

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000

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The Editor thanks you for  
your communication, which  
is receiving his attention.

21st September 1979

As from: 30 Saxenrodeweg  
2116 VA Bentveld  
HOLLAND

The Editor  
"Country Life"  
Kings Reach Tower  
Stamford Street  
LONDON SE1 9LS

Dear Sir,

The enclosed picture represents a painting dated 1595 of a boy then 2 years old. It may be that the boy is Henry Frederick eldest son of King James VI/I. It is of great interest to the history of golf on which I am writing a book. The painting was last known to be in Holdenby House, East Haddon, Northamptonshire, before World War II. Since then it has disappeared from there. Can your readers help me to trace it?

Yours faithfully,

Steven J.H. van Hengel

Enc:

S.J.H. van Hengel  
30, Saxenrodeweg  
2116 VA Bentveld  
Holland

1st November 1979

The Editor of 'Country Life'  
King's Reach Tower  
Stamford Street  
London SE1 9LS

Dear Sir,

This refers to my letter dated 21st September in which I asked for your assistance in locating a 1595 painting which I had not been able to trace.

Yesterday I received a communication from its present owner.

I am very much obliged to you for your invaluable assistance in this matter. It ends a 5-year hunt which had been highly unsuccessful up to now.

Thanking you again I am  
yours very faithfully,

*van Hengel*

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

November 6, 1979

M. Steven J.H. van Hengel,  
30 Saxenrodeweg,  
2116 VA Bentveld,  
Holland.

Dear Mr van Hengel,


We have received a letter from Dr D.G. Garnett, of Hill Garth, Earls Colne, Colchester, Essex, reminding us that he wrote to us in 1952 or 1953 about a picture - he presumes it is the one you illustrate - which he had bought at Sotheby's on April 2, 1952. We published his letter and the photograph in that year, with the suggestion that this was the earliest known painting of a golfer. We hope to print this aide memoire from Dr Garnett in our correspondence columns if we can find space, but I thought you might like prior notice.

I myself am interested in the early history of golf because for many years I have been working on the origins of Scottish families who came to England with William the Conqueror in 1066. It has been a long search, hampered by the fact that all British histories refer to such people, who moved to Scotland in the reign of David I, as Anglo-Normans.

I can now prove, by many hundreds of references, that this is wrong. These <sup>men</sup> were Flemish; they came mostly, but not exclusively, from the Comte of Boulogne, and it is certain that they took golf with them from the Low Countries to Scotland. I think you probably know that the appearance of golf in England followed James VI's succession to Queen Elizabeth as James I, and the arrival in England as his courtiers of many of these Scottish noblemen.

I shall much look forward to reading your book when it appears. My own book - not on golf but on Scottish-Flemish ancestry - is expected from the printers in a month or two.

Yours sincerely,

  
Mrs B. Platts,  
Editor  
Collectors' Questions

Steven J.H.van Hengel  
30, Saxenrodeweg  
2116 VA Bentveld  
Holland



12th November 1979

Mrs.B.Platts, Editor  
Country Life  
King's Reach Tower  
Stamford Street  
London SE1 9LS

Dear Mrs Platts,

Thank you very much indeed for your letter of the 6th. In the meantime I had already written to Country Life telling them that I had located the picture. Indeed Dr.Garnett has it. I did not realise when I wrote to you what a stir I was creating. I received quite a batch of letters after your publication, one of them probably locating a picture never heard of since 1910, one other showing me a lovely painting that I did not even know of. Now if you know that I have about 300 golfers paintings and drawings on record all of them prior to 1700 A.D. you can realise that such letters do come as a surprise.

Coming back to what I know as the 'Holdenby Picture'. That painting would probably never have become known if it had not been in a magnificent portfolio called 'A Golfers Gallery by Old Masters' published somewhere in the beginning of this century by.... Country Life! As a matter of fact I always wonder why Country Life does not re-publish that portfolio. Old copies, if available at all, now sell at somewhere near £1000,-. The picture may not be the earliest painting of a golfer but it is certainly one of the very earliest ones. On top of that there is a very romantic story attached to it. Since you are writing I am enclosing a small write-up about it.

