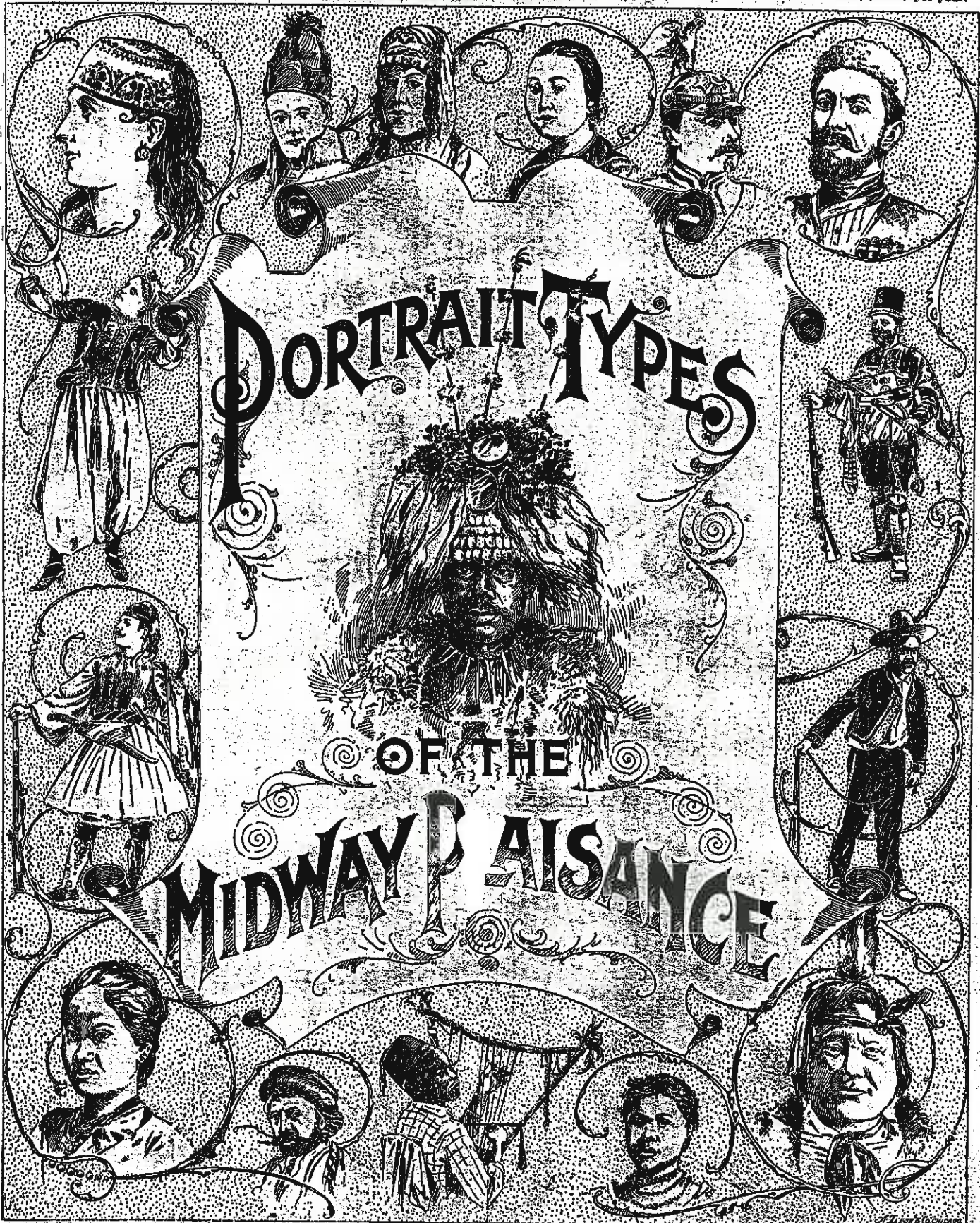


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Selected pictures —  
("Acrobats" at the World's Fair.)



THIS series of "Oriental and Occidental, Northern and Southern, Portrait Types of the Midway Plaisance" is presented with a two-fold object—first, education; second, entertainment. So comprehensive a collection as this will be found to be possessed of an undoubted ethnological value, and will therefore prove a most important educational adjunct. Again, the interest which surrounded these types of foreign nations and tribes, as represented at the Exposition, was very great, and many well-remembered faces will be pleasantly recalled.

The publication of this series was a necessary outgrowth of the "Dream City" Art Portfolio, it having early become evident that the ethnological features of the Fair were of sufficient importance to demand more exhaustive treatment than could be accorded in the three numbers of the "Dream City" devoted to the Midway Plaisance.

The publishers were further convinced of this demand by repeated inquiries from all parts of the country as to whether certain well-known Midway types were to appear in the series, and as to their names, nationality, position and history. Of many of these individuals it was thought there were no photographs extant, but after weeks of search two collections were discovered which contained a number of magnificent large portraits which were wonderfully well executed and which have never been offered for sale or placed on public view.

These were secured at a great expense, owing to their high value as exclusive photographs, and were then supplemented by several photographs of equal worth from private collections, and a list of about one hundred portrait types was arranged. This splendid series will be offered in 10 portfolios of 8 pages, each page containing one large portrait 9 1/2 by 12 inches in size (the Art Portfolios were only 8 by 10), and each portrait will be accompanied by an appropriate description containing interesting and instructive facts which have never been published, and it will prove most interesting, instructive and valuable to the millions of people who have secured the "Dream City" Art Portfolios, and who will treasure them as a rare personal possession.

In the "Oriental and Occidental, Northern and Southern, Portrait Types of Midway Plaisance" all these people live again, presented in the highest style of photographic and typographic art, and those obtaining the series can also learn all that is interesting concerning them, material for the descriptions having been carefully gleaned from the most authentic sources, mainly from the individuals themselves.

