Tennis

ARCHIVED ONLINE EXHIBIT

Originally displayed at the Thomas Cooper Library, University of South Carolina

Patrick Scott; Director of Special Collections

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INTRODUCTION

The William D. Haggard III Collection brings to Thomas Cooper Library its first major collection of rare books about sports history. Billy Haggard, who died in 2004, was a champion equestrian, all-round sportsman, and long-time resident in Aiken, SC. Aiken boasts one of only ten courts in the United States designed for traditional tennis ("court tennis" or "real tennis"), a sport at which Mr. Haggard became an outstanding competitor. He was also a renowned collector of rare books, especially books related to the sports that he enjoyed. In 1998, he loaned some of his court tennis books for an exhibition at Thomas Cooper Library, Real Tennis or Le Jeu de Paume, curated by Roger Mortimer, and he visited the library several times. In the fall of 2004, his tennis collection came to the University, through the support of some of Mr. Haggard’s friends and with a matching grant from the Lucy Hampton Bostick Trust.

This exhibition tells the story of tennis over the past seven centuries. The earlier segments illustrate the development of tennis from its medieval origins in cloister and royal palace, through its central role in the Renaissance and pre-Revolutionary France. The second half of the exhibition follows the reshaping of tennis in France, England, and America in the nineteenth and early twentieth centuries, as court tennis stubbornly survived alongside its upstart younger cousin lawn tennis, and as lawn tennis mutated from country-house recreation to suburban club sport, and was further transformed through the rise of media stardom and a new democratization. The long history of tennis is a remarkable example of how sports reflect, and adapt to, wider social and cultural developments.

Highpoints of the exhibit include the very first book about tennis, Antonio Scaino's Trattato del givoco della palla, published in Italy in 1555, eighteenth-century engravings of courts and equipment from Enlightenment French tennis books, and inscribed or limited editions of later titles. Except in the second section (on royal tennis players), the books on exhibit are almost all drawn from the Haggard Collection, which has been expanded since its original transfer with books about lawn tennis, tennis engravings, and tennis memorabilia, donated by Janet Haggard Harkins. The inscribed copy of Pierre's Book in the final section was kindly donated by Mr. Julian Peabody. The racket and balls on display have been loaned through Dr. Harry Shealy and Mark Devine of the Aiken Tennis Club. In the section on modern media stars, the item descriptions have been contributed by my colleague, Jeffrey Makala.

Patrick Scott,
Director of Special Collections
THE EARLIEST BOOK ABOUT TENNIS

The Origins of Tennis

This illuminated medieval manuscript, ca. 1450, shows how the traditional ball game played in monastic cloisters provided the model for the roofed gallery of the traditional tennis court. The players wear a leather glove on the right hand, later replaced with a scoop, bat, or racket. Reproduced in Gillmeister, *Tennis, A Cultural History* (1997), from British Library MS. Harley 4375.

The First Book about Tennis, by Antonio Scaino


This is the first book written about tennis, published in Italian in 1555. Antonio Scaino, an Italian priest, dedicated the book to his patron Alphone d’Este, Duke of Ferrara. The book discusses five variant ball-games, including a form of soccer, but the treatment of the rules and method of playing tennis is much the most detailed, and all Scaino’s illustrations are of tennis.


This facsimile is opened to show one of Scaino's five engraved plates illustrating tennis court lay-outs. Shown here is the plate of the royal tennis-court at the Louvre, in Paris, showing a court with a line or cord near the mid-point, and a *dedans* penthouse, as in a modern court. Inset is a small racket, in something near modern shape. The court at the Louvre had been constructed for Henri II, to dimensions that the king himself paced out.

This was the first English translation of Scaino's work, opened at Scaino's discussion of good manners on the tennis court, showing the close relation between the evolution of the sport and the Renaissance ideals of deportment.