If you have read it you will see why I am so interested in locating it in order to have a look at it. I would like to be certain that it is this picture. Sometimes the back of a picture can tell you a story that you don't see on the front. I also would like to know who the painter is. The style of the painting is very much identical with some contemporary ones of which I have records.

To be quite sure whether the whole story on the enclosure are correct two things need doing:

1. have a look at the picture proper (I shall do that in January);
2. check on the minutes of the States of Holland in 1595 (I hope to do that in January as well).

If all of this makes a good story for Country Life you will be welcome to it.

I am very interested in what you say about the people who moved to Scotland in the reign of David I. There is a lot of rubbish in a lot of history books. That goes for golf too. If you think that they took golf with them to Scotland that is more than I can prove. The first golf game that I have found; which corresponds with a form of golf—that is—took place (in Loenen aan de Vecht in Holland) in 1297, on Boxing Day to be precise. Now between there and David I there are about 150 years. I wonder if golf was played that early. The chances are more, particularly in the area of the Comté de Boulogne that it was a form of chole. To me there is no doubt that what is depicted in the 'Crécy Window' in Gloucester cathedral (about 1350) is chole. The artist of the glass was much too precise to make a mistake about the size of the ball in use. That ball in that window was a chole-ball and not a golf ball. Now Crecy and the Comté de Boulogne are almost one. If your Flemish party took anything along the chances are great that it was chole. It may well be that once in Scotland the chole developed into golf. There is no evidence to that effect but it is far from impossible. I have always kept away from the argument whether golf commenced in Scotland or in Holland. In the first place because one can never prove that it was not there because one cannot find the evidence any more. But more so because golf was developed by an interchange of ideas and inventions between Scotland and Holland over a long period. This I can prove!

The evidence about early golf in Scotland, once one leaves Victorian pipedreams aside, is sadly rather thin. If you haven't already done so I would recommend that you read Henderson and Stirk's 'Golf in the Making' since this book, which has only just appeared, is the first honest bit of research into golf history that has ever been done in the United Kingdom.

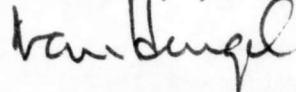
Of all the previous golf history books precious little is left after a check on the evidence.

I'll be very interested to get a copy of your book when it appears. Can you please let me have the title?

May I finally ask you to pass the enclosed letter to your subscription department. By now I find I cannot suffice reading somebody else's copy once in a while. I must have my own subscription to your magazine!

With kind regards I am

sincerely yours



Steven J.H. van Hengel

2 Enclosures

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

February 4, 1980

M. Steven J.H. van Hengel,  
30 Saxonrodeweg,  
2116 VA Bentveld,  
HOLLAND

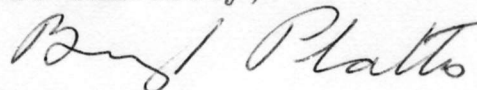
Dear Mr van Hengel,

Thank you for your letter of November 12. I must apologise for the long delay in replying to it - we have been very busy getting out the magazine - but you raised many interesting points. I have passed on the comment you made about the "Golfers' Gallery". COUNTRY LIFE is no longer a publisher of books, unfortunately, and I am not sure if a reprint would be possible, but it is being looked into.

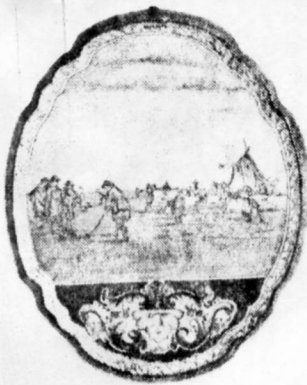
The history of Holdenby House was written in COUNTRY LIFE about sixty years ago, so I was able to look up the files. Your story about the picture is fascinating. I have talked to the Editor about your collection of early golfing portraits and if you felt like writing an article round a few of them - say six or seven (about 1400 words) - he would be very glad to see it. (I should also love to know if you have any other Scottish ones, and what are the links you have discovered between early Scotland and early Flanders.) We seldom commission articles in advance, partly because everything has to be put in our style, but that is easily done. More important I do not know whether you seek any publicity for your collection, or wish to talk about it in print. If you do, we would enjoy discussing it with you.

