

A PORTFOLIO OF PHOTOGRAPHIC VI

...OF THE...

World's Columbian Expo

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A COMPLETE PICTORIAL AND LITERARY HISTORY OF THE GREAT EXPOSITION FROM START TO FIN
ENRICHED BY SPECIAL PAGE ARTICLES FROM THE GREATEST MEN AND WOMEN

WITH INTRODUCTION AND DESCRIPTIONS BY

JOHN MCGOVERN, EDITOR.

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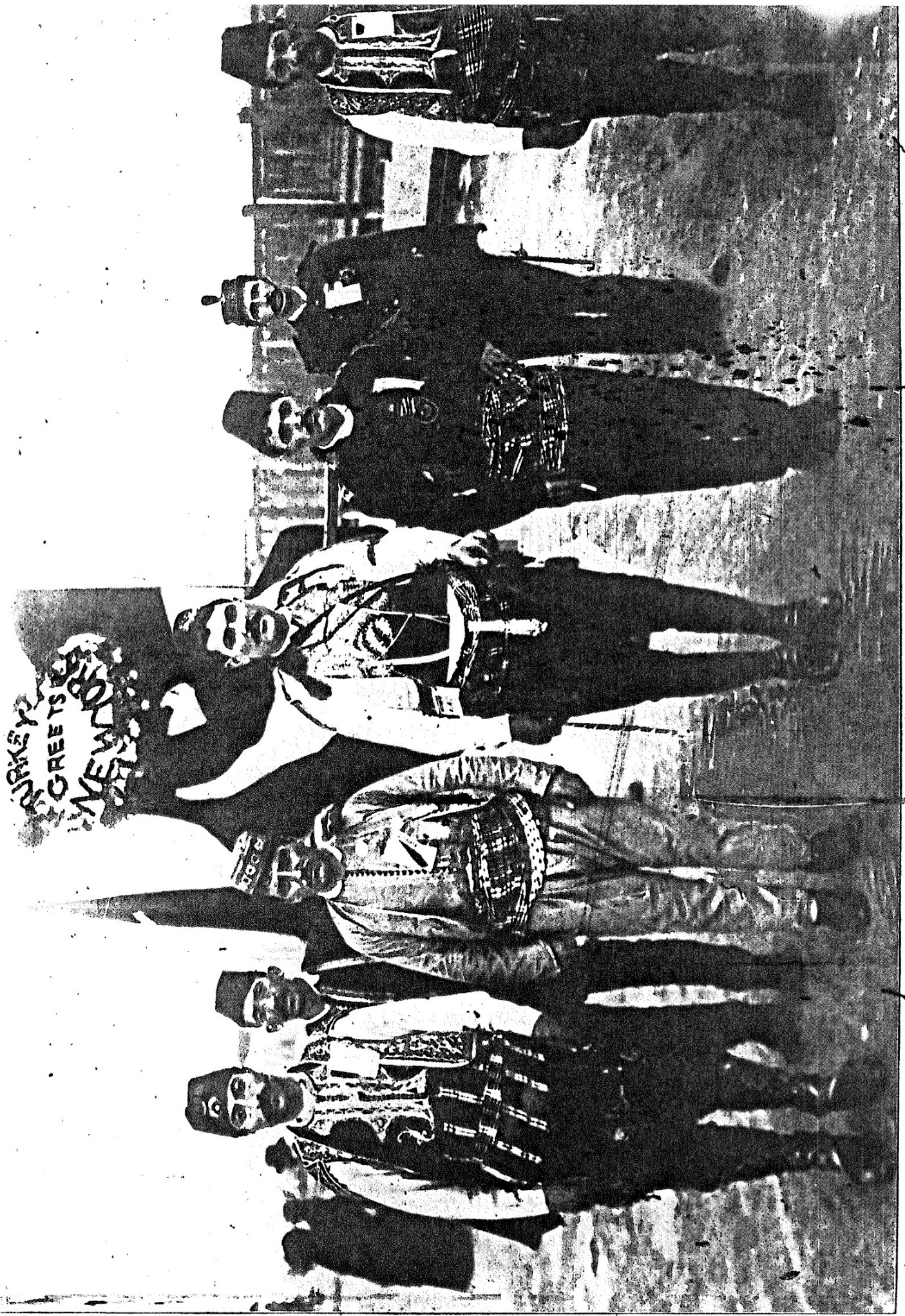
TURKS, MANHATTAN DAY.

The Egyptian, rather than the European or Asiatic Mussulmans, drew popular interest and attention, but there was nevertheless a very large area of ground across from the German Village which was given over to a "Street in Constantinople," a mosque, two theatres, and a "Damascus Palace." In the street of booths very good attar of roses was sold at low rates, and Jerusalem Testaments could be bought for a dollar in which the salesman, who was always born in the Holy City, would write his regards in Arabic. The proprietor was Robert Levy, of Constantinople, who also made a striking exhibit in the Transportation Building. The sedan-chair carriers were a singular feature of the Fair, and these hard-workers are here seen, welcoming New York City on Manhattan Day, October 21, when the people of Gotham were present in large numbers.

The sedan-chairs were so poorly patronized that they were withdrawn from public notice during the hot months. It was found that the average American was too sensitive to the feelings of his fellow-men to enjoy a ride that cost his carriers so much effort.

