

UNITED STATES GOLF ASSOCIATION



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Executive Director

GOLF HOUSE
FAR HILLS, NEW JERSEY 07931

TELEPHONE: (201) 234-2300
Cable: USGOLF

May 8, 1974

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Mr. Steven J. H. van Hengel
30, Saxonrodeweg
Aerdenhout, Holland

Dear Mr. van Hengel:

We very much appreciate receiving from you copies in Dutch and English your account of "Early Golf." These provide a valuable addition to the history section of the library.

I enjoyed reading in the "Golf Collectors' Society Bulletin" the account that was reprinted from your book.

We hope some day you can come and see the library and museum of Golf House with its great variety of memorabilia of the game.

Sincerely,

(Miss) Janet Seagle
Librarian and Museum Curator

cc: Kenneth T. Gordon

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L. rian and Museum Curator

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April 19, 1977

Mr. S.J.H. van Hengel
Saxentodeweg 30
2116 VA Bentveld
Holland

Dear Mr. van Hengel:

I am so sorry to not have been at Golf House when you came for a visit. I do hope that when you come again you can let me know in advance.

Thank you so much for the information you have given to me. I had no background information on the clubs in the East Room of the Museum so had continued to use the legend we had when located in New York City. They will now be identified as implements and balls used in the short indoor Dutch game Kolf, (19th century).

I will look forward to the copy of "Early Golf" with regard to the Rembrandt etching. Gersaint identifies it as "Le Jeu de Kolf" and this has been generally accepted in art circles here for cataloging purposes.

The identity of the small painting of a young golfer is a great thrill. I had not heard of its relation to the golfer in Dobereiner's book either. In "A Golfer's Gallery" published by Country Life with introduction by Bernard Darwin the Ryksmuseum player is given the incorrect title of "A Golfing Lady." Such is the misinformation that goes around. However I would like to ask you if it is possible to have the names of the owner of the original of our small painting? I would like it for our files. Also I wonder if you have a photo of the composite in your club that you could send me.

There is another painting we have here that has also been recently identified to me, but I have no information on the artist. I wonder if you have heard of him -- Nickolas Wouastrecht.

The various publications you have requested will be sent shortly from our order department.

With best regards,

Sincerely,

PLEASE REPLY DIRECT TO WRITER'S ADDRESS

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MISS JANET SEAGLE
Librarian and Museum Curator

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May 18, 1977

Mr. S.J.H. van Hengel
Saxenrodeweg 30
2116 VA Bentveld
The Netherlands

Dear Mr. van Hengel:

This is just a note to tell you that the copy of your book "Early Golf" has been received. We are most pleased to have it in the Library of Golf House.

I notice with interest the etching by Jan Luyken, reproduced in the book. We have the Dutch book this is in in our Library, and also what appears as a very old engraving from it.

I am wondering if you have found any clues as to the identity of the artist Nickolas Wouastrecht that I wrote to you earlier inquiring about.

Again thank you for this contribution to Golf House.

Sincerely,

(Miss) Janet Seagle
Librarian and Museum Curator

cc: James R. Hand

Air Mail

Miss Janet Seagle
Librarian and Museum Curator
United States Golf Association
Golf House
Far Hills, N.J. 07931

December 6th, 1977

Dear Miss Seagle,

Painting by Nickolas Wonasbrocht.

I am afraid I have been rather slow in replying to the question in your letters of 19th April and 18th May !

There is a good reason for it. On first sight the name of the painter did not mean anything to me. This however does not mean much. In order to give you a concise answer I therefore had to go and consult reference libraries on painting and art. Of these there are quite a few. Having done all I could think of I feel now fairly certain in saying that no painter of this name occurs in Dutch or Flemish Art History. I have also looked up similar names. If he had been from this part of the world he would most likely have spelt himself something Nicolaes Woensdrecht. There is nothing under such names either.

There are two further possibilities:

1. It is a period Russian painting in the Dutch style, with a fancy name. There were quite a few of these.
2. The painting was anonymous and somebody later added a fancy signature.

In order to find out about this I would ask you to let me have two black and white photographs of the painting (roughly prints of 8 x 13 cm's). I shall then contact the National Institute of Art Documentation in this country for you. They go for an iconographic analysis. The analysis is free of cost. If they cannot find what it is, you have to go on living with an unsolved riddle. Since they are quite good at their game I would not despair, if I were you.

Looking forward to hearing from you.

yours very truly
Steven van Hengel

United States
Golf Association



Golf House
Far Hills
New Jersey 07931
(201) 234-2300
Telex: 7109862521

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February 26, 1982

Mr. Steven J. H. Van Hengel
30, Saxenrodeweg
2116 VA Bentveld
HOLLAND

Dear Mr. Van Hengel:

It is so nice to hear from you again. Thank you for remembering me.

This past weekend, I was in Philadelphia and had a visit with Joe Murdoch. He showed me the announcement of the golf show that is going to take place in Holland this spring.

A catalog was mentioned, therefore, I am writing to find out if it would be possible to obtain a copy of the catalog.

I am especially interested in the show, but I do not believe I will be able to get over there to see it, and the catalog is the next best thing. I will look forward to hearing from you.

Sincerely,

Janet Seagle
Librarian/Museum Curator

JS:vlz

4th March 1982

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle, Librarian
United States Golf Association
Golf House
Liberty Road
FAR HILLS, N.J.-07931

Dear Miss Seagle,

This is to thank you for your letter of the 26th February.
Catalogs of the exhibition Colf-Kolf-Golf may be ordered
from:

Museum 'Het Markiezenhof'
Steenbergsestraat 8
4611 TE BERGEN OP ZOOM Netherlands

order should be accompanied by bankers' check or international
money orders. The catalog costs D.fl.30,--

At an equivalent of about 12 dollars I do not think you will
regret having ordered them. Unfortunately the whole written
part of the catalog is in Dutch with some English summaries
since it proves impossible to market a book in Britain or
the U.S.A. if it wasn't published there.

I am however in the process of publishing a book in Britain
towards the summer under the title of 'Early Golf in the Low
Countries', bearing on the same matters. Legible or not the
catalog is fun if even for the pictures alone.

I am enclosing an announcement of the exhibition for you.

While writing: I made free the other day to give your name
to a young student at the well known Technical University
of Delft, who intends to produce his graduation thesis on
the scientific design of golf clubs. It is difficult to find
suitable literature for him and I thought that perhaps
you could do more for him than I can. Anyway, such literature
as there is in this field hails, as far as I am aware, from
the United States only. Thank you in advance for any help
you may give him.

Kindest regards, yours

Steven van Hengel

Steven J.H. van Hengel

Enclosure

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August 10, 1982

Mr. Steven J. H. Van Hengel
30 Saxenrodeweg
Bent-veld 2116 VA
Holland

Dear Mr. Van Hengel:

I am seeking information on the enclosed painting. If I recall correctly, you told us when you visited Golf House some years ago that you knew the original was in a private collection in Holland. If this is so, would it be possible to get a full description of it; size, date when painted and artist, colors, etc.? I would also like to know the owner's name, if they will give it.