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Morgan, Roger, M.D.  
*Tudor Tennis, A Miscellany.*  

One of the most interesting recent discoveries about early British tennis concerns its relation to the London trade guilds or livery companies. A plate dating from ca. 1612, shows a tennis court on property then owned by the Clothworkers' Company, but previously the site of the Ironmongers' Hall. During their tenure, between 1461 and 1535, the Ironmongers are known to have regularly sold tennis balls in large quantity; the accounts indicate that many of the purchasers were livery members—London merchants and their apprentices. This court, open to the sky, with wooden fence-type walls, and a stone floor, was subsequently leased to individuals and stayed active till the mid-seventeenth century.

### A Renaissance Court Still in Use

*The Royal Tennis Court,*  
**Falkland Palace, Fife, Scotland.**  
N.p.: n.p., n.d.

The open-air court at Falkland Palace, was completed for James V of Scotland in 1539; the court is still in use, managed since the 1960's by a specially-formed club.

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In the sixteenth century, a version of tennis developed in which the court was divided by a drooping rope or line. This water-colour sketch, ca. 1600, by a German student who had studied in Italy shows students playing with rackets across a net in a covered tennis court. Reproduced in Gillmeister, *Tennis, A Cultural History* (1997), from the student's notebook in a private collection.
In the early seventeenth-century the best-known German ballhaus or covered tennis court was at the Collegium Illustre in Tubingen. This painting, again from a student's personal sketchbook, ca. 1598, shows spectators strolling on the court in debate, while the game is in progress behind them. Reproduced in Gillmeister, Tennis, A Cultural History (1997), from the student's notebook in the State Library at Tubingen.

A Guide to Playing Traditional or Court Tennis


*The Royal & Ancient Game of Tennis.*

This illustrated history and guide is based on an article first published in the *Cornell Alumni News* in 1974.
TENNIS AS A ROYAL GAME

"Tennis balls, my liege": The French Dauphin’s sneer and Henry V’s reply

Shakespeare, William, 1564-1616. Mr. William Shakespeare’s comedies, histories, and tragedies. Published according to the true original copies. The Second Impression. London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Church-yard, 1632. Bookplate of Sir William Nigel Gresley. Later calf.

During the Hundred Years War between the English and the French, in which the English kings claimed sovereignty over much of northern and western France, the French crown prince sent the English king a gift of tennis balls, mocking his youth. Henry V’s response uses several specialized tennis terms (set, hazard, court, chase), indicating the developed state of the game, if not in Henry V’s time, certainly in Shakespeare’s. Henry made good his threat at the Battle of Agincourt in 1415, but a hundred years later, in 1522, King Henry VIII utilized tennis in international diplomacy, partnering the Emperor Charles V against the Prince of Orange and the Marquis of Brandenburg in eleven games during the Emperor’s state visit to London.

King James VI & I advises his son to play “the caitch or tennise”


James wrote this book of advice on the proper education for Renaissance prince in 1598, when his eldest son Prince Henry was only four, including tennis among the "exercises of the bodie most commendable," "such honest games and pastimes, as may further abilitie and maintaine health."

King Charles II plays tennis, and loses weight


While court tennis was frowned on by the Puritans, the restoration of the Stuart monarchy in 1660 led to its revival. The diarist Samuel Pepys (who recorded his comments in shorthand code, first deciphered for this edition) was a sharp observer of royal vanity. In 1664, he noted that "to see how the King’s play was extolled, without any cause at all,
was a very loathsome sight, though sometimes, indeed, he did play very well," and here in 1667, he noted how the King weighed himself before and after each game.
THE ART OF THE PAUMIER-RAQUETIER

Tennis in Eighteenth-Century France, I

De Garsault, Francois Alexandre Pierre, 1673-1778.
L’Art du Paumier-raquetier et de la Paume.
S.l.: s.n., 1767. Custom modern red morocco gilt.

The most detailed eighteenth-century account of tennis, and of the craftsmanship that went into making rackets and balls, is De Garsault’s account, originally written for Diderot’s Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers (see next section). Garsault’s essay and important engraved plates were separately published in 1767 (shown here), in a second French edition in 1775, and in a German translation in 1778. Garsault, a member of the French Academy, was primarily known as a naturalist.