The bearers of this welcome are standing near the tracks in the Terminal Station, and are approaching the Administration plaza, where the New York Old Guard was to ring the Troy Bell.





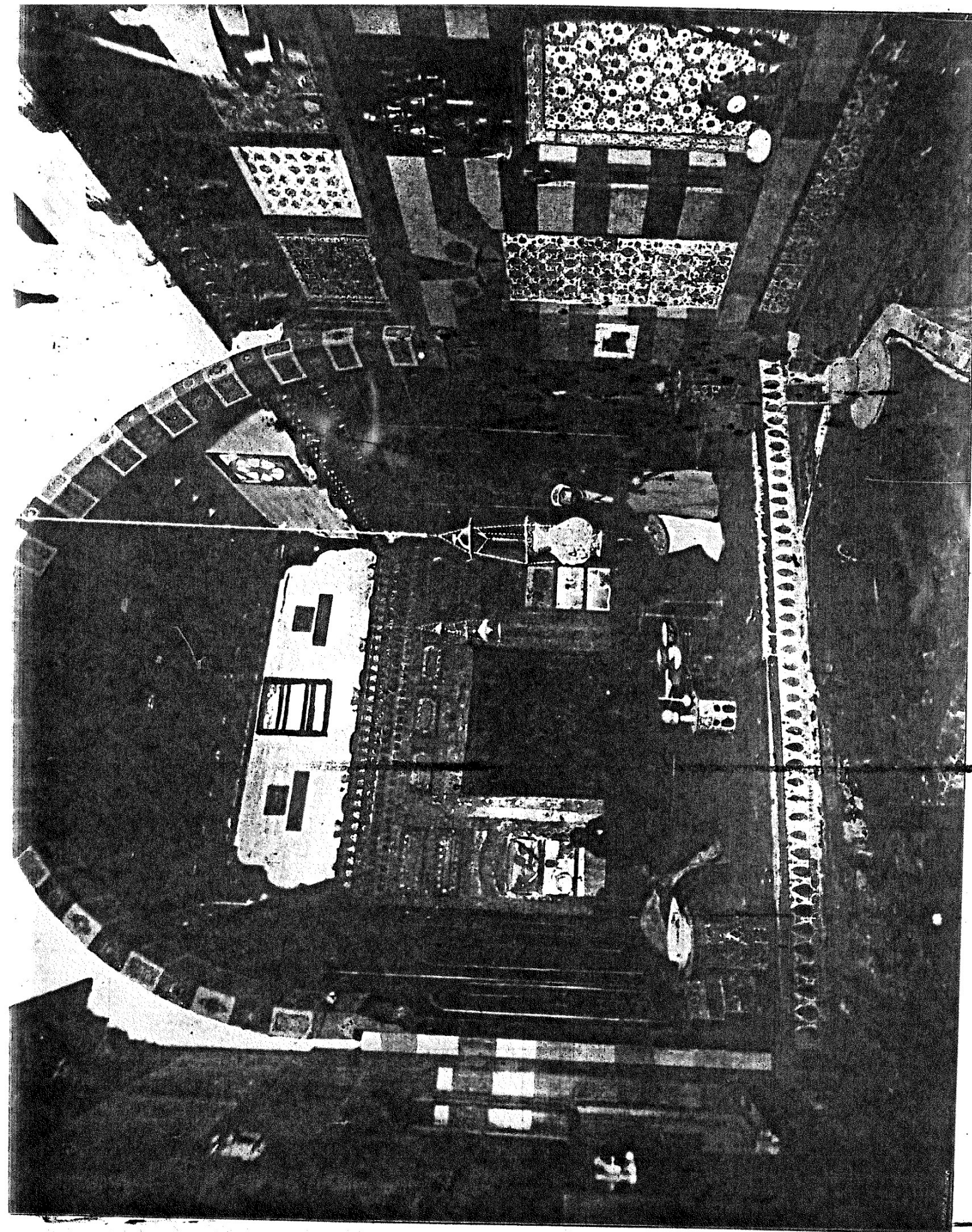
TURKS FROM ROBERT LEVY'S VILLAGE WELCOMING THE VISITORS ON MANHATTAN DAY, OCTOBER 21, 1893.

SYRIAN EXHIBITS.

The reader should know that there were finally two distinct Bedouin exhibits on Midway Plaisance. The first was an auxiliary of Robert Levy's Turkish Village opposite the German Village. The second arrived at the west end of Midway Plaisance only after adventures nearly as numerous and calamitous as the wanderings of Ulysses.

