

DR. ALEXANDER MILTON ROSS.

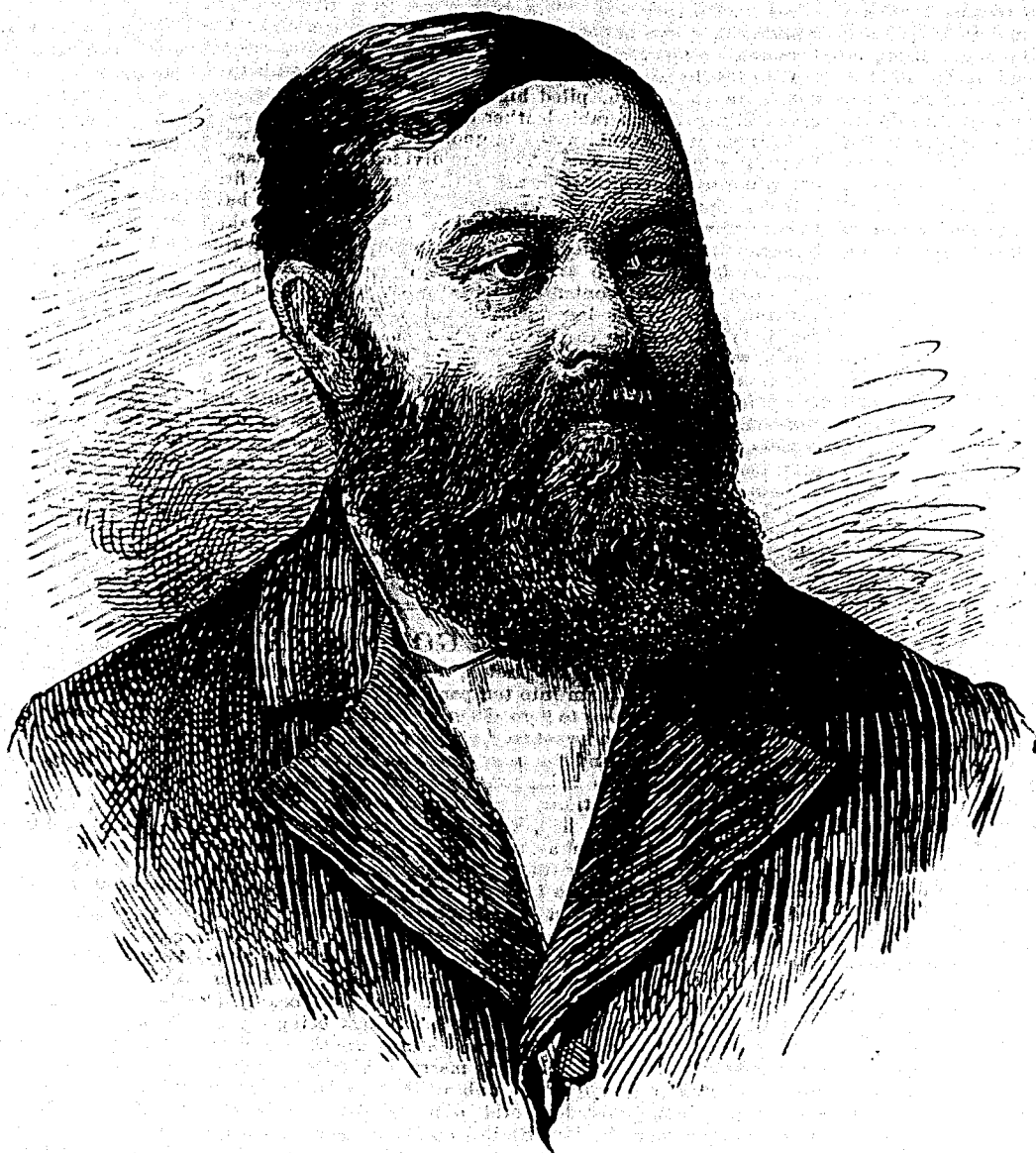
A CANADIAN NATURALIST

We have much pleasure in presenting to our readers this week a portrait of Dr. A. M. Ross, the distinguished naturalist. Dr. Ross is forty years of age, a Canadian by birth, of Highland Scotch descent. During the past twenty years he has devoted himself to the collection and classification of our native Flora and Fauna. His Ornithological, Entomological, Botanical and Zoological collections are undoubtedly the most extensive and complete ever made by one individual. Dr. Ross has embodied the results of his labours in several valuable and interesting works from his pen, which have met with a cordial and appreciative reception in Canada and by naturalists in Europe and America. His first work, the "Birds of Canada," was published in 1871, and subsequently, the "Butterflies and Moths of Canada," the "Flora of Canada," the "Ferns and Wild Flowers of Canada," the "Forest Trees of Canada," and