3) :20  
 Dun, R. G., 1 (3) :14-16  
 Dun Fox fly, 5 (2) :10  
 Dunn, Horace T., 2 (1) :20-21  
 Dunne, J., 3 (4) :7  
 Dunne, J. W., 4 (4) :11  
 Dunning, Alvah, 4 (4) :29  
 Dunning, Sam, 4 (4) :25  
 Dunraven, Earl of, 1 (4) :3  
 Durham Ranger fly, 2 (4) :2; 4 (3) :20;  
 4 (4) :17  
 Durnford, Richard, 5 (2) :11  
 Dusty Miller fly, 4 (3) :20; 4 (4) :17  
 Dutton, Harry, 4 (4) :7  
 Dyeing lines, 4 (2) :23  
 Dyer, Gerry L., 2 (3) :9  
 Eagle Hill Brook, MA, 5 (1) :3-7  
 Eagle Lake, ME, 2 (2) :3  
 Eagle River, BC, 1 (2) :18  
 Eastman, Charles Rochester, 5 (3) :32  
 Easton, P. M., 2 (4) :20  
 Echo Lake, NH, 1 (2) :3  
 Eden River, Eng., 2 (4) :18-19  
 Edmead fly, 4 (3) :17  
 Edmonds, Harfield H., 4 (2) :25  
 Edwards, Eustis W., 1 (1) :8; 2 (3) :2  
 Edwards, William E., 1 (1) :8; 2 (3) :2  
 Edwards' rods, 1 (1) :8; 1 (2) :18-19  
 Eisenhower, Dwight D., 3 (2) :7  
 Elliott, Bill, 5 (3) :28  
 Ellis, Frank, 3 (3) :4, 7  
 Ellis, Graydon, 4 (2) :25; 4 (3) :5  
 Ellis, Henry E., 3 (4) :26-27, 26  
 Ellis, Jerry, 1 (2) :9  
 Ely, A. C., 4 (1) :14  
 Ely, Prescott, 4 (1) :14  
 Emerson, Ralph Waldo, 4 (4) :27  
 Emmett, Robert, 1 (3) :5  
 Emory, Nan, 3 (3) :13-15  
 "Encampment, The", Genio C. Scott,  
 1 (3) :11-13  
 Endicott's Patent fly book, 4 (3) :9  
 Englert, Andy, 4 (1) :15  
 English flies, 5 (1) :16, 18  
English Voyages, The (extract) 1 (1) :17  
 Engravings, Pirated, 2 (2) :16  
 Entomology, 3 (1) :10-12; 5 (2) :10-14  
 "Entomology for Fly Fishers", Sara Mc-  
 Bride, 1876, 5 (2) :11-14  
 Enys, John, 3 (4) :11  
 Ephemera (pseud) see Fitzgibbon,  
 Edward  
 Ephemera, 1 (4) :12  
 Ephemera guttulata, 3 (4) :14  
 Ephemerella subvaria, 3 (4) :14, 18  
 ESQUIRE, 5 (3) :21  
 "Essay on Angling", 3 (2) :13  
 Ethics, 5 (3) :2-3, 31  
 Eulachon see Candlefish  
 Evangeline Lake, Que., 3 (1) :15  
 Evans, Lute, 4 (4) :12  
Experienced Angler, or Angling Im-  
 proved, Robert Venables, 4 (2) :25  
 "Expert" reel, Meisselbach, 1 (3) :18-  
 20, 19  
 "Eyed hooks", 1 (4) :14  
 "Fact and Fiction", 5 (3) :25  
 "Famous Firsts for the Beginning Col-  
 lector", 3 (2) :13-15  
 Farmer, Samuel, 3 (4) :6  
 Farnham, A. B., 3 (1) :3  
 Farrar, Charles A. J., 3 (1) :5  
 Farren, John, 3 (4) :14  
Fatal Gesture, John Taintor Foote, 5  
 (3) :32  
Fauna Boreali Americana, 2 (1) :3  
Favorite Flies and Their Histories, Mary  
 Orvis Marbury, 1 (2) :3; 2 (4) :2; 5  
 (2) :10  
 Feather River, CA, 1 (4) :9  
 "Featherlight" reel, Meisselbach, 1 (3)  
 :18-20, 19; 1 (4) :18  
 Federation of Fly Fishermen, 3 (1)  
 :17; 5 (3) :32  
 Felizatto, T., 5 (3) :10-11  
 Fennell, Greville, 3 (4) :27  
 Ferguson, Alexander, 4 (1) :31  
 Ferguson, Major, 2 (2) :17  
 Ferguson fly, 2 (1) :21; 2 (2) :17, 19  
 Fern fly, 4 (3) :17  
 Ferrules, history, 1 (1) :7-8, 8-9; 1 (2)  
 :10-13, 10-13; adv: 4 (3) :8  
 Fessenden, 3 (1) :3  
 Field and Stream Fishing Contest, 3 (4)  
 :2-3  
 Fiery Brown fly, 2 (1) :20; 2 (4) :2; 3  
 (3) :7; 5 (2) :11  
 "Fight with a Trout, A", 5 (2) :19, 31-32  
 Fin fly, 2 (1) :21; 4 (2) :16  
 Fire fly, 2 (1) :22  
 Firefly fly, 5 (2) :17  
 Firehole River, WY, 1 (4) :3-5; 4 (2) :4  
 "First Cast, The", 2 (2) :20  
 Fish  
   color plates: 4 (2) :12; 5 (1) :13  
   culture: 3 (4) :6  
   introduction: 1 (2) :20; 1 (4) :4; 2  
   (3) :8-9; 3 (4) :6; 4 (1) :12, 14, 30  
   transportation: 2 (3) :8-9  
   vision: 5 (3) :21  
Fish, William Schaldach, 2 (2) :22  
 "Fish and Amerindians Fishing", 4 (4)  
 :20  
Fish and Fishing of the United States  
 and British Provinces of North  
 America, Henry W. Herbert, 1849,  
 3 (2) :14-15; 3 (4) :7, 18, 21; 4 (4)  
 :20  
Fish Culture, Garlick, 1857, 4 (1) :12  
 Fish decoy, 3 (1) :19-20  
 Fish hooks see Hooks  
 Fish Lake, BC, see Lac le Jeune  
 Fish River, ME, 3 (1) :5  
Fisheries and Fishes of the United  
 States, The, 3 (4) :19  
 Fisheries Association of B. C., 5 (3) :26  
 "Fisherman, The", paintings by DeWitt  
 Clinton Boutelle, 2 (1) :2  
Fisherman's Bounty, 2 (2) :20  
Fisherman's Diary, The, 5 (3) :28  
Fisherman's Fall, 4 (2) :3  
Fisherman's Luck, 3 (4) :7  
Fishermen's Lures and Game Fish Food,  
 3 (4) :3  
Fishes, Living and Fossil, Bashford Dean,  
 1895, 5 (3) :32  
Fishes of Massachusetts, 3 (2) :13  
Fishes of Montana, C. J. D. Brown, 1  
 (2) :21  
 "Fishicians, The", 4 (1) :2-5  
 Fishin' Jimmy, A. T. Slosson, 1 (2) :5  
 "Fishing, if I, a fisher may protest . . ."  
 (poem), Thomas Bastard, 1598,  
 4 (2) :bc  
Fishing a Trout Stream, 1 (1) :18  
 "Fishing 'Alla Valsesiana'", 5 (3) :10-11  
 "Fishing at Camp Harmony", 2 (2) :21  
 Fishing Cone, Yellowstone Lake, 1 (4) :6  
 FISHING GAZETTE (London), 2 (1)  
 :22; 3 (4) :8  
 FISHING GAZETTE, THE (New York),



- FISHING GAZETTE, THE (New York), continued: 5 (2) :bc
- Fishing in America, 5 (3) :27
- Fishing in American Waters, Genio C. Scott, 1 (2) :10; 2 (2) :21; 2 (3) :7; 3 (2) :15; 3 (4) :7; 5 (2) :14
- Fishing in British Columbia, T. W. Lambert, 1 (2) :16-18
- Fishing in Eden, William Nelson, 1922, 2 (4) :18-19
- Fishing in Print, 2 (1) :14; 2 (2) :5
- "Fishing Party, The", 4 (4) :15
- Fishing Tackle, Its Materials and Manufacture, 2 (2) :21
- Fishing Tackle and Kits, 1 (4) :19; 5 (3) :31
- Fishing tour operators, adv: 2 (3) :5
- Fishing Tourist, The, 1 (2) :4
- Fishing with the Fly, 2 (4) :2, 9; 3 (4) :7, 8
- Fishing with the Fly Rod, review, 5 (3) :27
- Fish's window, 3 (1) :10, 12; 5 (3) :21
- Fisk (James H.) Co., adv: 2 (4) :20
- Fitch, Frank, 4 (1) :2-5
- Fitzgibbon, Edward, 2 (2) :7-9, 11; 3 (4) :7
- Fitzhugh, Daniel H., 2 (1) :4, 5, 6-8
- "Five of the Best", John Orrelle, 1 (1) :10-13
- Fletcher, George F., 3 (4) :4
- Flies, 3 (4) :2-5  
adv: 1 (4) :13; 2 (3) :18-19, 21; 2 (4) :14; 4 (3) :24-25; 4 (4) :fc  
choice of: 2 (2) :17-19; 2 (4) :20; 3 (4) :12-19; 5 (1) :10-11, 18  
color of: 5 (3) :21  
color plates: 3 (4) :13, 20; 4 (1) :16-17, 20; 4 (2) :16-17; 4 (3) :13, 16-17, 20; 4 (4) :16-17, 20; 5 (1) :16-17; 5 (2) :16-17; 5 (3) :20  
reconstruction: 2 (2) :10-12  
size: 3 (4) :8, 14-15; 5 (1) :11, 18  
see also Atlantic salmon flies, etc., and names of flies
- Florida, 4 (2) :30; 5 (3) :4-7
- Floyd-Jones, Edward, 1 (4) :15
- Floyd-Jones, Henry, 1 (4) :15; 3 (4) :14
- Floyd-Jones, Thomas, 1 (4) :15
- Flute, Hiram Leonard's, 5 (3) :15, 16
- Fluttering fly, 2 (4) :14; 4 (2) :28
- Fly, single vs double, 1 (2) :21
- Fly books, adv. 4 (3) :9
- Fly casting, 4 (2) :25; 5 (2) :22-25, 22-25
- "Fly-Casting", 5 (2) :22-25
- Fly-Casting Association of Albany, NY., 2 (4) :5
- Fly casting tournaments, 1 (3) :17; 3 (2) :20; 3 (3) :20-21; 5 (3) :15; 5 (2) :25; medal: 5 (3) :17
- "Fly Fisher as a Natural Man, The", Samuel H. Hammond, 1854, 2 (4) :11-14
- FLY FISHERMAN, 5 (3) :27, 31
- Fly-Fisher's Entomology, 3 (1) :10-12, 10; 4 (2) :24
- Fly Fisher's Guide, The, George C. Bainbridge, 1816, 2 (2) :10; 3 (4) :7
- Fly Fisher's Legacy, The, 2 (2) :10, 21
- Fly fishing  
origins: 5 (1) :15-19  
tackle advice: 1 (3) :5; 5 (3) :19
- Fly Fishing, Edward Grey, 1899, 4 (4) :16
- "Fly Fishing", 2 (4) :9-10
- "Fly-Fishing. A Nice Ripple on the Water . . . Now for a Big One!" (cartoon), 1 (3) :20
- Fly-Fishing and Fly-Making, 3 (4) :7
- "Fly Fishing for Shad", 5 (2) :26, 27
- "Fly-Fishing for Steelhead Salmon", 4 (1) :31
- "Fly fishing has been designated the royal . . ." (quote), W. T. Porter, 1 (3) :bc
- Fly Fishing in Maine Lakes, 5 (2) :10
- "Fly Fishing on the Manistee and Troling on Portage Lake", Thaddeus Norris, 2 (1) :6-8
- Fly-fishing-only water, 4 (4) :7
- Fly patents, 4 (1) :7, 7
- Fly patterns, 3 (4) :15, 18, 21-22
- Fly Patterns and Their Origins, 2 (4) :2
- Fly Rod (pseud) see Crosby, Cornelia
- "Fly Rod Splice, The" Kenneth Cameron, 1 (2) :10-13
- Fly rods see Rods
- Fly Rods and Fly Tackle, H. P. Wells, 1885, 1 (2) :15; 2 (4) :2; 3 (4) :7
- FLY TYER, 5 (3) :31
- Fly tying, 1 (1) :21; 1 (2) :14; 2 (2) :12; 2 (4) :19-20; 3 (4) :2-5; 4 (4) :11; 5 (3) :21  
firms: 1 (4) :13; 3 (4) :2-5  
materials: 2 (4) :19-20; 3 (2) :8-9; 3 (4) :2-5  
vises: 2 (1) :21
- Fly Tying, Sturgis, 5 (1) :30
- "Fly-Tying in Winter:", 4 (4) :11
- FLYFISHER, THE, 3 (4) :3; 5 (3) :31
- Folkins, Wendall, 3 (4) :4
- Follensbee's Pond, NY, 4 (4) :25
- Follet reel, 3 (3) :22
- Fong, Michael, 5 (3) :31
- Fontinalis (pseud), 3 (1) :15-16
- Foot, John Taintor, 4 (2) :25; 5 (3) :32
- Ford, H. C., 4 (2) :23
- Forest, The, 4 (1) :8-10; 4 (3) :2-3
- Forest, Lake and River, 5 (3) :8, 32
- Forest & Sons, 2 (1) :21
- FOREST & STREAM, 1 (4) :4; 2 (1) :3-5; 4 (1) :10, 12  
extracts: 1 (1) :3-5, 14; 1 (3) :14-16; 1 (4) :11-12, 13, 15; 2 (1) :6-8, 17; 2 (3) :10, 11-12; 2 (4) :5-10, 19, 20; 3 (1) :15-16; 3 (3) :14-15, 20-22; 4 (1) :11-15, 29, 30-31; 4 (2) :19, 26-27, 30; 4 (4) :2-4, 12; 5 (1) :7-11
- Forester, Frank see Herbert, Henry Williams
- Fosdick, Richard, 3 (4) :14
- Foster, David, 3 (4) :7
- "Four Halves of Trout Fishing:", Dana Lamb, 1 (3) :21-22
- Fowler reel, adv. 4 (3) :11
- Fox series flies, 5 (2) :10
- France, Lewis, 5 (3) :18-19
- Francis, Francis, 3 (4) :27
- Francis, H. R., 2 (1) :bc
- Francis fly, 4 (3) :16
- Franck, Richard, 4 (2) :24
- Franconia, NH, 1 (2) :3
- Frank Forester, A Tragedy in Exile, 3 (2) :15
- Frank Forester's Fish and Fishing of the United States and British Provinces of North America, Henry Williams Herbert, 3 (4) :7
- Frank Forester's Sporting Scenes and Characters, 3 (4) :7
- FRANK LESLIE'S ILLUSTRATED NEWSPAPER (extract), 4 (4) :25-29
- Fraser, Gordon, 2 (2) :3
- French, Frank, 5 (1) :19
- "Fresh Pond, Cambridge", 4 (4) :18
- Friends of the Princeton Library, 2 (2) :4
- From Sea to Sea: Letters of Travel, Rudyard Kipling, 4 (2) :3
- From the Log of a Trout Fisherman, 3 (2) :3
- "From the sportsman, ye drones . . ." (poem), Songs of the Chace, 1811, 5 (1) :bc
- Frost, A. B., 4 (1) :bc
- Frothingham, W. D., 2 (4) :5
- Frye, William P., 1 (2) :6; 4 (4) :7
- Frying Pan River, CO, 5 (3) :18
- Fuller, R. H., 5 (2) :27
- "Fun of Angling Literature:", Joseph Spear Beck, 4 (2) :24-25; 4 (3) :5
- Furman, G. C., 3 (4) :14; 5 (2) :21
- Furman, William, 5 (2) :21
- Furman rod, 5 (2) :20
- Gallatin River, MT, 1 (4) :4; 2 (1) :9
- Game Fish of the Northern States of America and British Provinces, 1862, 3 (2) :16; 3 (4) :7
- Gamefishes of the North, 3 (2) :15
- Gammarids, 5 (2) :12
- Garfish, 2 (4) :20
- Gardiner, Samuel, 2 (4) :17; 4 (1) :28
- Garlick, Theodatus, 4 (1) :12; 4 (3) :29-31
- Gaspe Peninsula, 4 (2) :4
- Gay, John, 5 (1) :bc
- Gee Whiz fly, 3 (4) :5