A Modern Court Tennis Racket

Made by Gray’s of Cambridge. Courtesy of Dr. Harry Shealy and Mark Devine, Aiken Tennis Club.

Tennis in Eighteenth-Century France, II

Translated by Catherine W. Leftwich.
S.l.: privately printed for Christopher B. Gabriel and Members of the Royal Tennis Court, 1938.
No. 14 of 200 copies, signed by Gabriel. Original cloth.

The vignette at the top of this plate shows a game in progress in a dedans court, one of two earlier tennis court layouts, and the one that provided the model for modern court tennis. Two spectators are watching the game from the dedans penthouse.
Tennis in Eighteenth-Century France, III


This reprint of the 1938 English edition was published as a fund-raiser for the International Lawn Tennis Hall of Fame, Newport Casino, RI. In his new introduction, George Mars points out that, in 1938, in translating Garsault’s recipe for painting for tennis court walls (mainly with oxblood and lamp-black), Miss Leftwich silently bowdlerized "a bucket of urine" to "a bucket of wine." Shown here is Garsault’s detailed account of the stages by which tennis balls were made.

**The Stages of Making a Tennis Ball**

Shown (clockwise) are the core; the strips of cloth that are tied round it with twine to build resilience; a ball after the cloth has been added; a ball cover into which the built-up ball will be sewn; and a finished ball. The last two items, a used ball, and a worn ball cover, show why court tennis balls must be reshaped, and sometimes remade, after each match. A supply of some six dozen balls is needed every match. Till recently, ball covers were white, necessitating regular repainting of the court walls with black paint to give visibility. *Courtesy of Dr. Harry Shealy and Mark Devine, Aiken Tennis Club.*
ENLIGHTENMENT, REVOLUTION, & TENNIS

Tennis in Diderot's Encyclopedie, I


Tennis was included in the first encyclopaedia, Denis Diderot’s great overview and assemblage of the thought, science and technology of the French Enlightenment. Diderot and his collaborator Jean d’Alembert engaged as contributors the leading scholars and *philosophes* of the age. The work was a huge success, with sales rising from the original thousand subscribers to four thousand. After the first seven volumes of the seventeen-volume series, the work was banned by the French government and condemned by the Pope. Later volumes were published clandestinely, and, in the South Carolina College set, volumes 8-17 carry a Neufchastel imprint.

The Haggard Collection has two sets of the distinctive engraved plates from the *Encyclopédie* that dealt with tennis (*le jeu de paume*). This first set, like the plates in the South Carolina College copy, is from the earlier, full-sized issue, and has been loosely stitched and preserved in a custom quarter-morocco box. The plate shown here, a section view of a tennis court with an adjoining billiard hall, indicates the height of building needed.

Tennis in Diderot's Encyclopedie, II

Diderot, Denis, and Alembert, Jean Le Rond d’.

*Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers.*

Paris [etc.]: Briasson [etc.] 1751-65.

The Haggard Collection’s second set of tennis plates from the *Encyclopédie* are in the subsequent smaller format, and have been bound as a separate slim volume. The vignette shown here illustrates the alternative layout of an eighteenth-century tennis court, the *jeu de Paume* *quarré*, with a penthouse only across one end.

Tennis and the French Revolution

France’s violent transition from the *ancien régime* that had nurtured tennis (*le jeu de paume*) to the anti-aristocratic revolution began, appropriately enough, with the take-over of a tennis court. In June 1789, following a month-long deadlock in the States-General over constitutional reform at the royal palace of Versailles, the frustrated Third Estate (the commons), which had been locked out from the formal meeting-place by King Louis XVI, declared itself a National Assembly, took over the royal tennis-court, and on June 20th took an oath (*serment*) not to disperse till their demands were met. Three weeks later, on July 14th, followed the mob attack on the royal prison, the Bastille.

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**A Preliminary Sketch for David's *La Serment du Jeu de Paume***

Jacques-Louis David, 1748-1825.  
*Versailles Sketch-book*, ff. 33v, 34 r.  

