

were, by Messrs. Dargan and Roney. When, where, or under what circumstances these gentlemen originally came together, we have not heard. But certain it is there ensued from this meeting a mutual recognition of capacity, ingenuousness, and determination which has resulted in a conviction that the two individuals were essential to the completion of the purpose which then germinated, perhaps unconsciously, in the mind of either. Wholly devoid of jealousy, superior to the littleness that would seek the gratification of a paltry vanity by enforcing obscurity on others, as shown by his rejection of a titular honour proffered by the late Lord-Lieutenant, Mr. Dargan not only insisted on keeping altogether in the background, but that Mr. Roney, as his representative on the committee, should become the secretary of the undertaking. This Mr. Roney did, stipulating only that his position should be honorary, his services gratuitous, and immediately he proceeded to justify in Ireland the expectations which his English antecedents had already created.

The unparalleled act of Mr. Dargan in placing £20,000 at the disposal of the committee, would in itself have been sufficient to stamp any project with abundant éclat in any part of the world, and to ensure the donor an universal celebrity. But what lent it the prestige of assured success in the eyes of persons who were to be called upon to send to it those articles which alone could make it what it ought to be, was the knowledge that a practical man like Mr. Roney had pledged himself to realise Mr. Dargan's aspirations, by achieving for Ireland an eminent industrial status among nations, and thus, by one effort, obliterate the odium of ages. Accordingly, his reception on the continent, with many of the languages of which he is well acquainted (he was partly educated in France), was in the highest degree gratifying. The letters he took from the English Secretary of State for Foreign Affairs secured him, of course, the co-operation of the whole British corps diplomatique abroad, and procured him admission to circles that would have been otherwise impervious to all private efforts. But in the countenance personally extended to him by the Emperor of the French, the King of the Belgians and of Prussia, and by the various Dutch, Austrian, and other continental authorities, and all the great manufacturing and artistic interests of every kind, in the course of his extensive tours, there was a heartiness and cordiality far more impressive and significant than what any formal introduction, however exalted, could have commanded. This alone would suffice to guarantee the triumph of Mr. Dargan's idea, independent of the immense support derivable from England, saying nothing of what may be expected from Ireland herself. There the national enthusiasm is going on *crescendo*, from day

to day, as the building advances in all its beauty, and as testimonies continue to pour in from every quarter of the compass to the friendly rivalry and amicable emulation which the project has everywhere awakened. At first it was apprehended, and not without good reason, that the short period that would elapse between its opening and the close of its great predecessor would preclude any hope of success. The active exertions of those who devoted themselves to the task, however, soon dissipated this idea, and instead of a dearth there quickly came *l'embaras de richesses*: the conviction that the undertaking would be *too* successful; for such was the avidity to avail of space, so numerous the applications from the leading contributors to the Crystal Palace, and so unexpected and wholly unforeseen the new quarters whence solicitations and overtures emanated, that the building, as originally contemplated, was soon found to be wholly inadequate.

Mr. Roney, well knowing on whom he had to rely, instead of circumscribing his scope and concentrating his efforts when he saw how brilliantly the scheme was being taken up, put forth fresh feelers, and derived fresh strength and daring from each response. Mr. Dargan added another £6,000 to the original sum. Again the work proceeded; and again Mr. Dargan seconded the efforts of his ally by still another advance of £14,000—making a total of £40,000! Here it has been necessary to stop, not from the exhaustion of Mr. Dargan's liberality, and still less, if that be possible, by a cessation of the consequences we have been particularising; but because of the pressure of inexorable time, the necessity of now seeking to mature and perfect what had been so sumptuously initiated. On that object the energies of the Dublin executive are now being brought to bear. The erection of the building is keeping pace precisely with the calculations on which it has been erected. We do not wish to encumber this paper with details of its dimensions and peculiarities, and shall content ourselves with saying that it is after the design of Mr. Benson, C.E., who erected the Cork Exhibition already alluded to. Selected from among twenty-nine competing designs,—the rivalry being provoked for less by the proffered prize of £50, than by the desire to participate in the fame redounding from a prominent association in such a work—it is uniquely beautiful; and though it has necessarily much in common with the Crystal Palace, it is in no respect a plagiarism of that conception, and abounds in merits of its own that stamp it as thoroughly original. Be the result of the Exhibition what it may—and it is impossible to believe it can fail to be all and everything its projector and creator can expect—the remembrance of 1853 will at least confer an enviable immortality on William Dargan, and for ever “keep memory his green” with a grateful and admiring posterity.

## ARAB ART.

We have been induced to give the present drawings, in consequence of the exquisite taste, the elegance, and richness of ornamentation which distinguish the three Algerian objects from which they are made. Though destined for common uses, these objects are really perfect little works of art, and every nation can but gain by the introduction of such drawings. However skilful other countries may be in goldsmith's and jeweller's work, they may yet learn many a useful thing from the fertile imagination of the Arabs.

