

The Wonderful Igorrots Of The Philippines AT St. Louis.

ABOUT the time the world's fair city is waking at early morning, 100 bare-chested Igorrot men, some with a bow and arrow, and some with a spear and shield, are seen in the Philippine reservation. At the same hour, scarcely 20 yards away, a huge sound reveille, and 400 well-trained soldiers in the blue of the United States army, are seen in the Philippine reservation. These are the Philippine scouts. The yells of the dog-dance have scarcely ceased before the blue line is formed for roll call, and the Philippine band plays an American air. All of these people live on the same island in the Philippines. The Igorrot represent the wildest race of sav-

agings of the dreaded typhoons are sent to the Japanese and Chinese shores. The steel towers are used in connection with a lightning rod, and within the observatory are various kinds of instruments, used in registering wind and lightning. An interesting feature is a micro-thermograph, or register of earth tremors, made at the Manila Observatory by Philippine mechanics. North of the observatory, encircled by a broad promenade, is a relief map of the Philippine archipelago, 110 feet long and 75 feet wide. On this map are shown the 3,000 islands and islets of the Philippines. Mountain and volcanic formations, waterways and all the physical conditions of each island, are thoroughly depicted. It is like a glimpse of the islands from a balloon. Smaller relief maps, showing hot springs, the location of tribes and

of American teachers arrived in Manila. Today there are 2,000 schools, with over 200,000 pupils in the primary schools alone. The force of 300 American teachers has been supplemented by thousands of intelligent native pedagogues, all teaching the young idea of the coming generation of Filipinos the wonders and the language of the United States.

Among the exhibits from private schools are those from "El Liceo" (the Lyceum) of Manila, "La Universidad de Santo Tomas," a church institution, "Colegio Filipino" (the Philippine college), and the Woman's Institute of Manila. Specimens of work in the government schools are shown in the display made by the four kindergarten schools of Manila—the Nautical school, the Moro industrial school, the Insular Normal college, and the Manila Trades

"Yes," he said promptly. "Would you wear American clothes then?"

Antaero laughed. "I like string breech," he said.

The "string breech" or "breach clout," a piece of red cloth about as wide as your two hands, tied about his middle and allowed to fall to his knees, was Antaero's only costume.

Antaero is only one of thousands of quick-witted Igorrot boys in the mountains of northern Luzon eager for education.

The educational display is only a part of the exhibition made in the Manila cathedral. As you enter the building, you are confronted by a splendid statue of Rizal, the Philippine leader, said to have been assassinated by agents of the Spanish government. It stands on a high pedestal, and is a noble figure—the work of Isabela Tampusco, a native sculptor. Flanking the statue are numerous busts, striking samples of wood-carving, all the work of native artists. In the rear, carved from woods of the islands, is a massive shrine, with a tall crucifix.

not like to walk. They go about in odd-shaped vehicles called "carriajitos." In the commerce building can be seen samples of their saddlery and harness-ware. With the harness exhibit are also shown trunks and traveling bags, which will serve to interest those who care to investigate the tastes of the people.

In the important exhibit there are shown samples of almost all of the principal imports, and probably the most magnificent display of textile samples which has ever been shown at any exposition. This exhibit is noteworthy, not so especially from the number of samples displayed, although they number somewhere in the neighborhood of 25 or 28 hundred, but the staffed data which accompanies them should be of the utmost service to American manufacturers, who claim

brotherly, weaving, wood carving, and the light, fluffy cloth just and pina, which make you almost want to move to Manila for the pleasure of wearing them. There is a large picture of a fire in Manila, painted by a fourteen-year-old school boy. It shows American firemen being drawn through the streets. When the exposition was first proposed, clubs of native women were organized, and committees got together to make their best efforts at sewing and embroidery. In artistic finish, carelessness of design and thoroughness of execution, the work of the women of the islands makes the crude and primitive undertakings of the men in many lines of work look cheap. A group of Manila women shows a large American flag woven of many small pieces of colored cloth.

