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...OF THE...

# World's Columbian Exposition

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A COMPLETE PICTORIAL AND LITERARY HISTORY OF THE GREAT EXHIBITION FROM START TO FINISH.

ENRICHED BY SPECIAL PAGE ARTICLES FROM THE GREATEST MEN AND WOMEN OF THE WORLD.

WITH INTRODUCTION AND DESCRIPTIONS BY

JOHN MCCOY, EDITOR

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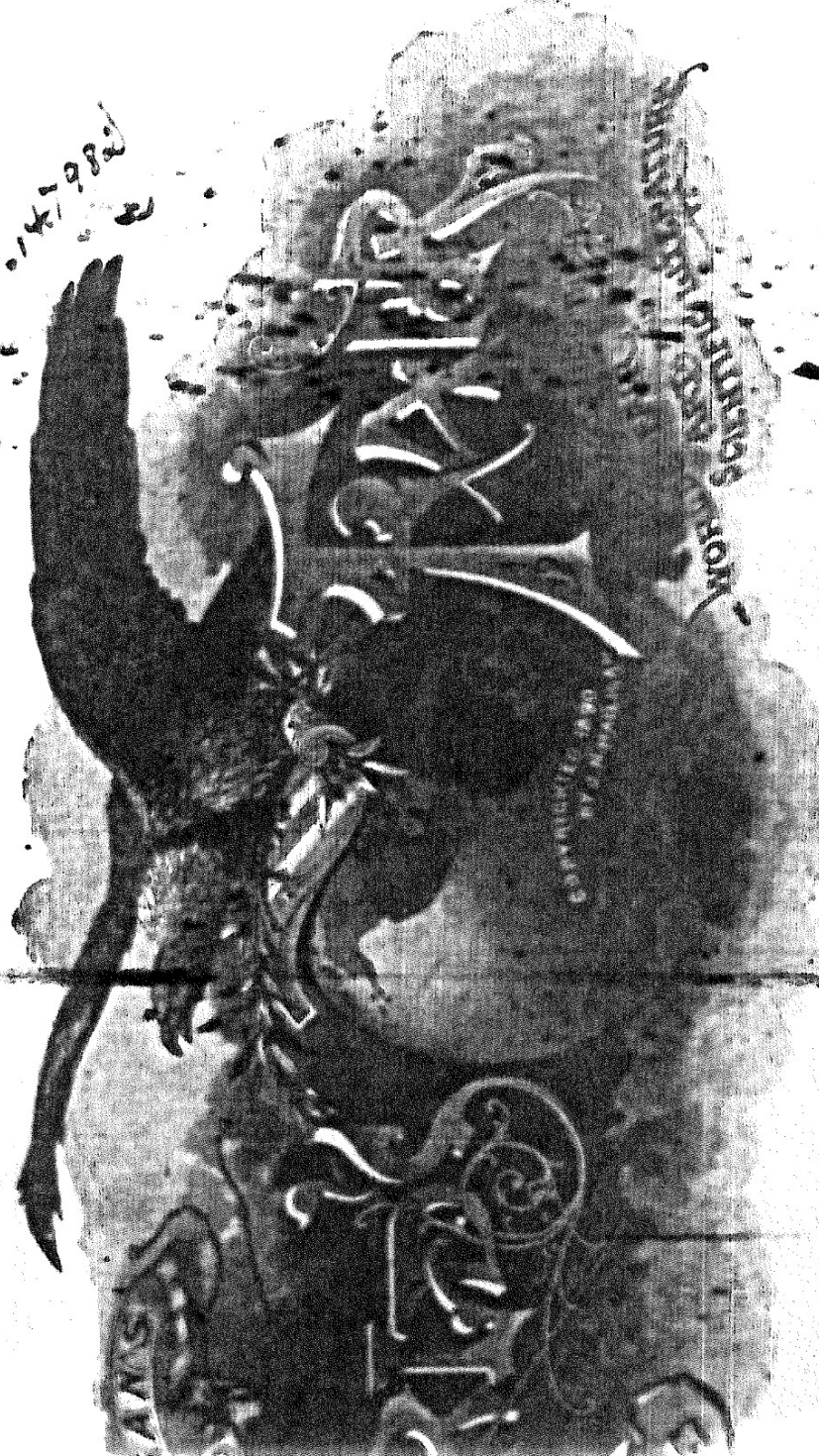


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THE JEWELL N. HALLIGAN COMPANY,