My book, which is a monograph called The Origins of Heraldry, will be published in May by The Procter Press, 20 College Approach, Greenwich, London, SE10, and the price is £4.95. I think they will have copies available from about the middle of March. Although it is concerned with heraldic devices, its prime theme is the identification of the people who brought them into Britain, and who came from the comtés of Boulogne and Flanders. They had no allegiance to William the Conqueror, and they went to Scotland because their Lady married that country's king. The mistake universally made in classifying them as Normans has distorted our history, so I hope my book will do something to correct it.

Yours sincerely,



Editor  
Collectors' Questions



30, Saxenrodeweg  
2116 VA Bentveld  
Holland

14th February 1980

Mrs. B. Platts, Editor  
Country Life  
King's Reach Tower  
Stamford Street  
London SE1 9LS

Tel. 023 - 24 01 69

Dear Mrs Platts,

Thank you for your letter of the 4th February.

To start with the simple items: the 'Golfers' Gallery was not exactly a book. It was a portfolio of loose pictures (and very fine ones at that) with a few pages of introductory comments. If a re-issue were to be considered I would be pleased to help you to include some new ones which very few people have ever seen.

Your book: congratulations on having it 'out'. I know how much trouble there is before it is finally there. I have a favour to ask you. I am enclosing a cheque for £6.-- (to cover postage and bank charges) and could you please send me a copy. It is somewhat difficult to order one here and I am very interested to read it.

Now to come to your suggestion about an article for Country Life. Let me begin by saying that I am delighted by the whole idea. There is however a problem to be solved. The material which I have available in the form of pictures and documents is by now so vast that it is difficult to make a choice. Let me make a few suggestions for possibilities:

1. Young golfers around 1600 A.D.

this would be written around some six or so pictures of the style of young Prince Henry which you know.

2. What did golfers around 1600 A.D. actually do?

This could be written around 'action' pictures of golfers at the time. It is quite easy to produce drives shots 'through the green', a shot from the rough and putts. There has been a lot of talking and writing about early golf but nobody has ever bothered to find out what was in fact played.

3. A public golf course in 1390 A.D. could be written around a lovely old charter for a public course in Haarlem in 1390 and include some pictures.

4. A golfing city in the 17th Century could be written around some very fine paintings of townscapes of the City of Amsterdam at the time.

5. Easily mislead. Quite a few cases are on record of paintings being copied over a long period and changing character in the process. I am including a copy of an article which I recently did in the Golf Collectors Society Bulletin on the 'Makkum' china plaque which I also use as a letterhead; just to give you an idea. Let me leave it at that. Please make a choice and then I will make a draft article and a choice of pictures to match.

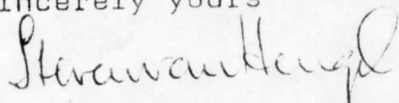
-2-

I shall look forward to hearing from you.  
Could I tempt you into coming to Holland for a day and look at the material yourself? It is only 45 minutes by air from London to Schiphol Airport in Amsterdam. Planes go about every hour. I live at about 25 minutes from the airport and could come and pick you up and bring you back. The whole thing could be done in a day and you could then make your own choice.