Mating of various designs is another

wonderful resources of the Philippines so forcibly demonstrated, as that in which the agricultural display is made. This is a wide structure of bamboo and nipa, with artistic entrances on either side. From the center protrudes a conservatory, an immense bay-window enclosed in glass, within which are hung the orchids of the islands, putting out their rare and royal blossoms with as much unconcern as if they were in the wild depths of their tropical home. Hemp, the principal product of the Philippines, forms in all its stages of growth and treatment the chief exhibit in this building. Last year the crop was worth twenty million dollars. It is not generally known that this Manila hemp is one of the species of the wild banana plant.

From the rafters trail long white festoons of hemp almost as fine as unspun



RECEIVING DAY AT IGORROTE TO WN. Reproduced From the Deseret News World's Fair Portfolio.

There are places and people of ordinary interest at the world's fair. They divide attention. Few visitors see all or nearly all. One place, however, no visitor misses. Igorrote town, far off in a corner of the Philippine reservation, draws everybody. Even the other curious and strange peoples, from every quarter of the globe, leave their world's fair homes and go to see the Igorrote. Every day in the week is receiving day with the good natured savages. The picture was taken on the occasion of the ceremonial call paid to the Igorrote by one of the Indian tribes. The visitors by way of doing honor to the occasion put on all of their beads and bright colored clothes. They even covered their heads with gay shawls. True to their own traditions, the Igorrote, that is to say, the male portion of the community, in honor of their callers, did the opposite thing. They undressed and proudly presented themselves in all their muscular glory. The picture shows the receiving line and the calling line, hosts and guests, garbed or ungarbed, in strict accordance with etiquette from the two points of view. The satisfaction on both sides, that the right thing has been done, is manifest in the countenances. The visiting Indians occasionally comment adversely upon the appearance of the Igorrote. The latter view the contrast in fashions with good humor.

ages, the scouts stand for the results of American rule—extremes of the social order in the islands.

The exposition is the first comprehensive display of the Filipinos, their work and habits, made in the United States. It covers 47 acres of rolling woodland in the extreme western part of the world's fair grounds. The approach is picturesque. Bounding the reservation on the north is Arrowhead lake, a wedge-shaped sheet of water, dotted on the shore with bamboo huts built over the water, after the manner of the Samal Moros, fierce river pirates, and skirted with the more ornate dwellings of the gentle Visayans. Multi-colored flags flutter over the villages, and bulky boats with gay painted sails away at their moorings. Strange melody of Moro music mingles with the lively airs of the Visayan orchestra, and from over the hill comes the strident chant of the Igorrot.

RELICS IN THE WAR BUILDING.

Three bridges cross the lake. The main bridge is a massive stone reproduction of the Bridge of Spain that crosses the Pasig river at Manila. This curiously arched structure leads to the Walled City, an imitation of the fortifications put about Manila by the Spaniards 300 years ago, which still stand as a monument to the old Castilian commander, who would lock their rooms in when the enemy came. The reproduction of the walls is impressive. They enclose a spacious fort, where a number of queer cannons have been placed. Within the walls are the war museum, the exhibits of the Philippines' military and the United States army. Here are displayed gigantic steel cannons, and all kinds of weapons and war implements captured and collected during the successive campaigns in the islands from the time of the original Spanish conquest. The Filipinos found that they could put bamboo to so many uses that they believed it would do for guns also, so they rigged up cumbersome bamboo cannons on big wooden wheels and went out to kill a number of these contrivances are shown equipped with coils of telegraph wire, and some covered with this sheet iron. All kinds of guns, from the gaping blunderbuss and flintlock to the modern Mauser, are stacked along the walls. In these rooms can be seen the ugly head axe of the Igorrot, spiked at one end for its murderous blow and sharpened at the other for sudden decapitation.