- General, The, or Twelve Nights in the  
Hunter's Camp (extract), William  
Barrows, 1869, 1 (1) :15
- General Hamilton fly, 2 (4) :19-20
- Georgia, 5 (3) :22
- Gesner, Konrad, 5 (2) :2-3
- Gibbon River, WY, 1 (4) :3
- Gibbs, Harold N., 2 (3) :8, 9; 4 (2) :20
- Gibbs Striper fly, 2 (3) :9; 4 (2) :20
- Gibson, Barbara, 5 (3) :26
- Gibson, George, 1 (3) :4; 3 (4) :11-14,  
19, 22; 5 (1) :18-19
- Gibson, Isaac, 3 (4) :14-15
- Gill, Emlyn M., 4 (2) :25
- Gilt Coachman fly, 2 (1) :21, 22
- Ginger Quill fly, 3 (4) :9
- Gingrich, Arnold, 1 (4) :21; 2 (1) :14;  
2 (2) :4-5, 21; 3 (1) :12, 17; 3 (3)  
:fc; 4 (2) :10
- Gitche Gumees Club, 3 (2) :3-7, 3
- "Gitche Gumees on the Brule River,  
1878-1944, Susie Isaksen, 3 (2) :2-  
7
- "Glamour Girl of the Maine Lakes; Fly  
Rod's Reel Was of Solid Gold",  
Austin Hogan, 4 (4) :5-7
- Glen Charlie Pond, MA, 5 (1) :3-7
- Gnat fly, 1 (2) :4
- Godin, Ferdinand, 3 (1) :15
- Godmanchester, Eng., 2 (2) :4, 6
- Gold River, NS, 1 (3) :6-10
- Gold Spinner fly, 3 (4) :18
- Gold-Eyed Gauze Wing fly, 4 (3) :17
- Gold-Ribbed Hare's Ear fly, 1 (2) :14
- "Golden Age of Angling", 3 (4) :30-31
- Golden Dun Midge fly, 4 (3) :16
- Golden Olive fly, 5 (1) :18
- Golden Witch fly, 3 (4) :5
- Goldman, Marcus Selden, 3 (2) :14; 5  
(2) :2
- Goode, G. Browne, 3 (4) :19
- Goodspeed, Charles, 1 (2) :3-4; 5 (3) :27
- Goose Creek, WY, 4 (2) :31
- Gordon, Theodore, 1 (1) :2, 3-5; 1 (4)  
:11-12; 3 (4) :7-8; 5 (1) :10-11, 31  
fly: 1 (1) :4
- Gosden, Thomas, 5 (1) :21-25
- Governor fly, 2 (1) :22; 3 (4) :4-5;  
4 (3) :13, 16
- GRAHAM'S MAGAZINE, 2 (3) :13
- Grammar, 1 (4) :12
- Grand Cascapedia River, Que., 1 (3) :14  
-16, 2 (1) :6; 4 (1) :17, 24
- Grand Codroy River, Nfld, 3 (3) :15
- Grand Lake Stream, ME, 3 (1) :3-5
- Grand Rapids and Indiana R. R., adv:  
2 (3) :5
- Grand River, CO, 5 (3) :19
- Grant, Dwight, 5 (1) :19
- Grant, Ed, 4 (4) :6, 7
- Grant, Francis, 5 (1) :19
- Grant, George F., 1 (2) :20-21
- Grant, Ulysses S., 3 (2) :7
- Grants' Camps, ME, 2 (2) :3
- Grasshopper fly, 1 (2) :20; 4 (2) :17
- Gravel Bed fly, 4 (3) :16, 17
- Gray, William, 2 (4) :20
- Gray Drake fly, 3 (4) :13, 15, 21; 4 (2)  
:17
- Gray Fox fly, 3 (4) :9
- Gray Ghost fly, 3 (4) :2, 3-5
- Gray Hackle fly: 3 (2) :6; 4 (2) :16; 5  
(3) :18-19
- Gray Palmer fly, 2 (3) :3, 4; 4 (3) :16;  
4 (4) :17
- Grayling, 1 (2) :20; 2 (1) :3-9; 4 (2) :  
14-15, 18, 29-30; 5 (3) :10-11;  
culture: 2 (1) :4
- Great Red Spinner fly, 3 (4) :22; 4 (3)  
:16
- Greater Miami Tarpon Championship,  
4 (3) :5
- "Greatest American Brook Trout, The",  
Austin Hogan, 1 (2) :7-9
- Greb, Red, 5 (3) :6
- Green, E. A., 2 (2) :13
- Green, Seth, 2 (1) :4; 4 (3) :27; 5 (2)  
:11, bc
- Green Drake fly, 3 (4) :13, 15, 21; 5 (1)  
:18; 5 (2) :10
- Green Ghost fly, 3 (4) :5
- Green Hackle fly, 4 (3) :17
- Green Highlander fly, 4 (4) :17
- Green Hornet fly, 3 (4) :5
- Green Lake, ME, 3 (1) :3-5
- Green Peacock fly, 4 (4) :17
- Green River, MT, 2 (1) :3
- Greenheart rods, 1 (1) :7; 4 (1) :17
- Greentail fly, 4 (3) :16
- Greenwell Glory fly, 3 (4) :30; 4 (3) :17
- Grey, Edward, 4 (4) :16
- Grey, Zane, 3 (4) :4; 5 (3) :8
- Greytown, Nicaragua, 4 (2) :31
- Grinnell, George Bird, 1 (4) :4
- Grinnell, Mrs. Oliver G., 1 (1) :18
- Grips *see* Rod handles
- Griswold, Frank Gray, 4 (1) :24
- Grizzly King fly, 2 (2) :19; 2 (4) :2, 10,  
20; 3 (2) :6; 4 (2) :17
- Grote, J. Frederick, 1 (2) :9
- Grove, Allen, Jr., 4 (2) :10
- Guapote fishing, 4 (2) :31
- Guides, Rod *see* Rod guides
- Gulf Brook, NH, 4 (2) :bc
- Gunnison, River, CO, 4 (2) :3
- Gut,  
leader mfg: 2 (3) :10  
silkworm: 2 (3) :10  
snell: 1 (2) :14; 3 (4) :22
- Habits of the Salmon, The, 3 (4) :7
- Hackle, 3 (2) :8-9
- Hafele, Morgan, 5 (3) :15
- Haig-Brown, Roderick L., 1 (1) :18;  
1 (4) :22-23; 2 (2) :22; 4 (2) :3;  
5 (2) :28, 21; 5 (3) :14-26
- Haig-Brown Memorial Fund, 5 (3) :26
- Hakluyt, Richard, 1 (1) :17
- Halcyon (pseud), c1861, 5 (2) :10
- Halcyon, H. Wade, 1861, 3 (4) :7
- Halford, Frederick M., 2 (2) :20; 3 (4)  
:7; 4 (2) :24-25
- Hall & Co., 4 (2) :30
- Hallock, Charles, 1 (2) :4, 7; 2 (4) :8;  
3 (3) :21; 3 (4) :7; 4 (1) :10; 4 (2)  
:3
- Hallock's Sportsman's Gazatteer, 2 (2)  
:13
- Hall's hooks, 1 (4) :11; 2 (2) :11
- Hamilton, Edward, 3 (4) :7
- Hamilton fly, 2 (4) :20
- Hamlin, Augustus C., 3 (1) :2-5
- Hammond, Samuel H., 2 (4) :11-14;  
3 (2) :15
- Hampton, John Fitzgerald, 3 (4) :27
- Handbook of Angling, A, 3 (4) :7
- Handles, Rod *see* Rod handles
- Happy End, The, 1 (1) :19
- Hardy Bros.,  
Corona line: 2 (2) :15  
Fairy rod: 1 (1) :22  
Reels: 4 (1) :17
- Hare's Ear fly, 3 (4) :13, 21; 5 (2) :11
- Harkness, W. L., 1 (1) :18
- Harlow, Neal, 5 (3) :14, 26
- Harmony River, Ont., 1 (2) :7
- Harris, Frank, 4 (3) :27
- Harris, Graham H., 5 (1) :30
- Harris, John R., 5 (1) :18
- Harris, William C., 2 (1) :9; 2 (2) :17;  
5 (3) :24-25
- Harrison, Benjamin, 2 (2) :9
- Harrison, Carter, 5 (1) :30
- Harrison, Thomas P., 2 (2) :4-6; 5 (2)  
:2-4, 2
- Harrison Hot Springs, BC, 4 (2) :4
- Harrod, J. T., 5 (3) :5
- Harry Hawthorn Foundation, 5 (3) :14,  
26
- Haskell, Clarence, 4 (4) :7
- Hassall, Allan, 5 (3) :7;  
sketches: 5 (3) :4, 6, 7
- Hatches, 1 (4) :12; 2 (1) :22; 3 (4) :9;  
4 (4) :12; 5 (1) :10-11; 5 (2) :12, 14
- Haven, Wright, 2 (3) :2, 4
- Hawes, Elsie, 1 (2) :24; 1 (3) :17; 5 (3)  
:15
- Hawes, Hiram Webster, 1 (2) :24; 1 (3)  
:17; 2 (3) :2; 5 (3) :15
- Hawes, Merritt Edmond, 1 (2) :24; 1 (3)  
:17; 5 (3) :15
- Hawes rods, 5 (3) :15
- Hawkins, John, 1 (1) :17; 2 (2) :10
- Hawthorn, Harry, 5 (3) :14, 26
- Hawthorn fly, 4 (3) :17
- Haywood, R. H., 4 (1) :11
- "He Described It as the Best Fly Fishing  
He Ever Had Enjoyed", Steve Ray-  
mond, 1 (2) :16-18
- "He shakes the bough that on the margin  
grow . . .", (poem), John Gay,  
5 (1) :bc
- Head, Francis, 5 (3) :15
- Head, John and Judith, 3 (1) :12
- Headley, J. T., 4 (2) :21-22
- Heddon, Jack, 2 (2) :10-12, 21; 3 (4)  
:26-27
- Hemenway, Charles, 4 (3) :5
- Hemingway, Ernest,  
rod: 1 (1) :22
- Henderson, John, 2 (2) :10