This painting (our copy) was taken from the USGA Museum four years ago and has turned up in New York City now. The dealer who has it is questioning the date of our copy and our claim to it, so I would very much like to obtain as much information as I can in our efforts to recover what I believe is rightfully ours.

I will look forward to hearing from you.

Sincerely,

Janet Seagle
Librarian/Museum Curator

JS/jk

Enclosure



Tel. 023 - 24 01 69

19th August 1982

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle
Librarian/Curator
United States Golf Association
Golf House
Far Hills, N.J. - 07931
U.S.A.

Dear Janet (if I may)

Copy of a painting of Wybrand Simonsz de Geest (1590/2-1659)

This is to thank you for-and to reply to-your letter of the 10th August. I am glad to learn that your stolen picture has been relocated. I remember it well from my visit in the Spring of 1977 to Golf House. You may even found that we had some correspondence about it in that year.

The story behind your picture commences in 1631. In that year Wybrand Simonsz de Geest painted two portraits of two boys both of them 113x84 cms in identical costumes. Their identity is unknown but they must have been brothers if not twins. The paintings remained together until 1907 when they were auctioned at Frederik Muller's at Amsterdam. One was purchased by the Rijksmuseum (National Gallery) in Amsterdam where it still is. This picture is reproduced in 'A Golfer's Gallery by Old Masters' and in Peter Dobereiner's book 'The glorious world of Golf' (page 50). The other, which is the original of yours, was purchased by Jhr. van Wickevoort Crommelin and has remained in the possession of his heirs.

Now, before the paintings were auctioned a small composite painting of the two boys (33x44 cms) was painted on a plywood panel. It could not have been painted later since then the two paintings were separated. This painting eventually came into the possession of my home club: Kennemer Golf & Country Club at Zandvoort (Hijman's Bequest 1952). The painter of this copy set the boys in a 19th century landscape and provided them with hats (the originals had in indoor background). (I am enclosing a photostat of the original and a small photograph of the composite).

Since plywood did not exist prior to 1830 and the painting must have been painted before 1907 this gives us a rough dating. By style, technique and otherwise I should think that it was painted around 1880).

This composite again provided the motif for your painting.

As you can see from the photograph the painter took the right hand side of the panel (borrowing the bigger ship in the background from the left half) and provided the boy, who by now indeed looks somewhat more like a girl, with a different hat. Collar and cuffs of the costume were changed but otherwise it is a fairly exact copy of the composite.

Since its 'father' hangs in my home club I could easily recognise the motif when I saw it hanging (in the cloakroom of Golf House if I remember well) in your museum. All things taken together, your painting must have been painted around 1880 or 1890, so it is about 100 years old.

-2-

I distinctly remember the painting of which you sent me the picture hanging in Golf House. The gentleman who showed me around said that it was older than I mentioned on the previous page of this letter and I expressed my opinion to him that it was a 19th century painting on the grounds which I have just set out.

I sincerely hope that this may contribute to your recovering your property.

With kind regards I am,

Yours very sincerely,

Steven

Steven J.H. van Hengel

2 enclosures

P.S. After re-reading this letter: Theoretically your painting may have been painted any time between 1830 (when plywood came into use and the composite could have been painted) and 1952 when the Kennemer inherited Nico Hijman's painting. However: I once took the composite to The Hague for an appraisal by Mr. B.J.A. Renckens, expert of the National Institute of Art Documentation and we agreed that it must have been painted around 1880. I knew Nico Hijmans and seem to remember that he told me that he had acquired the composite around 1925 (easily remembered because that the year in which I was born!) and he would certainly have told me if the composite had served for another painting during the time it was in his possession. This narrows the date of painting of your picture to 1880-1925. Again, looking at style and technique it must have been painted around 1890. Since Kennemer's inherited the painting no copies have been made.

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October 19, 1982

Mr. Steven J. H. Van Hengel
30 Saxenrodeweg
Bentveld 2116 VA
The Netherlands

Dear Steven:

I want to thank you so much for all the information you provided on the little Dutch boy golfer painting. It is safely back in the Museum behind glass and locked.

I have written an account of the painting and its recovery and your remarks about the background history. The article will be included in the November/December issue of Golf Journal. When it is out, I will send you a copy.

Someone sent us recently a copy of the Holland Herald, and I am enclosing a copy of the story on Dutch Kolf Links which, as you can see, was their cover story. I thought you might enjoy it.

Again, many thanks for your help.

With all best wishes,

Janet Seagle
Librarian/Museum Curator

JS:jk

Enclosure

MAGAZINE OF THE NETHERLANDS VOLUME 17 NUMBER 2

HOLLAND HERALD

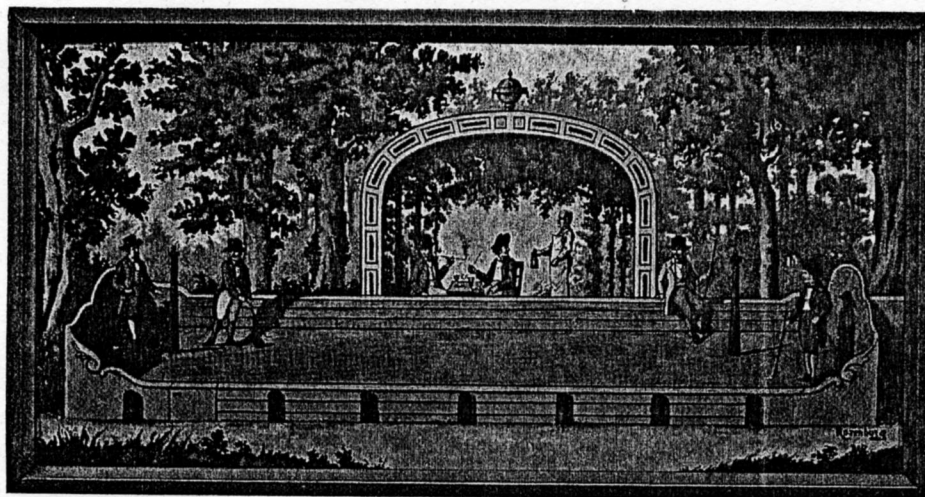
DUTCH KOLF
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THE COURSE OF A GAME SURVIVOR

Kolf is not a mis-spelling of golf, although there are connections. Mike Ramey chronicles the history and current revival of this unusual Dutch sport. Photos: Claude Lévesque



The player crouched low, holding his wooden stick in a firm double-handed grip. He sighted carefully, then took a broad, low swing, like a housemaid trying to push an offending piece of fluff under the sideboard.

