

"Welcome, my dear kinsman," said the lady, as the young man entered, "you see I accord to you the privilege of a relation."

The youth bowed his acknowledgment, while the lady continued—"Come, sit down here beside me. Well," she proceeded when he was seated, "Che nuove ci portate? What news have you for me? You must tell me all about your travels, and first of all about this friend of yours. Where did you make his acquaintance?"

"In Paris last year."

"Ah! is he a Frenchman?"

"I have always considered him to be so, but in truth I never took the trouble of inquiring."

"Dear me, how strange; never to have the curiosity to ask him where he came from. Do you know any of his family?"

"Not one. He had no relatives that I know of in Paris, nor for ought I know in the world."

"My dear Giulio, how very imprudent of you to form an intimacy with you know not whom. You don't know how disadvantageous such an acquaintance may prove to you."

"True, dear signora, but I know how advantageous it has proved to me. He has rendered me a signal service."

"Ah! what was it? I should so like to know."

"Pardon me, I am not at liberty to disclose it. He has insisted that I should not."

"Well, how very singular. But now tell me every thing about yourself."

Giulio being under no restraint on this subject, proceeded to detail such points as he thought might prove interesting to his auditress. Meantime the sun did its duty upon the hue and moisture of the lady's locks, after which the serving-maiden removed the leaden crown, and heating in a brazier, which stood at the further end of the apartment, a pair of frizzling or crisping irons, she plied them with such skill upon the locks of her mistress, that in a short time she raised a vast superstructure over the forehead, which acuminated at either side, in one of those monstrous peaks. When this operation was performed, nothing further remained to complete the personal adornment of the Signora Polani, save drawing on a loose robe of satin tabby. Having done this, she graciously took the young man's arm, and proceeded to the apartment where we left Jacques and Caterina engaged in a *tête-à-tête*, which we have no doubt each party had wit enough to improve to the utmost.

THE IRISH INDUSTRIAL EXHIBITION.

THE 12th of May, 1853, was a great day for Ireland; for on that day the triumphant experiment of 1851 was repeated in the centre of her beautiful metropolis. Of the influence of such an experiment on the welfare of England's sister kingdom there can be little doubt; for, though the Exhibition of 1853 is on a much smaller scale than that of 1851, it is in many respects in advance of it. Indeed, if we consider for a moment the different positions of the two cities—London, the metropolis of the British empire and of the whole world, Dublin, the principal city of a kingdom but lately risen from the slough of famine and despond—we shall easily understand how far the Irish people have profited by the great example set before them. In the nineteenth century, with the powers of the printing-press, of steam, and of electricity to aid us, we are reviving—it has been well observed—in new forms, adapted to our wants and social states, the great fairs and chivalric gatherings of the middle ages, and the classic games and contests of still remoter times. We have found in the arts of industry and the departments of trade a glorious embodiment of the spirit of modern civilisation. This is the secret of the exhibitions which are now springing up in all the great capitals of the world; this is the motive power which brings the artists and manufacturers of New York and London, Paris and Dublin, Berlin and Petersburg, Antwerp and Vienna, into such intimate connexion and friendly rivalry. The present generation of men, devoted to peaceful pursuits, has not the less, on that account, the enthusiasm and romance of character which belonged to the men of the old time. These sentiments remain substantially the same, though the complexion of them has changed with the circumstances under which they have been evolved. Four hundred years ago the public will and spirit was expressed in tournaments and crusades—to-day the same chivalric sentiment shows itself in exhibitions of international industry; and it is simply the force of events which has substituted executive committees, and glass and iron palaces, and the bloodless contention of skilled labour, for lists, and men-at-arms, and fierce encounters with lance and shield. If this be so, there is an immense and happy significance in the circumstance of that second great display opened to the industries of all countries is held in the metropolis of Ireland. Several weeks in advance of our New York Exhibition, though considerably later in the field—far in advance of the Parisian industrial show, and winning the earliest laurels even from the Crystal Palace at Sydenham—the Dublin International Exhibition may be looked upon as a great hope and promise for the future of Ireland.