- Henderson, William, 3 (4) :7, 28-29  
Hendrickson fly, 3 (4) :14  
Hendryx reel, 4 (1) :20  
Henry, Alexander, 3 (1) :19  
Henry's Lake, ID, 1 (4) :4; 5 (1) :29  
Henshall, James A., 2 (1) :21; 2 (2) :13, 17; 2 (4) :9; 5 (2) :22, 24-25  
Henshall fly, 2 (1) :21; 4 (2) :17  
Herbert, Henry William, Frank Forester, 1 (1) :18; 1 (3) :4; 2 (3) :7; 3 (2) :14-15; 3 (4) :7, 18, 21; 4 (1) :29; 4 (3) :bc; 4 (4) :20  
flies: 2 (3) :13  
Hewitt, Edward R., 1 (2) :7; 3 (4) :31  
Hewitt, P. C., 3 (3) :20-22  
Hewitt Lake NY, 4 (1) :25  
Heywood, Gerald G. P., 1 (1) :19; 3 (1) :12  
Hickory rods, 1 (1) :7  
"High Falls, Dingman's Creek", 4 (3) :bc  
"High Grade" rod, 2 (3) :15-16  
"Highlights of the Leonard-Hawes Collection", 5 (3) :15-17  
Hibium Lake, BC, 1 (2) :17  
Hill, W. W., 2 (4) :5  
Hills, John Waller, 1 (2) :11; 2 (2) :4; 3 (1) :12; 3 (4) :18, 29; 5 (1) :15  
Hills, Lakes and Forest Streams, Samuel H. Hammond, 1854, 2 (4) :11-14; 3 (2) :15  
Hinchman, J. C., 1 (2) :3  
Hinckley, Frank, 3 (1) :5  
"Historic American Grayling, The", Austin Hogan, 2 (1) :3-5  
"Historic Moments in Saltwater Fly Fishing", 5 (3) :5-7  
"Historic Montana Trout Fly, The" From Tradition to Transition, George F. Grant, 1 (2) :20-21  
"Historic Pacific Salmon and Steelhead Flies", 5 (2) :15, 16-17  
"Historic Striped Bass, The", 2 (3) :7-9  
"Historic Trout Flies of Europe and America, The", Austin Hogan, 5 (1) :15-19  
"Historic Western Fly Fishing", 5 (1) :29-30  
Historical Sketches of the Angling Literature of All Nations, 3 (4) :27  
History of Fly Fishing for Trout, A., 2 (2) :4; 3 (1) :12; 3 (4) :18, 29  
History of Serpents, The, Edward Topsell, 1608, 2 (2) :4, 6; 5 (2) :2-4  
History of the Adirondacks, N. Y., 4 (4) :12  
History of the Fish Hook, A., 5 (3) :26-27  
"History of the Split Bamboo", 2 (2) :13  
Hitchcock, Ripley, 4 (2) :19  
Ho Hum, The Fisherman, 1 (1) :18  
Hoar, Judge, 4 (4) :27  
Hodge, Bro. E. B., 1 (1) :14  
Hodges, Preston, 3 (4) :14  
Hoff, Syd: 4 (2) :25  
Hofland, Mrs. Thomas Christopher, 4 (4) :bc  
Hofland, Thomas Christopher, 2 (2) :12, 16; 3 (2) :14-15; 3 (4) :19; fly drawings: 4 (4) :bc  
Hofland's Fancy fly, 4 (3) :13, 16  
Hogan, Austin S., 1 (2) :7-9, 14; 2 (1) :3-5; 2 (2) :20-22; 2 (3) :7-9, 15; 3 (1) :19-21; 3 (2) :8-9, 13-15; 3 (3) :12; 3 (4) :4-5, 11-22, 28; 4 (3) :5; 4 (4) :5-7; 5 (1) :15-19; 5 (2) :8, 9, 9  
fly dressings: 2 (2) :18  
fly drawings: 3 (4) :13, 20; 5 (1) :16-17  
painting: 3 (4) :16-17  
Holberton, Wakeman, 2 (1) :21; 2 (4) :14  
Holberton fly, 2 (1) :21  
Holbrook, Arthur, 3 (2) :3, 5, 6  
Holbrook, Arthur Tenney, 3 (2) :3-7, 3, 5  
Holbrook, Josephine Tenney, 3 (2) :3  
Holden, George Parker, 1 (4) :22  
Holmes, John, 4 (4) :27  
"Holyoke Dam, c1880", 5 (2) :27  
Homer, Winslow, 2 (1) :23; 4 (4) :18  
flyrod: 2 (2) :22; 4 (1) :16  
paintings: 2 (1) :23, 24; 4 (4) :18  
HONEY DUN PRESS, 2 (2) :10-21; 3 (2) :9, 10, 11  
Hook scales, 2 (2) :10-12, 11, 12  
Hooks  
barbless: 5 (2) :bc  
finish: 2 (2) :11  
history: 1 (4) :14; 5 (3) :26-27  
manufacture: 5 (3) :26-27  
size: 2 (2) :10-12; 3 (4) :8; 4 (4) :20; 5 (1) :11  
snelled: 1 (2) :14; 1 (4) :11; 3 (4) :22  
Hoover, Herbert, 3 (2) :7; 3 (4) :4; 5 (1) :30  
Hopp's Pond, 1 (1) :14  
Horokivi River, NZ, 4 (1) :30  
Horsehair fly lines, 3 (4) :28-29; 5 (3) :10-11, 10  
Horton Mfg. Co., 1 (2) :13  
Hot Shot fly, 5 (2) :17  
Hotel Creek, ID, 5 (1) :30  
Hough, Emerson, 2 (1) :4-5; 3 (3) :14-15; 4 (1) :11-15  
Hour Pond, NY, 4 (3) :27  
How and Where to Fish in Ireland, 3 (4) :7  
"How to Really Enjoy a Martini", Dana Lamb, 4 (1) :bc, 32  
"How to Start a Book Collection", 5 (3) :8-9, 32  
Howe, Estes, 4 (4) :27  
Howe, James, 1 (3) :3  
Howells, William Dean, 3 (1) :9  
Hudson River, 4 (3) :28  
Humor, 3 (1) :13; 4 (2) :25; 5 (2) :19, 31-32  
Humphrey, William, 5 (3) :28  
Hunt, W. S., 3 (2) :15  
Huntingdon Bridge, Eng., 2 (2) :5  
Hurum, Hans Jørgen, 5 (3) :26-27  
Hutchinson and Son, 2 (2) :11  
I Go A-Fishing (1873, Prime), 1 (2) :3-5; 3 (4) :7  
I Go A-Fishing (1928, Blaikie), 3 (2) :11; 4 (4) :21  
"I sing a stream in Arden . . ." (poem), 1 (4) :bc  
"I will give thee for thy food . . .", Beaumont & Fletcher, 1611, (poem), 4 (2) :bc  
Iannelli, Franchin, 5 (3) :11  
Ibis fly, 2 (1) :22  
Ichthyologia Ohioensis, 5 (3) :9  
Ichthyology for Youth, 1 (1) :22; 1 (2) :14  
Idaho, 5 (1) :29-31  
"Ideal" reel, 4 (3) :23  
Idyll of the Split Bamboo, The, 1 (4) :22  
"If the breathless chase, o'er hill and dale . . ." (poem), Armstrong, 4 (2) :bc  
Imbrie, Charles F., 2 (3) :10  
Imbrie fly, 1 (2) :20; 2 (1) :20  
In the Wilderness, 5 (2) :19, 31-32  
"In Their Native Habitat" (cartoon), 4 (2) :9  
Inchicrag Lake, Ire., 1 (1) :16  
Ingraham, Henry A., 1 (1) :18  
Inman, Henry, 3 (4) :14  
engraving: 3 (4) :14  
Inman, John, 1 (3) :4  
Insects see Entomology  
International Atlantic Salmon Foundation, 2 (2) :21  
International Fisheries Exposition, London, 1883, 3 (2) :20  
Iris Gent fly, 1 (4) :23  
Iris streamer flies, 5 (3) :21, 20  
Irish flies, 5 (1) :16-17, 18; 5 (2) :12  
Iron Blue Dun fly, 3 (4) :30; 4 (3) :16; 5 (1) :18; 5 (2) :10  
Isaac Walton and 'The Arte of Angling', Marcus Seldon Goldman, 1958, 3 (2) :14; 5 (2) :2  
Isaksen, Susie, 3 (2) :2-7; 3 (4) :2-6  
Italian flies, 5 (3) :10-11  
Italy, 5 (3) :10-11  
"Izaak Walton of Iowa, The", 3 (2) :21  
"Izaak Walton Window at Winchester Cathedral, The", 5 (3) :12, 12-13  
J. T. B. (pseud), 4 (4) :12  
Jacques Cartier River, Que., 1 (1) :5; 5 (1) :20  
Jack fishing, 4 (2) :30  
Jackson, William Henry, 4 (2) :2, 5  
Jambon Lake, Que., 3 (1) :16  
Japan, 4 (3) :4  
Jay fly, 5 (1) :19  
Jefferson, Joseph, fly rod: 1 (1) :18  
Jennings, Preston A., 1 (1) :4, 19; 1 (4) :22-23; 2 (1) :18; 5 (3) :21, 21  
flies: 5 (3) :20, 21  
Jennings, Tina, 1 (1) :4; 1 (4) :22  
Jenny Spinner fly, 4 (3) :17; 5 (2) :10  
Jessup's River, 3 (3) :9-12  
Jewel, Leonard, 2 (1) :4  
Jewel fly, 2 (1) :8  
Job, Louis, 3 (2) :3  
Jock Scott fly, 1 (2) :17; 2 (2) :2; 2 (4) :2, 6; 3 (3) :8; 4 (3) :20; 4 (4) :16, 17; 5 (1) :18  
Jockie fly, 4 (4) :17  
John Atherton Collection, 3 (4) :31  
"John's Cakes", 4 (4) :22-24, 31  
Johnson, Allan, 4 (3) :5  
Johnson, E. R., 5 (3) :8, 32  
Johnson, F. M., 5 (3) :8, 32

- Johnson, Leo, 5 (3) :6-7  
 Johnson Golden Minnow fly rod spoon, 5 (3) :7  
 Jones, S. H., 4 (4) :7  
 Jones Lake, NY, 4 (4) :22  
 Jordan, David Starr, 1 (2) :16  
 Jordan River, MI, 2 (1) :3  
 Jorgenson, Nancy, 1 (1) :21  
 Jorgenson, Poul, 1 (2) :14-15  
 Joseph W. Brooks Memorial, 1 (1) :20  
 "Jottings of a Fly Fisher", 1 (4) :11-12  
 Judge fly, 3 (4) :5  
 July Dun fly, 4 (3) :17  
 June Spinner fly see Black Hackle fly  
 Jungle Cock fly, 4 (2) :16  
 Jungle cock shoulder, 2 (3) :13  
 "Just in the dubious point where with the pool . . ." (poem), 2 (2) :bc  
 Kamloops, Steve Raymond, 5 (2) :21  
 Kamloops, BC, 5 (2) :21  
 Kamloops trout, 1 (2) :16-18  
 Kate fly, 4 (4) :17  
 Katoodle Bug fly, 2 (4) :2  
 Katydid fly, 4 (2) :16  
 Kawagama Lake, 4 (3) :2-3  
 Keane, Martin J., 1 (1) :6-9; 4 (1) :29-30; 5 (3) :15  
 Keene, J. Harrington, 1 (4) :14; 2 (2) :21; 3 (4) :7  
 Kelly, Martin, 3 (4) :14  
 Kelly, Paddy, 1 (3) :5  
 Kelso automatic reel, 4 (3) :23  
 Kendall, William Converse, 1 (2) :9; 3 (1) :2; 3 (4) :6  
 Kennebago Lake, ME, 4 (4) :7  
 Kennebago River, ME, 2 (2) :3; 4 (1) :5  
 Kennebec River, ME, 1 (1) :15  
 Kennedy, Mike, 5 (2) :15  
 "Kenosha Harbor", 4 (4) :19  
 Kewell Bros. Co., adv: 4 (4) :fc  
 Key Largo, FL, 5 (3) :6  
 Kienbusch, Carl Otto von, 2 (1) :14; 2 (2) :4; 4 (2) :20; 5 (2) :4  
 Killer fly, 5 (2) :17  
 King of the Water fly, 1 (2) :21; 4 (2) :16  
 Kingdom fly, 4 (3) :17  
 Kipling, Rudyard, 4 (2) :3-5  
 Kirk, William, 2 (4) :5  
 Kla-How-Ya, 1 (4) :4-5  
 Knouff Lake, BC, 5 (2) :21  
 Knudson, AL, 5 (2) :15  
 flies: 5 (2) :17  
 Knudson's Wet Spider fly, 5 (2) :17  
 Kootenay River, BC, 1 (2) :18  
 Koshkonong Lake, WI, 3 (3) :14-15  
 Kosmic rods, adv: 4 (1) :fc  
 ferrules: 1 (1) :8  
 handles: 1 (1) :7  
 Kotrla, Raymond  
 etching: 5 (3) :23  
 Kreh, Lefty, 3 (2) :22; 4 (1) :13; 5 (3) :27  
 LaBranche, George, 2 (2) :3; 4 (2) :25; 5 (3) :4, 5  
 flies: 1 (1) :23; 4 (1) :20  
 "LaBranche on the Flats", 5 (3) :4  
 LaBranche's Pink Lady fly, 4 (4) :17  
 Lac le Jeune, BC, 1 (2) :17, 18  
 Lady Caroline fly, 4 (4) :17  
 Lady Iris fly, 1 (4) :23; 5 (3) :20  
 Lady Mite fly, 1 (2) :21  
 Lake Champlain, 5 (3) :24  
 "Lake fishing", 5 (3) :25  
 Lake Nick, 1 (1) :14  
 Lake Nepigon, Ont. 1 (2) :7  
 Lake North, FL, 4 (2) :30  
 Lake Ontario, 2 (1) :23; 3 (4) :19  
 Lake Pleasant, NY, 4 (1) :22  
 Lake Superior, 1 (2) :7  
 Lake Tahoe, 1 (4) :9  
 Lake trout, 5 (1) :13  
 Lamb, Dana, 1 (3) :21-22; 2 (2) :2-3  
 3 (1) :13; 4 (1) :bc, 32; 4 (2) :10  
 Lambert, Thomas Wilson, 1 (2) :16-18  
 Lambuth, Letcher, 1(4):22-23; 2(2):14-15, 14; 5(2):15, 21; 5(3):21, 28  
 flies: 5 (2) :16  
 Lambuth, Olive, 1 (4) :22-23  
 Lancewood rods, 1 (1) :7  
 Landing nets, 1 (4) :22  
 Landlocked salmon, 2 (2) :3; 2 (3) :12; 3 (1) :2-5, 16; 4 (2) :19  
 flies: 3 (4) :2-5  
 "Landlocked Salmon of Maine, The", 3 (1) :2-5  
 Lang, Andrew, 3 (4) :7  
 Langley, Walter, 1 (2) :17  
 Lanman, Charles, 1 (1) :15; 2 (3) :6; 3 (2) :15; 3 (4) :12; 5 (2) :5-7, 29-30; 5 (3) :9  
 Lansdowne, Lord see Petty-Fitzmaurice, Henry Charles Keith  
 Lapis Lazuli, Order of the, 3 (1) :17  
 "Largest Brook Trout on Record", 1 (2) :8  
 LaRock, John, 3 (2) :2  
 Lascelles, Robert, 2 (2) :10, 12  
 Lathey, R. P., 5 (1) :22  
 Lawrence, R. B., 3 (3) :21; 5 (2) :25  
 Lawrie, William H., 3 (2) :9; 5 (1) :18  
 Leader box, adv. 2 (3) :20  
 Leader manufacture, 2 (3) :10  
 Leadwing Coachman fly, 2 (1) :21, 22  
 "Ledge Fishing for Ouaniche", 4 (2) :19  
 Ledlie, David B., 1 (3) :2-5; 2 (1) :14-16; 2 (2) :6; 2 (4) :16; 3 (3) :12; 3 (4) :9; 4 (1) :2-5, 25-28  
 Lee, Art, 5 (3) :27  
 Lee, Major, 4 (1) :31  
 Lee, Norman N., 4 (2) :25  
 Lentner & Conroy, 3 (4) :14  
 Leonard, Cora, 1 (2) :24; 1 (3) :17; 5 (3) :15  
 Leonard, Hiram L., 1 (2) :18, 24; 1 (3) :17, 23; 2 (3) :2, 15; 3 (1) :5; 5 (3) :15  
 Leonard, R. C., 3 (3) :21-22; 5 (2) :25  
 Leonard ferrules, 1 (1) :7, 8, 9  
 Leonard reels, 1 (1) :10; 4 (1) :20; 5 (3) :15, 17  
 Leonard rods, 1 (1) :7; 2 (1) :17, 17; 2 (4) :7; 4 (4) :7; 5 (3) :15, 16  
 Leonard-Hawes Collection, 5 (3) :15, 16-17  
 Leonard-Hawes factory, 5 (3) :15, 15  
 "Letcher Lambuth", 1 (4) :22-23  
 Letcher Lambuth Memorial Collection, 1 (4) :22; 2 (1) :17-18; 5 (3) :21, 28  
 Letort River, PA, 3 (4) :12, 22; 5 (1) :18  
 "Letters from a Recluse", 5 (1) :10-11, 31  
 Levine, Father, 1 (3) :5  
 Levison, Chancellor, 5 (2) :22  
 Lewis, Charles, F., 4 (4) :7  
 Lewis, Meriwether, 1 (2) :20  
 Lewy, Attean, 3 (1) :4  
 Libraries, 2 (2) :4, 10; 4 (2) :20; 5 (2) :28; 5 (3) :26  
 Libraries, Personal, 3 (4) :7; 4 (1) :27-28; 5 (3) :fc  
 Life and Writings of Frank Forester, 3 (2) :15  
 Life of Izaak Walton, 5 (1) :24-25  
 Light Fox fly, 5 (2) :10  
 Light March Brown fly, 4 (3) :16  
 Light refraction, 3 (2) :8; 5 (3) :21  
 Light Whirling Dun fly, 4 (3) :17  
 Lines, 2 (1) :20  
 adv: 4 (3) :25  
 dyeing 4 (2) :23  
 horsehair: 3 (4) :28-29; 5 (3) :10-11  
 splicing: 1 (2) :11  
 tapers: 2 (1) :18  
 Literature, Angling see Book collecting  
 Little Dark Spinner fly, 4 (3) :16  
 Little Egg fly, 5 (2) :10  
 Little Pale Blue Dun fly, 4 (3) :17  
 Little Pale Blue fly, 5 (1) :18  
 Little River, BC, 1 (2) :18; 5 (2) :21  
 "Living Water: the Don", Sheona Lodge, 4 (4) :21  
 Lodge, Sheona, 3 (2) :8-12; 3 (4) :30-31, bc; 4 (3) :32, bc; 4 (4) :21  
 Lodge, William O., 5 (1) :32  
 Logie fly, 4 (4) :17  
 Lonesome Lake, NH, 1 (2) :3  
 Long Island, NY, 1 (4) :15; 3 (4) :15  
 Long Lake, NY, 4 (2) :21-22  
 "Longest Cast on Record, The", H. P. Wells, 1 (3) :17  
 Longevity in anglers, Edward Marston in "Angling & Old Age", 1907, 3 (1) :24, bc  
 Lord Baltimore fly, 2 (1) :9; 2 (2) :19  
 Lord Iris fly, 5 (3) :20  
 Louis, Etien see Lewy, Attean  
 Louis Lake, NY, 4 (1) :21-22  
 Love, Edward, 2 (3) :4  
 Lovell's River, NH, 4 (2) :bc  
Lovers of the Woods, 4 (4) :22-24, 31  
 Lowell, James Russell, 3 (2) :bc; 4 (4) :27  
 Lucky Pond, ME, 4 (4) :8-10  
 Luffman, P. M., 2 (4) :5  
 Lures, history, 3 (1) :19-21, 20-21  
 "Lye Brook Pool, The", 5 (2) :13  
 Lyon & Coulson, 1 (4) :23  
 Lyons, Nick, 2 (2) :20; 5 (3) :27, 28  
 Macauley, Alvan, Jr., 4 (1) :24; 5 (2) :8  
 MacKenzie, Norman Archibald MacRae (Larry), 5 (3) :14, 26, 14  
 Mackerel, 4 (2) :24  
 Mackey, 2 (2) :3  
 Madeline River, Que., 2 (2) :3  
 Madison River, MT, 1 (2) :20  
 Magalloway River, ME, 2 (4) :2  
 Magic Hours, 1 (1) :18  
 Mahser fishing, 4 (2) :7  
 Maine, 3 (1) :2-5; 4 (4) :5-7  
 Maine Central Railroad, 4 (4) :7  
 MAINE SPORTSMAN, 1 (1) :21; 1 (2) :9; 4 (4) :5



