

LUXFORD HOUSE,
NINFIELD,
EAST SUSSEX,
TN33 9NJ
TELEPHONE: NINFIELD 892089

C. J. H. van Hengel, Esq.,
c/o Country Life, Ltd..

September 6th,
1982.

Dear Mr. van Hengel,

My wife and I enjoyed your article 'Golf
through artists' eyes' in Country Life dated
2nd September.

We have a request; in the text you do not
refer to the illustration No. 6. Jacques Aliamet's
engraving, 1740 after Van De Velde. Do you know
the whereabouts of the original painting? Or
where a copy of the engraving can be seen?

Any information you can give would be greatly
appreciated.

Yours sincerely,



M.J.W. Hutton.

15th September 1982

30, Saxenrodeweg
2116 VA Bentveld
Holland

arkin
Mr. J. W. Hutton Esq
Luxford House, *Standards Hill*
Ninfield, E. Sussex TN33 9NJ

Mr. Battle

Dear Mr. Hutton,

This is to thank you for your letter of the 6th September. Country Life did in fact curtail the article and leave out some of the illustrations and thus Jacques Aliamet's engraving came to hang somewhat in mid air.

The position is as follows:

1. in 1668 Adriaen van de Velde (1635-1672) painted a view on the frozen river Spaarne, North of Haarlem. Curiously the painting - a small panel of 30.3 by 36.4 cms, shows two Scotsmen (in kilts) playing golf on the ice. They were presumably mercenaries, of which there were many from Scotland in the Netherlands at that time. I am enclosing a small photograph of that painting. It is in the National Gallery in London, in the permanent exhibition, No. 869.
 2. This painting, about a century later, served for an engraving of Jacques Aliamet (1726-1788). Aliamet was a pupil of Jean-Philippe le Bas, one of the greatest French engravers of the 18th century, who supported the theory that engravings should be made by the engravers as they saw the painting, to ensure absolute exact reproduction. This obviously resulted in the engraving showing the scene back-to-front when printed. This, Le Bas said, was unimportant since good paintings would be equally good when reproduced back-to-front! This engraving is reproduced in Country Life. The original is about the same size as the painting: 28x37 cms.
 3. This engraving again, about 20 years later, served as a model for a Makkum Stoneware plaque (54x45 cms) which is in my possession and of which I am also enclosing a photograph. It seemed to me that it would interest the readers of Country Life to see all the three of them, so characteristic of what happened quite often but can seldom be produced today, but the editors of Country Life must have thought otherwise. Anyway, here you have the whole story. It was very kind of you to enclose a stamped envelope for reply but I am afraid that the Post Office here does not accept an English stamp so I am returning it to you enclosed.
- Sincerely yours,

van Hengel
Steven J. H. van Hengel

3 enclosures

LUXFORD HOUSE,
NINFIELD,
Battle, EAST SUSSEX,
TN33 9NJ

TELEPHONE: NINFIELD 892089

Steven J.H.van Hengel,
O, Saxonrodeweg,
2116VA Bentveld,
Holland.

23.9.82.

Dear Mr. van Hengel,

Thank you so very much for your most interesting letter regarding your article in Country Life concerning early golfers.

The fact that your writings were cut short rather spoilt the final points which you have now written to me. I particularly like the point made by Jean-Philippe le Bas about a painting being equally good back to front!!!!

I enclose a print showing a painting with a similar group of figures to the van de Velde. It is on an oak panel 30 by 38cms. This belonged to my grandfather and he considered it to be a Dutch painting, though I have my doubts and there is some poor restoration here and there.

Thank you again, very much indeed.

Yours sincerely,

M.J.W. Hutton

M.J.W.Hutton.



8th october 1982

30, Saxonrodeweg
2116 VA Bentveld
Holland

Tel. 023 - 24 01 69

Martin J.W.Hutton Esq
Luxford House
Ninfield nr
Battle, Sussex TN33 9NJ

Dear Mr.Hutton,

This is to thank you for your letter of the 23rd September and the enclosed photograph. I can now understand your interest in the Aliamet engraving. Your painting was clearly inspired by the engraving, seeing the position of the players.

Winter landscapes, so popular in this country in the 17th century, became very popular again in the second half of the 18th century. Since there were not enough old paintings to satisfy the demand quite a few were copied after the old ones or new paintings were made incorporating some of the old elements. (This may well be why the engraving was made by Aliamet in the first place!)

I know of a further drawing and a further painting, both inspired by van de Velde's painting. Your painter has used some of the elements of the engraving, not only the players and their spectators but also the skater with the sledge with the barrel and the windmill in the background and then set these elements in a different background. He has also made free to exchange the kilts of the players for breeches. Judging by the style of painting the painting might well be Dutch and would date from the first half of the 19th century. I would not be very surprised if it was done by W. Steelink who did several winter landscapes with colf-players on ice in that period. Not having seen the colours but judging from the photograph the painting looks attractive and quite good quality.

With kind regards I am

Sincerely yours
Steven

Steven J.H. van Hengel

LUXFORD HOUSE,
NINFIELD,
EAST SUSSEX,
TN33 9NJ
TELEPHONE: NINFIELD 892089

17/6

Dear Mr. van Hengel,

Thank you so very
much for your most interesting
letter to me concerning the
golf painting.

I really do appreciate
the trouble you have taken.

Yours sincerely,

Martin Koton.