Once across the Bridge of Spain and through the Walled City, you face the reservation. It is like a scene in Manila. The buildings are arranged in two groups. In the center of the first group is a tall shaft; to Magellan, who discovered the Philippines only 25 years after Columbus put his feet on American soil.

THE FISH AND GAME BUILDING.

To the right is the fish and game building, extending over Arrowhead lake, supported by and built of great trunks of the graceful Palma Brava—thatched with nipa. Tortuous passages of split bamboo, illustrating the native method of fishing, are spiked along the water's edge. Within the building are mounted specimens of the strange birds of the Philippine forests, most of them brilliant in plumage and big of bone. As you enter, the wild water-buffalo, called by the natives "the alimara," that sleeps during the daytime in dense bogs, is about to spring upon you, and a python, 30 feet long, is coiled ready to strike. Small deer, wild dogs, monkeys, and all sorts of forest things of the Philippines, are naturally mounted. There are hundreds of specimens of fish from the Philippines, giant mollusks from the southern islands, with shells five feet wide, may be seen. These mollusks are death traps for the daring Moro pearl divers, as they are frequently imbedded among the trunks of pearls.

On the other side of the plaza, flanked by tall steel towers, surrounded with weather vanes and search lights, is the observatory, patterned after the kind used in Manila, from which timely

mines, are within the observatory building. All these maps were made by and under the direction of Father Jose Algue, chief of the meteorological station and director of the Manila weather bureau. Opposite the observatory, on the other side of the plaza, is a building used for the display and sale of photographs of scenes and people in the islands, and within which a stereopticon show is conducted. Here, by the way, were made the photographs used in this folder.

SCENE IN PLAZA SANTA CRUZ.

Crossing this space from the Walled City, you reach the Plaza Santa Cruz, the center of the reservation, a striking production of a corner of Manila. In the center is an imposing statue of Don Juan Sebastian del Cano, who sailed from the Philippines for Seville in the sixteenth century, completing the first circumnavigation of the globe. On the north, facing the square, is an impressive reproduction of the Manila cathedral, with its stately gray walls and ornate relief work. Opposite the cathedral is the Ayuntamiento, or government building. On the east is the long wooden Commerce building, a reproduction of a structure in which a temporary exposition was held in Manila, and on the west, pink in the sunlight and topped with many colored banners, is the Manila building, a model of the residence of a wealthy Filipino. Seated in this plaza, among the brilliant flower beds, the visitor may scan the whole reservation, and encompass in the view the status of Filipino development. To the east, along the wooded hillside, are the grass-thatched huts of the savage Igorrot. It may be said here that there is no plural to Igorrot—no such word as "Igorrotes" or "Igorrotes"—and that the man who would spell it that way would be a fool. The Igorrot is a word that may be used to mean a whole tribe, or a single individual, or a whole group of tribes, or a single individual of a tribe. To the north, along the water's edge, are the bamboo homes of the Moros. But here in the square are the products of Filipino looms and home-made pictures, which native homes were temporarily robbed, sculptures from native studios, incomparable embroidery work by the hand of the industrious women of the islands, fabrics as good as fine as the butterfly's wings, great coils of wood, that for polished and grain almost eclipse the most expensive rosewood and mahogany, and, best of all, compositions, drawings and handwork of the Americanized schools of the islands. Back of the reservation, high over the huge constabulary guard and the camp of the Scouts, stand the Stars and Stripes.

WORK OF THE SOLDIER-TEACHERS.