Coming back to some other points in your letter: Honest and serious research into the background of Scottish and English golf history has been done in recent years by Ian Henderson and David Stirk. Their book: 'Golf in the Making' appeared last year. The first picture of golf in Scotland (genuine picture) dates back to only 1746 and is a water colour by Paul Sandby R.A. with some golfers on it. It is called 'View of Bruntsfield Links looking towards Edinburgh Castle'. It is in the British Museum. This is the earliest picture that Henderson and Stirk in many years of laborious research have managed to unearth about golf in Scotland. Rather disappointing but there it is. The same applies by the way to factual evidence about golf in Scotland and England. You may wish to obtain a copy of that book. It is about the only serious book about British golf history. On relations between Scotland and the continent: I recently came across a book which appeared in this country some years back, which is called (in Dutch) 'The marriage registrations of Scottish soldiers in The Netherlands 1574-1665'. It is a sizeable volume and there are just about four lines per marriage! Also it is only a short period out of a long one. Scottish mercenaries were present in considerable numbers from 1572 to 1828! If you take this on top of the intensive trade and political relations which existed between Scotland and Holland over such a long period it is not so surprising that there is such a similarity between golf in the two countries as well. As early as 1620 Dutch golf balls were exported in masses to Scotland, and numbers of imported Scottish wooden golf clubs ('play clubs') called 'Scottish cleeks' in this country, were used here.

So much for now. The proposed article gibes me great pleasure and I am looking forward to your news, hopefully the announcement of a visit,

sincerely yours



Steven J.H. van Hengel

2 Enclosures

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

February 29, 1980

M. Steven J.H. van Hengel,  
30 Saxonrodeweg,  
2116 VA Bentveld,  
HOLLAND

Dear Mr Van Hengel,

Thank you very much for your letter of February 14, with all its interesting contents. I have passed your order to the Procter Press, and they will send you a copy of my book as soon as they themselves receive copies from the printer - which they expect to do in mid March.

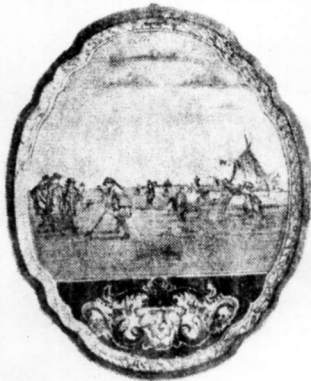
As regards the article, I have discussed your suggestions with the Editor and he thinks that a piece of about 1400 words, written round six or seven portraits of early-17th-century golfers would be best, but coupled with a little bit of information and perhaps two or three pictures showing the kind of game they actually played. In other words this is a combination of your proposals 1 and 2. COUNTRY LIFE is a picture magazine for the general reader, and we have to avoid articles which are too specialised, though they also have to provide information - preferably original research - which will be valuable to the specialist. The reverse of this problem is the specialist writer who "writes down". It is quite an intellectual juggling feat, and the mistake most often made by our specialist writers is their assumption that the ordinary reader is a fool, simply because he may be ignorant in their special field. In fact, I should think quite a lot of our readers are dedicated and knowledgeable golfers, though we have to consider those who are not.

If the article goes well, then we might consider a second one on the Haarlem and/or Amsterdam historic golfing townscapes. But the Editor thought your suggestion No 5 ventured too far into our art writers' province. Reverse printing and other transformations that pictures are subjected to are quite often discussed in my own feature, Collectors' Questions.

As to my coming to Holland for the day, I should love to, though not for a couple of months I am afraid, as I am too busy. Perhaps we might arrange it later in the year, when my daughter, who is an archaeologist, hopes to attend a conference in (I think) Amsterdam, and I could save time by coming with her. I should so much enjoy looking at your collection, and learning from you as well. I found your note about the Scottish regimental marriages fascinating, and it would be very useful to me to have a list of the family names involved. But it will have to be put off for a little while, and in the meantime you may well feel that you would like to get on with the suggestions about the article. Do send me drafts or otherwise consult in whatever way you wish.

Yours sincerely,

  
Mrs B. Platts



March 1980

30, Saxenrodeweg  
2116 VA Bentveld  
Holland

Mrs. B. Platts  
Country Life  
King's Reach Tower  
Stamford Street  
London SE1 9LS.

Tel. 023 - 24 01 69

Dear Mrs. Platts,

Thank you for your letter of the 29th February. In the meantime I have made an effort at the Article and selected photographs as well. As you can see I found the comparative passage too attractive to leave it out, however if you do not want it, it can easily be left out since it is at the end of the article.

