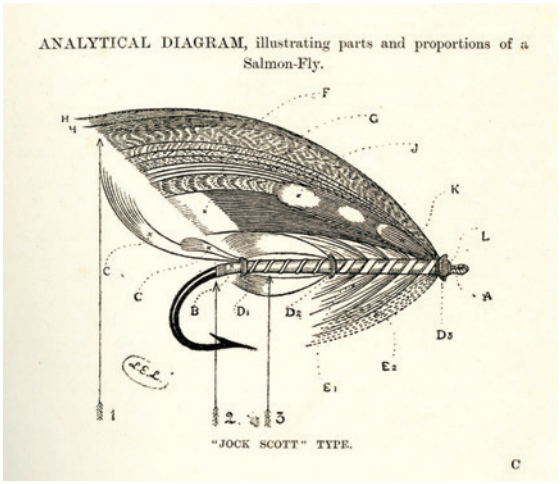
The American Fly Fisher

Journal of the American Museum of Fly Fishing

FALL 2015 VOLUME 41 NUMBER 4

Sir Herbert, Jock Scott, Mickey Finn



From George M. Kelson, The Salmon Fly *(London: George M. Kelson, 1895), 17.*

A longtime contributor to this journal, the late Gordon M. Wickstrom, once wrote me to point out that there was not one image of a fly within the pages of our most recent issue. For the *American* Fly *Fisher*, this was a disgrace, and we should make it our goal never to go to press without at least one fly boldly displayed *somewhere*.

I don't remember which issue prompted this remark, and I don't doubt that when it comes to this crime, we're repeat offenders, what with needing to illustrate some articles with rods and reels and fish. But I think Gordon would have approved of this issue. Fall 2015 is full of some good ol' classic flies.

Sir Herbert Maxwell—Scottish politician and natural historian, originator of the eponymous Sir Herbert salmon fly—kept a fishing journal detailing his angling expeditions over thirty-seven years (1867–1904), including record of every trout, sea trout, and salmon that he caught. In "The Fishing Book of Sir Herbert Maxwell," Peter O. Behan and Simone Hutchinson take a look at this diary, which, in addition to statistics, includes photographs, marginalia, newspaper clippings, flies, and fishing permits. The authors offer up a bit of Maxwell's background as well, noting, for example, his scientific contributions to the understanding of piscatory hearing and vision. You can find the article on page 2.

Andrew Herd and Kenneth Cameron note that Jock Scott "appears to have been the all-time one-hit wonder of salmon-fly dressers." In "Reflections on the Jock Scott" (page 12), they consider how a nineteenth-century gillie, with no other known patterns to his name, created "the most famous full-feathered pattern ever tied"—one that has never fallen out of favor.

And a year ago, we ran an article by Willard P. Greenwood II, "A Personal and Natural History of the Mickey Finn" (Fall 2014, vol. 40, no. 4). The ongoing questions about the origin of this pattern sparked the interest of folklorist Jan Harold Brunvand, who researched the matter himself. Brunvand shares his own theories and dead ends in this issue's Notes and Comment piece, "More on the Mickey Finn" (page 16).

As usual, museum staff has had an event- and program-packed summer, much of which is covered in Museum News (page 25). We had a particularly delightful Fly-Fishing Festival (page 22) on a particularly gorgeous day. In other delights, Communications Coordinator Peter Nardini visited Fenway Park in June to interview fly-fishing Red Sox pitcher Rick Porcello. He'll tell you all about that adventure in this issue's Batten Kill Beat, "Red Sox in Fly Fishing Past and Present" (page 20).

Near the end of spring, our museum lost one of its own: Jerry Karaska, whose volunteerism and work in our library was invaluable. For several years—in addition to full-length articles he wrote for this journal—Jerry wrote a regular "Notes from the Library" column, in which he reviewed books donated to our collection. Executive Director Cathi Comar pays tribute to our friend on page 24.

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ON THE COVER: *A Jock Scott tied by Alberto Calzolari, based on the recipe that appears in George M. Kelson's* The Salmon Fly. *Photo by Andrew Herd.*

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

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The Fishing Book of Sir Herbert Maxwell

by Peter O. Behan and Simone Hutchinson

Simone Hutchinson

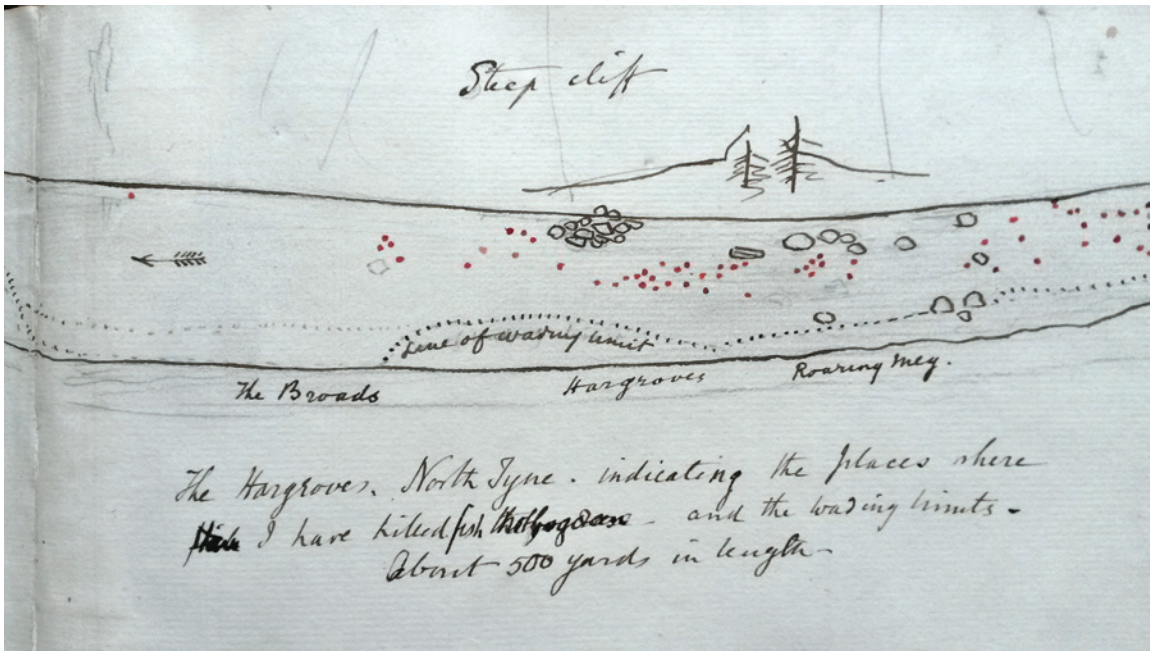


Figure 1. Part of Sir Herbert's sketch of the North Tyne, in "Sir Herbert Maxwell's Fishing Book," private collection.

Sir Herbert Maxwell (1845–1937)—the Rt. Hon. Sir Herbert Maxwell, Bart., KT, PC, FRS, FRGS—of Monreith[1] is remembered for his unique contributions to natural history and for his work as a politician. When he died, his grandson, Gavin Maxwell (author of *Ring of Bright Water* [Longmans, 1960]), described him this way:

> [Sir Herbert] . . . after an interminable and distinguished, though perhaps overdeployed, public career as politician (sometime Secretary of State for Scotland and a Lord of the Treasury), painter, archaeologist, historian, naturalist and writer of stupendous output, departed this life as a Knight of the Thistle, Privy Councillor, Fellow of the Royal Society, Lord-Lieutenant of the County of Wigtownshire and Grand Old Man of Galloway; . . . he had formed a collection of flowering shrubs and trees among the finest in the British Isles.[2]

In 2011, with invaluable assistance from the late Jack Gibson, we wrote about Sir Herbert's long life and prolific works in the *Scottish Naturalist*.[3] Now we wish to bring to light remarkable material found in his fishing book. Previously unpublished, the book is a richly annotated journal of his angling expeditions across the United Kingdom, Ireland, and Norway over a period of thirty-seven years and includes a record of every trout, sea trout, and salmon that he caught. David Burnett previously gave a brief overview of its contents in a postscript to the beautiful reissue of Sir Herbert's *Salmon and Sea Trout* (The Flyfisher's Classic Library, 2000).[4] Here, we wish to complement and add critically to Burnett's summary.

In a footnote within the first edition of *Salmon and Sea Trout*, Sir Herbert emphasizes to his readers the enjoyment and satisfaction of recording one's angling practice:

> The pleasure of fishing is greatly increased by keeping a regular log. Don't make your record on scraps of paper, or in perishable note books: have a substantial, well-arranged tabular ledger, which will show in after years when, where and how good and ill success befell you. Memory is not only perishable but treacherous. . . . It is not agreeable to imagine what a blank would be created if my fishing book were lost or destroyed.[5]

The footnote also belies characteristics of his personality. His focus on keeping an ordered history inside a professional notebook indicates his interest in scientific principles, whereas, at variance with science, his romantic tendency is revealed in the euphemistic phrasing of "how good and ill success befell you." Contemplating the disappearance of the fishing book, he anxiously imagines the loss of many personal memories, as well as a lifetime's worth of angling research; such data[6] set the book apart from notable others that are more artistic or autobiographical.[7]

Despite the diary's purpose to gather important statistical information, it is far from a dry read. Sir Herbert demonstrates creativity in his use of the ledger, resulting in an inspiring as well as fascinating document. Numerous photographs of

family, friends, and landscapes bring an element of narration to many of the trips. A few items of paraphernalia saved from some journeys—one as far afield as Norway—are pasted into certain pages, as are a much larger quantity of newspaper cuttings relating to pressing angling matters of the day. Given his artistic training and lifelong practice of botanical watercolor painting, it is surprising that there are only two sketches in the book. The largest and most detailed is of the Hargrove beat on the North Tyne that he often fished (Figure 1); nevertheless, personal touches, such as jokes and private comments, enrich the diary entries by adding color to his angling life. Some of the angling data available includes a variety of actual flies annotated with names and their anglers, thereby illustrating individual ventures. Additionally, details of salmon, grilse, and trout are carefully enumerated and commented on when conditions of the day mattered.

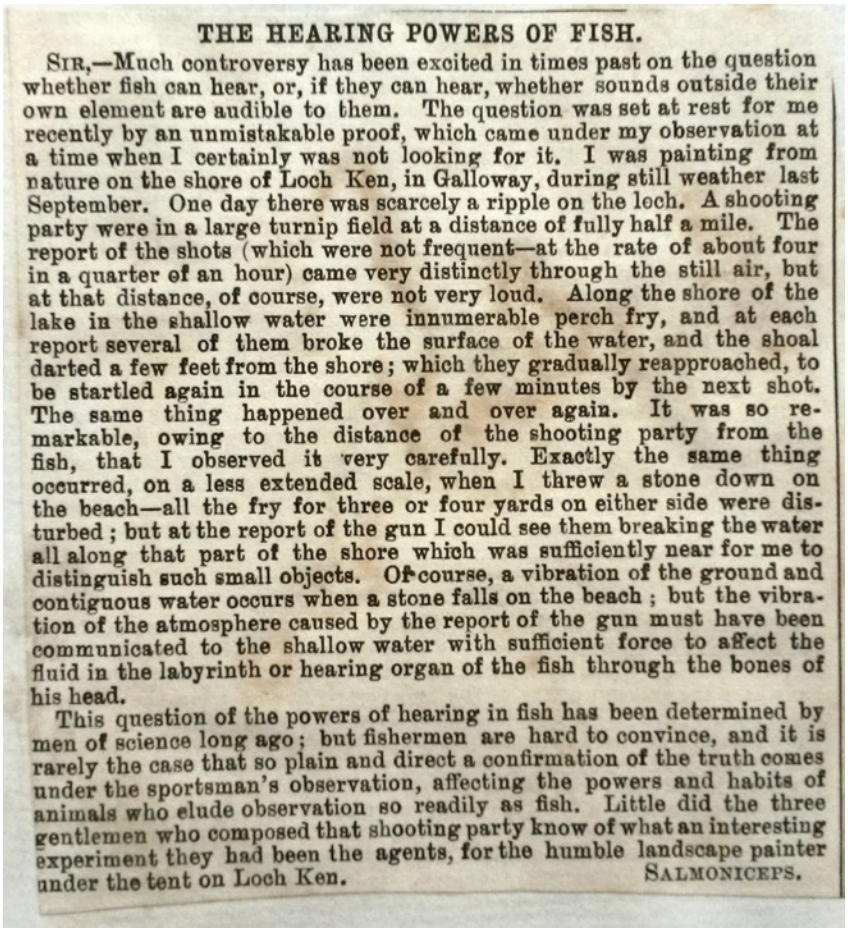
At around the same time as Sir Herbert was writing his fishing diary, the former manager of the River Tay fisheries, P. D. Malloch, had begun his classification and study of the salmon, published as *Life History and Habits of the Salmon Sea-Trout and Other Freshwater Fish*.[8] He noted, among other factors, the time at which the smolts entered the sea and the proportion of fish that returned as grilse.[9] It is easy to see that Malloch began to answer similar questions as Sir Herbert; they were both early practitioners of a scientific approach to studying fish in Scotland.

Over the following pages, we hope to spotlight various contents from the diary that bring to life the worldview of a devoted angler. The diary has been kept by an individual with a deep appreciation of natural history who gives us an astute insight into the world of angling at and during a very different time, and inspires us to further study the gentle sport.

Good Senses in Salmon and Trout

Readers of Sir Herbert's natural history writings will be acquainted with his idiosyncratic analyses and appreciation of flora and fauna. His career was on the ascent simultaneous to the Victorian enthusiasm for the fieldwork of amateur scientists, so that Sir Herbert's many revised and republished observations of animals and plants might be thought of as stemming from his desire to contribute to the nascent literature. From such amateurs' journal articles and tireless studies developed a variety of disciplines, such as botany, geology, zoology, archaeology, and even architectural and cultural heritage studies. Therefore, it is with pleasure that we come across the original descriptions of Sir Herbert's observations and experiments relating to salmon and trout in his fishing book.

Simone Hutchinson



THE HEARING POWERS OF FISH.

SIR,—Much controversy has been excited in times past on the question whether fish can hear, or, if they can hear, whether sounds outside their own element are audible to them. The question was set at rest for me recently by an unmistakable proof, which came under my observation at a time when I certainly was not looking for it. I was painting from nature on the shore of Loch Ken, in Galloway, during still weather last September. One day there was scarcely a ripple on the loch. A shooting party were in a large turnip field at a distance of fully half a mile. The report of the shots (which were not frequent—at the rate of about four in a quarter of an hour) came very distinctly through the still air, but at that distance, of course, were not very loud. Along the shore of the lake in the shallow water were innumerable perch fry, and at each report several of them broke the surface of the water, and the shoal darted a few feet from the shore; which they gradually reapproached, to be startled again in the course of a few minutes by the next shot. The same thing happened over and over again. It was so remarkable, owing to the distance of the shooting party from the fish, that I observed it very carefully. Exactly the same thing occurred, on a less extended scale, when I threw a stone down on the beach—all the fry for three or four yards on either side were disturbed; but at the report of the gun I could see them breaking the water all along that part of the shore which was sufficiently near for me to distinguish such small objects. Of course, a vibration of the ground and contiguous water occurs when a stone falls on the beach; but the vibration of the atmosphere caused by the report of the gun must have been communicated to the shallow water with sufficient force to affect the fluid in the labyrinth or hearing organ of the fish through the bones of his head.

This question of the powers of hearing in fish has been determined by men of science long ago; but fishermen are hard to convince, and it is rarely the case that so plain and direct a confirmation of the truth comes under the sportsman's observation, affecting the powers and habits of animals who elude observation so readily as fish. Little did the three gentlemen who composed that shooting party know of what an interesting experiment they had been the agents, for the humble landscape painter under the tent on Loch Ken.

SALMONICEPS.

Figure 2. Photograph of Sir Herbert's pseudonymous letter on the hearing powers of fish, in "Sir Herbert Maxwell's Fishing Book," private collection.

The fishing diary reveals the origins of Sir Herbert's interest in the hearing powers of fish, his early accounts of which were first widely published in *Post Meridiana: Afternoon Essays* (1895) and were later found, revised slightly, in the fourth series of *Memories of the Months* (1907).[10] Originally, he recorded these particular accounts in the fishing book before sending them as letters and later publishing them in book format. Both the newspaper letter (Figure 2) and some of the diary comments are presented here.

As can be seen in Figure 2 (a cutout clipping pasted into the fishing book), Sir Herbert wrote up the first incident as a pseudonymous letter ("Salmoniceps," possibly to *The Field*). He describes the reaction of small fish to the sound of gunshot from a shooting party, almost 1 mile away from the river, causing some perch fry to dart from shallow waters into safer depths. Sir Herbert's second observation was witnessed at a tidal fishpond in Logan, near the Mull of Galloway, where captive fish learned to associate feeding times with the sound of their keeper's footsteps on the wooden staircase leading down to their pond. The fish were cod and coalfish that had been line caught and then kept to be fattened up for the table. He writes: "[T]hey became so tame and accustomed to their keeper as not only to feed out of his hand, but some of them allow themselves to be lifted out of the water."[11] Indeed, so much so, apparently, that one large cod in particular who was "more than an ell long"[12] would be lifted out by an old woman who sat it on her knee to fill its mouth with mussels and limpets before returning it to the pond. Being witness to such events, Sir Herbert was able to observe firsthand that fish have sensitive listening organs (and in the case of the cod and coalfish, good memories, too).

Interestingly, in *Memories of the Months*, he also writes that the cod living in the pond at Logan became blind over time: "It invariably happens that the cod, accustomed to the green twilight of the deep sea, suffer from excess of light in their prison, and become blind if kept there long enough. You may notice that

their eyes exhibit every stage of opacity. . . . The coal-fish, I fancy, do not suffer in the same way, being inhabitants of shallower water."[13] Happily for the reader, the fishing book contains the original handwritten notes from his experiments on the receptivity of trout to color.

