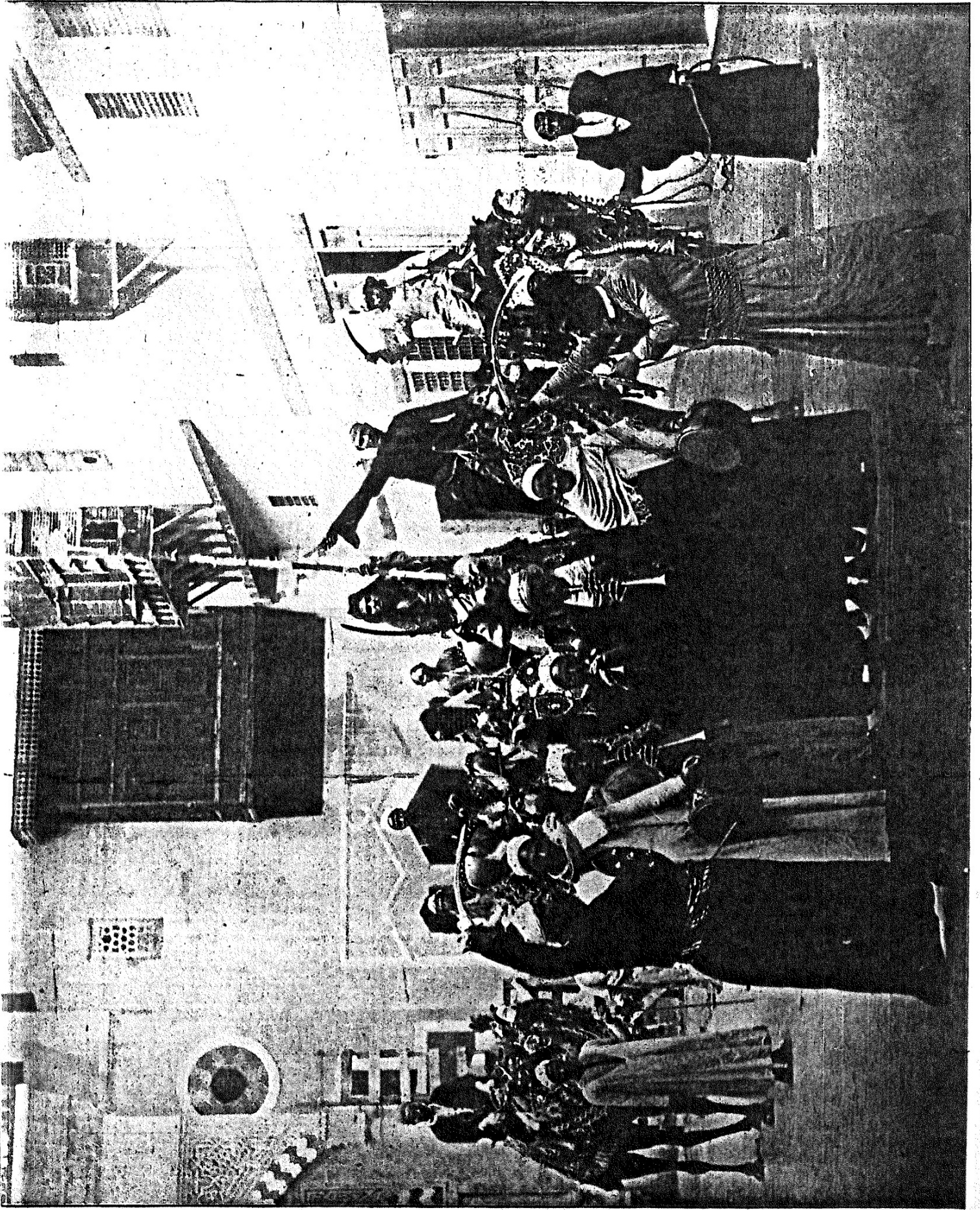


F. FARANO. THE INFANT SUDANESE. LEARNING TO DO THE SHOULDER-DANCE — SOROUR, A FANATIC, ON THE LEFT.



climbed on the saddle, the woman in front, each holding a cord in each hand; the camel arose behind, throwing the party forward; the woman uttered a shriek; the camel rose in front, throwing the party as violently backward; the young man grasped the young woman frantically about the waist, and she now shrieked both because she was afraid, and because she was mad; at this the congregation of sight-seers went fairly wild with delight. While the newly mounted pair was moving out toward the minaret, another pair of lovers was ready to mount another camel. Precisely the same phenomena reappeared, and this only increased the popular glee. The fact that camel-riding operated on all American lovers in the same way was perhaps the key to the continual fun that made Cairo Street so gay. Little children rode the donkeys.

Two or three times a day the camels and donkeys were taken for the wedding procession, a part of which is seen in the last picture, and this formal proceeding, the miniature bull Apis, the solemn piping music, the tom-toms, and the Temple of Luxor, probably offered the Shakespearean light and shade that made the Street an extraordinary success and allured no less than 2,275,907 paying people into its purview, there to give additional fees in order to ride the beasts, to see the conjurer, the Boushreens or Soudanese, to enter the Temple of Luxor, or to behold the *danse du ventre*, treated on the previous pages. A famous crier who boasted his candy, "Alla good bum-bum, velly good bum-bum, Egyptian candee!" sold enormous quantities of a shred-like confection rolled in flour and pulverized sugar. On the three Chicago days, October 9, 10, 11, over 81,000 persons