Enclosed please find a list of the photographs with the necessary data. Also enclosed you will find copies of all the illustrations except two. The photograph I have of Mr. Ritblats picture is quite unsuitable for printing. Seeing that this is in London I would suggest that you send one of your own photographers round to obtain a good one.

This also brings up the question of publishing rights of the pictures. 3, 9 and 10 offer no problems. 5, 6 and 7 come within the Rijksmuseum here and I could easily arrange the matter once you have decided to print them.

The charges are nominal. 1, 2, 4 and 8 are in England and I take it that Country Life would arrange things.

This leaves No. 11 of which I have neither a photograph suitable for printing nor publishing rights. Would you take this up with the Trustees of the British Museum?

I hope you will appreciate my request that the photographs I am enclosing be dealt with with great care and returned to me as soon as possible, since they are my own collection-copies.

Looking forward to your comments I am  
Sincerely yours

Steven J. H. van Hengel

Enclosures:  
Manuscript  
List of Illustrations  
9 photographs

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

March 28, 1980

M. Steven van Hengel,  
Saxonrodeweg 30,  
2116 VA Bentveld,  
HOLLAND

Dear Mr van Hengel,

Thank you very much for your typescript and photographs. The Editor is away until next week, but he will see it as soon as he is back in the office. In the meantime I shall read it myself. I have already looked at the pictures and found them fascinating.

The publishers tell me my book has now been delivered to them from the printers, and I understand a copy is being despatched to you today.

Yours sincerely,



Mrs B. Platts

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

Steven J H van Hengel Esq  
30 Saxenrodeweg  
2116VA Bentveld  
Holland

2nd May 1980

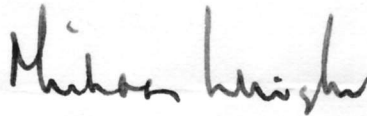
Dear Mr van Hengel

Beryl Platts has passed to me your article on golfing in art around 1600 AD. I think that this is a very interesting subject indeed, but when I read your article I took the view that a certain amount of sub-editorial work was necessary on it before it could be satisfactorily presented as a Country Life piece. This has been done in the office, and I enclose with this letter a photocopy of the article as edited.

I do hope that it will meet with your approval, but if there are any changes that you think must be made, perhaps you would let me have a note of them. If you are agreeable to our printing this article, I will be able to accept it for publication in Country Life at a fee for the 1st British Serial Rights in the text of £50 .

I look forward to hearing from, and when I have your answer on the text I will write to you again about the illustrations.

Yours sincerely



Michael Wright  
Editor

Enc



15th May 1980

30, Saxenrodeweg  
2116 VA Bentveld  
Holland

Tel. 023 - 24 01 69

Michael Wright Esq, Editor  
COUNTRY LIFE  
King's Reach Tower  
Stamford Street  
LONDON SE1 9LS England

Dear Mr. Wright,

Upon my return from Scotland I found your letter of the 2nd May for which I thank you. I fully appreciate the need for some sub-editing and it seems to me that that job was well done. I am in full agreement with the text that was included with your letter. Please let me know where I can be of help with the illustrations.

If and when the article is published I would appreciate receiving 10 copies of that issue of Country Life. Looking forward to your further news and with kind regards I am,

sincerely yours

Steven J.H. van Hengel

# COUNTRY LIFE

King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

Steven J H van Hengel Esq  
30 Saxenrodeweg  
2116VA Bentweld  
Holland

23rd May 1980

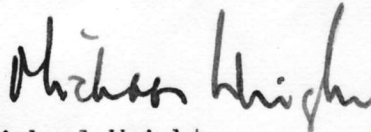
Dear Mr van Hengel

Thank you for your letter of 15th May. Accordingly I would propose to accept your article for publication in Country Life at a fee for the 1st British Serial Rights in the text of £50.

As far as the illustrations are concerned, I would be grateful if you could obtain permission for us to publish photographs 3 and 9, and also the three photographs from the Rijksmuseum. If you could let me have a note of any expenses incurred in doing this, I will arrange for you to be reimbursed. I will ask one of the members of staff here to obtain permission for the use of the photographs in this country, and also to approach the British Museum for a photograph of Paul Sandby's watercolour. I can offer you a fee of £10 for one use of your own photograph if we are able to print it with the article.