Burnett refers to those studies as "the notorious experiments in Hertfordshire with red and blue mayflies by which Sir Herbert proved that trout are not quite so fussy as the dry fly purists of the age of Halford supposed."[14] The diary entry shows that in early June 1897, Sir Herbert was fishing in Hertfordshire, where he "landed 31 trout altogether, and two chub. Only one trout [was] under a pound. Most were hooked on scarlet mayflies and blue ones, which I used as an experiment on the colour sense of fish."[15] Using dyed wool to create a likeness of the mayfly, these tests are referred to not only in the fishing book, but also in Sir Herbert's introduction to *The Sport of Fishing* by John MacKeachan (1923). The diary entry corresponds to the details given in MacKeachan, where Sir Herbert writes that on the first day of fishing the "Gade at Cassiobury, I hesitated to start with the dyed flies," but he succeeded in landing "thirty-four good trout before evening" using the scarlet and blue dyed flies, and then "two days later [he] repeated the experiment on Mr. Abel Smith's part of the Bean, above Hertford," testing out a more mature and "worldly wise" brown trout, where he met with about half the success he'd had with the younger fish.[16] Based on the behavior of those trout in the clear chalk streams, Sir Herbert was persuaded that "it does not matter one hayseed" what color the fly is "provided that it is of suitable size and is given life-like motion; the predatory habit of the fish will do the rest."[17]

Clearly, Sir Herbert's opinion is quite strong, and it reveals something of the fiery aspect of his character that was often hidden from public view. At times, his acute statements of judgment appear almost hostile to their object of critique—for example, in the MacKeachan introduction. Although he makes several positive comments about MacKeachan's text, Sir Herbert inserts three paragraphs that hotly and painstakingly redress MacKeachan's inaccuracies and attitude toward particular fishing methods. This act of surprisingly bitter reproof is made more conspicuous by the fact that when MacKeachan died as the book was going to press, Sir Herbert appended an apology to his introduction in which he stated that, despite the sad event of the author's death, the original complaints should remain in the book.[18] Sir Herbert was usually meek and mild mannered, but here he displays a vigorous righteousness seldom expressed elsewhere. Whether laudable or foolish, it demonstrates that Sir Herbert aimed to develop a scientific sensibility regarding angling.

Illustratively, he demonstrated the same perspicacity in his judgment of his tutor's character. Sir Herbert's tutor at Oxford was the Reverend Charles Lutwidge Dodgson (better known by his pen name, Lewis Carroll, the author of *Alice in Wonderland*). Sir Herbert writes that the man was unappealing, with a cold personality, and was extremely "dry and repellent."[19] In light of recent revelations regarding Reverend Dodgson's relationship to the real Alice and her siblings, as published in British newspapers, Sir Herbert's conclusion reflects his reliable powers of judgment as well as his characteristic loyalty to truth.

List of Flies Referenced in the Diary

Sir Herbert Maxwell mentioned these flies in his diary, sometimes annotated with the fish caught. Of this list, we discuss only the Silver Secretary here.

The Brown and Mallard
The Jock Scott
The Silver Secretary
The Blue Doctor
The Baker
The Butcher
The Silk Butcher
The Sir Francis Sykes
The Claret
The Tricolor
The Policeman
The Hoynder
The Childers

Sir Herbert was aware of the basic physiology of the fish's eye, wherein (broadly speaking) rods detect illumination levels (flash and brightness), whereas cones are sensitive to the light-wave spectrum (i.e., color). (See his essay on salmon flies in *Post Meridiana*.[20]) His deduction in 1895 that the size and movement of salmon flies are more influential than subtle variations of color or banding is, of course, now shown to be true.

Since the advent in the early 1970s of microspectrophotometry,[21] a number of detailed studies of individual species have revealed an astounding variety of visual processes found within different fish. These have helped us to understand the variation in sensitivity to color and light among various fish under diverse conditions.[22] For instance, it is well recognized that if you are fishing for sea trout or salmon at night, there is a period of an hour or two when fish will not take. This reflects the diurnal rhythms of these species. Having no eyelids, a fish instead has a pigment that traverses the retina at night, partially covering the receptor cells, so that the fish moves to the bottom of the darker water where it stays until the light conditions change, stimulating its pigment to move back to its original location. Hugh Falkus called this period "halftime," to use a sporting metaphor drawn from soccer football. He refers to the first period of the fishing night, the first half, and claims that 60 percent of the night's catch will be taken in the first half, 10 percent in halftime, and 30–40 percent in the second half.[23] In *Through the Fish's Eye* (1973), Mark Sosin and John Clark described the effect of light on these cells: "At night, or when the light level falls below one foot-candle, fish change over to the rod cells, which are the super light-sensitive receptors. . . . they detect and record only black and white."[24] The period during which the fish eye adapts to the darker conditions of evening can last for up to three hours, so the angler might be cautious in his or her use of artificial lights when fishing at night: "If you throw a sudden light directly on a fish, they will flee in fear more times than not."[25] In accord with such reports, the best taking time on the Dee occurs in the *dimsey*, a word that fascinated Sir Herbert, as in this passage from his memoir: "Now well into the dimsey, as Devonshire folk term the twilight . . ."[26] (The Scottish equivalent is the *gloaming*.) Despite the change in behavior of salmon and trout at night, they do still feed, especially trout, which are attracted to the fresh hatches of insects that appear on the surface of the water during dusk. Knowing this, the angler can rely on silhouette rather than color and pattern when selecting a fly.[27] The early observations by Sir Herbert on piscatory hearing and vision, and his interpretation of them, have been confirmed by scientists over the course of time, thereby underscoring the value of patient study and methodical record keeping.

Salmon Flies

As Patrick R. Chalmers so eloquently put it, "Even a Shah is not so bejeweled to see as is a salmon river. Topaz, pearl, amethyst and clearnesses of clear and courageous brown, are all for a man's imagining in the movement of a river that runs to the sea."[28]

Sir Herbert has given us many gems in the diary's record of his fishing days, particularly with regard to different salmon flies, which are as pearls amid the various lures for fish. Like many anglers, Sir Herbert took his hobby of fly tying seriously, and the diary allows us to see, first-hand, traditional salmon flies done well. As well as storing the actual flies used on the day, the diary contains detailed descriptions accompanying most of the fishing trips that include the names of the flies, whether they were modified on the day, who fished using each fly, and how successful they were. The diary names a large number of patterns (see box on page 4); however, some are only described as "own pattern" or that of his fishing companions (e.g., "Wright's pattern").[29] Two of the flies mentioned in the diary are of particular interest to us: the Gordon and the Silver Secretary.

On the page for some fishing at the Tay, Dunkeld, during April 1903, Sir Herbert writes a note on his experiences with the Gordon (Figure 3):

> Despite my incredulity as to various merit in different flies, I have been greatly impressed by the apparent preference of these fish for the Gordon. This is well shown in the harling with two flies out, as a great deal of the fishing is here. On 17th [April 1903] every one of the rises was to the Gordon, the other fly being completely neglected.[30]

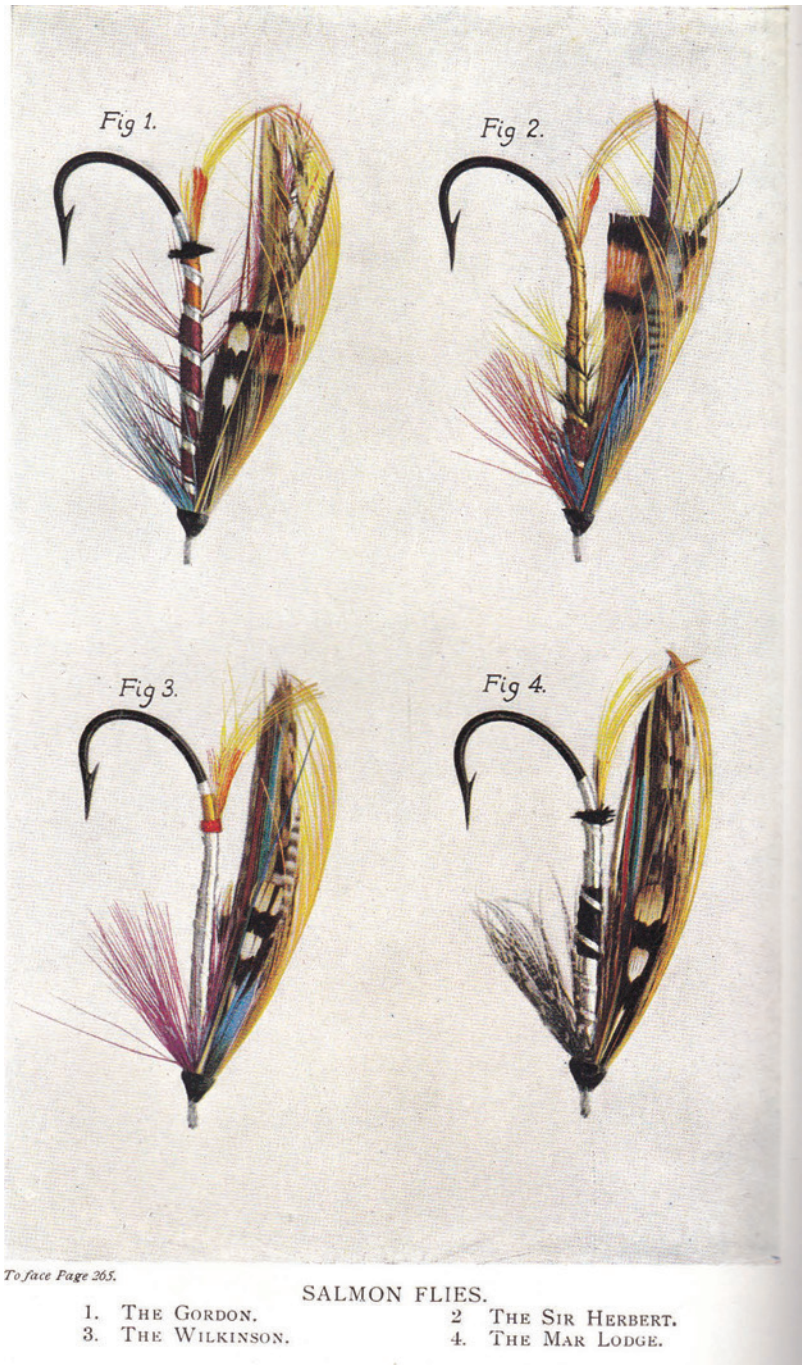


Figure 3. Illustration of the Gordon, the Wilkinson (Silver Wilkinson), the Sir Herbert, and the Mar Lodge salmon flies in Francis Francis's A Book on Angling: Being a Complete Treatise on the Art of Angling in Every Branch *(London: Herbert Jenkins, 1920), 264.*

Sir Herbert mentions harling, which in Scotland is carried out on the River Tay, because a large river is necessary to cope with the method. Modern harling requires an outboard motor, and the boat is moved from bank to bank against the current; from the back of the boat, two rods are used, each of them with either a large fly or a lure such as a Kynoch Killer. The line from each reel is held on the floor of the boat by a stone, its purpose being to sink the hook when the salmon takes the fly. It is a passive exercise on behalf of the angler, whose only job is to position the rods and play the fish. Often, two anglers will sit in the boat together with the boatman (and a noggin of whiskey is customary!). In Sir Herbert's time, there being no outboard motors, one or two men rowed; classically, two men are required in certain Norwegian rivers.

While harling is carried out in large rivers, trolling is usually only done in large lochs, where the boat travels along the edge of the water, out by about 25 or 30 feet, depending on the depth. In Loch Tay, trolling with large bait is the fishing of choice. This is commonly carried out in the early spring where the golden or silver sprat was, not so long ago, the bait of choice; it is still used as a lure as well as bait, with its movement in the water being aided by the addition of various attachments. A voluminous literature exists on the supposed and genuine ability of such lures to catch fish. The example of the sprat acting as both bait and lure underlines the importance of shape and action over details of color, which are more pleasing to the angler than to the fish. However, as well as pleasure, the art of fly dressing can offer a worthwhile education in a surprisingly wide range of natural history subjects, such as the biology of different fish species, the livery of birds, and the lives of insects. One feature that is not mentioned often enough is the belief and confidence the angler has in the fly: if you have confidence, your technique will improve.

Just as the literature is replete with arguments over the effects of various fly techniques, Sir Herbert's own output is no different. He pasted numerous clippings into the fishing book, many grouped into conversational threads; on flies, there are several letters. If we compare some of Sir Herbert's comments from angling books

with the clippings in his fishing log, we can appreciate his views all the more. Starting with changing flies, we know that in his editor's introduction to the 1920 reissue of *A Book on Angling* by Francis Francis, Sir Herbert explains his opinion on the merits of changing a fly when experiencing a difficult day.

> I was fully under the spell of Francis's precepts about a change of fly. Fishing just above high tide mark in the Water of Luce, I raised a small fish five times without touching him, changed the fly every time and killed him, seven pounds, at the sixth rise. I cannot think that the result would have been any different had I made no change, which is the course I should follow now in the unromantic light of experience.[31]

Not only does Sir Herbert not believe in changing the fly as a solution to a bad day's fishing, he neither believes in the concept of one fly being suited to one river on all occasions. Sir Herbert became aware of the rigid insistence by lowland gillies of using one particular fly on the Tweed. Sir Herbert comments on the prestige granted to this particular fly, which was known as the Silver Wilkinson: "I was fishing the Bemersyde water some years ago; my attendant was even more tyrannical than the average of local experts, perpetually prescribing a change of fly and specially insisting upon a Silver Wilkinson (Plate XVII), which at that time was the fashionable fly on Tweedside."[32]

In a clipping from Sir Herbert's fishing book signed *P.S.W.*, we can discover some further detail about the Silver Wilkinson. The author explains that:

> The fly known on the Tweed and other rivers as the "Wilkinson" was named by its author the "Silver Bell," and is a very clear, bright, silver-bodied fly . . . I am told that Farlow ties another fly under the same name ("Wilkinson") for Norway anglers, but this is a perfectly different pattern, by the same author, and is . . . almost entirely black, yellow, and red. This fly was originally named by its inventor the "Cock of the Wark" from its success on the water of that name.[33]

Thus, we can assume that the Cock of the Wark became known as the Wilkinson in Norway, whereas the Silver Bell became known as the Wilkinson on Tweedside.

Of no relation to Silver Wilkinson, the diary contains many references to and a few actual examples of a fly called the Silver Secretary, which helped Sir Herbert catch seven salmon at the Hargroves beat (on the North Tyne) on Saturday, 20 October 1867. In pounds, the salmon weighed 13, 11, 10¼, 9, 8, 6, and 3¾. In total that day, he caught eight salmon, two grilse, and two trout, amounting to 90 pounds. He describes the water as being heavy; he broke his rod three times and spliced it, and lost two fish at night from the reel not running.[34]

At this point, we must mention the fly named after Sir Herbert. He first came up with the pattern when considering how to tease the Tweedside gillie who had so keenly insisted on using the Silver Wilkinson:

> I became so bored by [the gillie's] insistence that, before returning to that water in the following year, I devised a fly quite different from the everlasting Wilkinson, and determined to fish with no other. Without consulting the boatman, I put up the new fly, a fiery creature with a body all gold tinsel and a magenta beard. . . . "What fly's that ye have on?" asked the tyrant. "I never seen the like o' that used here." "Oh, well!" I replied with all the nonchalance I could assume, "it is a fancy of my own I want to try." "I don't think it's the proper fly at all for this water," rejoined the other. "Have ye not got a Wulkinson in your box?" It required all my stock of resolution to persist; but I did. . . . The new fly accounted for seven fish from eight rises . . . I have used it on many other rivers since that day, and found it just as good as any other pattern and no better![35]

The "fiery creature with a body all gold tinsel and a magenta beard" he christened with his own name. This fly is illustrated on Plate XVI (see Figure 3) in Francis, and Sir Herbert gives instructions to dress it in a footnote in his preface:

> Tag and body all in one, gold tinsel ribbed with gold twist, orange hackle over; tail, a topping. Three turns of scarlet mohair, picket out, next the wing, crimson hackle at shoulder. Wing two slips of dark turkey with white tips over two tippet feathers; blue chatterer cheeks or kingfisher, red macaw horns, black chenille head.[36]

The Sir Herbert was "gorgeous" and was "invented to annoy conservative ghillies on the River Tweed."[37] Sir Herbert's diary demonstrates the extent of this golden fly's success firsthand in its use on diverse rivers, where it helped catch numerous salmon. Three of the flies in Figure 3 illustrate some of those mentioned so far: the Gordon, the Wilkinson, and the Sir Herbert. The picture is taken from Francis Francis and shows how beautiful are these miniature works of art, but it is easy to agree with Sir Herbert that differentiating them, particularly in fast-flowing water, is nigh impossible. An example of a Silver Secretary is featured in Figure 4.

Barry Grewcock

Figure 4. A Silver Secretary tied by Barry Grewcock.