David had planned a great heroic oil-painting, to measure 35 feet by 26, which remained unfinished. This sketch shows the simple, almost domestic scale of the court that would be overwhelmed by the epic scale of the Revolution. Apart from a brief interlude in the mid-nineteenth-century, the Revolution ended tennis at Versailles, with the tennis court itself becoming a political shrine to *liberté, égalité, fraternité*. 
A Guide to Tennis in Napoleon's France

Barcellon, Pierre.

*Rules and Principles of Tennis.*
Translated by Sir Richard Hamilton, Bt. Foreword by Lord Aberdare.

Barcellon, son of the royal *paumier* under Louis Quinze and himself a professional, published his *Règles et principes de paume* in 1800. Shown here are his comments on the changing economics of tennis, as royal patronage replaced by a complex interplay of tennis professionals, court owners, *rentiers*, challenges, and betting. The court at Moreton Morrell, Warwickshire, built as a private court by an American in 1905, has survived to become an independent club.

Tennis Champion of the Early Nineteenth Century

Bromley, William, 1769-1842.

*Barre.*
Mezzotint engraving. S.l.: s.n., [1849]. *Donated by Janet Haggard Harkins.*

J. Edmond Barre (1822-1873), son of a tennis professional in Grenoble and Paris, first came to notice as a tennis player in the late 1820's, when the restored French royal court revived the game. Barre made his living from tennis contests, both in France and Britain, and in 1855 became royal *paumier* (tennis professional) to the Emperor Napoleon III. His career was only ended by the Franco-Prussian War and the Siege of Paris, leaving him to die impoverished.

The First Book on Tennis in English, 1822

[Lukin, Robert].

*A Treatise on Tennis, by a Member of the Tennis Club.*
London: Rodwell and Martin, 1822.

In nineteenth-century England, tennis, like cricket and other sports, developed as a club sport where upper-class amateurs and the professionals who managed the proprietary and club courts competed together with mutual respect. Lukin was secretary of the James Street Court in the Haymarket, built originally in 1675, and by the 1820's the only London tennis court still open (though the Prince Regent briefly revived tennis at Hampton
Court Palace in 1818). In the passage displayed here, Lukin argues the superiority of tennis over its chief contemporary rival, cricket, as cricket’s equal in physical demand and its superior in intellectual strategy.

Court Tennis in Early Nineteenth-Century Britain

Games with the Ball – Tennis: the Court at Lord’s


"Lord’s" is the home ground, and club-house, for the Marylebone Cricket Club, the governing body for the sport. At the request of club members, a tennis court was built there, opening in 1839, and soon became the venue for major championship and exhibition games.

The Revival of French Tennis


Fournier’s book, the product of tennis’s re-emergence in France during the Second Empire, set the pattern for several subsequent books about the game: part description, part guide to rules and strategy, but also solemnly aware of the history and past glories of the sport, and seeking to document their survival with lists, and selected portraits, of the champion players (both English and French) of the then-modern era. Only four North American libraries are recorded as holding copies of the book: the Haggard Collection makes Thomas Cooper Library the fifth.

Tennis Champion of the Mid-Nineteenth Century "Biboche".

Mezzotint engraving, ["Print no. 10"). S.l.: s.n.. Donated by Janet Haggard Harkins.

"Biboche" (Charles Delahaye, 1825-1906) was the son of a tennis-court keeper from Amiens and a pupil of Barre. In 1848 and again in 1851 he defeated the leading British players in London, and from 1861-his retirement in 1896 he was the maitre-paumier at the Tuileries.

A Pioneering British History of Tennis

Marshall, Julian, 1836-1903.
**The Annals of Tennis.**

Marshall's book, originally contributed as articles to the sporting periodical *The Field*, and issued both in folio and quarto format, remains the source from which many later books on tennis history are taken. Lord Aberdare, himself author of two histories of tennis, described it as the most scholarly book on the game, "comprehensive and authoritative." Marshall, a musicologist and print collector, prints a remarkable array of literary and historical references to tennis, as well as discussing the finer points of tennis strategy. Intact copies are rare as the book was frequently kept in the dedans of tennis courts for reference.