It would be our normal procedure to send a complimentary copy of the magazine in which your article appears to you, and we can also make available a dozen off-prints of the article free of charge. If we are to send 10 copies of the whole magazine we should have to charge for them and for the postage. I imagine that the 12 off-prints will meet your requirements.

Yours sincerely



Michael Wright  
Editor



2nd June 1980

30, Saxenrodeweg  
2116 VA Bentveld  
Holland

Tel. 023 - 24 01 69

Michael Wright Esq , Editor  
COUNTRY LIFE  
King's Reach Tower  
Stamford Street  
London SE1 9LS

Dear Mr. Wright,

Thank you for your letter of the 23rd May.

I am in agreement of your proposal for the fee for publication of the article.

No publishing rights are due for photographs 3 and 9. I have spoken to the Rijksmuseum and they want a copyright of Dfls.20,- per photograph so I am paying the Dfls.60,- and would be grateful for your reimbursement.

I was not quite sure what you meant by the £ 10 offer for my own photograph. If this refers to photograph No.10 this is quite acceptable. If you meant a photograph of myself it is also acceptable and I am enclosing a modest one.

I will be quite happy to receive the 12 off-prints of the article and the one complimentary copy. I was not aware of the possibility to get the off-prints.

If there is anything further I can do to help you please let me know.

Sincerely yours,

Steven J.H. van Hengel

1 enclosure

# Rijksmuseum-Stichting

Afdeling Verkoop  
Hobbemastraat 21  
1071 XZ Amsterdam  
Tel. 020-73 21 21 tst. 225-350  
Postgiro 24 72 07  
Bank: Algemene Bank Nederland  
54.20.19.086



S.J.H. van Hengel  
Saxenrodeweg 30  
2116 VA Bentveld

## Rekening/Invoice

|                               |   |                                       |
|-------------------------------|---|---------------------------------------|
| No. <del>80471</del><br>80511 | Datum 10 juni 1980<br>Uw order  |                                       |
| 3                             | reproductierechten voor éénmalig<br>gebruik in zwart/wit ten behoeve<br>van een artikel in "Country Life"<br>b.t.w. | fl. 60.--<br>10.80<br><hr/> fl. 70.80 |

*h/g 18/6/80*

Onze winst komt geheel ten goede aan het Rijksmuseum  
te Amsterdam voor aankoop van kunstwerken.  
The whole of our profit is spent on works of art  
for the Rijksmuseum at Amsterdam.

Please mention invoice number at payment.  
Bij betaling factuurnummer vermelden s.v.p.

Goederen zijn/worden verzonden voor risico van koper. Goods are/will be sent at the risk of the buyer.

Ingeschreven Handelsregister K.v.K. Amsterdam No. 149668.

Michael Wright Esq , Editor  
COUNTRY LIFE  
King's Reach Tower  
Stamford Street  
London SE1 9LS

Dear Mr. Wright,

Golfing in art around 1600 A.D.

This will revert to last weeks message which I left with your secretary. Only recently I came upon the solution to a riddle which had beset all those interested in this particular subject for may years. Since I wanted to ascertain whether the new facts were indeed facts it took me some time to send you the new story. I would suggest that the enclosed passage, after re-editing- replace the wording of the article from: 'In Figure 2 ..... (2nd page, 10th line) to: ..... when it was sold (3rd page, 13th line). I would further suggest that a photograph of the medal (enclosed) be inserted as Figure 2a.

The copy of the painting of which you have a photograph as Figure 2 is so good that it would not show much difference with a photograph of the original. If however you would prefer to insert a photograph of the original I would suggest that you obtain one of Lot 24 sold on Wednesday 11th July 1979 at Sotheby's in London. I should think that it will go faster I you do it than if I try to get it from here.

