



"OTHELLO."—PAINTED BY H. C. SELOUS.—FROM THE EXHIBITION OF THE BRITISH INSTITUTION, 1854.

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In this little picture, which was exhibited at the British Institution during the current season, Mr. Selous treats with considerable vigour and pictorial effect the last tragic scene in "Othello." The jealous Moor has just drawn aside the curtain of the bed, and contemplates the calm features of the sleeping *Desdemona*; his hand still resting on the dagger by his side, but as if on the point of removing it, as he exclaims:—

Yet I'll not shed her blood;  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.  
Yet she must die.

The colouring is very rich in tone, and detail of ornamentation in various parts introduced with considerable judgment and taste.

"A RUSSIAN SERF." BY J. J. JENKINS.

This very beautiful group-picture formed part of the collection exhibited at the Gallery of the Society of Water-Colours. Russian peasants are all serfs; and here we see a female in the act of drawing water for the use of a party of soldiers in the distance; the employment of females in servile labour being a distinctive characteristic of barbarous and semi-civilised nations. Behind, resting on the back of the old horse, is a young urchin serf, whose contented look betrays the fact that he is little aware of the cruel austerities to which fate



"THE RUSSIAN SERF."—PAINTED BY JOSEPH J. JENKINS.—FROM THE EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS, 1854.

submits his after life; smiling as he does in his chains. Mr. Jenkins, whose delicate pencil is unrivalled in this branch of art, has given a *couleur-de-rose* aspect to the whole subject, which, though highly agreeable in a picture, we fear little accords with the stern realities of the subject. The costume is accurate, and very effective; and all the details are executed with the nicest delicacy.

THE ART-UNION OF LONDON EXHIBITION.

THE Art-Union of London, in addition to other prizes, have, this year, allotted £7310 amongst the shareholders, for the purchase of pictures, out of the various Exhibitions of the season. The works selected, at the option of the fortunate prizeholders, are 191 in number; about thirty of which are in water-colours, the

others in oil; and the whole collection, according to annual custom, has been thrown open to the public view, gratis, in the Gallery of the Society of British Artists, in Suffolk-street; forming, in itself, an additional individual Exhibition, of the after-season, of no little interest. The larger prizes being necessarily few in number—viz, one of £250, one of £200, two of £150, six of £100; the rest varying from £80 down to £10—it was hardly to be expected that many of the works of chief importance in the recent Exhibitions should be selected; added to which, it should be stated, that the time at which the prizes were distributed was after many of the Exhibitions had been opened, and numerous purchases made from them. Nevertheless, on the whole, in the mass, the works secured to the Art-Union prizeholders are of no mean merit; and, in many instances, the choice has done great credit to the purchasers. A large majority of the selections are in the Landscape department, always a favourite one in this country. The