

SPORT in XVI Century Drawings

THE recent discoveries of prehistoric designs in a cave in the south of France confirm the assertion made by mediæval writers that as sport formed the subjects of the earliest designs, the disciples of Nimrod can rightly claim to have given the first impulse to art. Unfortunately for us, the old skin-clad sportsman artist who covered the walls of his Périgord cave with outline drawings of his fellow-denters—the mammoth, the giant cave bear and the reindeer—thereby securing for himself undying fame as the most archaic of all artists, and endowing that underground gallery with the distinction of being the most ancient of all art repositories, failed to depict his own form divine in connection with the trotting mammoth or the shambling bear. True, the spirit of self-effacement which this omission betrays evinces a refreshing absence of the "personal element." It proves more convincingly than could a library of volumes what an infinite vista of ages intervenes between that flint-wielding cave man and the modern, self-assertive, press-the-button sportsman. But stay! Are we judging this instance of paleontological self-oblivion quite justly? Was that troglodyte's failure to leave a single indication as to the relative position of man and beast really the result of genuine diffidence? What evidence have we that this artist of the Pleistocene Age had already emerged from that primeval condition when man was still the hunted instead of the hunter? How do we know that the huge *Elephas primigenius* or the formidable *Ursus spelæus* portrayed in that Périgord Louvre was not hunting him, the pigmy homunculus? What proof have we that these crude tracings were not drawn with trembling hand after a horror-struck retreat to his cave, when his senses, which then were still as keen as those of the hawk, the far-seeing deer, or the acutely-hearing wolverine, warned him of the approach of his relentless foe? Indeed, have we not evidence supporting such doubts in the shape of a stone hammer found embedded in the skull of a *Megaceros hibernicus*? Had that blow been dealt by a hunter to an animal already down in order to dispatch it, the precious flint tool, which to produce had cost such infinite labor, would not have been left where Professor Wauchope found it untold ages later. What more likely than that the blow was inflicted as a desperate act of self-defense on the part of the hard-headed quarry when the antlered monster charged down upon him, crushing him to death before he had time to withdraw his invaluable flint? That bit of bone-encased rock—what tragedies of the Stone Age does it not suggest?

But we have strayed far afield from the real purpose of these lines, which is none else than to make the reader acquainted with the limnings of an infinitely less remote age, but which, as samples of finished drawings of sporting scenes, yet rank among the oldest we have.

Florentine of the Florentines, though Flemish by birth, for he was born in Bruges in the year 1523, Giovanni della Strada, or to use his Latinized name with which he frequently signed his work, Joannes Stradanus, had acquired by his apprenticeship to Michael Angelo many of the famous artist's peculiarities and mannerisms, as a glance at Stradanus' prancing, heavily-manned steeds and giant-limbed men discloses. Stradanus was born at a most opportune moment, for the craving for pictorial matter making itself felt in the second half of his century was creating a demand which far exceeded the supply, and though your Bodes and Tachudis, and even earlier art critics, insist that this craving helped more than any other circumstance to prostitute art, debasing the divine inspiration of the painter to a common craft, it must not be forgotten that but for men like Stradanus, Theodore de Bry, Hans Hol, the multitudinous Galle family at Antwerp, Collaera, Wierx, Mallery, Sadeler and Goltzius, as well as the De Passe family, who all worked with extraordinary energy in turning out "pictures of the day," our knowledge of the daily life and of occurrences in that tempestuous century would be nothing like as correct and intimate as it is. What progress, for instance, art made in the half-century between 1517 and the year 1567, when Stradanus drew his one hundred and four Venetian sporting pictures, a glance at "Theuerdank," Emperor Maximilian's famous book of adventures, and at the prints appertaining to the first-named series, will show. Both the designer of the pictures and the wielder of the graver had made giant strides in the interval, and as we can see from reproductions of original drawings by Stradanus' hand, many a master of the eighteenth century would have done well to study the Italianized Fleming's method and touches.

