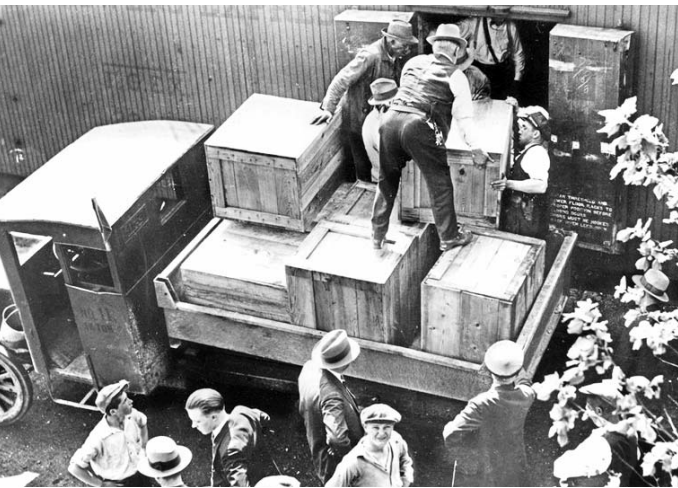


Mayflower Day is observed on September 16 to commemorate the historic voyage of the Mayflower, the ship that carried the Pilgrims from England to the New World in 1620. On this day, the Mayflower set sail across the Atlantic with over 100 passengers seeking religious freedom and new opportunities, eventually establishing one of the earliest English settlements in America. The journey symbolizes courage, perseverance, and the pursuit of liberty. Mayflower Day serves as a reminder of how this voyage shaped early American history and continues to be celebrated as a milestone in the story of migration and settlement.

#LANGUAGE

Words With A History

The Curious Origins of ‘Knockoff,’ ‘Bootleg,’ and ‘Coppers’



Bootlegging contraband.



Language is a living archive of human history, shaped by war, trade, rebellion, crime, and culture. Many of the words that we use casually today have origins that reach back centuries, often tied to very specific social or political contexts. Take, for instance, the terms knockoff, bootleg, and coppers. At first glance, they may seem like everyday slang, but behind them lie stories of piracy, prohibition, and policing. Their histories not only reflect how people lived but also how they broke the rules, and how society responded.

The word ‘knockoff’ is today most commonly associated with imitation goods: counterfeit designer bags, fake sneakers, cheap tech gadgets made to look like premium brands. But its roots are industrial and pragmatic. In the early 20th century, the phrase likely emerged from the idea of ‘knocking off’ a product, either by copying its design or quickly reproducing a cheaper version. In factories and workshops, to ‘knock off’ something could also mean to produce it with haste, often with little regard for authenticity or quality. Over time, this evolved into the modern notion of a knockoff: something that looks like the real deal but lacks its craftsmanship, originality, or legitimacy. While today the term is often used in a consumer context, its origin speaks volumes about early industrial mass production and the thin line between innovation and imitation.

Moving from counterfeit goods to contraband, the term ‘bootleg’ has a far more rebellious and shadowy past. Its most famous association comes from early 20th-century America, during the Prohibition era (1920-1933), when the sale and manufacture of alcohol were banned across the United States. People found creative ways to smuggle liquor, and one of the most common methods

involved hiding bottles inside the tall boots worn by traders and smugglers. Hence, the term ‘bootlegging’ was born, literally referring to liquor concealed in one’s bootleg. While it began as a description of alcohol smuggling, it soon expanded to include any kind of illicit or unauthorized goods, particularly media like music, movies, and later, software. Even today, when someone refers to a ‘bootleg’ version of a concert or a film, they’re using a term that was born in the dark corners of speakeasies and back-alley deals.

