



Bringing a captured Lion Cub into Camp



Snap-shot of a Female Water-buck

Snap-shots at Africa's Big Game

By C. C. Adams

A GERMAN has been wandering here and there in eastern tropical Africa taking telescopic photographs at long range by day of the famous game animals and birds, or catching them by flash-light in their night haunts. In a little less than two years he has taken over 2000 of these pictures. He has brought to view the hidden life of many African animals, showing them just as they are in their natural environment, and making plain to us many of their aspects that were never before revealed to human eyes. Over three hundred of these photographs have been reproduced in the book he has written, which is to-day the literary sensation in Germany. The book is *Mit Blitzlicht und Büchse (With Flash-light and Rifle)*, by C. G. Schillings, a German naturalist. An English translation of it has just been published in this country by Harper & Brothers.

Mr. Schillings came of a family of naturalists, and his talent for zoological study and collecting is innate. He was known at home, before he introduced his photographic specialty on his latest journey, as the greatest collector of African wild life and the most expert German authority on this subject. The collections he has brought to Europe include forty lions, thirty-six leopards and other beasts of prey, other mammalia and birds by the hundreds. The specimens he has scattered among the museums of Berlin, Stuttgart, Munich, Vienna, Frankfort-on-Main, Weimar, and Karlsruhe number 355 species and varieties, among which are varieties of the hyena, the giraffe, the antelope, and the mouse that were new to science. He began his African work in 1896, but it was his great expeditions of 1899-1900, 1902, and 1903-4, in the tropical regions of German East Africa and the wide game-covered plains of the British East Africa Protectorate, that brought him fame and the highest honor; and on his last journey he won a new claim to distinction by his wonderful photographs, which are a revelation of wild life such as has never yet been made in any other country. It seems strange that the wild animals of Africa have now been made better known pictorially than those of Germany.

When Schillings first reached the inner African steppes in 1896, the desire grew upon him to be able some day to show to the world these new phases of animal life just as he saw them. He knew that most of our illustrations in books on zoology are merely from photographs of animals imprisoned in zoological gardens; that many museum specimens are posed and grouped from these captives. No doubt, says Mr. Schillings, those who prepare specimens for exhibition, even though they may never have seen the animals in their natural condition, often produce valuable results; but too frequently the sketches of animals in our books and periodicals and the mounted specimens in museums give erroneous ideas of them.

It seemed to Schillings that photography alone would supply the needed illumination and the incontestable facts which would enlarge our insight into the habits and life of wild animals. He was summoned one day to the Imperial Palace at Berlin to give to the Emperor and the court an account of his collecting expeditions. On that occasion he told of the limitations which in some respects render incomplete the scientific results of zoological study, and of his purpose, on his next expedition, to increase, if possible, the efficiency of his work by the very large employment of photography.

He had known nothing of this art, but was now studying under the best of auspices. His technical field training was under the direction of Martin Kiesling, of the German army, who had made a name in military photography. The greatest attention was given to telephotographic work, for Schillings knew that the field of the larger part of his photography would be the endless plains, marshes, and lakes, and it was essential to make his negatives at distances so great that the animals would have no intimation of his presence.

By the hardest application he gained, in a few months, an intimate acquaintance with the mysteries of photography, though when he reached Africa he found he had still much to learn by experience in that field. All his apparatus was specially constructed



Mr. Schillings feeding a Baby Rhinoceros with Milk



Lioness (at the extreme Left) interrupted by Flash-light while in the act of springing on her Prey



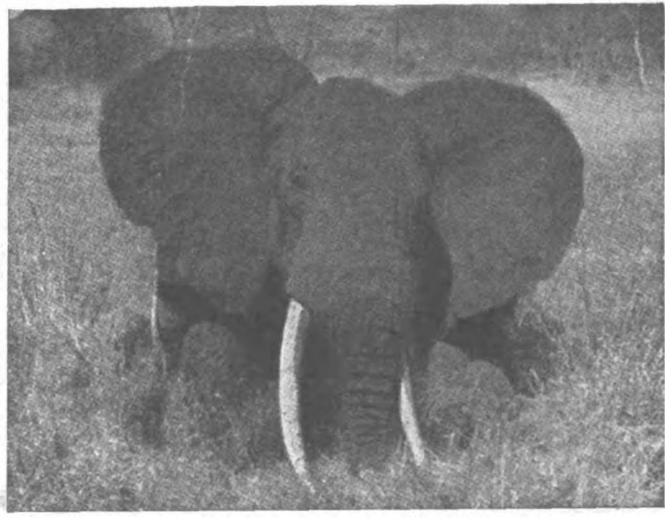
Flash-light of a Lion drinking at the Brink of a Jungle Stream

for use under tropical conditions. His cameras were made for the hardest of usage, and the chemicals required for his flash-lights were ingeniously protected against deterioration. When he landed at Tanga, East Africa, in February, 1903, he made his first photograph of some sixty boxes of photographic material, a number of them large enough for two men loads.