There was a soft 'thwack', and a murmur of appreciation came from the audience as the rubber ball trundled down the course with the ponderous grace of a Gouda cheese on the run.

Many sports look a little dotty to the outsider who doesn't know what is happening, and sports which are peculiarly national tend to look dottier than most. The mystic English ritual of cricket is one which springs to mind. But it can hardly be more baffling than the traditional Dutch sport of *kolven*, or *kolf*.

Kolf is in no way to be confused with golf (although it can well claim to be a close relative of that other club-and-ball game). *Kolf* is played on an indoor course some 17.5 metres long and 5 metres wide, marked with cabalistic-looking scoring lines, and with an ornate wooden post planted at each end.

There are three players in a match, each armed with his own cannon-sized ball and a club like a hockey stick with a metal head.

The idea is to hit the post at the far end, hit the post at the starting end, and then return the ball to the far end . . . all in three strokes. To achieve this, the player makes use of rebounds on the walls of the course, just as a billiard player uses the cushion on a table. The closer a ball finishes to the end wall, the higher a player's score.

It is a game played at a sedate pace, often with the accompaniment of a *jenever* or a good cigar. Nowadays there are few Dutchmen, even, who understand its intricacies and subtle charm.

Kolf developed as a sport at the beginning of the 18th century, and was almost a national obsession for 150 years. But by the end of the last century interest had inexplicably dwindled, courses had closed, and there seemed every likelihood that the game would disappear.

It was kept alive only by the timely action of a small but determined band of followers. In 1885 they formed the handful of remaining clubs into a national association, dedicated to nurturing the sport.

Thus it is that *kolf* is still played today, albeit by only 17 clubs — compared with the hundreds which existed before — and by less than 1,000 people out of Holland's

population of 14 million.

These modern *kolf* players deny that they are merely bit actors in a museum piece; while they don't expect their sport to oust such newcomers as football, they claim it is not only thriving, but is attracting sufficient newcomers to assure its future.

The ancestry of *kolf* is long and intriguing, reaching well back beyond most of the reliable written records. There's every evidence, however, that it had its roots in yet another Dutch invention . . . the game which the world now knows as golf.

Early Europeans, no less than modern Europeans, were sport fanatics. Documents as far back as the year 1200 mention four popular games involving both club and ball; *chole* in Belgium and France, *jeu de mail* in France, and *beugelen* and the *klosbaan* in Holland.

Chole was probably the closest to modern golf. It was played with iron-headed clubs and a wooden ball, and the aim was to reach a given target in the minimum number of strokes.

Jeu de mail was not dissimilar, except that it was played with a metal hammer.

It could be played on a course, but the most popular form was *mail à la chicane*, which went cross-country.

The two Dutch sports, *beugelen* and the *klosbaan*, both involved hitting the ball through a narrow gap on a set course. *Beugelen* still survives, in fact, and can be seen in the southern Dutch province of Limburg.

In the interchange of fashion and trade, all these games tended to spill across the hazy national borders. Holland developed its own version of *jeu de mail*, which it called *maliespel*, about the same time as the English court set up a *mail* course on the wide avenue now known as Pall Mall. But it was a combination of *jeu de mail* and *chole* which seems to have appealed most to the sporting instincts of the Dutch. They called the new game *colf*, and within a few years they had become a nation of passionate players.

They played with a variety of balls and types of stick and the rules seem to have been arbitrary in the extreme. Consider, for instance, the annual match played to commemorate the execution of the Lord of Velzen, one of the murderers of Duke Floris V in 1296.

According to the legend, the ignoble Duke was put in a spiked barrel and rolled all the way from the Castle of Croonenburg to the town hall. To mark this prickly journey, the villagers played a special match every Boxing Day, starting at the court house and ending at the kitchen door of the castle, where they were regaled with free beer. Elsewhere, the game was played in the streets, in public squares, or anywhere there was sufficient space. Sometimes the players set up a pole which they could use as a target, other times they simply picked a handy local landmark and let rip. The winner, invariably, was the one who reached the chosen point in the minimum number of strokes.

The cost of all this sporting activity, in broken windows and spectator injury, was not welcomed by the authorities. Indeed, the best indication of the sport's widespread popularity is the number of official ordinances which were made against it.

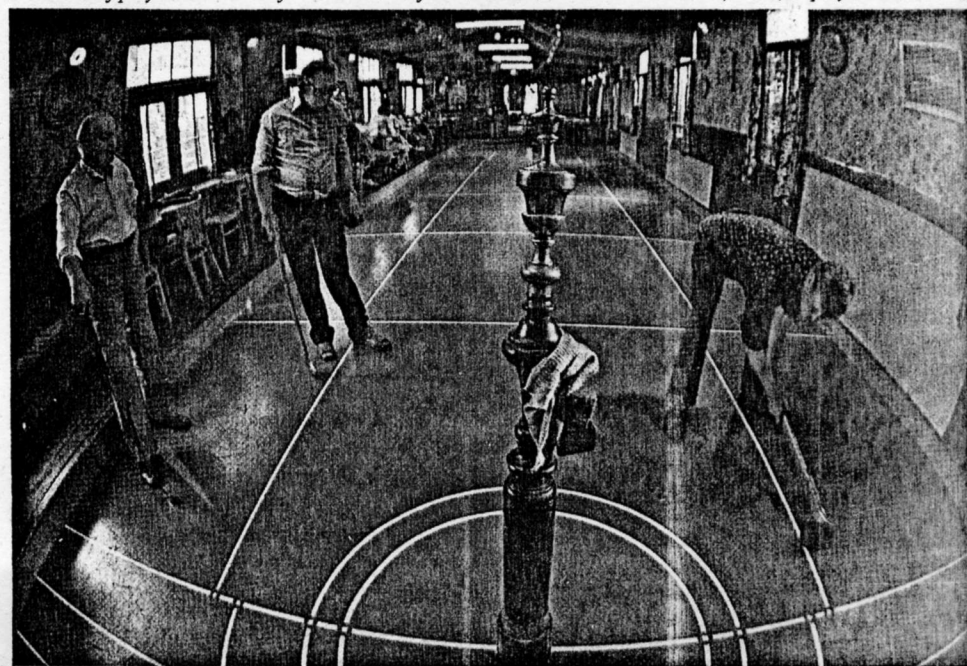
In Amsterdam, for instance, *colf* players were banned from the long and narrow street known as the Nes, under penalty of having their clothes confiscated. In 1456, they were banned from playing around and inside the church at Naarden. And in many other cities and towns they were banished outside the municipal limits.