Then, there’s the term ‘coppers,’ a nickname for police officers, especially in Britain and the United States. Its origin is slightly murky, but two main theories prevail. One suggests that it comes from the copper buttons and badges that 19th-century British and American police officers wore as part of their uniforms. These gleaming copper accessories made them easy to identify and may have led to the nickname. Another theory traces the word back to the verb ‘to cop,’ meaning to seize or arrest, a word derived from the Latin *capere*, meaning ‘to take.’ In this sense, a ‘copper’ is one who ‘cops’ criminals, one who takes, catches, or arrests wrongdoers. While ‘coppers’ is now largely considered an old-fashioned term, kept alive in detective novels, vintage films, and British crime shows, it remains a nostalgic echo of an earlier era of law enforcement.

Though, the words have evolved in meaning over time, these words carry within them fragments of history, whispers of prohibition, piracy, protest, and policing. They remind us that language is never static. It grows from human experience, often shaped by the tension between law and lawlessness, between imitation and authenticity, between order and rebellion. And that’s what makes it so endlessly fascinating.



Carl Hagenbeck opened his Tierpark Hagenbeck in Hamburg, Germany, in 1907. Decades earlier, the impresario had exhibited indigenous humans in conditions that replicated their home environments.

• Verna Mohon

Carl Hagenbeck opened his Tierpark Hagenbeck in Hamburg, Germany, in 1907. Decades earlier, the impresario had exhibited indigenous humans in conditions that replicated their home environments.

At the turn of the 20th century, the great zoological gardens of Paris, London and New York City would have been hardly recognizable by today’s standards. Animals, large and small, those that had evolved to sprint across plains and live half their lives submerged in water, were confined in rows of tiny, barren cages lined with metal bars. “They were often on their own and had nothing natural in their enclosures,” says Karen S. Emmerman, an expert on Animal Ethics at the University of Washington. At a time when it was difficult to keep exotic animals alive, let alone healthy, in such con-

strained conditions, giving the creatures freedom to roam outdoors was viewed as a death sentence.

But Carl Hagenbeck, a German animal trader and entertainment impresario, had a different vision of what zoos could be. These animals, he argued, should be able to engage in innate behaviours ‘in an environment which differed as little as possible from their own natural environment.’ Ibexes needed mountains to climb. Lions needed grottos for bathing.

When Hagenbeck opened his Tierpark Hagenbeck in Hamburg, Germany, in 1907, it was unlike any zoo seen before. Instead of small indoor cages, he ‘recreated the natural landscape of faraway places,’ says Nigel Rothfels, a historian at the University of Wisconsin-Milwaukee and the author of *Savages and Beasts: The Birth of the Modern Zoo*. Hagenbeck built ‘living habitats,’ large outdoor enclosures with sturdy fake rocks and shallow artificial pools. He replaced cage bars with moats and dug deep pits that could be observed from above. He created the perception that the animals, while not exactly free, were living authentic lives that mirrored their experiences in the wild.

Visitors loved the innovations,

and over the next several decades, the so-called Hagenbeck revolution spread, transforming zoos around the world in the image of Hamburg’s Tierpark. More than a century later, ‘living habitats’ are still a hallmark of modern zoos. But while Hagenbeck traded, trained and showcased animals his entire life, it wasn’t elephants or lions that led him to recognize the need to display exotic species in quasi-natural ecosystems. Hagenbeck first tested his ideas on human beings.

Before there were zoos, there were menageries, collections of living animals that were housed in the gardens of European royalty. Once reserved for aristocrats, these menageries opened to the public in the 17th and 18th centuries; commoners could also attend performances hosted by itinerant showmen who traveled from town to town with exotic species in tow.

By the mid-19th century, zoological gardens had shifted from manifestations of elite status to symbols of power and progress for European cities, growing rapidly by the light of the Industrial Revolution. Because zoos required global acquisition networks and extensive funds to maintain, building them became an expression of a city’s political and economic influence. Soon, they were popping up across the continent and in many urban centers in the United States, too. (The Smithsonian’s National Zoological Park, now the National Zoo and Conservation Biology Institute, opened in Washington, D.C. in 1889.)