- MAINE SPORTSMAN continued:  
 extracts: 1 (2) :18-19; 4 (4) :8-10
- MAINE WOODS, THE, 4 (4) :5
- "Making a First Class Fly Rod", 1 (2) :18-19
- "Making and Fishing the Horsehair Fly Line", 3 (4) :28-29
- Malacca cane, 1 (2) :13
- Mallard and Silver fly, 1 (2) :18
- "Man Who Walks by Moonlight", 4 (3) :2-3
- Manchester Anglers Assn., 3 (4) :7
- Manistee River, MI, 2 (1) :4, 6-8
- Manning, James H., 2 (4) :5
- Manual for Young Sportsmen, Forester, 1856, 3 (4) :18
- Marble, Frank, 1 (2) :7
- Marbury, Mary Orvis, 1 (1) :21; 1 (2) :3, 4, 21; 2 (1) :fc; 2 (4) :2; 4 (1) :13; 4 (2) :10; 5 (2) :10
- "March Brown, The", 3 (4) :9-10, 22
- March Brown fly, 1 (1) :3; 1 (2) :17; 2 (2) :10; 3 (2) :6; 3 (4) :9-10, 15, 18, 22, 30; 4 (4) :17, 21; 5 (1) :18
- Marchand, Alex, 3 (3) :2, 6, 24
- Margaree River, NS, 2 (2) :3
- Marian exiles, 2 (2) :6
- Marinero, Vincent C., 2 (2) :22
- Market fishing, 3 (3) :14
- "Market Place", 1 (1) :18-19; 1 (3) :18-20; 1 (4) :18-20; 2 (1) :14; 2 (2) :20-22; 3 (2) :13; 4 (1) :29
- Markham, George C., 3 (2) :3-4
- Markham, Gervase, 2 (2) :5
- Markham, Stuart, 3 (2) :4
- Markham's Pool, Que., 3 (1) :16
- Marks, Arthur, 2 (3) :15
- Marks, Bernard, 2 (3) :15
- Marlow Buzz fly, 3 (1) :11; 4 (3) :16
- Marschalk, Harry C., Jr., 2 (2) :21
- Marston, Edward, 3 (1) :bc, 24
- Marston, R. B., 2 (1) :22; 3 (4) :8, 27
- Marstrand (pseud), 2 (4) :6-7
- Martin, Bert, 2 (3) :2, 4
- Martin, Edward, 2 (1) :3-4
- Martin, Robert, 2 (2) :3
- Martin's Hotel, Saranac Lake, 4 (4) :25
- Martuch, Leon, 5 (2) :8, 8
- Mascall, Leonard, 2 (2) :10
- Mashpee Pond, MA, 4 (2) :fc; 5 (1) :3-7
- Mason, Frank, 4 (1) :12
- Massachusetts, 5 (1) :2-7
- Massapequa Lake, Long Island, NY, 1 (4) :15
- Matador fly, 2 (2) :17
- Matane River, Que., 2 (2) :3
- Matapedia River, Que., 3 (2) :17
- Mataura River, NZ, 4 (1) :31
- Matching the hatch, 5 (1) :10-11
- Mather, Fred, 1 (2) :4; 2 (1) :4; 3 (3) :20; 4 (2) :29-30
- Mathewson, J. A., 3 (4) :19
- Mathieson, James, 4 (4) :6
- Mauritius, 2 (3) :11-12
- Mauvaise River, Que., 3 (1) :16
- Mayer, Alfred Marshall, 4 (1) :5; 5 (1) :7
- Mayfly flies, 2 (1) :22; 3 (4) :7; 4 (3) :20; 5 (1) :18; 5 (2) :10
- McBride, John, 1 (1) :21
- McBride, Lee, 4 (1) :12, 14
- McBride, Sarah, 1 (1) :21; 5 (2) :10-14
- McBride, J. H., 4 (1) :14
- McClane, A. J., 5 (3) :28
- McClelland, H. G., 2 (2) :20
- McCloud River, CA, 4 (2) :26-28
- McCoy, John, 4 (3) :5
- McDonald, John, 1 (2) :11; 2 (2) :22; 3 (4) :7
- McKinley, William, 4 (4) :7
- McLellan, Isaac, 1 (1) :17
- McMartin, Peter, 4 (3) :31
- McNee Pike-Scale fly, 2 (1) :22
- McVine, J., 3 (4) :7
- Meadows (pseud), 3 (4) :14, 22; 5 (1) :19
- Megantic, Lake, 1 (1) :14
- Meisselbach, August, F., 1 (3) :18
- Meisselbach reels, 1 (1) :10; 1 (3) :18-20, 19; 1 (4) :18-20; 18-20; 2 (1) :18; 4 (1) :20
- "Meisselbach Reels", John T. Orrelle, 1 (3) :18-20; 1 (4) :18-20
- Mele, Frank, 2 (2) :20
- Member fly, 4 (3) :20
- Men I Have Fished With, Fred Mather, 1897, 1 (2) :4  
 extract: 4 (2) :29-30
- Merrimack River, 5 (2) :6
- Merritt, Anna Lee, 3 (4) :24, 25
- Merritt Edmond Hawes Memorial, 1 (2) :24; 2 (1) :17
- Mershon, William, 2 (1) :4-5
- Mettowee River, NY, 2 (2) :3
- Michael, Henry H., 3 (1) :20
- Michaud, Saul, 2 (2) :3
- Michigan, 2 (1) :3, 6-8
- Mickey Finn fly, 3 (4) :4
- Micmac Indians, 1 (3) :6-10; 3 (2) :17, 19; 4 (4) :4
- Miller, A. G., 4 (1) :12, 14
- Miller, Eddie, 5 (3) :7
- Miller, George E., 4 (2) :26-28
- Miller, Ralph, 5 (3) :6-7
- Mills, T. B., 3 (3) :21-22
- Mills (Wm) & Son Co., 1 (4) :20; 2 (2) :3, 18
- Mills (T. B.) Co., 1 (2) :24
- Miramichi River, NB, 3 (3) :13
- Mistassini River, Que., 4 (2) :19
- "Misty Corri", 4 (3) :32, bc
- Mitchell, Archibald, 3 (2) :17
- Mitchell salmon fly, 3 (2) :17
- Mixer, J. S., 1 (2) :7, 9
- "Model Fishing Rod and Line, The", 2 (1) :19-20
- "Modern and Contemporary Regional Fly Collections", 4 (4) :bc
- Modern Angler, The, Robert Salter, c1802, 2 (2) :10
- Modern Angling Bibliography, Hampton, 1847, 3 (4) :27
- Modern Development of the Dry Fly, 2 (2) :20; 4 (2) :25
- Modern Dry Fly Code, A, 2 (2) :22
- Modern Practical Angler, The, 4 (4) :16
- "Modest Fisherman, A", E. Wiman, 1 (3) :14-16
- Moffett, Thomas, 5 (2) :4
- Moisie Grub fly, 2 (4) :2, 5
- Moisie Salmon Club, The, Edward Weeks, 1971, 2 (4) :5
- Moisie Salmon Club, Inc., 2 (4) :5
- Montana, 1 (2) :20-21
- Montreal fly, 1 (1) :14, 14; 1 (2) :18; 2 (1) :9, 21; 2 (2) :3; 2 (3) :4; 2 (4) :2, 19; 4 (1) :9; 4 (2) :16, 17
- Montreal River, 4 (2) :23
- Monument River, MA, 5 (1) :6
- Moore's (John P.) Sons, adv. 4 (1) :fc
- Moose River, ME, 5 (1) :14
- Moosehead Lake, ME, 1 (2) :9; 2 (2) :2
- Mooselookmagantic Lake, ME, 1 (2) :7; 2 (2) :3
- "Morals of Fishing, The", 5 (3) :2-3, 32
- Moran, Thomas  
 painting: 1 (4) :2
- More Recreation for the Contemplative Man, 5 (3) :26
- Morland, George, 4 (4) :15
- Morning Glory fly, 3 (4) :5
- Morrell, T. S., 2 (2) :13
- Morse, George, 5 (1) :19
- Morse, Jay C., 4 (1) :14
- Morse, S. R., 4 (4) :7
- Morse, Steven, 1 (2) :7
- Mosquito fly, 2 (3) :3
- Mottley, Charles McC., 1 (2) :16
- Mount Chesterfield, 1 (3) :4
- Mount Shasta, 4 (2) :27
- Mountain, Lake & River, 4 (2) :16-17
- Mountain whitefish, 1 (2) :20; 2 (1) :9
- "Mr. Webster's Remarks to a Fish, Grover Cleveland, 4 (2) :fc
- Muir, John, 5 (3) :bc
- Multiplying reel, 1 (1) :11; 4 (4) :31
- Munn, C. C., 4 (4) :8-10, 9
- Murcia, Spain, 2 (3) :10
- Murky Iris fly, 5 (3) :20
- Murphy, Charles Frazee, 2 (1) :fc, 17; 2 (2) :13; 4 (1) :29
- Murphy rod, 2 (1) :fc, 17; 2 (3) :15; 4 (1) :16
- Murray, George, 5 (2) :26
- Murray, William Henry Harrison, 2 (4) :21-22; 5 (3) :9, 18, 32
- Murray Hill fly, 2 (2) :17
- Museum of American Fly Fishing, The, 1 (2) :23; 5 (4)  
 acquisitions: 1 (1) :22; 1 (2) :24; 2 (1) :17-18; 3 (2) :23-24; 3 (3) :24; 4 (1) :2-5; 5 (1) :26-28  
 annual meeting: 1 (4) :21; 2 (4) :23; 3 (1) :17; 3 (4) :8; 4 (2) :10-11; 5 (2) :8-9
- Arnold Gingrich Memorial Award: 3 (4) :fc; 4 (2) :10; 5 (2) :9
- exhibits: 2 (1) :fc; 2 (2) :23  
 at TGF: 5 (2) :32  
 at FFF: 5 (3) :32
- fly collection: 4 (4) :bc; 5 (3) :30
- Fly Fisher of the Year Award, 4 (2) :10
- history: 5 (4)
- Literary Award: 4 (2) :10
- Mary Orvis Marbury Award: 4 (2) :10
- memorial collections,  
 Atherton: 3 (4) :31  
 Gingrich: 5 (1) :28  
 Hawes: 1 (2) :24; 2 (1) :17-18  
 Lambuth: 1 (4) :22; 2 (1) :17-18; 5 (3) :21, 28  
 Leonard-Hawes: 5 (3) :15, 16-17