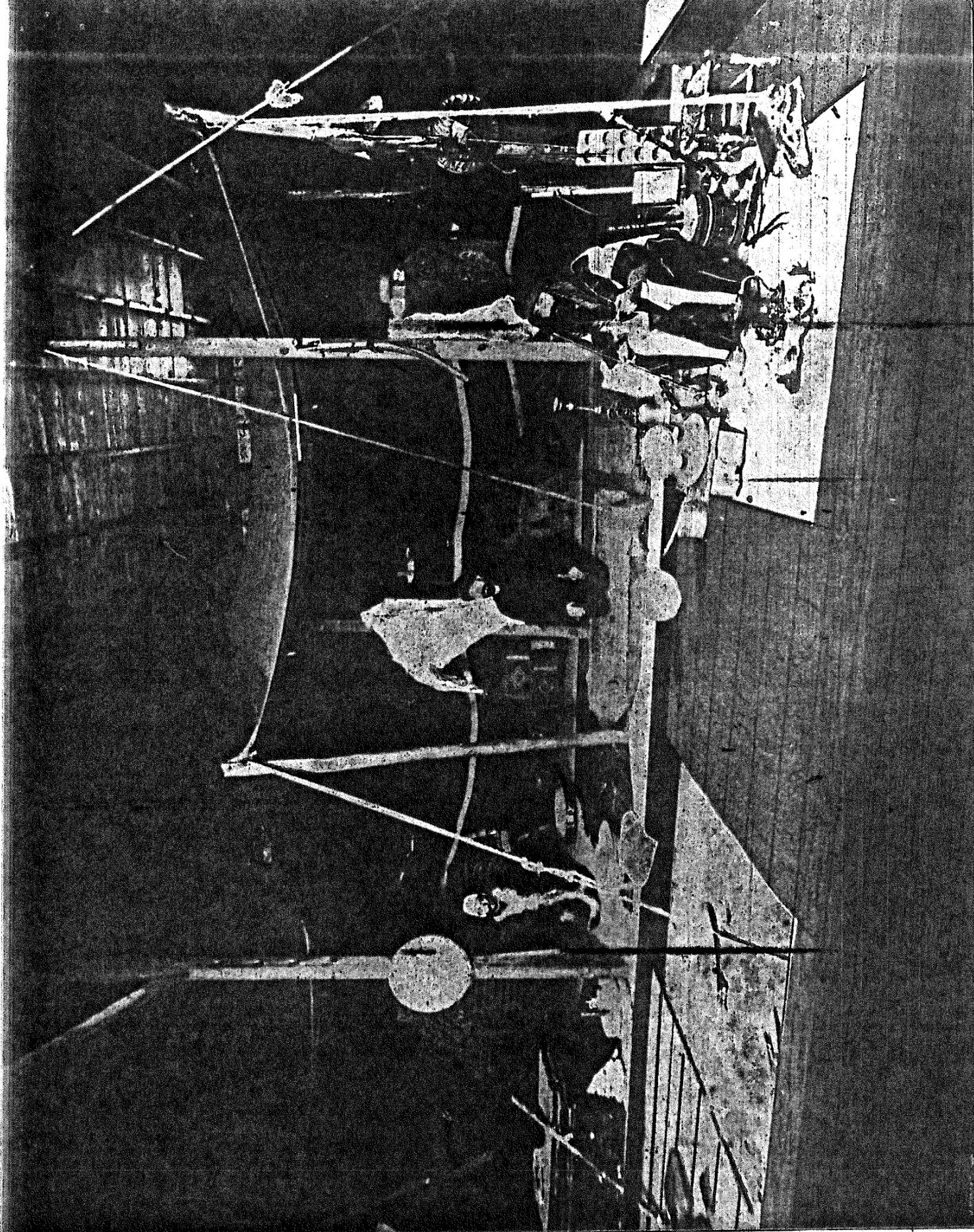
1 and 2. The Turkish Village boasted a conspicuous mosque, which was dedicated by 1,700 members of a secret American society, called The Mystic Shrine, on the 28th of April, 1893. Connected with this mosque was a confused group of low houses which may be seen in birdseye view in the extensive Midway panorama presented some pages back. The scenes in our first two engravings are from the Odeon, or Damascus Palace, where the luxury and taste of the metropolitan and commercial Arabs were contrasted with the habits of the nomad inhabitants of the pasture lands, or Nejed. Beside the Street in Constantinople—a department store for novel trinkets—there was a *danse du ventre* in another theatre, a Persian tent with a huge bedstead, and a Bagdad Kiosk. All these—from mosque to *danse du ventre*—made the Turkish Village, and fees amounting to \$1.25 beside purchases, tips, refreshments, etc., were officially advertised.

3. The history of the Wild East, whose camel-riders are arrayed in order in the third of the immediate series of pictures—over the page—is much longer, and is a chapter of misfortunes. It was the dream of Kahlil Sarkees, editor of the *Lee San el Hal*, a Syrian paper, that he could bring a hundred Bedouins, many Nejed horses, and a half dozen camels to Chicago, obtain a



1.—RESIDENCE OF A DAMASCUS MERCHANT, REPRODUCED AT THE TURKISH VILLAGE, MIDWAY PLAISANCE.

place at the World's Fair, and make money. Three circumstances opposed the success of his venture. Buffalo Bill was giving a really great out-door entertainment of a larger character, in which Bedouins were overshadowed by Cossack riders, and real whilom hostile Indians were served as an additional sauce for the appetite of the curious; secondly, admission to Jackson Park could not be secured, as Robert Levy had a Bedouin attachment to his entertainment, and thus the Syrian troupe, arriving as late as the 24th of May in Chicago, were forced to pay customs that would have been waived if the Bedouins had been a portion of the World's Fair. This harsh fate brought immediate ruin. A base-ball park was rented at Thirty-fifth street and Wentworth avenue, and the seventy-five beautiful Arabian horses, the six camels, and the hundred Syrians began to get ready for the public. The weather had been very inclement. The panic was coming on. The Bedouins did not draw, and the third great embarrassment arose. Chicago knew no Arabic. The young men of the Chicago press were called into service, and one of their number took hold as press agent, but commercial failure had already intervened. There was a receiver, Mr. W. W. Catlin, and the show went over to the notorious Garfield race-track, which had been closed after a bloody war with the police. Here the Bedouins did no better, the people all going to Buffalo Bill's Wild West. At last Midway Plaisance was opened, a Chicago girl named Ranney fell in love with Nojep Faresse, one of the bold riders, the name of Wild East was adopted, in order to steal some of Cody's thunder, and for the rest of the season the Bedouins might have done worse. On great days,