The drawings afford amusing evidence of the widespread ignorance which then prevailed in connection with certain forms of sport. Perhaps the most characteristic in this respect is the picture of mountain sport—viz., the chase of the chamols. When one first saw the print of this picture and one's astonished gaze rested upon the delineation of the agile mountain beast carrying horns that are crooked forward instead of backward, one naturally assumed that this extraordinary mistake was made by the engraver and not by the artist who drew the animal, whose body and pose are in other respects correct. But in this one would have done the busy Antwerp engraver an injustice, as was disclosed when the original came into one's possession, for there, immortalized by master hand, prance about not one but several chamols with this curious malformation.

In other respects, too, Stradanus drew upon his imagination in conceiving this drawing, for he represents the man of Michael Angelo-like limbs strapping steigeisen, or crampons, to his naked feet, which, of course, was never done. To turn to another form of sport—elephant and ostrich hunting—Stradanus in the former picture drew his quarry of very under-sized dimensions, a mistake not usually made either by him or by other artists of his age, who, as a rule, magnified the size of foreign animals. Take as an instance our reproduction of an engraving after another drawing by the same Florentine artist. Here we have elephants which if we accept the ordinary human form as our scale, must have stood something like eighteen feet high, though probably, as the inscription below tells us that the man in the act of hamstringing his quarry is a troglodyte or cave-dweller, a race who were believed to be of dwarf stature, the disproportion is intended to be as great as it is. As an early pic-



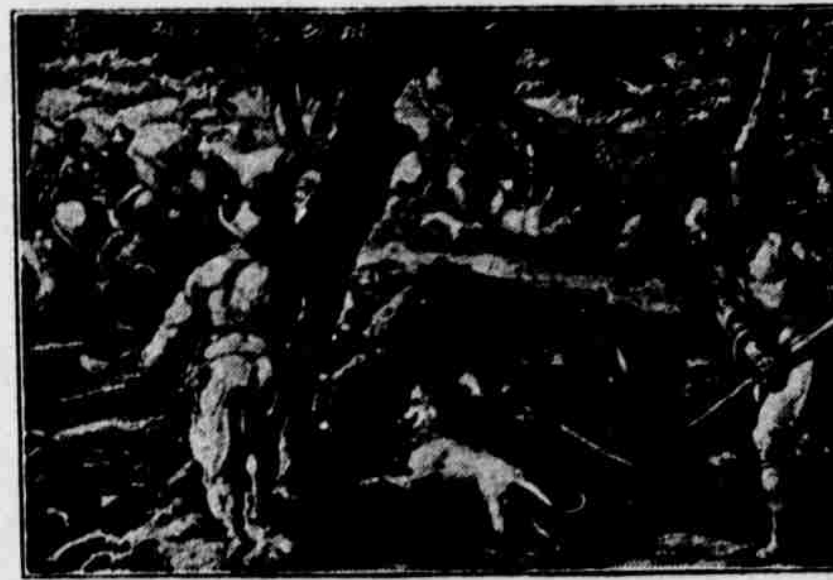
Ostrich-Hunting—By Stradanus.

ture of elephant-hunting its amusing details, such as the long file of natives carrying off loads of dismembered elephant on their heads and shoulders, are curious enough. The picture of the bear-hunt is more true to life, though we may express some doubt whether horses could be got to charge bears in the way Stradanus pictures.

Our last drawing represents the Florentine artist's ideas of heron-hawking. It tells its tale fairly plainly, though, of course, the incidents it represents are far too crowded together. It was considered the noblest of all hawking, and though it is not so long ago that more than two hundred heronries existed in the British Isles—some of them comprising as many as a hundred nests with four or five eggs in each—the sport is now extinct. Mr. Harting tells us that in the last century Mr. Edward C. Newcome of Norfolk, who was the last English falconer who kept heron hawks (he died in 1871), killed in two seasons with his two famous hawks, Sultan and De Kuyter, which he had imported from Holland, no fewer than one hundred and eleven herons. This shows that the royal sport became extinct in England not in consequence of any dearth of herons. In the Netherlands it is still kept up, though the celebrated Hawking club at the Loos, near Apeldoorn, which Mr. Newcome, assisted by the Duke of Leeds and Mr. Stuart Wortley, had formed in the year 1833, was dissolved the very year it had reached its majority.