- oldest fly in Museum: 3 (4) :21  
oldest rod in Museum: 5 (2) :20-21  
patent collection: 4 (1) :6-7; 5 (3) :30  
publicity: 5 (3) :31  
research: 3 (2) :23  
slide program: 3 (2) :22; 5 (2) :fc;  
5 (3) :30  
traveling exhibit: 1 (2) :22; 1 (4) :20  
women's studies: 1 (1) :21; 3 (2) :23  
workshop: 3 (3) :12
- Mustad, O. & Sons: 5 (3) :26-27
- My Angling Friends, Fred Mather, 1 (2) :4; 2 (1) :4
- My Father Dean Sage, 3 (1) :6-9
- My Life as an Angler, 3 (4) :7
- "My Love Affair with Fishing", 3 (3) :13-15
- My Moby Dick, Wm. Humphrey, 5 (3) :28
- Naden, William, 3 (4) :7; 4 (1) :32
- "Naden Collection of Theodore Gordon Books Presented to the Museum", 3 (4) :7-8
- Naha Lake, Alaska, 2 (4) :7-8
- Nancy Brook, NH, 1 (2) :3
- Napanock Hotel, NY, 4 (1) :5
- Narrative of a Journey Across the Rocky Mountains, John Kirk Townsend (Townshend in British edn), 2 (1) :3; 5 (3) :8, 32
- National Geographic Society, 3 (2) :7
- "Natural and Artificial Flies", 4 (4) :12
- Natural History of the Fishes of Massachusetts, 5 (3) :9, 31
- Natural Trout Fly and Its Imitation, The, Leonard West, 1912, 4 (2) :25
- Naturals see Trout flies, Natural
- Near and Far, 3 (4) :7
- Nelson, William, 2 (4) :18-19
- Neolithic Age in Eastern Siberia, 3 (1) :20
- Nepigon see Nipigon
- Nepissiquit River, NB, 4 (4) :2-4
- Nessmuk (pseud), 5 (3) :23
- Nessmuk, Dan Brenan, 2 (2) :21
- "Neverbreak" rod, 2 (3) :9
- Neversink River, NY, 2 (2) :3; 4 (1) :3-5
- New Bibliotheca Piscatoria, A, 3 (4) :27
- New Brunswick, 3 (3) :2-8, 13
- New Hampshire, 4 (2) :12
- New Lines for Flyfishers, 1 (1) :19
- "New Review of an Old Book, A", 3 (1) :10-12
- New York, 2 (4) :11-14; 4 (1) :3-5, 21-22; 4 (2) :21-22; 4 (3) :26-28; 4 (4) :25-29; 5 (1) :12-14, 19; 5 (3) :24-25
- "New York Fly Casting Tournament, May 1889", 5 (2) :25
- New Zealand, 4 (1) :30-31
- Niagara River, 5 (3) :23
- Nicaragua, 4 (2) :31
- Nichols, B. F. rod adv., 1 (2) :5
- Niemeyer, Ted, 5 (3) :27
- Night fishing, 3 (4) :18
- Night Hawk salmon fly, 3 (3) :7
- Nipigon River, Ont., 1 (2) :7, 9
- "No marvel that apostles and prophets . . ." (quote), George Dawson, 1 (2) :bc
- No Name fly, 2 (1) :21; 3 (4) :5
- Noble, Robert, 2 (1) :14; 5 (1) :18
- Norris, Alfred, 2 (3) :4
- Norris, Charles M., 2 (3) :2-5, 2
- Norris, Thaddeus, 1 (2) :3-5, 7, 10, 11, 13; 2 (1) :6-8; 2 (3) :7; 2 (4) :20; 3 (2) :15; 3 (4) :7-8; 5 (1) :8, bc; 5 (2) :10-11
- Norris rods, 1 (1) :14; 1 (2) :4
- North Country Flies, 3 (4) :7
- "North Woods Walton Club, The", 5 (1) :12, 14, 19
- Northern Memoirs, Richard Franck, 4 (2) :24
- Northville, NY, 3 (1) :9
- Northwest Angling, 2 (2) :22; 5 (2) :15
- "Notes - Bibliographical, Biographical and Historical Notes to George Scotcher's The Fly Fisher's Legacy . . . circa 1810, with Comment on the Fly-Dressings", 2 (2) :10
- Notes Historical, Critical and Explanatory, "The Complete Angler, John Hawkins, 1760, 2 (2) :10
- Nova Scotia, 1 (3) :6-10
- Novarro River, CA, 1 (4) :7
- Nowell, Alexander, 2 (2) :4
- Noyes, George H., 3 (2) :3
- Nye, Jack V., 1 (2) :20-21
- Nymph Fishing for Larger Trout, 4 (1) :30
- Oak fly, 4 (3) :13, 16; 5 (1) :18
- Obituaries  
Alexander: 4 (1) :19  
Gingrich: 3 (3) :fc
- O'Connell, Geoffrey, 5 (3) :7
- Oconomowoc fly, 2 (1) :21
- "Of Misty Mornings Long Ago", Dana Lamb, 2 (2) :2-3
- Ogden, James, 3 (4) :7; 5 (2) :10
- Ogden on Fly Tying, James Ogden, 1887, 3 (4) :7
- Ohio, 4 (1) :11-15
- Olcott, T. W., 2 (4) :5
- Old English Game Cock feathers, 3 (2) :8-9
- Olive Dun fly, 3 (4) :30
- "On Angling with the Natural May Fly", 2 (2) :7-9
- "On Dry-Cow Fishing as a Fine Art", Rudyard Kipling, 4 (2) :3
- On Trout Streams and Salmon Rivers, 4 (1) :32
- Onawa Lake, ME, 3 (1) :5
- One-Eyed Poacher of Privilege, The, E. W. Smith, 1941, 1 (1) :19
- Onondage Fishing Club, 3 (2) :20
- Ontario, 3 (4) :19; 4 (2) :23
- "Opening of the Campaign", 1 (3) :13
- Opihi River, NZ, 4 (1) :31
- Oquossoc Angling Association, 2 (2) :3; 3 (4) :6
- Oquossoc River, ME, 1 (2) :8
- Orange Dun fly, 4 (3) :17
- Orange fly, 4 (3) :13, 16
- Orange Governor fly, 4 (3) :17
- Orange Shrimp fly, 5 (2) :17
- Order of the Lapis Lazuli, 3 (1) :17
- Oregon, 4 (1) :31
- "Oregon Salmon Angling", 4 (1) :31
- "Origins of Angling, The", 3 (1) :19-21
- Oriole fly, 2 (1) :21; 4 (2) :17
- Orrelle, John T., 1 (1) :10-13; 1 (3) :18-20; 1 (4) :18-20; 4 (1) :30
- Orvis, Charles F., 1 (2) :4; 2 (1) :fc, 20-21; 2 (2) :17-19; 2 (4) :2; 3 (4) :7, 8; 4 (3) :29-31; 5 (1) :18
- Orvis, L. C., 2 (1) :20-21
- Orvis Co.  
adv: 4 (3) :21-25; 4 (4) :fc  
flies: 2 (2) :18  
adv: 4 (3) :24-25  
snelled: 2 (4) :4; 4 (1) :16  
reels: 1 (1) :10; 4 (1) :20  
adv: 4 (3) :23  
rods: 4 (3) :27; 5 (3) :7  
adv: 4 (3) :21-22
- O'Shaughnessy (R.) & Co., adv. 4 (1) :fc
- Oswego bass, 2 (4) :20
- Otis, Fessendon Nott, 4 (1) :2-5  
engraving: 4 (1) :23
- Otis, James, 2 (3) :2
- Ouinaniche see Landlocked salmon
- "Our Oldest Fly Rod", 5 (2) :20, 21
- Ouse River, 2 (2) :4, 6
- OUTING, 1 (2) :21; 1 (4) :4; 4 (1) :27
- "Owl Creek Cabin Letters", W. C. Prime, 1 (2) :4
- Pacific salmon, 1 (4) :7; 4 (1) :31; 4 (2) :3-5  
flies: 5 (2) :15, 16-17
- "Pacific Salmons, The", 4 (2) :3
- Paddock, Howard, 2 (4) :5
- Paddock, W. G., 2 (4) :5
- Page, George Shephard, 1 (2) :7; 3 (4) :6, 6
- Page fly, 3 (4) :6
- Paine, Joe, 5 (2) :5
- Pale Brown fly, 4 (3) :17
- Pale Evening Dun fly, 4 (3) :16
- Palmer flies, 1 (2) :15; 2 (2) :5, 12; 3 (4) :18; 5 (1) :18; 5 (3) :30
- Palmer worm, 5 (2) :4
- Pancake recipe, 4 (4) :23
- Panet, John, 3 (1) :16
- Parker, J. C., 2 (1) :3-4
- Parmechene Beau fly, 4 (2) :16
- Parmachene Belle fly, 1 (2) :15, 18; 1 (4) :5; 2 (1) :21; 2 (2) :3, 19; 2 (4) :2, 4; 4 (1) :9, 14; 4 (2) :16, 4 (4) :5, 31
- Parmachene Lake, 1 (2) :15; 2 (4) :2, 5
- Parmachene Lake Lodge, 1 (2) :15
- Parmachene Club, 2 (4) :2, 5
- Patent Fluttering fly see Fluttering fly
- Patents on tackle, 2 (4) :14; 4 (1) :6-7; 5 (3) :21
- Payne, Edward F., 2 (3) :2
- Payne, James, 2 (3) :2
- Payne, Oliver H., 3 (3) :3, 7
- Peacock fly, 4 (3) :17
- Peck & Snyder Co., adv. 4 (4) :fc
- "Peerless" reel, 1 (1) :11
- Peirce, Milton P., 4 (1) :12
- Pell, Robert, 3 (2) :14; 3 (4) :18
- Pemigewasset River, NH, 1 (2) :3
- Pennamaquan meadow, ME, 3 (1) :3
- Pennell, Cholmondeley, 1 (4) :14; 2 (4) :20; 4 (4) :16
- Pennell hooks, 1 (4) :11, 14
- Pennsylvania, 3 (4) :12
- "Perfection" reel, Vom Hofe, 1(1):10,11

- Peribonca River, Que., 3 (1) :16; 4 (2) :19
- Perkins, Leigh, 3 (4) :9
- Permit fishing, 5 (3) :6-7
- Peterson, Seth, 5 (2) :29
- Peterson Key, FL, 5 (3) :6
- Petty-Fitzmaurice, Henry Charles Keith, 1 (3) :15
- Pfeiffer, C. Boyd, 3 (2) :22
- Pflueger, Golden West Fly reel, 1 (4) :18
- Phair, Charles, 1 (1) :19; 2 (2) :22
- Philbrook, Francis, 5 (3) :15
- Phillips, John C., 5 (1) :2-7
- Phillips Pink Shrimp fly, 5 (3) :6
- Pickerel, 2 (4) :20
- Pickering, Harold, 4 (2) :25
- Pickering, William, 3 (4) :26; 4 (1) :27
- Picket Pin fly, 1 (2) :21
- Picton, Thomas, 3 (2) :15; 3 (4) :14
- Pike, Nicholas, 2 (3) :11-12
- Pilgrims, 5 (1) :18
- Pine River, MI, 2 (1) :4
- Pink Beauty fly, 3 (4) :5
- Pink Lady fly, 3 (4) :4; 4 (4) :17
- Pirated engravings, 2 (2) :16
- Piscator (pseud), 1 (3) :6-10
- Piseco Lake, 1 (3) :5
- Piseco Lake Trout Club, 3 (2) :14; 3 (4) :14-15, 18; 4 (4) :29
- Pitcher, John, 1 (4) :5
- Pitcher fly, 1 (4) :5
- Plagiarism, 2 (1) :14; 5 (2) :2-4
- Plath (Charles) & Son Co., adv. 4 (4) :fc
- Platysamia cecropia, 4 (3) :29-31
- "Playing him", 2 (1) :23
- Pleasures of Angling, The, 2 (2) :21; 3 (1) :9; 3 (2) :15
- Pleasures of Princes, 2 (2) :5
- Pleissner, Ogden M., 2 (2) :21; 5 (2) :13  
paintings: 2 (2) :21; 5 (2) :13
- Polka fly, 2 (1) :21; 2 (2) :17; 4 (2) :17
- Pollution from sawmills, 1 (2) :4; 4 (2) :bc
- Pond, Fred E., 2 (1) :3; 4 (1) :10
- Pond Brook, NH, 1 (2) :4
- Poor Man's fly, 5 (2) :14
- Popham fly see Butcher fly
- Portage Lake, MI, 2 (1) :6-8
- Porter, William T., 1 (3) :2-5, 2, bc; 2 (2) :7; 3 (4) :14
- PORTER'S SPIRIT OF THE TIMES, 1 (3) :4
- Postcards, Historical, 2 (1) :23
- Potomac River, 2 (3) :6, 7, 7-8; 5 (2) :5; 5 (3) :23
- Pott, Franz B., 1 (2) :21
- Powlett, B. W., 1 (2) :17
- Practical Angler, The, W. C. Stewart, 1857, 1 (4) :14; 2 (2) :11; 3 (4) :7
- Practical Dry-Fly Fishing, 4 (2) :25
- Pray, C. Jim, 5 (2) :15
- Preston Jennings Collection, 1 (1) :4
- "Preston Jennings Iris Streamers, The", 5 (3) :21
- Price (H. F.) Co., adv. 4 (4) :fc
- Prime, William Cowper, 1 (2) :2, 3-5; 3 (4) :7
- Prime Gnat fly, 1 (2) :4-5, 4
- Princeton University, 4 (2) :20
- PRINCETON UNIVERSITY PRESS, 2 (2) :4
- Pritchard, Harry, 2 (4) :9
- Pritt, T. E., 3 (4) :7
- Professor fly, 1 (2) :17, 20, 21; 1 (3) :5; 1 (4) :3; 2 (1) :8, 9, 22; 2 (3) :4; 3 (2) :6, 7; 3 (4) :15; 4 (1) :4, 9, 31; 4 (2) :16, 17, 31; 5 (1) :18; 5 (3) :19
- Profile House, NH, 1 (2) :3
- Profile Lake, NH, 1 (2) :3-4
- Prosser Creek, CA, 1 (4) :10
- Pryce-Tannatt, Thomas Edwin, 2 (2) :20
- Pteronareys californica, 1 (2) :21
- Puffer Pond, NY, 4 (3) :27
- Puget Sound, 2 (2) :14
- Pulman, George Philip Rigney, 5 (2) :11
- Punch Brook, NH, 5 (2) :6
- Putney, VT, Old Mill, 4 (2) :bc
- Quackenbos, Irwin, 3 (4) :14
- Quaint Treatise on Flees and the Art of Artyfichall Flee Making, A. Aldam, 1875, 2 (2) :20; 4 (2) :25
- Quay, Senator, 3 (3) :23
- Quebec, 4 (2) :19
- Queen of Moosehead fly, 4 (2) :16
- Queen of the Waters fly, 1 (2) :21; 3 (2) :6; 3 (4) :4; 4 (2) :16
- Quill Gnat fly, 4 (3) :13
- Quill Gordon fly, 1 (4) :11
- Quimby Pond, ME, 4 (4) :7
- Racquette see Raquette
- Rafinesque, Constantine Samuel, 5 (3) :9, 9
- Rag flies, 1 (1) :17; 2 (3) :7
- "Rainbow" reel, Meisselbach, 1 (3) :18-20, 19; 1 (4) :18-20, 18-20; 4 (1) :20
- Rainbow trout, 1 (4) :9-10; 2 (3) :2-5; 4 (2) :6-7, 26-28
- Rand, Frank C., 4 (1) :24
- Randebrock, F. W., 2 (2) :3
- Random Casts, 1 (1) :18
- Rangeley Lakes, 1 (2) :6, 7-9; 2 (1) :23; 2 (2) :3; 3 (4) :2-4, 6; 4 (1) :5
- "Rangeley Lakes, The", 4 (1) :23
- Rangeley's Favorite Trout and Salmon Flies, 3 (4) :3, 4
- Ransome, Arthur, 4 (4) :11
- Raquette Lake & River, NY, 2 (4) :11; 4 (2) :21-22; 5 (1) :14
- Rattling Run, Que., 1 (3) :11
- Raymond, Henry J., 3 (4) :6
- Raymond, Steve, 1 (2) :16-18; 1 (4) :22-23; 4 (1) :11; 5 (2) :28, 21; 5 (3) :28, 30
- Rea, George, 5 (1) :29
- Read, Stanley, 5 (2) :28, 21; 5 (3) :14, 26
- Read & Son's, 4 (2) :31
- Recipes, 2 (3) :9; 4 (4) :23; 5 (1) :8
- Recollections of Fly Fishing for Salmon and Trout, 3 (4) :7
- Reconstruction of flies see Trout flies, reconstruction
- "Reconstructing Historic American Trout Flies", Poul Jorgenson, 1 (2) :14-15
- Record fish  
Atlantic salmon: 1 (3) :14-16, 14  
brook trout: 1 (2) :8  
landlocked salmon: 3 (1) :2; 4 (4) :7  
striped bass: 2 (3) :9
- RECREATION MAGAZINE (extract), 3 (2) :21
- Red and Black Hackle fly, 5 (3) :24
- Red Ant fly, 3 (4) :18; 4 (3) :13, 17
- Red Brook, MA, 5 (1) :4
- Red fly, 3 (1) :11; 4 (3) :17
- Red Hackle fly, 4 (3) :17
- Red Ibis fly, 1 (2) :18; 4 (4) :31; 5 (2) :27
- Red Palmer fly, 4 (3) :16
- Red Spinner (pseud) see Senior, William
- Red Spinner fly, 3 (1) :11; 4 (3) :13, 17; 5 (2) :10
- Red Tag fly, 2 (1) :22; 3 (4) :31
- Red Upright fly, 4 (3) :13
- Redtip Coachman fly, 2 (1) :21, 22
- Reed, 4 (1) :31
- Reed, W. H., 1 (1) :8
- Reed's Pond see Green Lake, ME
- Reel makers, 1 (3) :18; 2 (1) :18
- Reels  
adv: 2 (3) :17; 4 (3) :10, 11, 15  
b & w illus: 3 (3) :22; 4 (4) :31; 5 (3) :17  
collecting: 1 (3) :18-20; 1 (4) :18-20  
color plates: 4 (1) :16-17, 20; 4 (2) :20  
drag: 1 (1) :11  
fishing without: 5 (3) :10  
origins: 5 (1) :7
- Reelseats, 1 (1) :6
- Reformation, English, 2 (2) :6
- Refracta series flies, Baigent flies by Hardy, 3 (2) :8, 8
- Refraction see Light refraction
- Reid, George, 4 (1) :27
- Releasing fish, 1 (2) :3
- "Removing the Hook", 5 (3) :24
- Rennie, James, 5 (2) :14
- "Restigouche" reel, Vom Hofe, 1 (1) :11
- Restigouche River, NB, 3 (1) :9; 3 (3) :3
- Retrieve, 2 (4) :3
- Reuben Wood fly, 3 (2) :20; 4 (2) :16
- Reverse wing, 2 (2) :12; 2 (4) :19
- Reverse-tied fly, 1 (4) :14
- Rhead, Louis, 2 (2) :17-19, 22; 3 (4) :3  
drawings: 2 (2) :5; 5 (3) :24-25  
fly: 1 (4) :14
- Richards, Carl, 5 (3) :27
- Richardson, John, 2 (1) :3
- Richardson, Lee, 5 (3) :28
- Richardson Lake, ME, 1 (2) :7-8
- Ripley, A. L., 5 (1) :2
- Ristigouche and Its Salmon Fishing, 2 (2) :21, 20-21; 2 (4) :16, 17; 3 (4) :23-25, 24-25; 4 (1) :25-27; 4 (2) :25; 5 (3) :9
- Rithrogena haarupi, 3 (4) :9-10
- Ritz, Charles  
fly box: 5 (3) :30
- Robinson, Charles, 2 (3) :3
- Robinson, Scott, 4 (1) :12
- Rock bass, 2 (4) :20
- Rock River, WI, 3 (3) :14-15
- Rockwell, F. W., 3 (2) :4
- Rocky Mountain whitefish see Mountain whitefish
- Rod, Gun & Palette in the High