THE  
JOHN CRERA  
LIBRARY

ORIENTAL AND OCCIDENTAL  
NORTHERN AND SOUTHERN  
PORTRAIT TYPES  
OF THE  
MIDWAY PLAISANCE

A collection of Photographs of Individual Types of various nations from all  
parts of the World who represented, in the Department of Ethnology,  
The Manners, Customs, Dress, Religions, Music and other  
distinctive traits and peculiarities of their Race

WITH INTERESTING AND INSTRUCTIVE DESCRIPTIONS  
ACCOMPANYING EACH PORTRAIT

TOGETHER WITH AN INTRODUCTION

— BY —

Prof. F. W. Putnam, of Harvard University

Chief of the Department of Ethnology at the

WORLD'S COLUMBIAN EXPOSITION

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Sounds which address the ear are lost and die  
In one short hour; but that which strikes the eye  
Dwells long within the mind; the faithful sight  
Engraves the knowledge with a beam of light.

—Horace—*Ars Poetica.*

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ST. LOUIS :  
N. D. THOMPSON PUBLISHING CO.

1894

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JOHN J. O'BRIEN  
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## INTRODUCTION.

**A**LL THE WORLD IS HERE! Such was the exclamation of thousands of visitors during the short six months of the World's Columbian Exposition. What other combination of words could have expressed the truth so effectively as these five monosyllables! What was it that so enticed and charmed the visitor? The first impression was invariably that caused by the grandeur and beauty of the architecture and landscape. Such a combination of lake, lagoons, buildings, sculpture and color was never before grouped to form a picture so beautiful. But would this picture have been so entrancing if *life* had not been there as well? We who were obliged to remain after the close of the Exposition realized, when passing daily through the deserted grounds, that while all the architectural and landscape effects were still intact the charm had fled—the life had gone out of the picture. Constantly were we striving to conjure up the diversified and animated life that had been there, and to repeople the deserted avenues and buildings.

It is these vivid impressions of the life of the Fair that will be aroused with renewed pleasure by the faithful reproductions of many familiar forms in the accompanying pictures of Types of the Midway; and to those who were unable to visit the Exposition the Midway will in a measure become the same charming reality as to those who had the good fortune to take part in its fascinating Bohemian life.

Yes, in truth all the world was there. From the north, on the two sides of the Atlantic, came the Eskimo and the Laplander, the probable representatives of two of the oldest peoples on the respective continents. Although these peoples are greatly changed by admixture and environment during the hundreds of centuries since they left their original homes, they yet furnish much of interest in their peculiarities of physical structure from which the peoples of the long, long ago can be faintly discerned. Although having marked differences, how nearly alike they seem and how they differ from all the others by their short plump figures and broad light yellow faces as well as by their peculiar garments. The Lap had his reindeer—the horse and the cow of the north combined in one beast—and the Eskimo his dogs. How different was the Eskimo kayak from all other boats that gathered on the lagoons. It was essentially part of the man who sat in the hole in the centre with his double bladed paddle moving so gracefully and anon so speedily over the water. It was evidently his chief dependence and the result of his necessities.

What a contrast in the extremes of humanity between these people of the north with their long straight hair and the inhabitants of the Dahomey village—the black curly haired race of Africa. Among these Africans were types of manly and womanly beauty and others whose appearance and actions were expressive of the lowest savagery about whom we could readily believe the stories of the Amazon army and of cannibalism. With all this diversity of form and feature, of savagery and gentleness, they showed one trait in common, for who that heard the plaintive melodies and the wild fervor of their songs and chants will not accord to the Negro an inborn love for music as much a part of his nature as is his color.

From these Africans we turn to the Samoan village where were gathered several types from the Pacific islands. These Polynesians are remarkable for their stalwart forms and for the magnificent development of both men and women. Their complexion is light and their hair dark and abundant. Their movements are graceful and powerful, full of action but expressive of gentleness and courtesy. The airy houses of these people brought from Samoa—light frames of the bread fruit tree on which was tied a thatch of leaves of the wild sugar cane—the scant clothing of native cloth made of matted fibre, the simple method of making fire by rubbing two dried sticks together, and the great canoes for making trips from island to island, are among the blessings enjoyed by our Polynesian friends, and almost make one wish he might live in a country where life is so easy and where tailors' and dress-makers' bills are unknown trials.

Across the way, back of the bamboo fence was the Java village with its public square, on one side of which was the Missigit or Mahometan place of worship and on the other side the theatre. In this theatre was carried on a pantomime called the Wajang Wong, in which all the actors, dressed in the traditional costumes and masks of the heroes and mythical characters represented, conform their strange movements to the parts spoken for them by the Dalang or man behind the screen. Back of the stage was an orchestra of twenty-four players whose instruments gave forth sweet liquid sounds. What is the meaning of the strange movements of these men and women dressed in gold embroidered garments, their faces covered by strangely grotesque masks which by their color indicate the characters represented? Why is it they move their arms and hands in such a stiff and awkward manner, turning their palms outward and throwing their fingers back in a wonderful way? What is the meaning of the strange doll-like figures, mounted on long sticks and arranged in rows along the side of the stage, dressed like the actors themselves and having heads made to represent the masks of the latter? What is the meaning of the figures cut out of flat pieces of leather and colored so as to give the same general effect as the dolls? These figures let us into the mystery of the singular movements of the actors in the pantomime. Formerly the flat figures were used to cast shadows upon a screen, the movements of the hands and arms being made by the sticks attached to the hands. Afterward the