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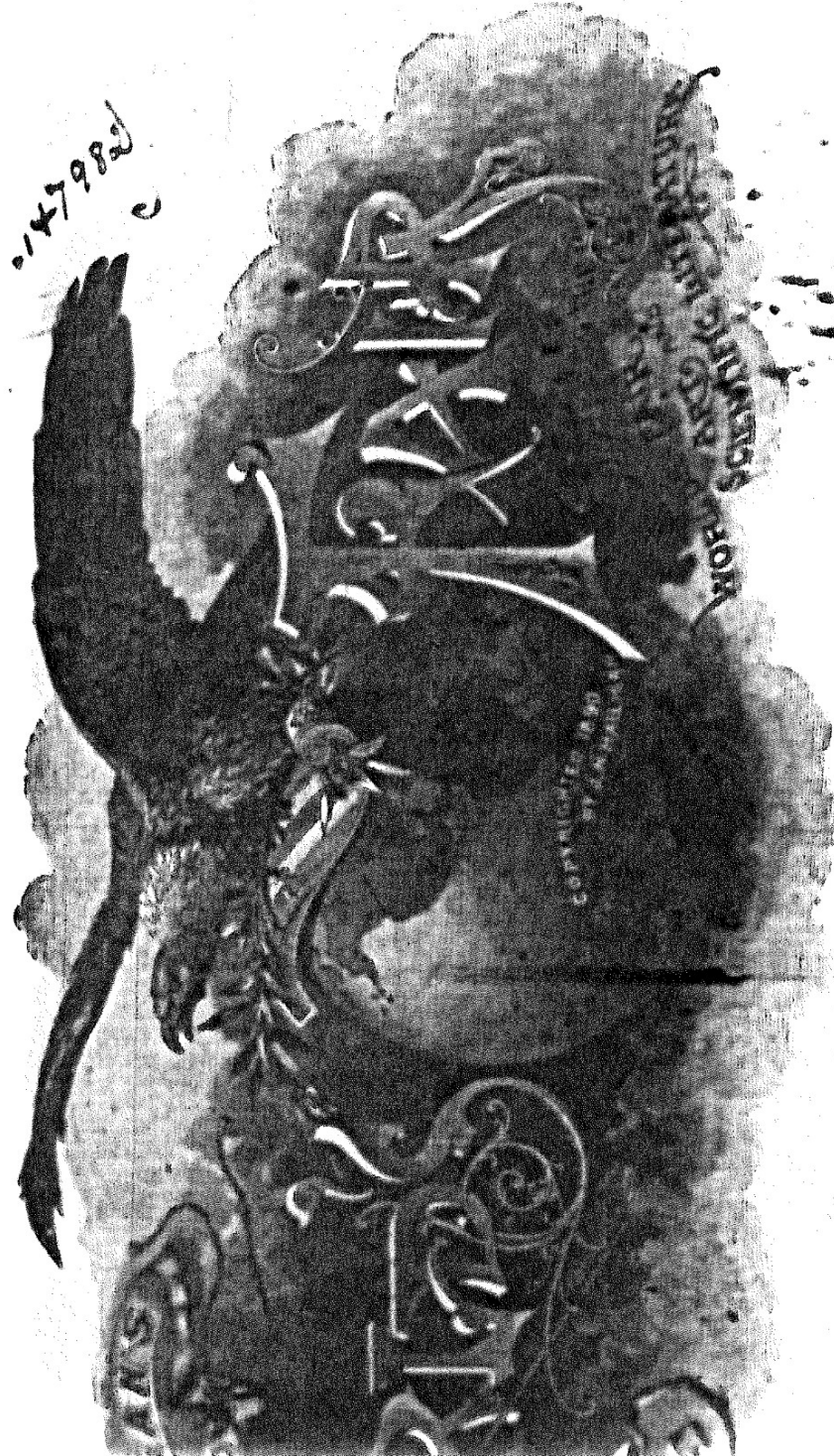
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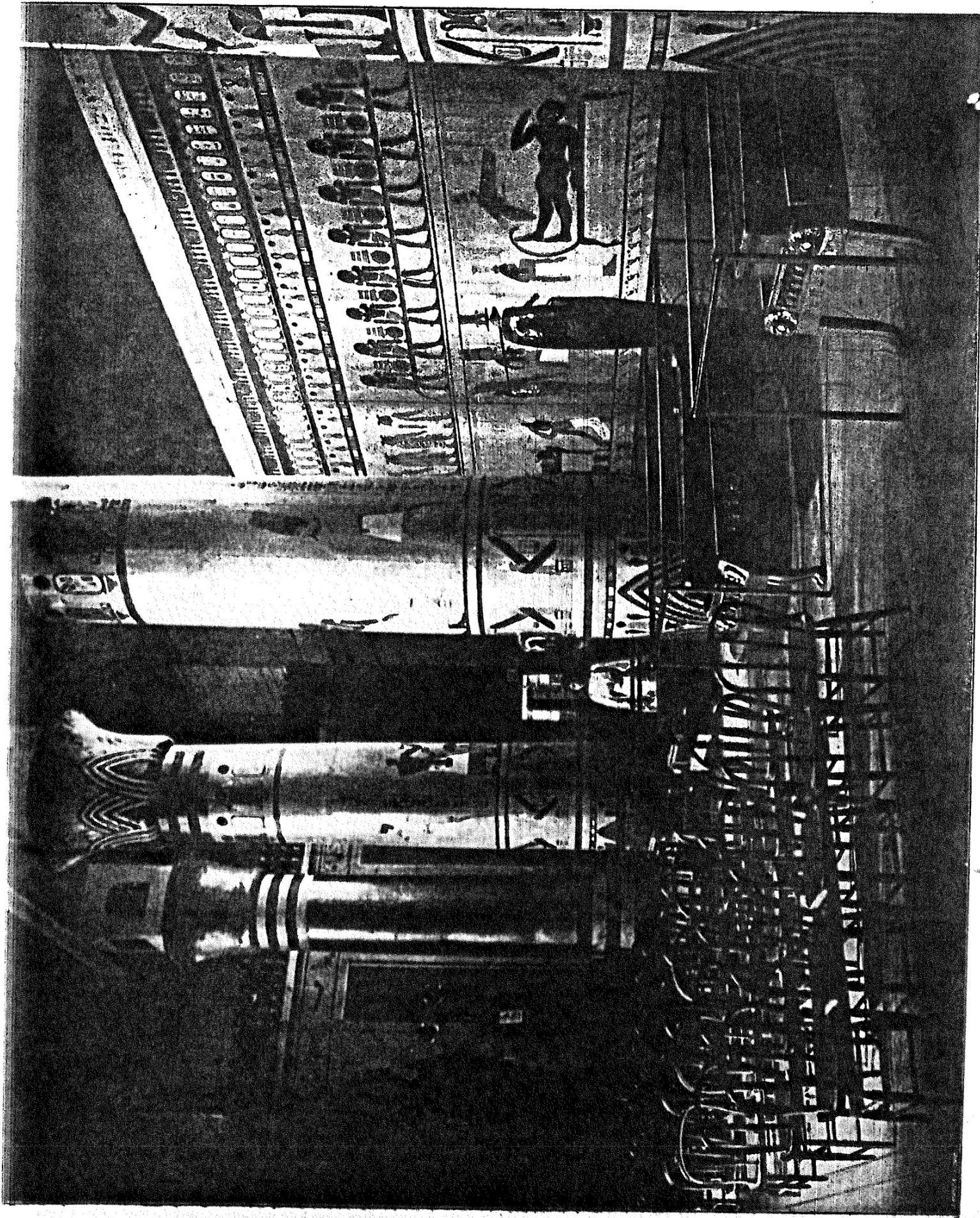
IN THE ENGLISH, FRENCH, GERMAN AND SPANISH LANGUAGES.