So we may think of him and his 135 men as wandering far and wide for eighteen months through the great game country, taking snap-shots at the animal life, catching the zebras, gnus, antelopes, and gazelles as they grazed oblivious of the stranger a half-mile away, or galloped over the plains, rested under the trees, or sought refreshment at the drinking-places; snapping the monkeys scattered over the grassy steppe, for their life is not wholly arboreal; rhinoceroses rooting in the swamp, taking their morning bath, or pointing in the wind, suspicious of an enemy; hippopotamuses in the river or swamp or caught by flash-light with their young; elephants and giraffes in different phases of their daily routine; the lion, leaping on his prey, crouching for a spring, or in mid-air an instant before the fatal bite in the neck of his victim, which is instant death; the leopard, the hyena, and other beasts of prey, some of them dragging away the food they have killed. Many other animals posed unconsciously for their pictures, and thus appear naturally on the plates in all their grace and beauty or ugliness. Some striking views show birds in midair, or great flocks of water birds about to leave for their summer haunts on the southern shores of Europe.

All who are familiar with the views of scenery in numerous books on Africa will agree that Schillings's pictures give a new touch of reality to these scenes. He shows not only the landscape, but the life that abounds there. No pictures ever gave us so vivid an idea of the grassy plains as these that show big game feeding leg or back deep in the luxuriant vegetation. The deep, wide elephant paths in the dried-up stream beds are a phase of tropical Africa of which we have read, but have never before seen. We see the ostrich in the scrub lands, and near the grazing mother bird is her heap of eggs which she trusts to the sun to hatch. Here are rocks or bits of earth or vegetation dappled or streaked with shadow from clouds or branches; near by are zebras or giraffes, and their stripes look so much like the shadows that we can readily give credence to Schillings's statement that the streaks of these animals and of the leopard are protective, and, at a distance, their keen-eyed foes are often unable to distinguish them from their surroundings.

The moment he seizes to photograph a swamp or a river is when wild fowl are afloat or a hippo or python is swimming or his caravan is fording. Where the elephants are browsing we see the young trees they have torn down to get at the twigs and tender leaves at their tops. Far away among the scattered timber of the park lands we see giraffes taking in the view, their heads half-way to the tree-tops. In a word, we get many glimpses of the very truth of Africa because we see so many phases of its animal life in their appropriate settings. Old Africanists of Germany, who know the African tropics, say they have



A Mortally Wounded Elephant making his Death Charge

never seen any other pictures that so well show wild Africa just as it is.

The flash-light pictures are the most unique and surprising in the collection. Nearly all of them were taken at the drinking-places which many animals visit in the night. When Schillings had selected a favorable spot, he would pitch his camp some distance away, but near enough to summon aid at the crack of his rifle. Selecting a small space where the wind blew towards him from the path and water, he would enclose it with a brush fence to screen himself from view. Here he would sit, sometimes all night, in the darkness or starlight, with his flash-light all ready, match in hand, and repeating rifle and revolver by his side. There was little or no danger in the work. A flash and the picture was taken; an instant more and the animals were scampering. Even the lordly lion stayed not upon the order of his going. He might be springing through the air, or on the neck of his victim inflicting the one killing bite—the flash, and off he crashed into the jungle. In one picture he is crouching for a spring; the next picture, taken instantly after, shows only the end of his tail. A crinkle in the tail of a zebra may reveal the first moment of his terrible surprise. Some views show the sudden fear in the eyes of the animals as they gazed for a second at the startling illumination.

The pictures show nothing more nor less than the camera revealed. The author permitted only one picture in the book to be retouched, and he tells why this was done. The result is that while many are of great excellence, other photographs are inferior, but even the poorer ones are very instructive, or they would not have been admitted.

Schillings explains the somewhat misty outlines of one of his lions by the fact that he was within nine feet of the animal, too close to get a sharply defined negative. What hypercritical reader would complain, under the circumstances? In most cases the animals were fixed on the plate before they were startled out of a bit of naturalness. We see them quenching their thirst at the brink of the stream or approaching it. Three female lions appear at the spring on one plate. In another view zebras line the bank, others are waiting behind, and in the higher background only the legs of others are visible. Such pictures repaid the weary vigils, and made the photographer as happy as the discoverer of a new river.

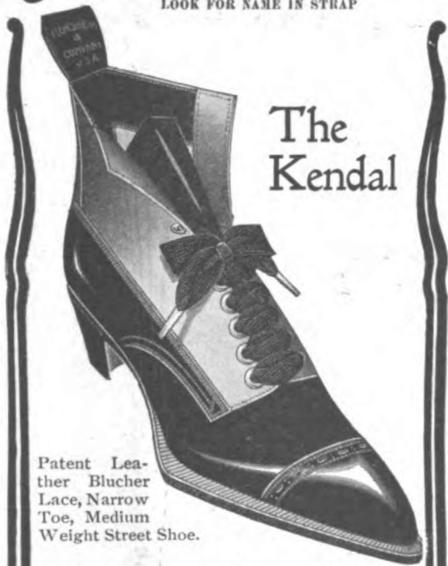
(Continued on page 1464.)