The first American army of occupation in the Philippines contained teachers as well as soldiers. Education followed the flag wherever it was carried. The first people to teach English on the islands were officers and enlisted men in Gen. Merritt's forces, and the work of the soldier-teachers was an important preliminary to the invasion of the organized force of teachers who came later. The result of the work of the American educators is summed up in the statement that more English is spoken today in the island than was Spanish after the 100 years of regime of Spain. The Spaniards encouraged a Babel of dialects. They believed that a common language would make natives dangerous. The whole significant story of what American teachers have done is told in the educational exhibit in the Manila cathedral on Plaza Santa Cruz. Here will be found exhibits ranging from crude blocks of wood turned in the Moro industrial school in Zamboanga, Mindanao, where little savages are taught their "A. B. C." to learned theses on sociological questions by students in the Manila normal schools. Here the Filipinos are taught how to teach. Hundreds of letters from Filipino pupils are part of the collection. These letters are to be distributed to teachers visiting the exhibit, and it is believed that a correspondence will ensue of equal interest and value to the American and Filipino pupils. It is less than three years since the first transport with its cargo

school. An attempt has been made to show as truly as possible the actual conditions of work, the possibilities of the future, and the amount of progress that has been made.

Probably the most effective educational exhibit is the model school conducted by Miss Pilar Zamora, an accomplished graduate of the highest institution in Manila and a practical teacher. Within a trim little nipa and bamboo cottage in the rear of the Manila building 50 little savages, recruited from the various villages, gather each day and are taught to fashion English letters on big blackboards mounted on bamboo poles. Some of the most advanced are taught composition, geography and arithmetic. Those who witness this remarkable scene are impressed with the eagerness of the tiny Filipinos to learn English, and the intelligence of their bright, brown faces.

AN ENGLISH-SPEAKING IGORROT.

There you will find Antaero, aged 12, the only Igorrot on the reservation who knows English. Antaero went to an American school in the mountains of Luzon for some months. In the village of his people Antaero joined in the spirit-dance with the vehemence of the oldest head hunter, and chants the rapturous refrain of his tribe with apparent relish. Within the schoolhouse, he is quiet, observant, tractable and courteous.

"Did you like to go to school in the Philippines?" some one asked him.

"Yes," he replied.

"Do you want to go to school back there?"

"Yes."

"What are you going to do when you are a man?"

Antaero hesitated. The people of his tribe were then beating their brass instruments as they whirled about in their wild dance.

"Would you like to teach school?" Antaero was asked.

EXHIBITS OF COMMERCE.

The commerce building, which faces the plaza Santa Cruz, contains both imports and exports; the principal exports are cigars and straw hats, and, of course, hemp in all its forms; and in one room is a pile of manufactured goods, such as can be used appropriately in tropical countries.

WORK OF NATIVE WOMEN.

In sharp contrast with the almost primitive methods of farming and mining, is the work of the Filipino women, shown in the Manila Building on Plaza Santa Cruz. Built after the Spanish fashion, with bulging iron frame work in front of the windows, and a large court yard, it is an inviting spot on the hottest days. Inviting spot of glass, shells are used in the windows. These shells are found in large numbers in the southern islands. They keep out the heat of the sun, but they let in the light. In this building is displayed the woman's work of embroidery, weaving, wood carving, and the light, fluffy cloth just and pina, which make you almost want to move to Manila for the pleasure of wearing them. There is a large picture of a fire in Manila, painted by a fourteen-year-old school boy. It shows American firemen being drawn through the streets. When the exposition was first proposed, clubs of native women were organized, and committees got together to make their best efforts at sewing and embroidery. In artistic finish, carelessness of design and thoroughness of execution, the work of the women of the islands makes the crude and primitive undertakings of the men in many lines of work look cheap. A group of Manila women shows a large American flag woven of many small pieces of colored cloth.

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superiority over all the world in the manufacture of textiles. The information which accompanies these samples consists of the common name of the articles, the term by which it is known in the Manila custom house, its common name, the width of the goods, the length of the piece, the number of threads, weight per square meter, invoice price, the place of production, name and address of manufacturer, name and address of importer, number of pieces per case, how wrapped and packed, brand, trademark, and in many cases samples of the wrapping with the lithograph accompanying the piece. There are cotton sheetings, drills, prints, all kinds of dress goods, embroideries, laces, insertion, silk and woolen textiles, ribbons, and in fact a complete assortment of light-weight goods such as can be used appropriately in tropical countries.