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dolls were made to take the place of these figures and were shown above the screen being manipulated by a man behind it who carried on the dialogue. Thus we get at the meaning of the movements we thought so strange. These pantomimes were long ago acted by means of these figures, first as shadows and finally as marionettes. Then when men and women took the place of the marionettes they were dressed and masked to represent the characters before expressed; and true to the conservatism of the race, the movements of the arms and heads of the marionettes were strictly followed, for were not these the movements of their heroes and mythical beings from the earliest time! Thus we have this strange pantomime illustrating a drama of a magic wand and a magic rose, carried out in a love episode between a prince and his lady, a survival of much ethnological value. To one who watched the dances and dramas of the Quackuhl Indians from Vancouver island, who were living in their native houses with the great totem poles in front on the borders of the South Pond, the close resemblance between the motions of the two peoples from opposite sides of the Pacific could but be perceived. When we also saw these Quackuhls call forth their mysterious mythical characters from the ground and recognized that they are cut out of flat pieces of wood carved and colored to represent the nondescript called the great snake, and when we also saw these Indians put on masks representing their heroes and mythical beings, we could but feel that the Javanese and the Quackuhl folk-lore as exemplified by the singular dances and pantomimes had some distant psychological origin common to both. It was such studies that the people of the Midway furnished; and in no one place was there such a perfect representation of a distant and to most of us little known people as in this Java village. What pretty little women were those Soendanese with their soft, dark skin and bright eyes. What dear little babies. What strange ear-ornaments, great silver buttons in the ears of the women resembling so closely the ornaments shown on the old sculptures of Mexico and Peru. There was shown in this village the home life of a hundred and twenty-five Javanese of two distinct groups, and such an opportunity to study this people was never before offered outside of their own country.

The Turkish village was a place of interest and instruction. Here among the turbaned Kurds and Druzes were people from various parts of the great empire of mixed nations: Constantinople, Smyrna, Jerusalem, and many other places of ancient history, were represented. The "House of Damascus" and the "Bedouin Camp" gave us glimpses of Arabian life in the ancient city and in the desert; and the Turkish Theatre gave us object lessons in the customs of the people who danced to the music of the cymbals as in olden time.

What shall we say of the "Street in Cairo" with its confusion of life: Arabs, Egyptians, Nubians and Soudanese in varying and characteristic costumes; jugglers, swordsmen, venders, donkey boys, and camel drivers. How we dodged from under the camel that pushed on regardless of anyone who stood in the way; and how we laughed at those who rode the beast as he lurched to his feet with his load. Here indeed we met with life such as never before was seen in America and here was the opportunity for a study of national character of great variety. At one end of the street the old Temple of Luxor reminded us of ancient Egypt, while the architecture of the street and the Mosque at the other end told of Cairo in its splendor. Here in the playhouse of the street were gathered the dancing women, and here was to be witnessed the national *dans du ventre* which not being understood was by many regarded as low and repulsive. What wonderful muscular movements did those dancers make, and how strange did this dance seem to us; but is it not probable that our waltz would seem equally strange to these dusky women of Egypt. What is a dance, is a question one was forced to ask after a trip through the Midway. Every nation had its own form. With some it was a rhythmic movement of the hands and arms; with others of the feet and legs; and with others of the body; some were ceremonial, others for amusement, according to national traditions and customs.

The space allotted to this brief introduction will not permit of further mention of the Oriental and Occidental peoples gathered on the Plaisance; but for one and all, reference is made to the characteristic and beautiful illustrations to which these few lines simply call attention. A careful study of these faithful portraits of the many distinct peoples will show the different types of men and women, how they looked and how they dressed.

We must not forget however that in the midst of peoples so new and strange to us there were others nearer akin. To many Americans "Old Vienna," the "German Village" and the "Irish Villages" gave information of the customs of their fathers; while our own crowning achievement in mechanics, the great Ferris Wheel, arising in the midst of this magic gathering enabled us to view this mimic world as from another planet, and to look down upon an enchanted land filled with happy folk. Truly there was much of instruction as well as of joy on the Merry Midway.

Peabody Museum of American  
Archaeology and Ethnology,  
Harvard University,  
Cambridge, Mass., February 22, 1894.



Chief of Department of Ethnology,  
World's Columbian Exposition.



### PRINCE MERE HEMCY. (Arab.)

The Arabs that live in towns and villages are a remarkably handsome race—tall, lithe, well-formed, with dark hair and eyes. They are serious in demeanor and polite in manner and conversation, and possess a self-control that seems wonderful to Europeans. They are proverbially hospitable. The subject of this sketch, born in 1863, is a prince among his people. He is a man of polish and refinement and fills the position of Sheik of the village of Mellardi, which lies near Mt. Lebanon. Like all his countrymen, he is a Mahometan and conducts his daily life in accordance with the teachings of the Koran, which requires frequent prayers and ablutions. The prince shares his countrymen's passion for fine horses. He is a fearless rider, and excited the admiration of all spectators by his feats of daring horsemanship at the Wild East Show in the Midway. He possesses the fence fighting qualities for which his race is noted.



ZAREEFA. (Bedouin.)

The Arabs, a race probably of African origin, comprise two distinct classes, those having fixed habitations and the wandering pastoral tribes called Bedouins, that is "dwellers in the open land." These constitute about one-seventh of the population of Arabia, and are also scattered over Syria and Northern Africa. They live in frail tents made of poles with a coarse covering of goat's hair dyed black. They have the aquiline nose and regular features that characterize the Arab race, and are active but not strong, and rather undersized. They are nominally Mahometans and have the virtues and vices natural to a barbarous people, which fact accounts for conflicting statements about them made by various travelers. The most trustworthy authorities regarding them are Niebuhr and Burckhardt. Zareefa, a native of Arabia and a princess of her tribe, is decidedly above the average of her countrywomen in beauty, and has a romantic interest attached to her by the fact that in refusing the suitor to whom her father sold her she subjected herself to the penalty of death, from which she was saved by the intervention of American law.