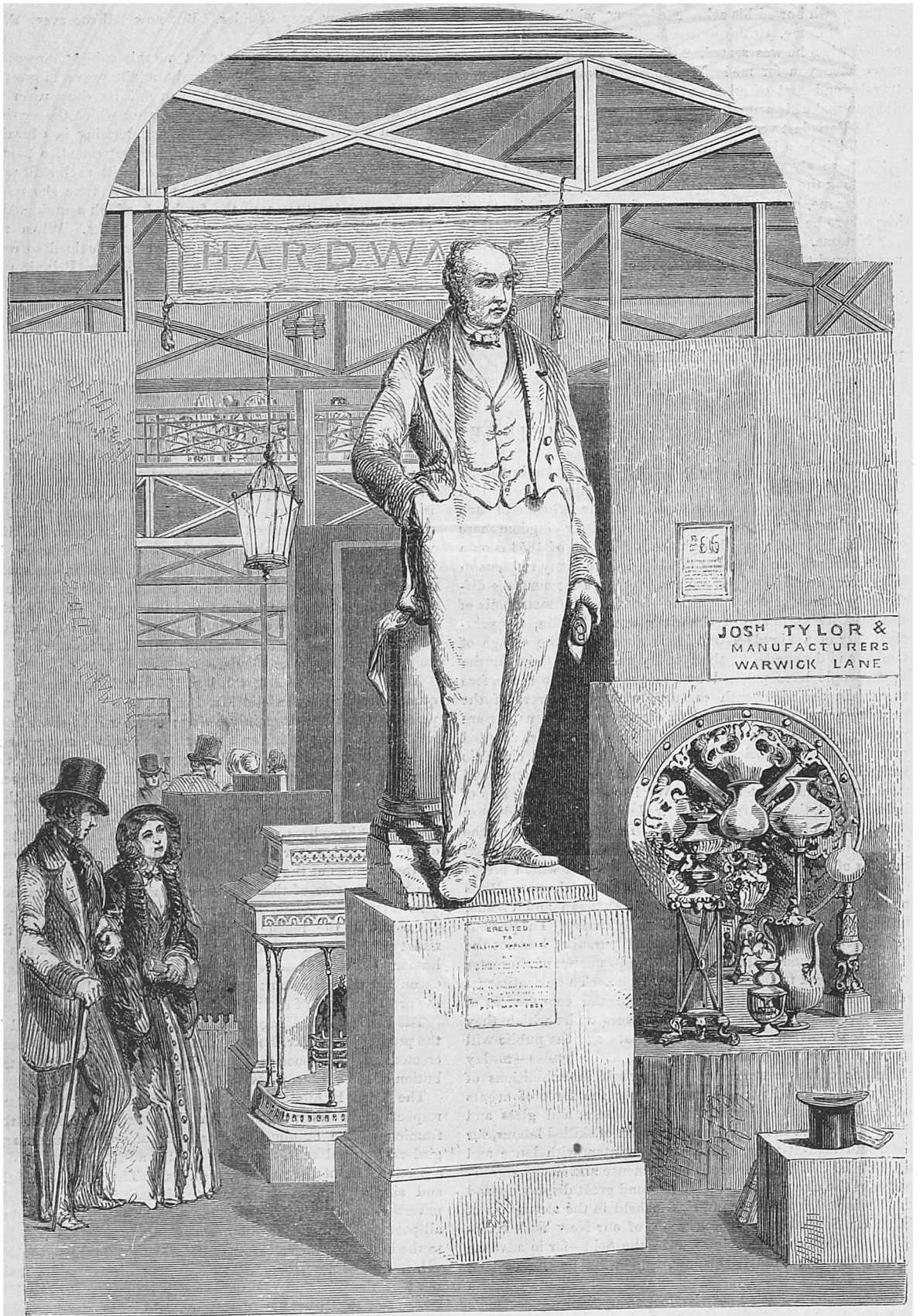
At this moment, not only are the "eyes of Europe" upon

the Irish metropolis, but "our own correspondents" are busy in recording the triumphs which the Industrial Exhibition is every day achieving. And it is a proud reflection for Irishmen, that they have raised this beautiful building, and filled it with the evidences of skill and the products of industry, by means entirely their own. Without government assistance of any kind, but by sheer force of perseverance, and through the patriotic endeavours of a single individual, the Irish Exhibition of 1853 has won for itself a name and distinction which cannot but be beneficial to the social, industrial, and political welfare of the people.