THE ETHNOLOGICAL BUILDING.

West of the government building and overlooking the Buzocho village is the ethnological building, a low edifice with cloisters like a convent. In the center of the court yard is a tall tree, and perched among the branches is a bamboo house, the home of a Linao Moro. These Moros frequently live in tree houses. They are the low order of their tribe. Originally the houses were built in the trees to escape from wild animals, and attacking parties of hostile tribes, who could be more easily resisted from the lofty eminence. The ethnological exhibit, collected and arranged by Dr. Albert Ernest Jenks, chief of the ethnological survey of the Philippine Islands is an interpretation of the habits and life of the Philippine people. The lower floor of this building is devoted to the Igorrot, their various sub-tribes, the Moros, Bagobos and Negritos. The Igorrot and the Moros are of Malayan extraction, but the Negritos, the aborigines of the islands, are a puzzle for students of anthropology. These people are true savages. They wander through the dense mountain forests in search of daily subsistence. The lowness of their culture is manifested in the simplicity of the things they make use of. The Igorrot eat, sleep, and use nothing but what they find in the forest. They are believed that, with proper care, the tobacco of the islands may be produced equal in fragrance and superior in some features to the Cuban variety. By the great bamboo, rattan and palm-leaf rattles along the rafters and on the sides of the walls, the visitor is impressed with the genius of the natives for basket weaving.

Wonderful Nerve.

Is displayed by many a man enduring pains of accidental cuts. Wounds, Bruises, Burns, Scalds, Sore feet or stiff joints. But there's no need for it. Healed by the "Pain-Relieving Salve" will kill the pain and cure the trouble. It's the best Salve on earth for Piles, too. 25c. at Z. C. M. I. Drug Store.

The Renewal of Strain.

Vacation is over. Again the school bell rings at morning and at noon, again with tens of thousands the hardest kind of work has begun, the renewal of which is a mental and physical strain to all, except the most rugged. The little girl that a few days ago had rows in her cheeks, and the little boy whose lips were then so red you would have insisted that they had been "kissed by strawberries," have already lost something of the appearance of health. Now is a time when maxims of health should be given, a tonic which may avert much serious trouble, and we know of no other so highly to be recommended as Hood's Sarsaparilla, which strengthens the nerves, perfects digestion and assimilation, and its mental development by building up the whole system.

LEGAL BLANKS. A full supply, all the latest forms at the Deseret News Book store.

AGRICULTURE OF THE ISLANDS. Probably in no other building are the



FAMOUS WHITE PASS WHERE NATURE MADE A RIGHT OF WAY. This picture shows the famous White Pass, where nature made a way for a railroad to creep around the mountain side. The completion of this railroad has shortened the time from New York to Yukon, Alaska, from 43 to 10 days.

CHIEFS OF THE LOUISIANA PURCHASE. Reproduced From the Deseret News World's Fair Portfolio.

The last dress parade of the chiefs of the Louisiana purchase is on. It takes place under scientific auspices. It is in the interest of history. Sanctioned by the great White Father the assembling of North American Indians at the world's fair is something more than the show of a season. The surviving chiefs of the leading tribes which once divided between them all of Louisiana save a few settlements along the Mississippi have been encouraged to come and put on for what is probably the last great public occasion the war bonnets and the robes of state. They have erected their tepees and their councilhouses on reservations measured by square feet instead of by ranges. Between these little reservations and the west, which was once theirs to the horizon, is the front of a great white building wherein the rising generation of the red race is at school. Late in the afternoon the Indian boys, bright faced, natty in their blue uniforms, come out in front of the school building, and standing between it and the tepees, play sweet music. Stoical to the end, the old Indian puts on all of the feathers and deer teeth and blankets and is photographed in silent useless protest against the school and the white man's road generally. There is something of the plaintive in it. Those shown in the picture are Chief Two Charge, Chief Yellow Hair and Chief Singing Goose.