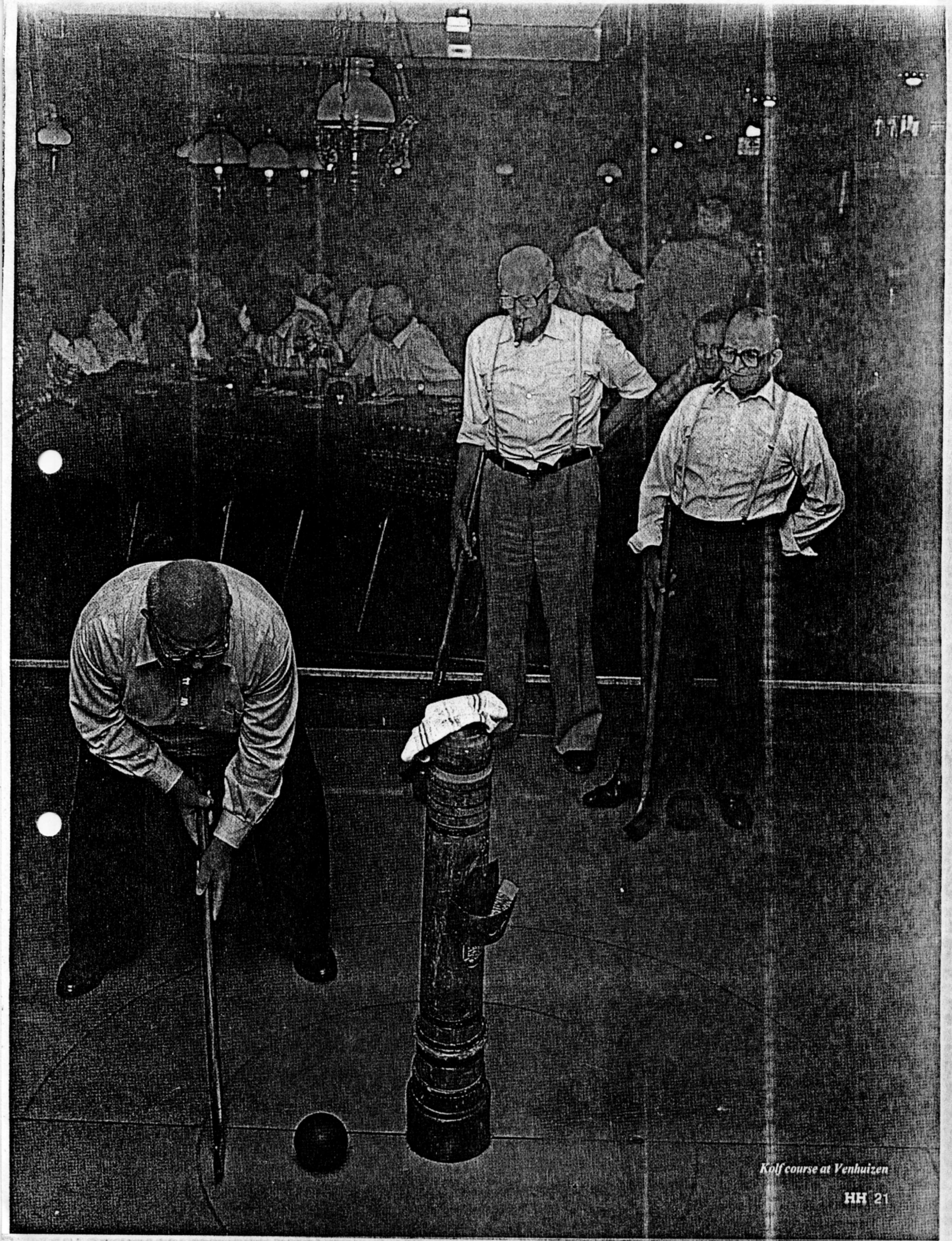
In winter time, at least, the problem was less severe. When the canals and lakes froze over, many Dutch *colf* players simply took to the ice, finding an ideal playing surface and all the space they needed.

At some stage during the Middle Ages, the *colf* craze seems to have travelled across the North Sea to Holland's trading neighbour, Scotland. While the Scots may claim to have invented the game of golf — and certainly they did perfect it in its modern form — the evidence is that the original idea was brought back by Scottish merchants to St Andrews, in the county of Fife, from



Above: *Kolf* players outside Café Moriaanshoofd in Wormer, North Holland and (below) at play inside





Kolf course at Venhuizen

Hanseatic ports where *colf* was being played. Indeed, apart from this sport, there were many Dutch linguistic and architectural influences on this peninsula of Scotland which are still evident today. But oddly, while Scotland was developing golf as a spacious outdoor game, the Dutch were doing exactly the opposite with *colf*. Instead of playing in the open, more and more were adapting the game to a form that could be played on the old *maliespel* courses, which mostly adjoined cafés and inns.

Increasingly, these courses were roofed over, until finally the new game was entirely played indoors. Thus was born the unique Dutch game of *kolf*.

From the beginning of the 18th century, the game caught on quickly. Records show that by 1769 there were about 200 courses in Amsterdam alone, of which more than 30 were covered; in 1792 there were 350 courses in the whole of Holland, almost half of them covered.

Initially, players used the same sticks as they had for *colf*, with balls made of tightly-wound wool, covered with leather. But as *kolf* developed, a larger ball came into use, more suitable for the new form of the game, and the sticks became correspondingly heavier.

A major technical breakthrough came in 1830, when balls made of gutta-percha, an early form of rubber, were introduced. These balls were larger still, the gutta-percha softer and less resilient than the rubber of today. They were used as well as the wool-and-leather balls, rather than replacing them.

Exactly why *kolf* swiftly began to fade in popularity towards the end of the last century, no one is certain. There was competition from newer sports such as football and cycling, of course, but a more likely reason seems to have been that the café-owners, who operated most of the courses, found that they were no longer economical.

One by one, the courses fell into desuetude, and the space was used otherwise. Today many an old café's dancefloor or billiard tables hides what once was a *kolf* course. Of the 17 courses still in use, all but one are in the tiny villages which dot the rural province of North Holland. As in the old days, they are invariably attached to cafés or social centres.