### INTERIOR OF LUXOR.

This Temple should have been placed in a part of Jackson Park near the Anthropological Building. Its presence near the street of camel-riding roysterers was insulting to the great study which the Temple encouraged. The picture of the outer Luxor appears on a previous page, and may be consulted. On the obelisks at its entrance were inscriptions to Ramesis II. (Sesostris) and Grover Cleveland, in which both Sesostris and Mr. Cleveland were called Horus, the powerful bull, rich, strong, and doubly vigilant.

We see before us one of the two rows of caskets in which lay truthful replicas of the mummies of some of the greatest men the world ever saw. On these Professor Demetrius Mosconas, their maker, discoursed at intervals before small audiences who had usually come in to see something humorous. In the second casket was a copy of Thothmes III., who carried the Egyptian rule in Phœnician ships to the Caspian Sea, and found no land where he did not set up a stele recounting his triumph. Beyond was the present appearance of Ahmes, the Liberator, who drove out the Shepherd Kings, before Jebusi or Jerusalem was founded. Across the hall was Seti I., the great General or King, whose Hall of Columns astonishes the world at Karnak. Near by was Ramesis II., who probably was a less powerful Pharaoh than Herodotus thought. The originals are in the Museum of Boulak, and are the most ancient relics of human greatness.

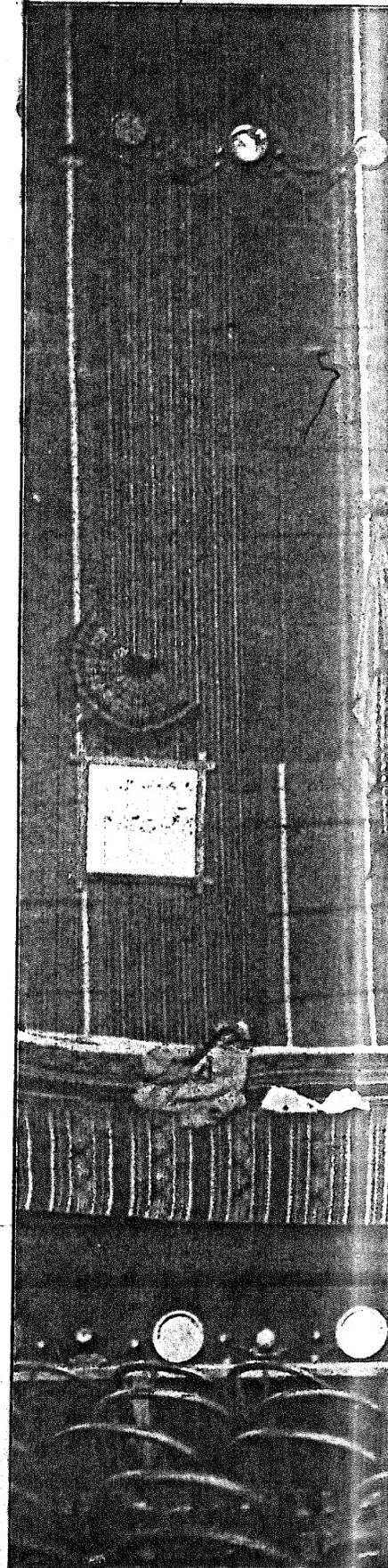


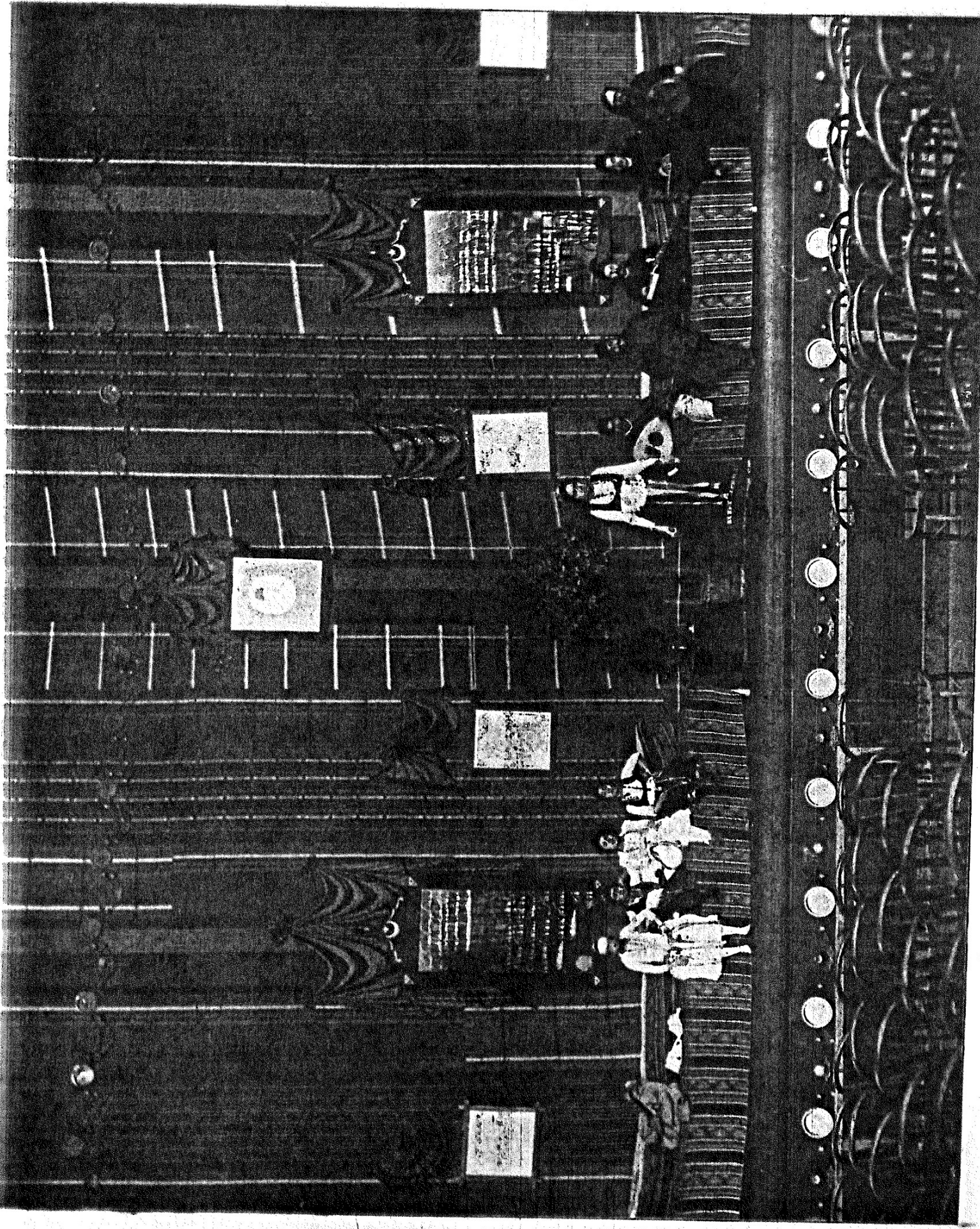
INTERIOR OF THE REPRODUCED TEMPLE OF LUXOR NEAR THEBES (B. C. 1800) — STREET OF CAIRO.