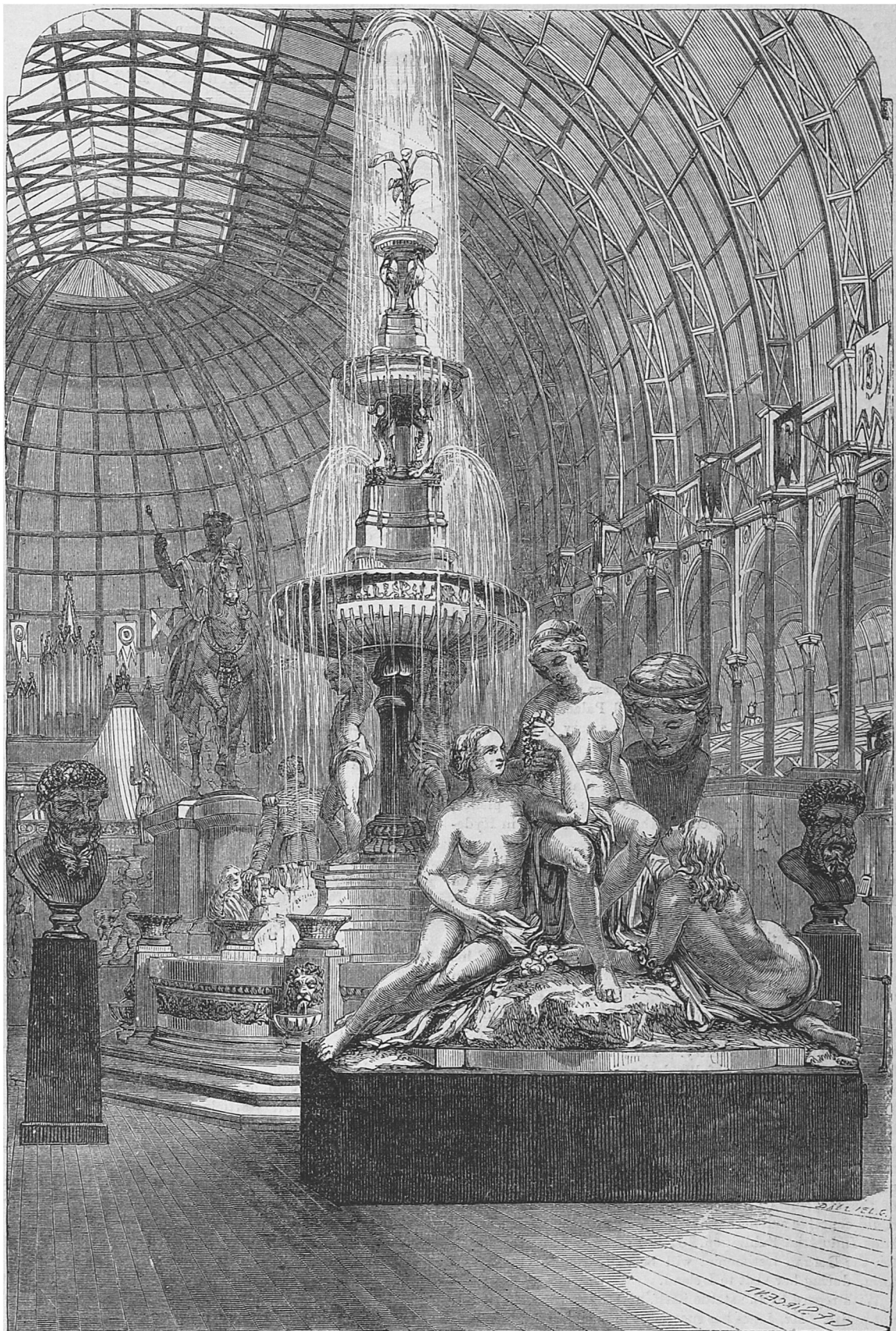
We have already—*ante* vol. i. p. 153—made our readers acquainted with the patriotic Mr. Dargan, to whom, indeed, the present Exhibition is mainly owing; or we might show how, rising from the people, and possessing a spirit, energy, and liberality which appears to belong as much, or more, to the merchants and traders of our time, as to the inheritors of great historic names, he has laboured untiringly, grudging neither time nor money, for the good of his country. Although upwards of £100,000 have been advanced by Mr. Dargan for the purposes of the Exhibition, for the repayment of which he looks alone to the receipts at the doors, it must never be forgotten; that the main motive of this gentleman has been, not pecuniary benefit or advantageous employment of capital, but a desire to place within the reach of his humble countrymen, in the midst of their own metropolis, a collection of the products of human skill and ingenuity, the contemplation of which might encourage them to work out with patience and self-reliance the great problem of their own social and political welfare.

