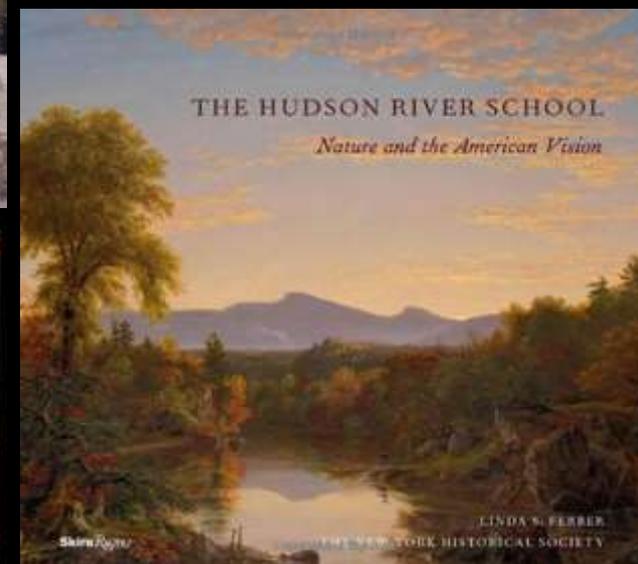
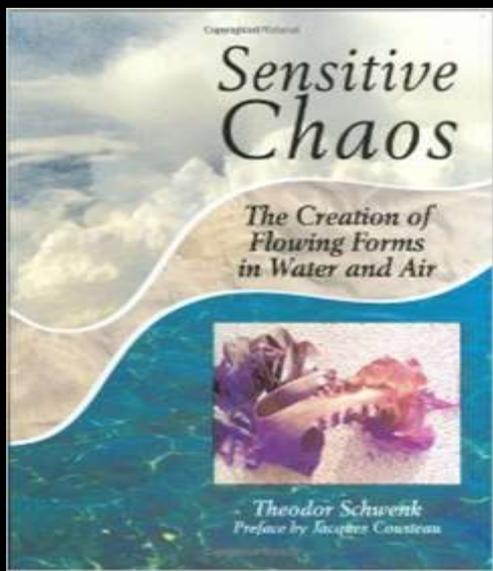




Riverrun: Language, Art, and Waterways

Kevin M. Anderson, Ph.D.
Austin Water – Center for Environmental Research



Fluvial Language

A Linguistic Journey



Riverside	Aquifer	Downstream
Riparian	Floodplain	Upstream
Riverine	Erosion	Midstream
Bottomland	Aggrading	Fork
Shoal	Degrading	Hydraulic
Eddy	Downcutting	Terrace
Whirlpool	Reach	Flume
Bar	Channel	Gradient
Rapid	Drainage	Slope
Bank	Watershed	Gravel
Bed	Catchment	Gully
Riffle	Basin	Hydrological
Ripple	Sediment	Hyporheic
Bend	Branch	Thalweg
Pool	Stream	Sweep
Hole	Current	Sinuuous
Bankful	Surface	Tributary
Snag	Submerge	Inflow
Backwater	Depth	Outflow
Alluvial	Sounding	Headwaters
Fan	Groundwater	Mouth
Braid	Surfacewater	Delta
Oxbow	Discharge	Estuary
Meander	Peak Flow	Flood

Myth, Meaning, and Flowing Water

- Greek Mythology, Philosophy, and the Stream of Consciousness – James Joyce
- Fluvial Themes - Innocence and Experience in English Literature
- Early 19th Century American Exploration, Literature, and Visualization of River Landscapes
- On the River - Modes of Encounter in American Literature



Myth, Meaning, and Flowing Water

Divine Geography of Water

Okeanos, Earth-Encircling River

Homer, *Iliad*:

"Okeanos, whose stream bends back in a circle."

Hesiod, *Theogony*:

"Okeanos the completely encircling river."

The River Okeanos flowed in a circle around the entire earth. From its stream all the rivers and clouds drew their waters.

The sun, moon, and stars were all believed to rise and set into its waters.

At night, the sun-god sailed around the northern limits of the stream in a golden boat from his setting in the west to his rising in the east.

Okeanos is the font of all the earth's fresh-water: including rivers, wells, springs and rain-clouds.

In a cosmological sense, the river symbolized the eternal flow of time.



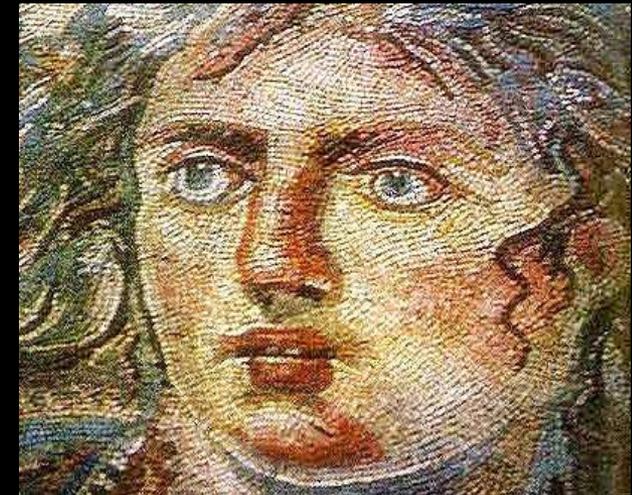
Fluvial Mythology - Oceanus and Tethys

Oceanus was the god of the great earth-encircling river Okeanos.

Oceanus was also the god who regulated the rising and setting of the heavenly bodies which were believed to emerge and descend into his watery realm at the ends of the earth.

Tethys was Oceanus' wife, who distributed his water to the earth via subterranean caverns. She was mother of the rivers of the world.

Their sons were the Potamoi or river gods and their daughters were the Okeanides, nymphs of streams, springs, and fountains.



Meaning - The Flow of Experience

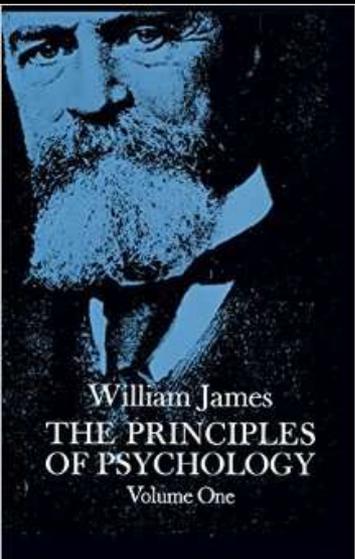
William James
1842 –1910



"Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows.

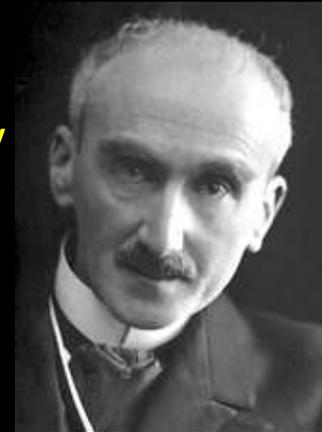
A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking of it hereafter let us call it the stream of thought, of consciousness, or of subjective life."

The Principles of Psychology 1890



The Flow of Reality

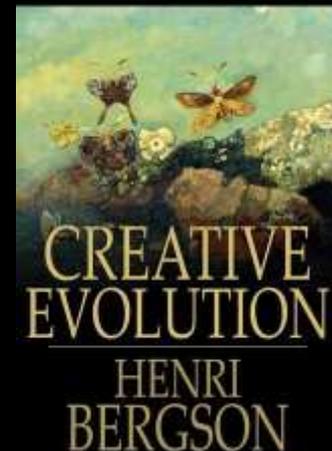
Henri Bergson
1859 – 1941



The “space” world of science and common sense is taken to be an interpretation put upon sense images in the interest of practical activity and as a falsification of free-moving reality.

Reality being regarded as time or duration that is the same as free motion and that is the expression of a vital impetus or creative force.

Creative Evolution 1907



Language and the Stream of Consciousness

James Joyce (February 2, 1882 – January 13, 1941)

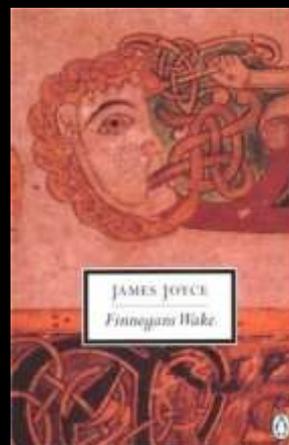
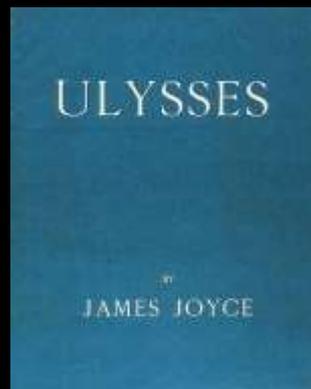
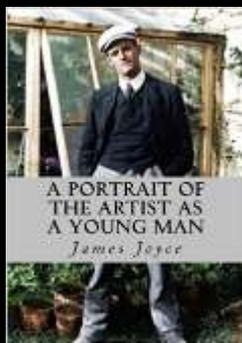
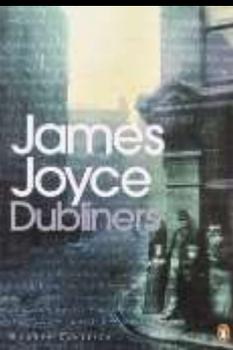
"For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal."

Dubliners (1914)

A Portrait of the Artist as a Young Man (1916)

Ulysses was first serialized in the American journal *The Little Review* from March 1918 to December 1920 and then published in its entirety in Paris by Sylvia Beach on February 2, 1922, Joyce's 40th birthday. It chronicles the peripatetic appointments and encounters of Leopold Bloom in Dublin in the course of an ordinary day, June 16, 1904

Finnegans Wake was published in book form, after 17 years of composition, in May 1939.



Literature – Everything Flows

Finnegans Wake opens with the words

"riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs." and ends "A way a lone a last a loved a long the..."

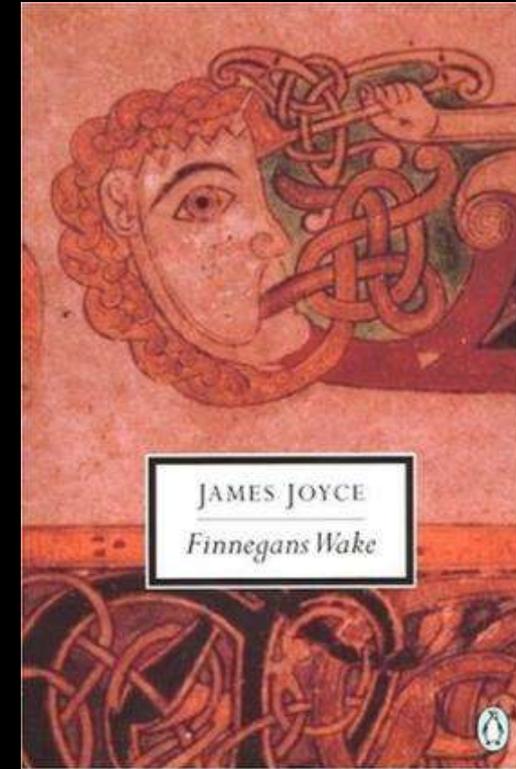
In other words, the book ends with the beginning of a sentence and begins with the end of the same sentence, turning the book into one great cycle.

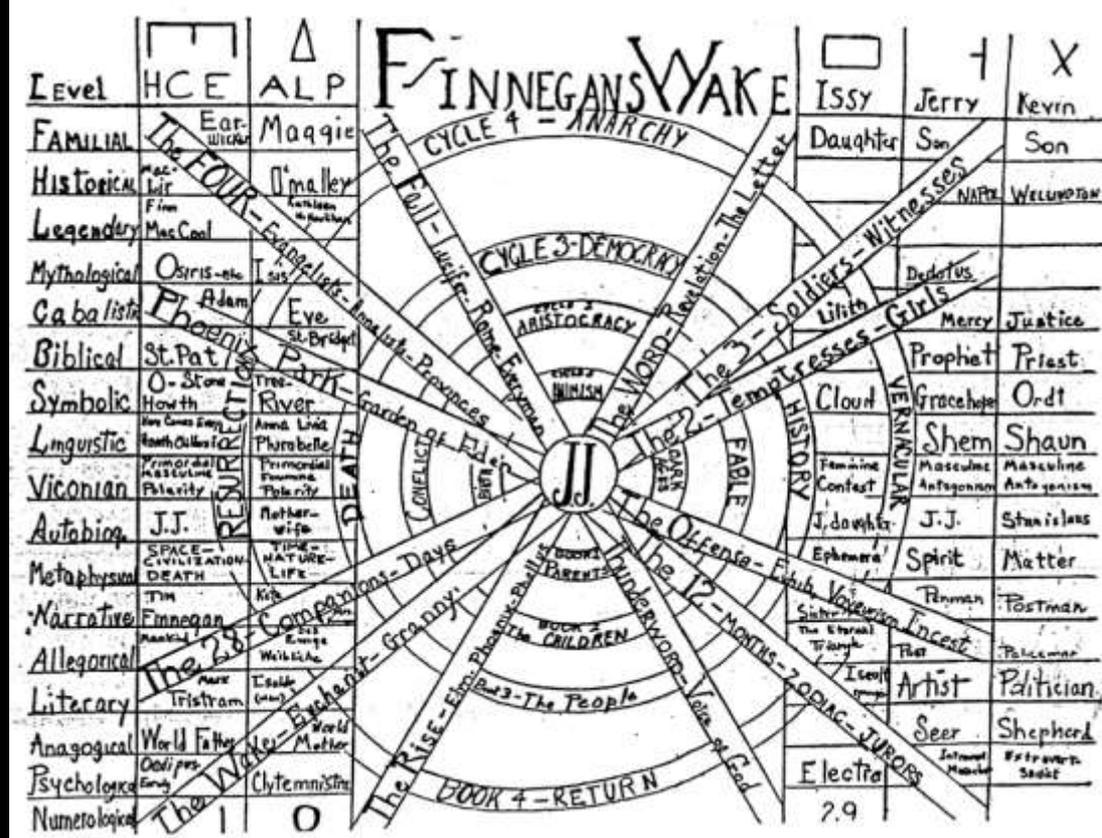
"Hohohoho, Mister Finn, you're going to be Mister Finnagain! Comeday morm and, O, you're vine! Sendday's eve and, ah you're vinegar! Hahahahaha, Mister Funn, you're going to be fined again!"