MERE ALLI HARFUSH. (Syrian.)

Syria, the country which extends for about three hundred and eighty miles along the eastern shore of the Mediterranean, has for its eastern limit the Euphrates; but in point of fact it insensibly merges into the steppe country, which naturally belongs, more or less, to Arabia. This land has been from time immemorial the battle-field for the empires of Western Asia and the territory through which the trading caravans of these empires have had to traverse; and by its position it has been the medium for transmitting the civilizing influences of the East to the West, and again of the West to the East. Under such circumstances, the Syrians have seldom played an independent part in politics, art or science; but none the less on that account is their place in history one of the highest interest and importance. Mere Ali Harfush, whose gorgeous oriental dress and skill as a horseman and swordsman in the Wild East Show was one of the features of the Midway, is a sheik of a small village near Baalbec, about thirty-five miles from Damascus. He comes, therefore, from a spot which is one of the most mysterious places on the globe, where the ruins of the great City of Baalbec still stand and where the columns of the Temple of the Sun challenge the curiosity and wonder of the world, for they were built at a period which antedates all history.



**BEN YAKAR. (Egyptian.)**

Ben Yakar, a native of Cairo, who was educated in the Protestant Mission School there, was the proprietor of thirty-five of the bazaars in Cairo Street on the Midway and showed great ability by the manner in which he conducted his enterprise. Egypt is the most singular of all countries. Herodotus properly called it "the gift of the Nile," for the destiny of the land and the nation is bound up in its one river. With a wonderful regularity the river begins to rise at Cairo between the 20th and 30th of September and falls as much by the middle of May. Six feet higher than this is devastation; six feet lower is destitution. It is the most ancient of lands: Abraham found it a great empire, in which the pyramid of Gizeh, then, as now, the largest structure ever reared by man, was standing. Pythagoras learned philosophy in Egypt; Thales, mathematics; Lycurgus and Solon, law and government.



SALINA. (Algerian.)

Algeria, the most important of the French colonial possessions in Northern Africa, is a mountainous land inhabited by Europeans and no less than eight native races—Berbers, Arabs, Moors, Jews, Turks, Koulgis, Negroes and Mozabites. In 1830, when Admiral Duperré, of France, captured the country, it was a land of pirates and bandits. The City of Algiers is the most cosmopolitan place in the world with the exception of Cairo. The dress costume of the women of Algeria is very curious. They wear full white trousers over their house dress, the younger ones having as much as seventeen yards of white starched material gathered in at the ankle. A small white veil is drawn tightly across the face, just under the eyes, thin enough for them to breathe through without exposing the features hidden beneath it. Over the head and shoulders is worn a white haik of Turkish toweling. In full dress a band of jewels is worn around the head and across the forehead, with pendants something like a necklace. Many bracelets, silver anklets and rings, set with uncut jewels, complete the showy indoor toilet. The women have a great deal of time to give to their finery and little else to think of. Salina, the Algerian "danse du ventre" artiste of the Algerian Theatre, was one of the handsome women on that wonderful Street of Nations.



ABAL KADER. (Southern Soudan.)

Soudan, which means in Arabic "the land of the blacks," is that wide region of Africa which stretches from the Atlantic to the Red Sea, and from the Sahara and Egypt to the Gulf of Guinea, the central equatorial regions and the Albert and Victoria Nyanza's in the south. This is the home of the true negro race, and until very recently definite information concerning its resources and geography were not obtainable. In 1882, the Mahdi raised the flag of revolt and persuaded a religious crusade. His armies overpowered the Egyptian garrisons and cut off Emin Bey in the Equatorial Province and shut up Gordon in Khartoum, after which Egyptian influence in the Soudan vanished among the native tribes. Abal Kader, the Soudanese musician who made melody on a rude instrument called wahassa at the Fair while the other Soudanese kept time by their barbaric dances, was a fair specimen of the people of the upper Nile. A detailed account of this region and its people may be found in "The Wild Tribes of the Soudan," in which F. L. James relates his personal experiences during three winters spent there.



HASSAN CHORBA. (Egyptian.)

Cairo in Egypt is of irregular form, about two miles in length by one in breadth, and has a population of about 200,000. The streets are unpaved, and only a few of them are wide enough to admit carriages. The by-streets and those in the quarters of the interior are very narrow, generally from four to ten feet wide; and in consequence of the method of building, each story projecting beyond that immediately below it, two persons may with ease shake hands across the streets. Among the tribe of vagrant and ragged boys that swarm in the streets of Cairo, none are more conspicuous than the donkey boys, who are a necessary feature of a city where few who can avoid it walk, and where driving is impracticable. Hassan Chorba, a native of Cairo, was a donkey boy in his youth, and at the Columbian Fair was promoted to be chief of the donkey boys on the Cairo Street. The strong features of this Arab will probably be recalled by many young Americans, who remember with delight their day on the Midway and their visit to the Street in Cairo. Books on Egypt are so numerous that it is hard to particularize. To obtain an understanding of its characteristics and the part played by it in European politics, probably the best work is "Egypt and the Egyptians," by D. MacKenzie Wallace.



ZAB EL MADJAB. (Algerian.)

