

GOLFERS IN ACTION

By Mr. Recorder Weir, D. C. L.

V.—MR. FRANK O. REINHART

Photographs by T. C. Turner

MR. REINHART is a young golfer of whom great things are expected, because his achievements have already been considerable. Although he has not yet won the blue ribbon of American golf, the quality of his play has been such that no great surprise would have been occasioned had Fortune awarded him, for instance, the first place at Glen View in 1902 instead of placing him in the semi-finals. Mr. Reinhart has decisively proved himself able, upon set occasions, to vanquish our very best golfers. At Ekwanok, last season, he brought into camp no less a player than Mr. Douglas, while at Morris County invitation tournament even the redoubtable Mr. Travis had to acknowledge him winner to the tune of 2 up and 1 to play. It would seem, indeed, that the Garden City player is able to provoke Mr. Reinhart to his finest game, for in the recent tournament on Mr. Travis's links at Garden City a stubbornly contested final resulted in another victory for the young collegiate.

It is evident from Mr. Turner's pictures that Mr. Reinhart's style is marked by great individuality. It presents, indeed, a number of characteristics which are unique and possibly border upon the heterodox. It would appear to be a style peculiar to Princeton University golfers, as witness the form of such players as L. B. Garretson, L. H. Conklin, and others. It is decidedly worth analysis, as our Princeton golfers are golfers to be reckoned with, the present amateur champion, no less, being one of them, al-

though Mr. James's style, it must be admitted, is more conventional than that of his comrades, being acquired from that steady-going Scot and excellent golfer, Laurence Auchterlonie.

We should take Mr. Reinhart to be the originator of the very striking delivery from the tee which characterizes Princeton players,—so singular a combination of abandon and reserve, of courage and caution. No gallery of golfing portraits that we have seen presents anything at all resembling its complete and almost reckless freedom, together with its singular restraint in following after—the bending backward of the body rather than any reaching forward. At once the best comparison and contrast which we can recall is that of Mr. Guy Boothby, the English player. In each case the performance from the tee is very strenuous and impressive. There is absolutely no reserve of smiting power. Every ounce of power is put into the stroke; but Mr. Boothby follows on in a very decided manner, while Mr. Reinhart, as we see, holds head and body back.

Another point that attracts our attention as Mr. Reinhart addresses the ball from the tee is the unusual distance leftwards at which the ball is placed,—quite opposite, if not outside the line of, the left toe. At the same time the right foot is drawn back so that we are given a complete, almost an extreme, illustration of the drive off the left leg. J. H. Taylor, it is known, is a very emphatic advocate of the play off the right leg, a method which he adopts, indeed, for all

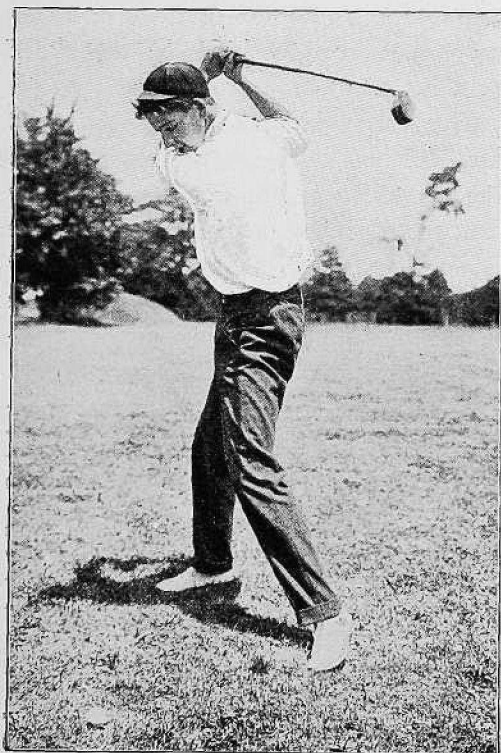
his strokes, and probably the majority of present-day class golfers are with him on this point; but there are too many fine golfers who have adopted and advocated the left stance to permit the dominant stance of to-day to proclaim itself undeniably superior.