"It is seriously believed by some that the intention may have been geodetic, or, in the view of the cannier, domestic economical. But by writing thithaways end to end and turning, turning and end to end hithaways writing and with lines of litters slittering up and louds of latters slettering down, the old semetomyplace and jupetbackagain from tham Let Raise till Hum Lit. Sleep, where in the waste is the wisdom?"

Finnegans Web and Wiki

<https://www.finnegansweb.com/>





Geography of *Finnegans Wake*

The central figures are -

Humphrey Chimpden Earwicker (HCE)

Anna Livia Plurabelle (ALP)

Shem the Penman (son)

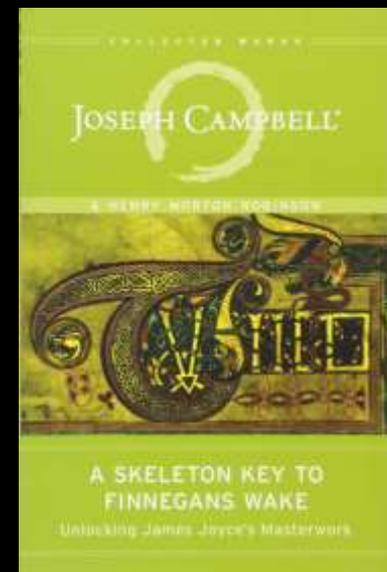
Shaun the Post (son)

Issy (daughter)

In a sense, however, these are not characters at all but aspects of the Dublin landscape, with the Hill of Howth and the River Liffey serving as underlying symbols for male and female in a world of flux.

from László Moholy-Nagy's book
Vision in Motion

Chart made by Leslie L. Lewis



Innocence and Experience - The Rivers Chapter - Book 1, Chapter 8

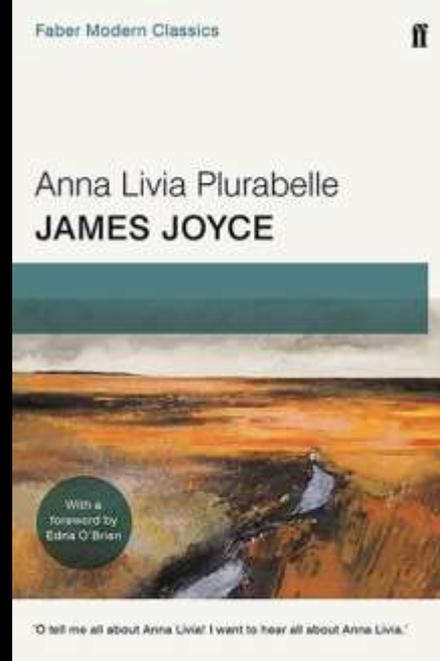
Known as the "Anna Livia Plurabelle" chapter, it is interwoven with hundreds of river names from all over the globe, and is widely considered the book's most celebrated passage.

The chapter was described by Joyce in 1924 as "a chattering dialogue across the river by two washerwomen who as night falls become a tree and a stone."

“O
tell me all about
Anna Livia! I want to hear all
about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know
Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you
know, when the old cheb went futt and did what you know. Yes, I know, go
on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your
talk-tapes. And don't butt me --- hike! --- when you bend...

Can't hear the waters of. The chittering waters of...Can't hear with bawk of
bats, all thim liffeying waters of. Ho, talk save us! My foos won't moos. I feel
as old as yonder elm. A tale told of Shaun or Shem? All Livia's daughtersons.
Dark hawks hear us. Night! Night! My ho head halls. I feel as heavy as
yonder stone. Tell me of John or Shaun? Who were Shem and Shaun the
living sons or daughters of?

Night now! Tell me, tell me, tell me, elm! Night night! Telmetale of stem or
stone. Beside the rivering waters of, hitherandthithering waters of. Night!"



Joyce reading of
Anna Livia Plurabelle

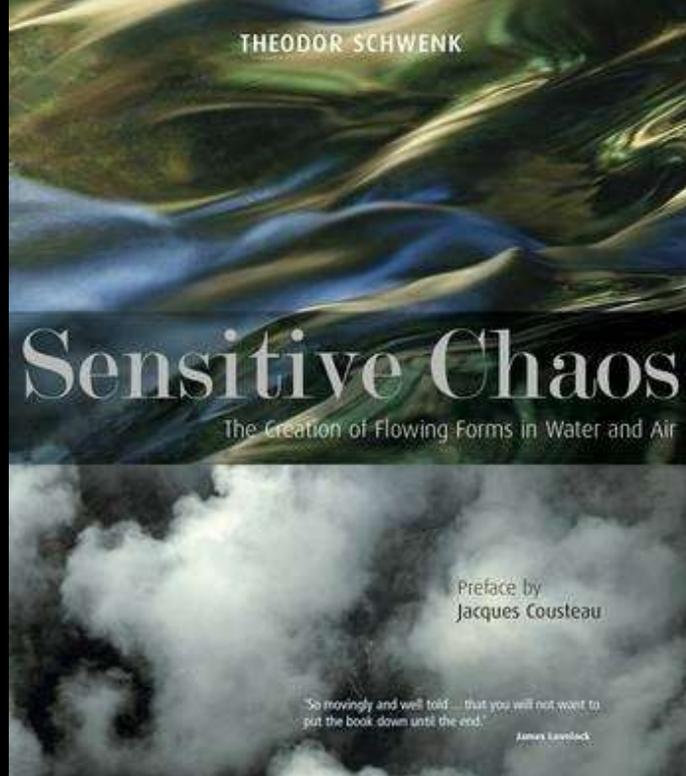
Innocence and Experience

Joyce's Anna Livia is also a bronze monument in Dublin.

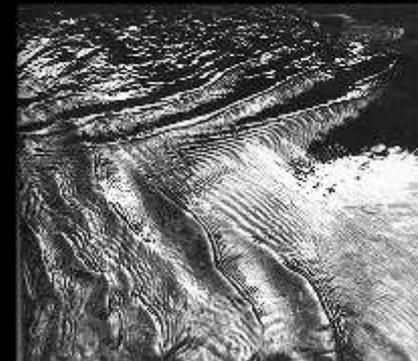
The monument is a personification of the River Liffey (*Abhainn na Life* in Irish) which runs through the city. The river is represented as a young woman sitting on a slope with water flowing past her.

She is familiarly known by the people of Dublin as the Floozie in the Jacuzzi or the Whore in the Sewer among other names.

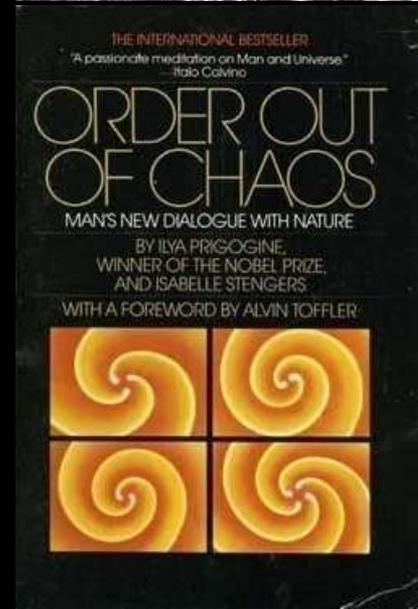




1910-1986



Myth, Meaning and Flowing Water



Innocence – English Children’s Literature and Flowing Water

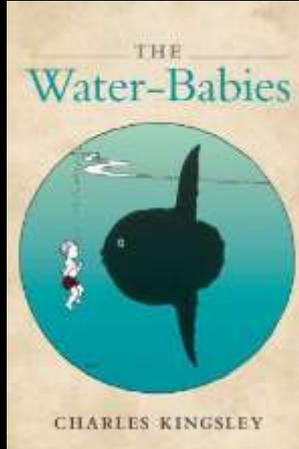
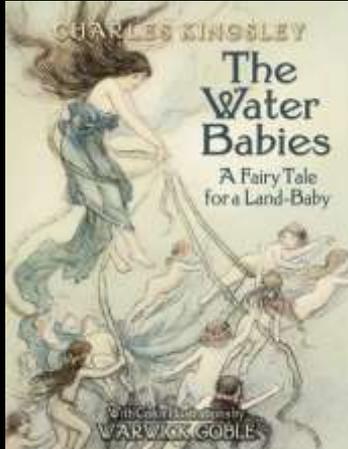
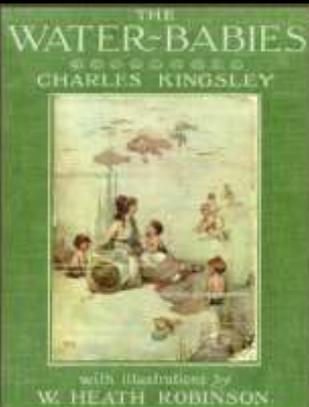
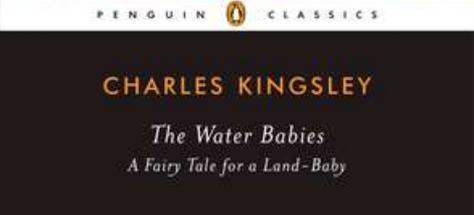
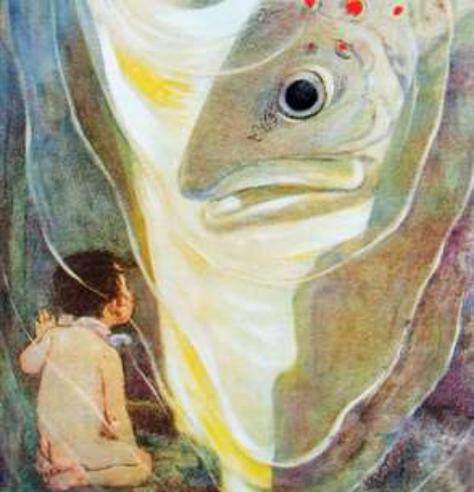
The Water-Babies, A Fairy Tale for a Land Baby (1863)

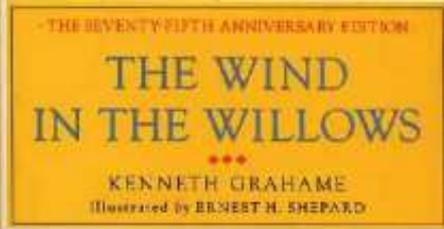
Reverend Charles Kingsley 1819-1875

The protagonist is Tom, a young chimney sweep, who falls into a river after encountering an upper-class girl named Ellie and being chased out of her house. There he drowns and is transformed into a "water-baby", as he is told by a caddisfly and begins his moral education.

The story is thematically concerned with Christian redemption, though Kingsley also uses the book to argue that England treats its poor badly, and to question child labor, among other themes. It was written as part satire in support of Charles Darwin's *The Origin of Species*.

The book was extremely popular in England, and was a mainstay of British children's literature for many decades, but eventually fell out of favor in part due to its prejudices (common at the time) against Irish, Jews, Americans, and Catholics.





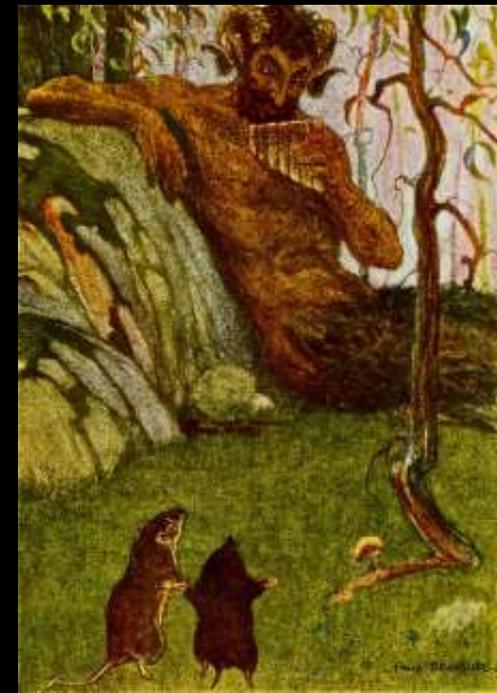
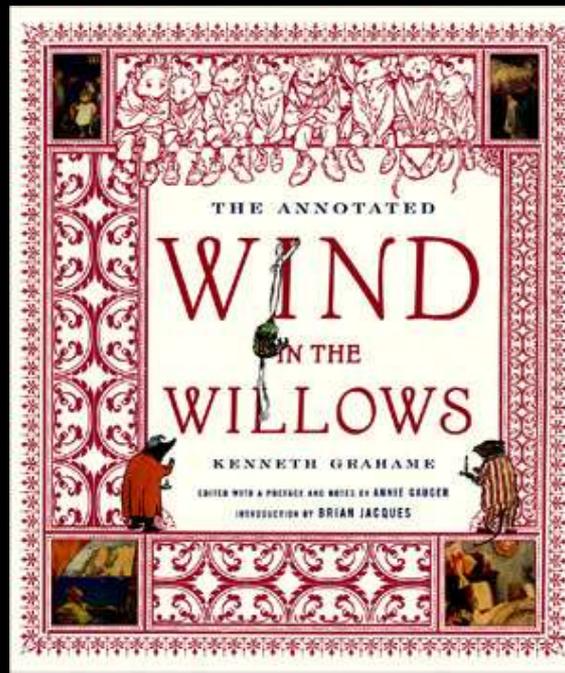
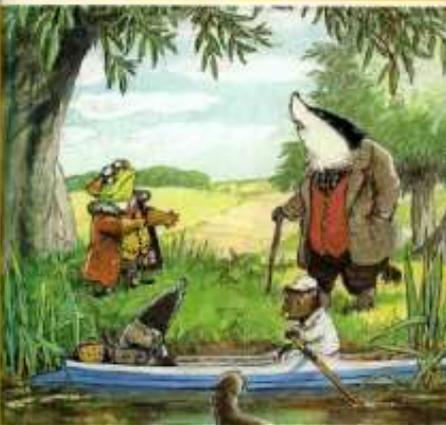
Innocence – Rivers and Messing about in Boats

Kenneth Grahame (1859 – 1932)

The Wind in the Willows (1908)

“Believe me, my young friend, there is nothing - absolutely nothing - half so much worth doing as simply messing about in boats.”