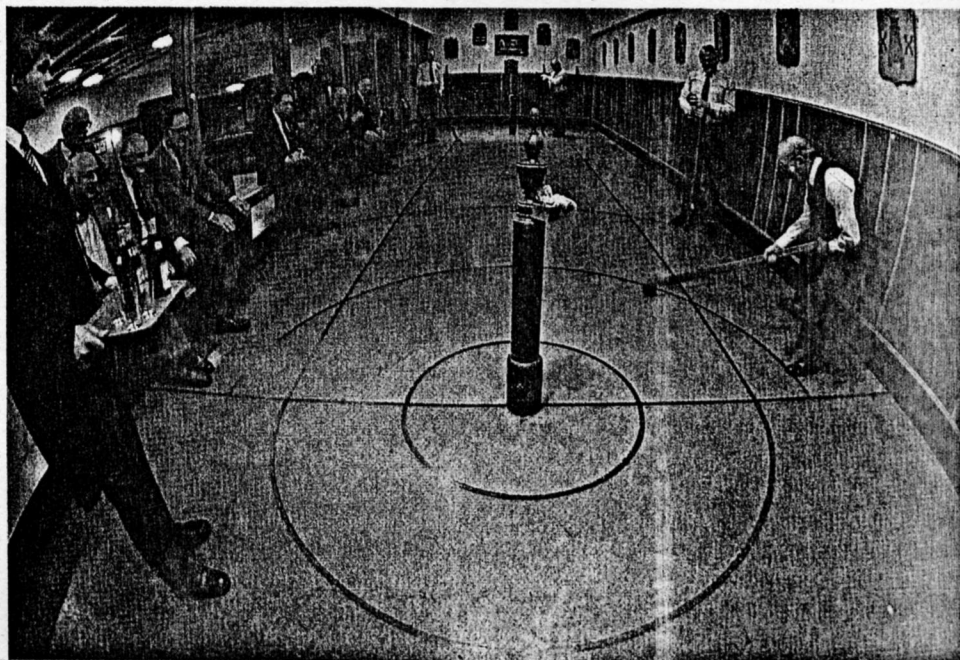
The one course still to be found outside North Holland is in Utrecht, south of Amsterdam, in the St Eloyen Gasthuis. This beautiful course is the oldest in Holland, and although it has been restored more than once over the years, its history dates back to 1730.

The Gasthuis (or almshouse) is a building owned by the city's ancient guild of metalsmiths and it is rich in tradition. Nowadays, members of the guild tend to be professional men, shopkeepers, or businessmen, rather than smiths.

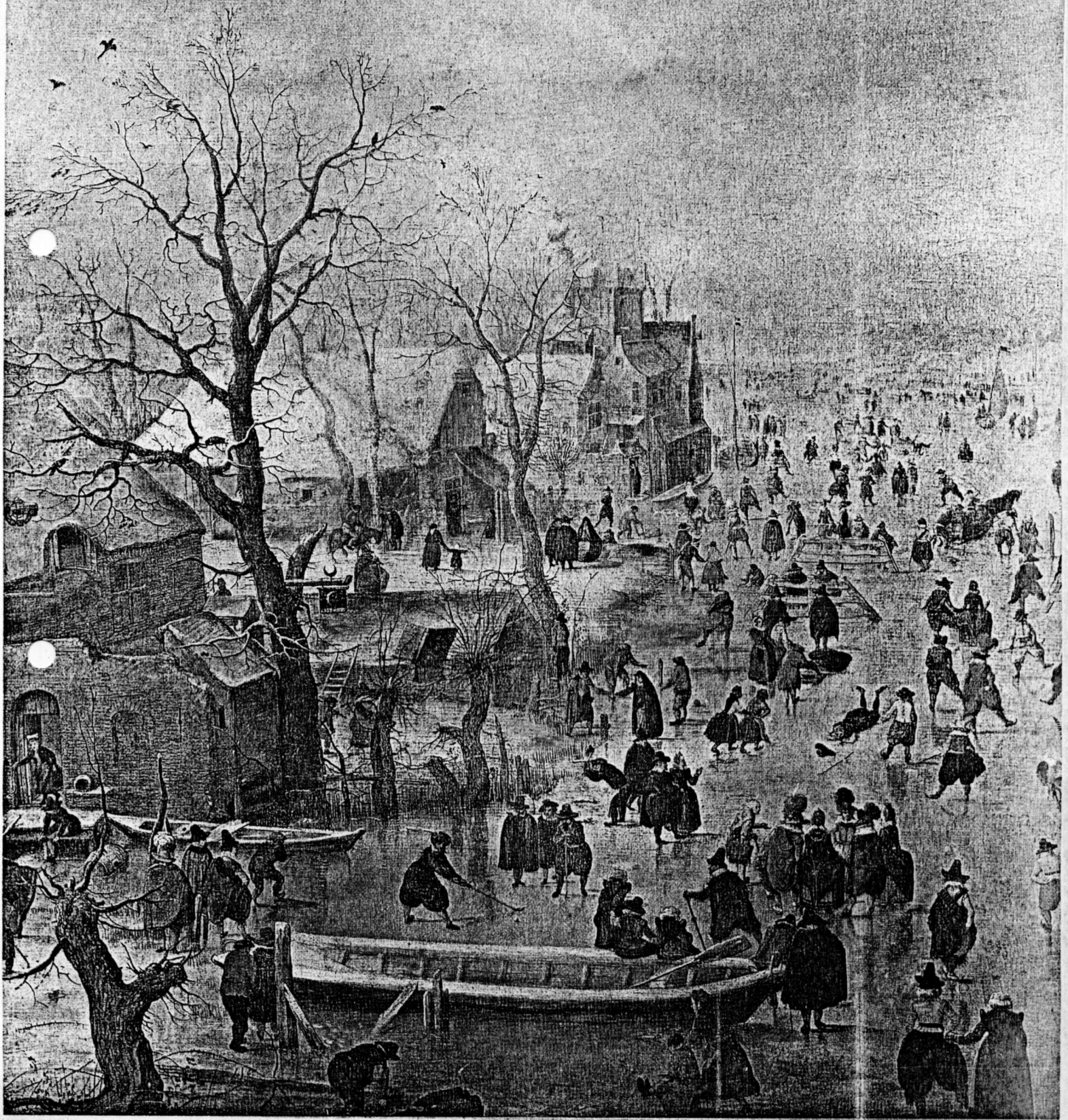
The members, or 'brothers', meet every week to play *kolf*, billiards, or enjoy a hand



Above: Trophy-winners at Wormer. Below: St Eloyen Gasthuis *kolf* club, Utrecht



*Detail from Averkamp's 'Winterscene' showing
17th century kolfer in action (Rijksmuseum, Amsterdam)*



of the old Dutch card game *schudjassen*. Women are not permitted into the Gasthuis, even on the special occasions when the brothers hold their elaborate formal dinners.

The atmosphere is less starchy, however, out in the polders of North Holland, where the hard core of modern *kolf* players are to be found. In the village of Andijk, on a wet and windy December night. Ben

Vingerhoed is a 58-year-old who runs his own one-man advertising consultancy. He has been playing *kolf* for almost 35 years, and is a committee member of the Nederlandse Kolfbond.

evenings, the space is used for dances, theatre, and even classes in taekwon-do, the Korean martial art.

Vingerhoed is a 58-year-old who runs his own one-man advertising consultancy. He has been playing *kolf* for almost 35 years, and is a committee member of the Nederlandse Kolfbond.

"Yes, it looks easy," he said, as another player took his shot. "That's what everyone says when they first see it. But there is a lot of skill. He'll have to be very lucky to finish with a good score from the position the ball is in now."

"Every player is placed in one of four classes, according to his skill. The lower classes are given the advantage of extra points, so they can compete on an even basis with a player from a higher class."