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**The Marginality of Court Tennis**

Walsh, John Henry, 1810-1888.


Books solely devoted to tennis can give a misleading picture of its condition. This popular overview of a wide range of country sports and athletic activity devotes less than a column to tennis, concluding that "As the player cannot play without a regular racket-court, . . .it is useless to attempt here more than a general idea of the game. It is not much played except in London and some few of the large cities of the kingdom."

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**Court Tennis in Later Nineteenth-Century Britain**

*Diagram intended to Explain the Game of Tennis.*

From a 19th Century Print in the possession of the Manchester Tennis and Racquet Club.

The tennis court in the northern industrial city of Manchester opened in 1880, but the print reproduced here (from a later Manchester tennis championship program) appears to antedate that period.

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**Court Tennis in a Late Victorian Sporting Series**

Tennis; Lawn Tennis; Rackets; Fives.
The Badminton Library of Sports and Pastimes.
Also: Second edition, red half morocco.

This standard late Victorian series, edited nominally by the Duke of Beaufort, includes in this volume sections on both tennis and lawn tennis. The frontispiece illustration depicts the Royal Tennis Court at Hampton Court Palace, with open side-windows with curtains; the windows were glassed in only in the late 1880's.
The Beginnings of Lawn Tennis, Version I: Major Harry Gem

Gibbons, W. G.

Royal Leamington Spa: the Seeds of Lawn Tennis.

Many early tennis courts were open to the sky, and some version of the game had long been played or improvised outdoors (as "field" or "long tennis"). Lord Arthur Hervey, later Bishop of Bath and Wells, played some kind of tennis in his rectory garden in the 1840's. But the origins of the modern game, lawn tennis, which emerged quite suddenly in the eighteen-seventies, are still disputed. This pamphlet argues that the game's originator was Major Harry Gem and his Spanish friend Augurio Perera, of Leamington Spa, who drew up rules in 1872 for the game they and two local doctors played on the lawn of a nearby hotel.

The Beginnings of Lawn Tennis, Version II: Major Wingfield

Aberdare, Morys George Lyndhurst Bruce, 4th Baron, 1919-.

The Story of Tennis.

Much more generally accepted as the originator of the game is a retired cavalry officer, Major Walter Wingfield (1833-1912). Wingfield first developed his new game, a mixture of tennis and rackets designed to be played outdoors, for family and guests at his Welsh country estate. However, in 1874, he published his rules (thus gaining copyright) and also patented the game, under the Greek name Sphairistike, with equipment available only from his chosen licensee. Neither the name, nor his monopoly, withstood the game's immediate popularity; within a year the Marylebone Cricket Club had altered his patented court-layout, and by 1877 the All England Croquet Club added Lawn Tennis to its name and took over rule-making. Shown here is an illustration of the distinctive hour-glass court lay-out that Wingfield designed.

"The Inventor of Lawn Tennis"

"Major Walter Clopton Wingfield"

Reproduced from Whitman, Tennis, Origins and Mysteries (1932).

Major Walter Wingfield (1833-1912), a retired cavalry officer and country gentleman, who developed, patented, and licensed the commercial exploitation of the new game, under the Greek name Sphairistike.
The Wingfield Story Enshrined as Sports History

British Sports and Sportsmen: Athletic Sports, Tennis, Rackets, and Other Ball Games.

As time passed, Wingfield's claim became the undisputed account for the origin of lawn tennis, as this sumptuous volume attests. While no author is given, the preface thanks two noted tennis historians, the third Lord Aberdare and the Frenchman Albert de Luze, for reading proof, so this account of "Major Wingfield's invention" may be taken as the version that won.

The Advantages of Lawn Tennis

Hall, Henry, 1845-1920, ed.
The Tribune book of open-air sports, prepared by the New York Tribune with the aid of acknowledged experts.