The beautiful building in which the Exhibition is held is the production of Mr. Benson, from whose designs it has been erected. By reference to the annexed ground plan, the distribution of the various parts will be understood.

The Irish Exhibition Building differs in many important respects from its progenitor in Hyde-park. Like it, the framing of the building is composed of iron columns and girders, but, unlike it, the whole light is admitted from above, a portion only of the roof being glazed. The peculiarly light and airy appearance of the Crystal Palace is therefore lost; nevertheless, sufficient light, well toned down, is admitted to all parts of the present building to set off the objects exhibited to the best advantage. If the reader will turn to page 152, vol. i., he will perceive what an elegant appearance the main front of the building makes. It was originally intended to erect it of much smaller dimensions, and the chief features were a main central hall with side aisles, each hall having a grand semicircular roof. This arrangement of the space still



STATUE OF WILLIAM DARGAN, ESQ., BY E. JONES. ENTRANCE TO HARDWARE COURT.



VIEW OF THE GREAT CENTRAL HALL.

THE GRACES, BY E. BAILY, R.A.; COLOSSAL HEAD OF NIOBE, BY M. AURILIUS; TERRA COTTA FOUNTAIN; EQUESTRIAN STATUE OF HER MAJESTY, ETC.

continues to a certain extent; but, instead of there being only two aisles, the building now consists of five large parallel halls, the centre one of which is about the size of Westminster-hall. The mixture of the oriental with what may be called the modern style of building is strikingly displayed in Mr. Benson's novel structure. In case any of our readers have a talent for realizing space from figures, we give them the benefit of the following:—

The main portion of the building forms nearly a square, presenting a frontage of 405 feet, and a depth of 425: this is divided into five large halls, the central one being a noble compartment of 425 feet in length, by 100 feet in breadth, and 104 feet in height. The great semicircular roof is supported by trellis ribs, constructed of timber, and rests on cast-iron columns, 45 feet in height; on either side are two compartments of 25 feet in width, running the whole length of the building; adjoining these are two halls of 325 feet in length by 50 in width, with semicircular roofs 65 feet in height. These halls are separated by compartments of 25 feet in width, on one side from the Machinery Court, a fine hall of 450 feet in length by 50 in breadth; and on the other from the Fine Arts Hall, 325 by 40 feet. In addition to these, the Fore Court of the Dublin Society's House is surrounded by a large building 500 feet in length and 55 in breadth, being connected with the main building by a Court for Agricultural Machinery, 250 feet by 40 feet on one side; and on the other, by a Corridor leading into the Machinery Court.

These figures, however, convey but a slight idea of the *tout ensemble* presented by the circularity of the roofs and ends of the building—the centre dome towering high above the others—and the novelty of the form adopted. The exterior of the building, as well as the interior, is decorated in much the same style as that adopted by Mr. Owen Jones at the Crystal Palace; but the main front, which looks towards Merrion-square, possesses an entirely new feature, namely, an outer gallery, or balcony, some 20 feet wide. This balcony is reached from the inner galleries, which are disposed on much the same plan as those at the Crystal Palace; and when it is filled with company, it will present a very gay and lively appearance.

From the galleries a good view of the arrangements below will be obtained; but it is remarkable that in no position in the building can its entire figure be seen at a glance, as was possible at either end of the Crystal Palace in Hyde-park.

At the entrance to the hardware court (p. 136), standing just within the centre avenue, there is erected a statue of William Dargan, the patriotic founder and father of the Irish Industrial Exhibition. Having already given a portrait and biographical notice of this patriotic gentleman, little remains for us to say in connexion with this true patriot and lover of his country. Risen from the people, his whole career has been one of usefulness and persevering industry. The offer of a baronetcy has been formally made to Mr. Dargan, in acknowledgment of his high personal character and the great services he has rendered his country. This, however, Mr. Dargan has gratefully and gracefully declined to accept. Nor are we surprised at this determination, for those who know Mr. Dargan best are aware that he has uniformly avoided all kind of display and distinction in connexion with his great work; and that he looks for no pecuniary profit from its results. Under these circumstances, the national testimonial, to be presented to him, will be a graceful recognition of the singleness of purpose and greatness of mind which could conceive and accomplish so great an undertaking as the Irish Industrial Exhibition. It is anticipated that the design for the Dargan testimonial will be submitted to Queen Victoria, during her visit to Ireland.