- Rod, Gun & Palette in the High Rockies continued: L. Blomfield, 1914, 5 (3) :8, 32
- ROD & GUN (extracts), 2 (1) :10-13; 3 (4) :14; 4 (2) :31; 5 (2) :11-14
- Rod and the Gun, The, Wilson, 1840, 3 (4) :27
- Rod guides  
adv: 2 (3) :23; 4 (3) :8  
history: 1 (1) :8, 9
- Rod handles, 4 (1) :17;  
history: 1 (1) :6, 6-7
- Rod splices, 2 (1) :17  
history: 1 (2) :10-13, 10-13
- Rodmakers, 1 (4) :22-23; 4 (1) :29
- Rodmaking, 1 (2) :18-19; 1 (4) :22; 2 (2) :13  
history: 1 (1) :6-9  
splicing: 1 (2) :10-13  
tools: 1 (4) :22; 5 (3) :15, 17  
winding device: 4 (1) :13
- Rods  
collecting: 1 (1) :6-9  
color plates: 4 (1) :16-17; 5 (2) :20  
dating: 1 (1) :6-9  
history: 1 (1) :6-9  
length: 2 (4) :4; 3 (1) :10, 12  
materials: 1 (1) :6-7; 5 (3) :19  
oldest in Museum: 5 (2) :20, 21  
patents: 4 (1) :6-7, 6-7  
windings: 4 (4) :7
- Rods, Bamboo, 2 (1) :19-20  
adv: 4 (3) :7, 14, 21, 22  
construction see Rodmaking  
history: 1 (1) :6-9; 2 (2) :13
- Rollings, John R., 3 (2) :21
- Rollo, William Keith, 4 (4) :21
- Romeyn, J. R., 4 (4) :12
- Ronalds, Alfred, 2 (2) :12; 3 (1) :10-12; 4 (2) :24-25
- Roosevelt, Kirmet, 2 (4) :17
- Roosevelt, Robert Barnwell, 1 (2) :7; 2 (3) :6, 7-8; 3 (2) :15, 16; 3 (4) :7, 9
- Roosevelt, Theodore, 2 (4) :16
- Roosevelt, Theodore, Jr., 2 (4) :17
- Rosborough, E. H. "Polly", 5 (2) :15
- Rosebud River, MT, 1 (2) :20
- Ross's trout, 4 (2) :23
- Rowe, J. S., 1 (2) :9
- Royal Coachman fly, 1 (2) :18, 21; 1 (4) :5; 2 (1) :20-21, 22; 2 (3) :4; 3 (2) :6; 4 (1) :9-10; 4 (2) :16
- "Rudyard Kipling and American Fly Fishing", Paul Schullery, 4 (2) :3-5
- Rural Sports, W. B. Daniel, 1807, 2 (2) :10, 12; 3 (4) :26
- Russell, Charles, 5 (1) :30
- Rustlings in the Rockies, 5 (3) :32
- Saco River, NH, 4 (2) :bc
- Sadler, C. W., 4 (1) :12, 14
- Sage, Dean, 1 (2) :10; 2 (2) :21; 2 (4) :5, 16; 3 (1) :6-9, 6; 3 (2) :16-19; 3 (3) :2-8; 3 (4) :23-25; 4 (1) :25-28; 4 (2) :3, 25; 5 (3) :9
- Sage, Dean, Jr., 4 (1) :28
- Sage, DeWitt, 2 (2) :21
- Sage, Elizabeth, 3 (1) :6-9
- Sage, Henry Manning, 3 (1) :7
- Sage, Henry Williams, 3 (1) :7, 7
- Sage, Sarah P., 3 (1) :6, 7; 3 (3) :2
- Saguenay River, Que., 1 (3) :12; 4 (2) :19
- Salmon see Atlantic Salmon, Chinook salmon, etc.
- Salmon and Trout, 1 (2) :10; 4 (1) :27; 4 (2) :3, 25  
"Salmon Angling", 4 (1) :27
- Salmon Fisher, The, 3 (4) :7
- Salmon Fishing, Taverner, 4 (2) :25
- Salmon Fishing in Canada, 3 (4) :7
- "Salmon Fishing in Gold River, Nova Scotia", Piscator (pseud), 1 (3) :6-10
- "Salmon Fishing in Sweden", 2 (4) :6-7
- "Salmon Fishing in the Novarro River, California", 1 (4) :7
- Salmon Fishing on the Cain River, 5 (3) :8, 32
- Salmon flies see Atlantic salmon flies, etc.
- Salmon Flies, 1931, 2 (2) :20
- Saltwater fly fishing, 2 (2) :14-15; 4 (2) :30; 5 (3) :5-7  
rag flies: 1 (1) :17
- Salt Water Fly Fishing, Joe Brooks, 1950, 5 (3) :7  
"Salt Water Fly Fishing", Letcher Lambuth, 2 (2) :14-15
- Salt Water Game Fishing, Joe Brooks, 1968, 5 (3) :7
- Salter, Robert, 2 (2) :10-12
- Salter, T. F., 2 (2) :11
- Sampson, Lyle, 2 (1) :17
- Samuel, Edward, 5 (2) :22
- Samuel, William, 2 (2) :4-6; 5 (2) :2-4
- SAN FRANCISCO CHRONICLE (extract), 1 (4) :7
- San Juan River, Central America, 4 (2) :31
- Sand fly, 4 (3) :16
- Sandham, Henry, 2 (2) :21; 3 (1) :22; 3 (4) :23  
drawings: 3 (1) :22-23
- Sands, Hagen, 5 (3) :7
- Sandy Mite fly, 1 (2) :21
- Sanford, Mike, 4 (1) :29
- Santway, A. W., 4 (4) :28
- "Sarah McBride: Pioneer Angling Entomologist", 5 (2) :10-11
- Saranac Lakes, NY, 2 (1) :10-13; 4 (4) :25-29
- Saranac River, NY, 3 (4) :11
- Sargent, Luman, 1 (2) :9
- Sasquatch, 4 (4) :8-10
- Satchell, Thomas, 3 (4) :27
- Sauce Matelot recipe, 2 (3) :9
- Sault Ste. Marie, 1 (1) :5
- Saunders, James, 4 (2) :24
- Savage, Henry L., 5 (2) :2-3
- Sawmill pollution, 1 (2) :4; 1 (4) :4; 4 (2) :bc
- Scarlet-ibis (pseud), 4 (2) :28
- Scarlet Ibis fly, 1 (2) :4, 9; 3 (4) :13, 18, 21; 4 (2) :16, 17
- Schaldach, William, 2 (2) :22
- Schlotman, Joseph B., 4 (1) :24
- Schreiber, Paul, 4 (3) :5
- Schroeder, C. F., 5 (3) :32
- Schullery, Paul, 4 (2) :3-5; 4 (4) :32, 32
- Schuylkill Fishing Company, 5 (1) :bc
- Schuylkill River, 5 (1) :bc; 5 (3) :24-25
- Schwatka, Fred, 4 (2) :14-15, 18
- Schwiebert, Ernest, 5 (3) :27
- Scientific Angler, The, 3 (4) :7
- Scotcher, George, 2 (2) :10, 21
- Scott, Genio C., 1 (2) :10; 1 (3) :11-13; 2 (2) :21; 2 (3) :7; 3 (2) :15; 3 (4) :7; 5 (2) :14, 26
- Scott, Thomas, 5 (1) :22
- Scott hooks, 2 (2) :8
- Scottish flies, 5 (1) :17, 18
- Scribner greenheart rod, 2 (4) :7
- SCRIBNER'S MONTHLY, 4 (1) :5, 22
- Scrope, William, 3 (4) :23
- Sea trout, American see Brook trout, Sea-run
- Sea trout, European, 4 (3) :32, bc; 5 (1) :2-7
- Seaton, William W., 5 (2) :5
- Seatrout, 4 (2) :30
- Sebago Lake, ME, 2 (2) :3; 3 (1) :2-5; 4 (4) :5
- Sebago trout see Landlocked salmon
- Sebec Lake, ME, 3 (1) :5
- Second Pond, NY, 2 (1) :10-13
- Secor, Anne, 4 (2) :10
- "Secrets of Angling, The", 2 (2) :5; 4 (1) :28
- Sedge fly, 4 (4) :17
- Selwyn River, NZ, 4 (1) :31
- Senior, William, pseud: Red Spinner, 3 (4) :7
- Sesia River, Italy, 5 (3) :10-11
- Seth Green fly, 2 (1) :22
- Seven Ponds, ME, 2 (2) :3; 4 (4) :7
- Severall Wayes of Hunting, Hawking and Fishing, The, 4 (4) :14
- Seymour, Edward, 4 (1) :5
- Seymour, William, 4 (1) :22
- Shad, 4 (3) :bc; 5 (2) :26-27  
flies: 5 (2) :26-27
- Shang's Special fly, 3 (4) :4
- Shark fishing, 1 (3) :5
- Shaw, Quincy A., 2 (4) :5
- Shaw fly, 4 (3) :17
- Sheldon's Camp, 3 (4) :32
- Sherman, Richard U., 5 (1) :12
- Shields, George Oliver, 5 (3) :32
- Ship Pond see Onawa Lake, ME
- Shiple (A. B.) & Son, adv. 2 (2) :24
- Shiple, William, 2 (2) :11; 4 (2) :25
- Shira River, Scotland, 4 (3) :bc, 32
- SHOOTING AND FISHING, 4 (4) :5
- Shrimp fly, 4 (3) :20
- "Sic Itur Ad Flumina", 5 (1) :32
- Siegel, Henry, 2 (2) :21; 3 (1) :12; 4 (1) :29
- Sierra Nevada Mts., 1 (4) :9-10
- Silk lines, adv. 2 (3) :18
- Silk Spinner fly, 4 (3) :17
- "Silk Worm Gut", 2 (3) :10
- Silkien process, 1 (2) :10
- Silkworm culture, 4 (3) :29-31
- Silkworm gut, 2 (3) :10; 4 (3) :29
- Silver Blue fly, 4 (4) :17
- Silver Doctor fly, 1 (2) :17; 1 (4) :5; 2 (2) :17-19; 2 (4) :2, 6; 3 (4) :4-5; 4 (1) :9; 4 (2) :17, 4 (3) :20; 4 (4) :17
- Silver Dun fly, 4 (3) :13
- Silver Fox fly, 5 (2) :10, 14
- Silver Grey fly, 1 (2) :17