Lawn tennis was taken up in the United States within a year of Major Wingfield's patent. This early account by the New York Tribune stresses its status as "the game of polite society, . . . for ladies and gentlemen," by contrast with the raffish, aristocratic, and professional taints of the older game. This book has special bibliographical significance, as the first book printed from type set on Mergenthaler's new Linotype composing machine.

Two Early Cartoons of Lawn Tennis

"L'Embarras des Richesses,"
Punch, or the London Charivari (October 10, 1874), p. 148.

"A Lay of Lawn-Tennis,"
Punch, or the London Charivari (October 10, 1874), p. 148.

The first book of rules for lawn tennis was published in December 1873, so the cartoons reproduced here from the British humour weekly Punch are among the earliest images of the game. They show that lawn tennis was already stigmatized as a summer recreation
for women, their would-be suitors, and the care-free young, in contrast to the masculine ethos of court tennis. The second cartoon, hymning the energetic spring of youth and warning of its inevitable loss as one ages, was illustrated by Edward Linley Sambourne (1845-1910), who followed John Tenniel as *Punch*’s chief artist.

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**Women and Lawn Tennis**

Frances E. Slaughter, ed.  
*The Sportswoman’s Library, vol. II.*  

The first women’s tennis championships were held as early as 1879, in Oxford and Dublin (won by Miss M. Langrishe), and the first All England women’s championship was held at Wimbledon in 1884 (won by Miss M. Watson).

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**Two Late Victorian Views of Lawn Tennis**

Sir John Lavery, 1856-1941.  
*The Tennis Party.*  
Oil, 1885. City of Aberdeen Art Gallery.

Edward Frederick Brewtnall, 1846-1902.  
*Tea and Tennis.*  
Oil, c. 1890. Wimbledon Lawn Tennis Museum.  

The popularity of lawn tennis lay in part in the possibilities it provided, almost unique in Victorian sport, for athletic competition involving both young men and young women. Lavery’s painting, first exhibited at the Royal Academy in 1887, depicts the new phenomenon of "mixed doubles," under the careful eye of elderly spectators. Edward Brewnall’s painting focuses instead on interaction off the court, as afternoon tea is served.
FROM RECREATION TO COMPETITION

The Championship Center Court at Wimbledon

Paret, Jahial Parmly, 1870-.

*Lawn tennis, its past, present, and future, . . . which is added a chapter on lacrosse by William Harvey Maddren.*


The first "Wimbledon" was held by the newly-rechristened All-England Croquet and Lawn Tennis Club in 1877, but even at the turn of the century, as this illustration shows, attendance during "a famous championship match" seems modest.

Malcolm Whitman on Competitive Tennis

Patten, William, 1868-1936, ed.

*The Book of sport.*


In his essay "The Theory of Play in Modern Lawn-Tennis," Malcolm D. Whitman, the 1898-1900 U.S. Open singles champion, quotes Emerson in commenting on the American "nervous temperament," and its greater suitability for lawn tennis than for traditional court tennis. Whitman’s thoughts on the nuances of competitive tennis show how the sport was beginning to move from a nineteenth-century casual pastime to the skilled professionalism of the early twentieth-century. To complement his illustrations for this lavish two-volume set, the artist William Patten commissioned accompanying essays by authorities in a variety of sports: Whitman had been captain for America’s first Davis Cup team in 1900, while William A. Larned, portrayed here, was the American captain two years later.

Tennis and the Great War

Williams, Paul Benjamin, 1887-

*United States Lawn Tennis Association and the World War.*

Preface by Major George Townsend Adee; supplement by George W. Grupp and John A. Ferris.


Like everything else, both court and lawn tennis were changed by World War I. This book, recently transferred from the stacks, is an official record of the U.S.L.T.A. volunteer ambulance units, and of the tennis club members players who served.
Bill Tilden on Lawn Tennis, 1921


*The Art of Lawn Tennis.*

The American champion Bill Tilden was a late bloomer as a player, first coming to prominence in his late twenties, when tournament play resumed after World War I, and dominating the game through the 1920's. In 1950, a ballot of the nation’s sportswriters voted him the outstanding athlete of the first half of the century.