several valuable scientific papers on kindred subjects. Dr. Ross' labours as a naturalist have been highly appreciated by the leading savants in Europe. He has been elected a Fellow of the Royal Society of Literature and the Zoological Society of England, a Fellow of the Royal Society of Antiquaries of Denmark, a member of the Imperial Society of Naturalists of Russia, the Royal Linnean, Botanical and Malacological Societies of Belgium, the Paleontological and Archeological Society of Charleroi, Belgium; the Entomological Societies of England, France, Italy, Russia, Germany, Switzerland, Belgium and United States, the American Association for the Advancement of Science, etc., etc.

It is a matter of congratulation that we have resident among us a gentleman whose achievements in the fascinating sciences of Ornithology, Entomology, and Botany have made him a standard authority throughout the scientific world.

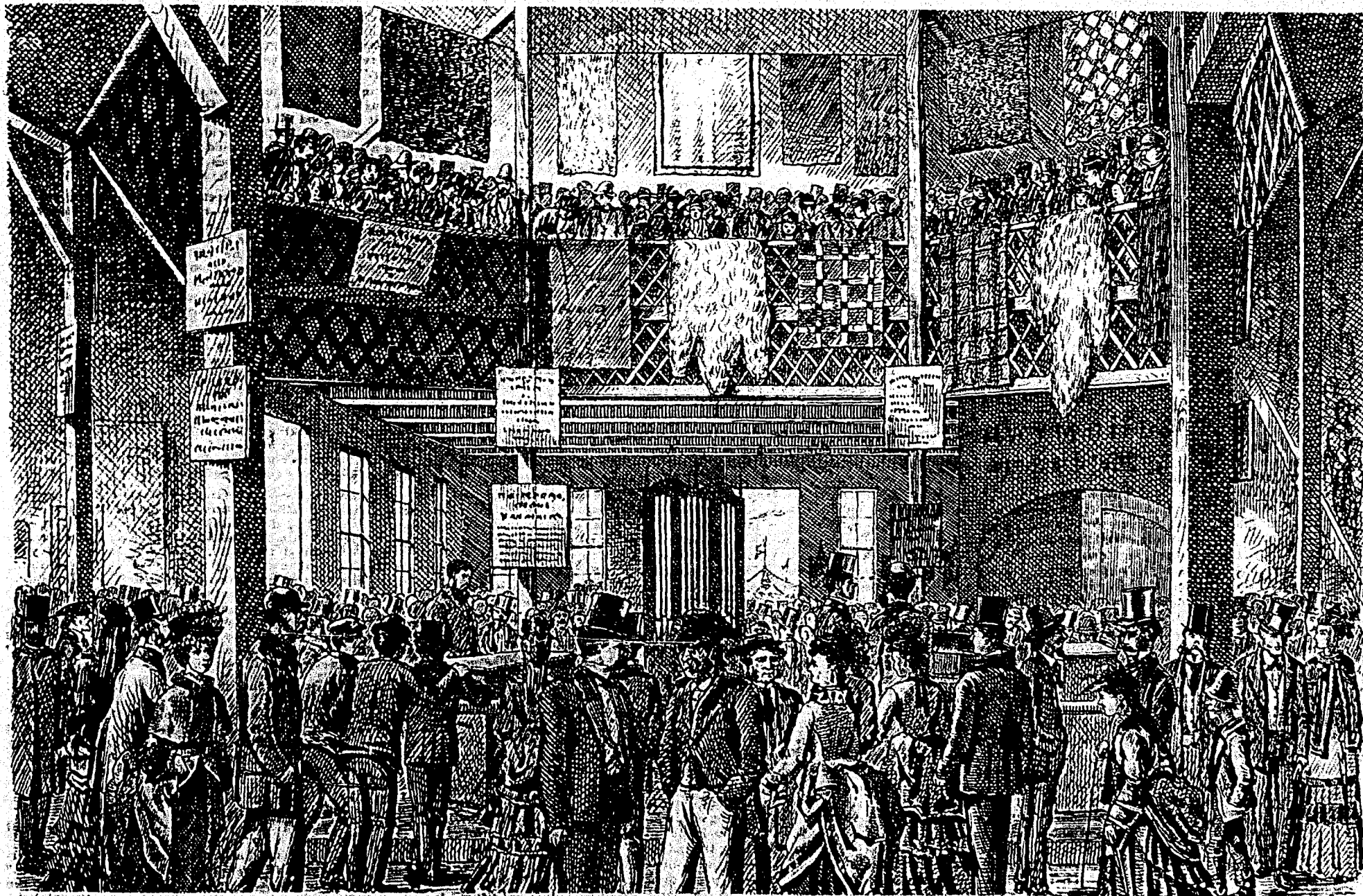
BEECHER ON SHAKESPEARE.