### THE THEATRE IN CAIRO.

We see before us the picture of a stage which gave the authorities of the Exposition much embarrassment. The Lady Managers denounced it as an indecent place, and the City of Boston has ruled, with some other cities, that the Cairo houri is a public nuisance.

The woman about to perform is heavily loaded with cheap jewelry. She is fleshy and unlovely to the Caucasian eye. She has been developed about the loins by violent, frequent, and long-sustained exercise of the abdominal muscles in the posture-dance, which is her "specialty." While the musicians who appear behind her, and are better shown on the opposite page, are increasing their doleful noises, she will clash her castanets, and stamp her feet forward, and shake her body up and down from the shoulders in a way entirely unknown and impossible to any but Asiatic and African women. This is the *danse du ventre*, which has become a fashion in Paris, and these women have served an apprenticeship in the "Red Mills" of the French capital. The reader is to know that there is little movement of the feet, and no uncovering of the limbs. At Ganon's Algerian Theatre, the beautiful girls were dressed so that their feet could scarcely be seen at all. But the trunk of this dancer before us could be moved in a rhythmical and then in a spasmodic manner, and the conclusion of the dance was made exciting by the sympathy of the musicians, who also became climacteric.





PREPARING FOR THE DANSE DU VENTRE IN THE STREET OF CAIRO THEATRE.