LaCoste on Lawn Tennis, 1928

LaCoste, Jean René.

*Lacoste on Tennis... containing the Official Rules of the United States Lawn Tennis Association.*
With an introduction by William T. Tilden, 2nd.

LaCoste, son of a wealthy French automobile magnate, first played in the U.S. with the French Davis Cup team in 1923. Within four years, keeping careful notes on *fiches* (index cards) of the weaknesses of each player he encountered, he had beaten Tilden twice, in Paris for the French championship and at Forest Hills for the U.S. title.

Helen Wills on Lawn Tennis, 1929

Wills, Helen.

*Tennis, with illustrations by the author.*
New York: Charles Scribner’s Sons, 1929. Rebound.

In the 20's, Wills had the same star quality in women’s tennis as Tilden and LaCoste had in men’s.
SOME 20TH CENTURY COURT TENNIS RARITIES

Eustace Miles on Tennis, 1903

Miles, Eustace H.  
*Racquets, Tennis & Squash.*  

By the time Miles published this book, he was or had been Amateur Champion at all three of the sports he described. His book is important as giving the first serious attention to American clubs, courts and players.

Fred Tompkins on Court Tennis, 1909

Tompkins, Frederick Charles.  
*Court Tennis; with Notes on Racquets & Squash-racquets.*  

Tompkins, a British professional who moved to the United States, wrote this simple guide for the players he was teaching.

De Luze on Tennis, in Original Wrappers

De Luze, Albert.  
*La Magnifique Histoire du Jeu de Paume.*  

De Luze’s study provides a century by century history of tennis in France, followed by detailed coverage of individual tennis courts, champions, and professionals. It has twice been translated into English, first by John Tierney, issued in a limited Xerox edition (in the Haggard collection), and subsequently by Sir Richard Hamilton, in printed form.
The Limited Presentation Issue of Noel and Clark

Noel, E. B. (Evan Baillie) and Clark, J. O. M. (James Oscar Max).

A History of Tennis.


Noel and Clark’s sumptuous volumes, while in the earlier sections a reworking of Marshall’s history (1878), also provides a detailed account of court tennis over the fifty years since Marshall was writing, with tournament records and valuable sketches of leading players. The second volume includes a section on the literature of the game. The Haggard Collection also has the standard issue of this work, on different paper, bound in blue buckram. The work was republished in one stout volume in 1991.
SURVIVAL OF COURT TENNIS AS AN INTERNATIONAL SPORT

Rod Laver

Bartlett, Michael and Bob Gillen, eds. *The Tennis book: a joyous cornucopia of the best that has been thought and written about the game, by and about the masters themselves, and the finest writers ever to have penned their devotion to it*. . . . New York: Arbor House, 1981.

Rod Laver’s essay recounts the 1969 Australian Open, his first step towards winning his second Grand Slam later that year. This anthology of modern tennis writing also includes pieces by tennis greats such as Bill Tilden, Arthur Ashe, Bjorn Borg, and Billie Jean King.

The Account of an Arthur Ashe/Clark Graebner Match


McPhee, a longtime *New Yorker* contributor, writes of an Ashe/Graebner match at Forest Hills and uses the event to write parallel biographies of two professional tennis players with very different styles and backgrounds.

Bobby Riggs’s Autobiography


Riggs writes here about beating women’s champion Margaret Court in a May 1973 match and also boasts about his upcoming match with Billie Jean King in September. Perhaps fortunately for Riggs, the book went to press before the results of that famous match could be recorded.
A Chris Evert Children's Book

Burchard, S. H.
*Sports star Chris Evert.*

This biography for children appeared after Evert’s string of victories in the mid-1970s, including winning Wimbledon and the French Open at age 20 in 1974.

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Behind the Scenes at the Women’s Tennis Tour

Wertheim, L. John.
*Venus envy: a sensational season inside the women’s tennis tour.*

An "inside" account of the 2000 women’s professional tennis season by a *Sports Illustrated* writer and tennis columnist.