- Silver Horn fly, 4 (3) :16  
 Silver salmon see Coho salmon  
 Silver Spring, PA, 3 (4) :12, 19, 22  
 Silver Widow fly, 2 (1) :8  
 Silver Wilkinson fly, 3 (2) :8; 4 (4) :17  
 Simeon, Cornwall, 3 (4) :7  
 Simonds, C., 2 (4) :19  
 Simpson, John, 2 (2) :10, 21  
 Siskadee River, 2 (1) :3  
 Sismore, Tony, 2 (2) :10, 21  
 Six Months in America, 1 (1) :5; 5 (1) :20  
 "Sixteenth Century Salt Water Streamer, A", 1 (1) :17  
 Sixty-Three Years' Angling, 3 (4) :7  
 Skaneateles, NY, 2 (4) :9  
 Skilton, Tony, 3 (2) :fc; 5 (3) :28  
 Skinner, John, 1 (2) :23  
 Skittering, 4 (2) :21, 22  
 Skues, G. E. M., 3 (4) :22  
 Sky Blue Fly, 4 (3) :17  
 Slohm, Natalie & David, 3 (1) :bc  
 Slosson, Annie Trumbull, 1 (2) :5  
 Smallmouth see black bass  
 Smedley, Harold, 2 (4) :2  
 Smith, Bill, 5 (3) :6-7  
 Smith, Bonnie, 5 (3) :6-7  
 Smith, E. W., 1 (1) :19  
 Smith, Edward, adv. 4 (4) :fc  
 Smith, Jerome van Crowninshield, 1 (1) :19; 3 (1) :4; 3 (2) :13-15; 3 (4) :11, 14; 5 (3) :9, 31  
 Smith, John Russell, 3 (4) :27  
 Smith River, OR, 2 (3) :9  
 Smithsonian, 4 (2) :fc  
 Snake River, ID, 5 (1) :29-30  
 Snakes, as bait, 5 (3) :23  
 Snakewood rods, 1 (1) :7  
 Snelled hooks  
   Gordon comment: 1 (4) :11  
   making: 1 (2) :14; 3 (4) :22, 22  
 Snyder, W. H., 4 (4) :7  
 Soldier Palmer fly, 4 (3) :16; 4 (4) :16  
 "Some Trout Fishing Memories", 1 (1) :3-5  
 Songs of the Chace, 5 (1) :24, bc  
 Songs of the Edinburgh Angling Club, 4 (1) :27  
 "Sonnet on Angling" (poem), Mrs. T. C. Hofland, 1839, 4 (4) :bc  
 Sosin, Mark, 5 (3) :27  
 South Side Club of Long Island, 1 (1) :22  
 Spalding (A. G.) & Bros., 2 (4) :15, 15  
   adv: 2 (4) :22; 4 (1) :fc  
 Spanish flies, 5 (1) :16, 18  
 Spearing salmon, 1 (3) :10  
 Speckled Brook Trout, 2 (2) :22  
 Spectrum of color, 5 (3) :21  
 Sperry, San., 5 (1) :19  
 Spicklefisherman and Others, The, 1 (1) :19  
 Spider fly, 4 (3) :13, 16, 17  
 Spiral cane rods, 1 (4) :22  
 SPIRIT OF THE TIMES, 1 (2) :8; 1 (3) :3-5; 3 (4) :12, 14-15, 21  
   extracts: 4 (1) :21-22  
 Splicing  
   lines: 1 (2) :11  
   rods: 1 (2) :10-13; 2 (1) :17  
 "Split Rock", 3 (1) :14  
 Sport Fishes of Western Canada and Some Others, 1946 edn. title of Sport Fishing in Canada, 1948 by F. C. Whitehouse, 1 (2) :16-18  
 Sport Fishing in Canada, 1948 edn. of above book, 1 (2) :16-18  
 Sport with Gun and Rod, 4 (1) :5; 5 (1) :7  
 Sporting Adventures in the Northern Wilds, 3 (2) :15  
 Sporting Excursions in the Rocky Mountains see Narrative of a Journey Across the Rocky Mountains  
 Sporting Journeys (extract), Philip K. Crowe, 4 (2) :6-9  
 Sporting Sketches at Home and Abroad, A. C. Bagot, 1879, 3 (4) :7  
 "Sporting Tour in August, 1858", 4 (4) :25-29  
 Sportsman in Canada, The, Tolfrey, 1845, 5 (3) :8, 32  
 Sportsman's Gazetteer and General Guide, 4 (2) :3  
 Sportsman's Scrapbook, A, 5 (1) :2-7 (extract)  
 Sportsman's shows, 4 (4) :7  
 "Spring" (poem), 2 (2) :bc  
 Spring Creek, NY, 4 (1) :12; 5 (2) :11  
 Spring water aeration, 4 (1) :12  
 Square Lake, ME, 2 (2) :3  
 Squirrel barbecue, 5 (1) :8  
 Sri Lanka, 4 (2) :6-9  
 St. Anne River, Que., 2 (2) :3; 3 (1) :15-16  
 St. Jean River, Que., 2 (2) :3  
 St. John Lake, Que., 3 (1) :16  
 St. John River, Que., 1 (3) :11-13  
 "Staffordshire" (poem), 4 (2) :bc  
 Stage coach, Adirondack, 4 (1) :15  
 Stained-glass windows, 5 (3) :11-13  
 Stallknecht, F. S., 4 (4) :25-29  
 Stanley, Henry O., 1 (2) :9; 3 (4) :6  
 Stanstead (pseud), 1 (1) :14  
 Star Papers, or Experiences of Art and Nature, 5 (3) :2-3, 31  
 Stealing and Stealing, 3 (2) :14  
 Steamboat Rock, Wisconsin River, 4 (3) :5  
 Steelhead, 4 (1) :31  
   flies: 5 (2) :15, 16-17  
 Stenonema vicarium, 3 (4) :9; 5 (3) :30  
 Sterling, Dr., 4 (1) :12; 4 (3) :29  
 Stevens, Carrie Gertrude, 2 (2) :18; 3 (4) :2-5; 4 (4) :5  
 Stevens, Charles, 5 (2) :10  
 Stevens, Wallace Clinton, 3 (4) :2  
 Stewart, T. B., 1 (2) :9; 4 (4) :7  
 Stewart, W. C., 1 (4) :14; 2 (2) :11; 3 (4) :7  
 Stillman, William James, 4 (4) :27  
 Stillwater River, MT, 1 (2) :20  
 Stimson, Harold, 1 (4) :22  
 Stimson-Lambuth rods, 1 (4) :22  
 "Stoddard's, the Oldest Tackle Shop in the Country", Dame, Stoddard & Co., Boston, 2 (3) :15  
 Stoddard, Thomas Tod, 5 (1) :18  
 Stone, Livingston, 2 (3) :8  
 "Stone Bridge, Hartford", 4 (4) :19  
 Stone flies, 1 (2) :17; 1 (4) :12; 3 (4) :15, 18; 4 (1) :4; 4 (3) :17  
 Straight, Lee, 5 (2) :28  
 Stray Notes on Fishing and Fishing and Natural History, 3 (4) :7  
 Streamer flies, 2 (2) :15, 18; 3 (4) :2-6  
 Streamer Fly Fishing in Fresh and Salt Water, 2 (2) :23  
 Streamer Fly Tying and Fishing, 2 (2) :23  
 Stretcher flies see Tail flies  
 Striped bass, 2 (3) :7-9; 5 (2) :5, 27  
 Strong, W. E., 1 (4) :3  
 Sturgis, Lee, 5 (3) :8, 32  
 Sturgis, William Bayard, 1 (1) :19; 5 (1) :30  
 Suisun Bay, CA, 2 (3) :9  
 SUN (extract), 4 (2) :31  
 Sunapee Lake, NH, 4 (2) :12  
 Sunapee trout, 4 (2) :12, 13  
 Sunfish, 2 (4) :20  
 Sunshine Club (Moosehead Lake, ME), 1 (2) :9  
 Superior Fishing, R. B. Roosevelt, 1 (2) :7; 2 (3) :7; 3 (2) :15, 3 (4) :8  
 Supplement to the Catalog of Books on Angling Collected by Mr. Dean Sage, A, 4 (1) :27  
 Surette, Dick, 5 (3) :32  
 Susquehanna River, 2 (3) :7; 3 (4) :15  
 Swan Lake, IL, 1 (1) :15  
 Sweny, H. B. (H. R.?), 2 (4) :5  
 Swift River, NH, 4 (2) :bc  
 Swisher, Doug, 5 (3) :27  
 "Symploreel" reel, Meisselbach, 1 (3) :20  
 Tackle catalogs, 4 (3) :6-25; 4 (4) :fc  
 Tackle shops, 2 (3) :15; 2 (4) :15; 4 (1) :18-19  
 Tail flies, 3 (4) :11  
 Tait, Arthur Fitzwilliam, 1 (4) :16-17  
   paintings: 1 (4) :16-17  
 Talbot, H. L., 2 (4) :5  
 Tales of Fly Fishing in British Columbia, 5 (3) :28  
 Tall Tales and Short, E. W. Smith, 1938, 1 (1) :19  
 Tamarack (pseud), 1 (2) :20  
 Tarantino, Jon, 5 (3) :30  
 Tarpon, 4 (2) :30, 31  
 Tarpomania - The Madness of Fishing, 5 (3) :8, 32  
 Tarpomania and Buck Fever, 5 (3) :8, 32  
 Taverner, Eric, 2 (2) :20  
 Taverner, John, 1 (1) :19; 4 (2) :25  
 Taylor, A. D., 4 (2) :13  
 Taylor, Samuel, 2 (2) :10; 5 (2) :10  
 Teal and Silver fly, 1 (2) :18  
 Tees River, Scotland, 3 (2) :8; 3 (4) :30-31  
 Telea polephemus, 4 (3) :29-31  
 "Ten Days' Sport on Salmon Rivers", 3 (1) :9  
 Terrestrials, 4 (3) :20  
 "Terry Thomas on the Usk", 3 (4) :9-10  
 Teton Basin, 3 (3) :16-19  
 Texas Fishing Club, 2 (2) :17  
 Theakston, M., 3 (4) :7



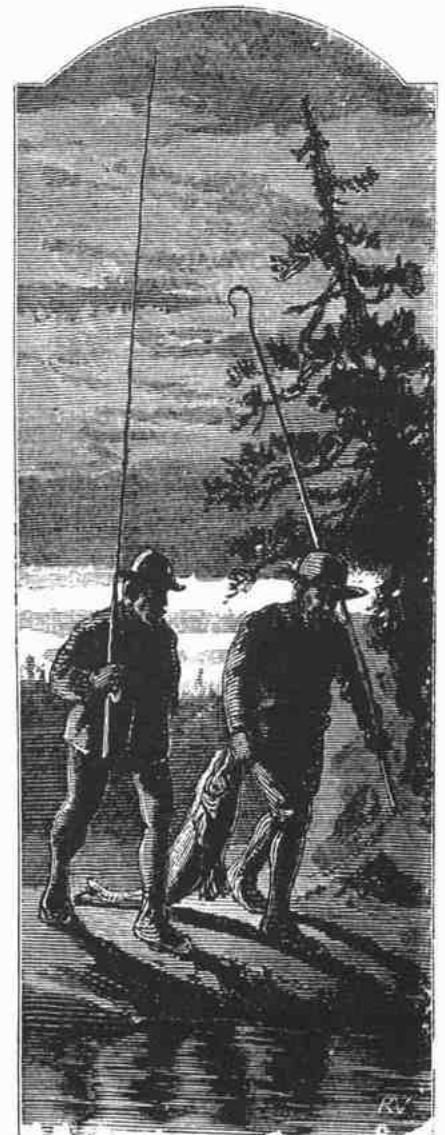
- Theatrum Insectorum, 5 (2) :4  
 "Their Great Grandfather, William Baigent, M. D., Piscator" (poem), 3 (2) :11  
 "Then and Now - My Big Score; Reminiscences of a Warren County Sportsman", extract from American Angler, 1882, 4 (3) :26-28  
 Theodore Gordon Flyfishers, 5 (2) :32  
 Thirteenth Pond, NY, 4 (3) :27  
 Thomas, F. E., 1 (1) :8  
 Thomas, F. S., 1 (2) :18; 2 (3) :2  
 Thomas, Terry, 3 (4) :9-10  
 Thomas & Edwards rods, 1 (2) :18-19  
 Thomas Boosey's Piscatorial Reminiscences, 3 (4) :26  
 "Thomas Gosden", 5 (1) :21-25  
 Thompson, L. S., 5 (3) :5  
 Thompson, Zenos, 1 (2) :8  
 Thomson, James, 2 (2) :bc  
 Thorn fly, 4 (3) :16  
 Thorpe, T. B., 4 (2) :29  
 "Through Miramichi with Rod and Rifle", 4 (4) :2-4  
 Thunder and Lightning fly, 4 (4) :17  
 "Thunder on the Right", 1 (1) :15  
 Tibbets, M. D., 4 (4) :7  
 Ticonderoga Landing, 4 (3) :27  
 Tigerfish, 4 (2) :7  
 Tigers of the Sea, 1 (1) :19  
 Tihonet Stream, MA, 5 (1) :6  
 Tiptops, adv. 2 (3) :23; 4 (3) :8  
 Titsworth, Judson, 3 (2) :3  
 "To an Old Friend" (poem), Patrick Chalmers, 3 (3) :bc  
 "To Mr. John Bartlett Who Had Sent Me a Seven-Pound Trout" (poem), James Russell Lowell, 1866, 3 (2) :bc  
 "Tobique" reel, 1 (1) :11  
 Tobique River, NB, 4 (4) :3  
 Toler, Henry, 4 (1) :29  
 Tolfrey, Frederic, 5 (3) :8, 32  
 Toma, Peol, 3 (1) :3  
 Tomah Joe fly, 5 (2) :10, 11  
 Tomato Can Chronicle, A. E. W. Smith, 1937, 1 (1) :19  
 Tommy Brayshaw: The Ardent Angler-Artist, Stanley E. Read, 1978, reviewed by Steve Raymond, 5 (2) :28, 21  
 Tongue River, WY, 4 (2) :31  
 Tonkin cane rods, 1 (1) :7  
 Toodle Bug fly, 4 (2) :17  
 Topp, Mathias, 5 (3) :26, 27  
 Toppell, Edward, 2 (2) :4, 6; 5 (2) :2-4  
 Torrish fly, 4 (4) :16  
 Tour to the River Saguenay, A. 5 (3) :9  
 Tourilli Fish and Game Club, 3 (1) :15-16  
 Tourilli River, Que., 3 (1) :15  
 Tournament casting see Fly casting tournaments  
 Townsend, C. H., 4 (2) :3  
 Townsend, John Kirk, 2 (1) :3; 5 (3) :8, 32  
 Townsend, Mary Trowbridge, 1 (4) :4  
 Townshend, A. E., 3 (4) :22  
 Townshend, J. K., see Townsend, John Kirk  
 Traherne, J. P., 1 (3) :17; 3 (4) :7  
 Trails of Enchantment, 4 (4) :31  
 Trapper's Lake, CO, 5 (1) :9  
 Travel Diary of an Angler, The, 1 (1) :19  
 Travels and Adventures in Canada and the Indian Territories, between the years 1760 and 1766, 3 (1) :19  
 Treatise of Fishing with an Angle, Berners, 1 (2) :11; 2 (2) :22; 4 (1) :28; 5 (1) :15-19, 21; 5 (2) :2  
 "Trip to Trapper's Lake, A", 5 (1) :9  
 Trott, George, 3 (4) :14-15, 21; 5 (1) :19  
 Trout and Angling, 1 (1) :19  
 Trout and Salmon Fisherman for 75 Years, A, 1 (2) :7  
 "Trout by the Ton", 1 (1) :16  
 Trout fishing, 1 (1) :3-5, 14, 16; 1 (4) :9-12, 15; 2 (2) :7-9; 2 (4) :18-19, 21-22; 3 (2) :3-7; 3 (3) :9-12, 16-19; 4 (1) :3-5, 8-10; 4 (2) :6-9; 4 (4) :2-4; 5 (1) :10-11, 31; 5 (2) :19, 31-32; 5 (3) :10-11, 18-19  
see also Brook trout, Steelhead, etc.  
 Trout Fishing, 1919, 2 (2) :20  
 Trout Fishing from All Angles, 4 (2) :25  
 "Trout Fishing in the Sierra Nevadas", letter by J. M. Adams, 1 (4) :8-10  
 Trout flies  
 adv: 2 (3) :19; 4 (3) :24-25  
 b & w illus: 1 (1) :4, 14; 1 (2) :4, 15; 1 (4) :14; 2 (1) :18, 20; 2 (3) :13; 3 (1) :11; 3 (2) :8; 3 (4) :3, 14, 19, 21; 4 (3) :19, 24, 25; 4 (4) :bc; 5 (2) :11, 14; 5 (3) :10-11  
 color plates: 3 (4) :13, 20; 4 (1) :16-17; 4 (2) :16-17; 4 (3) :13, 16-17, 20; 4 (4) :20; 5 (1) :16-17  
 history: 1 (2) :20-21; 3 (4) :11-22; 5 (1) :15-19  
 reconstruction: 1 (2) :14-15; 2 (2) :10-12; 3 (4) :13, 20, 21-22  
see also Brook trout flies, Steelhead flies, etc., and names of flies  
 Trout flies, Natural, 2 (2) :7-9; 4 (4) :12  
 "Trout flies", 2 (4) :19-20  
 "Trout of Silver Lake, The", 5 (1) :13  
 "Trout vs Bass: A Sporting Rivalry", 5 (3) :22-23  
 Trouting Along the Catsaugua, 1 (1) :18  
 "Trouting on Jessup's River", 3 (3) :9-12  
 Trovelot, M., 4 (3) :29  
 Trowbridge, George, 2 (2) :17  
 Truckee River, CA, 1 (4) :8  
 Trude, A. S., 5 (1) :29-30  
 Trude, Walter, 5 (1) :29-30, 30  
 Trude fly, 1 (2) :21; 5 (1) :30  
 Trude Ranch, ID, 5 (1) :29-30, 29  
 True Treatise on the Art of Fly Fishing, A, 2 (2) :11; 4 (2) :25  
 Tully Lake, NY, 2 (4) :9, 10  
 Tupper Lake, NY, 2 (1) :12-13; 2 (4) :12-14  
 TURF, FIELD AND FARM, 5 (2) :26-27  
 Turkey Brown fly, 4 (3) :17  
 Turner, A. D., 5 (3) :8, 32  
 painting: 2 (3) :12  
 Turton, John, 2 (2) :11  
 Twain, Mark see Clemens, Samuel  
 Tweed River, Scotland, 5 (1) :18  
 Twichell, Joseph Hopkins, 3 (3) :3, 8  
 Twichell, Julia Harmony, 3 (3) :3  
 "Twilight on the River", 4 (1) :27  
 "Two Thousand Dollar Rod", 2 (1) :17  
 "Two Trips to Hamilton County", 4 (1) :21-22  
 United Fly Tyers, 5 (1) :18  
 University of British Columbia, 5 (2) :28  
 Upper Dam, ME, 3 (4) :2, 6; 4 (4) :7  
 Upsalquitch River, NB, 3 (2) :16-19  
 Upson, Ruth W., 4 (1) :6-7  
 Upstream, Downstream and Out of My Mind, 4 (2) :25  
 Upstream dry fly fishing, 2 (2) :8  
 Upton, George W., 4 (1) :7  
 Usk River, England, 3 (4) :9-10  
 Vade Mecum, 4 (2) :25  
 Vail, Henry, 3 (4) :14  
 Van Dyke, Henry, 1 (1) :19; 2 (3) :bc; 3 (3) :7; 3 (4) :7-8  
 Van Fleet, Clark, 1 (4) :22  
 Varney, George, 1 (1) :8  
 Varney ferrules, 1 (1) :9  
 Vaughn, Charles, 3 (4) :14  
 Veiled Horizons, 1 (1) :18  
 Venables, Robert, 4 (2) :25  
 Venison, as bait, 4 (2) :21  
 Vicaire, Jacques, 3 (3) :2, 5, 6  
 Vigne, Godfrey T., 1 (1) :5; 5 (1) :20  
 Vineyard Sound, MA, 2 (3) :7  
 "Virginia Barbecues", 5 (1) :8  
 Vom Hofe reels, 1 (1) :10-13, 11-13; 4 (1) :20  
 Von Lengerke & Detmold rod handle, 1 (1) :7  
 Vye, Whit, 3 (3) :13  
 Vye Terror fly, 3 (3) :13  
 W. D. Cleveland fly, 2 (2) :17  
 W. J. C. F. (pseud), 2 (4) :19-20  
 Wade, H., 3 (4) :7  
 "Wading Is Sometimes Difficult, The", curator's report, 1 (2) :23  
 Wahl, Ralph, 2 (3) :fc  
 Walden, H. T., 1 (1) :19  
 Walker Brook, NH, 1 (2) :3  
 Walker reel, 1 (1) :10  
 Wallace, E. R., 5 (2) :31  
 Walleye fishing, 2 (4) :20  
 Walls, Wes, 1 (2) :21  
 Walton, Izaak, 1 (2) :14; 2 (1) :14-16; 3 (1) :bc, 24; 3 (2) :9; 3 (4) :7, 14; 4 (2) :24; 4 (3) :4; 5 (1) :18, 22-25; 5 (2) :2-4, 3; 5 (3) :2  
 grave: 5 (3) :12-13  
 "Walton & the Milk Maids", 4 (1) :28  
 "Waltonian Library, A", Bethune, 3 (4) :27  
 "Warblers and Arbutus, With Now and Then a Trout", 5 (1) :2-7  
 Ware, Joseph Ellis, 1 (2) :8  
 Warner, Charles Dudley, 1 (1) :23; 5 (2) :18, 19, 31-32  
 Warren, 4 (4) :7  
 Warren, Samuel, 3 (4) :14  
 Washington, George, 2 (3) :6, 7  
 Wasp fly, 4 (3) :16  
 Wasson Bar Camps, NB, 3 (3) :13  
 Water Cricket fly, 4 (3) :17