“If you’re a legitimate city by the end of the 19th century, you better have a zoo,” says Rothfels. Hagenbeck supplied the majority of the wild animals that ended up in Europe’s first public zoos. Lanky, with a stoic demeanor, traced his interest in zoos to his youth, recalling in his autobiography how local fishermen once gave his father, a fishmonger, at least six seals they had accidentally caught in their nets. A lover of animals with a small personal menagerie of his own, Hagenbeck’s father built two large wooden tubs and opened his doors to visitors, charging each 1 shilling for a look. The family business took off from there.

In 1859, at age 14, Hagenbeck assumed responsibility for his father’s animal trade, expanding the German businessman dominated the exotic animal trade. But the one-two punch of an economic downturn and the rise of a new generation of traders in Europe and the U.S. eventually led Hagenbeck down a less-traveled path. It wasn’t just the beasts of distant lands that fascinated audiences in the West, but also the curious, never-before-seen human communities caught in the crosshairs of imperial expansion. In 1874, when a friend suggested that Hagenbeck display indigenous Sami herders, alongside his next shipment of Scandinavian reindeer, the impresario needed no convincing.

Indigenous people from around the world had been displayed as spectacles in Europe since the 16th century, typically in staged performances or as sideshow acts. But Hagenbeck valued authenticity above all else. He felt that the public would be more interested in watching the Sami carry out the routines and rituals of their daily lives than in attending a contrived or dramatized show, and he wasn’t wrong.

Reflecting on the ‘huge success’ of his first ethnographic exhibition, Hagenbeck wrote, “I attribute this mainly to the simplicity with which the whole thing was organized and to the complete absence of all vulgar accessories. There was nothing in the way of a performance.”

For this initial 1875 display, Hagenbeck brought two families, the Rastis and the Nielsons, to Hamburg along with their 31 reindeer and their essential items:

He Invented The Zoo But Tested On People First

Despite the deaths and his supposedly firm resolve ‘never to arrange human exhibitions again,’ Hagenbeck continued putting people on display well into the 1880s. By the end of the decade, human zoos had taken on a life of their own. They found a welcome audience at world’s fairs, beginning with the 1889 Exposition Universelle in Paris. Scholars estimate that over just 50 years in the late 19th and early 20th centuries, 20,000 to 25,000 indigenous people were exhibited in ‘living habitats’ in the West.

#DID-YOU-KNOW



Carl Hagenbeck, circa 1890.



Hagenbeck poses with a chimpanzee and three lion and tiger cubs.



Five Kavésqar whose remains were repatriated to Chile in 2010.



Abraham Ulrikab, an Inuit from Labrador, Canada, who died of smallpox while appearing in a Hagenbeck show in Europe.

crates full of tools, skates and snowshoes, as well as sledges and several dogs to pull them. In an open yard behind his home, the Sami raised their tents and hung them with tanned reindeer hides sewn with sinew. They dressed in long deer skin coats and pointed fur caps, and they laid out areas for fixing equipment and preparing meals. Audiences reportedly loved to watch the families milk their reindeer, which milled about the enclosure as if it were their familiar Arctic Circle habitat.

“All Hamburg came to see this genuine ‘Lapland in miniature,’” Hagenbeck later wrote. To the impresario and his visitors, the

indigenous families were ‘unspoiled children of nature,’ representatives of a simple, romanticized people who had long ago disappeared from European shores.

For the few weeks, they were on display at Hagenbeck’s estate, the Rastis and the Nielsons attracted so many visitors that the businessman wasted little time in recruiting the next guests for his *völkerschau* (‘people show’), what scholars today refer to as ‘human zoos.’ He went bigger this time, importing a large group of Sudanese men (and one woman, Hadjide) alongside massive blue dromedaries and other species native to their homeland in 1876.

Hagenbeck staged similar Sudanese ‘caravans,’ as he called them, multiple times, attracting 22,000 people to his Berlin show in a single day, according to Rothfels. He followed up this act by displaying six Greenlandic Inuit adults and children in 1878 and eight more Inuit from Labrador, Canada, in the fall of 1880. The later exhibition ended in tragedy when every member of the group died of smallpox, a disease that Hagenbeck’s team had failed to vaccinate them against.