“The Mole was bewitched, entranced, fascinated. By the side of the river he trotted as one trots, when very small, by the side of a man who holds one spellbound by exciting stories; and when tired at last, he sat on the bank, while the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.”

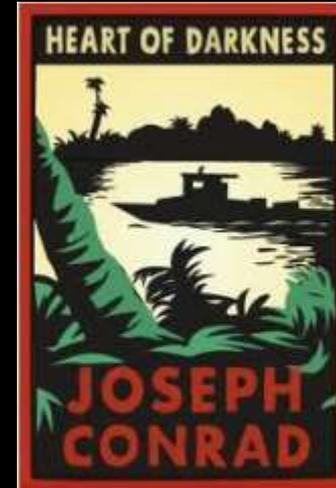


Experience - The River Journey into Darkness

Joseph Conrad 1857-1924

Heart of Darkness (1899)

Conrad retells the story of Marlow's job as an ivory transporter down the Congo River. Through his journey, Marlow develops an intense interest in investigating Kurtz, an ivory-procurement agent. *Heart of Darkness* explores the darkness potentially inherent in all human hearts, and deals with the themes of colonialism, racism, and savagery versus civilization.

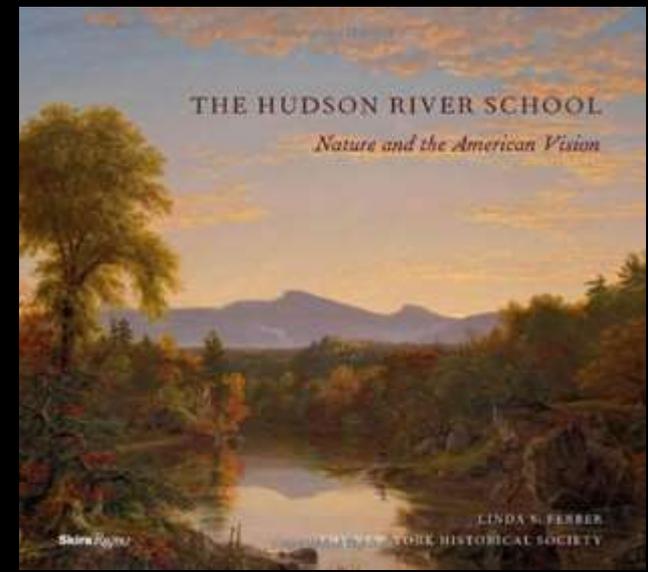
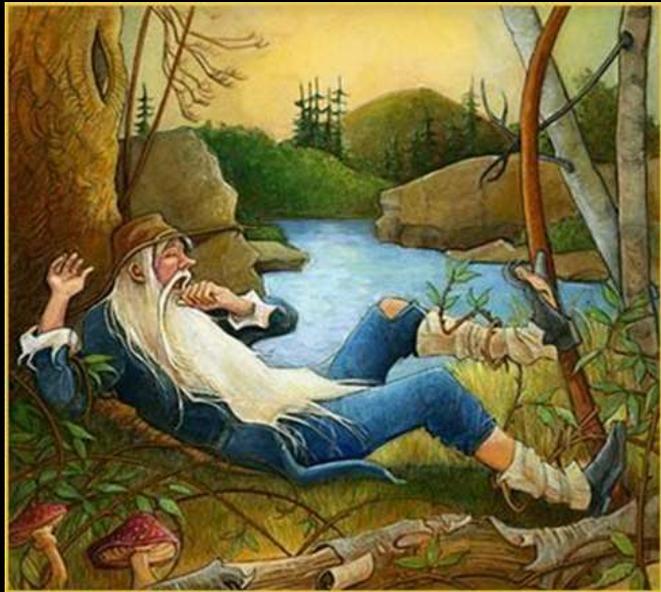


“The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky—seemed to lead into the heart of an immense darkness.”

“Avoid irritation more than exposure to the sun...In the tropics one must before everything keep calm . . .”

Rivers in the early 19th Century America

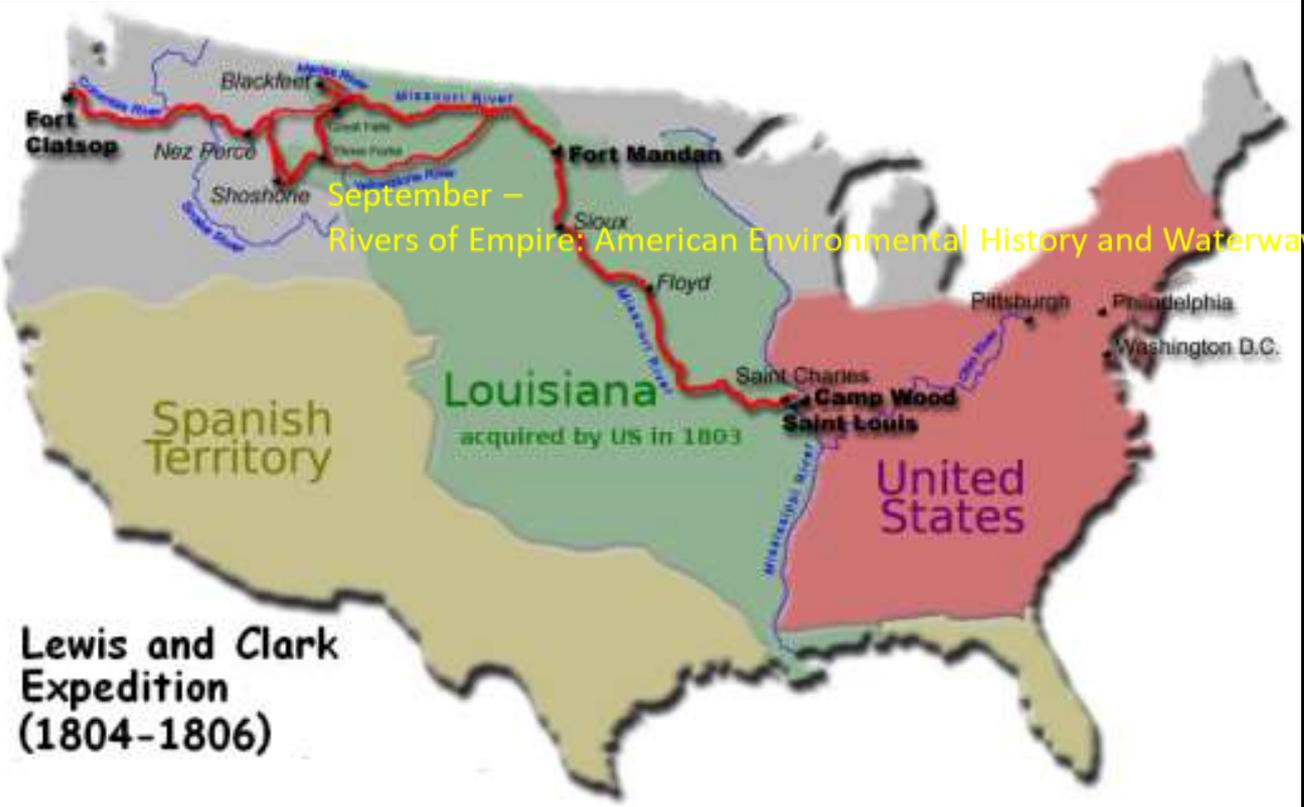
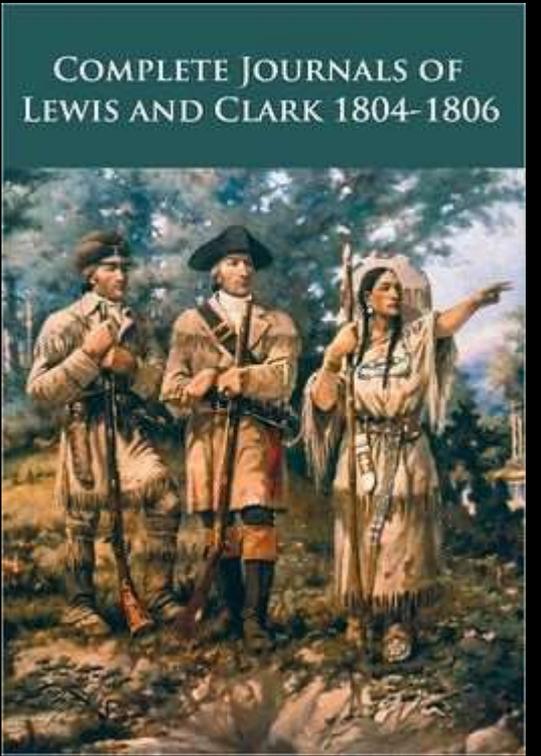
American Exploration, Literature, and Visualization of River Landscapes



Exploration and Discovering the American Landscape

The Lewis and Clark Expedition, also known as the Corps of Discovery Expedition (1804–1806), was the first transcontinental expedition to the Pacific coast undertaken by the United States journeying up the Missouri River and down the Columbia River.

Commissioned by President Thomas Jefferson, it was led by Meriwether Lewis and William Clark (and Sacagawea)



September – Rivers of Empire: American Environmental History and Waterways

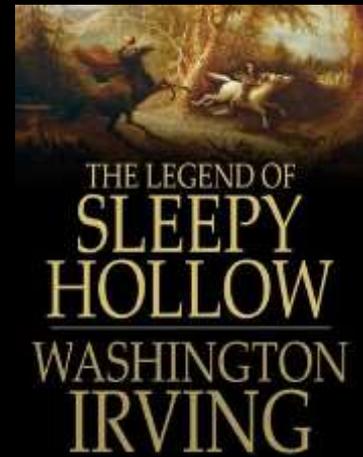


September – Rivers of Empire: American Environmental History and Waterways



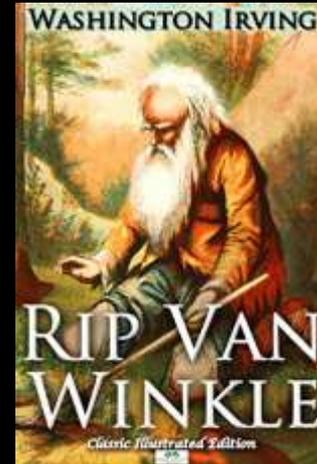
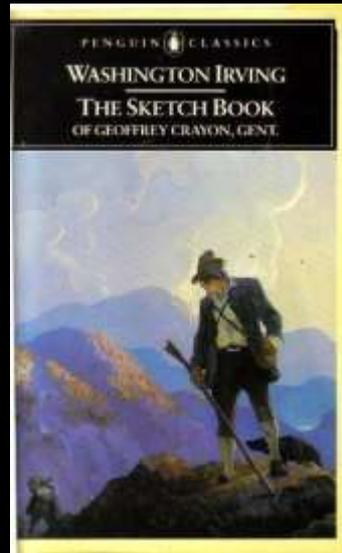
First American Literature - Washington Irving (1783 –1859)

The first American writer to make his living primarily through his literary work, and he is the first American acclaimed by the English literary establishment as worthy of recognition.