Barbary is the general title given to the northern part of Africa. The Barbary States comprise Morocco, Algeria, Tunis and Tripoli. Algeria, as will be seen by reference to the portrait of Salina the dancer, contains numerous native races, one of the negroid types from the southern confines being illustrated by this portrait of Zab el Madjab, who is a powerfully built man standing six feet and six inches high. He is a follower of Islam, and with his co-religionists from this far away land attracted much attention at Chicago. The climate of Algeria varies considerably in different parts; in the northern portion it resembles that of Spain; while in the Sahara the heat is often excessive. The Simoon, or hot wind of the desert, sweeps at intervals over the country between May and September, filling the air with fine sand. In general, excepting the places in the vicinity of marshes, Algeria possesses a healthy climate. Ophthalmia, however, is very common. Algeria is an inviting winter resort. Its picturesque attractions are entertainingly set forth in Fredk A. Bridgman's "Winters in Algeria," published in 1890.



JEAN ALI YACOB. (Algerian Frenchman.)

A general description of Algeria has already been given in Portfolio No. 3. Of the 3,637,000 people of Algiers 273,000 are of French descent; and this handsome Frenchman, whose rhythmic notes stimulated the fanatical negro dancers during the ordeal of the torture dance in the Algerian Theatre, claimed Algiers as his birth place. From the time of Barbarossa, in the early decades of the XVIth Century, a system of military despotism and piracy prevailed, which the English, Dutch, French, Spanish and Americans endeavored in vain to extirpate, until 1830. In that year the town of Algiers capitulated to a French fleet, and the French took possession of the place. Since then the influence of France has, of course, steadily increased. Jean Ali Yacob is a fair specimen of the Algerians of French extraction. He occupied a place on the stage of the theatre, where the representatives of the mixed races of Northern Africa were to be seen; negroes, black as polished ebony, Arabs, Jews, Moors and Frenchmen; some of them men and women of great personal beauty and others with hideous and repulsive features. In general all the people of Algeria are subject to the French tribunals, and the head of the Roman Catholic Church is the Archbishop of Algiers, with four Vicars-General. The mosques and their lands belong to the State, and the Mohamedan cult is supported by it.



HASAN SHITA. (Egyptian Donkey Boy.)

Camels, donkeys and queer buildings were the rule in Cairo Street. Little boys and girls went bumping along amid the laughter of the scattering crowd; the camels shivered and lurches from side to side in zig-zag courses carrying their laughing loads of giggling girls or grinning men; the caned riders appeared to be bowing graciously to the crowds while hanging on with grim desperation to the loops of the saddles, as if they were on bucking bronchos; and the donkey boys—who, by the way, were stalwart grown men—brought to the memory of every visitor all that he had read and half-forgotten about the "sharp rascals" or "fine, energetic fellows" who follow this work in Cairo for a livelihood. Hasan Shita, the Donkey Boy of Cairo Street, was thirty years of age, a devout Moslem and an excellent attendant for the hilarious American youngsters, who enriched him with "bakshish," and were glad of an opportunity to imagine themselves in a land where this word is the bane and sorrow of all travelers.





BACHARA. (Soudanese Sheik.)

The "Land of the Blacks" sent many of its strange people to the Fair. The true home of the negro race is to be found in this wide region; but various other pure and mixed elements are also present in the population derived principally from Hamitic and Semitic stocks. Until 1882 the Egyptian Soudan was an ill organized province with Khartoum for its capital. In that year it was subdivided into four sections; West Soudan, Central Soudan, East Soudan along the Red Sea, and Harar east of Abyssinia and north of the Somali country abutting on the Gulf of Aden. This broad stretch of country differs considerably in physical features in its various parts. Those districts watered by the Nile are wondrously fertile, while Kordofan and Dar-Fur are bare and waterless, except in the rainy season. This stern-faced warrior of the Soudan, who was to be found in Cairo Street in one of the little huts made of bark and resembling a hay stack, had a distinctively savage appearance. Tall, straight, with well knit arms and legs and with black kinky hair, profusely tallowed and peculiarly arranged, he was suggestive of the relentless warriors into whose fierce faces the ill-starred Gordon gazed during the last moments of his life.



ABOU BAKR GHINDI. (Soudanese.)

- Definite information which even approaches accuracy about the Soudan and its people is extremely difficult to obtain; and thus it happened that the representations of certain of its tribes who found their way to Chicago during the Fair were never failing objects of interest to visitors. Dr. Schweinfurth in his work on "The Heart of Africa" estimates the population of the Soudan at about 7,000,000. Alvan S. Southworth, who critically examined some of the accepted African statistics during a journey in the Soudan, says that nearly all of them must be accepted with suspicion, though he credits Dr. Schweinfurth's figures on population. Khartoum, its capital, has 50,000 inhabitants, and is situated on the Blue Nile about two miles from its juncture with the White Nile. Its people are of every species of mixed breed: it is also noted for variegated scoundrelism and many odd phases of crime, the result of the slave trade. Abou Bakr Ghindi, the drum beater from the Upper Soudan, looks fierce enough in the picture; but, as a matter of fact, he is a timid fellow, whose actions reminded visitors of a petulant, over-grown child. His duties at the Fair were to beat a vigorous tattoo on a rude drum which furnished music for the Soudanese warriors in their wild dances.



MAHBOUBA UM ZANUBA. (Soudanese Woman.)

- This thick-lipped matron of forty from the Soudan was said to have been married at thirteen and to have been the mother of twenty-three children. She has had four husbands, all of whom are dead, her last husband dying in captivity after the fall of Khartoum. Along the shores of the Blue and White Niles and their tributaries, these people live in villages constructed of baked mud. The Mohammedan religion dominates the entire country, and thus distinguishes these polyglot tribes from the peoples farther to the South who practise fetichism and other heathen ceremonies. Each village is governed by a sheik. Squalor and poverty prevail; plunder and oppression by officials high and low, is the rule. General Gordon before his last memorable journey to Khartoum thus summarized the classes of people living in the Soudan in memoranda which he sent to Clifford Lloyd, Under Secretary of State in Egypt: "The divisions of the people of Soudan may be thus classified: 1. Bedouin Arabs, living a nomadic life in tribes. 2. Arabs settled in districts adjoining rivers, who before Mehemet Ali's conquests were under their own sultans. 3. Mercantile classes occupying towns. 4. Employees of Egyptian government. 5. The adherents of hunters driven out of Bahr Gazelle."