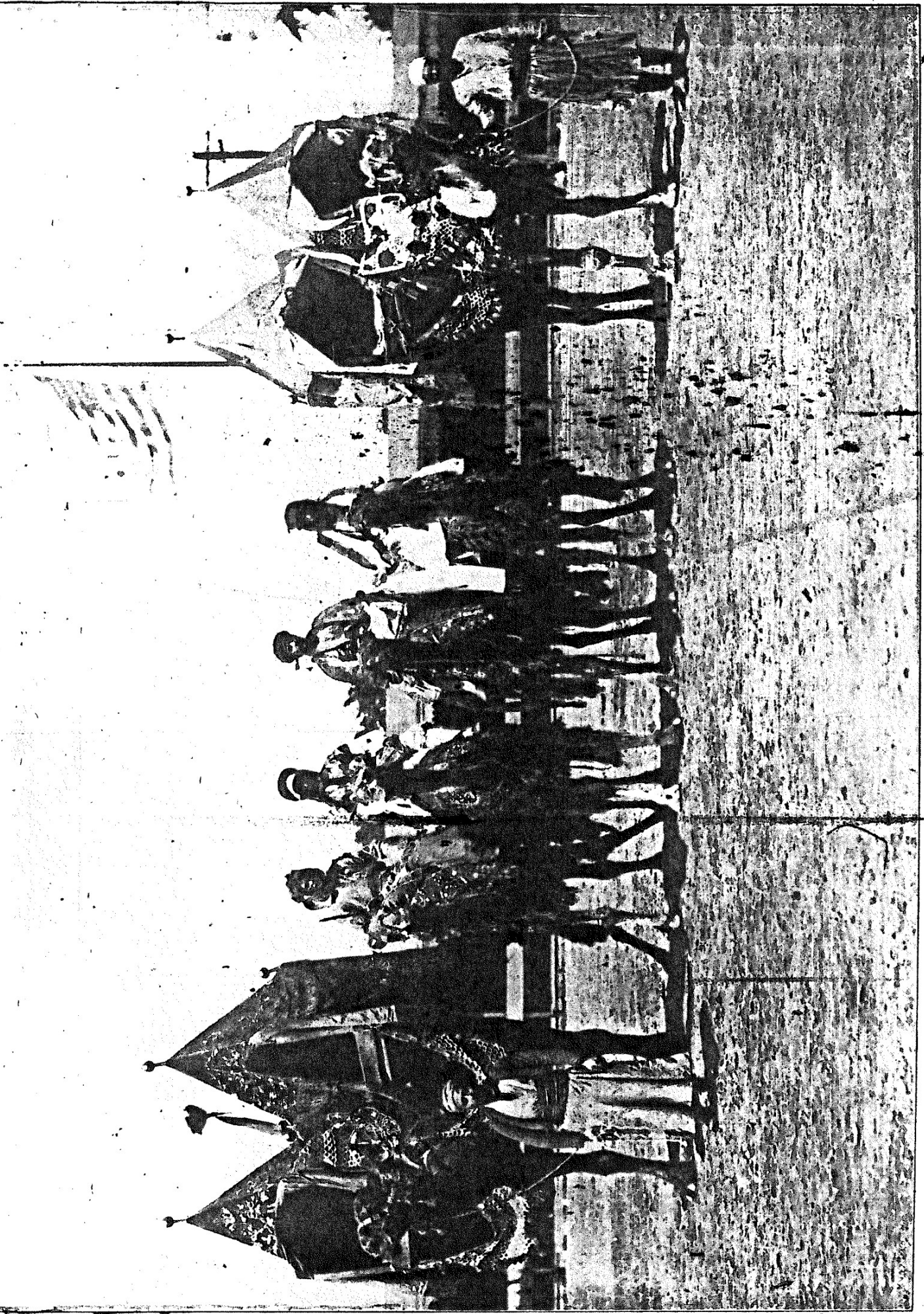
2.—SCENE IN THE SAME VILLAGE, SHOWING LIFE AMONG THE NOMADS OF THE DESERT.

such as October 9, 10 and 11, when people were fairly forced into the nooks and crannies of the Fair, the Wild East got its share of the great business which all were enjoying. The Fair ended with the management in debt, and as late as December, 1893, the Syrians were still stranded in Chicago. At that time Henry Byrne, the principal creditor, became receiver, and was ordered to advance \$4,000 for the Societe Hamidie, the backers of Sarkees, in order to get the Arabs home. Nessib G. Labra, of Beyrout, master of horse for the company, declared that his people had been restrained only with difficulty from making a foray on the rich caravans of Chicago, and it was promised that if ever a Chicagoan should reach the Nejed he would be put in a hot pit and roasted instead of the hospitable lamb that is customarily served before the weary traveler.