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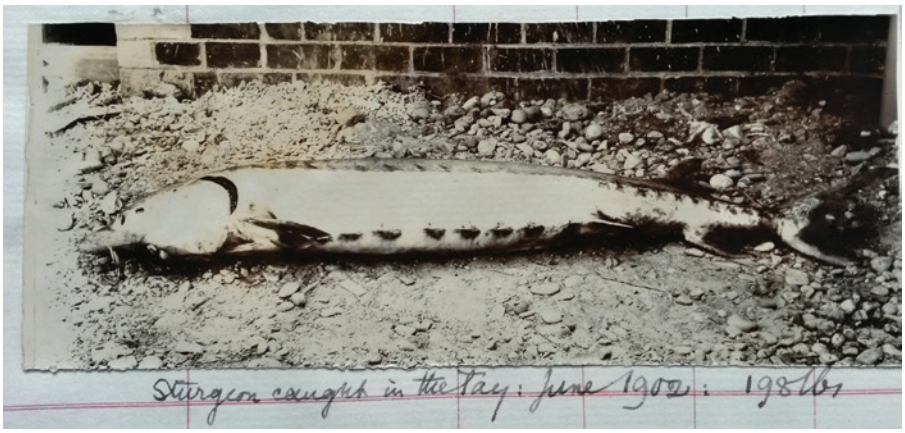


Figure 5. The 198-pound sturgeon caught in the River Tay, June 1902, in "Sir Herbert Maxwell's Fishing Book," private collection.

Catches

Arguably the principal resource in the book is its documentation of Sir Herbert's catches, thus offering a unique record of salmon and trout angling on some of the best British fly-fishing rivers over a period of thirty-seven years. Inserted between the opening pages of Sir Herbert's fishing book is a copy of a typewritten preface that indicates the general trend of Sir Herbert's results: "The book covers the years 1867–1904 and records a total of 6,475 fish caught of which 543 were salmon. . . . The largest catch in one day was recorded on the Tweed in 1903 when Sir Herbert caught 12 fish totaling 195½ lbs."[38] The fishing book tells us about the beats and flies involved in that catch—Sir Herbert's largest of any day—on 11 November 1903. Sir Herbert notes: "Lost 3 others. Water in fine trim. Nine fish on 'Sir Herbert,' one on 'Jock Scott,' two on 'White Wing.' All in the House Stream and Willowbush."[39] The catch was landed in Mertoun Water on the Tweed; eleven of the fish were salmon, and the twelfth was a sea trout. That is his largest catch of a single day recorded in the fishing book, but there was a more remarkable result in October 1872: Sir Herbert documents that he killed ninety-nine salmon and grilse weighing in total 1,118½ pounds during a period of eighteen consecutive days.[40] These are good catches, indicative of the time of the year when the salmon occur at the back end. October is usually the prime month, not only for the size of the fish but for their silvery condition and number as well. Although the catches may be large in November, by that time, the fish are usually gravid.

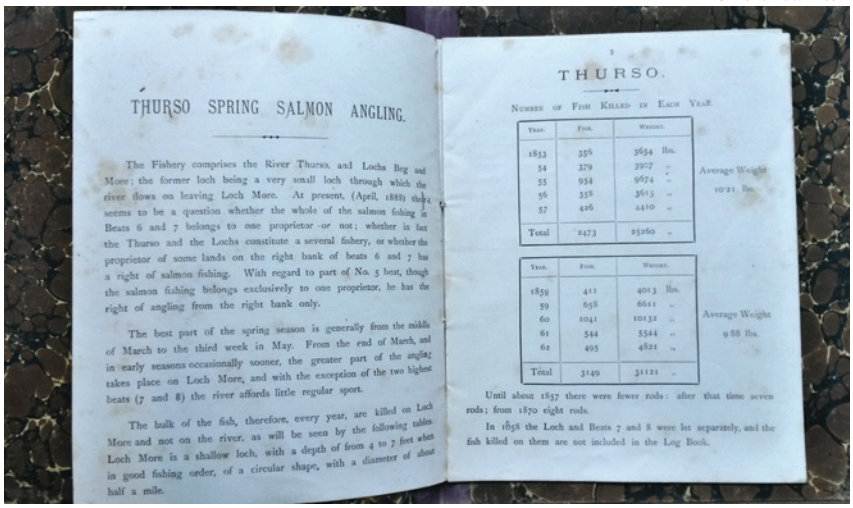
Like all rivers, the number of catches on the Tweed is dependent on the conditions. There were two terrible years for Sir Herbert: 1867 for his local rivers ("The very worst season on Cree and Minnick ever known"[41]) and 1893 across Scotland, which he states was "The worst fishing season on record. No water."[42] These comments help to contextualize his recorded statistics. Malloch was a contemporary of Sir Herbert's who, like Sir Herbert, is famous for his contributions to the study of British freshwater fish. Malloch's pioneering, comprehensive, and detailed observations of salmon on the Tay were based on his work counting and sorting the massive runs of fish on that river (see his *Life History and Habits of the Salmon Sea-Trout and Other Freshwater Fish*).[43]

Unusual reports of other one-off magnificent catches are also saved in the fishing book. In June 1902, Sir Herbert records landing a 198-pound sturgeon—a fish that was once native and abundant in British waters.[44] The sturgeon's history in Britain is beautifully commented on by the angler and historian Fred Buller in his study of the drawings depicting sturgeon found on the walls of English medieval churches.[45] Nowhere else in the fishing book does Sir Herbert mention sturgeon, however, and the photograph of the fish is merely captioned (Figure 5), not annotated. A second fantastic catch in his diary is preserved on an 1870 page, where a letter to the editor on "The Portree Salmon" describes a mystery surrounding a 140-pound salmon on the Isle of Skye.[46] Buller's comprehensive catalog of large salmon in *The Domesday Book of Giant Salmon* does not mention the Portree catch.[47] The humongous salmon was originally reported using the Gaelic word *braddn*, which can also be spelled *bhradáin*, as is seen in the following well-known Irish toast: *Sláinte an bhradáin: croí folláin agus gob fliuch.* This translates as "The health of the salmon: a robust heart and a wet gob." According to the website of language consultancy firm Fios Feasa, an explanation might be that a salmon requires a robust heart "to do all the leaping it does; it definitely has a wet gob, although not with the same liquid implied in this toast. 'And death in Ireland' is a common reply or addendum to this toast; naturally, the salmon dies in Ireland, too."[48]

Enclosed within the marbled endpapers at the back of the fishing book is stored a much smaller and very different kind of fishing log in a pamphlet format. Privately published, with Sir Herbert's name in pencil written in large letters at the head of the cover, this fishing record covers the years 1853 to 1887 and is titled *Spring Salmon Angling on the River Thurso, Loch More and Loch Beg.* A preface to the tables of data (Figure 6) describes the context:

> The Fishery comprises the River Thurso, and Lochs Beg and More; the former loch being a very small loch

Simone Hutchinson



THURSO SPRING SALMON ANGLING.

The Fishery comprises the River Thurso, and Lochs Beg and More; the former loch being a very small loch through which the river flows on leaving Loch More. At present, (April, 1888) there seems to be a question whether the whole of the salmon fishing in Beats 6 and 7 belongs to one proprietor or not; whether in fact the Thurso and the Lochs constitute a several fishery, or whether the proprietor of some lands on the right bank of beats 6 and 7 has a right of salmon fishing. With regard to part of No. 5 beat, though the salmon fishing belongs exclusively to one proprietor, he has the right of angling from the right bank only.

The best part of the spring season is generally from the middle of March to the third week in May. From the end of March, and in early seasons occasionally sooner, the greater part of the angling takes place on Loch More, and with the exception of the two highest beats (7 and 8) the river affords little regular sport.

The bulk of the fish, therefore, every year, are killed on Loch More and not on the river, as will be seen by the following tables. Loch More is a shallow loch, with a depth of from 4 to 7 feet when in good fishing order, of a circular shape, with a diameter of about half a mile.

THURSO.

Number of Fish Killed in Each Year.

Year.	Fish.	Weight.	
1853	356	3634 lbs.	
54	379	3907 "	Average Weight 10·21 lbs.
55	954	9674 "	
56	358	3615 "	
57	426	4410 "	
Total	2473	25260 "	

Year.	Fish.	Weight.	
1858	411	4013 lbs.	
59	658	6611 "	
60	1041	10132 "	Average Weight 9·88 lbs.
61	544	5344 "	
62	495	4821 "	
Total	3149	31121 "	

Until about 1857 there were fewer rods: after that time seven rods; from 1870 eight rods.

In 1858 the Loch and Beats 7 and 8 were let separately, and the fish killed on them are not included in the Log Book.

Figure 6. Data display the number of fish killed each year, their total weight, and their average weight; Spring Salmon Angling on the River Thurso, Loch More and Loch Beg, *pamphlet in "Sir Herbert Maxwell's Fishing Book," private collection.*

through which the river flows on leaving Loch More. . . . The best part of the spring season is generally from the middle of March to the third week in May. From the end of March, and in early seasons occasionally sooner, the greater part of the angling takes place on Loch More, and with the exception of the two highest beats (7 and 8) the river affords little regular sport.[49]

These conditions remain more or less the same today. The River Thurso is in the northeasternmost area of Scotland, and it runs through Lochs More and Beg. In Gaelic, these names mean *big* and *small.* Although fish are occasionally caught in Loch More, the majority are caught on the river between the loch and the sea. The slow rate of flow on the river necessitates fishing by a technique called "backing up." This is accomplished by the angler casting the fly as usual but then slowly walking up against the current so as to make the fly speed up. From July to the end of the season is the best time to fish the Thurso.[50]

As well as the Thurso, Sir Herbert enjoyed fishing two rivers much closer to his home: the Minnick and the Cree. In the fishing book, there is a Latin passage handwritten in ink on a piece of white paper, pasted into the page (Figure 7). A reliable translation reveals the meaning to express his regret at losing free angling on these two waters:

1902
In this year died the Fishing Club of the rivers Cree and Minnick, in the flower of its youth greatly to be mourned: because that supercilious Ranulfus, sheriff of Galloway, driven by petulance and at the instigation of the devil, took legal action before the court and annulled a right that had been granted by his brother, recently deceased: whereby we have lost those most beloved rivers.[51]

This note is telling of the attractiveness in owning a stretch of salmon water; indeed, the word *rivalry* stems from the arguments arising between owners of opposing riverbanks. The freedom to fish is held with great feeling, and this is seen in the fishing rights of the local rivers. The message encrypted in the Latin note above suggests that Sir Herbert did not dare openly criticize the sheriff of Galloway. His fanciful, melodramatic romanticism, at times, as in this example, was a comfort to him. (However, he could sometimes be aggressively pedantic, as we have shown his review of John MacKeachan's book to demonstrate.) Relating to fishing rights, the diary contains a number of permits and receipts for the fishing that he took from the Duke of Northumberland. One

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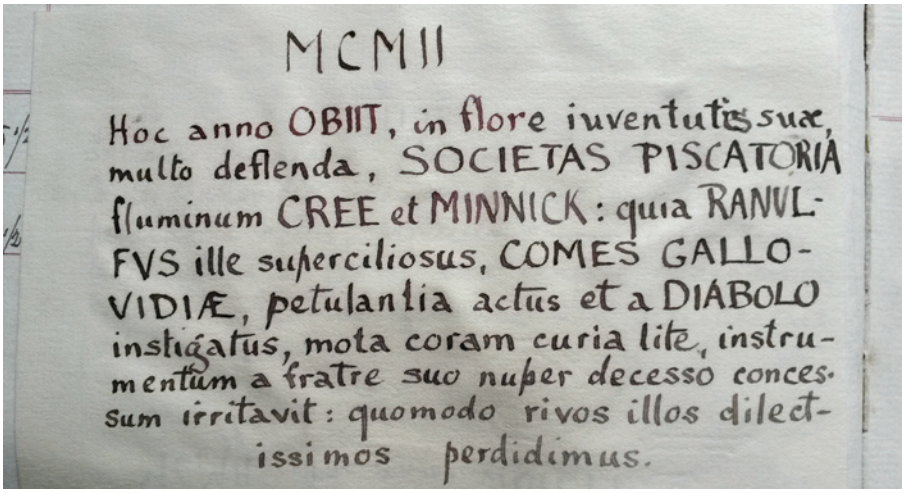
MCMII

Hoc anno OBIIT, in flore iuventutis suæ, multo deflenda, SOCIETAS PISCATORIA fluminum CREE et MINNICK: quia RANULFVS ille superciliosus, COMES GALLOVIDIÆ, petulantia actus et a DIABOLO instigatus, mota coram curia lite, instrumentum a fratre suo nuper decesso concessum irritavit: quomodo rivos illos dilectissimos perdidimus.

Figure 7. Sir Herbert's Latin covertly expresses regret at the demise of the Fishing Club of Cree and Minnick, in "Sir Herbert Maxwell's Fishing Book," private collection.

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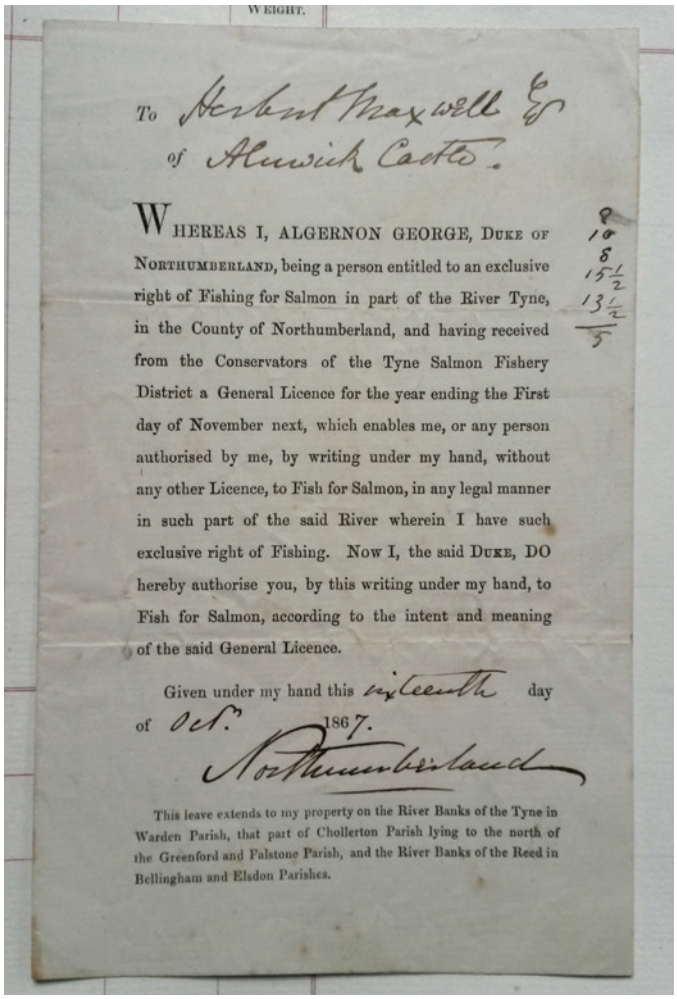
WEIGHT.

To Herbert Maxwell Esq of Alnwick Castle.

WHEREAS I, ALGERNON GEORGE, DUKE OF NORTHUMBERLAND, being a person entitled to an exclusive right of Fishing for Salmon in part of the River Tyne, in the County of Northumberland, and having received from the Conservators of the Tyne Salmon Fishery District a General Licence for the year ending the First day of November next, which enables me, or any person authorised by me, by writing under my hand, without any other Licence, to Fish for Salmon, in any legal manner in such part of the said River wherein I have such exclusive right of Fishing. NOW I, the said DUKE, DO hereby authorise you, by this writing under my hand, to Fish for Salmon, according to the intent and meaning of the said General Licence.

8
10
8
15½
13½
5

Given under my hand this sixteenth day of Oct. 1867.

Northumberland

This leave extends to my property on the River Banks of the Tyne in Warden Parish, that part of Chollerton Parish lying to the north of the Greenford and Falstone Parish, and the River Banks of the Reed in Bellingham and Elsdon Parishes.

Figure 8. A license to fish, granted by Algernon Percy, Duke of Northumberland, in "Sir Herbert Maxwell's Fishing Book," private collection.

of these quaint notices is signed *Algernon George, Duke of Northumberland*, giving Sir Herbert leave from 1 February 1868 to 1 November 1868 to fish "that part of Chollerton Parish lying to the north of the Greenford and Falstone Parish, and the River Banks of the Reed in Bellingham and Elsdon Parishes" (Figure 8).

Equipment

The principles and the methods of casting a fly have not changed, but modern angling equipment has developed out of all recognition from the time when Sir Herbert was fishing. Except for flies, his log does not provide details as to the equipment he used on his expeditions. And yet he wrote a detailed chapter in *Salmon and Sea Trout* on equipment that is worth remarking on here to help bring events documented in the fishing book to life.

Starting with the rod, Sir Herbert's remarks indicate that even in the nineteenth century, there was a wide variety of rods available in differing materials, constructions, and so on, all clamoring for the money of the budding angler. He writes, "[T]he difficulty is not to find admirable material for anglers [to construct their own rods], but to recommend a selection from a number of ingenious inventions. No one man can make use of them all."[52] While on one hand advising that the rod must suit the angler's own strength and in size be suitable for the water that he or she is to fish, on the other he recommends a rod length of not more than 18 feet. He claims that he only uses a smaller rod in the smallest of rivers, in which cases, like on the "rough-and-tumble" Minnick, he cast with a 15- or 16-foot grilse rod, as well as with his friend's 16-foot split cane.[53] The original rods were very long and varied between 18 and 20 feet. Modern scientific analysis has revealed the modern rod to have evolved enormously. In Sir Herbert's day, he used an 18-foot rod made of greenheart oak. Anyone who has fished with this instrument will be familiar with the kind of backache that it produces. To attain such length, the rod is made up of spliced sections. The defects of a greenheart rod are well known and are illustrated by Sir Herbert when he recalled in his diary (on Saturday, 20 October 1867, and mentioned earlier) that he had broken his rod on three occasions on the same day.