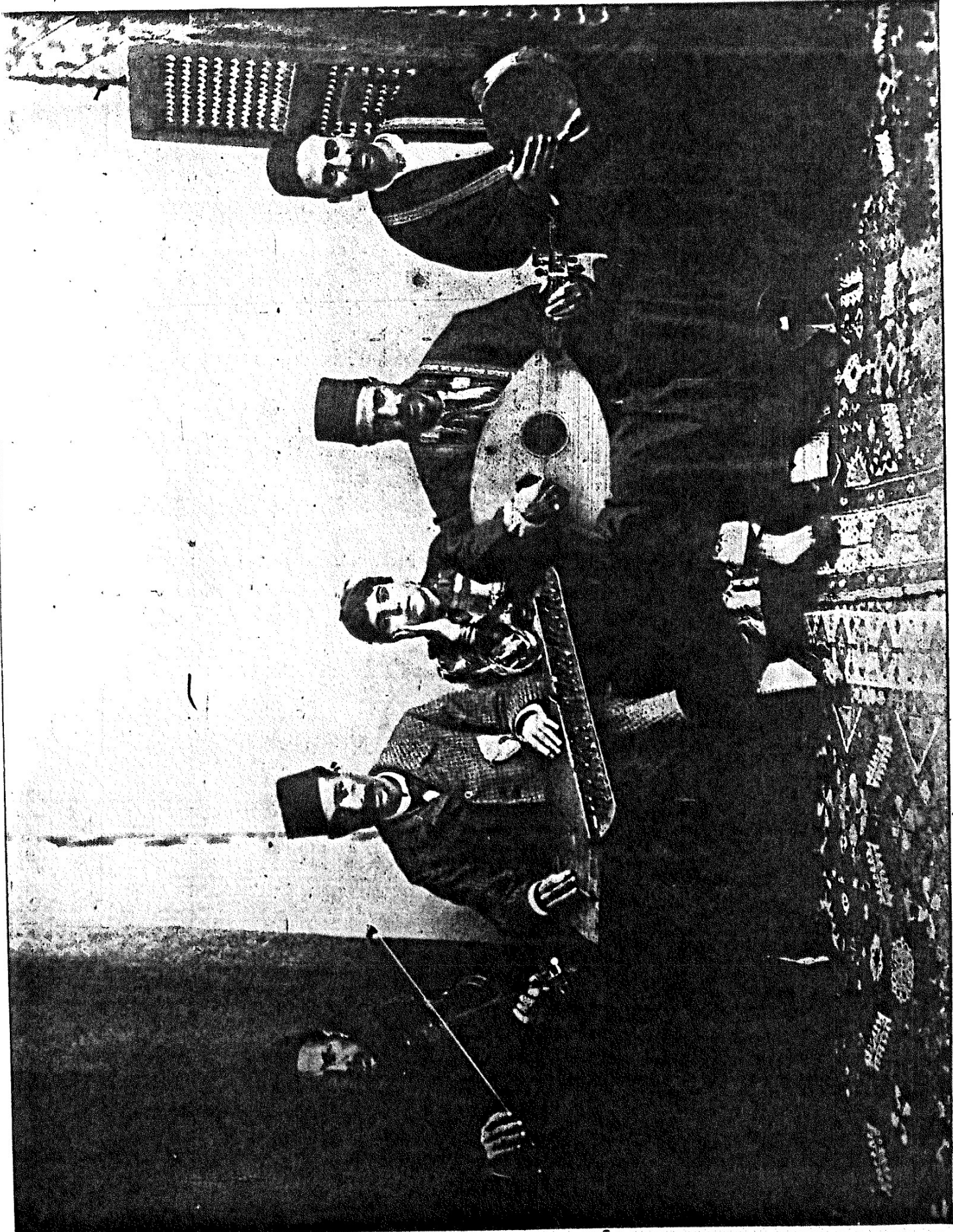




Over 2,200,000 people paid for admission to the Street of Cairo, this concession holding first place among the attractions of Midway Plaisance. Many of these persons were attracted by the ill-fame of the dances practiced on this stage; many were lured into the theatre by its proximity to the square where so much innocent fun prevailed on account of the camel-riding. But it is said to the credit of American womanhood, that thousands of the well-balanced wives and mothers of the United States departed on the moment that this Oriental posture-dance began; and of those who tarried, probably all wished themselves away -- so remarkable are the contrasts between Eastern and Western customs.

The women bore the names of Fatma Hourri, Fatma Husaria, Hahnim, Amina Brahim, Saida Mahomet, Sadiga, Farida, Nabiweah, Fahima, Zakia, Maryeta, and Hosna. We shall show portraits of Zakia, Maryeta, Nabiweah and Fahima on the next page. They all made a bad impression on the newspaper reporters of the Chicago press, who were treated with great honor by the authorities of the Street of Cairo. The women, in their hours of ease, were found to be indolent, not readily aroused from their couches, and then only animated when shrilly retorting on their scolding governess.

The musicians played an air in the minor key, which could not be complacently heard nor easily recalled.



THE ARABIAN ORCHESTRA OF THE THEATRE IN THE STREET OF CAIRO.

## WOMEN OF MIDWAY.

We present on the two pages now spread before the reader, the pictures of twelve women of Midway Plaisance—some the daughters of the pyramids and the Nile—the houris and peris of oriental poesy; some the pretty maids of old Ireland; one the sample of human excellence, sent by the Flowery Kingdom of China to Billy Knox's Beauty Show; and two the sylph-like and beautiful dancers of the Hungarian Café, at the western end of Midway Plaisance.

Of all these, probably the least attractive in these pages are the Cairo posturers, and yet they drew hundreds of spectators to one for the more beautiful and more artistic sisters who adorn the opposite page. The millions who entered the Street of Cairo were like Herod. The daughter of Herodias, by a *danse du ventre* obtained the head of John the Baptist, and the pursy sirens of Egypt, by the same contortions, put to death all western ideas of decency.

The pretty Irish girls need no type to plead their good looks. They made the Irish village famous.

The Chinese woman sat in a space at the Beauty Show which was marked with the name of her proscribed empire. Beside the attractions of forty Caucasian nations, her loveliness paled its ineffectual fires.



