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1 WONDER—Woman at the threshold of life. Innocent of its sorrows and temptations, peers largely and wonderingly into the box of mystery.

Woman's Life Told in Dance.

The Terpsichorean Translation of the Tragedy and Brevity of "The Gay Life" That Made "Paris Good for a Night."

2 GREED—
When she learns that money moves the world, she fondles a purse full of golden coins and imagines how she will spend them. The mercenary impulse is born within her.

3 APPETITE—
Under the influence of wine the primitive appetite awakes in her. She dances in mad joy and delight of life.



4 DISILLUSIONMENT—
She is no longer ignorant of life. She looks upon it with wide open eyes. Suddenly she falls upon her. It is the shadow of death.



at that death. The liveliest parties that came fashionably late were sobered by the sight.

The dance has five phases, each marked by sharp, startling changes in the character of the music. At first the audience sees an empty stage, its side and back draped with heavy folds of dark blue velvet. The music is gay, light, rippling, with a little note of eager inquiry in it. Presently the curtains part, and there peeps forth a young girl with bright, inquiring face. Small, white hands part the curtains and she steps forth, a slender figure, swathed in light, transparent drapery, through which plain flesh glistens. She begins a dance, the dance of youth and joy and innocence. The music rises into the spirit of ecstatic youth.

Suddenly the figure stops in its graceful circling of the stage. The girl stops and seizes something that lies upon the floor. She stares uncomprehendingly at it. She smiles and fondles it with her fingers and caresses it with her eyes. The music strikes a sinister note. A passage follows through which the sinister note runs as a motif.

She is the victim of the lure of gold. Clinging to the gold-meshed purse, the little figure is swallowed up in the folds of the velvet curtains.

Then the music changes to crescendo. The curtains are drawn back revealing a room in which sits a man, who holding a bottle of wine in one hand, a necklace of diamonds in the other, casts satyr-like glances of expectancy toward the dim shadows of the stage.

Out of these shadows comes a figure, lightly garbed. She dances in laughing, and casting coins about her in a shower of gold. Seizing a silken mantle she wraps her body in it and dances in mad, faunlike abandon. The music and her attitude betoken that she has committed herself to evil. A moment's withdrawal in the folds of the velvet curtain and she emerges clad in a leopard skin, symbol of abandon to the appetites.

Suddenly, as the wild dance continues, she bends her head to listen to sounds unheard by the audience. Into her eyes comes a look of terror. She is listening to the despairing cries and taunting jeers from behind. She crouches in fear. She turns to flee, and faces a grim, gray figure. Death has stolen upon her out of the shadows.

The girl shrieks terrified from these awful visitors, and glances from right to left for a way of escape, in vain. Each avenue is barred by a long, narrow, dark box, a coffin, open, awaiting her.

In frenzy she crouches, screams, circles wildly about. In vain. At last she stops, steadies herself, rises erect, clenches her hands, looks slowly, steadily, into the face of death.

Then the music that has grown slow and hesitant and fearful—music that light-hearted Parisiennes said, caused goose flesh on their delicate bodies—changes to a wild challenge. The girl whirls round and round, flinging her arms in defiance. She snatches up the gay silks that lie across the sofa, wraps herself in them, dances up to the gray figure and laughs in his face. Mocking death she yields to the gaunt, gray arms extended to her. The little figure, wrapped in its scarlet and purple silks, fades into the great, enveloping one. Darkness falls upon the stage. The music crashes into its last chords with the obligato of a woman's sobbing cry, a cry echoed by the tense women in the audience.

5 RELEASE—
Death faces her. He stretches out his arms to receive her. At first she sobs. Then she triumphs. She stretches her arms aloft and smiles at the face of death.



HOW QUEEN VICTORIA OF SPAIN NURSES HER OWN BABIES

THE young Queen of Spain has set an example to the world as a mother—not only by having three babies, but by nursing them herself.

If King Alfonso succeeds in escaping the wave of revolution that threatens him, it will be largely on account of the maternal and domestic virtues of his wife, which furnish continual pleasure and edification to the whole population of Spain.

Queen Victoria has set at defiance the hide-bound traditions and etiquette that hamper the acts of queens, and especially the acts of the Queens of Spain.

The Queen of Spain finds that it is not a hard task to nurse her own children, but the greatest pleasure in life. She takes the greatest pride in the fact that she cares for them herself, and she has just been photographed in the gardens of her palace, La Granja, pushing the babies in their perambulators, handling them on her knee and performing other maternal acts.

The Queen has three children. The oldest, Alfonso, Prince of the Asturias, was born in 1907, the second Don Jaime, in 1908, and the third, Princess Beatrice, in 1909. Another child was born dead last year. All the three children are practically babies at the same time, and give the Queen a great deal to do.

The Queen is particularly careful to bathe her babies with her own hands. As everybody knows, this is a most important feature in the modern

science of baby culture, but its importance was not much understood in Spain. Twice every day, or more often if the hot weather requires, the Queen bathes each of her own babies. She has studied how to do this from the most up-to-date English and American authorities on baby treatment. She handles them in an expert manner, so that their little backs and necks are never strained, as happens so often when careless nursemaids hold babies. The Queen washes them all over thoroughly and dries them and powders them with equal care, so that they may not in early life lay in the seeds of skin disease and rheumatism.

The Queen, of course, has plenty of nursemaids, but they only help her. They fill the bathtub, hand her the soap and towels, and so forth. She does the really important work.