The greatest challenge posed by a rod to the fly fisher is managing its weight when using very large flies and consequently heavy tackle. To cast such a fly well, "the rod must be made so powerful in the top joint as to feel top-heavy in hand."[54] Fatigue can easily set in during the course of a day's fishing with this equipment, so Sir Herbert prefers to use a greenheart rod by Farlow "for heavy work in the spring."[55] He compares the merits of the spliced with the ferrule-jointed rod. In *Salmon and Sea Trout*, Sir Herbert comments on the old pattern of socket joint using Messrs. Hardy's spiral lock fast joint. He also mentions that the greater strength is obtained by the use of a hardened steel spring center. Indeed, he quotes the Hardy brothers as stating that "a salmon rod built in this way is practically indestructible."[56] Casting with a heavy rod using a silk line and a heavy fly gave rise to painful shoulder muscles and demanded expert technique. One can appreciate this using today's tackle with specifically weighted lines, surface-resistant coatings, and precise specifications (weight forward, double tapered, and sink tips with lighter flies). Advances too have been made in protecting the angler against the cold using special waders, whereas summer fishing is conducted using light waders with separate boots. Although the basic techniques have not altered, modern equipment makes for longer casting, ease of casting, presentation of the fly, and general lightness.

Simone Hutchinson

Figure 9. A Norwegian catch displayed, complete with the weight of each fish in Sir Herbert's hand, in "Sir Herbert Maxwell's Fishing Book," private collection.

Other elements of angling equipment are touched on in the fishing book through a variety of newspaper clippings. Some examples include an editorial section titled "Fishermen's Fallacies," which contains one brief article looking at myths "Concerning Lines and Wheels" and another analyzing "Some Fallacies in Critical Points of Practice." A different clipping illustrates by tabulated data the highest altitudes at which freshwater fish are found across Europe. One particularly interesting letter shares a formula for estimating the weight of a fish: "Four thirds of the length, in inches, multiplied by the square of the girth, in inches, and divided by one thousand, gives the weight in pounds."[57] Given that the article is signed off with just an *S*, it is hard to guess the source, although, because the nom de plume *Salmoniceps* is without doubt Sir Herbert, perhaps we can indulge in further speculation that he may have abbreviated it to *S* in some letters.

Indeed, there are several clippings signed Salmoniceps. One concerning equipment is titled "The Bend of Hooks." In this, Sir Herbert shares his experiment recording the use of three popular hook forms, revealing that the sproat was the most successful. "I have continued to use [the sproat] in preference to any other, and have recommended it to many friends, not one of whom have had the least reason to complain about it."[58] A number of other readers' responses to that letter are pasted onto the same page so we can follow the conversation. Two different writers complain that they could not achieve good results with the sproat, and each writer favored a different hook: one uses the O'Shaugnessy and the other uses the Limerick. The writer who dismisses the sproat also dismisses the Limerick, but the second responder to Salmoniceps tells us differently. In summary, it is clear from reading these clippings that fishing is so variable and unpredictable that trying to scientifically attribute success to a particular fly or hook is very difficult.

Norway

Sir Herbert fished in Scotland mostly, but sometimes in the northeast of England, Ireland, and Norway. The largest salmon caught listed in the book is 39 pounds, which was caught by a Norwegian colleague with whom Sir Herbert fished during his visit there. You can see this in a photograph of a group of men displaying their catches together (Figure 9); Sir Herbert has written the weight of each fish underneath the photo. He clearly documents the success of visiting anglers to Norway and extols

Simone Hutchinson

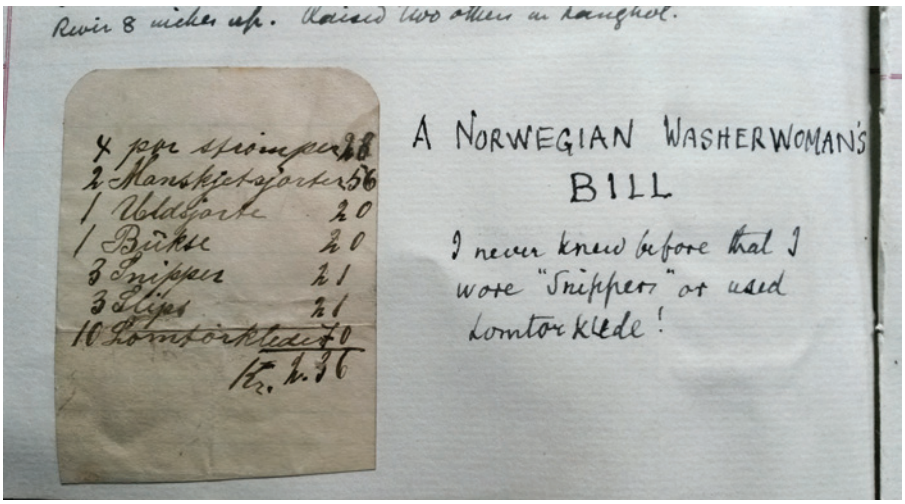

Figure 10. A Norwegian receipt for housekeeping services, in "Sir Herbert Maxwell's Fishing Book," private collection.

the virtues of the Rauma and Sundal rivers. These beats are fished as eagerly today as in his time and still give the angler a very good chance of catching a large fish.

He visited the Rauma during early July 1900 and caught his first fish in Norway using the Bulldog fly.[59] A curious piece of memorabilia he saved from this trip was a handwritten receipt from a "Norwegian Washerwoman" (Figure 10). Next to the note, he writes, "I never knew before that I wore 'snippers' or used Lorntor Klede!" Both of these items remain untranslatable by our own efforts (suggestions are welcome!).

Buller writes of salmon fishing in Norway: "Exceptional salmon fishing was discovered in Norway in the 1820s and for decades anglers visited that country each year in search of peace, quiet, clean air, challenging rivers and big fish."[60] In an entry for 5 July 1900, Sir Herbert writes that he caught one salmon "In Langhol on 'Black Dove.' Raised another in Aarnhoe. River getting low from cold weather. Fresh snow."[61] For the entry dated 2 July 1900, he mentions that he caught the smallest salmon ever recorded from the Rauma when using the Sir Herbert.[62] His accounts in the diary provide a little detail as to conditions of the trip, but we can color the picture in more by reading the accounts of Buller and John Ashley-Cooper of the same waters. For Ashley-Cooper, the Rauma "fulfilled all one's wildest expectations of what a perfect Norwegian river should be like."[63] However, the Sand was more exciting, especially when salmon heavier than 50 pounds were not so unusual. Sir Herbert fished Herebacher, on the Sand (Sundal) River, Norway. (The difference in name appears to be a consequence of early non-standard translation.)

According to the traveling angler Roy Flury, Norway's Alten boatmen were regarded as among the best gillies in the country: "The Alten boatmen are one of the greatest assets of the river and are a part of the whole experience of fishing there. Their knowledge and traditions are passed from father to son and they are experienced fishermen themselves."[64] Sir Herbert appreciated fully the special bond he had with gillies. His respect for and kindness to gillies and those who worked with him was legendary. He visited a number of gillies in their homes and took a personal interest in them, occasionally traveling a long distance to see a favorite gillie on his deathbed. Likewise, he was aware of the fish he and his colleagues had caught for their amusement and which were denied to the locals; he often distributed and shared his catch with them.

One of the main aristocratic patrons who regularly fished in Norway was the Duke of Roxburghe. Several examples of the magnificent fish he caught can be seen in his hotel (The Roxburghe), located near a small border village called Heiton, which is by Kelso. The freshness and cleanness of the air and surroundings, where the rugged, uneven land is crowded with spruce, larch, and fir, make such angling irresistible. The Norwegians are noted for their hospitality. According to Ashley-Cooper, "they had few faults, possibly sobriety was not one of their strong points, but who could blame them for this in view of their long drawn out winter and its dark days?"[65]

Norway would have been as Mecca to a salmon fly fisher like Sir Herbert, given that the average weight on the Namsen River was 30 to 40 pounds. Ashley-Cooper reports that "Forty pounders were common with an odd fifty-pounder. The biggest one I could trace scaled sixty and a half pound."[66] This was caught in 1926 by Lord Davenport. There is an account of an angler who caught in a morning's fishing ten salmon, their weight being 19 to 33 pounds each, and his colleague landed one of 57½ pounds. Fish less than 16 pounds were contemptuously dismissed as "litel lax."[67] Ashley-Cooper notes: "What was unusual however, even for Norway, was the mighty strength of the Rauma current. Often one was carried down half a mile of river, by a fish of any size; and many a big fish was lost because slowly, but inexhaustibly he drew the struggling angler downstream, till, in spite of every effort, the curtain fell on his final exit into the awaiting jaws of Nedre Foss."[68]

Sir Herbert's numerous photographs from Norway are telling of his enjoyment there, even if his diary lacks embellished entries for those trips. His prolific writings on nature, as epitomized by *Memories of the Months*, makes one suspect that he was enthralled by the wild drama of salmon fishing in Norway, which, in the early twentieth century, before air travel and lightweight equipment, must have entailed tiring expeditions in severe conditions. The significance of Norway to a Victorian angler such as Sir Herbert lay in its appeal as the most difficult and adventurous salmon-fishing experience available at that time. Lack of good transportation in Sir Herbert's era meant that Alaska was not an option. Only the most ardent anglers would go to Norway, making it a source of some of the most dramatic angling anecdotes. In Norway, one could find the largest salmon, the most testing conditions, and beautiful landscape.

Epilogue

Sir Herbert's diary reflects the work of a serious angler and one who lived for his angling days. The fishing book gives us an authentic overview of the conditions that prevailed for the late-nineteenth- and early-twentieth-century angler. Although today we recognize that there have since been many advances in knowledge, the diary yet captures the spirit and excitement with which every fly fisher identifies. The personal and social touch made by the inclusion of photographs, marginalia, newspaper clippings, actual flies, fishing permits, and suchlike enlivens the bare statistics that tally the total fish caught per annum. Contemplating all that the book contains and inspires, "Sir Herbert Maxwell's Fishing Book" can be considered a significant historical document,

which, by its example, demonstrates the potential merit and delight to be found in all fishing diaries; sadly, they number too few.

ACKNOWLEDGMENT

The authors wish to thank Sir Michael Maxwell, Bart., for lending us his great-grandfather's fishing book. We also wish to thank those with whose help we have been able to include obscure and illuminating material from Sir Herbert's fishing book: Barry Grewcock, who tied the Silver Secretary fly and provided a very fine photograph of same for our use, and Alan Milligan, head of classics at the High School of Glasgow, who provided the translation of Sir Herbert's Latin.

ENDNOTES

1. Monreith is an estate in southwest Scotland in the county of Dumfries and Galloway.
2. The quotation is from Gavin Maxwell's autobiography, *The House of Elrig* (London: Longmans, Green & Co., 1968 [first published 1965]), 12.
3. Peter O. Behan and Simone Hutchinson, "Sir Herbert Maxwell (1845–1937)," *The Scottish Naturalist* (vol. 123, 2011), 5–134.
4. David Burnett, "Extracts from Sir Herbert Maxwell's Fishing Diary," in Sir Herbert Maxwell, *Salmon and Sea Trout* (Devon, U.K.: The Flyfisher's Classic Library, 2000), 285–86.
5. Sir Herbert Maxwell, *Salmon and Sea Trout*, The Angler's Library, Vol. 4, ed. by Sir Herbert Maxwell and F. G. Aflalo (London: Lawrence and Bullen, Ltd., 1898), 88, footnote 1.
6. Today, anglers can exploit the digital technologies of the Internet to make their personal fishing records part of the national picture: The Angling Diary website set up by the Scottish Fisheries Coordination Centre (SFCC) is one part of the SFCC's strategy to promote and facilitate the collection of fisheries data for fisheries management purposes. See www.anglingdiary.org.uk/. Accessed 3 September 2014.
7. *Muriel Foster's Fishing Diary* (London: Michael Joseph, 1980) by Muriel Foster (but published posthumously by her niece Patricia King) is now a classic example and spans 1913–1949. A lesser-known yet equally sought-after fishing book, albeit a memoir rather than a technical log, is *Our Fishing Diary, Hampton Bishop 1908–1933* (Altrincham, U.K.: Sherratt and Hughes, 1942) by Arthur J. Hutton. Both are examples of fishing books compiled by English anglers.
8. P. D. Malloch, *Life History and Habits of the Salmon Sea-Trout and Other Freshwater Fish* (London: Adam and Charles Black, 1910).
9. Malloch, *Life History*, v, 8–11.
10. Sir Herbert Maxwell, "Salmon Flies," in *Post Meridiana: Afternoon Essays* (Edinburgh and London: William Blackwood and Sons, 1895), 321–51, 333, 350; and *Memories of the Months*, Fourth Series (London: Edward Arnold, 1907), 222–23.
11. Maxwell, "Salmon Flies," 349.
12. Ibid.
13. Maxwell, *Memories of the Months*, 234.
14. Burnett, "Extracts from Sir Herbert Maxwell's Fishing Diary," 285.
15. Diary entry, 2 June 1897, "Sir Herbert Maxwell's Fishing Book," private collection.
16. Sir Herbert Maxwell, introduction, in John MacKeachan, *The Sport of Fishing* (London: Herbert Jenkins Ltd., 1923), xi.
17. Ibid.
18. Ibid., x–xii.
19. Sir Herbert Maxwell, *Evening Memories* (London: Maclehose & Co., 1932), 81.
20. Maxwell, "Salmon Flies," 321.
21. Microspectrophotometry is a technique by which an absorbance spectrum can be recorded from an individual photoreceptor on the retina of the fish's eye.
22. James K. Bowmaker, "Visual Pigments of Fish," in Ron H. Douglas and Mustafa B. A. Djamgoz, eds., *The Visual System of Fish* (London: Chapman and Hall, 1990), 87.
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24. Mark Sosin and John Clark, *Through the Fish's Eye* (New York: Harper & Row, 1973), 40.
25. Ibid., 42.
26. Maxwell, *Evening Memories*, xiii.
27. Ibid., 44.
28. Patrick R. Chalmers, *Where the Spring Salmon Run* (London: Philip Allan & Co., 1931), 117.
29. Diary entries, the last page for the year 1867, "Sir Herbert Maxwell's Fishing Book."
30. Diary entry, page for 21 March–18 April 1903, "Sir Herbert Maxwell's Fishing Book."
31. Sir Herbert Maxwell, editor's introduction in Francis Francis, *A Book on Angling: Being a Complete Treatise on the Art of Angling in Every Branch* (London: Herbert Jenkins, 1920), ix.
32. Ibid., vii. Note that Sir Herbert mistakenly gives a reference to Plate XVII instead of Plate XVI here. On the subsequent page, viii, in a footnote marked by an asterisk, he gives the correct reference (Plate XVI).
33. P.S.W., "Colour of Salmon Flies," clipping at undated page preceding that for June–21 October 1871, "Sir Herbert Maxwell's Fishing Book."
34. Diary entry, 20 October 1867, "Sir Herbert Maxwell's Fishing Book."
35. Maxwell in Francis, *A Book on Angling*, viii.
36. Ibid.
37. Burnett, "Extracts from Sir Herbert Maxwell's Fishing Diary," 285.
38. Typewritten preface inserted between opening pages, "Sir Herbert Maxwell's Fishing Book."
39. Diary entry, 11 November 1903, "Sir Herbert Maxwell's Fishing Book."
40. Diary entry, 8 October 1872, "Sir Herbert Maxwell's Fishing Book."
41. Diary entry, page covering 17 April–10 August 1867, "Sir Herbert Maxwell's Fishing Book."
42. Diary entry, page covering 20 May–3 November 1893, "Sir Herbert Maxwell's Fishing Book."
43. P. D. Malloch, *Life History and Habits of the Salmon Sea-Trout and Other Freshwater Fish* (London: Adam & Charles Black, 1910).
44. Diary entry, June 1902, "Sir Herbert Maxwell's Fishing Book." The photograph of the sturgeon is on the page starting 17 October 1900; the photo must have been glued in retrospectively, because it's clearly captioned June 1902.
45. Fred Buller, *Fish & Fishermen: In English Medieval Church Wall Paintings* (Ellesmere, U.K.: The Medlar Press, 2009), 135–37.
46. Letter to the editor (likely *The Field*), page for 18 June–14 October 1870, "Sir Herbert Maxwell's Fishing Book."
47. Fred Buller, *The Domesday Book of Giant Salmon* (London: Constable, 2007).
48. Although one of the authors remembers this proverb from his own Irish background, we wish to acknowledge our source for the detailed explanation of the meaning: Fios Feasa, www.fiosfeasa.com/proverbs.asp?cid=694. Accessed 30 September 2014.
49. *Spring Salmon Angling on the River Thurso, Loch More and Loch Beg*, privately published brochure, 2, stored in "Sir Herbert Maxwell's Fishing Book."
50. John Ashley-Cooper, *A Salmon Fisher's Odyssey* (London: H. F. & G. Witherby, Ltd., 1982), 277–85.
51. For this translation, the authors kindly thank Alan Milligan, classics master of the High School of Glasgow.
52. Maxwell, *Salmon and Sea Trout*, 26.
53. Ibid., 28.
54. Ibid., 29.
55. Ibid.
56. Ibid., 35.
57. S., letter to the editor, "Weighing Salmon," on the page for 20 May–7 June 1864, in "Sir Herbert Maxwell's Fishing Book."
58. Salmoniceps, "The Bend of Hooks," on the page for 20 May–7 June 1864, in "Sir Herbert Maxwell's Fishing Book."
59. Diary entry, page covering 31 May–6 July 1900, in "Sir Herbert Maxwell's Fishing Book."
60. Buller, *The Domesday Book of Giant Salmon*, 452.
61. Diary entry, 5 July 1900, "Sir Herbert Maxwell's Fishing Book."
62. Diary entry, 2 July 1900, "Sir Herbert Maxwell's Fishing Book."
63. Ashley-Cooper, *A Salmon Fisher's Odyssey*, 311.
64. Roy Flury, quoted in Buller, *The Domesday Book of Giant Salmon*, 452–53.
65. Ashley-Cooper, *A Salmon Fisher's Odyssey*, 317.
66. Ibid., 312.
67. Ibid.
68. Ibid.