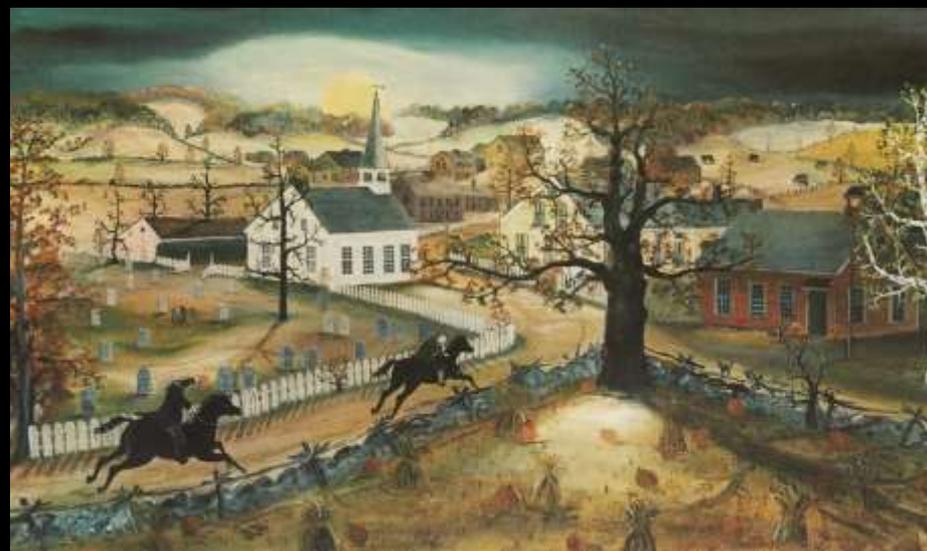


(1819)

The Hudson River Valley



Sunnyside (1835) is a historic house on 10 acres along the Hudson River, in Tarrytown, New York



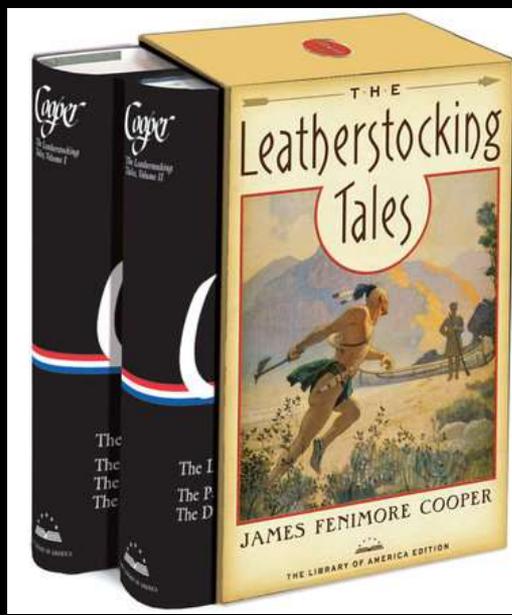
Rivers and a Literary Landscape – The Hudson Valley

James Fenimore Cooper 1789 – 1851

Cooper created the American novel in the early 19th century. His historical romances of frontier and Indian life in the early American days created a unique form of American literature.

In 1823, he published *The Pioneers*, the first of the *Leatherstocking Tales*. The series features Natty Bumppo, a resourceful American woodsman at home with the Delaware Indians and their chief Chingachgook.

Bumppo was also the main character of Cooper's most famous novel, *The Last of the Mohicans: A Narrative of 1757* (1826). The book became one of the most widely read American novels of the 19th century.



Rivers and American Landscapes - Hudson River School

Digital Collections from The Metropolitan Museum of Art Libraries <http://libmma.contentdm.oclc.org/cdm/>

The Hudson River School was a mid-19th century American art movement embodied by a group of landscape painters whose aesthetic vision was influenced by romanticism. The Hudson River School was America's first true artistic fraternity.

Its name was coined to identify a group of New York City-based landscape painters that emerged about 1850 under the influence of the English émigré Thomas Cole and flourished until about the time of the Centennial.



The Sublime “A sense sublime of something far more deeply interfused...”

Thomas Cole 1801-1848

In 1824, a tourist hotel was opened in the Catskill Mountains one hundred miles upriver from New York. In late 1825, Cole sailed for the Catskills, making sketches there and elsewhere along the banks of the Hudson. He produced a series of paintings that gained him widespread commissions and almost instant fame.

Cole's style was marked by dramatic forms and vigorous technique, reflecting aesthetic theory of the Sublime, that imaginative reaction of awe and dread caused by encountering wild nature.



Sunrise in the Catskills 1826

Cole and *The Leatherstocking Tales*

Cole expanded the wilderness theme that Cooper had introduced to American literature in the *Leatherstocking Tales*, set in the upstate New York locales that became Cole's earliest subjects, and he produced several pictures illustrating scenes from the novels.

View of Fort Ticonderoga
from Gelyna
1826



Imaginary scene from
The Last of the Mohicans
1827



Visualizing American Rivers – The Sublime Niagara Falls

Distant View of Niagara Falls 1830

Thomas Cole



Visualizing American Rivers – The Realistic Niagara Falls

Frederic Edwin Church 1826–1900

He established his reputation with outside depictions of North American scenic wonders such as Niagara Falls. Church's paintings put an emphasis on realistic detail, dramatic light, and panoramic views. He debuted some of his major works in single-painting exhibitions to a paying and often enthralled audience in New York City.

Niagara Falls 1857



The American West – A Romantic Vision

Albert Bierstadt 1830 – 1902

In the Civil War years, Church's only serious rival was Albert Bierstadt, an émigré who returned to his native Germany to study art at the Düsseldorf Academy. After a stint in Switzerland and Italy, he returned to the U.S. to paint the American West as his artistic frontier.

Bierstadt's first journey to the Rockies of Wyoming with the government survey expedition of 1859 led by Colonel Frederick W. Lander.



Among the Sierra Nevada, California 1868



The Rocky Mountains,
Lander's Peak, 1863

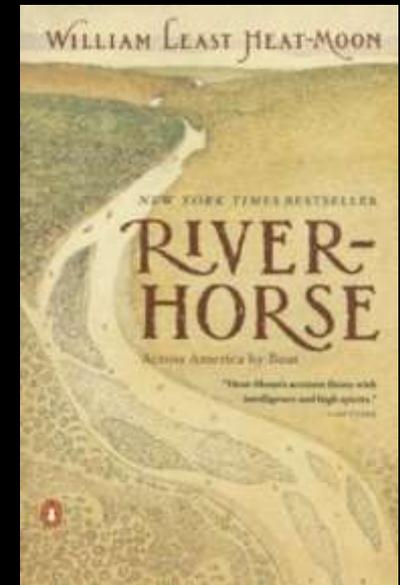
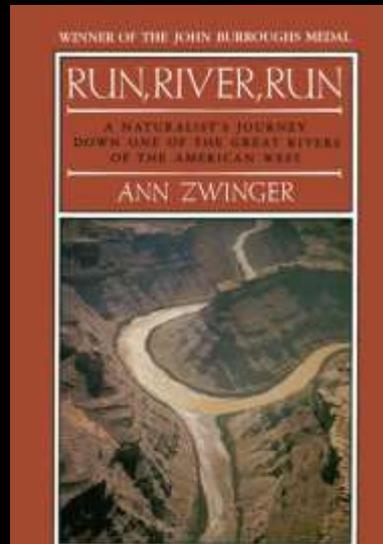
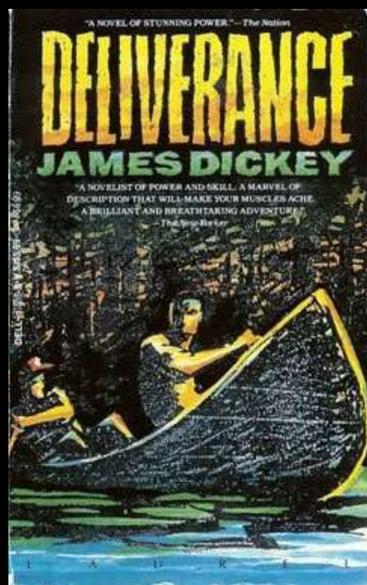
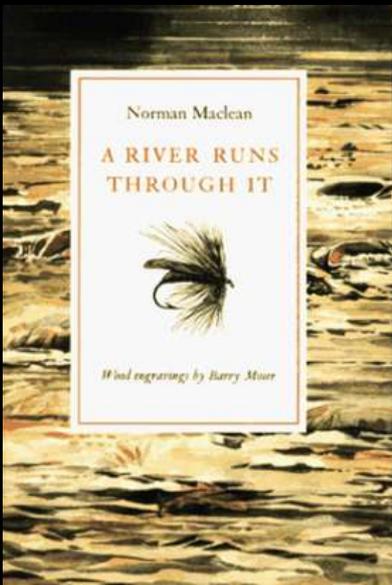
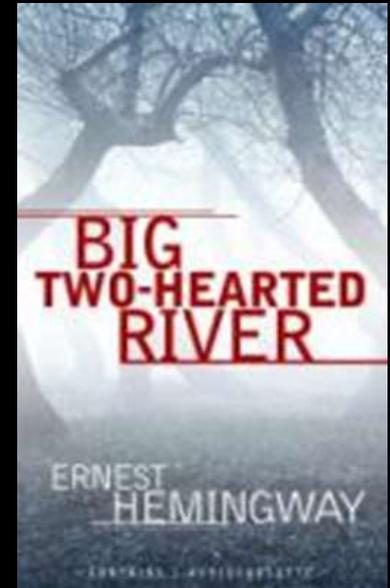
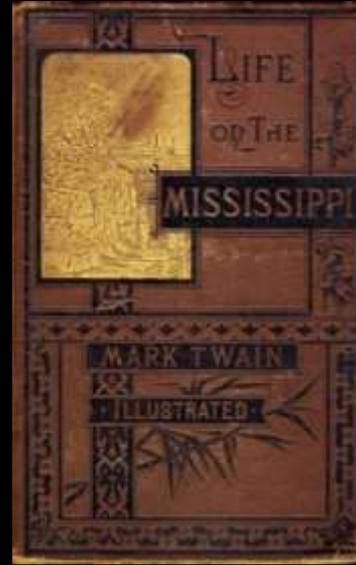
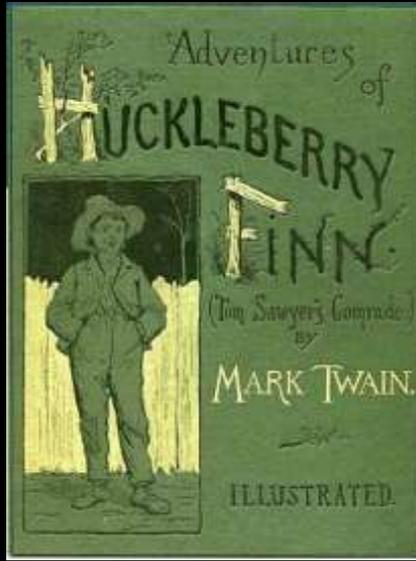
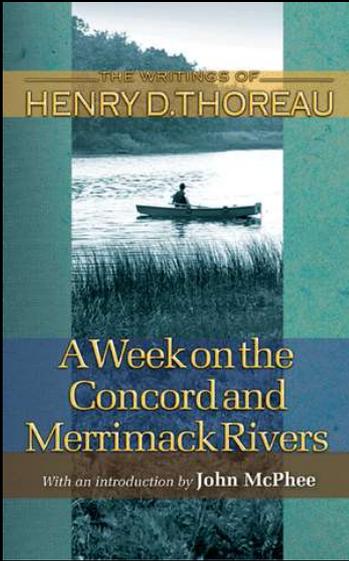


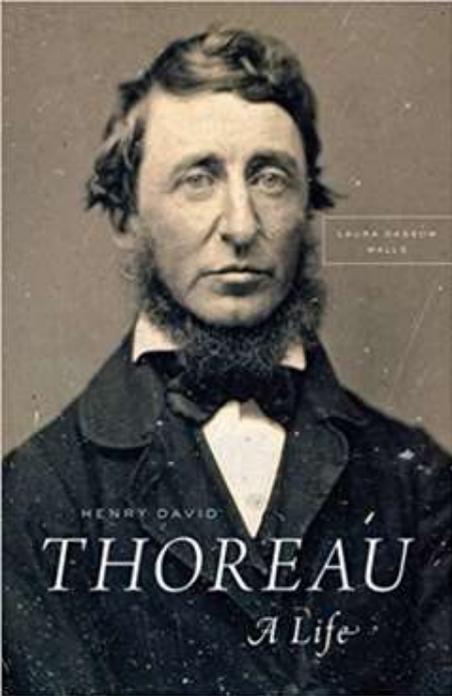
Albert Bierstadt *The Rocky Mountains, Lander's Peak*, completed in 1863

In the words of historian Anne F. Hyde: "Bierstadt painted the West as Americans hoped it would be, which made his paintings vastly popular and reinforced the perception of the West as ...sublime Eden."

On the River – Modes of Engagement in American Literature

Encountering American Rivers



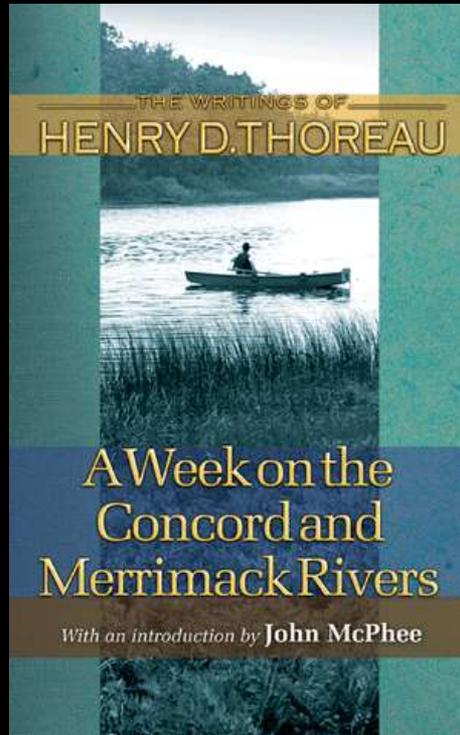
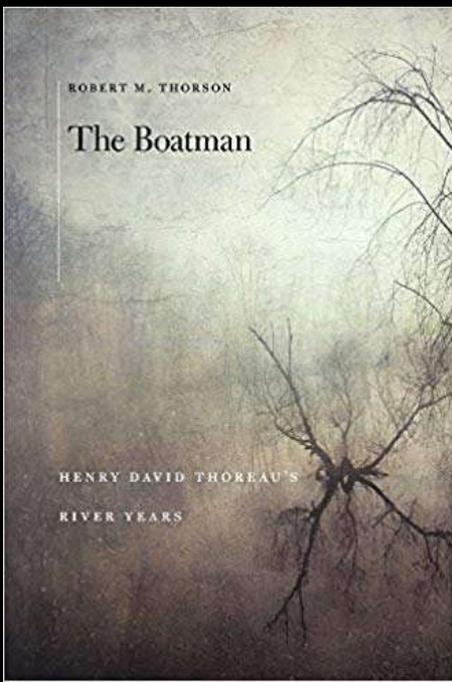


Henry David Thoreau

1817-1862

Published 1849

(Walden 1854)



The Boatman and the Transcendental River

A Week on the Concord and Merrimack Rivers relates the two-week boating and hiking trip that Thoreau and his brother John took through Massachusetts and New Hampshire in 1839.