The Chief in the second picture had his counterpart in the head man at the Wild East. The Bedouins at both places were genuine, but Levy's entertainment separated the desert Arab from his horse or camel. It seems the horses are not numerous in their own land. Camels are used for commerce, and horses only for war or display. The horses of the Bedouins were uncommonly fine.

In contemplating the utter failure of this costly and instructive exhibit, we must lament as well the ill-fortune of Americans in failing to gain the accurate and priceless information which was brought to their doors. The Syrians loaded themselves absurdly with bad old pistols and cutlasses, and in various ways placed themselves in an unfortunate attitude before the public. The spears seen in the second engraving are characteristic.



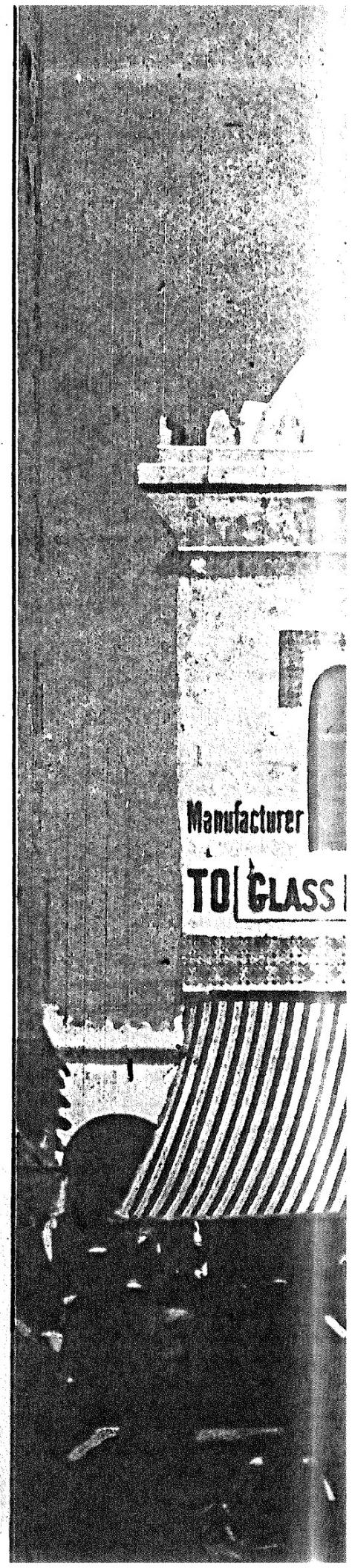


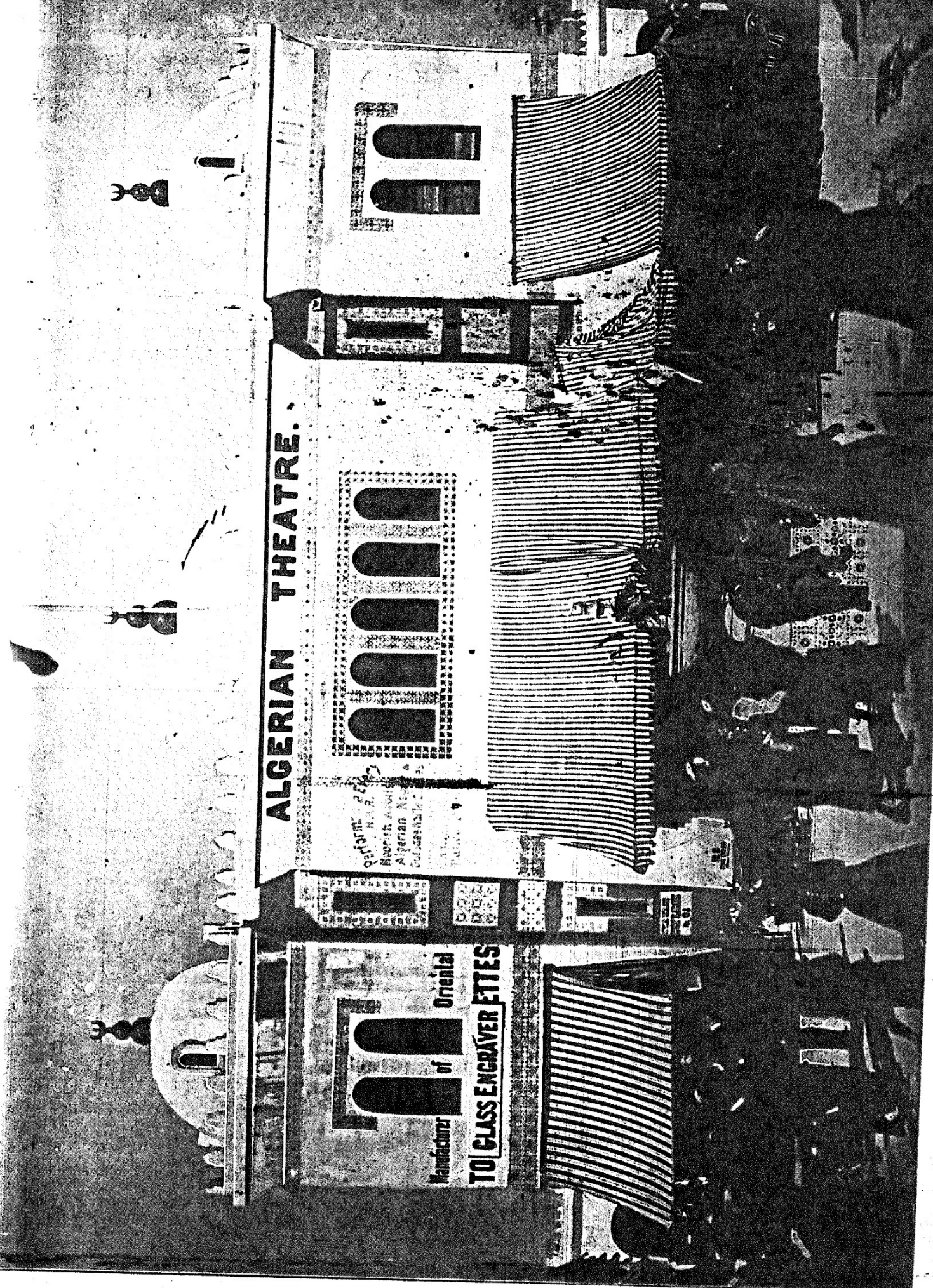
3—THE CAMELS IN FULL TRAPPINGS AT THE WILD EAST SHOW, ON THE WEST END OF MIDWAY PLAISSANCE.