Reflections on the Jock Scott

by Andrew Herd and Kenneth Cameron

Andrew Herd

The Jock Scott original dressing tied by Alberto Calzolari.

On 18 February 1893, an obituary appeared in the *Field*, the magazine of the British sporting gentry. The man whose life was chronicled was neither a captain of industry nor a titled landowner, and he had lived his entire life in the service of others. Yet the notice of his death was a sign that he had achieved a kind of immortality by the simple device of dressing a salmon fly—an idea that would have been inconceivable fifty years previously. His name was Jock Scott.

The Jock Scott, without any exaggeration, is the most famous full-feathered pattern ever tied. Even in America, it was rated first by Henry P. Wells in *The American Salmon Fisherman* (1886),[1] and Mary Orvis Marbury (*Favorite Flies and Their Histories*, 1892) cited a *Fishing Gazette* survey that put it on seventeen of nineteen must-have lists returned by tackle dealers.[2] Like the Duchess,[3] the Jock Scott was created on the Tweed, and like that less-famous fly, it is known to us in its extreme form from Kelson:

> Jock Scott
> Tag.—Silver twist and yellow silk.
> Tail.—A topping and Indian Crow.
> Butt.—Black herl.
> Body.—In two equal sections: No. 1, of yellow silk (buttercup colour) ribbed with narrow silver tinsel, and butted with Toucan above and below, and black herl; No. 2, black silk, ribbed with broad silver tinsel.
> Hackle.—A natural black hackle, from centre.
> Throat.—Gallina.
> Wings.—Two strips of black Turkey with white tips, Golden Pheasant tail, Bustard, grey Mallard, Peacock (sword feather), Swan dyed blue and yellow, red Macaw, Mallard and a topping.
> Sides.—Jungle.
> Cheeks.—Chatterer.
> Horns.—Blue Macaw.
> Head.—Black Herl.[4]

It is fascinating to reflect that despite the extraordinary fame of the pattern, piecing together the history of the Jock Scott is not as easy as it might seem. Many stories of the fly's genesis—of varying degrees of credibility—have appeared, but the meat of the tale lies in a series of articles published in the *Fishing Gazette* shortly after Jock Scott's death, which were summarized in a piece published in this journal some twenty years ago.[5] The essence of the story is that Jock Scott, who was gillie to Lord John Scott on the Makerstoun beat of the Tweed, tied the fly in approximately 1850, but the pattern did not reach a wider audience until the early 1860s. The reason this happened was that after he retired from Lord John Scott's service in 1859–1860, Jock Scott spent a couple of years dressing salmon flies for a living, and a copy of his invention found its way into the hands of John Forrest, the tackle dealer, who had a suc-

cessful day with it when all else had failed. Forrest was so delighted with the fly that he put it on sale in his Kelso shop, before the dressing gained lasting fame after he sent a sample to Francis Francis, who published it in 1867:

> Jock Scott.—Tag, g. [gold] twist; tail, one tg. [topping] and one Indian crow feather; body, in two joints, gold-coloured floss the lowest, and black floss the upper; from the joint is tied, after the fashion of the Popham, two or three short toucan points, and over the buts [*sic*] of them, at the joint, two turns of black herl; s. tt., [silver twist] a black hackle over the black joint, and speckled gallina at shoulder; wing mixed, a white tip tur. [turkey] slip in the middle, fibres of bust. [bustard], pintail, or teal, bn. mad. [brown or bronze mallard], yellow, rd., and gn. pat. [parrot], one tg. [golden pheasant topping] over all, blue macaw ribs, a kgfr. [kingfisher] on either cheek. Any size to suit the water from 6 to 10 or 11.[6]

It is, on the face of it, surprising that a border-country gillie who lived an insular life could have come up with such an internationally renowned creation. The young Jock came from the village of Branxholme in Roxburghshire and at thirteen (1830) was employed by the Marquis of Lothian as an assistant to the head keeper at Makerstoun, Robert Kerss. In the two years that he spent with Kerss, Scott learned watercraft and the art of fly dressing, and it is likely that he tied traditional Tweed flies with dressings like this:

> Wings.—Mottled feather from the back of a drake.
> Head.—Yellow wool, with a little hare's fur next to it.
> Body.—Black wool.
> End of body.—Fur from hare's ear; next to the hare's ear crimson wool.
> Tail.—Yellow wool.
> Round the body.—Black-cock's hackle.
> End of the body.—Red-cock's hackle.
> Round the body.—Gold twist, spirally.[7]

By coincidence, this pattern was called the Michael Scott, but unfortunately, William Scrope, who gives us the dressing, says nothing about its provenance. Although relatively colorful, this fly is definitely of the old Tweed school. The telltale signs are the use of a single material for the wing, the body and head of wool rather than silk, the use of other materials that could be sourced locally (such as the drake's feather for the wing), and the general simplicity of the pattern.

The Michael Scott shows us the idea of a fly that the young Jock Scott would have carried in his head when, in the early 1830s, he came into the employ of Lord John Scott, when the latter was out walking the banks of the river. It is said that the peer asked Jock his name, and when he was told, responded, "I'm Jock Scott mysel'," and engaged him on the spot. The employment lasted twenty-seven years, and Jock accompanied his employer wherever he went fishing.[8]

The key to understanding the Jock Scott phenomenon lies in the motivation and circumstances of the man who designed it. One of the drivers for the pattern's creation appears to be that it was tied in preparation for a fishing trip in Norway, or at least that was the story according to a piece by Charles Alston, which was published in the *Fishing Gazette* in 1895.[9] In Scott's time, Norway was the place for salmon fishers to see and be seen in, a rather more glamorous version of today's Kola peninsula, a place where the aristocrats of salmon fishing went and caught huge fish. They went there partly because it offered an escape from the increasingly crowded waters of Scotland, partly because it offered the chance of catching good numbers of big fish, partly because it was very fashionable, and partly because there were good steamer connections—in 1850, it was as easy to travel to Scandinavia as it was to visit Scotland, which was not particularly well served by rail.

Andrew Herd

The Michael Scott tied by Alberto Calzolari.

Andrew Herd

The Kelson Jock Scott tied by Alberto Calzolari.

The first mention of salmon patterns for Norway was in the 130-page 1843 edition of Blacker's *Art of Angling*.[10] This groundbreaking work featured a total of a hundred salmon-fly patterns, gaining the distinction of being the only book of salmon-fly patterns ever to double the total of salmon flies known in print. This particular issue of Blacker's book is rare now, but it was widely available then, included two salmon flies for Norway, and Scott would possibly have had access to it through his employer. Five years later, *Jones's Guide to Norway* was published, this being a thinly veiled advertisement written to alert Jones's clients to the possibilities the new location offered and to the tackle they would need to buy from him should they decide to go.[11] The print run of this book was very small, perhaps as low as a couple of hundred copies;[12] nonetheless, the *Guide* attracted a great deal of attention. Few of the readers could have realized that neither Jones nor Frederic Tolfrey, the editor of the *Guide*, had ever been to Norway, but that hardly mattered, because all eyes then, as now, skate over the text to the glorious plates of salmon flies that Jones had on sale. These were jewel-like creations with names like the Pride of Aberdeen, the Baronet, the Rainbow, and the Stunner, and, as presented by Jones, they shrieked of exclusivity. The Rainbow, for example, used no fewer than five golden pheasant toppings, a material that was so rare and expensive that it was only to be seen in the fly wallets of the most fashionable fishermen.[13] Clearly, if the new fly was to be fished in such exclusive company, it had to make a lasting impression to avoid becoming yesterday's favorite. The Jock Scott would almost certainly have been featured by Jones, but it was not, which would fit very well with John Forrest's version of the fly's story.

Given access to new and expensive materials, and a library of books to fire his imagination, how did Jock choose to create his fly? Turkey was indispensable to a Tweed pattern, so Jock would have drawn it from his lordship's box. But what to add to it? There is a clue in Thomas Tod Stoddart's book. In the dressing for the Doctor, Stoddart remarks, "Mixtures are generally composed of golden pheasant tippet, ditto tail feather, bustard, brown mallard, capercailzie, &c. &c., along with macaw slips, which latter are deemed indispensable."[14]

Scott would have been well aware perhaps not of that exact quote, but very definitely of the principles on which the mixed wings of the new standards were built, which involved mixing feather fibers from different species together, without "zipping" the barbules, so that each component fiber was left to move individually (unlike a married wing, where the barbules are zipped, and the wing moves as a unit). He might well have been aware of the system advocated in Blacker's book, in which the author described a method for creating Shannon flies that let the dresser mix and match materials to his heart's content and to create one pattern after another.[15] The only fixed feature in the early Irish gaudy mixed-wing salmon-fly tradition that Blacker brought with him from Ireland was the body tying, and in dressing any particular pattern, Blacker's compatriots more or less put on whatever wing suited them on the day. Where the new wave of Scots dressers differed greatly from the Irish pioneers is that they began to fix the order and specification of the materials used to tie the wing, and—crucially—they named their patterns. Ultimately, this would ensure that the Scots

patterns were remembered, whereas the Irish were not.

The gillie would have had access to abundant supplies of mallard, teal, and pintail that had been shot on the estate's flight ponds. All the patterns in recent fashion used macaw, bustard, and golden pheasant, so he would have laid those on the desk, and finally added kingfisher, which was common enough on the new breed of mixed-wings in his time, but would be superseded in years to come by feathers from the group of species collectively known as blue chatterer. These materials would be used to build a matching wing after he had decided how to design the body, but the one message we would like readers to take away is that the pattern as Jock Scott created it did not have a married wing, for such things were unknown in the 1850s.

If we assume that Jock was consciously creating a "new age" fly, that would have shut him out of using a body built purely out of wool or fur. It was at this point that his pride and ability as a fly dresser may well have come to the fore. There was a fly in Jones's *Guide* known as the Popham, which was notoriously difficult to tie because of the Indian Crow veilings at the joints in the body.[16] This was in fact a new variant on an old Tweed technique, described by John Younger in his dressing for an unnamed salmon fly, in which the body was picked out to obscure the rib.[17] The ability to tie in veilings was the mark of a first-rate fly dresser, and there can be little doubt that Scott threw in the feature as much to show off his ability as to enhance the overall appearance, and very possibly the cost, of the pattern. It is one of the most distinctive features of a very distinctive fly, but ironically, in Marbury's book, the veilings were deleted, very probably with the aim of simplifying the pattern.[18]

The last few paragraphs provide one model of how the Jock Scott might have been created, but there is another possibility, and it is here that the most intriguing questions lie. It was quite common for early Scots fly dressers to borrow complete wing designs from one pattern, graft on a different body, and create a "new" fly, a perfect example being the Stevenson, which is nothing more than a Durham Ranger with a different body. Given that the Stevenson is popularly accredited to Jimmy Wright, it remains a possibility that the Jock Scott was conceived using a similar process, borrowing and improving on earlier patterns that are now lost.

Why do we raise this heresy? The peculiar thing about Scott's fly is that it has a reasonably well-substantiated early date and is the equal of anything that Blacker created or that Jones featured in his book, and yet we have only this one pattern from the man. Thanks to a letter published by Charles H. Alston in the *Fishing Gazette* in 1896, which quotes George Forrest, we know that Forrest's father, John, thought Jock Scott to be no more than a "fair" fly dresser, which puts him well out of the class of Blacker and his peers.[19] Scott appears to have been the all-time one-hit wonder of salmon-fly dressers. It seems possible that he might have created the pattern by borrowing components from elsewhere, and if he had been brimful of ideas, they would surely have inspired him to dress other, no-less-famous patterns. Or did Scott create other flies that had the ill fortune to return, unrecorded, to the dust that blows along the riverside paths at Makerstoun, leaving us with this single surviving masterpiece?

The final question we are left to ask is why the pattern's popularity has never waned when the waters have closed over flies like the Duchess and the Rainbow with such finality? The feature that appears to have played the greatest part in saving the Jock Scott is its name, which has the twin advantages of being instantly memorable with vague nationalistic overtones. Our belief is that there isn't anything particular about the pattern that guarantees success in catching fish; its achievement lies in catching men, and if a newly independent Scotland ever chose a national fly, then surely it would have to be this one. The ironies are that the name of the fly we love so well was given to the pattern by John Forrest and that it is more than probable that if the Jock Scott's inventor had been left to his own devices, the unidentified pattern would almost certainly have disappeared into obscurity.

By all accounts, Jock Scott was not a big man, but he has thrown a long shadow across the centuries. In writing his obituary, "Punt Gun" wrote: "I was very fond of him; and it was a labour of love to me to write all I knew of the poor old fellow. . . . With 'Jock's' death has passed away another link with the old days, when to be a sportsman was, at any rate, to be a man . . ."[20]

Punt Gun was too pessimistic. Jock Scott may be dead, but his spirit lives on in his fly, and hairwing adaptations of it continue to be fished even into the twenty-first century.

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ENDNOTES

1. Henry P. Wells, *The American Salmon Fisherman* (London: Sampson Low, Marston, Searle & Rivington, 1886).

2. Mary Orvis Marbury, *Favorite Flies and Their Histories; with Many Replies from Practical Anglers to Inquiries Concerning How, When, and Where to Use Them* (Boston and New York: Houghton Mifflin, 1892), 81.

3. Andrew Herd and Ken Cameron, "The Duchess and the Tweed," *The American Fly Fisher* (Fall 2014, vol. 40, no. 4), 6–11.

4. George M. Kelson, *The Salmon Fly* (London: George Kelson, 1895), 171–72.

5. J. David Zincavage, "The 'True' Original Jock Scott . . . All Three of Them," *The American Fly Fisher* (Summer 1991, vol. 17, no. 2), 22–26.

6. Francis Francis, *A Book on Angling* (London: Longmans, Green and Co., 1867), 310.

7. William Scrope, *Days and Nights of Salmon Fishing in the Tweed* (London: Murray, 1843), 127; also given in Francis (102), although much adapted, even though ascribed to Scrope.

8. *The Field* (18 February 1893), 242.

9. Charles H. Alston, "The Jubilee of the 'Jock Scott' Salmon Fly," *The Fishing Gazette* (21 December 1895), 424.

10. William Blacker, *Blacker's Art of Angling* (London: William Blacker, 1843), 122.

11. Frederic Tolfrey, ed., *Jones's Guide to Norway* (London: Longman, Brown, Green and Longman, 1848).

12. Much prized even at the time, suspiciously few copies of *Jones's Guide to Norway* survive. The book was published late in the year, Jones died of drink shortly after, and Longman didn't promote it at all after the first year. Despite auction prices hovering at £3,000–£5,000, the book remains fabulously rare, and maybe only three or four dozen copies are known to exist.

13. Andrew Herd and Hermann Dietrich-Troeltsch, "The Bird with the Golden Cape," *The American Fly Fisher* (Summer 2014, vol. 40, no. 3), 14–19.

14. Thomas Tod Stoddart, *The Angler's Companion to the Rivers and Lochs of Scotland* (Edinburgh and London: William Blackwood and Sons, 1847), 242.

15. Blacker, *Blacker's Art of Angling*, 32.

16. Tolfrey, *Jones's Guide to Norway*, 162.

17. John Younger, *On River Angling for Salmon and Trout: More Particularly as Practised in the Tweed and Its Tributaries* (Edinburgh: William Blackwood & Sons, 1840), 20.

18. Marbury, *Favorite Flies and Their Histories*, plate D, opp. 81.

19. Charles H. Alston, "How the 'Jock Scott' Came by Its Name," *The Fishing Gazette* (29 February 1896), 146.

20. Punt Gun, obituary of Jock Scott, *The Field* (18 February 1893), 242.

More on the Mickey Finn

by Jan Harold Brunvand

Sara Wilcox

This Mickey Finn was one of many patterns tied by Harry Geron as photographic reference for the book Fly Patterns of Alaska *(1983) by the Alaska Flyfishers Club. From the collection of the American Museum of Fly Fishing.*

Willard P. Greenwood II's article, "A Personal and Natural History of the Mickey Finn" (vol. 40, no. 4, Fall 2014), raises questions about the origin and development of this classic bucktail pattern, concluding that the inventor cannot yet be identified. John Alden Knight, an early proponent of the Mickey Finn, renamed the fly from simply "yellow and red bucktail" to the Assassin; in a letter to Joseph D. Bates, Knight credited the Mickey Finn moniker to Toronto journalist Gregory Clark, evoking, supposedly, a Chicago bartender named Michael Finn. But the creator of the original is still unknown.[1]

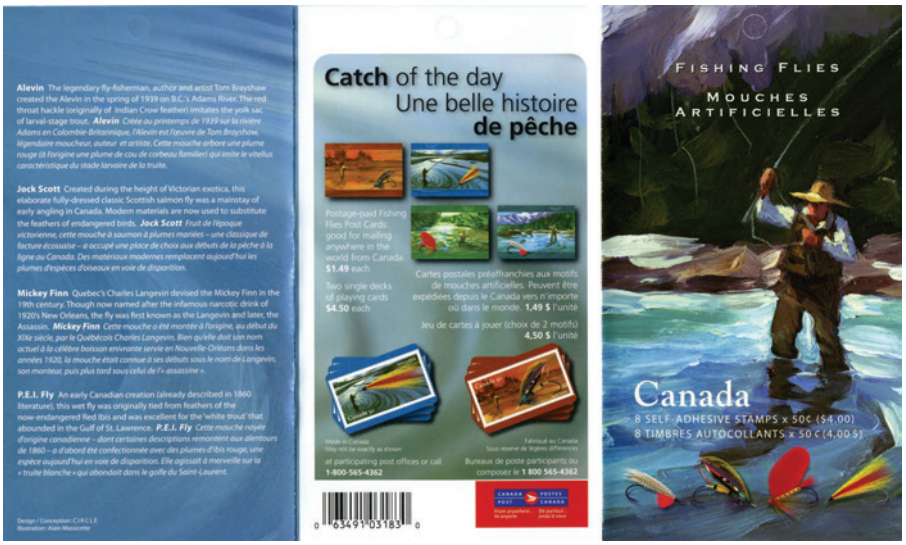
Is the name of the inventor of the Mickey Finn truly unknowable at this late date? Perhaps not, given that several writers and websites have made some quite positive claims as to the inventor's identity.