As John had died from tetanus in 1842, Thoreau wrote the book as a tribute to his memory.

The River Journey

“When the first light dawned on the earth, and the birds awoke, and the brave river was heard rippling confidently seaward, and the nimble early rising wind rustled the oak leaves about our tent, all men, having reinforced their bodies and their souls with sleep, and cast aside doubt and fear, were invited to unattempted adventures...”

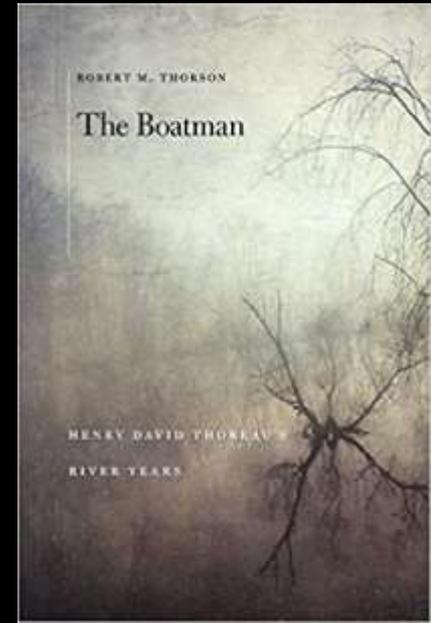
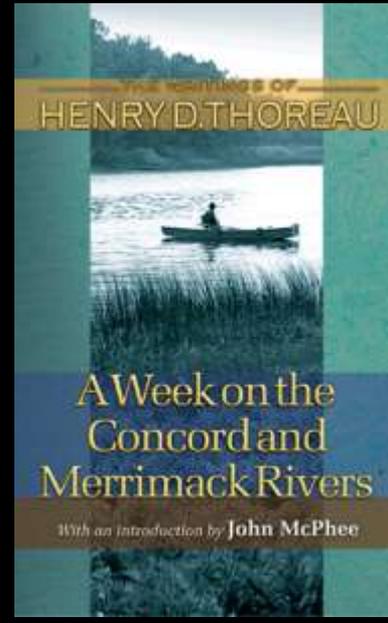
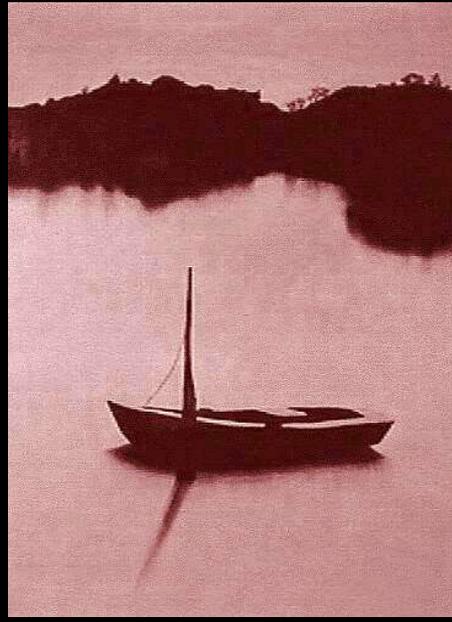
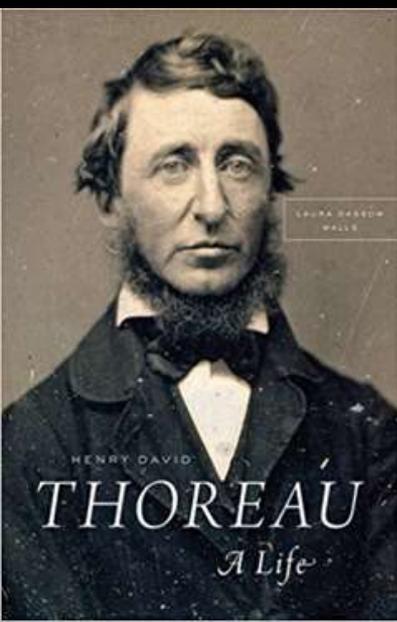
The River Journey – the Meaning of Flowing Water

“Rivers must have been the guides which conducted the footsteps of the first travelers.

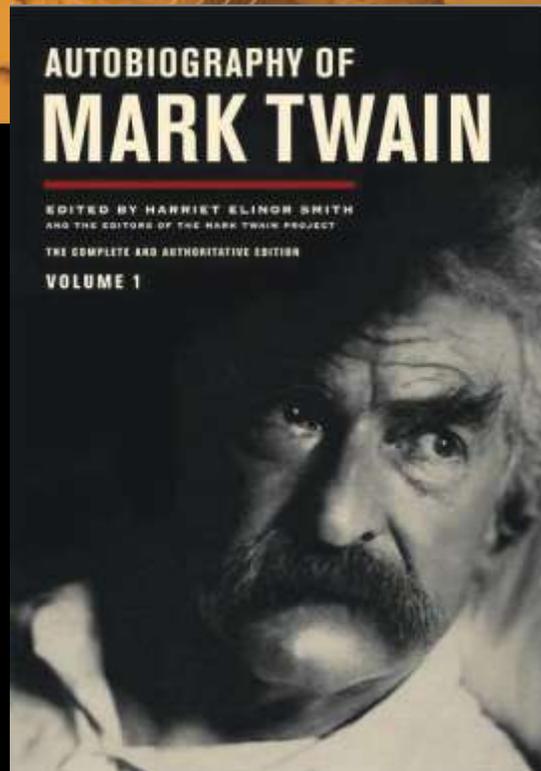
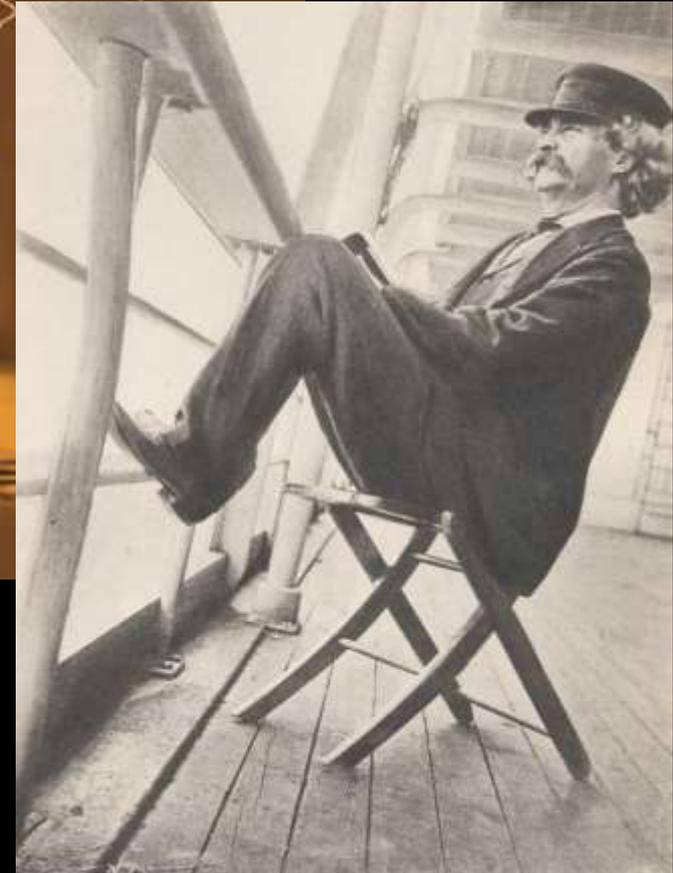
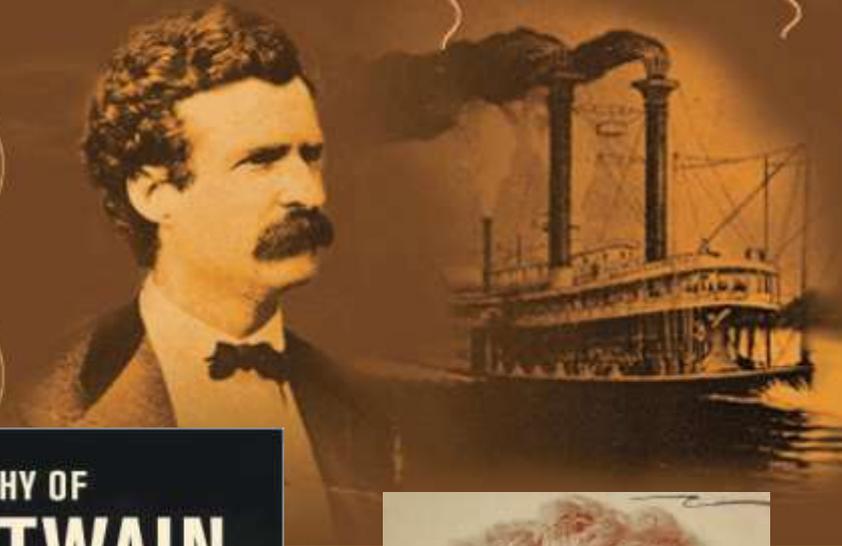
They are the constant lure, when they flow by our doors, to distant enterprise and adventure, and, by a natural impulse, the dwellers on their banks will at length accompany their currents to the lowlands of the globe, or explore at their invitation the interior of continents...

I had often stood on the banks of the Concord, watching the lapse of the current, an emblem of all progress, following the same law with the system, with time, and all that is made;

the weeds at the bottom gently bending down the stream, shaken by the watery wind, still planted where their seeds had sunk, but ere long to die and go down likewise; the shining pebbles, not yet anxious to better their condition, the chips and weeds, and occasional logs and stems of trees that floated past, fulfilling their fate, were objects of singular interest to me, and at last I resolved to launch myself on its bosom and float whither it would bear me.”



Mark Twain's *Mississippi*



Modes of Encounter

Innocence and Experience: A Life on the River

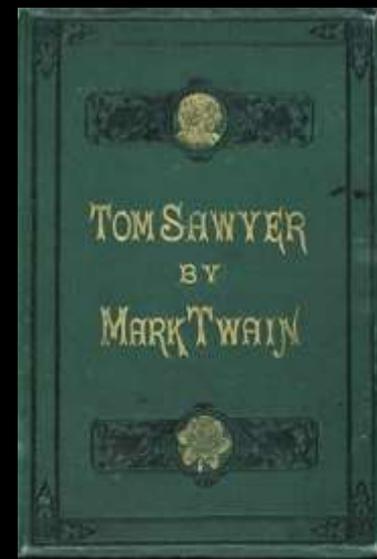
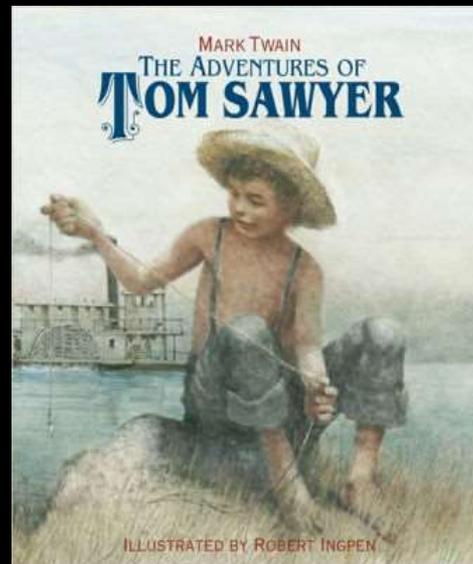
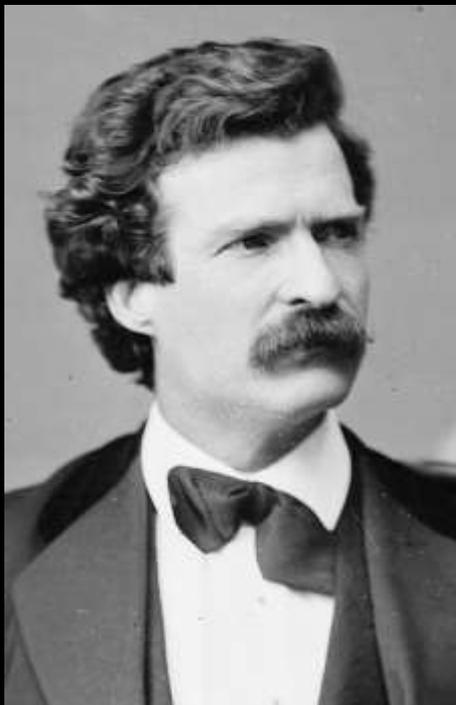
Mark Twain 1835-1910

Innocence - Childhood on a River

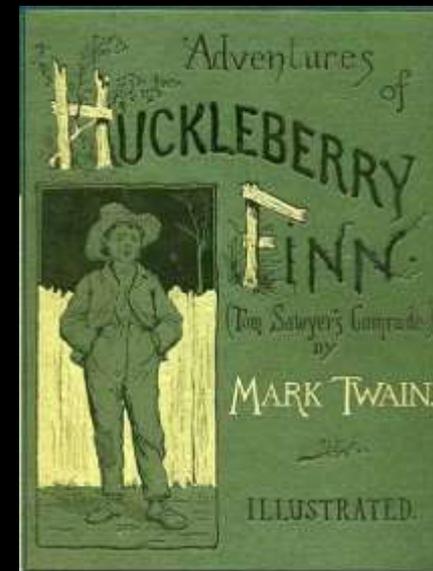
“It's lovely to live on a raft. We had the sky, up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made, or only just happened

Jim he allowed they was made, but I allowed they happened;

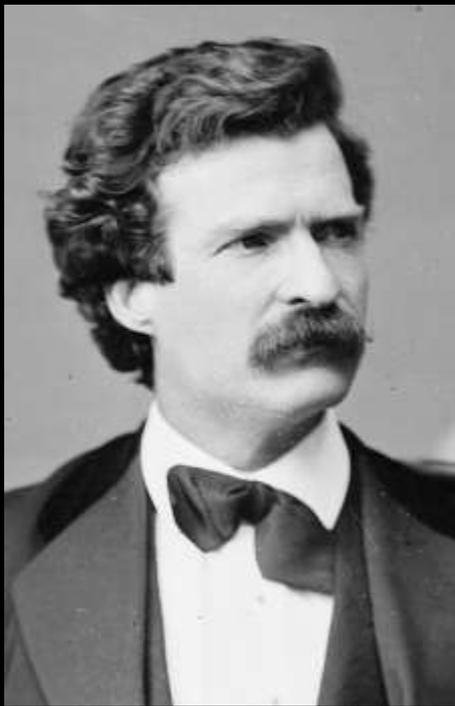
I judged it would have took too long to make so many.”