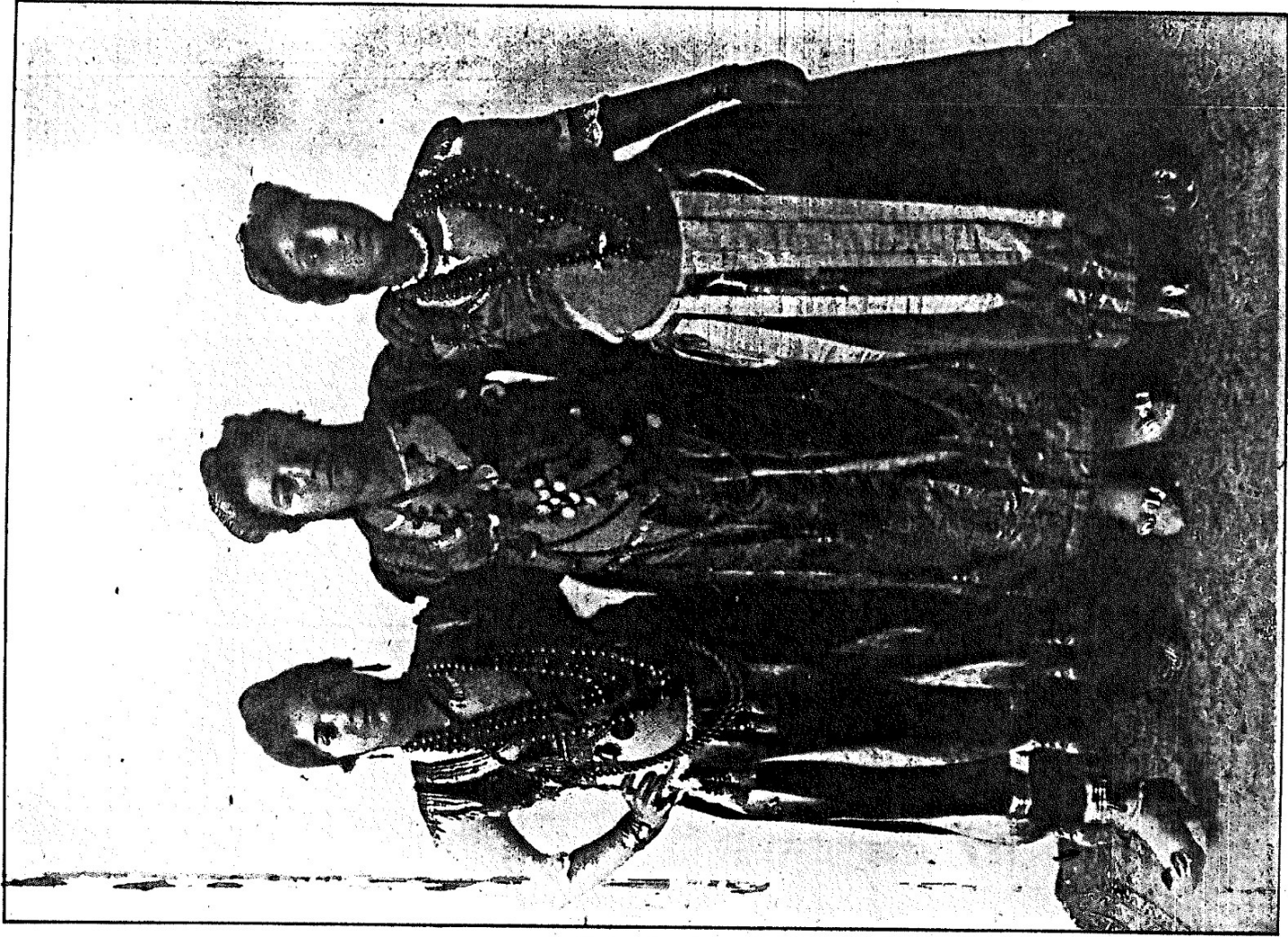
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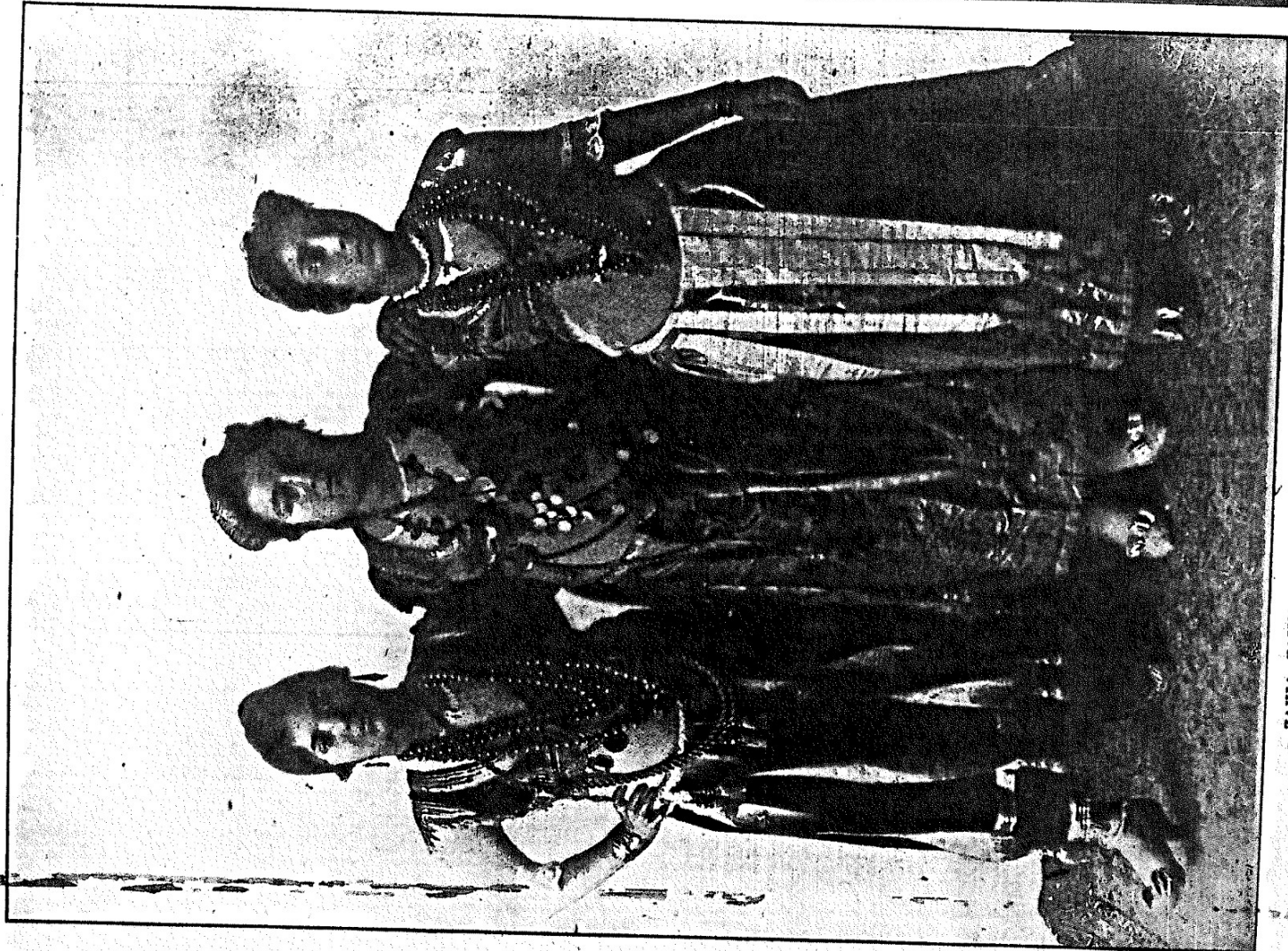
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2. ZAKIA, FAHIMA, AND NABIWEAH—CAIRO THEATRE.