I am sorry for the trouble I am causing you but I thought that the identification of this well known portrait was worth it. With kind regards and best wishes for Christmas and the New Year I am,

sincerely yours,  
*van Hengel*

Steven J.H. van Hengel

2 Enclosures

*\* which kindly return after use. There are no publishing rights involved*

# COUNTRY LIFE

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King's Reach Tower, Stamford Street, London SE1 9LS. Telephone: 01-261 5000  
Telegrams: VERDITURE SE1. Telex: 915748 MAGDIV LDN

Steven J H van Hengel Esq  
30 Saxenrodeweg  
2116VA Bentveld  
Holland

6th June 1980

Dear Mr van Hengel

Thank you for your letter of June 2nd and for clearing up some of the photographic problems. The offer of £10 was for the reproduction of the photograph that belongs to you. I regret that we shall not be able to use a photograph of yourself in the article as this is not the magazine's usual practice. It is returned with this letter with my thanks.

I note that you have paid the copyright fees to the Rijksmuseum and have asked our Accounts Department to send you a cheque for Dfls.60. It should be with you shortly.

Yours sincerely

*Gillian Newson*

*pp* Michael Wright  
Editor

cc Olive Waller



4—DETAIL OF WINTER, BY JAN VAN GOYEN, 1625

supply. During the night the company of men under the command of Capt. Charles d'Herzagivres, a Huguenot who had joined the Protestant cause, climbed out from hiding under the peat, overpowered the watch at the city gates and opened them to let in Maurice's army. The next morning saw the city surrounded.

In recognition of his audacious act, de Herzagivres was made governor of Breda. Eventually he was presented with the medal in gold mounted on a chain. Charles married Maria van Goeneveld in 1591, and in 1593 their only son was born and christened Maurice after his commander-in-chief in 1590. The Rijksmuseum in Amsterdam possesses a painting of Charles in 1590, wearing the medal with the obverse showing and the text of the reverse painted into the background of the painting. Young Maurice is wearing the same medal with the reverse forward. It must have been given to him by his father as a christening present.

Painted within a span of less than 30 years, these portraits are worked with the precision customary for that period, and they give a good insight into the golf implements used then. The club in Figure 1 has a forged iron head with a "hoof" into which the shaft was fitted. The other shows a shaft on to which a head of lead and tin was cast. Both types of club were quite popular at the time. The balls in the pictures are made of white leather stuffed with some material, presumably washed cow's hair, which was the common stuffing. They are of the type which served as a model for the Scottish "featheries". It is more than likely that those stuffed balls, which had by then been in use for about a century, were originally taken from the old French game of hand-omnis known as *jeu de paume*, to replace the earlier wooden balls. These had been cheaper, but they had a tendency to split, and, being brown, they were not too easy to find in the then snow-covered countryside in which the game was played.

The iconic pictures tell us more about the game in progress. It is clear that singles, foursomes and four-balls were played, but the nature of the course and the holes is more

difficult to determine. The game was played whether there was snow for it or not. The easiest way to start was to begin play in front of your own door. Streets were mostly unpaved, and if balls veered from their intended line of flight, the effects could be disastrous. Numerous city ordinances tell of prohibitions of the game because windows were smashed, and "good people" were hurt. City fathers named their efforts towards directing the players to play beyond the ramparts, where the chance of damage to property was less.

"Holes" were agreed at the beginning of the game. Some of them must have come to be used regularly, but anything would do. There are records of holes in the ground (some even with flags in them) but also posts, trees, doors and (in winter) ditches frozen in the ice.



5—GERARD TER BORCH THE YOUNGER'S ETCHING OF GOLFERS ON THE ICE, 1640

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While some old pictures showing golf in action have great artistic merit, all are interesting to present-day players for the light they shed on the game. Figure 3 by Cornelis van Poelenburgh is dated "Rome 1622". It shows a player struggling with the rough while his opponent gives him a line. Probably these two golfers are van Poelenburgh's fellow painters, Paul Brill and Bartholomeus Berenburgh; all three were in Rome at the time and known to be frequently together. The putter seen in action in Figure 4 is a detail from the painting by Jan van Goyen, dated 1625. The kneeling putter on the ice, playing in a foursome (Fig 5), was depicted by Gerard ter Borch the Younger. This style of putting was quite popular. This golfer found a solution to the problem of getting cold knees; he put his hat under his knee while putting.