After briefly swearing off human displays, Hagenbeck was soon back at it, this time with a group of indigenous Kawésqar people, who’d been abducted by a German ship captain in Chile’s Tierra del Fuego archipelago in 1881. Hagenbeck displayed the 11 men, women and children virtually naked, refusing to give them European-style clothing that would protect them from the cooling autumn temperatures. Unlike previous groups displayed by Hagenbeck, the Kawésqar were not accompanied by tools or domestic animals, adding to a problematic perception pushed by the day’s pre-eminent anthropologists: that the tribe was a holdover from the Stone Age, made up of ‘primitive’ people who’d survived only because their homeland was inhospitable and remote.

“They could have progressed further if the adversity of their environment had not repressed them so much that they remained at

the lowest level of social life,” claimed German physician and anthropologist Rudolf Virchow. Observing them, he believed, was akin to going back to prehistoric times to observe humanity’s ancestors.

Hagenbeck only halted the show after five of the Kawésqar died, likely of tuberculosis and measles. He lifted the bodies of the dead to a Swiss university for study and sent the living back to Chile. One died on the journey home. The Swiss university repatriated the remains of the five kidnapped Kawésqar to the Chilean government in 2010.

Despite the deaths and his supposedly firm resolve ‘never to arrange human exhibitions again,’ Hagenbeck continued putting people on display well into the 1880s. By the end of the decade, human zoos had taken on a life of their own. They found a welcome audience at world’s fairs, beginning with the 1889 Exposition Universelle in Paris. Scholars estimate that over just 50 years in the late 19th and early 20th centuries, 20,000 to 25,000 indigenous people were exhibited in ‘living habitats’ in the West.

The subtext of these displays wouldn’t have been lost on audiences of the time. Told that indigenous people were evolutionarily inferior to white Europeans and Americans, visitors accepted the idea that colonialist progress would soon condemn these groups to extinction.

“Whatever their disagreements, humanitarians, missionaries, scientists, government officials, explorers, colonists, soldiers, journalists, novelists and poets were in basic agreement about the inevitable disappearance of some or all primitive races,” writes Patrick Brantlinger in *Dark Vanishings: Discourse on the Extinction of Primitive Races, 1800-1930*. “Savagery, in short, was frequently treated as self-extinguishing.”

No longer the only showman trading in indigenous people, Hagenbeck complained that there was too much competition in people shows to make a decent profit anymore. Meanwhile, as the frenzy for human spectacles surged, the animal market once again stabilized. While Hagenbeck never completely abandoned the human zoo, his Tierpark in Hamburg boasted plenty of space



Indigenous people on display at the 1889 Exposition Universelle in Paris.

to display indigenous people, he reinvested his energy into trading, training and showing exotic animals.

For these captive creatures, extinction seemed similarly inevitable. But unlike indigenous communities whose cultures and ways of life were considered beyond saving by the Western world, advocates of animal zoos came to believe that their most important role was not demonstrating ‘colonial power over colonized places,’ says Emmerman, but preventing the species they displayed from disappearing forever.

The ‘living habitat’ championed by Hagenbeck laid the foundation for zoos to begin presenting “themselves as more than merely recreation, places whose mission was described as conservation,” Emmerman says. Educating the public about issues like habitat loss and extinction became a primary goal.

Today, zoos are the subject of much debate, with supporters touting the work they have done to save various species and critics questioning the effectiveness of their conservation efforts. There is no doubt, however, that zoo animals are better off today than they were before the introduction of Hagenbeck’s innovations. The development of an accreditation process in the early 1970s by the Association of Zoos and Aquariums further advanced standards for zoos, establishing a set of best practices to ensure that captive animals receive proper care.

Despite his complicated legacy, Hagenbeck is widely considered the progenitor of this shift in viewing exotic animals not as objects, but as living beings with needs and intellectual abilities.

“Before Hagenbeck, zoological gardens often struggled to convince the public that it was not so bad to be an animal at the zoo,” Rothfels writes in *Savages and Beasts*. Ever since Hagenbeck, animals have not been collected merely for reasons of science or education, or even really for recreation, animals have been put in zoos increasingly because they are nice, healthy, safe places to be and because the animals, we are told, might be better off there than in the real ‘wild.’