1. ZAKIA, FAHIMA, AND NABIWEAH — CAIRO THEATRE.



2. MARVETA, CAIRO THEATRE.

FOUR OF THE CHIEF DANCERS OF THE CAIRO THEATRE, MIDWAY PLAISANCE.

Young men laughed at the idea that she should be called beautiful, and stern duty kept China at home in the laundries of the city. On warm days the little woman might nearly always be seen asleep in her chair, oblivious of the slights of humanity, and probably dreaming of mandarins.

The skirt-dance took a strong hold on English-speaking peoples with the advent of "Ta-ra-ra-boom-de-aye." The silken texture and the multitudinous folds of the costume are well depicted in the sixth of our engravings. It is a dance which appeals strongly to the lovers of lines of beauty, and it calls to the stage only those whose forms are slight, and whose ideas of motion and posture are innately correct.

Regarding the *embonpoint* so noticeable in the Cairo girls, it is their stock in trade. At the pyramids corsets are regarded with repugnance—more hymn-books could have been sold in the Street of Cairo after 10 o'clock at night, when the worst of the performances began. The indolence of the dancers while off the stage comes not only from the manners of a tropical people, and the jealous seclusion of their women, but also because of the severe physical fatigue of the dance, from which they have need to rapidly recuperate, in order to attain or feign the proper excitement at the next appearance.



3. THE PRETTY IRISH GIRLS.



4. CHINA, AT THE BEAUTY SHOW.



5. THE HIGHLAND FLING—HUNGARIAN CAFE.



6. SKIRT-DANCER—HUNGARIAN CAFE.

CAUCASIAN AND ASIATIC WOMEN ON MIDWAY PLAISANCE.

## SCENES IN CAIRO.

The views on this page and the three pages following also appertain to the principal concession on Midway Plaisance, the Street in Cairo, which may be profitably described in general.

The Street in Cairo lay directly off the Ferris Wheel, and under the walls of the Chicago University. Its success arose from the enterprise of its proprietors, who were also friends and associates of some of the principal officers of the Fair, and had the confidence of the "Service" authorities. There were over 160 Arabs, Turks, Egyptians, and Soudanese in the Street, with camels, horses, dogs, goats, and donkeys. The Egyptians were dressed in long vari-colored gowns and stately head-gear; there were enough of them to give the appearance of a busy street, and their number was increased by the white attendants at the booths, these coming in a body from a female academy in Ohio—a strange adventure of woman's rights; the American people believed they could show the Egyptians how to ride camels, and those who did not want to ride wanted those who did want to ride, to ride—this being the characteristic sport of 1893 at Chicago; the Egyptians were mysterious, classic, pictorial; the street wound in and out, closing with a beautiful minaret; the entrance-fee was 15 cents; the Temple of Luxor, while it may have given dignity to the merry street, did not figure as a strong attraction.

On the right as the visitor entered was a café open to the Street, in full view of the camel-mounting. This scene was usually as follows: The camel knelt on a soft mat; a fat young woman and a lean young man