George Leonard Herter, for example, in his quirky *Professional Fly Tying, Spinning and Tackle Making Manual and Manufacturer's Guide*, first published in 1941, also rightly credits Knight, "old-time outdoor author and promoter of solunar tables," for popularizing the Mickey Finn, then goes on to declare, with no source citation, that, "The pattern was made by Gerald Van Norten, a fly fisherman that tied flies only for his own use and not to sell," and that "a bartender in Toronto named Tom Kensworth" gave the fly its name. Neither of these names appears anywhere else than in Herter's manual in connection with the Mickey Finn. Herter includes no illustration of the pattern, but he gives a standard recipe (silver tinsel body ribbed in silver, black head, etc.), and he specifies that the top bunch of yellow bucktail should be larger than the bottom bunch and that a shoulder of jungle cock should be included.[2]

It is easy to dismiss Herter's claim as to the origin of this fly when considering all the other unsourced claims made in his catalogs and various books marketed therein, but, as historian Paul Schullery writes, because of the wide readership and popularity of Herter's publications, "the man deserves a much more prominent place in fishing history than he has been given."[3] Writing in the *New York Times* in 2008, Paul Collins called attention to such oddities in Herter's book *Bull Cook and Authentic Historical Recipes and Practices* (1960 and subsequent editions) as the Virgin Mary being fond of creamed spinach and that Johannes Kepler is best remembered not as an astronomer, but as the inventor of liverwurst. Summing up, Collins dubbed Herter "an unreliable narrator who sold reliable gear."[4]

Far from George Leonard Herter in time and distance, Danish fly angler Martin Joergensen makes a competing claim on his website, The Global FlyFisher. He states quite firmly that "it was originally tied by Québec fly tier Charles Langevin sometime in the 19th century" and that it was known then as the Langevin.[5] The same information is given in a 2005 book by midwestern American angler Joseph D. Cornwall, who reports that "this fly has helped me

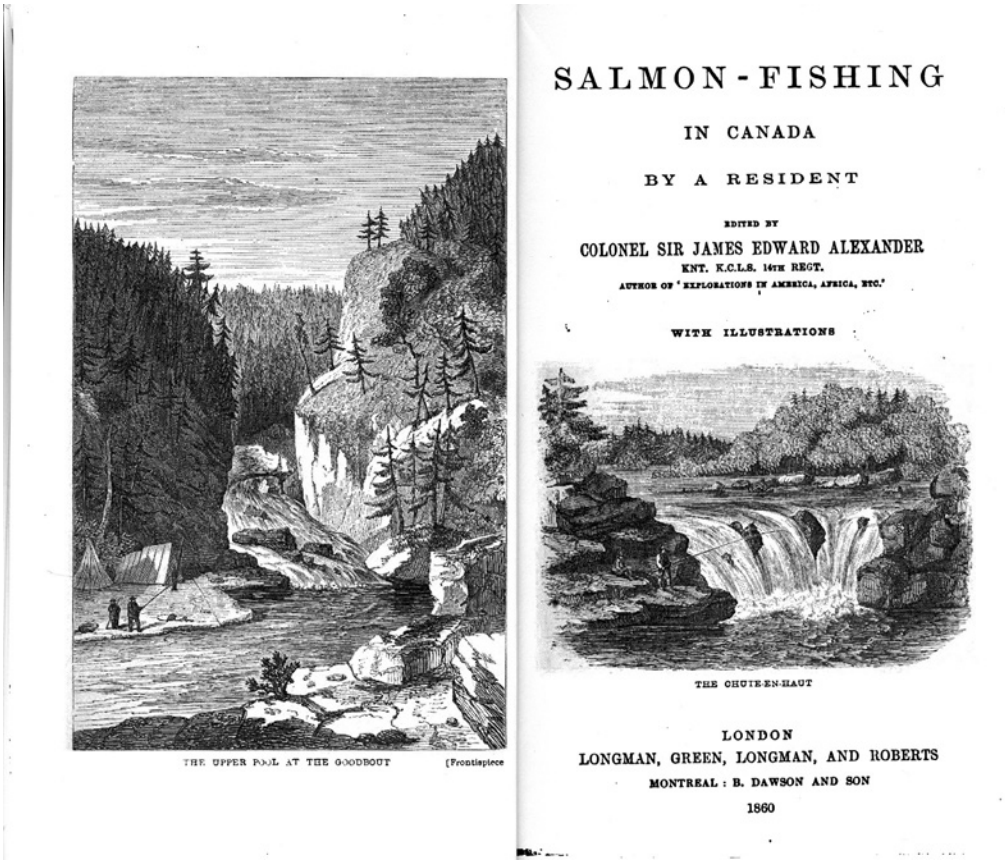
The 2005 Canada Post Fishing Flies series of four stamps came in a brochure containing two copies of each stamp with information, in English and French, about the stamps and their tiers, as well as the artists who created the background illustrations. Images scanned by Jan Harold Brunvand.



catch two catfish over thirty-six inches long."[6] The Global FlyFisher website provides tying instructions for the original pattern, incorporating the jungle cock feathers as "eyes," followed by several variations to illustrate "the land of 'Mickeyfication.'" These include the Polar Mickey, the Mickey Jiggy, the Clouser Mickey, the Thunder Creek Mickey, the Salmon Mickey, the Carrie Stevens streamer pattern called the Mickey Doodle,[7] and two concoctions called the Bird Fur Mickey and the Mickey Biplane. The consistent element in these and all other versions of the Mickey Finn is the layered red and yellow bucktail used for the wing.

How does it happen that both a Danish and an American angler offer the same information about the inventor of the Mickey Finn? Actually, other online sources repeat the same information,[8] and likely even more websites or books also credit Charles Langevin of Québec as the creator of the fly. This is not surprising, because none other than the Canadian national post office (Canada Post/Postes Canada) provided this information in February 2005 along with the issue of a four-stamp Fishing Flies (*Mouches Artificielles*) set. The other three flies pictured on these fifty-cent postage stamps were the Jock Scott, the Alevin, and the P.E.I. Fly. Each stamp showed a large image of the fly pattern against the background of a fishing scene painted by Montreal artist Alain Massicotte. The names of the tiers of the flies shown on the stamps were included with the release, along with information about the origin and typical use of each pattern. The waters where Charles Langevin used the fly are named in an extended note on the Canada Post website: "the Jacques-Cartier River in the Québec City area."[9] Commemorative stamp issues do not come with footnotes, so we can only hope that Canada Post researched those four stamps and got the facts right. I have not found any rebuttal to their information, but neither have I found ironclad proof that it is reliable. I did find a set of the original stamp issue for sale online, and I acquired it for illustration here.

Charles Langevin (1789–1869) of Québec was a prominent person of his generation and served for a time in the Legislative Assembly of Lower Canada.[10] He was also a salmon fisherman of some



Title page and frontispiece of William Agar Adamson's Salmon-Fishing in Canada *(1860) edited by Colonel Sir James Edward Alexander, from a copy in the Harvard College Library (see note 13).*

renown. Richard Nettle, in his 1857 book *The Salmon Fisheries of the St. Lawrence and Its Tributaries*, in a chapter about the Jacques-Cartier River, quotes figures extracted from the journal of "Charles Langevin, Esq." on the number of salmon he caught from 1850 to 1856.[11] But Nettle does not mention either the yellow and red bucktail nor a fly called the Langevin; in fact, he refers to only a few salmon flies by specific names, usually merely commenting that various fishers prefer their own favorite flies.

That a fly called the Langevin did exist, however, is proven by a reference in Thaddeus Norris's classic opus of 1864, *The American Angler's Book*, wherein a list of flies from "Dr. Adamson, in 'Salmon-fishing in Canada'" includes a fly by that name, described as follows: "Wings, body, tail, hackle, legs tip all yellow; made of the dyed feathers of the white goose; the head of black ostrich and the twist of black silk."[12] This fly has one of the two colors associated with the Mickey Finn, but it is made of feathers, not bucktail, and lacks the silver body. Dr. Adamson's book is better known as the work of his editor, Colonel Sir James Edward Alexander, under whose name it was published in 1860.[13] The title page of *Salmon-Fishing in Canada* states that it was written "by a Resident" whom the opening chapter characterizes as a young Irish clergyman in eastern Canada. When I ordered a facsimile copy of the book in the Harvard College Library, it came bound in a cover with the name William Agar Adamson printed as author, and, indeed, "the Rev. William Agar Adamson, D.C.L." is cited as the source for the first appendix, titled "The Decrease, Restoration and Preservation of Salmon in Canada." The Langevin fly is number 8 of a series of "good killing flies" described, and most interesting is a further comment on the fly that Thaddeus Norris did not quote: "This latter is indigenous, I believe, to Québec . . . the gentleman whose name it bears seldom fishes with any other, and he manages to hook as many fish in the Jacques Cartier as most other people."[14] So we have a reference to Charles Langevin's favorite fly bearing his name, but, unfortunately, it is not the yellow and red bucktail that would seem to be the true ancestor of the Mickey Finn.

If this is where Canada Post got its information, then someone may have confused the all-yellow feather streamer with a yellow and red bucktail. Or perhaps there was another favorite fly of Charles Langevin's that was the predecessor of the Mickey Finn, and both of them were sometimes referred to by the name of their inventor. Or maybe there is no connection of a yellow and red bucktail to Langevin at all. My query to Library and Archives Canada about whether any further documentation of Langevin's salmon-fishing career could be located returned a negative reply: nothing showed up in their collections. My own guess (and hope) is that eventually a Langevin fly from the nineteenth century resembling the early Mickey Finn pattern will turn up to validate the Canada Post stamp issue and to justify all the claims of Langevin having invented the fly that became the Mickey Finn—claims repeated as gospel truth without any supporting chapter and verse.

Returning to pattern variations for the Mickey Finn, consider some others. The Seed Bead Mickey Finn is tied with a body consisting of eleven to fifteen white beads.[15] The (Mylar) Mickey Finn illustrated in Jack Dennis's 1974 *Western Trout Fly Tying Manual* has a body of silver Mylar tubing puffed out at the bottom with a piece of aluminum cut from the flip top of a soda pop or beer can pushed inside the tube under the hook shank.[16] The design of aluminum drink cans has changed since that time, so flip tops are no longer flat nor easily removed, but Dennis does not update or even mention this variation in later editions of his manual or in his other books. Bruce Staples, in *Trout Country Flies from Greater Yellowstone Area Masters*, includes the Wyoming Mickey Finn marked "Originator: Unknown, 1940s," but said to have been "popularized by John Atherton."[17] Staples's recipe calls for red thread, a flat gold tinsel-wound body, mixed red and yellow bucktail instead of the stacked three layers in classic descriptions, and both jungle cock "cheeks" and red and white eyes painted on the enameled head. John Atherton mentions the Mickey Finn only once in his book, referring to it (without an illustration or recipe) simply as "old and trusty" and so successful, especially with

brook trout, that it seems "almost murderous." This was perhaps a nod to its "assassin" reputation in earlier days.[18]

Even in producing more standard versions of the Mickey Finn, fly tiers sometimes tweak the pattern. G. Randolph Erskine, for example, recommends selecting and evening the three bunches of bucktail for the wing (two yellow, one red), then securing the butt ends of each segment with Duco Cement and tying them in together while the cement is still tacky.[19] He includes no jungle cock element, but he sticks with the traditional silver tinsel and rib body, and specifies a white eye painted on the black head. Tom Rosenbauer's version suggests fine silver Mylar tubing as a body variation and illustrates the pattern tied with a red tag and a black head without a painted eye.[20] A. K. Best, in his "10 Minute Ties" column in *Fly Rod & Reel* magazine (June 2007) recommends weighting the fly, then overwrapping the lead-substitute wire with a woven gold Mylar tinsel strand as a body. Best specifies (in contrast to Herter's pattern) that the top layer of yellow hair should be smaller than the bottom layer of yellow.[21]

There's another bit of folklore related to the Mickey Finn cited by, among others, John Merwin, in a short piece titled "The Mysterious Long Life Span of the Mickey Finn" for *Field & Stream* (7 February 2011).[22] Merwin names no candidate for the invention of the fly, but after mentioning the roles played by John Alden Knight and Gregory Clark in the later history of the pattern, he states that the fly got its name "in supposed honor of film star Rudolph Valentino—who was allegedly killed by mickey finns [meaning drugs, not flies] that were slipped into his cocktails."[23] Valentino actually died from complications following emergency surgery for gastric ulcers and a ruptured appendix.[24] Snopes.com, the legend- and rumor-debunking site, does not mention the Mickey Finn (either the fly or the drug) in connection with the death of Valentino, but does refute another story that the film idol died "from eating food prepared in aluminum cookware."[25]

Merwin was skeptical not only about the story of Valentino's death (writing "supposed" and "allegedly"), but also about the claimed great success reported for this simple attractor streamer. He wrote, "What I find most surprising about this pattern is that sometimes it actually works."[26] And he asks, "So why has the Mickey Finn persisted for more than half a century?" He answers his own rhetorical question, "Darned if I know."[27] The supposed mystery of the Mickey Finn's popularity must lie in the ease of tying the pattern and the success many fly anglers have had with it. And the mystery of the pattern's origin may have been settled about a decade ago by Canada Post. Now if only we could discover where the post office got its information!

~

ENDNOTES

1. This paragraph sums up what is generally accepted about the background of the Mickey Finn as documented in the recent sources cited by Willard P. Greenwood II and elsewhere. But there is one curious anomaly. Joseph D. Bates Jr., in his comprehensive book *Streamer Fly Tying and Fishing* (1966), while stating in the text that Knight got the original pattern from another fisherman in 1932, captioned the feather streamer version of the Mickey Finn (Plate VII), "Originated by Mr. John Alden Knight." In the 1994 reprint of the book, a second set of color plates was added, and again the Mickey Finn (Plate 2, now the bucktail version) was captioned, "Originated and dressed by John Alden Knight." Knight died in 1966 and Bates in 1988, so perhaps Bates's heirs and the editors of the later edition simply repeated much of the caption information from the earlier color plate.

2. George Leonard Herter, *Professional Fly Tying, Spinning and Tackle Making Manual and Manufacturers Guide*, revised 20th ed. (Waseca, Minn.: Herter's, Inc., 1971), 445.

3. Paul Schullery, *American Fly Fishing: A History* (New York: The Lyons Press, 1987), 183.

4. Paul Collins, "The Oddball Know-It-All," *New York Times*, 7 December 2008, www.nytimes.com/2008/12/07/books/review/Collins-t.html. Accessed 29 January 2015.

5. Martin Joergensen, "Mickey Finn," The Global Flyfisher, 7 March 2013, http://globalflyfisher.com/patterns/mickey-finn. Accessed 29 January 2015.

6. Joseph D. Cornwall, *Fly Fishing Warm Water Rivers: Lessons Learned on Ohio's Great Miami* (Cincinnati: The Quiet Sportsman Publications, 2005), 86.

7. For the Mickey Doodle, see Graydon R. Hilyard and Leslie K. Hilyard, *Carrie G. Stevens: Maker of Rangeley Favorite Trout and Salmon Flies* (Mechanicsburg, Pa.: Stackpole Books, 2000), 140–41.

8. For example, the Gaspé Salmon Guides site calls the Mickey Finn "a classic streamer that was created in Québec by Charles Langevin" (see "How to pick the right wet fly for Atlantic Salmon?," 20 December 2013, http://gaspesalmonguides.com/flies-for-the-atlantic-salmon/). Accessed 13 February 2015.

9. The stamp note is quoted from *Canada's Stamp Details* (vol. XIV, no. 1, January–March 2005) at "Fishing Flies," issued 4 February 2005, www.canadapost.ca/cpo/mc/personal/collecting/stamps/archives/2005/2005_feb_flyfishing.jsf. Accessed 14 February 2015.

10. A brief biography is provided on the National Assembly of Québec website: "Charles Langevin (1789–1869)," April 2009, *Dictionnaire des parlementaires du Québec de 1792 à nos jours*, www.assnat.qc.ca/en/deputes/langevin-charles-3947/biographie.html. Accessed 14 February 2015.

11. Richard Nettle, *The Salmon Fisheries of the St. Lawrence and Its Tributaries* (Montreal: John Lovell, 1857), 70.

12. Thaddeus Norris, *The American Angler's Book* (Lyon, Miss.: Derrydale Press, 1994 [facsimile edition of original 1864 edition; vol. XX of the "Fly Fisherman's Gold" series]), 355–56.

13. [William Agar Adamson], *Salmon-Fishing in Canada*, ed. Colonel Sir James Edward Alexander (London: Longman, Green, Longman, and Roberts; Montreal: B. Dawson and Son, 1860). This is a charming, rambling little book in which the initial letter of each chapter is formed by a small line drawing of a fishing scene that incorporates the needed capital letter.