THE ALGERIAN THEATRE.

Papa Ganon was one of the celebrities of Midway Plaisance, and to be a person of mark on that wonderful street was to be a man with a history. It was understood that he had been a quartermaster-general in the war of the Crimea; that he had taken a contract to feed the French army in Tonquin, Asia, and that he had built a railroad in Asia Minor. At about the time that Sarkees, at Damascus, was getting ready to bring over his great troupe of spear-throwing and swash-buckling Bedouins, Papa Ganon, at Smyrna, was conning the probable leanings of the western people. He concluded that a theatre, with an assortment of pretty Asiatic dancers, Kaybeles, and fanatical Assoires would command the money of the curious. He knew human nature, both before and behind the stage. He built the best theatre on the Plaisance, and took the horrible fanatics and voo-doo men before the clubs of the city, where their diet of glass, and self-torture made the Algerian Theatre instantly famous. The dancing girls were undoubtedly handsome, and to save himself trouble, he mated the prettiest of the girls with the fiercest of the fanatics, thus putting the gentle dukes of Chicago to instant flight. The company of thirty-three men, ten women and three children were delayed some days on Ellis Island, New York harbor, on account of the immigration laws. They arrived in Chicago on April 25, 1893, and opened late in the first week of the Fair.

The dance of the Nautch girls was modest and perhaps beautiful, if one could tolerate the drum and fife-blowing that accentuated every step and posture. It was the *danse du ventre*. The Assoires ran skewers through their cheeks and tongues.





ALGERIAN THEATRE.

Manufacturer of
Oriental
TOI GLASS ENGRAVER ETTES

performances
Moroccan
Algerian
Cultural

THE ALGERIAN THEATRE. BUILT BY PAPA GANON AND MANAGED BY SOL BLOOM. NAUTCH GIRLS AND FANATICS.