When we come to regard Mr. Reinhart's attitude at the finish of his swing, it is evident, we think, that considerably the greater part of the swing has been executed before the impact. The position of the hands above the head, at the top of the swing, shows that a big circle is described, but the remarkable way in which the body is held back shows, as we have said, that no follow-on is attempted. The stroke must therefore be achieved by very rapid arm and shoulder action, and from the way in which the arms are brought round the left shoulder at the finish, it is clear that wrist action at the moment of impact must also be very

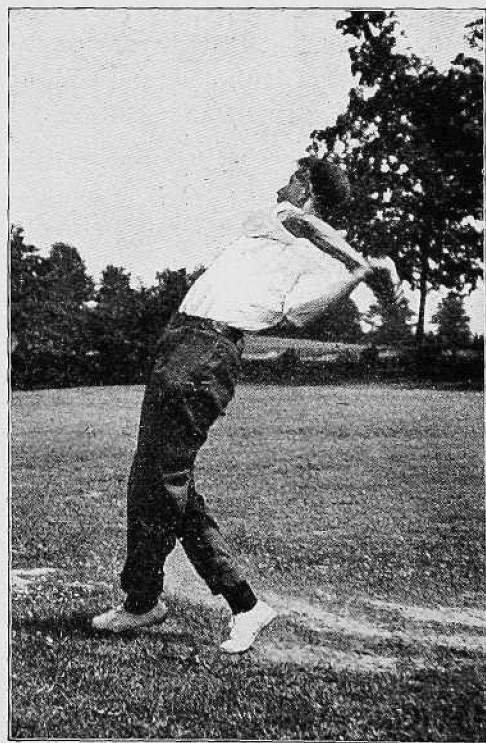
pronounced. We have remarked that no follow-on is attempted. This is shown not merely by the holding back of the body, which is so striking a feature of the finish, but by the feet. The weight, we perceive, still remains largely upon the right foot, instead of being transferred to the left.

It will also be noticed that the left heel is not allowed to rise in the backward swing to any marked degree. This is a point of merit in that it prevents or helps to prevent overswinging. It is also a necessary precaution, seeing that the ball lies so much to the left, and that too free a turn to the right is apt to disturb the proper line of vision *quoad* the ball. We are not surprised to learn, in view of his pronounced left stance, that Mr. Reinhart inclines to a fairly generous pinch of sand upon which to place the ball, and that his balls have great carry.

Another peculiarity of Mr. Reinhart's



TOP OF SWING.



AT THE FINISH.



IN ACTION.

style is that although the hands rise well above the shoulders, the club-head does not come very far round behind, or incline to a line parallel with the shoulders, as in so many pretty and effective styles, but rather projects backward from the shoulders, making an unusual distance between the club-head and the left shoulder. The backward swing has the great merit, therefore, of moderation, and as we regard the figure poised at the top of the swing, it is evident that there is a splendid command of both club and ball, and we quite believe that the latter is destined to travel not far short of the 200-yard mark.

We are not sure that the Princeton style, as we have endeavored to analyze it, is on all points to be commended for general imitation. It seems to us that the holding back of the body in so characteristic a way causes a great strain which must make itself felt in the course, say, of a protracted match or tournament. One can scarcely imagine the golfer of mature years or even of middle age employing so strenuous a style. It is not the style for Mr. Travis or Mr. Hutchings or

Mr. C. B. McDonald. It is the style for the supple young collegiate, able to show every ounce of power, without reserve of any, into each mighty stroke. It is illustrative of the unrestrained vigor of youth, with its pliant muscles, steady vision, and boundless enthusiasm.

Elsewhere than on the tee, Mr. Reinhart conforms to the traditional methods. He approaches well off the right leg, and putts with a mingled firmness and delicacy that produce very accurate and brilliant results.

The best proof of the essential merit of Mr. Reinhart's style is the celebrity and success which it has won for him. We look for modifications in the style of his full stroke as the seasons wear along, but meantime we cheerfully pay to its fine insouciance and brilliancy our most cordial admiration.

NOTE.—In Mr. Recorder Weir's paper last month on the Messrs. Egan there was an unfortunate mix-up of illustrations. The middle picture of the Mr. Walter Egan group is really one of Mr. Chandler Egan, and the first picture in the second group is that of Mr. Walter Egan. This sounds almost as confusing to the ear as the original error was to the eye, but justice calls for the correction.—EDITOR.

