

logists, and from his experience, Mr. Romanes would place the pig much higher. He gives more than one instance of a sow being taught to point game and to retrieve, and in one case the sow is said to have been more useful in this work than a dog.

The horse's power of reasoning is generally considered to be somewhat low, but his memory remarkably good. Captain Hayes is of opinion, however, that a high degree of intelligence in a horse is more likely to be a disadvantage than otherwise to his master, as it renders the animal more impatient of control by man. "A jibber in harness or a refuser in the hunting field, when the vice has not been induced by pain or infirmity, usually 'baulks' because he 'knows too much,' or, at least, he knows more than the animal that will pull at the traces or follow the hounds until he drops."

Mr. Romanes, in his work on "Animal Intelligence," gives an instance of a pony, which, after an absence of eight years, on being taken back to her previous home, remembered her way quite well and made a bolt for the stable where she used to be kept. He also quotes the case of a horse of his own, who showed more than ordinary intelligence. This animal was very clever at slipping his halter after he knew that the coachman was in bed. He would then draw out the two sticks in the pipe of the oat-bin, so as to let all the oats run down on the stable floor. He would also turn on the water tap to obtain a drink, and even pulled the window cord to open the window on hot nights.

It is not at all an uncommon accomplishment for a donkey to lift a latch with its nose or withdraw a bolt with its teeth, and so gain admission to a meadow or kitchen garden; but Mr. Romanes, Captain Hayes, and other observers are all agreed that the intelligence of the ass is superior to that of the horse.

A very slight acquaintance with horses is sufficient to warn the observer that a horse, which shows the white of his eye, uncovers his teeth, and lays his ears back, is likely to be vicious. The uncovering of the teeth needs no explanation; the white of the eye is revealed in an attempt to look behind with the idea, probably, of kicking in that direction, and the ears are drawn back in order to protect them; the action is seen when the angry passions are aroused in any animal which fights with teeth and claws. The ears flattened to the head must be familiar to all as a characteristic in the attitude of the bellicose cat, and the mutilated condition of these organs in some unusually quarrelsome specimens proves them to be vulnerable points.

Notes on Art.

ROYAL ACADEMY.

(Second Notice.)

AFTER considering the fresh, but it must be confessed somewhat crude art of the young painters, it is a relief to turn for a quiet moment to the restful masterful work of Veterans, such as J. F. Watts, R.A. His splendid picture, No. 259, in gallery No. 14, called "For he had great possessions," only at first sight reveals the figure of an old man turning away—we are not even shown from what; but how full of quiet strength

the splendid figure is in the dim white and gold draperies the old Venetians loved to paint. The white, not really white, but dark cream with golden shadows, a perfect picture in the simplicity which comes of maturity of judgment. The President, Sir Frederick Leighton, sends us No. 20, No. 185, *The Bracelet*; 190, *The Spirit of the Summit*; 652, *At the Window*; and 111, *Summer Slumber*, the latter being, perhaps, the most exquisite of the five pictures, each one being lovely in colour, as we might expect. The architectural details in the foreground are somewhat stiff and formal, but there is no diminution in the untiring energy of the President, nor in his graceful perfection for which we have for so many years been accustomed to look.

Mr. Orchardson, R.A., in his portrait of *Professor Downe, F.R.S.*, No. 176, painted for Peterhouse College, Cambridge, has caught a very striking expression on the face of the professor, which the many friends know well as that which comes over him when he is about to give a difficult experimental lecture before a critical Royal Institution audience. The accessories and general colour of the work are charming, and the usual mellow colour of Mr. Orchardson's work suits the subject very well.

A picture that the general public have found very charming is No. 49, *Never morning wore to evening but some heart did break*, by Walter Langley. It represents the somewhat conventional fisher-girl with her bowed head buried in her hands, while an older woman tries in vain to reason with her. The tender light over the whole picture is very sweet.

Perhaps one of the most striking and original pictures in the Exhibition is No. 222, *Orpheus*, by J. M. Swan, A., one of the new Associates. We see Orpheus, before his love affairs with Eurydice had saddened him, in all the wild merriment of youth, dancing among the beasts and birds he is taming, his lyre waving above his head. The picture is simply teeming with joy, and is altogether full of vigour and talent. It is, however, doubtful how far this Orpheus, among the wilds, could have really been the lover of Eurydice, although there can be no question as to the general excellence of the work.

There is no great sensational picture this year, nor is there any work which, like *The Doctor*, by Luke Fildes, R.A., or like certain of Lady Butler's war pictures, will be the talk of every dinner table, but it is nevertheless a pleasant "Academy," interesting for its freshness, as we pointed out last week. In a book we have all been reading recently, Mrs. Humphrey Ward's "Marcella," that headstrong person, during her time of probation as a Nurse, takes her exercise "along the Thames embankment when it is fine, and in the National Gallery when it is wet." There are only two other pictures which we will mention now; both are full of the new power, and are vigorous, strong in colour, and daring in their efforts to represent nature as it appears to singularly fresh and powerful minds. These are Nos. 766, *Heralds of Summer*, and 1006, *Young Fortune Tellers*, and are both by C. H. Baldwyn. We would advise Nurses to extend their walks a little, and, as far as they can, make the Royal Academy a playground. We shall return to the pictures next week, and consider the water colours and the sculpture.

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