

If we look at the advertising columns we will find the apicultural press more free from objectionable matter than any other literature of its class. We are inclined to think that Mr. Root has done much to impell this sentiment. Take our own case: We refuse many dollars worth of objectionable advertising because we think it is wrong to take. Others are probably the same. We think Mr. Root is a credit to the North American Bee-Keepers Association and he will kindly accept our congratulations. We also take this opportunity of giving our readers a glimpse of J. T. Calvert, Mr. Root's son-in-law and business manager. Mr. Calvert was born and brought up near Lindsay, Ont.

Later,—Since writing the above we have visited the A. I Root Co. Medina, Ohio; of this visit we will have more to say later.

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After the close of the North American Bee-Keepers Convention, we had the pleasure of a long chat with the late Father Langstroth and with his permission we took down the following statement made by him. "Prof. Cook is deeply and warmly my friend, and he has been sincere in advocating the feeding of sugar syrup to produce honey. But every article written by Prof. Cook upon this subject was an injury to bee-keeping and the whole has been a deep blow to the bee-keepers, and, if Prof. Cook could have prevailed upon leading men to entertain his views it would well nigh have ruined the industry.

### Her First Appearance.

MARY ANDERSON DE NAVARRO WRITES OF HER STAGE DEBUT AND OF HER CLOUDING SORROW.

Mary Anderson de Navarro in her stage career memoirs, which will be published in *The Ladies' Home Journal* (the opening chapters in the December's issue), gives the public a most interesting and entertaining view of the trials and hardships she successfully combated in following out her conviction that the stage presented to her the opportunity for a splendid career. She exultantly refers to her debut in Louisville,

Kentucky, on Saturday evening November 27, 1875, upon which occasion the "tall, shy and awkward" girl of sixteen interpreted Shakespeare's love-lorne "Juliet." The performance was arranged upon two days' notice—time for but a single rehearsal—and the aspiring Kentucky girl was jubilant when the theatre and a stock company were offered her, upon condition that she play without pay. Her happiness, however, was not unclouded, for of the event she writes with touching pathos: "That Thursday," (the day that her first appearance was arranged) "was one of the happiest days of all my life, filled as it was with the brightest hope and anticipation. Only one black cloud hung over it: the thought of Nonie and my grandparents who were all very dear to me. Had I known then that I would never see the face of the former, that he would die, my mother and I far away from him, and that almost until his death he would refuse to forgive or see me unless I abandoned the stage-life which he thought so injurious—nay, sinful I would even then have renounced what was in my grasp. This estrangement saddened many years of my life, and has cast a shadow over all the otherwise bright and happy memories of him who was my father, friend and playmate of our childhood days."

Mrs. de Navarro evidently did not suffer from stage fright, the crushing terror of *debutantes*, for she writes that she stood impatiently waiting for her "cue" to go on. At last it came, "Then, in a flash, I was on the stage, conscious only of a wall of yellow light before me, and a burst of prolonged applause." The performance was filled with rather depressing incidents; one of the players forgot his lines and had to be prompted by the youthful star: "Romeo" neglected to bring his dagger, and "Juliet" had to perform her dispatch with a hairpin, while the lamp that hung in "Juliet's" tomb, fell and badly burned her hands and arms. "Dispite of these," she writes, "the night was a success, and I knew that my stage career had begun in earnest."—*The Ladies' Home Journal*, Philadelphia.

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