1876

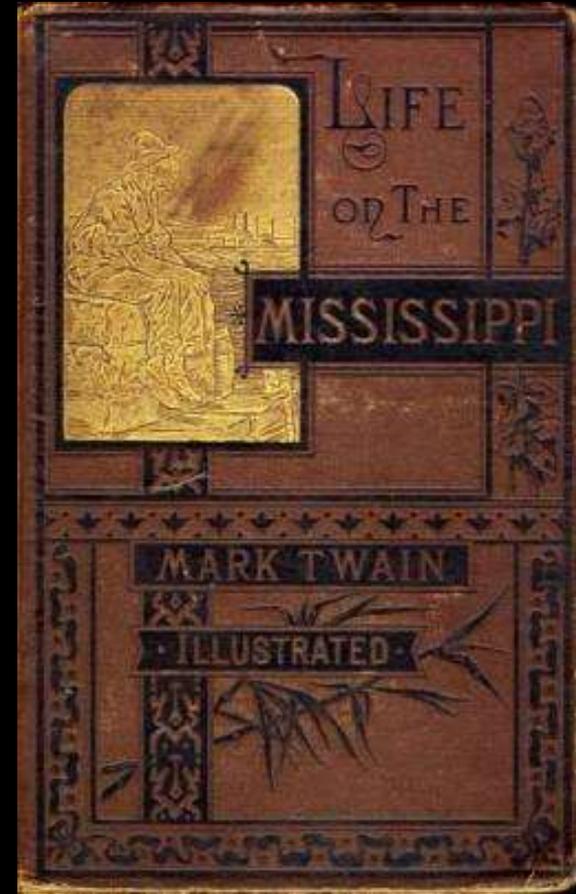


1884

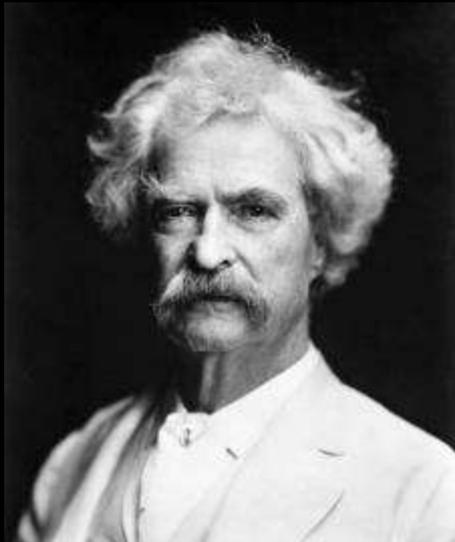


Innocence and Experience

Life on the Mississippi is a memoir of his days as a steamboat pilot on the Mississippi River before the American Civil War, and also a travel book, recounting his trip along the Mississippi many years after the War. And, finally, a promotional book declaring the Mississippi River as America's most important river.



Published 1883



“BUT the basin of the Mississippi is the BODY OF THE NATION. All the other parts are but members, important in themselves, yet more important in their relations to this.”

Innocence – The Meaning of Flowing Water

I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun.



There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

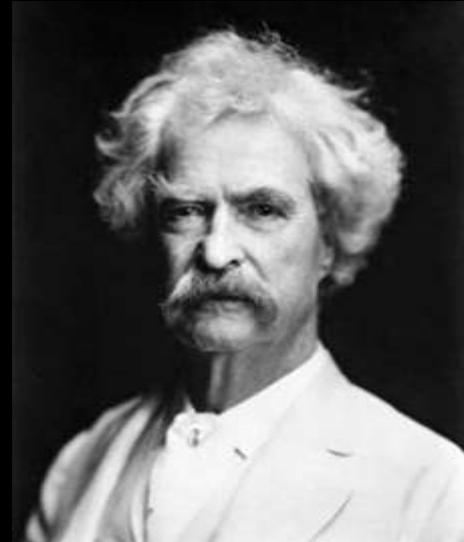
I stood like one bewitched. I drank it in, in a speechless rapture.

Experience – The Meaning of Flowing Water

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river!

"This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark?"

No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat.



Modes of Encounter - Fishing and Forgetting

Ernest Hemingway 1899-1961

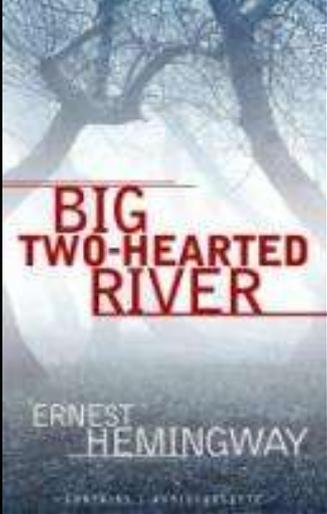
"Big Two-Hearted River" is a two-part short story written by American author Ernest Hemingway published in 1925 in his first collection of stories, *In Our Time*.

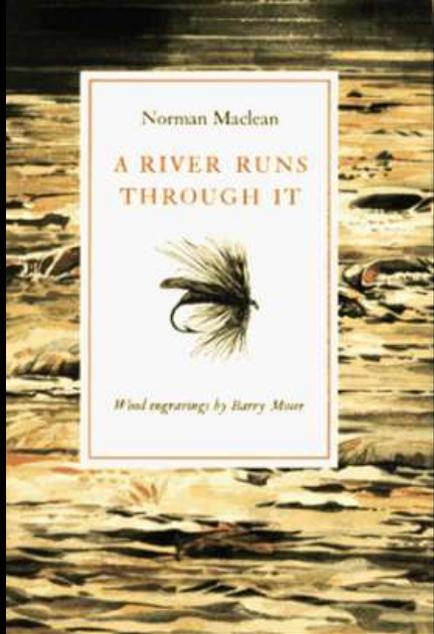
The story is generally viewed as an account of a healing process for Nick Adams, recently returned from WWI. In the story, Nick returns to his boyhood activities of camping and fishing.

"Nick looked down into the pool from the bridge. It was a hot day. A kingfisher flew up the stream. It was a long time since Nick had looked into a stream and seen trout. They were very satisfactory.

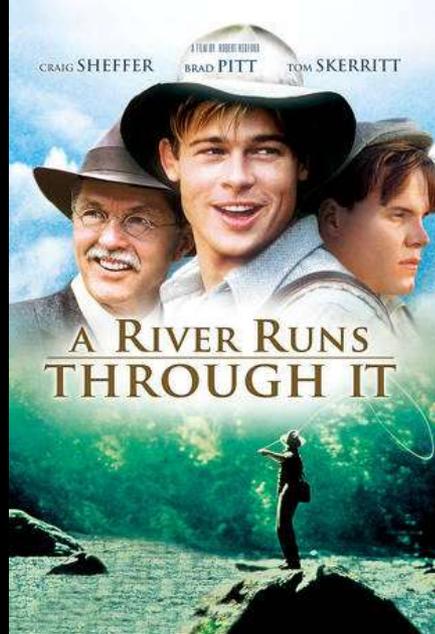
As the shadow of the kingfisher moved up the stream, a big trout shot upstream in a long angle, only his shadow marking the angle, then lost his shadow as he came through the surface of the water, caught the sun, and then, as he went back into the stream under the surface, his shadow seemed to float down the stream with the current, unresisting, to his post under the bridge where he tightened facing up into the current.

Nick's heart tightened as the trout moved. He felt all the old feeling."





1976



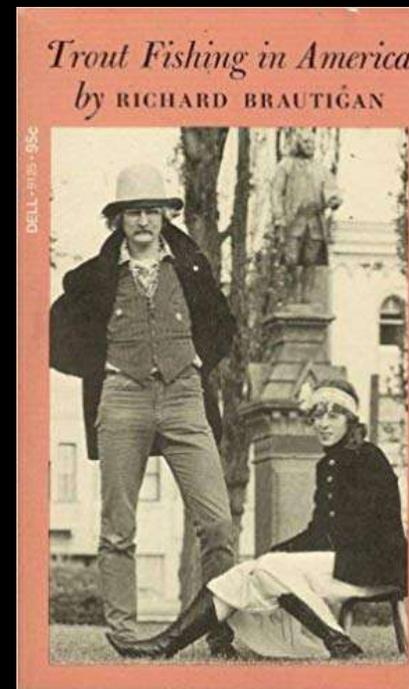
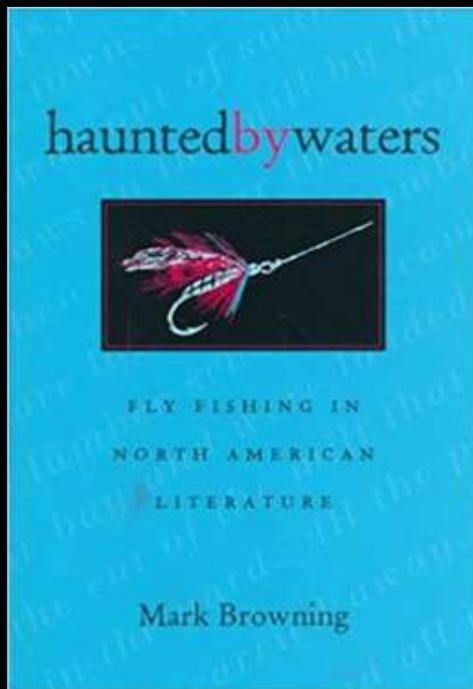
1992

Encounter – Fishing

“Eventually, all things merge into one, and a river runs through it. The river was cut by the world's great flood and runs over rocks from the basement of time.

On some of the rocks are timeless raindrops. Under the rocks are the words, and some of the words are theirs.

I am haunted by waters.”

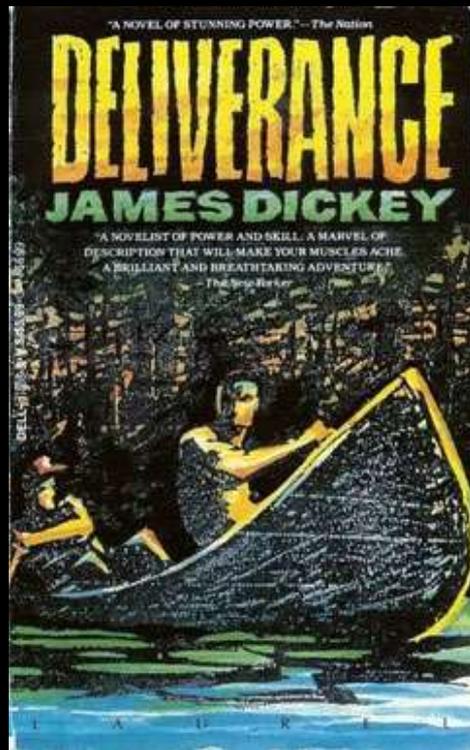


1967

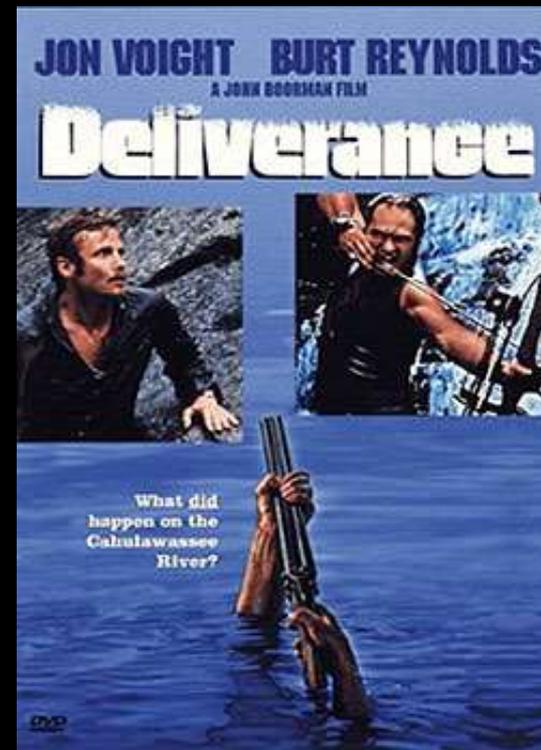
Encounter – Rivers and the Journey to the Heart of Darkness

“The river was blank and mindless with beauty. It was the most glorious thing I have ever seen. But it was not seeing, really. For once it was not just seeing. It was beholding.