Having been asked to give his opinion of the recently published article, "Who Wrote Shakspeare?" Henry Ward Beecher replied: "I am interested in such a discussion as this, not because I regard it as sound and not because I am interested in its ingenuity alone, but because it leads to



A. M. Ross M.D.

new studies from different standpoints of Shakspeare's work and genius. He is passing through the same process that some years ago, especially in Germany, Homer was subjected to. Admitting the acuteness of the criticisms, and feeling to a certain extent the improbability of Shakspeare's dreams proceeding from a man who had had no known education in the various departments of learning, from whose stores his works are made to be so rich, I yet feel that the improbability of Bacon's being such a dramatic genius is far greater. The fundamental error in this whole criticism, as I regard it, is in not taking into consideration the nature of dramatic genius. It is not necessary that a man should know from personal experience, or even from observation, those things which are necessary for making the most vivid dramas. The events of life are like an alphabet. The dramatic genius can combine them in infinite varieties. If he know here and there single fragments and elements he can recreate them, recombine them, make them pictorial. A simple sickness in a village and the prescriptions of a country doctor are material enough for the dramatic genius to create a whole realm of medical practice. A street brawl in a village or in a ward of a city becomes the haven of riots and revolutions in the imagination of the dramatist. We find, therefore, very little difficulty in imagining how Shakspeare, from the most slender resources, could produce the wonderful results which appear in his works. Now Bacon, although he had fancy and imagination, was elephantine in his nature essentially. It almost strikes one with dismay to attempt to imagine how this broad, philosophical, factual man could set himself to the creation of "The Tempest" and all its airy contents. The predominant quality of his mind, pure and simple, is intellect. Wit and fancy are merely illuminators. The structure of his mind and the method of its operation are such as, to me, make it absolutely impossible that he should do Shakspeare's work. It seems to me very much as if one should attempt to show that Frederick the Great was the author of Beethoven's symphonies. He played the flute, he had a certain taste for music, and it would require only a laborious ingenuity to collect hundreds and hundreds of elements, out of which could be constructed a very respectable theory on this subject. It is quite likely that Shakspeare, with the cross lights thrown upon him, may seem even more wonderful than he has been esteemed hitherto."



GUELPH, ONT.—THE CENTRAL EXHIBITION: INTERIOR OF THE ROTUNDA.—By P. W. CANNING.