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**M**YSTERIOUS ASIA.—Hindoos, Ceylonese, Persians and Burmese make up the population of Mysterious Asia. They conduct shops in a street of Calcutta; they dry and roll tea leaves in a tea house of Ceylon; they live in a village of strange huts constructed of straw, bamboo and tropical leaves, typical of Burmah; they drive sharp bargains in the market place of Teheran. The manufactures, the ceremonies, the festivals, the outdoor and indoor life of the countries mentioned are represented. Even the architecture throughout is reminiscent and suggestive. The dome and minarets of the Taj Mahal are presented, together with the Rain Sipri at Almiabad and the Kutch Minar of Delhi. Gold brocade

weavers, pottery makers, Benares brass makers, Lascar wood artists carry on their industries in the presence of visitors. Curious Indian carts, elephants and dromedaries, donkeys and sedan chairs are ready for those who wish to try them. Old relics of the golden temples of Rangoon are on exhibition. One of the outdoor features is a rajah festival in which gorgeously caparisoned elephants are driven by coolies in their liveries of white. Carved cars holding members of the court are drawn by richly decorated oxen. Other features are a Brahma festival, a wedding procession, and the annual sacrificial feast of India. In an Asiatic theatre are given the Nautch dance, the jar and castanet dance and other Oriental amusements.



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**I**N THE HEART OF JAPAN.—Entering a great gate of quaint Japanese construction, passing the Pavilion of Formosa where the little Japanese women trip about serving the Oolong tea, one comes upon the scene presented in the picture. The lake, the bridge, the garden statuary, the flowers and the daintily clad geishas unite to present Japan at the Universal Exposition. Footpaths lead to the several buildings. The Commissioner-General and his staff occupy an official pavilion with their offices. In one corner is a great bazaar, built after the characteristic architecture of Japan, and filled to overflowing with the wares of Japanese designing and manufacture. Across a rustic bridge and

along a winding course among flower beds, the way is to the main pavilion with the inevitable overhanging roof of Japan, where the receptions and ceremonial functions of various kinds are held. This pavilion reproduces a famous castle. It contains a gallery of figures, showing the manner of dress in succeeding periods from the beginning of Japanese civilization to the present time. The walls are adorned with wonderful wood carvings. Upon the floors are Japanese mats. The Japanese do not overcrowd their buildings with furnishings. The articles may seem upon the first American glance, too few, but successive visits convey the impression that there is nothing niggardly in the art of Japanese furnishing.



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**T**HE IMPERIAL JAPANESE GARDEN.—With the building material brought from their own country, with the trained dwarf trees, results of many centuries of development in their own landscape art, the Japanese have produced upon a hillside one of the most attractive garden spots at the World's Fair. In detail it is accurately typical of Japan. The little hills and waterfalls, the miniature lakes and bridges, are characteristic of that country. The flowers and vines and shrubbery are selected as far as possible from those familiar to Japanese eyes and help to make perfect the reproduction of a Japanese garden. In the principal Japanese pavilion with its curved roofs was used the building

material brought from Japan. The native carpenters followed a style of architecture 400 years old, known as Daimyo's Goten. The roofs project one above another. The building looks strong and substantial and at the same time is gracefully symmetrical. The building shown in the picture is the Observation Cottage modeled after a garden house of the Shogun residence in the Tokugawa Dynasty of 200 years ago. In the distance is seen the Observation Wheel, necessary to a comprehensive view of the World's Fair. Beyond the Observation Cottage rises the south front of the Palace of Machinery. Upon the lawns and about the little waterways are pieces of out of door sculpture brought from Japan.



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**G**EISHA GIRLS OF FAIR JAPAN.—The community of Fair Japan on the Pike, includes two scores of the famous Geisha girls of that country. Most of them are shown in the picture. They are divided into two classes, the Oshaku, who is the novice and under nineteen years of age, and the fully accomplished, who has taken the entire course in the Geisha graces and is above nineteen years. These girls perform two classes of dances, the one being very slow of movement and the other rapid and somewhat like the hornpipe movement. They dance in the Tea House, which is a conspicuous feature of the Japanese Village. Their movements are in time to a thrumming of drums, mandolins and

Japanese instruments. In Japan, Geisha is synonymous with the English word "actress." The Geisha girl is selected for her beauty and form. She is put under a professor at the age of ten. Until she is twelve the Geisha girl is trained in calisthenics to improve her physique and gracefulness. Then come cultivation of the voice for singing and the training in dancing. These girls move with a gliding step and, in circles and half circles, sway the whole body. A marked feature of their dance is the sudden stopping at a signal, the dance changing abruptly into a tableaux. Costumes are important in the Geisha art. The novices wear bright colored silk kimonos reaching to the feet, embroidered with butterflies and gold fishes.



**INDIA.**—The famous tomb of Etmad-Dowlah at Agra furnishes the model for the building representing India. The location is a central one, on International Avenue, overlooking the Place of Nations on the north and the Court of Ceylon and Palace of Agriculture with the outdoor agricultural exhibits on the south. A tomb does not suggest the lightness of architecture in harmony with the spirit of a Universal Exposition, but this tomb, typical of Indian architecture, has minarets and a dome with other attractive accessories. There are some sombre effects but the general appearance is singular and impressive rather than gloomy. In several respects the tomb reproduced has features characteristic of

the Taj Mahal of world-wide fame. The Taj Mahal is of white marble and inlaid with pearls. It was deemed more effective for Exposition occupancy and observation to reproduce the tomb of Etmad-Dowlah than to attempt an imitation of the more famous and costly Taj Mahal. Shrubs and flowers help materially to represent conditions and scenes typical of India. The movements of a score of natives serving the teas of India in the building and grounds complete a reproduction of Indian life as well as of architecture and landscape. In the pavilion are displayed many historical relics which have come down through generations. The products of the country, especially tea, coffee, cardamora and pepper, are exhibited.



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**THE EMPIRE OF INDIA.**—People of higher order than heretofore represented in Oriental amusements connected with Expositions, inhabit "The Empire of India" on the Pike. The picture shows a colony of the Singalese brought direct from their native country, and with them their elephants. These Singalese conduct a tea house and various industries, but the chief interest in their presence is created by performance of dances given in the Asiatic theater or upon the plaza of Mysterious Asia. The intelligence of these people is expressed in their faces. The quickness of that intelligence is illustrated by their dances. Their skill is shown in the trades carried on by the various little shops opening

into the plaza. The Singalese dancers wear curious ornaments of metal, which clink and jingle as they move swiftly through the mazes. Men and women wear skirts, men have headdresses. The women are bareheaded. The dancing is done to strange toned instruments, which give forth music of better quality than that associated with the Oriental dances with which this country has hitherto been familiar. At times, members of the orchestra break out into song, as the dancers sway with increasing rapidity. Puzzling numbers of the entertainment provided by these strange peoples of the Empire of India, are juggling acts. In the broad glare of daylight, upon the brick pavement, basket and tying tricks are performed.