SOLOMON LEVI. (Egyptian Jew.)

Isabella, "the Catholic," had high honors paid to her memory at the great Fair for the aid she gave Columbus. She made the Castilian Court "the center of virtue and of high ambition," but her proscription of the Jews can only be accounted for by a charge of bigotry. This man, Solomon Levi, who came to the Fair from Cairo, claimed descent from the Jews driven out of Spain during the reign of Isabella. He does not bear the strongest facial characteristics of the Jewish race. For many years he has followed his profession of Dragoman or interpreter at Cairo, and has conducted many parties of Americans to see the wonders of the Pyramids and Sphinx in the ancient land of the Pharaohs. He speaks English fluently, and, having often heard from his patrons of the vastness of the Western world, turned tourist himself and came to Chicago as manager of the Soudanese warriors in Cairo street. His dress is most picturesque, consisting of a pleated skirt and loose jacket, with a vest of flowered embroidery confined by a woven girdle. This costume, however, is somewhat marred by a "Florentine" collar, which certainly is not a product of the Nile country.



MIRJA YACOB. (Persian.)

Persia is a genuine "terra incognita" to most Americans. Its boundaries are, on the north, Russia and the Caspian Sea; on the east, Afghanistan and Baluchistan; on the south the Arabian Sea and the Persian Gulf; and on the west Turkey. Even the names of the surrounding countries have a far away and mysterious sound, and perhaps it will bring the location of the land nearer to the minds of most of us if it is said that the Euphrates and the Tigris flow only a short distance from, and nearly parallel to, its eastern boundary, while a point on its western and northern boundary is Mt. Ararat. These names have at least a familiar sound to a Bible reading people. In modern political geography the terms Persia and Iran are synonymous. The kingdom which we call Persia the Persians themselves call Iran, but Iran had originally a much wider significance than Persia. Mirja Yacob, the manager of the Persian theatre on the Midway, and of its booths and bazaars, is said to be a fair type of the middle class Persian. He was born at Ojssani and has travelled extensively through the Orient.



SIED AFFENDE. (Egyptian Camel Boy.)

This man, who was a groom, or stable hand, at his home in Cairo, had for his duties not only the care of the animals under his charge, but also the office of running before, or at the side, of his master when he went out to ride, bearing in his hand a highly colored and decorated staff, and wearing a beautiful costume, embroidered in gold, his dark features being crowned on state occasions by a snowy turban. The cleverness of the camel drivers and donkey boys of Egypt is frequently mentioned by travelers, but not always in a complimentary manner. Sometimes they are spoken of as bright, obliging and intelligent, but quite as often one reads of them as "rascals" or "nuisances." Perhaps, however, these latter terms are used by travelers in much the same sense that one frequently hears an almost similar class of personal servants spoken of in this country when the opprobrious epithets do not by any means describe, nor are they intended to describe, the true character of the individuals referred to. Sied Affende speaks English imperfectly, and is a Mohammedan. He was twenty-six years of age when he came to the Fair.



NAZHA KASSIK. (Jewish Dancing Girl.)

The Moorish Palace was built to remind visitors of that wondrous building, the Alhambra, the ancient fortress and residence of the Moorish kings of Granada. It stands on a hill overlooking the city of Granada. Splendidly decorated and with its interior exquisitely painted, its wonderful architecture and bewildering rows of marble pillars, fretted ceilings and countless arches and courts have been the haunt of the romancer for centuries. One of the most popular attractions on the Plaza was the palace where an attempt was made to revive the glories of the ancient Alhambra; and among its many interesting and instructive sights were the Oriental dancers to be seen within its walls. Nazha Kassik the clever Jewish dancing girl who appeared here is a native of Beyrouth, Syria. Her dancing, while it resembled somewhat the steps of the Syrians, had in it something which was peculiarly Jewish in its rhythmic grace and sinuous swaying, in which there was much winging of beautiful arms and waving of shapely hands while her nimble feet kept time to the weird music produced by the strange instruments which accompanied her. Her dress consists of a loose vest with wide sleeves above the elbow and a richly embroidered skirt, while about her neck hangs a great necklace of bright amber so large as to appear almost barbaric.



MILHIM OUARDY. (Syrian.)

Syria is the land which extends for about three hundred and eighty miles along the eastern shore of the Mediterranean Sea. Etymologically "Syria" is merely an abbreviation of the word "Assyria," a name which covered the subject-lands of the Assyrian Empire, the subject-peoples being also called "Syrians." During the Greco-Roman period the shorter word came to be restricted to the territory west of the Euphrates, the designation "Syrians," however, being given to the great mass of the Semitic populations dwelling between the Tigris and the Mediterranean who are more accurately called Aramaeans (Gen. x, 22). Accurate statistics relating to modern Syria are not to be obtained. Even the area of the land under cultivation is unknown. The total population is believed to be less than 2,000,000. In ancient times Syria's principal export was timber, but this has now entirely ceased. It continues, however, to export wheat. Other exports are silk cocoons, wool, hides, sponges, almonds, raisins and fruits. Milhim Ouardy, the Syrian swordsman at the Moorish Palace, is a native of Dair El Hamar, Mount Lebanon, he speaks several languages and is a dragoman by profession. In addition to his duties at the Moorish Palace he conducted an Oriental bazaar on Fifty-fifth Street, outside the Fair grounds.