14. Adamson, *Salmon-Fishing in Canada*, 51.

15. Joe J. Warren, *Tying Glass Bead Flies* (Portland, Ore.: Frank Amato Publications, Inc., 1997), 48.

16. Jack Dennis, *Western Trout Fly Tying Manual* (Jackson Hole, Wyo.: Snake River Books, 1974), 212–14.

17. Bruce Staples, *Trout Country Flies from Greater Yellowstone Area Masters* (Portland, Ore.: Frank Amato Publications, Inc., 2002), 131.

18. John Atherton, *The Fly and the Fish* (Mineola, N.Y.: Dover Publications, 1971 [reprint]), 49. Originally published in 1951.

19. G. Randolph Erskine, *Mastering the Art of Fly Tying* (Camden, Me.: Ragged Mountain Press/McGraw-Hill, 2007), 119–20.

20. Tom Rosenbauer, *The Orvis Guide to Small Stream Fly Fishing* (New York: Universe Publishing, 2011), 133.

21. Included in Joe Healy, ed., *Fly Tying: 30 Years of Tips, Tricks, Patterns (The Best of Fly Rod & Reel)* (Rockport, Me.: Down East Enterprise, Inc., 2010), 212–13.

22. John Merwin, "The Mysterious Long Life Span of the Mickey Finn," The Lateral Line, *Field & Stream* (7 February 2011), www.fieldandstream.com/blogs/fishing/2011/02/mysterious-long-life-span-mickey-finn. Accessed 29 January 2015.

23. Ibid.

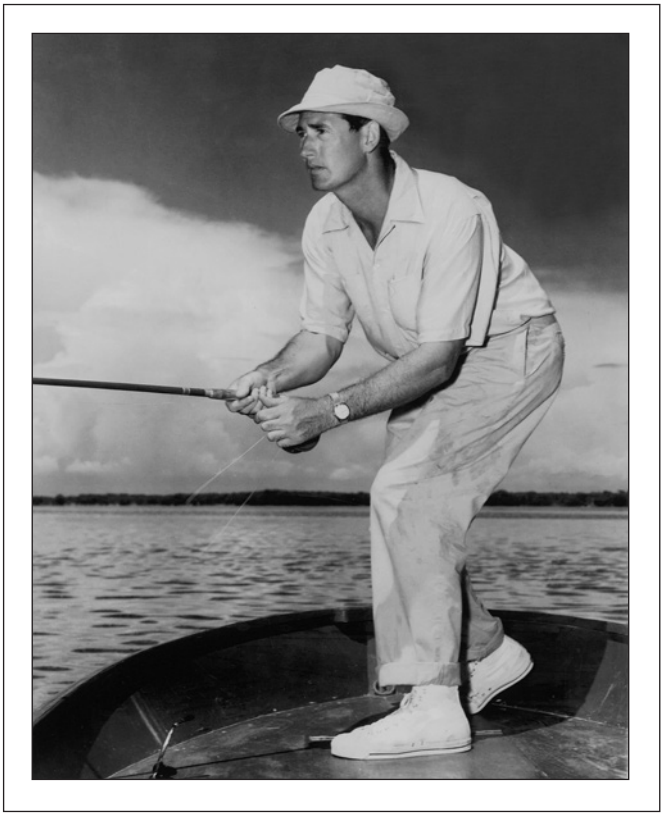
24. Gilbert King, in "The 'Latin Lover' and His Enemies" (Smithsonian.com, 13 June 2012), provides a concise and well-documented account of Valentino's life and death. Rumors at the time concerned "the gun of a jealous husband or scorned lover"; the Mickey Finn theory came later. See www.smithsonianmag.com/history/the-latin-lover-and-his-enemies-119968944/?no-ist. Accessed 15 February 2015.

25. "Rudolph Valentino," Snopes.com, www.snopes.com/movies/actors/valentino.asp, last updated 9 December 2008. Accessed 29 January 2015.

26. Merwin, "The Mysterious Long Life Span of the Mickey Finn."

27. Ibid.

Red Sox in Fly Fishing Past and Present



Ted Williams. From the collection of the American Museum of Fly Fishing.

Boston Red Sox pitcher Rick Porcello in action against the Baltimore Orioles at Camden Yards, 24 April 2015. Photo by Keith Allison. https://www.flickr.com/photos/keithallison/17260543661 /in/album-72157652099044026/. Accessed 17 August 2015.

I recently spent some time at Fenway Park with an avid fly fisherman who happens to pitch every fifth day for the Boston Red Sox. Rick Porcello was acquired in the 2014 off-season from the Detroit Tigers and signed to a long-term deal, ensuring that he will be able to enjoy fly fishing in New England's trout and salt water for a while.

After spending only an afternoon with Porcello, it became abundantly clear that he's not wired like some of today's super-connected athletes. In fact, Twitter is his *only* social media account, and he goes months, not seconds, between tweets. Rather than starting online feuds with other players or trying to lure potential free agents to his team with the use of emojis (as the L.A. Clippers did recently in basketball), Porcello's feed features the occasional fishing glory shot or updates on his buddy Joseph Penrod and the Team Joseph Foundation for Duchenne muscular dystrophy (www.teamjoseph.info).

Porcello has a laid-back but intensely thoughtful and focused personality that serves him well in his two endeavors: baseball and fly fishing. Both have a strong history, are slow paced, and generally do not favor the impatient. As Porcello puts it, "With the way society is now, everyone wants that instant gratification and that instant action . . . with fly fishing, you just have to work at it a bit. It's not something that comes easy, but it's a lot of fun, especially when you start going after the big migratory species like steelhead and salmon—that's a lot of action and a lot of excitement."

Indeed, both sports have a lot to do with the *process:* you must take your lumps and lose your fly in the elm tree or give up three runs in an inning before you make the tweak in your cast that launches your fly another 20 feet to the big fish or make the change in your arm slot or pitching motion that sets you up for success in sitting hitters down. Attention to detail is also key. Ted Williams didn't compile a .344 lifetime batting average, hit 521 home runs, or catch more than 1,000 bonefish, tarpon, salmon, and other species by winging it. Hitting and fishing were much more than a livelihood to Williams: he studied and worked to perfect his craft with an intensity that bordered on the obsessive. As he told John Underwood in *My Turn at Bat:*

> I can stand at the bow of my boat for hours on the Florida Keys, hot sun beating down . . . and even as the time slips by the excitement and anticipation never wane. I sit at my tackle bench past

midnight tying flies, making sure they're exactly right. It relaxes me. I used to tie flies during the season, come in after a game all taut and nervous, tie a few flies and boom, right to sleep. . . . The fact remains I love to fish, period.[1]

Rick Porcello reflected that same passion during our interview. When asked if he was able to fish during the season, a sheepish grin crept over his face. He nodded his head: "Yeah, I have to get creative and kind of sneak around a bit," he said. "This one time I was playing in Detroit, we had to come here [to Boston]. We didn't have an off day but I really wanted to go striper fishing. I remember sneaking down to the basement of the hotel where they had their parking garage and my younger brother met me there. We drove out at five in the morning, met the guide by the mouth of the Merrimack River, and fished the Joppa Flats. We caught a bunch of stripers, came back. I was in sweatpants and a T-shirt and I had a change of clothes in the basement. I changed into the clothes that I'd normally go to the ballpark dressed in, walked right up to the lobby with my teammates, and then took off to my room like nothing had happened and went about my day."

Porcello learned how to fly fish at a young age near the family home in New Jersey, at a creek that was stocked with rainbows. Fishing soon became a family tradition that continued at their summer property on a Vermont lake. "We used to fish for chain pickerel and perch there. It just turned into something that we did as brothers and with my father, and it became our passion—all the men in our family. We really enjoyed fishing. It was something that we bonded over." To gear up for those Green Mountain outings, he was a frequent visitor both to the American Museum of Fly Fishing and the Orvis flagship store in Manchester, Vermont. Touring the museum gallery gave him an appreciation for the sport's storied past. "History is something that makes it special, and it is something that we want to keep and preserve," he said.

The Boston Red Sox have a long-standing tradition of fly fishermen employed at 4 Yawkey Way. The list includes notable players Babe Ruth, Bobby Doerr, and Ted Williams, the last being the only man to be honored with a plaque in both the IGFA Fishing Hall of Fame and the National Baseball Hall of Fame. The connection to this elite fraternity of anglers is not lost on Rick Porcello. "Fly fishing and baseball both have a strong history, and obviously the guy right in the middle of that is Ted Williams," he said. "Playing here at Fenway where he played and fishing some of the rivers that he fished—and not only being able to see his stuff in Cooperstown, the Baseball Hall of Fame, but also the Fishing Hall of Fame—is pretty cool."

Porcello enjoys pursuing Atlantic salmon, a trait he shares with the late Williams. Before our interview, we talked about my trip earlier that morning to [redacted] River near the Wachusett Reservoir. I had fooled a small landlocked Atlantic on a Supervisor, and Porcello asked about patterns and where to fish. Whereas Porcello's previous employment in Detroit gave him great access to the steelhead fishing in the Great Lakes tributaries, Williams mostly fished the Miramichi for Atlantic salmon, first with guide Roy Curtis in 1955; by 1958, he was hooked. Williams bought a pool on the river in 1961 and hired Curtis as guide and Curtis's wife, Edna, as housekeeper.

Perhaps the best testament to Williams's love affair with the Atlantic salmon is this:

> Now, now, the Atlantic salmon. They are caught in beautiful streams. Extremely game. They jump. They're sometimes so hard to catch you think they're smart, then the next time they're easy. Sometimes you cast for two hours in the same arc, here, then here, here, and all the time you're seeing fish, but you think you're never going to get one, and then you change the angle a foot and it drifts right over him and, boom, you've got one. On the average, I would say it takes 400 casts per salmon, 400 to 600 casts per salmon. But on every cast you have the expectation that it's going to happen.[2]

The Splendid Splinter practiced catch and release almost exclusively and gave his support to such organizations as Trout Unlimited, the Atlantic Salmon Association, and the Izaak Walton League of America. Porcello agrees that "the conservation side of it is everything: it's not only the present, it's the future. If you're somebody who's passionate about fly fishing and passionate about different species you catch with a fly rod, that should make it all that more important for you to protect that species." Porcello thinks that having a balance is essential: "Everyone I fly fish with practices catch and release. We don't take any fish, and we really enjoy it for the experience. That's what it comes down to: anyone can come in and rip out four or five fish and get out of there and clean 'em and eat 'em, and I understand that part of it—but at the same time, you want your kids and their kids and generations going forward to be able to enjoy the sport and be able to practice that kind of conservation and to understand how important it is for the species." He continued, "It's something that I don't think can be taken lightly, and we need to act fast. I mean, it's not something we can wait around for. We need to understand what we have to protect the habitats and protect the species and do our job."

Teaching this kind of appreciation for the sport and conservation is incredibly important for the next generation of fly fishers. Often considered gruff and private, Ted Williams always displayed an eagerness to take young people under his wing when it came to fly fishing, even if it meant interrupting his day on the river. He frequented the fly-fishing trade shows, making sure to stop and show kids how to tie flies before touring the room to grill exhibitors on their casting and tying techniques. His thirst for knowledge and reputation as a sportsman had a ripple effect on the future legends of the sport. Flip Pallot and Chico Fernandez were mesmerized watching Williams and a friend fly fish for snook along the Tamiami Trail Canal. Pallot recalls, "We just kind of stood there and watched these men fly cast and were amazed. We had no idea what they were doing or why, and we followed them for hours watching them catch snook on the fly rod . . . and we knew immediately that we had to do this."[3]

Porcello shows the same inquisitiveness and eagerness as Williams to get the younger generation to not only experience fly fishing but also simply enjoy the outdoors. He has taught some of his teammates along the way, even though, as he says, sometimes "it's like fishing with a three-year-old." He retracts that, saying, "It's always fun. Regardless of your skill level, I love seeing other people catch fish, too. Being out there, it's about the whole experience. It's not about how good you are, it's about enjoying the moment. It's definitely fun, and we try to get everybody out there as much as possible."

—Peter Nardini
Communications Coordinator

ENDNOTES

1. John Underwood, "Going Fishing with the Kid: Ted Williams in the Florida Keys," *Sports Illustrated* (vol. 27, no. 8, 21 August 1967), 60.

2. Ted Williams with John Underwood, *My Turn At Bat: The Story of My Life* (New York: Simon and Schuster, 1969), 26.

3. Quoted in American Museum of Fly Fishing, "Learning from the Masters," www.youtube.com/watch?v=QFnNSAMB1q0. Accessed 30 July 2015.

Fly-Fishing Festival

The eighth annual Fly-Fishing Festival was an outstanding success. A wide variety of vendors were lying in wait for the more than five hundred people who attended the August 8 event. Fly tiers Kelly Bedford, Brian Price, and Mike Rice spent the sunny day tying both fresh- and saltwater flies. Rhey Plumley demonstrated tying the Vermont state fly: the Governor Aiken Bucktail Streamer, named for George Aiken, governor of Vermont and longtime U.S. senator. Paul Sinicki spent the day instructing children and adults how to cast, and Douglas Outdoors set up a casting competition with a brand new rod for the winner. Author John D. Juriga signed copies of his book, *Bob Hines: National Wildlife Artist*, and gave a talk about Hines, who is the subject of a current exhibition here at the museum (see inside back cover). And Michael Hackney of the Eclectic Angler brought his 3D printer and a look into the future of fly-fishing equipment with a talk about (and demonstration of!) the technology of printing 3D reels.

The museum wishes to thank the Orvis Company, Finn & Stone, Vermont Country Store, rk Miles, Mulligans of Manchester, and Mrs. Murphy's Donuts for their sponsorships. We are grateful to our volunteers: Bill and Judy Cosgrove, Ron Wilcox, Rose Napolitano, and Tim Delisle.

Photos by Sara Wilcox

Representatives from Casting for Recovery Wendy Gawlik and Sheila Reid.

A beautiful, sunny day provided the backdrop for a successful festival.

Many types of vendors spent the day at the festival, including Newfound Woodworks, Inc., who displayed their beautifully handcrafted canoes and kayaks.

Rhey Plumey did multiple fly-tying demonstrations of the Vermont state fly: the Governor Aiken Bucktail Streamer.

Michael Hackney demonstrates how 3D printing works by printing a reel for the attendees.

Volunteers from Project Healing Waters, an organization serving wounded military service individuals, were available all day to answer questions about their program.

Paul Sinicki teaches a young visitor the basics of casting.

Author John D. Juriga spoke about Bob Hines: National Wildlife Artist, *then signed copies of his book. A related exhibition is currently on display in the museum.*

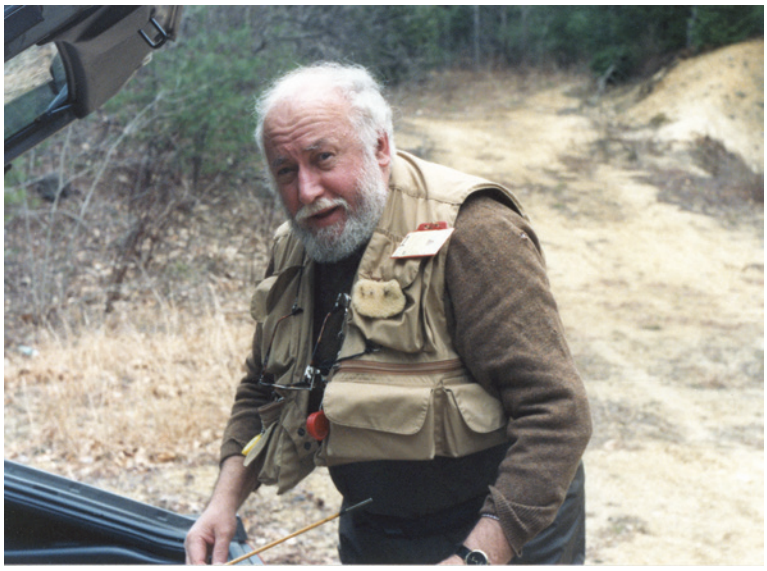
Floyd Scholz, master bird carver of the Vermont Raptor Academy, was on hand to display his beautiful carved sculptures.

Douglas Outdoors hosted a casting competition, won by David Charamut of Newington, Connecticut (pictured above).

IN MEMORIAM

Jerry Karaska (1933–2015)

Erwin Markowitz

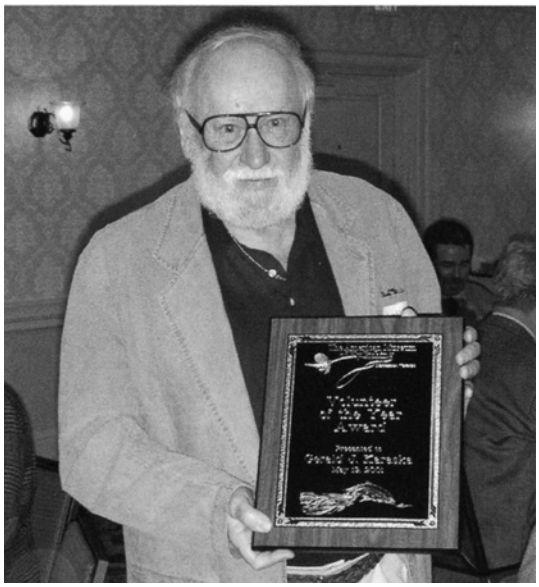


Jerry Karaska.

In May, the American Museum of Fly Fishing lost one of its dedicated and longtime volunteers: Gerald J. Karaska.

Jerry—along with his wife, Mary—was a fixture in the museum library, making the trip from his home in Worcester, Massachusetts. He worked at both our Seminary Avenue and current Main Street locations. His first job was to catalog the museum's extensive fly-fishing library of publisher Nick Lyons and to enter all of those books into the collections database for documentation and access purposes. After that project, Jerry tackled the entire library, pulling duplicates from the reference section to make room for our quickly expanding collection. His expertise in the field of provenance proved invaluable while organizing thousands of volumes both upstairs and down during our 2005 move.