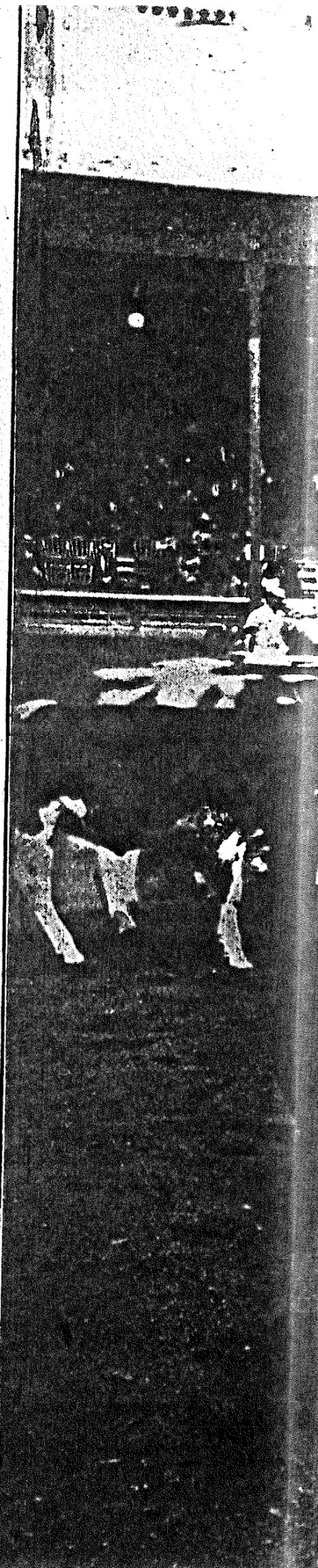


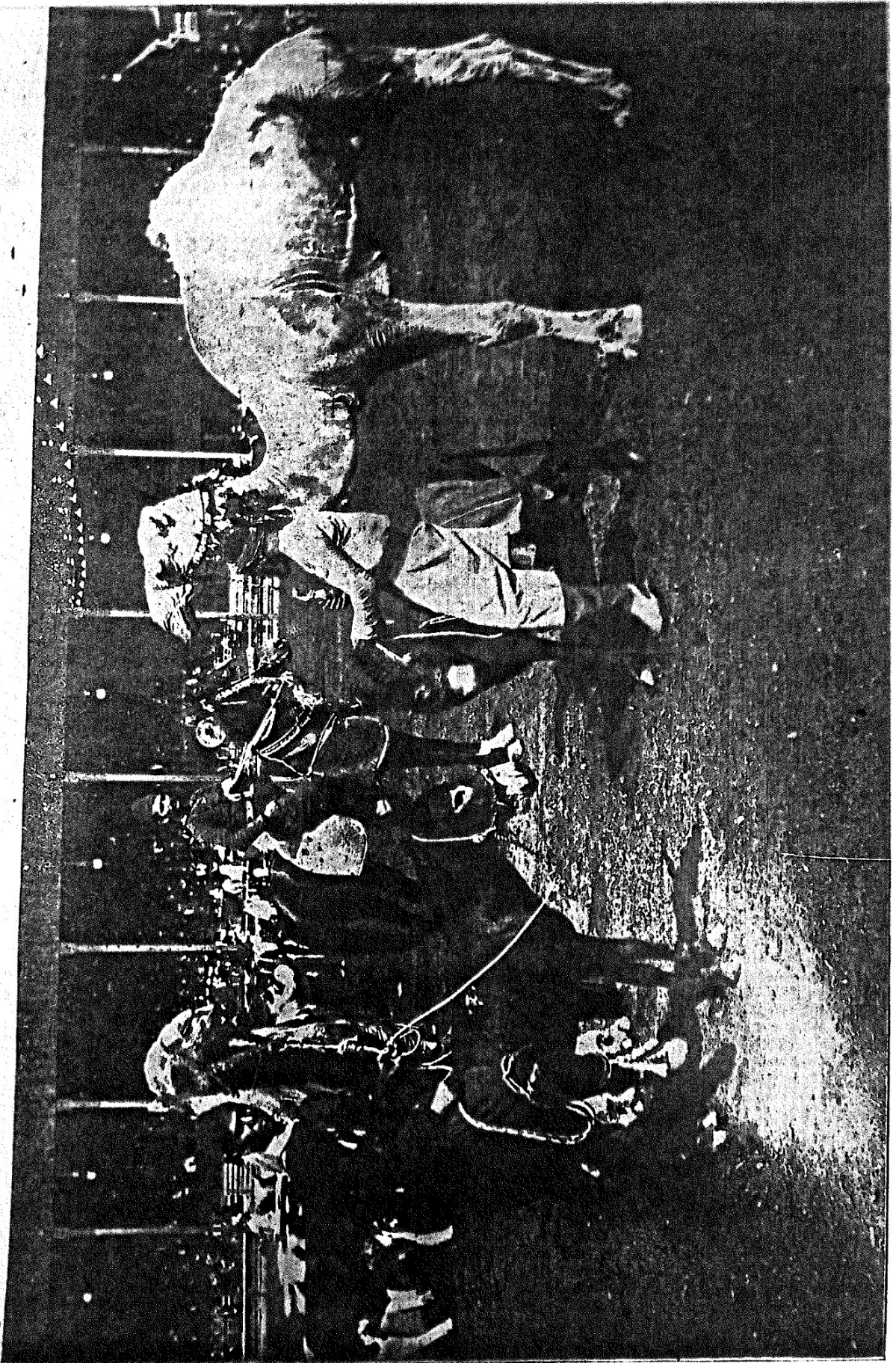
2. SWORD-DANCERS IN POSITION BEFORE THE ORCHESTRA OF THE WEDDING PROCESSION — CAIRO STREET.

passed through the Street. George C Prussing, a well-known contractor of Chicago, was the fortunate promoter of this great and liberal enterprise.