Illustrations: 3-5, Rijksmuseum, Amsterdam.



6—JACQUES ALLAMET'S ENGRAVING, 1740, AFTER ADRIAEN VAN DE VELDERE, 1668

# GOLF THROUGH ARTISTS' EYES

By S.J.H. van HENGEL

GOLF is a game with a very long, traceable record and an accompanying argument as to its place of origin: Scotland or Holland. That discussion may well go on for ever, since it will always be impossible to prove that it was not played in either country before a given date.

As far as documentary references are concerned, there is no doubt that these are older in Holland than in Scotland, and this also applies to pictures. Good painters and engravers were scarce in the Scotland of the 16th and 17th centuries, and the earliest picture showing golf in Scotland so far noted goes back only to 1746. In that year Paul Sandby produced a *View of Beauchief Links looking towards Edinburgh Castle*, which is now in the British Museum. It shows golfers in action, chiefly in a sandpit.

On the other side of the North Sea, the art of painting and drawing reached its greatest height in the 16th and 17th centuries. Among the surviving treasures of that period are quite a number of paintings relating to golf. They can be divided into two categories: indoor portraits, which are interesting from the point of view of detail, and outdoor scenes, which give an indication of the action.

If the indoor portraits are mainly those of children, it should be borne in mind that all of them were painted in a period during which the Netherlands was at war with Spain. It was thought to be rather unusual for adults to be portrayed with implements of sport. Virtually all the portraits of men from that time show gallant warriors or pensive merchants, the latter presumed to be engaged in economic warfare, which was as vital then as it is now. There was, however, an exception to this rule. In winter, war came to an almost complete halt.



Thus, we find many pictures of golfers on the ice, there being nothing much else to do at that time of year.

Of the portraits illustrated here, Figure 2 is of a seven-year-old boy of the Sliper family of Enkhuizen, painted by an unknown artist in 1632. Some furniture was added to this portrait at a later date, and by a painter of modern attainment. The effect is strangely fascinating;



1—"THE HOLLANDER PICTURE": A TWO-YEAR-OLD BOY (WITH GOLF CLUB AND BALL) THOUGHT TO HAVE BEEN HENRY FREDERICK STUART, PRINCE OF WALES, ELDEST SON OF JAMES VI OF SCOTLAND, IN 1595. Artist unknown

(Left) 2—PORTRAIT BY AN UNKNOWN ARTIST OF A SEVEN-YEAR-OLD MEMBER OF THE SLIPPER FAMILY, OF ENKUIZEN, IN 1632

while the boy stands behind the table, his feet are at the side of it.

Figure 1 shows a two-year-old boy. Painted in 1595, he was thought to be Henry Frederick Stuart, Prince of Wales, eldest son of James VI of Scotland who later became James I of England. The fact that the portrait had hung for many years in Holdenby House, and was known as the *Hollander Picture*, seemed to support that view. On the other hand the painting was executed on canvas—an unusual material at that time—and it was smaller than the other children's portraits from that period.

In July 1979 an almost identical portrait was auctioned at Sotheby's in London. This painting was more conventional in size and was painted on panel by Adriaen van der Linde, a Flemish painter of the period, about whom but little is known. The medal on that painting provided a conclusive answer to the identity of the boy. He is Maarten de Heerogheer. The medal in question is known as the "peetship" medal. It was struck in 1590 after a design of G. van Bylandt, to commemorate the taking of the city of Brede by the army of the States General of the Netherlands, under the command of Maurice of Nassau, Prince of Orange, from the Spaniards, who tried to hold it.

The end of the siege was brought about after the fashion of the Trojan horse. On March 3, 1590, a ship laden with post blocks, a popular fuel at the time, was left under the walls of the strong fortress. The Spanish occupants triumphantly pulled the ship into the city and moored it there, pending distribution of the unexpected fuel.



3—DETAIL OF GOLFER IN ROME, 1622, BY CORNELIS VAN POULENBURGH