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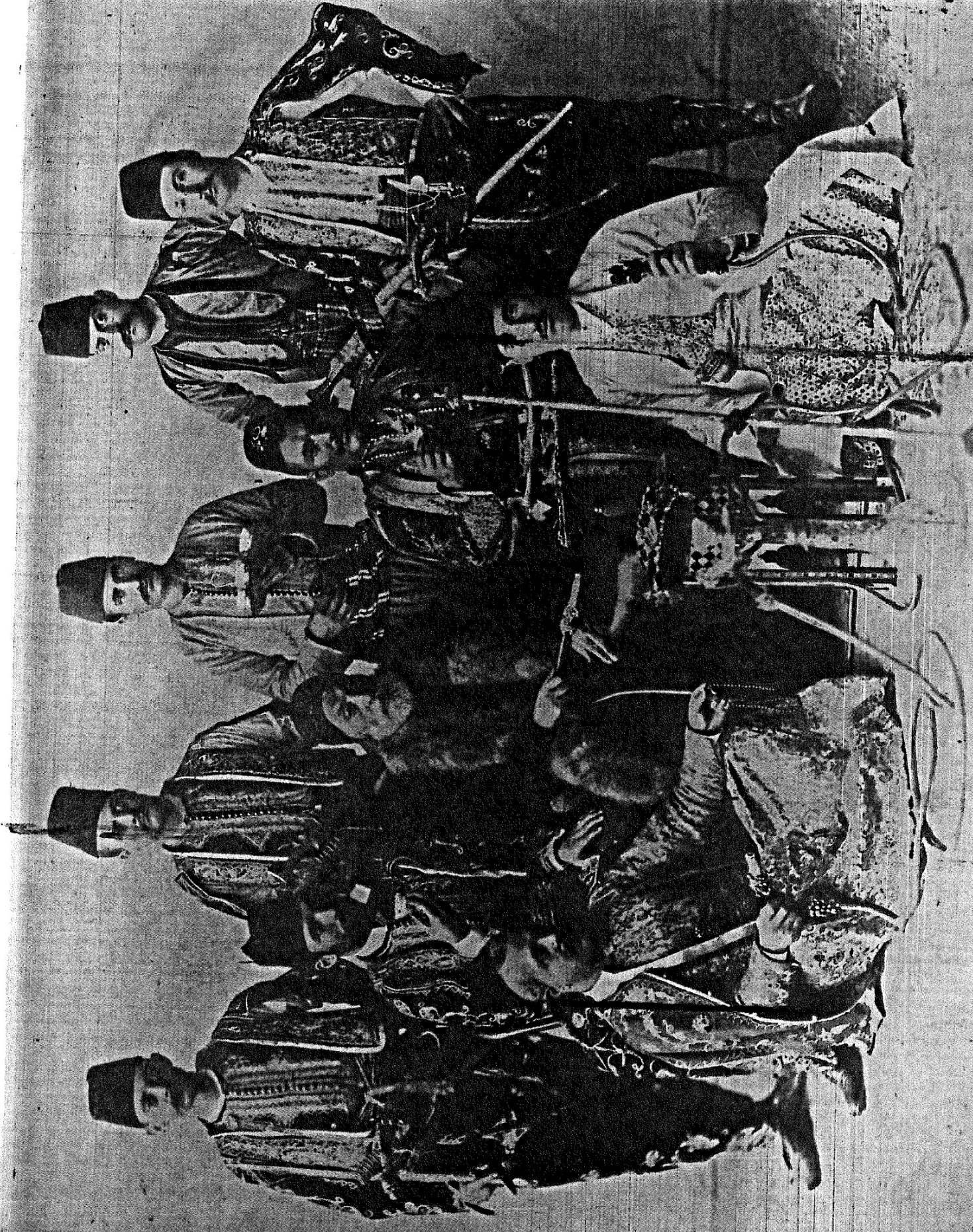
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"FAR AWAY MOSES."

Nearly all the members of the group of Turks and Persians before us reached Chicago on April 18, 1893, and passed a most disagreeable season of at least two months, while the authorities of the Exposition were bringing Midway Plaisance into order.

Interest attaches to the elderly and central figure in this party, because of the funny nick-name that Mark Twain fastened upon him in "Innocent's Abroad." When Twain reached Constantinople, he hired Moses as a guide, and Moses set out to earn his money as quick as he could. It so happened that Twain gazed long upon many things, and as he is among the slowest of mortals, drawling his feet as well as his voice, he often found Moses far in advance of the procession. So often did this happen, and so little did Moses aid in the studies which the Innocent was making, that his patron, in despair, named him "Far Away Moses"—a guide who was always absent when he was needed. This sobriquet has never quitted the man, who bore it all summer on the Midway, thus adding another payment to the popular tribute which has always increased the fortune of the chief American humorist.

Far Away Moses looked wise, felt wise, was treated as if he were a wise man, and was at least wise enough to accept with satisfaction the celebrity which a joker had brought to a poor street guide of Constantinople. He came to Chicago as an aid and agent of the Levy brothers, who were deeply interested in all the Turkish concessions on the Plaisance, and led his party to Chicago. He had spoken English for thirty years.



FAR AWAY MOSES, AND A GROUP OF TURKISH PERFORMERS AND ATHLETES.

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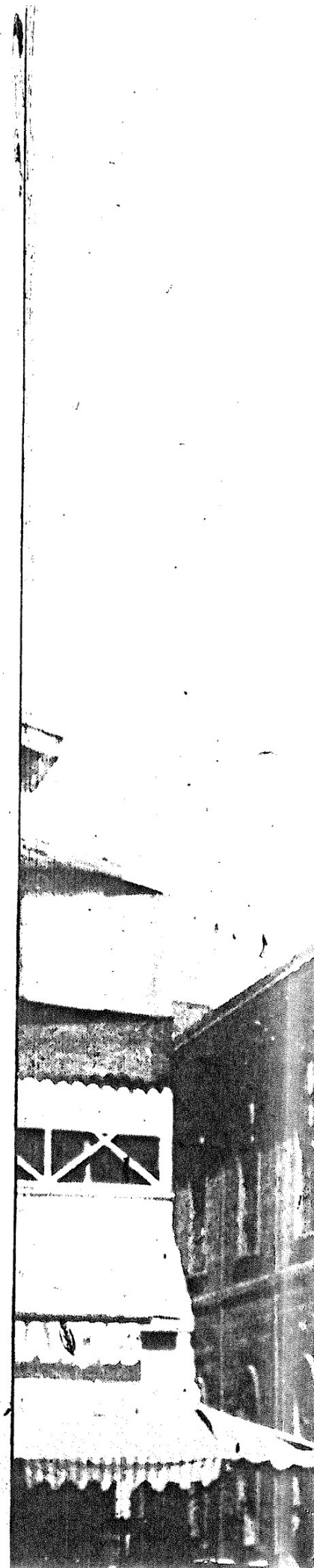
The structure represented in the engraving resembled Papa Ganon's excellent Algerian Theatre, and stood near the Ferris Wheel, in front of the beautiful minaret of Constantinople-Street, which may be seen beyond.