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The Williams Sisters on Tennis Etiquette

*How to play tennis: learn to play the Williams sisters’ way.*

In addition to teaching basic tennis skills, Venus and Serena Williams also include a section called "Winning Ways" that includes their thoughts on sportsmanship, lifetime fitness, and proper nutrition. For an earlier but similar warning against tantrums on the court, compare Scaino's comments in the first section of this exhibit.
Pierre Etchebaster’s Book Inscribed to Billy Haggard


Billy Haggard and Pierre Etchebaster

Reproduced from the *Aiken Standard*, April 20, 1970.

The Rules of (Court ) Tennis


These rules, agreed by the clubs in New York, Boston, and Philadelphia, brought U.S. court tennis into conformity with the rules adopted in Britain and elsewhere in 1931. The ownership inscription is presumably some years after publication. The pamphlet is open to show some of the specialized terminology of modern court tennis, mixing medieval French (*joue, pique*) and English terms (*hazard*) with modern slang (*railroad*).

Tickets from Three World Championship Challenges

Three Court Tennis Champions Pay Tribute to Billy Haggard

Program for World Tennis Championship 2nd Leg

Manchester Tennis and Racquet Club, May 16-20, 1969.

This program is inscribed to Mr. Haggard by three champions: Pierre Etchebaster, undefeated World Court Tennis Champion from 1928 to 1954 ("To Mr. W. Haggard lover of our wonderful game"), by the British open champion Frank Willis, professional at the Manchester club ("Hope your challenge is accepted soon"), and by George H. (Pete) Bostwick, Jr., the U.S. open and amateur champion and ("To the great Haggard—A future champion"). In 1969, the world championship was open from the retirement of R. Northrup Knox, who had defeated Bostwick’s previous challenge. This time, as the score card shows, Bostwick won. Both Knox and Bostwick, like Billy Haggard, had ties to the Aiken club.

The Manchester Tennis Court

One of a suite of photographs in the collection of European tennis courts. Billy Haggard visited this court in 1969, for the British end of the championship contest between Bostwick and Willis.

A Book-Collecting Hint from Arthur A. Houghton, Jr.

Memo, and pages from a bookdealer’s catalogue, pointing out a rebound copy of Scaino for sale in 1984 at $3500. Mr. Haggard had bought his first copy of Scaino when he visited Oxford to play tennis in the 1950's, while in Britain to train for equestrian competition.

Another Renaissance Rarity among Sporting Books

Turberville, George, 1540?-1610?

The noble art of venerie or hvnting. Wherein is handled and set out the vertues, nature, and properties of fivteene sundrie chaces, together with the order and manner how to hunt and kill every one of them. . .

London: Imprinted by Henry Bynneman, for Christopher Barker, 1575. Nineteenth-century brown morocco, gilt. Loaned for this exhibit by Janet
Just as Billy Haggard was an equestrian and all-round sportsman, as well as tennis devotee, his book collecting encompassed several other areas of sport. Shown here is one of the highpoints of his collection of books about hunting, Turbeville’s *Noble Art of Venerie*, displayed alongside a copy of the 1611 second edition from the Thomas Cooper Library’s special collections, showing how the later printer recut this wood block to substitute a picture of King James I for the original picture of Queen Elizabeth.

The Irish Hunting Stories of Somerville and Ross


From the collection of Somerville and Ross recently donated by Janet Haggard Harkins.

These books about the hunting adventures of a Resident Magistrate (“R.M.”) in the west of Ireland are among the best known works by two Irish cousins, Edith Somerville and Violet Martin (“Martin Ross”). The sketches had originally appeared in the *Badminton Magazine*, a British hunting journal. In the 1990’s the series was televised on P.B.S.’s Masterpiece Theatre.
SELECTED REFERENCES


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"History of Lawn Tennis, 1873-1928." From *Tennis at the Turn:* http://www.driftwaycollection.com/history_intro.html

"History of Tennis." From *Britishtennis.com.* http://www.britishtennis.com/newtotennis/history/