I beheld the river in its icy pit of brightness, in its far-below sound and indifference, in its large coil and tiny points and flashes of the moon, in its long sinuous form, in its uncomprehending consequence.”



1970



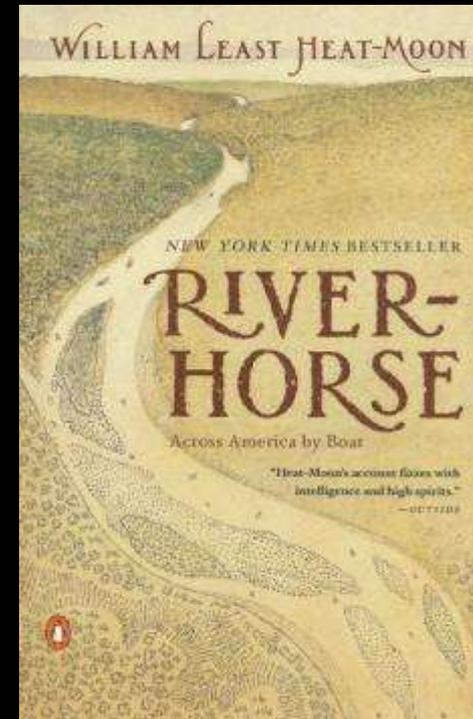
1972

Waterway Journey and American History

River-Horse: Across America by Boat (1999) William Least Heat-Moon

In 1995, Heat-Moon set out from New York harbor to the breakwater of Astoria, Oregon, almost entirely by water. Aboard his little launch *Nikawa* ("river horse" in Osage), Heat-Moon logged more than five thousand miles, completing a trek following in the wake of earlier explorers, from Henry Hudson to Lewis and Clark.

"On the forward bulkhead, near the helm, I attached a wooden plaque, a proverb from the Quakers: PROCEED AS THE WAY OPENS. Aft, above the door to the welldeck and motors, I put up another, this one from Joseph Conrad's *Heart of Darkness*, the advice Marlow receives before ascending the Congo River: AVOID IRRITATION. I have spent my life trying to practice such simplicities, and when I fail, paying the costs."



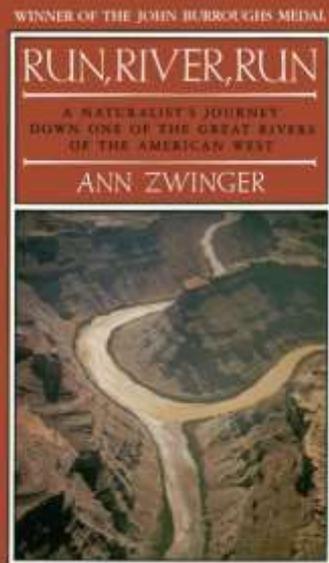
Journeys and Natural History - The Artist-Naturalist's River - Ann Zwinger

“... a river is a peculiar and insidious affair that is not always what it seems and ... it slides into other dimensions in lovely and mysterious ways”

“how it relates to the landscape and how it goes and what it shows of rock and wind, how people have used it and how it has used people”

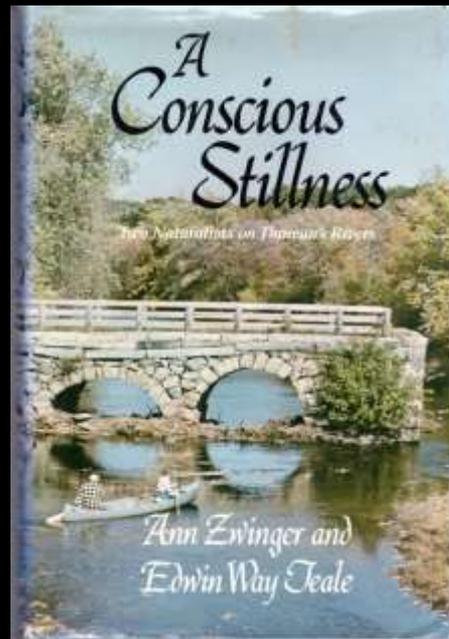


1925-2014



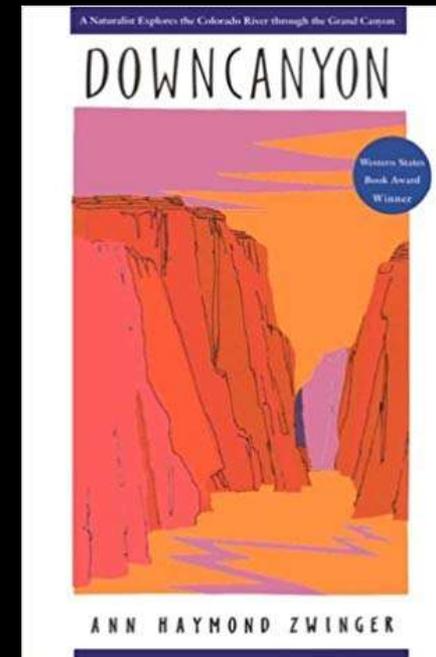
1975

Run, River Run: A Naturalist's Journey Down One of the Great Rivers of the American West (The Green River)



1984

A Conscious Stillness: Two Naturalists on Thoreau's Rivers



1995

Downcanyon: A Naturalist Explores the Colorado River Through Grand Canyon

Overview - Natural History and Folkways of American Rivers

The Rivers of America Series

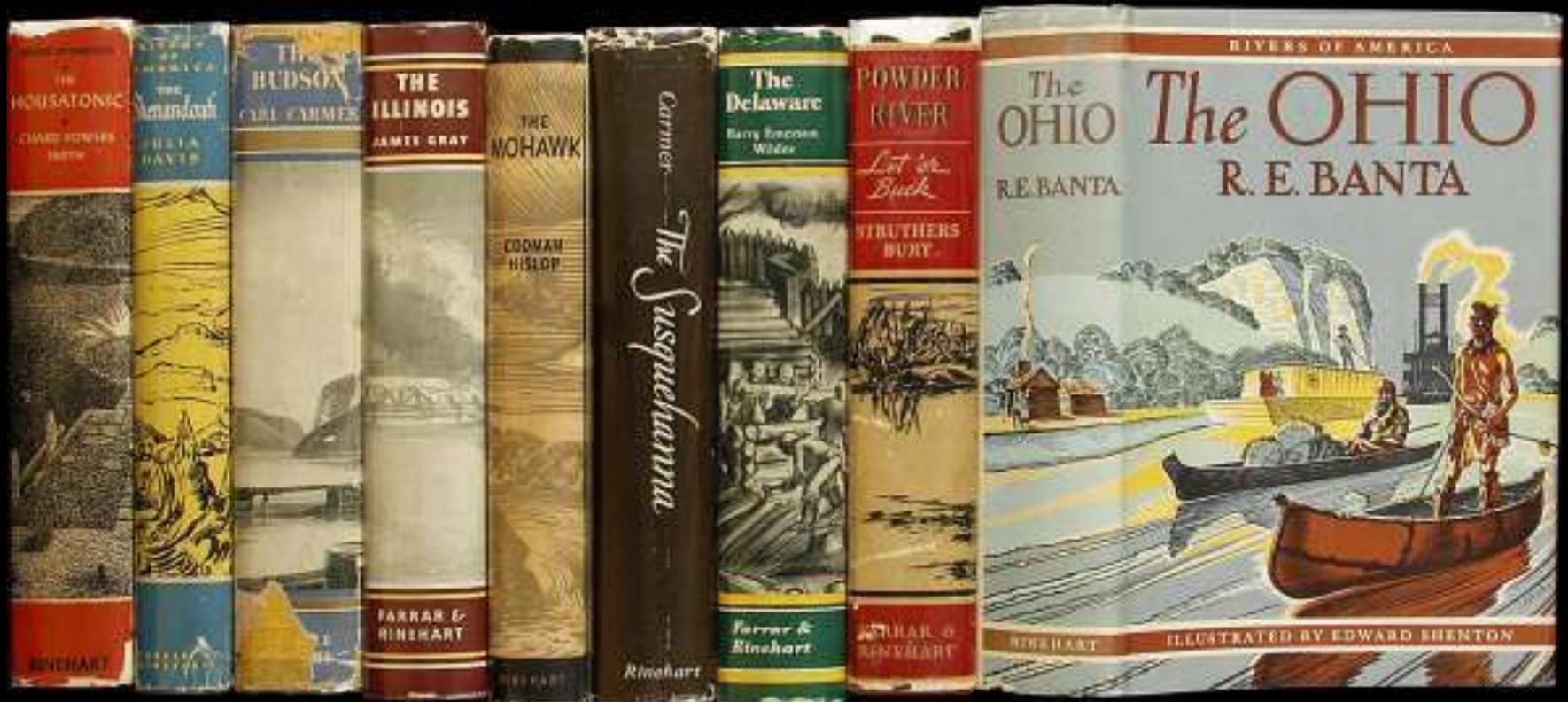
Started in 1937

The series proved so popular that sixty-five volumes were eventually published over 37 years

"The natural rhythm moving the pioneer life of America forward was the rhythm of flowing water. It is as the story of American rivers that the folk sagas will be told."

- Constance Lindsay Skinner creator of the Rivers of America series

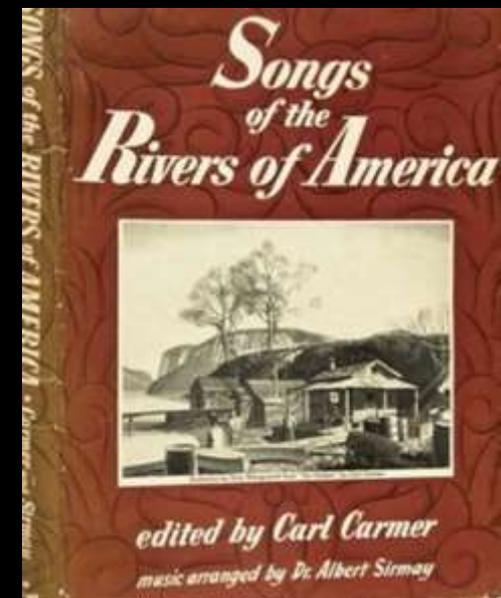
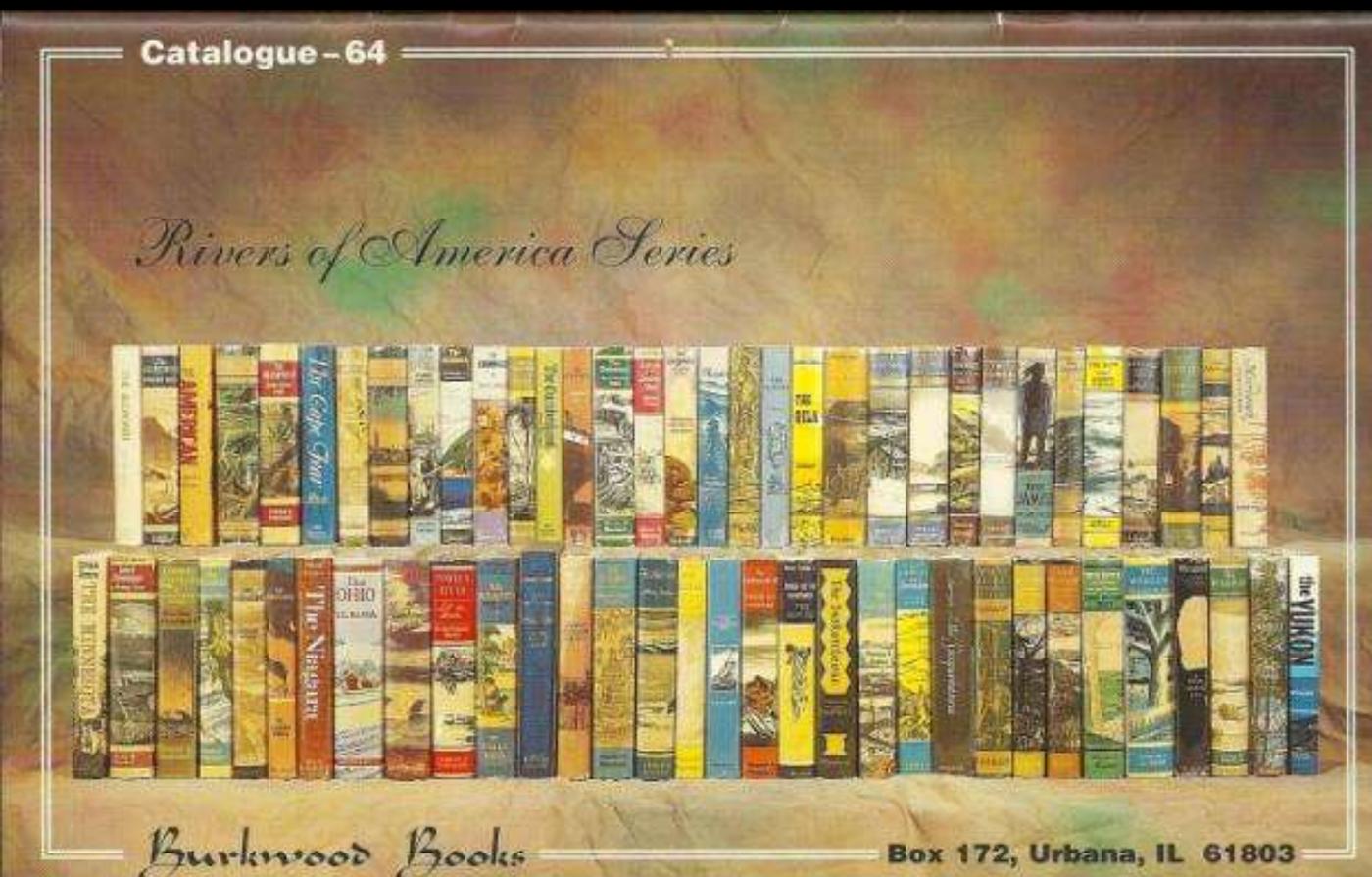
Conceived and planned by Skinner in the mid-1930s during the depth of the Great Depression, the series planned to trace the history and folkways of the United States through its great rivers.