"Clubs play against each other, and we also have a national championship every year. Since 1966, women have been allowed to play, although they don't normally play against the men."

One problem with a sport as old as *kolf* is the equipment. There is only one craftsman who still makes the special metal-headed sticks, or *klieks*, and no one at all who manufactures the balls.

Fortunately, the life of both sticks and balls is long. Most modern players use equipment which has been passed on from father to son, or friend to friend, or is borrowed from the club.

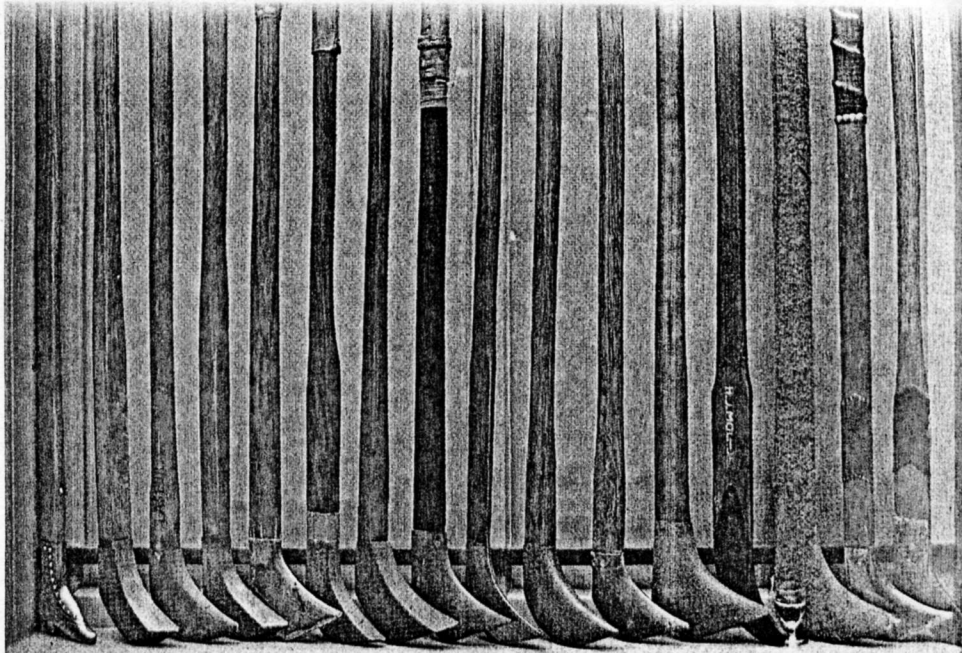
Some make their own wool-cored balls, or restore old ones which have already given many years' service. Most of the rubber balls in use are at least 80 years old, which makes them true sporting antiques; the trouble is that modern rubber has too much bounce for the *kolf* course.

So what sort of person is attracted to the game? "Everyone," said Vingerhoed. "It's a game for young and old, and strength is not really important. There are 40 men players in this club and 20 women."

"I think the oldest player here is 84, and he still plays every week. The youngest is a girl of 23. The current national champion, Jan Kostelyk, is in his early sixties."

"Over the last few years there has been a growing interest in traditional aspects of life in Holland, and *kolf* is one of them."

I wouldn't say the sport was growing rapidly . . . but there's certainly no longer a question of it dying out. *Kolf* is here to stay."



Above: *Klieks* — forerunners of the golf club. Below: Krommenie's Mr Groot, an expert on ice.





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Above: Kolfklieks on the ice at Krommenie. Below: Restorer Bakhuijs of Oud-Karspel at work on a kliek

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December 9, 1982

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

Dear Steven:

I am delighted to receive the copy of your book Early Golf. It shows the tremendous amount of time you must have spent on researching the beginnings of this game.

I was particularly interested in the references to the Rembrandt etching. Can you provide me with information on the game called Beugelen? We have the Rembrandt etching in our Museum, which you may not recall. I would like to be able to improve the legend relating to it.

I have corrected the legend for the large kolf clubs that we have hanging over the fireplace with their balls, but I'm not sure of the composition of these balls. If they are rubber, it is a very hard substance today. Perhaps you can enlighten me on that, too.

With all best wishes,

Janet Seagle
Librarian/Museum Curator

JS/jk

cc: Mr. Edward E. Marshall

Enc: Donor Certificate



Tel. 023 - 24 01 69

20th December 1982

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle, Librarian/Museum Curator
United States Golf Association
Golf House
Far Hills, N.J. - 07931

Dear Janet,
This is to thank you for your letter of the 9th and also for the number of the 'Journal' containing the story of the missing painting which I have received earlier on. Your question about 'beugelen': It is a somewhat complicated story.

We have to begin with the Klosbaan (also: kloodbaan, rolbaan - ball-course or rolling course). The game dates from the early Middle Ages. From the chronicles we know that Margaret of Brieg wife of Aelbrecht of Bavaria, Count of Holland (the one of the charters of Brielle in 1387 and Haarlem in 1390) possessed a klosbaan in the Kooltuin (cabbage garden) behind their residence in The Hague (still existing, today: Knights Hall, the assembly hall of the joint States General in The Hague and part of the Inner Court, the houses of Parliament). She used to play there 'bi vele tiden' (at many times). At the same time Duke Charles of Gueldre had two klosbanen at Arnhem, a large one and a small one. A klosbaan was a more or less square open court of beaten earth surrounded by low boards or hedges. In its middle there was a small barrel without bottom or top, posted on its side, slightly above the ground in a fixed position (like a small tunnel). The game consisted of playing a wooden ball (about the size of a croquet-ball of today) through the tunnel. If this succeeded one scored two points. Striking the barrel one scored one point. Play was between two sides. Winner was the side which had scored 12 points first. In later times the barrel was replaced by a wooden arch and - still later - by an iron ring which could pivot on a vertical pin ('beugel'). Obviously this made the scoring more difficult. The ball was scooped up by a wooden scoop mounted on a shaft for grown ups or unmounted for children. Courts measured some 20 x 20 metres. There is a nice description of a 'Beugelbaan' in a small poem of 1626:

In het midden staat een beugel
die met een gestaelde vleugel
vast geplant is in de eerd
en aan alle kanten keert.
Grote met haer groote stelen
konstich door de beugel spelen,
maar de kleyntjes in 't gemeyn
bruycken spaentjes kort en kleyn.

Not too freely translated this reads:

In the middle stands a ring
which is, with a forged thing
firmly planted in the ground
turning on all sides around.
Grown-ups with their longish shafts
artfully play through the hoop
but the small ones as a rule
use a short and smallish scoop.

Even when William III of Orange built the palace of 'Het Loo' near Apeldoorn around 1700 a Klos-baan was still included in the lay-out of the garden.

The essential difference between a klos-baan and a beugel-baan was that the former had a fixed ring and the later a vertically pivoting one.