Chamois-Hunting—By Stradanus.



Bear-Hunting—By Stradanus.

Arno and the harbor town on the North Sea did not interfere in a more discouraging manner between artist and engraver.

For more than half a century that studio in Florence, of which Stradanus gives us in one of his "arts and crafts" series, called the Nova Reperta, a characteristic picture, seems to have gone on supplying busy hands in distant Antwerp with material of the most heterogeneous kind. Saints and devils, popes and emperors, holy legends and scenes from purgatory, wars and sieges, land battles and naval engagements, royal progresses and peasant fetes, hunting, fishing and fowling scenes galore, the horses of all nations, the crafts and trades of the civilized world, the discoveries of Columbus and Vespucci, scientific inventions of the day, the working of the silkworm and scores of other subjects of the most diverse nature, were one and all depicted with a realism and with a power of imagination that really amaze one. It shows what an extraordinary demand for illustrations had suddenly sprung up in the second half of the sixteenth century among the nations of northern Europe, as they awoke from the intellectual stupor that had enchained them during mediæval times.

STANLEY'S EXPLOITS

No explorer before or since has approached the harvest that Henry M. Stanley reaped (says a writer in the New York Sun), and no man of letters, soldiers, or scholar has had such a single lecture tour as Stanley's greatest. In something like ten big cities he received \$2,000 for his first appearance. For the first night in another group of cities he received \$1,000 and in still another group \$500. Traveling in a special car upon which he lived in most places, and accompanied by four or five guests, he ended the tour with \$64,000 clear of all expenses. For that first night in New York a charity paid Stanley's agent \$5,000

and the receipts from the lecture were \$14,763. On the other hand Alexander Graham Bell used to lecture for \$25 a night in schoolhouses and the struggling inventor was glad enough of the fee.

Since Teacher Did Not Know. It was in the primary class of a graded school in a western city, and the day was the 23d of February.

"Now, who can tell me whose birthday this is?" asked the teacher.

A little girl arose timidly.

"Well, Margaret, you may tell us," said the teacher.

"Mine," was the unexpected reply.—Everybody's Magazine.

INTERNATIONAL SUNDAY SCHOOL LESSON

(By E. O. BELLERS, Director of Evening Department, The Moody Bible Institute of Chicago.)

LESSON FOR MAY 12.

THE LAW OF LOVE.

LESSON TEXT—Luke 6:27-36; Rom. 13:8-10. GOLDEN TEXT—"Thou shalt love thy neighbor as thy self."—Rom. 13:9.

Jesus set forth while seated upon the mountain delivering what is usually termed as the Sermon on the Mount, those principles the working out of which have changed the history of mankind. Last week and the week before there, were presented principles that in their application are the very opposite to the natural desires of the human heart. In this lesson we have the summary, the conclusion of the whole matter, and next we shall study some of the applications of these new principles.

"I say unto all you who hear." Not all who listened that day, even among the disciples, really heard what Jesus was saying. As for illustration these truths did not grip the heart and life of Judas. So it is today, having ears to hear they hear not. Jesus commands those having ears to hear but cautions them to take heed what we hear and adds that to us who do hear, shall yet more be given. (Mt. 4:24).

Things It Teaches and Why.