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#REAL TOYS

Meet the First Barbie With Type 1 Diabetes

The new doll boasts a pink continuous glucose monitor to track blood sugar levels and a pink insulin pump

Mattel collaborated with leading diabetes organization Breakthrough T1D to design the first Barbie doll with Type 1 diabetes. Barbie has worn many hats, literally and figuratively since her debut in 1959. The iconic doll has traveled to space, performed surgery, run for the nation’s highest office and competed in the Olympics. Now, for the first time, Barbie is showing what it’s like to live with Type 1 diabetes, an often-invisible illness.

Mattel debuted the Barbie as part of the Fashionistas line, which seeks to reflect the diversity of the world by showcasing dolls with different skin tones, body types and medical conditions. The new doll is outfitted in a blue polka dot ensemble, a nod to the blue circle, the global symbol of diabetes awareness. She comes with realistic tools that people with Type 1 diabetes rely on every day: a pink continuous glucose monitor (CGM) to track blood sugar levels, a smartphone with an app synced to the CGM and a pink insulin pump to deliver doses of the hormone. Each detail aims to normalize the tools of diabetes care and ensure that the children who use them feel represented in the toys that they play with.

Mattel developed the doll in close collaboration with Breakthrough T1D, a leading diabetes research and advocacy nonprofit. The toy company also consulted focus groups and volunteers who live with Type 1 diabetes. The new Barbie aims to give children with the condition a higher level of visibility and understanding. “They feel seen. They feel heard. They feel empowered,” Pam Morrisroe, chief marketing officer for Breakthrough T1D, tells CBS News’ Nancy Chen. “You don’t



know immediately when somebody has Type 1 diabetes necessarily, unless you see their devices,” Morrisroe says. She describes the doll as “a conversation starter” and adds that “it’s a great way to educate.”

Type 1 diabetes has no known cure, but recent research suggests stem cell treatments might one day be able to reverse the condition. A 2025 study found that 10 of 12 people infused with a stem cell-based treatment no longer needed insulin one year later.

Type 1 diabetes is a chronic autoimmune condition in which the pancreas produces little to no insulin, a hormone necessary for processing blood sugar. Contrary to some media misrepresentations, Type 1 diabetes is not linked to diet or lifestyle, and its exact cause is unknown. The disease requires constant vigilance, as blood sugar levels can shift based on everything from physical activity and food intake to sleep patterns and stress.

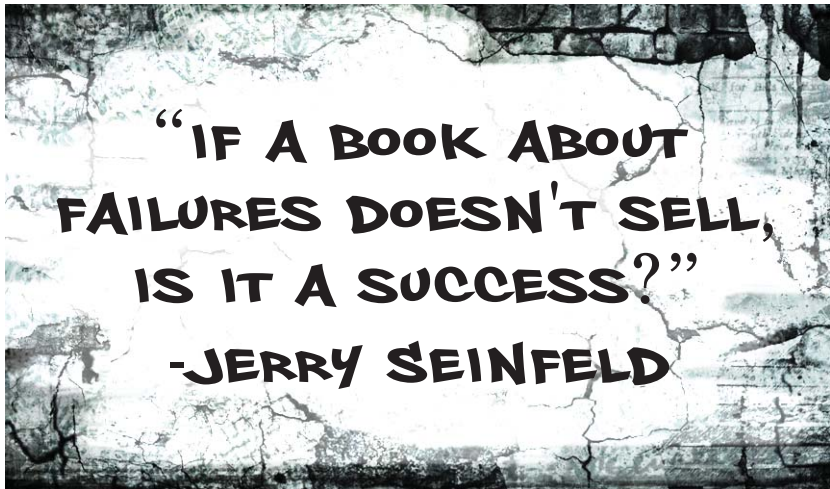
In 2021, around 1.7 million adults in the United States reported that they’d been diagnosed with Type 1 diabetes and used insulin to treat the condition; this number is projected to rise to about 2.3 million by 2033. Type 2 diabetes, in which the body can’t properly use insulin, is far more common than Type 1 and is often caused by lifestyle factors such as a lack of physical activity.