Beugelen is still known in this country today. It is played (as of old) near pubs in the South-East of this country in the same manner as in centuries past, albeit that the hoop is now fixed again so in actual fact it ought to be called 'klossen' instead of 'beugelen'.

Enclosed please find some illustrations:

1. A double page from a Flemish Book of Hours, probably by Simon Benink van Brugge, drawn around 1530 for the Emperor Charles V whose motto can be found on the cover. On the left-hand page you may find two children playing at a barrel with scoops in a court with wooden boards for fencing. (klos-baan).

2. An engraving by Nicolaas de Bruyn (1565-1652) 'the prodigal son' judging by the clothing this must date from around 1620. It is to be found in the City Cabinet of Prints at Antwerp. In the middle is a klos-baan with an arch and fencing in the form of hedges.

3. Rembrandt's etching of 1654 showing a man with a long shafted scoop aiming at a ring which must have been behind the wall of the pub in which the other figures are sitting. Some of the wooden fence of the court may be seen behind the player.

Below it a tile in Delft blue dating from about 1650 with two players with long scoops and a pivoting hoop.

4. A painting by Jan Steen (1626-1679) of around 1670 (in the Staatliche Kunsthalle in Karlsruhe in Germany, 57x49½ cms) on which a long scoop and a ball may be seen in the foreground.

Finally I may direct your attention to illustration 17 (page 30) of 'Early Golf' where you may see some players around 1590 with unmounted scoops and-so to see-a fixed ring.

With kind regards I am,

Yours very truly
Steven

Steven J.H. van Hengel

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December 28, 1982

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

Dear Steven:

Thank you so much for your excellent explanation of the "beugelen."
I must say, however, after reviewing the various illustrations relating
to this sport, that the artist's rendering of the club, with the ex-
ception of the Jan Steen, could lead to confusion in identifying the
sport.

The shape of so many of the clubs, whether they were for different
games, because of the artist's rendering indeed must necessarily raise
questions to one who is not that well acquainted with the different types
of stick and ball games that were played in the Netherlands in past years.

I personally do not think that the Rembrandt etching of the club looks
like the one used for beugelen. In studying it carefully, but again
because it is simply more of a sketch rendition, it seems confusing, but
I am glad to know of the sport and that it can be so identified for future
visitors to our Museum.

With all best wishes to you in the New Year.

Sincerely,

Janet Seagle
Librarian/Museum Curator

JS:jk

24th January 1983

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle, Librarian/Museum Curator
The United States Golf Association
Golf House
Far Hills, N.J. - 07931

Dear Janet,

Thank you for your letter of December 28th.
It seems to me that, looking at the Rembrandt etching,
you have concentrated too much on looking at the club.
If you look at the grip of the player you will realize
that he could never have played golf successfully that way
since he is going to scoop up the ball in front of the club
which did not come into golf but did come into 'beugelen'!

Looking at 17th century pictures and even older ones
one has to take advantage of all the hints there may be
if one is to come out at the right end (allowing for
a certain margin).
Recently somebody came to tell me that he had discovered
a picture of golfers in the second half of the 13th century
in Vincentius of Beauvais' Speculum Doctrinale in the
City Library of Bruges in Belgium. When I told him that he
was mistaken/since there were men striking at balls with clubs.
I gave him the following explanation: if you see one man
striking at a ball with a club while the others watch, it
may be golf - if you see several running at the same ball
at the same time (like in this case) it is a form of shinty.

I have not developed better methods than that yet. If you know
of a better one - let me know.

Kindest regards,

yours
Steven van Hengel

Steven J.H. van Hengel

He was astonished and disappointed

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February 9, 1984

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

Dear Stephen:

It has taken me awhile to locate the information that you were seeking. Regrettably, I could not find any reference to the introduction of golf from Holland into Scotland.

However, perhaps the enclosed information will be rather interesting. I was intrigued that Queen Mary of Scotland lost a match that was played with Mary Seton and the prize was the "Seton" necklace.

Archbishop Robert Seton's family dates back to the Setons of Scotland. They are responsible for Seton Hall College here in New Jersey, and it is from the college that I received the references enclosed. These are the only references to golf in Archbishop Seton's book titled, "An Old Family or The Setons of Scotland and America" published by Brentano in New York in 1899. He may have pursued other references in years after that, but nothing further was published.

Anyway, I hope that you find this interesting.

With all best wishes,

Janet Seagle
Librarian/Museum Curator

JS:jk

Enclosure

→ Bibliography

Miss Janet Seagle, Librarian/Museum Curator
United States Golf Association
Golf House
FAR HILLS N.J.-07931

Dear Janet,

Thank you very much for your letter of the 9th.
I wasn't aware that 'My Lord Archbishop' Seton had actually published a book. Indeed, the copy you sent is very interesting.
Remains the question did she beat Mary Seton at golf or at pall mall. When she played with the Earl of Bothwell at Seton House on the 10th February 1567 her accusers, otherwise quite specific, were not sure of the game played there (see attached note).
Pall Mall more likely. Interestingly, while James VI/I is always associated with golf, in instructing his son Henry Frederick he tells him to learn pall mall while there is no mention of golf and when he moved his court from Scotland to London he had a pall mall-course constructed, not a golf course. Some riddle!
All going well I should be in Tarrytown N.Y. staying with my brother there in the second half of April of this year. With luck I hope to come and see you at Golf House.
Kindest regards, and thanks again for your help,

Yours
Steven

Steven J.H. van Hengel

Enclosure

1.

Jacob Cats
Sinn en Minnebeelden
Emblemata Amores Moresque spectantia
van wannen?
(titelpagina Neme Jurator 1618
Frans Schillemaans sculp.)

wannen uitgegeven?

2. gedichtje Jacob Cats
3. Crosse stok + bal

After the murder of her husband Henry Stewart, Lord Darnley on the 10th February : (by blowing up the Provost's House, South of the Cowgate inside the walls of Edinburgh) a 'Book of Articles' was drawn up in order to try to accuse Mary Queen of Scots of complicity in the murder. The book states that while she was at Seton House, East Lothian, shortly after the murder she played with the Earl of Bothwell (presumably the murderer): 'one day richt oppinlie at the fieldis with the pal mall and goif.'

She is believed to have brought the idea of Jeu de Mail from France

Inventories of Mary Queen of Scots
Preface p. lxx, 1863



Tel. 023 - 24 01 69

28th May 1984

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle, Librarian-
Museum Curator
United States Golf Association
Golf House
FAR HILLS, N.J. - 07931
U. S. A.

Dear Janet,

Let me first thank you for your cordial reception when visiting Golf House at the end of last month. It was very nice to meet you at long last. We now know whom we are writing to!

Living up to my promises:

1. The book of Jacob Cats

from the bibliography of Cats' works by Jhr. W.C.M. de Jonge van Ellemeet: Museum Catsianum emanates that yours is the first volume of Cats' first work: 'Silenus Alcibiades, sive Proteus, Vitae humanae ideam, Emblemate trifariam variato, oculis subjiciens, Deus nobis haec otia fecit' with the impressum as you see it on the title page.