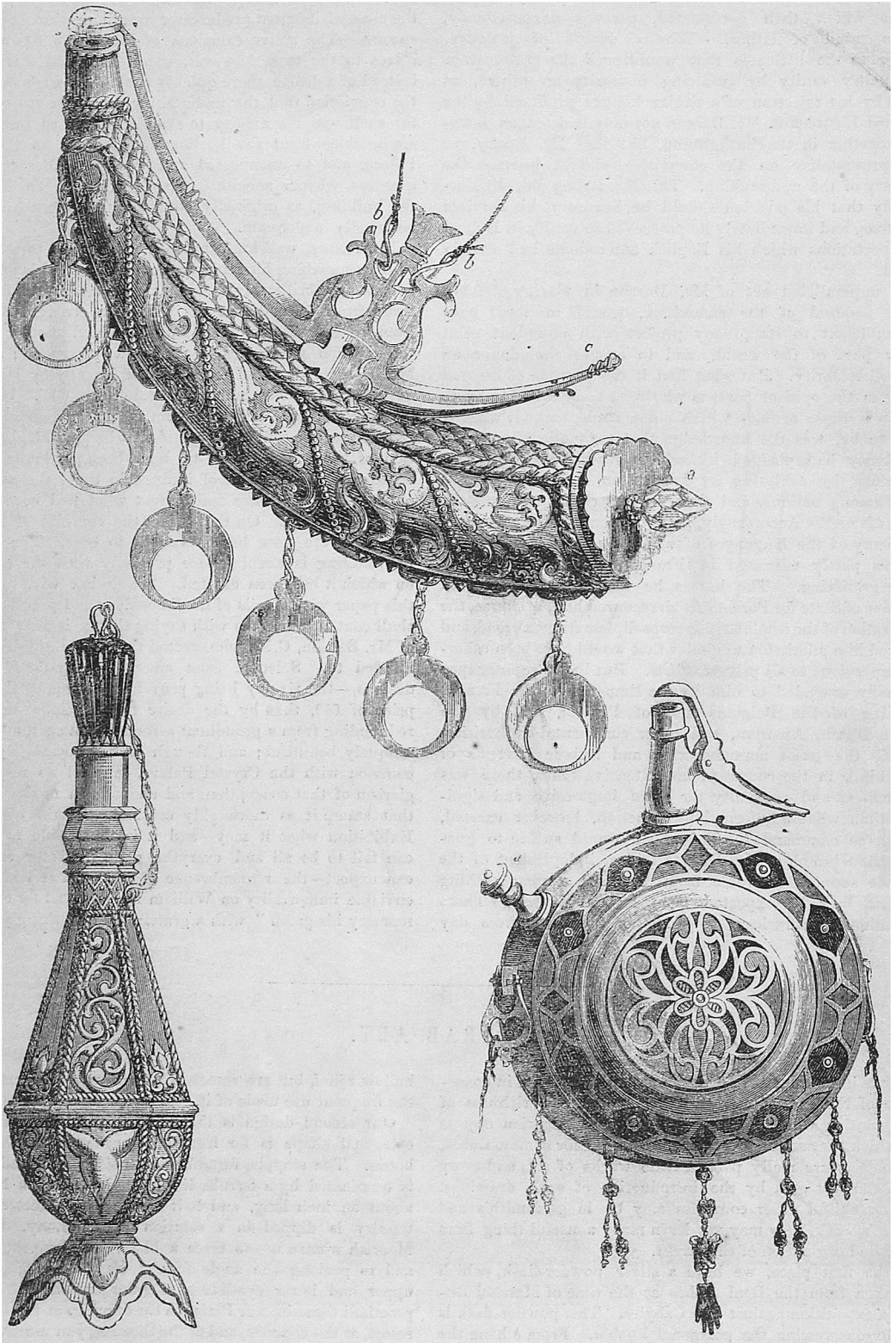
In the first place, we have a silver powder-flask, which was taken from the Beni Abbes at the time of Marshal Bugeaud's expedition against the Cabyles. This powder-flask is filled by unscrewing the polygonal knob *a*. From *b* hang the strings by which it is suspended. By pressing the thumb on the curved lever, *c*, the orifice, *e*, through which the powder falls into the pan of the gun, is discovered. The leaves, as well as all the other ornaments of this powder-flask, are worked in

hollow relief, but are somewhat sunk away in consequence of the frequent use made of it.

Our second design is that of a silver Moorish bottle. Its octagonal shape is far from being common for this kind of bottle. The stopple, furnished with sides, and made of coral, is terminated by a ferrule, having in its centre a horn point, about an inch long, and half an inch in diameter. Its extremity is dipped in a solution of antimony, which the Moorish women use to trace a black line along their eye-lids, and to prolong the angle formed by the *commissure* of the upper and lower eye-lid—a singular custom, which is also practised sometimes in Paris. In the evening, at places of public resort, at the concerts, and at the theatres, you meet with young women whose eye-lids are painted in a manner which deceives no one. We suppose they think that they thus increase the brilliancy of their eyes or make them appear larger! But Fashion indulges in strange freaks, of which it is sometimes

very useful to penetrate the mysteries. Were Fashion to take it into her head to bedaub the flowers of a *parterre* with paint, there would soon be no one, in some classes of society, who would put up with the sight of a natural flower.

flask is filled. The handle beneath the knob is used to suspend the object with by strings. The pendants are composed of little chains and small bits of unwrought coral. Like the Neapolitans and the Sicilians, the Arabs place great faith in the



The third design is that of another powder-flask, different in shape from the first one, and which was also taken from one of the Beni Abbès during the expedition of Marshal Bugeaud. The knob *a* serves to open the orifice through which the

influence exercised by this kind of amulet against the evil eye. The colours which alternate in the different compartments are sky-blue, red-brown, brilliant yellow, emerald green, and dark blue.