C. BRIGNARDELLO. (Algerian Musician.)

In the Algerian Theatre on the west Midway, where the terrible exhibition of the torture dance was given by the savages who claimed interior Algeria as their home, many interesting and strange sights were to be seen other than the hideous performance in which the benighted barbarians thrust needles into their quivering limbs and ate, or at least professed to eat, living scorpions for the entertainment of their patrons. Not the least among the more pleasing features of the theatre was the impersonation of a medieval troubadour by C. Brignardello, a clever Algerian musician, who revived that knightly calling, which in the age of chivalry not only referred to heroic acts and deeds of arms, but regarded skill in verse and melody in singing and accompaniment. Princes and nobles of highest rank practiced these arts and were then styled Troubadours. They were sometimes assisted and attended by jongleurs to play to their singing. A similar race of knightly songsters in Germany were the Minnesinger who set great value on the production of new meters and he who produced one with a melody to suit it was called a Meister. Mr. Brignardello played in several parts of the performance in the Algerian Theatre.



MAHOMET EL BASHSE. (Egyptian Camel Driver.)

Long after many a stately ceremony and pompous procession which graced the great days of the Columbian Fair have been forgotten, or at least when their memory lives only in the more pretentious "official histories," wherein are recorded the speeches and addresses of the great ones of earth who visited Chicago in the memorable year of the Exhibition, old men and women will be telling their children of the wondrous sights they witnessed on the Midway and in Cairo Street, and even the famed tales of "the thousand and one nights" will then lose not a little of their prestige because of the charm of personal adventure which the parental story-teller can throw around his tale. By that time the Midway will be as famous in story as Bagdad during the Caliphate of Haroun al Raschid. And who shall say that the "bridal procession" of Cairo Street, with its camels, gay trappings, wild music and changing color, will not usurp the place of some of the stories of the ingenious princess? Mahomet El Bashse is the man, who, seated on the camel in that procession, beat the kettle drums a vigorous taloo, keeping time, or claiming to keep time, to the ear piercing notes which came from the flute players.



### ABAL-BU-WYYO. (Soudanese.)

One of the strange dancers and characters in West Cairo Street was Abal-Bu-Wyyo, a Soudanese from far up the Nile. He wore a curious head dress made of the hair of some wild beast, and ornamented with brass coins, beads and shells; about his loins he had a broad girdle hung with dried sheep hoots, which rattled noisily as he danced. His exhibition was unlike any other dance to be seen upon the Midway, and consisted of a series of wild leaps and mad whirling, while at the same time keeping up a monotonous humming noise and occasionally making demoniacal grimaces, in which he exhibited his gleaming white teeth and exposed his red and lolling tongue for an almost incredible length. The constant rattling of the sheep's hoots and the accompaniment of a ruck and deep-toned musical instrument played by another Nilese African, who crouched upon the floor by the dancer's side, gave to the exhibition a most savage and barbarous color which never failed to impress visitors strongly. Abal-Bu-Wyyo speaks a dialect of Arabic and the language of his own negro tribe, but made only slight progress in English during the Fair.



ZAROTEFFA. (Soudanese Woman.)

The negro types at the Fair—Soudanese, Dahomeyans, Nubians and the Congo people—represented very fairly the barbarous or half civilized state of a people who are a numerous and rapidly increasing class of American citizens. This woman was the wife of a Soudanese warrior and mother of Calona, the dancing Soudanese baby of Cairo Street. She was about thirty-two years of age and came from the confines of Nubia, speaking a dialect of Arabic and Soudanese. In appearance she strongly resembles the Congo negroes. As a race the negroes come from inter-tropical and sub-tropical regions of the Eastern hemisphere, stretching, roughly speaking, from Senegambia, West Africa, to the Fiji Archipelago, Pacific Ocean, west and east, and lying north and south between the extreme parallels of the Philippines and Tasmania. The negro domain thus originally comprised all Africa south of the Sahara, India, south of the Indo Gangetic plains, Malaysia and the greater part of Australasia. Since historic times began, however, the great domain has been intruded upon in the east by the Mongoloid peoples, in the west by Caucasians. Perhaps one of the most striking lessons which the Columbian Exposition taught was the fact that African slavery in America had not, after all, been an unmitigated evil, for of a truth, the advanced social condition of the American Africans over that of their barbarous countrymen is most encouraging and wonderful.



CALONA. (Soudanese Baby Dancer.)

In crowded Cairo Street, Ben Yakar, with an enterprise which would have been creditable in some bustling Yankee showman of the Barnum type, gathered together a motley throng of strange peoples which caused the visitor to remember that jingling catalogue of the names of Orientals that he learned at Sunday-school. "Parthians and Medes and Elamites, and the dwellers in Mesopotamia, and in Judaea and Cappadocia, in Pontus and Asia, Phrygia and Pamphylia, in Egypt, and in the parts of Lybia about Cyrene, and strangers of Rome, Jews and proselytes, Cretes and Arabians." Of a truth it seemed, at times, that they were all there, but unlike their Scripture prototypes the babel of voices was confusing, and we could not say with the Apostle that "Every man heard them speak in his own language." Not the least interesting among this polyglot assembly was Calona, the tiny African infant of two and one-half years, who, with a rattle of wild sheep's hoofs and a head-gear of buffalo hair, ornamented with sea shells, beads and pebbles, had been trained to dance with baby feet in the weird rites of the Soudanese warriors. Her mother's portrait (Zarotella) appears elsewhere in this collection. After the dance the little one passed her hat for stray nickels; and when asked her name, had been taught to reply in good English, "Mary Anderson," a trick which generally succeeded in "bringing down the house"—and the desired shower of small coin.