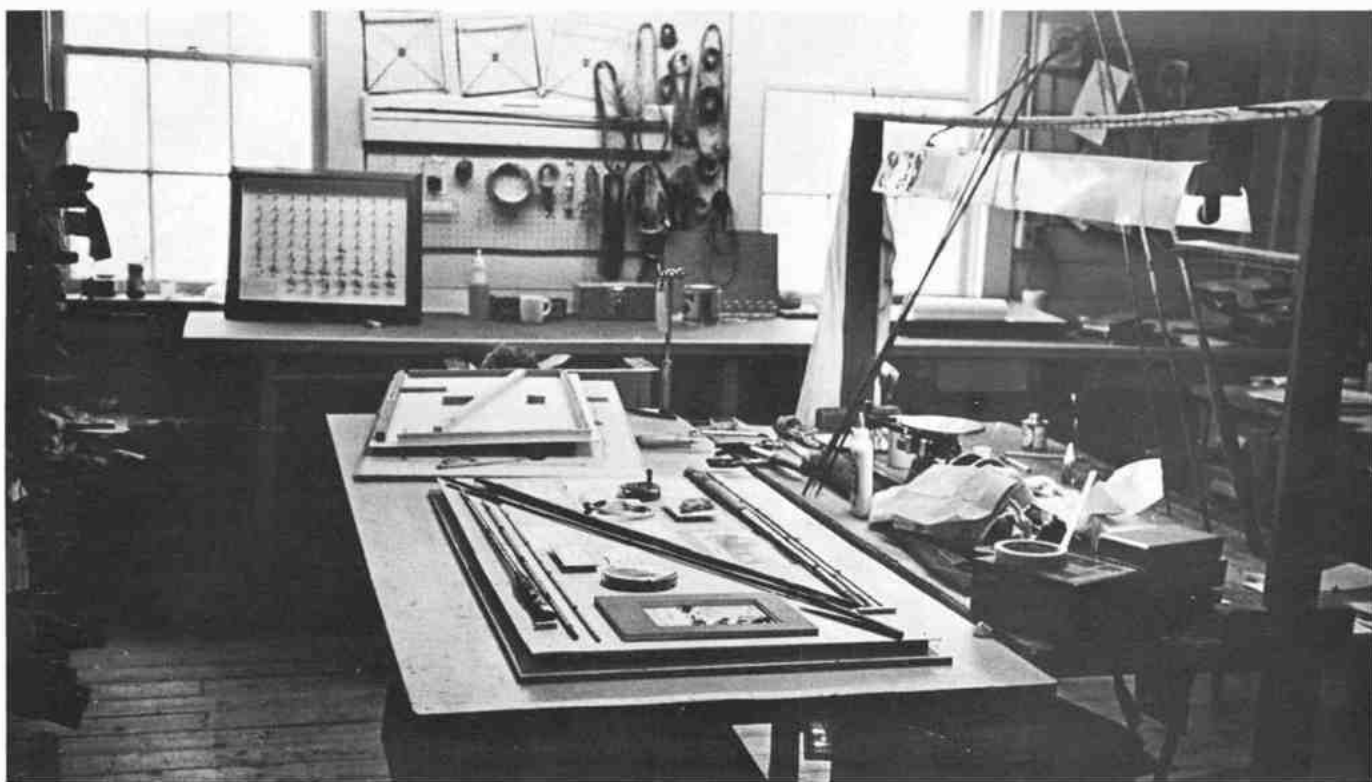
Waterman, Charles F., 5 (3) :27  
 Waterside Sketches, 3 (4) :7  
 "Way to the Swale", Sheona Lodge, (poem), 3 (4) :bc  
 "We also will go with thee", A. I. Alexander, 1 (2) :3-5  
 We Go A-Fishing, 3 (2) :11  
 Webber, Charles Wilkins, 3 (3) :9-12  
 Webber Lake, CA, 1 (4) :9-10  
 Webster, Daniel, 1 (3) :3; 2 (3) :6, 7; 3 (4) :12; 4 (2) :fc; 5 (2) :5-7, 29-30, 5, 7  
 Webster, H. T., cartoons, 2 (2) :19; 4 (3) :28  
 Wedding Gift, A, John Taintor Foote, 4 (2) :25; 5 (3) :32  
 Weeks, Edward, 2 (4) :5  
 Weiler, Milton C., 2 (2) :23, 23  
 "Well I'll be Damned", Dana Lamb, 3 (1) :13  
 Well Tempered Angler, The, 3 (1) :12  
 Wells, Henry Parkhurst, 1 (2) :15; 1 (3) :17; 2 (1) :19-20, 2 (4) :2-4, 3; 3 (4) :7, 23; 5 (2) :22-24  
 Wells, J., 2 (2) :11  
 Welshman's Button fly, 5 (2) :14  
 West, Leonard, 4 (2) :25  
 West Canada Creek, NY, 2 (2) :3; 3 (4) :14  
 Western Angler, The, Roderick Haig-Brown, 1 (1) :18; 2 (2) :22; 5 (2) :21  
 Westwood, Thomas, 1 (4) :bc; 3 (4) :25, 27; 4 (1) :27; 5 (1) :24  
 Wetzell, Charles M., 5 (3) :27  
 Wheeler, Charles E., 4 (1) :fc; 4 (4) :5  
 Wheeler, Shang, 3 (4) :2  
 Whirling Blue fly, 5 (1) :18  
 Whirling Dun fly, 3 (4) :18  
 White, F. Frederick, 1 (1) :19  
 White, John, 4 (4) :20  
 White, Stanford, 2 (4) :16; 3 (3) :5, 7  
 White, Stewart Edward, 4 (1) :8-10; 4 (3) :2-3  
 White bass, 2 (4) :20  
 White Miller fly, 1 (2) :4, 15, 20; 2 (1) :21; 3 (4) :15; 4 (1) :4; 4 (2) :16; 4 (3) :16; 5 (2) :26-27  
 White Moth fly see White Miller fly  
 White Streamer fly, 5 (2) :17  
 Whitefish see Mountain whitefish  
 Whitehead, Charles E., 4 (4) :25-29  
 Whitehouse, Francis C., 1 (2) :16-18  
 Whitlock, Dave, 5 (3) :28  
 Whitney, Casper, 4 (1) :27  
 Wickhams Fancy fly, 2 (3) :4  
 Wilbur, Mrs. George, 4 (4) :7  
 "Wild Man of Lucky Brook, The", 4 (4) :8-10  
 Wild Rice (pseud), 5 (3) :23  
 Wild Scenes and Wild Hunters (extract), Charles Wilkins Webber, 1852, 3 (3) :9-12  
 WILDWOOD'S MAGAZINE, 2 (1) :3; 5 (2) :5-7, 29-30  
 Wilkes, George, 3 (4) :6  
 Wilkinson fly, 4 (3) :20; 4 (4) :16  
 "William Baigent, M. D., O. B. E., 1862-1935", 3 (2) :10-11  
 William Mills and Son See Mills (Wm) & Son

"William Samuel: A New Name to Revere Between Dame Juliana and Izaak Walton", 2 (2) :4-5  
 "William Samuel, the Reformation, and the Marian Exiles", 2 (2) :6  
 "William T. Porter, First of Our Sporting Journalist", 1 (3) :2-5  
 Williams, Anna, 2 (1) :10-13  
 Williams, Ben A., 1 (1) :19  
 Williams' Fork, CO, 5 (3) :18, 18  
 Williamson, T., Capt., 2 (2) :10  
 Williamson, Thomas, 2 (1) :21  
 Willow fly, 4 (3) :16  
 Wilson, James, 3 (4) :27  
 Wiman, Erastus, 1 (3) :14-16  
 Winchester Cathedral, 5 (3) :12-13  
 Window, Fish's, 3 (1) :10, 12  
 Wingate, George W., 1 (4) :4  
 Wings, tying in, 2 (2) :12  
 Wings vs hackle, 2 (2) :9  
 Winneboujou Club, WI, 3 (2) :3  
 Winnepisogee Lake, NH, 4 (2) :12  
 Winship, Jefferson, 4 (4) :7  
 Winter River, 2 (1) :3  
 Winthrop, Robert, 2 (4) :5  
 Wisconsin, 3 (2) :3-7; 3 (3) :14-15  
 Wisconsin River, 4 (3) :5  
 Wise, Hugh D., 1 (1) :19  
 With Fly Rod and Camera, 5 (2) :22  
 With Rod and Line in Colorado Waters, Lewis France, 1884, 5 (3) :18-19  
 "Woman's Trout Fishing in Yellowstone Park, A", Mary Trowbridge Townsend, 1897, 1 (4) :4  
 Wood, Alonzo, 5 (1) :19  
 Wood, Fred K., 2 (4) :5  
 Wood, Ira, 2 (4) :9-10; 3 (2) :20  
 Wood, Jim, 2 (1) :7  
 Wood, Reuben, 2 (4) :9; 3 (2) :20  
 Wood, Shirley, 4 (1) :29  
 Wood, William, 5 (1) :19  
 Woodbury, J. G., 2 (3) :9  
 Woodcock and Yellow fly, 4 (4) :16  
 Woodfield, W., 2 (2) :11  
 Woods, Craig, 5 (3) :31  
 Woods, Richard H., 3 (1) :10-12  
 Woven-body flies, 1 (2) :21  
 Wren Hackle fly see Wren's Tail fly  
 Wren's Tail fly, 4 (3) :16; 5 (1) :19; 5 (2) :14  
 Wright, Ken, 5 (1) :29-30  
 Wulff, Lee, 2 (2) :3; 5 (3) :27  
 Wulff flies, 5 (2) :14  
 Wye River, England, 2 (2) :7  
 Wyeth, N. C., 1 (2) :13  
 Wyman, Jeffries, 4 (4) :27  
 Wyoming, 4 (2) :31  
 Yale, Julian, 4 (1) :12, 14  
 Yawman & Erbe Co., adv: 4 (1) :fc  
 reel: 4 (1) :20  
 Year of the Angler, Steve Raymond, 5 (2) :21  
 Yellow Body Montreal fly, 4 (2) :16  
 Yellow Coachman fly, 1 (4) :3  
 Yellow Dun fly, 4 (3) :13  
 Yellow May Dun fly, 4 (3) :16  
 Yellow May fly, 2 (1) :22; 4 (2) :16  
 Yellow Professor fly, 2 (4) :2  
 Yellow Ranger fly, 4 (3) :20  
 Yellow Sally fly, 2 (1) :9, 4 (3) :16

Yellowstone Falls, 1 (4) :2; 4 (2) :2  
 Yellowstone fly, 1 (2) :21  
 Yellowstone Lake, 1 (4) :6  
 Yellowstone National Park, 1 (4) :2-6, 5, 6; 4 (2) :4  
 stocking of: 1 (4) :4  
 Yellowstone River, 1 (2) :20  
 Yukon River, AK, 4 (2) :14-15, 18  
 Zahner, Don, 4 (2) :10  
 Zingu, Empress, 4 (3) :4  
 Zollar, Mark, 4 (3) :4  
 Zouch, Thomas, 5 (1) :24-25  
 Zwarg, Otto, 1 (1) :12  
 Zwarg reel, 1 (1) :11-12

*Kay Brodney, our tireless Trustee at the Library of Congress, has made a specialty of producing finding aids for the Museum. In our last issue we mentioned her work with our patent files and indexes. She is currently assisting Austin Hogan in his research into the European origins of fly fishing, and she regularly lends her technical expertise as a professional librarian to the Director.*





*A portion of the Museum workroom where the unexhibited collections are stored and new exhibits are designed.*



*Some of the Museum's rarer volumes are often featured in exhibits.*

"What a delightful thing is fishing!" have I more than once heard some knowing angler exclaim, who, with "the patience of Job," stands or slowly moves along some rivulet twenty feet wide, and three or four feet deep, with a sham fly to allure a trout, which, when at length caught, weighs half a pound. Reader, I never had such patience. Although I have waited ten years, and yet see only three-fourths of the *Birds of America* engraved, although some of the drawings of that work were patiently made so long ago as 1805, and although I have to wait with patience two years more before I see the end of it, I never could hold a line or a rod for many minutes, unless I had — not a "nibble," but a hearty bite, and could throw the fish at once over my head on the ground. No, no — If I fish for trout, I must soon give up, or catch, as I have done in Pennsylvania's Lehigh, or the streams of Maine, fifty or more in a couple of hours.

*John J. Audubon, 1835*