Lioness caught by Flash-light while attacking a captive Ox; her mate is at the Left of the Photograph

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Snap-shots at Africa's Big Game

(Continued from page 1449.)

Many of the beasts of prey and most of the lions were photographed not at the drinking-places, but at spots where meat was exposed or live animals tied up as a tempting bait. In all his work Schillings has shown himself to be a man of merciful instincts, whose interest in animal life lacks nothing of sympathetic quality. No man has written more strongly than he in denunciation of the ruthless slaughter of African game, all of which, he says, is doomed to extermination. He permits none of his men to kill except for the cooking-pot. How could such a man expose domestic animals to be killed by wild beasts?

Training Wild Animals

His explanation is that the few cattle and donkeys assigned to this fate had been bitten by the tsetse-fly, whose bite is fatal. They could live only a few weeks in great suffering; and he is not the only hunter who believes that the bite of the lion, severing the spinal column at the neck, means death as instantaneous and painless as a bullet through the heart.

Schillings believes that many wild animals have higher intelligence than we give them credit for; sympathies and sentiments that often bring them nearer to our plane than we know. It is certain at least that this student of animals is rarely fitted by nature and training to win the confidence and affection of many of them. A small menagerie seems to attend him wherever he goes. He tamed a marabou, one of the African storks, so that it lived in his various camps as free a life as the porters that carried his baggage, and was truer than they in its fealty to him. Now and then his collection of baboons up in the branches would give evidence of delighted excitement and anticipation, and the men would say, "The master is coming." They knew him when, to the human eye, he was only a black spot on the horizon, and were always the first to herald his return to camp.

A Bottle-Fed Rhinoceros

In the Zoological Garden at Berlin are a rhinoceros and goat that are inseparable. The residents of that city were greatly astonished by the remarkable friendship between these two animals. Schillings brought home with him the first young rhinoceros that had been carried to Europe in twenty years. The difficulty is to supply these young animals with nourishment, and they almost invariably die on the journey. Schillings caught this specimen when very young, and petted it as he might a little dog. He introduced the young monster to two milk goats, and it lived on their milk, which Schillings served from a bottle. He kept the animals together, and a reciprocal friendship developed. The baby rhino was later bereaved of one of his friends, but the other is still with him. This zoologist says that in time of drought, when the marshes dry up and the water holes are few and far between, the rhinoceros can make a straight path twenty miles away to some usually unfailing source of supply.

Watching by Night

The hardest work was the night vigils at the flash-light posts, which often resulted in nothing but an incessant fight with mosquitoes. The hours were tedious when no animals came to the studio, and Schillings makes no pretence of having enjoyed these occasions. The night air was not healthful, the sudden downpours had a dampening effect upon ardor, and the photographer sat out in the open for a fortnight before he caught his first flash-light of a lion.

But these watches in the darkness gave him wonderful familiarity with the life and sounds of the night, and one of his best chapters is given to the African wilds in the nighttime. The calls of the birds, the prodigious humming of the insects, and the concert of the frogs were music to lull to slumber, but the putting of the hippos, the



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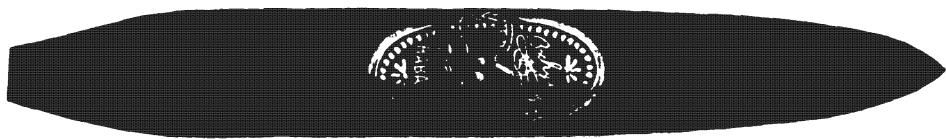
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grunting of the rhinos, and the varied exclamations of the beasts of prey would scarcely be so soothing to ordinary nerves. It is at night that the male hippopotamus asserts his kingship over the swamps in the sternest tone of unmistakable authority.

We have heard of explorers who have crossed Africa from sea to sea without seeing a lion. They were not hunters, and the lion is a night prowler, resting by day in the depths of the thicket or forest. Schilling thinks that the title "king of beasts" belongs to the elephant rather than to the lion, and that the African leopard is more to be feared both by the brute creation and by man than his more celebrated rival. The lion usually seeks no quarrel, kills only when he is hungry, and his favorite food is the helpless zebra. Old lions often live apart from their kind, and the explorer has never seen more than seventeen lions in one herd. Two or three lionesses with their young will often live together for hunting purposes, or a male lion with two or three lionesses. He has seen them make astonishingly long leaps when springing upon a victim, in one case twenty-four feet. The Asiatic tiger that becomes a man-eater is usually too old to catch wild game, but the man-eating lion is likely to be in the prime of life. There are very few of them, but the lion that once tastes human blood seeks human victims. Usually a hunt organized by natives or white men soon puts him out of the way.



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