Initially projected as a series of twenty-four volumes, it developed into a series of sixty-two titles from the first title in 1937 to the last title in 1974.

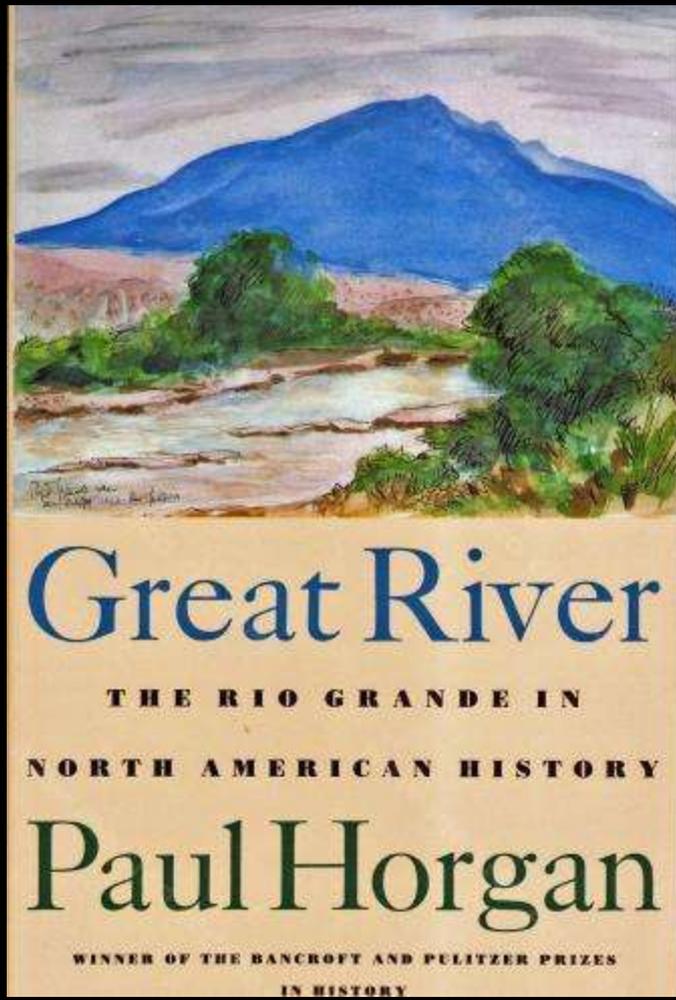
Many persons consider *Songs of the Rivers of America*, edited by Carl Carmer (New York: Farrar & Rinehart, 1942) to be a title in the series, thereby making a series of sixty-five titles.

The original series was published by Farrar & Rinehart (1937-1945) and its successor firms: Rinehart (1946-1958) and Holt, Rinehart, and Winston (1962-1974).



Paul Horgan 1903-1995

Great River: The Rio Grande in North American History 1954



Living on the Banks

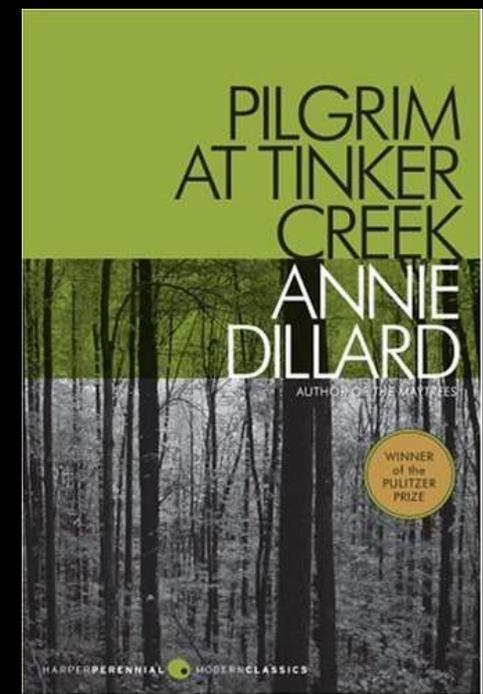
Pilgrim at Tinker Creek 1974

Annie Dillard 1945-

“I live by a creek, Tinker Creek, in a valley in Virginia's Blue Ridge. An anchorite's hermitage is called an anchor-hold; some anchor-holds were simple sheds clamped to the side of a church like a barnacle or a rock. I think of this house clamped to the side of Tinker Creek as an anchor-hold. It holds me at anchor to the rock bottom of the creek itself and keeps me steadied in the current, as a sea anchor does, facing the stream of light pouring down. It's a good place to live; there's a lot to think about.”

“It has always been a happy thought to me that the creek runs on all night, new every minute, whether I wish it or know it or care, as a closed book on a shelf continues to whisper to itself its own inexhaustible tale.”

“We must somehow take a wider view, look at the whole landscape, really see it, and describe what's going on here. Then we can at least wail the right question into the swaddling band of darkness, or, if it comes to that, choir the proper praise.”



A River Way of Life

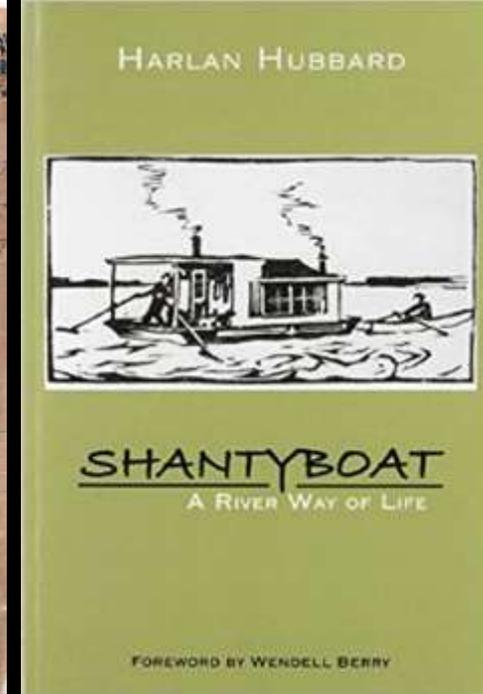
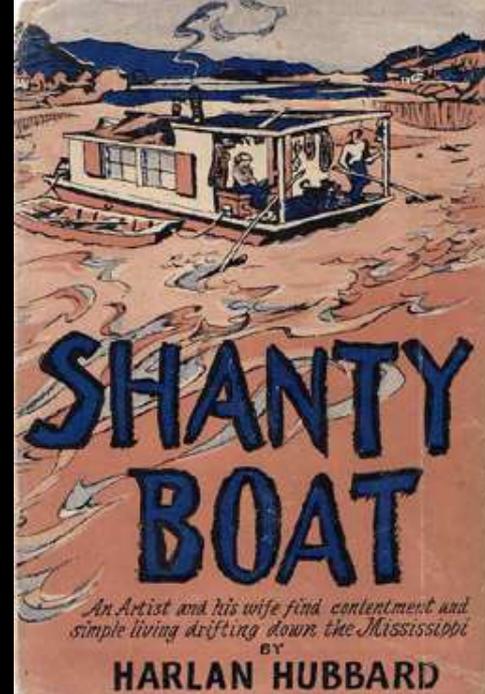
Harlan Hubbard (1900-1988)

Anna Hubbard (1902-1986)

In 1943, Harlan married Anna.

In 1944, they built a shantyboat at Brent, Kentucky and traveled down the Ohio and Mississippi rivers, ending their journey in the Louisiana bayous in 1951.

His book *Shantyboat* recounts the journey from Brent to New Orleans.

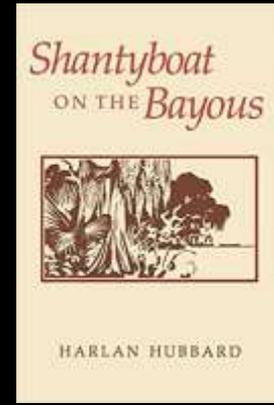


A River Way of Life - Drifting

After building their "shantyboat," out of mostly salvaged materials, Harlan and Anna set out on the river, drifting.

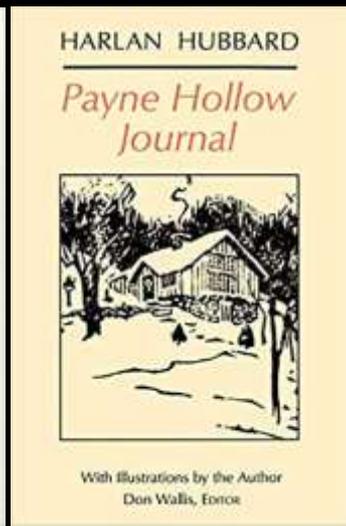
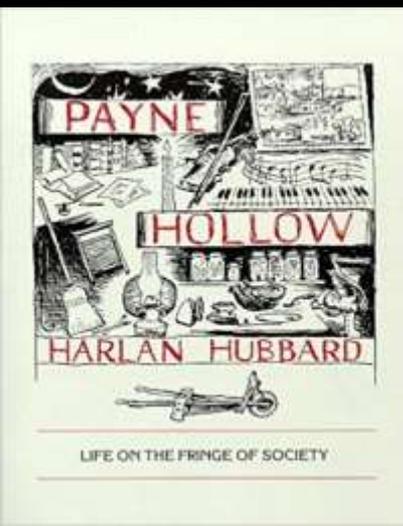


“The pure delight of drifting.
Each time, it was a thrill to shove out into the current,
to feel the life and power of the river,
whose beginning and end were so remote.
We became a part of it, like the driftwood...
The tension and excitement, the near ecstasy of drifting.
We had to stop often and take it in small doses.”



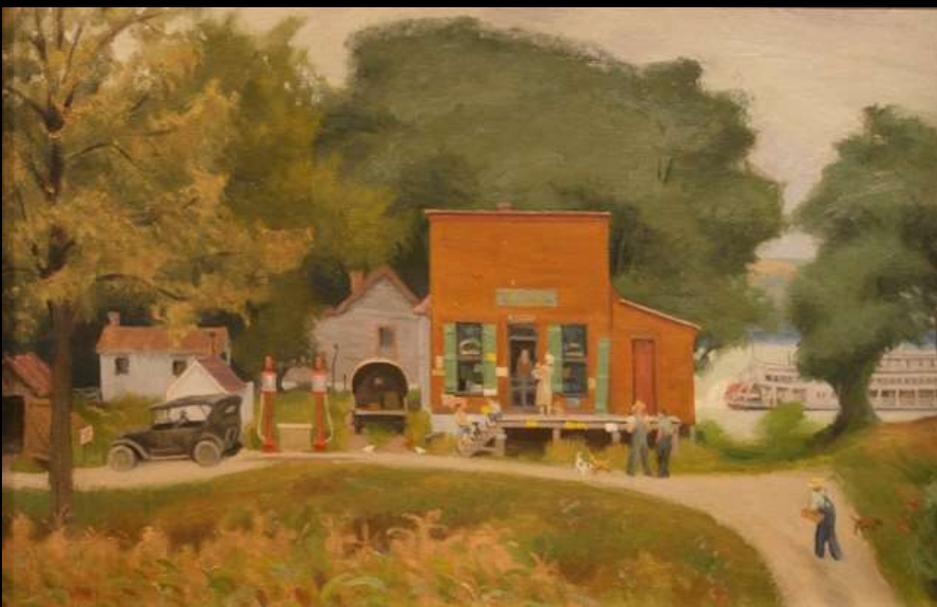
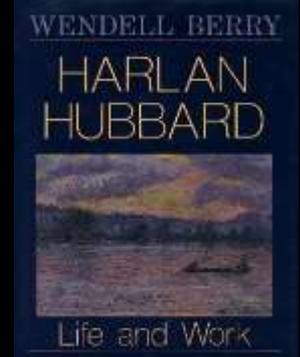
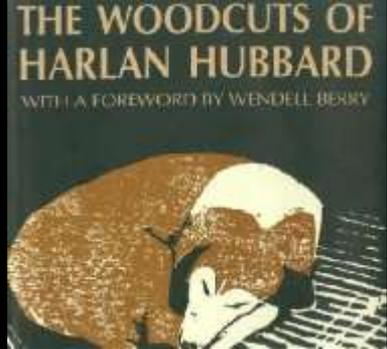
A River Way of Life - Dwelling Payne Hollow

In 1951, Harlan and Anna built a home at Payne Hollow on the shore of the Ohio River in Trimble County, Kentucky.



A River Way of Life – Art

Hubbard's art is largely pastoral and he was accomplished with oils, watercolors, and woodblock printing.



“A river tugs at whatever is within reach, trying to set it afloat and carry it downstream. Living trees are undermined and washed away. No piece of driftwood is safe, though stranded high up the bank; the river will rise to it, and away it will go.

The river extends this power of drawing all things with it even to the imagination of those who live on its banks. Who can long watch the ceaseless lapsing of a river’s current without conceiving a desire to set himself adrift, and , like the driftwood which glides past, float with the stream clear to the final ocean?”



<http://www.harlanhubbard.com>