It used to be rigorous court etiquette in Spain that the Queen should leave the care of her children entirely to others. Probably this is why the Spanish royal children shown in old paintings look lifeless and hopeless. It was a historical custom to engage as nurse a peasant woman from Catalonia, a dark, husky person in a very picturesque national costume, who was entirely ignorant of hygiene, cleanliness and the care of a delicate modern baby. The Queen resolutely refused to turn her babies over to women of this character, and compromised with the ancient custom by giving a full set of new clothes to one of the peasant candidates for the position.

Sea Weeds—A New Food to Fight the Food Trust.

How the Fifteen Thousand Varieties of This Abundant Marine Vegetable Might Solve the Eating Problem.

ALONG the rocky shores of every continent and island are numberless algae—more than 15,000 species in all—that perform the same office in the waters that ordinary forms of vegetation perform on land—that of making animal life possible. They form the sole subsistence of myriads of fishes and other marine animals. Species of these that do not live entirely, or at all, upon the plant life of the sea must prey upon smaller or weaker creatures that do.

The world's greatest marine forest extends from the farthest of the Aleutian islands, along the Pacific shores of North and South America, in almost unbroken continuity, to Terra del Fuogo. It contains more food material than is yielded by all the world's wheat fields.

Every ton of this harvest of the seas represents more or less potential food for the world's clamorous and hungry millions.

In the neighborhood of Scituate, Cohasset, Plymouth Harbor and White Horse Beach, in Massachusetts, and Rye Harbor, New Hampshire, there is a locally important seaweed harvesting industry that has flourished ever since 1535. This is the gathering, curing and preparation of Irish moss.

From this same utilization of a product of the sea that has been in every other section of America neglected, the thrifty New Englanders realize anywhere from \$25,000 to \$35,000 annually. The industry is interesting as showing that even in America seaweeds have been used as food and prized as a delicacy for nearly eighty years. The wonder is that the hint thus given of the possible usefulness of seaweeds has not resulted in the indefinite development of similar industries.

Along the California coast, particularly in the neighborhood of Monterey, considerable quantities of seaweed known as the red laver are gathered by the Chinese and Japanese. This material is cured, baled like hay and shipped to Japan for manufacture into various food products.

In Japan seaweeds are utilized for food to a much larger extent than in any other country, although their use is general throughout the Orient, and to some extent in Europe.

Cultivation of seaweed is regarded as the most profitable farming industry of the empire, the crop averaging \$160 per acre in value annually, and the cost of producing it being trifling. The area of submerged lands suitable for seaweed farming is limited, and is leased by the Government to the highest bidder. Consequently competition for leases is very keen. Nowhere else in the world is any effort made to artificially propagate seaweeds or encourage their growth.

In a bulletin of the United States Bureau of Fisheries a description is given of the methods of cultivating the red laver and preparing it for market or for table use. In October and November bundles of bamboo or brush are prepared on shore and taken to the grounds in boats at low tide. Deep holes are made in the muddy floor

of the bay by thrusting down through the water an elongated conical wooden frame, with two long, upright wooden handles. Into each of the holes thus made is placed one of the brush bundles, forming long rows that project above the water. The object of these bundles of brush is to afford a lodging place for the spores that float abundantly in the water. They become attached to the twigs and develop into plants that grow rapidly, so that in three or four months they have attained full size and are ready to be harvested. They are then washed, dried, chopped fine and prepared in various forms, some of which are said by travellers to be palatable as well as highly nutritious. The Japanese harvest of this single species of seaweed is valued at \$200,000 annually.



In Japan, seaweed is Planted Like Any Other Staple Vegetable. The Women Drive Down Stakes Into the Sea and at Harvest Time Draw Up Their Clinging Burdens.

Of much greater importance, commercially, is the manufacture of kanten, or seaweed jelleggins, which Japan exports to all civilized countries. According to the bulletin of the Bureau of Fisheries already referred to, in 1903 there were in Japan 500 establishments for the manufacture of this product, turning out about 3,000,000 lbs. annually, valued at about \$750,000. It is prepared from seaweeds of the genus gelidium. These grow on the rocks, and are taken by diving, the harvest extending from May until October. The harvesters cure the seaweeds in the sun, and then sell them to the kanten manufacturers at from 6 to 9 cents per pound. The manufactured kanten is pearly white, shiny and semi-transparent. It is used in making jellies, soups and sauces.

In the United States it is employed chiefly in food preparations where gelatine is required, such as jellies, pastries and desserts. In cleanliness, wholesomeness and every other particular it is superior to animal jelleggins. It is also used for the sizing of textiles, the stiffening of the warp of silks, the clarifying of wines, beer and coffee, the making of molds for workers in plaster of paris and in the manufacture of paper. Large shipments are made to Holland, destined for the schnapps factories. In all civilized countries the Japanese kanten, under the name agar-agar, is used exclusively as the culture medium in bacteriological work by scientific investigators. The same species of seaweed used in Japan for the manufacture of kanten exists in inexhaustible abundance on our Pacific coast and at numerous places along the Atlantic coast, while related species, of equal value, are abundant almost everywhere in temperate waters. In this country the product commands high prices, so that the manufacture of seaweed jelleggins ought to prove a highly remunerative industry.

Most abundant of all seaweeds are the kelps, distributed along every coast in the world. From these the Japanese prepare many food products, known under the generic name kombu.

It is evident that the utilization of only a small fraction of the wasted and ungathered harvest of the seas would more than compensate for the shortage in this year's wheat, corn and potato crops.