SOFIA ZIEDAN. (Bedouin Dancing Girl.)

In the Damascus palace, where a successful effort was made to depict the genuine Bedouin life of Syria and Arabia, this charming young girl entertained thousands of visitors with a dance which, it was claimed, dates back to the time of David, the minstrel king of Israel. Her dress is a fabric woven of camel's hair, and her ornaments are large pieces of silver coin and rings of the same material. Her finger nails and hands were stained with henna, and she was always careful to keep her eyelids tinged with kohol, customs which have been closely adhered to by Orientals for ages, as is thoroughly attested by the evidence of implements used for that purpose found in the tombs. With bright black eyes, red lips and bare feet, with encircling anklets of silver, she danced to a strange measure of so-called music which was furnished by her companions who, seated about her, beat upon kettle drums. She is a modest little woman; and her dance had none of the objectionable features which were urged, not improperly perhaps, against some of the other exhibits on the Midway. Born near Baalbec, she was unable to speak English and only succeeded in picking up a few words during the Fair. [A description of Bedouins, their habitat and racial characteristics, may be found under another portrait in this Portfolio and earlier in numbers of the series.]



HALLAD ABDALAH. (Syrian Bedouin.)

The Bedouins of the desert were not without their representatives at the great Fair. These people, who are scattered throughout Syria and Arabia and despise agriculture and the settled life of the towns and peasants, may be found on the borders of the cultivated lands with their camels, sheep and goats, leading a nomadic life, and being more or less independent of governmental control, they are not adequately engaged in robbery and take food upon their voluntary foraging. The life of the Syrian peasant is thus made a very miserable one, for in addition to the onerous governmental tax, he is compelled to pay tribute to the wild tribes of the desert, in order to obtain immunity. During the present century the Turkish Government has made some substantial efforts to compel the Bedouins to lead a more settled existence, but the safety of peasants and travelers is yet by no means assured. Hallad Abdalah is a petty Sheik of a small band of Bedouins inhabiting the hills near the ancient city of Damascus. He is a Moslem and came to Chicago unable to speak any other tongue than Arabic, which he said was the "language of the Gods."



AMINA. (Egyptian.)

Nothing like the "danse du ventre" had ever been seen in public in America until the Columbian Fair; and then, when the dance was first presented, the public appeared to be so thoroughly astounded that for a time no man ventured openly to criticize or denounce it. There appeared to be a feeling abroad to the effect that people came to the Fair to gain absolutely new experiences, and if necessary, to be properly shocked; but after a little, when the dancers, growing bolder, began to make their exhibition even more objectionable than at first, a storm of protest was raised which was finally championed by a number of the members of the Board of Lady Managers, who demanded that the wild dance should instantly cease. The Chicago newspapers reported this discussion in a semi-serious manner that made it quite evident that the consensus of local opinion was in favor of continuing the dance. For a short time its most objectionable features were somewhat modified, but during the last month of the great festivity no voice that was powerful enough to command attention, was raised against it. Amina, the Egyptian, a young woman of eighteen years, was one of the most successful artists in this line on the Midway. She appeared in Cairo Street.





**BREHIM EL KORANY AND SAID RAYAB. (Egyptians.)**

In the beautiful bridal procession which charmed and interested so many visitors on Cairo Street, each of the actors in the queer ceremony deserve especial mention. Galla Galla, the magician, whose marvelous deceptions awoke memories of Oriental wonder workers, the fat lancer whose suppleness and avoirdupois became a constant, though somewhat comical, wonder and the two Sais boys who headed the gay cavalcade, are each and all worthy of a place in this book of Midway types. It is the duty of the Sais boys to precede the equipage or camel of their Oriental masters carrying a highly colored staff or rod, and with loud cries to demand room and place in the crowded and narrow streets for the passage of the dignitary. They are clad usually in a picturesque costume of white and colored stoffs, whose quality is graded, of course, in keeping with the status of their master. Brehim El Korany, the figure on the left, found time, while at Chicago, to make love to one of the dancing maidens of Cairo Street; and an actual wedding was the result, proving one of the most interesting events of the cosmopolitan Exposition.



JAMELEE. (Syrian Dancer.)

When the great Fair was at its zenith there were, of course, a large number of visitors present who, having ample time and money at their disposal, went again and again to witness particular performances on the Midway where individual actors had gained their favor and approbation. It was interesting to note, for instance, in each of the Oriental theatres that the different artists appeared to have admirers and hospitable patrons in the audience, and that often a round of applause would spring from some portion of the assembly where it was quite apparent that a group of sight-seers who had visited the theatre for the express purpose of witnessing and applauding the act of some particular dancer. Over the Turkish cafe this charming woman of Syria danced for the pleasure of her patrons and admirers all through the Fair and gained a popularity that increased steadily until the close. It was customary in those dances for only one performer to appear at a time, while the rest, grouping about her upon divans and cushions, encouraged her by witty comment or dull laudatory cries, all the time keeping up a constant musical accompaniment on tamborines and stringed instruments.

THE beautiful displays of the liberal arts, the glories of the fine arts, the wonders of the mechanic arts, the marvels of electrical science, even; also the agricultural, forestry, fishery, horticultural, even the governmental and woman's, all absorbing as they were in interest, yielded first place to one other feature of the great Fair that now is not—yielded to the Ethnological Exhibit comprised in the famous Midway Plaisance.

There mankind saw his brothers—unseen brothers that hitherto were but names or scarce even that to him. They came from the nightsome North and the splendid South, from the wasty West and the effete East, bringing their manners, customs, dress, religions, legends, amusements, that we might know them the better.

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