"Love your enemies" is not alone a teaching of the Christian faith. It may be found under the old Jewish dispensation and even among heathen philosophers but in each of these instances it does not convey the impression nor carry with it the command it does when Jesus utters these words. The life of Jesus is a wonderful exemplification of the truth he is seeking to teach. In his case the words are a command and the execution of that command he promises, later, to make possible to all of his followers by the aid of the Holy Spirit. We are to pay for curses with blessings, and for insults by prayers, and the man who so conducts his life shall be happy. "Oh," but someone exclaims, "have I not certain inalienable rights? Does not the other fellow's liberty end where my nose begins?" Certainly we have rights but the right to suffer for Christ's sake is far greater than our right to defend ourselves. God will attend to our rights provided we obey his word. True those who ask may be unworthy, but God is kind to the unworthy as well as to those who are worthy. It is noticeable that Jesus does not tell us to give to every one who asks that particular thing that is asked for; God does not thus answer our petitions. Ofttimes requests come the literal granting of which we know would be detrimental to the best interests of the petitioner or perhaps work hardship upon those dependent upon us. For illustration, the granting of whisky to a drinking man; giving money to a street beggar when bread is needed by the children or others whom God has entrusted to our care. Many foolish and fanciful interpretations and applications have been made of these words.

Application is Definite.

The simple application of the Golden Rule is however a very definite, positive and comprehensive matter, vastly different from the negative proposition of Confucius.

"As ye would, so do ye." Do you want friends? Be friendly. Do you want others to sell goods to you? You must buy of them. Do you wish to have others talk about you at your backs? Then you begin at once to talk about others at their backs. Love expressed merely for those who love us will soon dry up, the circle constantly growing smaller. That is simply refined selfishness. See verses 32 to 34. It is in these opposite traits we are to set the distinguishing marks of a Christian.

We should recall the contrasts Jesus gave in this whole passage. The rich and the poor, the woes and the joys, the well spoken of and those of his kingdom who shall be hated. To love those who love us not, to do good to those who despitefully use us, to lead not expecting any return.

Who is sufficient for these things? Those who are in debt and in truth citizens of this new kingdom. Paul sets not only a strong emphasis upon the teaching of Jesus, but he expressly refers to the Mosaic commandments—"If there be any other commandment"—It can be kept when a man obeys this obligation to love his neighbor. Indeed, how can we say, we love God, whom we have not seen, if we love not our brothers, whom we have seen?

Paul's picture of heathenism in the first chapter of Romans is a striking illustration of the lack of this redeeming trait of love. Well may we pause and ask this question, "What have I done today that only a Christian would do?" There is absolutely no fixed standard of morals, they are dependent upon many modifications of time, surroundings, culture, etc., but the Christian has here an absolutely fixed standard whereby to govern his life and actions. He is to love those who love him not; to be kind and merciful; not in words only but in deeds of kindness.

DOMESTIC AMENITIES.



Hubby—I've waited an hour for you to get your hat on straight.
Wife—Well, I've waited longer than that for you to get your feet on straight.

ERUPTION COVERED BODY

"Three years ago this winter I had a breaking out that covered my whole body. It itched so it seemed as if I should go crazy. It first came out in little pimples on my back and spread till it covered my whole body and limbs down to my knees, also my arms down to my elbows. Where I scratched it made sores, and the terrible itching and burning kept me from sleeping. I tried several remedies all to no purpose. Then I concluded to try the Cuticura Remedies. I used the Cuticura Soap and Cuticura Ointment, also the Resolvent, for about four months, and they completely cured me of eczema. I have had no return of the disease since. I never had a good night's rest after the skin eruption first broke out till I commenced using the Cuticura Soap and Ointment. I had only used them a few days before I could see they were beginning to heal, and the terrible itching was gone.

"Those that lived in the house at the time know how I suffered, and how the Cuticura Soap and Ointment cured me. I never take a bath without using the Cuticura Soap, and I do not believe there are better remedies for any skin disease than the Cuticura Soap and Ointment." (Signed) Miss Sarah Calkins, Waukegan, Ill., Mar. 16, 1911. Although Cuticura Soap and Ointment are sold by druggists and dealers everywhere, a sample of each, with 32-page book, will be mailed free on application to "Cuticura," Dept. L, Boston.

The man who says he would be willing to die for a girl during the courtship stunt may after marriage wish he had.

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A fellow can make a hit with a girl by telling how much he misses her.

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