In addition to launching the new doll, Barbie also honoured model Lila Moss and Peloton instructor Robin Arzon, both of whom live with Type 1 diabetes, with their own one-of-a-kind dolls. As Moss, who has walked international runways while wearing her insulin pump with pride, says in a statement, “To be able to now see Barbie dolls with (Type 1) diabetes, and to receive a Barbie doll that visibly looks like me even wearing her patches, is both surreal and special.” Arzon, for her part, says, “I’ve found a lot of purpose in advocating for people with the condition and educating others about it because knowledge is power, especially for young minds.” The doll, which is priced at \$10.99, joins a growing range of inclusive toys sold by Mattel. The Barbie Fashionistas collection already includes dolls with hearing aids, prosthetic limbs, Down syndrome and vitiligo, among other traits.

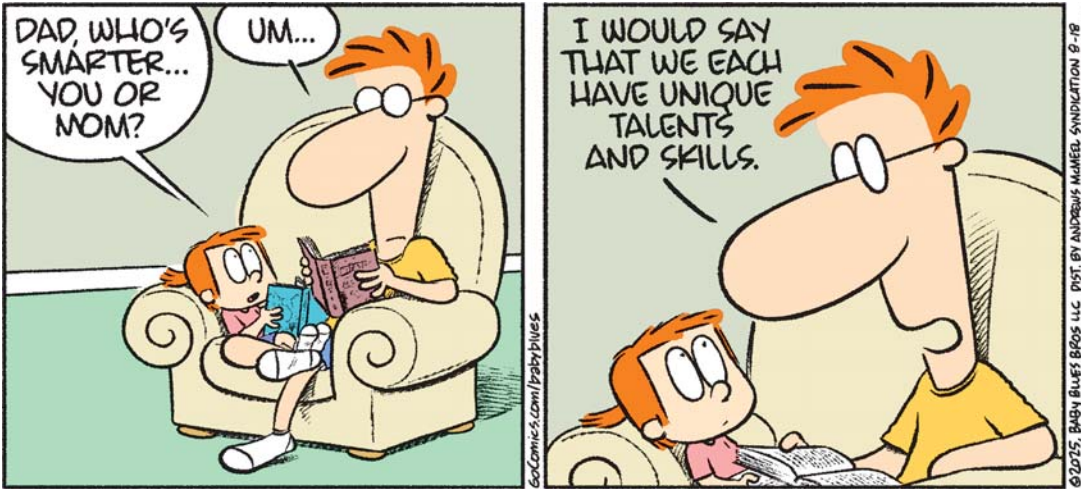
Educators are taking notice of the new product. A preschool teacher told Morrisroe that she preordered the doll to use as a learning tool in her classroom. Two of her students have Type 1 diabetes. “Representation matters so much,” Morrisroe tells CBS News. “Visibility matters so much.” As Devin Duff, a spokesperson for Mattel, tells CNN’s Brenda Goodman, “We know that increasing the number of people who can see themselves in Barbie continues to resonate.”



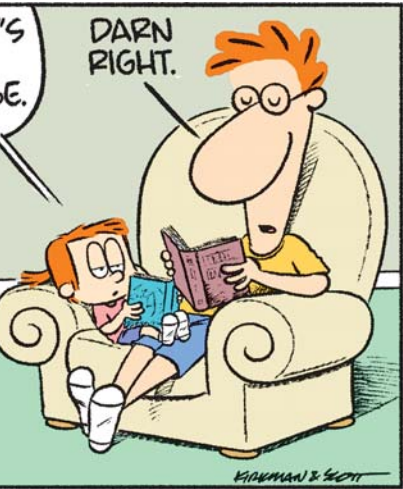
THE WALL



BABY BLUES



By Rick Kirkman & Jerry Scott



ZITS



By Jerry Scott & Jim Borgman