The first (and only) edition appeared in 1618 in Middelburg, the editor being Johannes Hellenius (Middelburgi, Ex officina Typographica Iohannis Hellenij, Anno MDCXVIII)

The title page and many of the illustrations were the work of Adriaen van der Venne (1582-1662) a well-known artist in that time.

About Jacob Cats. He was born on the 10th November 1577 in Brouwershaven in Zeeland and died in 1660 in The Hague in the house which is now the official residence of the prime minister of this country and known as 'Catshuis'. He was a lawyer who not only studied in Holland, but also in Belgium, France and England, a natural scientist, a poet and a statesman.

From 1636-1651 he was 'Raadpensionaris' (Secretary of State) of the 'Republic of the United Seven Provinces of the Netherlands'. He wrote many of works, some of the rather long-winded but also witty little poems. His books, next to the bible, could be found in every household in the Netherlands where one could read in the 17th century.

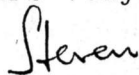
Just to give you an example I am enclosing a little poem about a boy having lost his toy (well might it have been a colf-ball, children often played colf in churches) under a tombstone in a church.

The 'chole' or 'crosse' club and ball for the museum.
I have both here for you. The ball I can send off and will do so today. The club is not so easy (any suggestion?). About the ball. This is a ball of willow-wood, elliptic in shape. Balls like these must have been in use for ages. The first mentioning of 'chole' occurs in a testament in 1260 (as far as I am aware). The ball was made of willow-wood which, when still humid, was compressed to about half its original thickness. Thus it became elastic in the direction in which it was compressed. You can hear this when you knock on it and you can see it when you let it bounce on a stone floor. The elliptic shape helps it to run further on unmown fields where the game is played than a round ball would (sinking deeper into the grass). Also, when playing a stroke you may set it on edge, which obviates the use of a tee. They fly quite well (I have used them) and can cover distances of up to 200 yards! 'Chole', by the way, is the French word for the ball and 'crosse' the word for the club. All very simple and rather like 'colf'.

So much for today, let me know what we should do about sending you the club.

With all kind wishes and thanks again,

yours very sincerely,



Steven J.H. van Hengel

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June 21, 1984

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

Dear Steven:

The Chole ball has arrived. I am very intrigued with it. You must realize it is the first time I've ever seen one of these balls, though I've certainly read about this game for many years.

In regard to how to get the club to the museum, I know Morton Olman is going over to the British Open. If there is any possibility that you could send the club with someone, I will get his address in St. Andrews, where it could be delivered. If I do hear of anyone who is going to be in your part of the country on a visit, I'll let you know just as soon as possible.

Thank you very much also, for all the information about Jacob Cats. I will place this in a vertical file we have on all rare books.

All best wishes,

Janet Seagle
Librarian/Museum Curator

JS/pr

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4th July 1984

30, Saxenrodeweg
2116 VA Bentveld
Holland

Miss Janet Seagle, Librarian/Museum Curator
United States Golf Association
Golf House
FAR HILLS, N.J. - 07931
U.S.A.

Dear Janet,

This to thank you for your letter of June 21st.
I am glad that the ball arrived safely.
The club is more difficult. I knew about Mort
Olmans's going to Scotland and London but since I
am not going there myself this will not do the
trick. We have to wait until somebody comes this
way. Not to worry, the club is here and I will
keep it for you.
With kind regards I am,
yours very sincerely

Steven

Steven J.H. van Hengel

Miss Janet Seagle, Librarian/Museum Curator
The United States Golf Association
Golf House
Far Hills, N.J. - 07931
U. S. A.

Dear Janet,

CROSSE(or Chole) CLUB

Your club is on its way, be it by a somewhat roundabout route. Chance had it that this week, on my own course, Kennemer, the Federation had a training camp for the national girls selection. They were trained by two woman professionals from your country, one of them being Carol Johnson from Cincinnati, Ohio. She is heading back home and agreed to give it to Mort Olman, whom indeed she knows quite well. Mort can then bring it to Far Hills. So the journey may take a bit of time but I got it going.

About the club: this is a two purpose Crosse club as still in use in the area in the South of Belgium, known as the Borinage. The game, which is the most acceptable forerunner of golf, has been played there from the early 1200's to this day. The matching balls are made of compressed wood (like the one I sent you). This is a modern clubhead in that it is made (home made) of welded steel. The older ones were of identical shape but did not have a hose and were made of cast iron. The part of the clubhead which remains when you eliminate the hose looked rather like a slipper and was glued on to the bent part of the club. This sounds somewhat brittle and shaky but I have one of those very old clubs here and believe me you can't break the cast iron nor does the head come loose from the club, even now. Good workmanship from an area where they have been mining coal and casting iron for more than a thousand years.

With kind regards and best wishes,

Yours Steven

Steven J.H. van Hengel

(The club was made by one of the members of the club 'Les Lanciers' at Quevaucamps, Hainaut, Belgium)

United States
Golf Association



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Librarian/Museum Curator

Golf House
Far Hills
New Jersey 07931
(201) 234-2300
Telex: 7109862521

August 10, 1984

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

Dear Steven:

The Crosse (or Chole) Club has arrived safely. The chairman of the Museum Committee, Ed Marshall, was here the day it arrived. He was most intrigued with the club and ball. They are certainly most worthwhile additions to have in our museum. I appreciate so very much that you have made this possible.

Thank you also, for sending all the information on Jacob Cats, including the picture of him. This information will be added to our file on rare books.

All best wishes,

Janet Seagle
Librarian/Museum Curator

JS/pr

enc: Donor's Certificate

cc: E.E. Marshall

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14th December 1984

30, Saxenrodeweg
2116 VA Bentveld
Holland

Tel. 023 - 24 01 69

Miss Janet Seagle, Librarian
United States Golf Association
Golf House
Far Hills, New Jersey - 07931

Dear Janet,

There are these notes that you make and come to light again at unexpected moments. I am sending you a copy of one enclosed.

Could you find out what happened to the Archbishops papers in the end. They may be quite close to you!

I would be interested to hear about it. If this turns out to be what it infers it may solve quite a few old riddles.

With kind regards and best wishes,

yours
Steven

Steven J.H. van Hengel

Enclosure

Steven J. H. van Hengel, 30, Saxenrodeweg, 2116 VA Bentveld, Holland
Tel. 023 - 24 01 69

GOLFER'S MAGAZINE(Chicago,U.S.A.)
April 3rd, 1914-page 75

Archbishop Seaton of New Jersey, in reorganising his family archives, discovered that one of his ancestors introduced golf from Holland into Scotland at the beginnings of the fifteenth century. The Archbishop has determined to pursue his investigations.