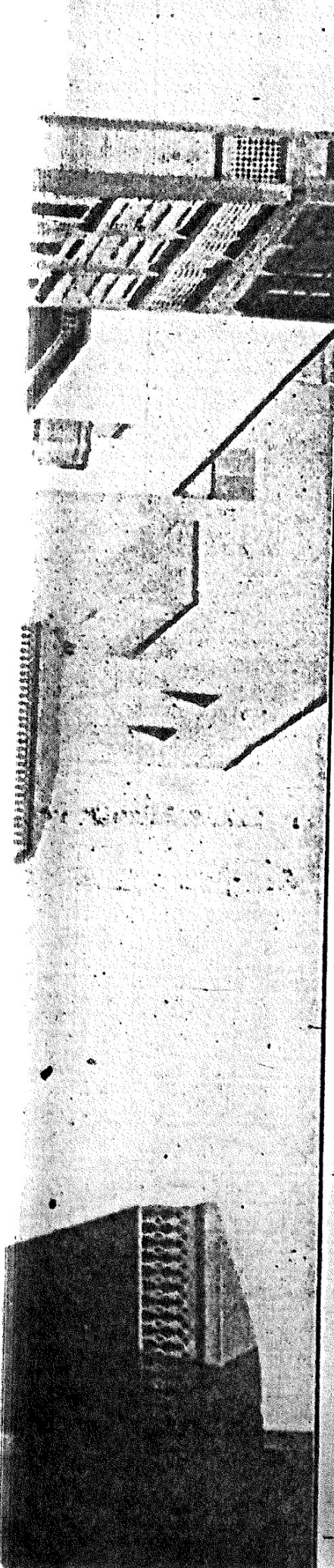
1. The first of the four pictures connected with this immediate description represents Farano, the Soudanese infant, 18 months old, and at the extreme left Sorour, a fanatical soldier and dancer. The baby is clad in pink, and its hair is too straight to be dressed in the Nubian ringlets, or to be felted and skewered after the fashion of the drummers. This little child already moves its head and shoulders in a way not to be imitated by Americans, and can throw itself off its balance by these contortions. At the end of such a performance, Sorour will dance. He comes from Khartoum, where he is a popular warrior of the Mahdi. About his waist is a belt of goat-hoofs; on his head, a dress of long goat's hair, suggesting the style of our own Indians; around his forehead is a lace of fetiches of teeth and sea-shells, all very white; on his front is a loosely-hung hand-mirror, evidently an American addition to his costume. He will dance in bare feet, shaking the goat hoofs, yelling and grimacing in an increasing and thoroughly furious manner exciting the musicians to an equal fury, and offering to observers many considerations on the wisdom of keeping out of the Soudan. Two of the lads in the company of Soudanese were among the handsomest people at the Fair. On account of their beauty, these young men were expected to become the bravest of their tribe, and they are put through violent and dangerous exercises to increase the fanaticism of their blood.

2. In the second of these four scenes





3. ANIMALS OF CAIRO STREET IN THE LIVE STOCK PAVILION DURING THE CATTLE SHOW, IN SEPTEMBER.



we offer a picture of the solemn orchestra that made the music of Cairo Street and instantly stilled the loud laughter. The principal actors of the wedding procession are here grouped for the photographer, with a pair of swordsmen in front to increase the interest of the scene. On the camels may be seen the two kettle-drum beaters, and in the real Procession the man with sword and standard is unclad to the waist, and performs the contortions of the shoulder-dance. The sword dance was ceremonious rather than dangerous. It was a swashbuckling with cutlasses, but it seemed to have some peril for by-standers, though no one was hurt so far as it is known. It was a Syrian pastime, and was practiced in all the Moslem "attractions" of the Plaisance. When this orchestra came out of Luxor, with the bull Apis in front of them, the man who is moved with thoughts of the high antiquity of Egypt experienced very notable moments.

3. The third picture shows some of the animals of Cairo Street in the Live Stock Pavilion, between Agricultural and Machinery Halls, on the Saturday afternoon of one of the Midway Parades in Jackson Park. The Jersey cattle were being judged, and it may be seen that many people gathered in the amphitheatre to witness the display of the world's thoroughbred horses and cattle. At times the place was crowded.

4. The fourth, or endwise engraving, takes the rear part of the wedding procession in Cairo Street, and is instructive in the matter of showing three married women, whose husbands are probably near them. Maskers are seen at the right. A good view is offered of the many boys of the Street, and the place is clear of the public.



4. A SCENE IN CAIRO STREET, SHOWING MARRIED WOMEN, AND PART OF THE WEDDING PROCESSION.