John Price



Jerry Karaska with his AMFF Volunteer of the Year award.

His passion for teaching was evident in the articles he wrote for the *American Fly Fisher*. Jerry wrote book reviews, touted the accomplishments of other museum volunteers, and reported updates about the library collection to our members. His last article, "Frank W. Benson: Artist and Angler," appeared in the Spring 2011 issue (vol. 37, no. 2). Jerry was enthusiastic about the world of sporting art and in particular the artwork of Frank Benson. It was through his prompting that the museum was able to acquire the Tihonet Club (formerly located near Plymouth, Massachusetts) ledger featuring incredible sketches by club member Benson. One of Jerry's last writing projects was a book manuscript about this preeminent American artist.

Happily, the museum had the opportunity to recognize Jerry for his steadfast service and accomplishments. In 2000, he was honored as our Volunteer of the Year and proudly displayed this award for many years.

Jerry Karaska will be remembered fondly by his wife, children, grandchildren, former university students, AMFF staff and trustees, avid readers of this journal, and passionate museum library visitors who gaze upon a beautifully organized library collection.

—Cathi Comar
Executive Director

Museum News

New Staff

Becki Trudell joined the museum in March as public programs coordinator. Born in Florida, Becki has called Vermont home for the past fifteen years. Having gone to school for creative and professional writing, she looks forward to combining her professional skills and love of the outdoors in this new role. Most other days you can find her either reading or kayaking on the Batten Kill.

Celia Kelly Photography

Becki Trudell

The Wonders of Fly Fishing Travels to Bass Pro Shops

AMFF Executive Director Cathi Comar and Communications Coordinator Peter Nardini took *The Wonders of Fly Fishing* exhibition on the road when they traveled to Bass Pro Shops in Foxborough, Massachusetts, on June 13. The event offered a complete historical experience with museum artifacts, which incorporated a Massachusetts flair with Gurglers and other flies tied by the hand of the late great Jack Gartside. Cathi gave a presentation on the role of women in fly fishing (*A Graceful Rise*) and offered some insight into our upcoming project with her talk on the history of saltwater fly fishing. Friends of the museum Bob Selb and Dana Gray were on hand for gear appraisals, and AMFF ambassador Mike Rice of Mud Dog Flies was on the vise tying his exceptional saltwater patterns next to the Gartside display. Thanks to Mike, Dana, and Bob for donating their time and contributing to a fun event. Thanks also to Bob Berkowitz and Bass Pro Shops Foxborough for being such gracious hosts.

The fun continued on June 20 when Peter Nardini traveled to Bass Pro Shops in Utica, New York, for their Go Fishing event. Alongside other activities, Peter helped the kids master the art of tying the clown fly. Thanks to the wonderful staff at Bass Pro Shops Utica for making this happen. With luck, we inspired a few little anglers to pick up a fly rod.

Recent Donations to the Collection

Edgar S. Auchincloss of Manchester Center, Vermont, donated a three-piece, 9-foot Leonard Fairy Catskill bamboo fly rod. **Bruce Holt** of G. Loomis, Inc. (Woodland, Washington) sent us a 12-weight G. Loomis GLX fly rod, model no. FR10812-3GLX. **Judith Charlton** of Burlington, Washington, donated a Charlton Signature series saltwater fly reel, model no. 8500.8/SN5510159. **Marianne Papa** of Tibor Reel Co. (Delray Beach, Florida) gave us a Gulf Stream Gold saltwater fly reel, serial no. H263. And **Fred M. Lowenfels** of New York City sent us two trout flies tied by Jim Childers: a Western Green Drake and a Light Cahill.

Jim Hardman of Dorset, Vermont, donated a collection of *Forest and Stream/Rod and Gun* periodicals published between 1878 and 1905. For a detailed list, contact the museum.

David F. Doss of Allen Park, Michigan, donated a copy of Lake Brooks's *Science of Fishing* (Columbus, Ohio: A. R. Harding, 1912). **Brad Burns** of Falmouth, Maine, sent us a copy of his book, *Closing the Season* (Falmouth, Me.: Burns Fly Fishing, 2014). **E. M. Bakwin** of La Porte, Indiana, donated a

Peter Nardini

Two sisters showing off their new fly-tying talent at Bass Pro Shops' Go Fishing Event in Utica, New York.

Sara Wilcox

A reception celebrating sporting art was held at the museum on the evening of June 30. Spotlighting both an all-new exhibition featuring U.S. Fish & Wildlife Service artist Bob Hines and Angling & Art: The Confluence of Passions, *a benefit art sale that helps support public programming for the American Museum of Fly Fishing, the event was well attended and garnered enthusiasm for both the outdoors and art.*

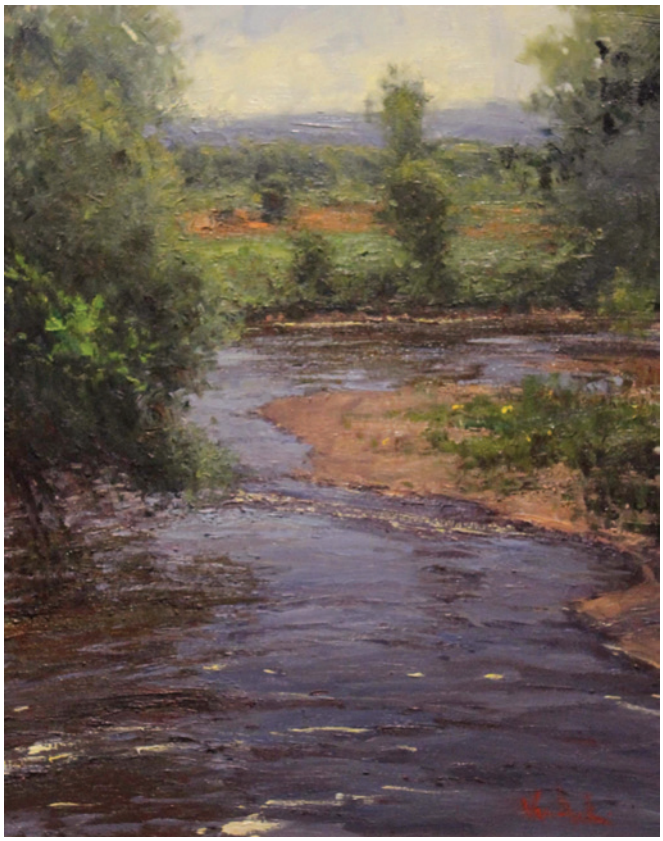
collection of seventeen books. For a detailed list, contact the museum.

Carmine Lisella of New City, New York, gave us two fine-art prints: *Saltwater Stringer* by Brett Smith (limited edition) and *The Bighorn River* by Mark Susinno. **David Sanchez** of Corrales, New Mexico, donated *May-fly Time* (1896), an etching and drypoint by William Schaldach, and *Well Hooked* (1931), an etching by Loven West.

Leigh Perkins of Sunderland, Vermont, donated a collection of fly rods, fly reels, and books. For the detailed list, contact the museum.

Thomas Ames Jr.

AMFF again accepted Trout Unlimited's invitation to participate in Vermont's annual TU Youth Camp in June, held at Quimby Country Lodge & Cottages in Averill. Executive Director Cathi Comar was one of several adult instructors and counselors who worked with the twelve campers to teach them about casting, knots, fly tying, conservation, and more. Everyone had an opportunity to cast the museum's twentieth-century demonstration rods, and campers were quick to discover the performance difference between these rods and contemporary rods.



AMFF was invited to participate in Crandall Public Library's six-month program, Battenkill Inspired, *organized by their Folklife Center. In June, a presentation titled "Batten Kill: A Fly-Fishing History" was given by Executive Director Cathi Comar at two participating venues (Salem and Glens Falls, New York), highlighting this regional river's rich angling history. This painting by George Van Hook,* River Reflections, *was featured (used with permission from the Folklife Center at Crandall Public Library).*

Upcoming Events

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

October 24
Annual Members Meeting

October 29–30
Friends of Corbin Shoot at Hudson Farm
Andover, New Jersey

November 15–20
Fly-Fishing Trip to Belize

December 5
Gallery Program: Hooked on the Holidays
1:00 p.m.–4:00 p.m.

January 29–31, 2016
Somerset Fly Fishing Show
Garden State Convention Center
Somerset, New Jersey
Please stop by the AMFF booth.

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

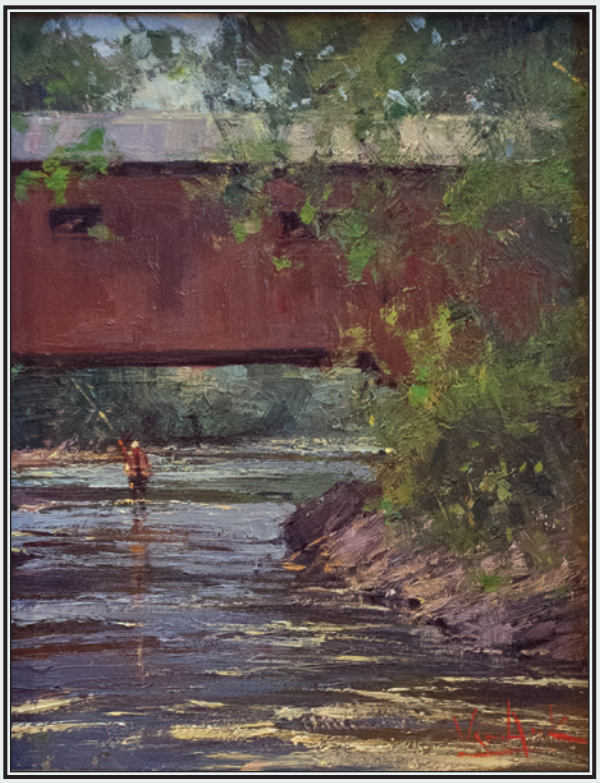
Sara Wilcox

On a beautiful July afternoon, the AMFF held their first annual Canvas 'n' Cocktails event! Samantha Aronson—a local Vermont artist working primarily in watercolors and specializing in painting flies—taught an eager group of aspiring artists how to blend colors in both watercolor and acrylic paints and create personal works of art inspired by the Batten Kill landscape.

Sara Wilcox

On August 25, students from Stepping Stones Early Learning Center in Manchester, Vermont, stopped by for a museum tour. Communications Coordinator Peter Nardini and Public Programs Coordinator Becki Trudell showed the kids around, and the morning culminated in snacks and activities in the museum's Gardner L. Grant Library.

George Van Hook Painting Raffle



Untitled, 2014.
Oil on panel
24" x 20" framed.

This beautiful painting by acclaimed plein air artist George Van Hook could become part of your art collection.

Purchase raffle tickets at $25.00 each for your chance to win. The drawing will take place later this year after 200 tickets have been sold.

Proceeds from the sale of the raffle tickets will benefit the museum's saltwater project, including the development of a traveling exhibition, an online exhibition, and the preservation of artifacts representing this growing segment of the sport.

Tickets are available either online at amff.com or by calling the museum office at (802) 362-3300.

The American Museum of Fly Fishing gratefully acknowledges the generosity of George Van Hook.

CONTRIBUTORS


Mario Savoiardo

Peter O. Behan is professor emeritus of neurology and honorary senior research fellow at the University of Glasgow, Scotland. Trained as a demonstrator of pathology in Cambridge and in psychiatry and neurology at Boston and Harvard, he was a tireless, award-winning researcher and a dedicated teacher of clinical neurology at Glasgow from 1970 until his retirement in 1996. As well as a passion for neuroscience, Behan has had a lifelong love of salmon and trout fishing; his biggest salmon was more than 55 pounds from the Vosso in Norway (documented in Fred Buller's *Domesday Book of Giant Salmon*). He often combined his two passions. This resulted in a number of papers, including "Doctors on the River" and "Can Fish Feel Pain?," as well as the popular book *Salmon and Women: The Feminine Angle* (Trafalgar Square, 1991) on the science of salmon's reactions to female anglers. During an early fishing holiday in Ireland, he came across a book on natural history written by Sir Herbert Maxwell, which inspired a third great interest. After years of collecting Sir Herbert's books and several visits to the ancient family seat in Galloway, Behan wrote an extended essay on the life and works of Sir Herbert that was published in the *Scottish Naturalist* in 2011.

Jan Harold Brunvand describes himself on his business card as "Folklorist, Author, Skier, Fly Fisher." He has a PhD in folklore from Indiana University and taught at the University of Idaho, Southern Illinois University–Edwardsville, and for thirty years, until retirement in 1996, at the University of Utah. He lives in Salt Lake City, convenient for pursuing his devotion to downhill skiing and to fly fishing, as on the Green River below Flaming Gorge, shown here. He is the author of numerous articles in the field of folklore, of the standard textbook in American folklore, and of a series of books about urban legends, including *The Vanishing Hitchhiker*, *The Choking Doberman*, *Encyclopedia of Urban Legends*, and, most recently, a revised and expanded edition of *Too Good to Be True: The Colossal Book of Urban Legends* (paperback by W. W. Norton, 2014, and available as an audiobook at Audible.com).


Jan Harold Brunvand


Andrew Herd

Ken Cameron has been fly fishing for more than fifty years. He was an early registrar of the museum and has been a contributor to this magazine. He is the author or coauthor of more than thirty books. He lives half the year in a cabin on the boundary of the Adirondack Park in New York State and the rest of the year in the South.

Andrew Herd works three days a week as a family practitioner in County Durham. The remainder of the time he fishes, writes about fishing, or takes photographs of other people fishing, notably for Hardy & Greys in Alnwick, for whom he has worked for several years.

Herd has published many books, including his *History of Fly Fishing* trilogy (Medlar Press), and he is the executive editor of *Waterlog* magazine. His most recent work (with Keith Harwood and Stanley David) is *The Anglers' Bible*, a detailed examination of the *Hardy's Anglers' Guides* up to 1914. Right now he is working with Hermann Dietrich-Troeltsch on another trilogy, this time about the incomparable Mr. William Blacker.


Barbara Herd, M.D., FRCP


Jeremy Mills

Simone Hutchinson, now a technical editor for Thomson Reuters, was previously editorial assistant to Professor Peter O. Behan, with whom she worked for more than six years. With Behan, she has written papers published in legal and natural history journals, and has edited numerous others on scientific, angling, and historical subjects. In other work, she has written for the series *Gnommero*, a cooperative artist publication responding to Italo Calvino's *Six Memos for the Next Millenium*. Hutchinson's diverse interests across the arts and humanities (including natural history) served her well in researching and coauthoring "Sir Herbert Maxwell" with Behan for the *Scottish Naturalist*.

Bob Hines: A Celebrated American Artist

Bob Hines with some of his iconic artwork.
Photo on loan from private collector.

The museum has opened its second temporary exhibition for 2015: *Bob Hines: National Wildlife Artist.* This exhibition augments our permanent exhibition (*The Wonders of Fly Fishing*) and complements another temporary exhibition, *The New Yorker Goes Fly Fishing*, featured in our Gardner L. Grant Library.

Robert Warren Hines, born in 1912 in Columbus, Ohio, developed his appreciation for nature and wildlife as a young boy. Involvement with the Boy Scouts and well-honed skills in taxidermy, hunting, fishing, and art instruction prepared Hines for an art profession spanning more than five decades.

Hines began his career as a staff artist for the Ohio Division of Conservation and Natural Resources in 1939 and moved to the Washington, D.C., area to take the position of staff artist for the U.S. Fish & Wildlife Service in 1948; he served in that position until his retirement in 1981. Throughout his lifetime, Hines illustrated several major books and pamphlets, created the 1946 federal duck stamp, produced the three initial images in the first U.S. postage stamp program to feature American wildlife, and revised the federal duck stamp competition that remains in effect today.

For countless mid- to late-twentieth-century Americans, Hines's wildlife illustrations were their introduction to elusive or faraway animals. His obsession for detail and authentic representation, whether the subject was still or in motion, shaped his work into important teaching tools for the public. Many contemporary wildlife artists attribute their inspiration directly to Bob Hines. With Hines's passing in 1994, we were left with an incredible legacy of art, education, and wildlife preservation.

Our exhibition features eleven original fish-related works (watercolors, oils, gouaches, and sketches), several photographs, and Hines's fly-fishing equipment on loan from a private collector and from the U.S. Fish & Wildlife Service. From the museum's collection we have included two sheets of original Hines clip art—so authentic that some illustrations are clipped from the sheet!

The museum wishes to thank Dr. John Juriga, Bob Hines's biographer, for lending his expertise as we designed the exhibition and developed the exhibition text. We encourage you to get a copy of Dr. Juriga's book, *Bob Hines: National Wildlife Artist* (Beaver's Pond Press, 2012) to learn more about Hines's career, accomplishments, and remarkable breadth of work.

We hope you will have a chance to stop in and see the exhibition onsite in our Leigh H. Perkins Gallery, but if that is not possible, you can view all of the artwork online by visiting our website (www.amff.com) or blog (americanmuseumofflyfishing.blogspot.com).

Cathi Comar
Executive Director

Catch and Release the Spirit of Fly Fishing!

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Mission

The american museum of fly fishing is the steward of the history, traditions, and practices of the sport of fly fishing and promotes the conservation of its waters. The museum collects, preserves, exhibits, studies, and interprets the artifacts, art, and literature of the sport and uses these resources to engage, educate, and benefit all.

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

Volunteer

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

Support

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

Join

Membership Dues (per annum)

Patron	$1,000
Sponsor	$500
Business	$250
Benefactor	$100
Associate	$50

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

Scan with your smartphone to visit our collection online!