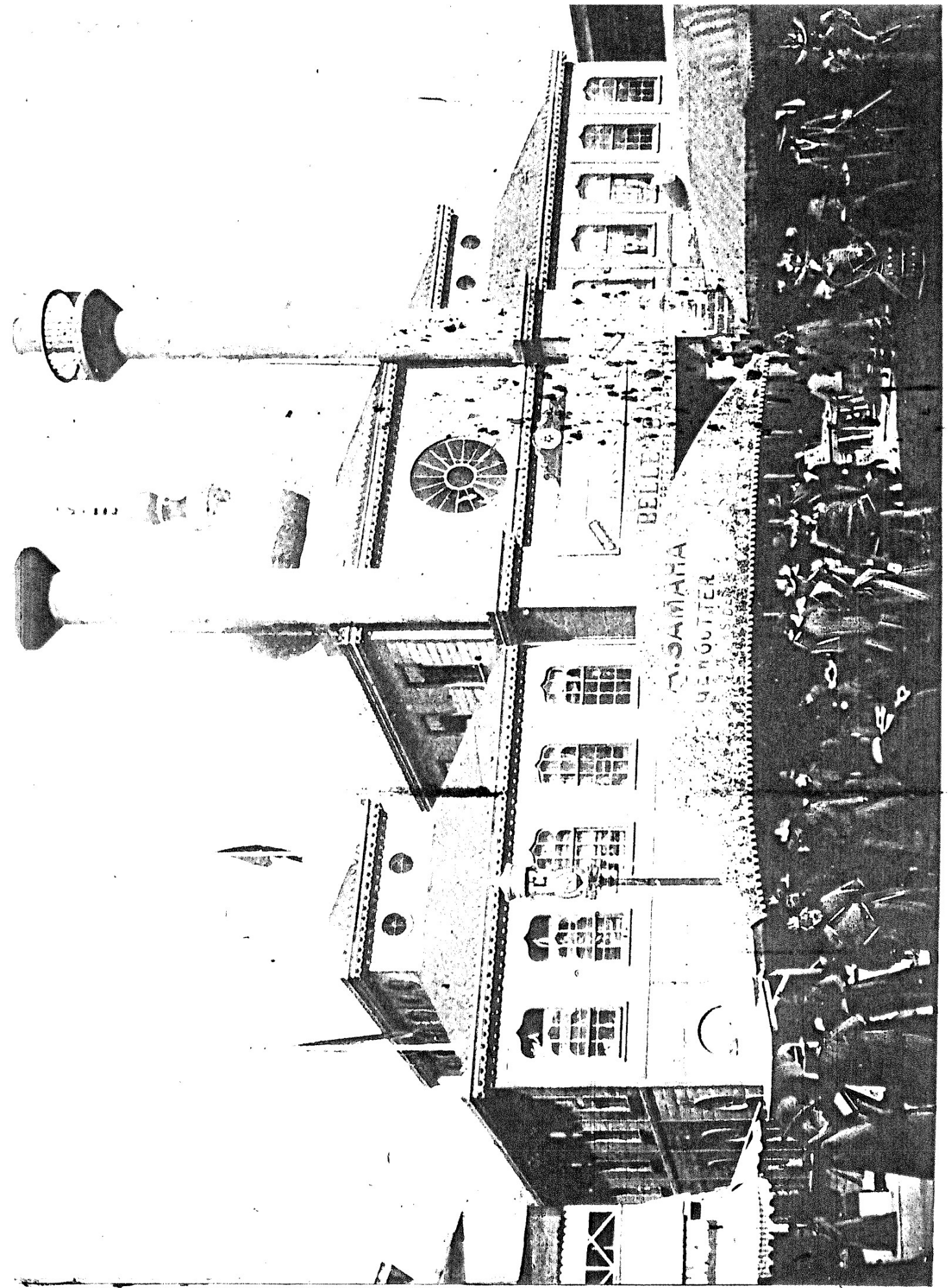
It was the hope of the projectors to here exhibit all the domestic and commercial methods of Persia, and for this purpose there arrived in Chicago on the 10th of April, 1893, a company of twenty-two natives of the Far East, who were followed fifteen days later by a second party. These later travelers came from Ispahan by the sea route down the Persian Gulf and through the Suez Canal, making a journey of no less than sixty days to reach Chicago.

The bazaar, gem-cutting, carpet-weaving, damascening, weight-lifting and athletics failed to attract visitors in the numbers that were necessary to enrich the proprietors, and the girls of a Parisian dance-house were at once installed. Here, as may be seen by the signs, Belle Baya performed before crowded houses, and her success as a drawing-card carried her afterward to San Francisco as an attraction of the Midwinter Fair, where, in April, 1894, she with others was arrested as a public nuisance by a Society for the Suppression of Vice.

The Persians themselves did not favor the change, and on June 19, 1893, Abdallah Edglar tried to set fire to the edifice and was taken to the Woodlawn Police Station charged with incendiarism. He with several other homesick and disappointed subjects of the Shah were sent back to Teheran and Ispahan.

Public taste on Midway would not support an instructive display, but enjoyed and patronized a very questionable entertainment.





THE PERSIAN PALACE, A NOTORIOUS DANCE-HOUSE ON MIDWAY PLAISANCE.

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