With regard to the statue itself, nothing can be said that is not praise. Mr. Jones has succeeded in catching the "manner of the man" with extreme felicity; and, although not placed in the most conspicuous situation, we doubt not but that this statue will be the most frequently-sought object in the beautiful building.

On the pedestal is the following inscription:

ERECTED
TO
WILLIAM DARGAN, ESQUIRE,
BY
THE PERSONS ON THE STAFF
OF HIS VARIOUS UNDERTAKINGS,
AS A TRIBUTE
TO HIS GREAT AND INESTIMABLE QUALITIES,
NOT ONLY AS A PUBLIC EMPLOYER, BUT AS
THE BENEFACTOR OF HIS COUNTRY.
12th MAY, 1853.

The friends and countrymen of Mr. Dargan will be pleased to learn that a bust of this distinguished patriot is prepared in Irish statuary porcelain, and is sold at a moderate price in the gallery of the Exhibition, Class 25, as well as in Dublin and London. This beautiful and appropriate monument of a great event in Irish history, has been admirably cast at the porcelain works of Messrs. Kerr and Co., Worcester, England.

The various objects exhibited in the Dublin Exhibition are arranged according to the classification adopted in the Great Exhibition of 1851, but in the catalogue the names of the exhibitors are numbered consecutively from 1 to 1833. The paintings, sculptures, castings, &c., in the Fine Arts court bear a distinct set of numbers, from 1 to 1366; as also do the East Indian and other collections of curiosities. This arrangement, though it makes no provision for the probable increase of both exhibitors and objects exhibited, is one which is directly understood by the visitor. We find that there are 1,460 exhibitors from the United Kingdom, and about 400 from the other parts of the world. The foreign nations, which figure most conspicuously in the Irish Exhibition, are France, Belgium, Holland, and the several States comprised in what is called the German Zollverein. As we have already spoken briefly of the contents of the exquisite building; it will now be our task to go somewhat more into detail of the various objects exhibited. And here, at the outset, we must be allowed to remark that the ornamental is greatly in excess of the useful, even among the contributions of the Irish themselves. It has been thought necessary to apologise for the admission of paintings to a place in this Industrial Exposition, and in the introduction to the official catalogue we have the question ably argued. "It has not been without consideration," says the writer, "that the claims of the Fine Arts—in their abstract character, and viewed apart from utilitarian industry (if, indeed, they can ever be justly so viewed)—have been recognised. The difficulty of exclusion appeared at the least as great as of admission. It is not easy often to draw the line of demarcation between objects which come within the strict limits of the Fine Arts, and those Arts which are strictly utilitarian in their character. There are few of the latter which do not, to a greater or less extent, include or intimately ally themselves to the former; and, therefore, were the boundary to be defined with a scrupulous determination to exclude every article whose object is solely utilitarian, the result would be to reject from the Exhibition much that now finds a place within it. When the mere necessities of life have been satisfied, civilisation superadds to the useful the ornamental, and soon learns to recognise it as a necessity of life also; for the perception of the beautiful is innate to the mind of man, and when the useful has been achieved, the cravings for the beautiful will seek to be satisfied. Hence Sculpture, in the most extended acceptation of that term, enters into the composition of a vast proportion of the articles designed for utilitarian purposes. The same may be said of Painting. In truth, it is difficult, when once we have emerged from the rudest and most elementary state of society, to deny that the Fine Arts are themselves utilitarian. The desires of the eye for that which is beautiful in form and colour, if not essential to mere existence, assuredly are so to the enjoyment

of life; and hence sculpture and painting, in the abstract, may, it is presumed, be fitly exhibited without transgressing the strict limits which should be assigned to an Industrial Exhibition. Under this conviction the Committee have admitted works of Fine Art which are not utilitarian, in the ordinary sense of the word; and they have done so the rather that the study of sculpture and painting is essential to perfection in the ornamentation of almost everything in ordinary use. Nor let it be forgotten, as one of the *uses* of the Fine Arts unconnected with industrial objects, that the statuary and the painter contribute to the pages of history as well as the Scribe or the Printer. The former perpetuates and diffuses the forms and the character of historical persons and events, of natural history, scenery, and costume, as the latter cannot do."

In furtherance of these views, a Fine Arts Court has been constructed in the extreme southern aisle, between the Archæological and Mediæval courts, principally for the reception of Paintings; and the Committee have been enabled to bring together a considerable collection, at once interesting, as exhibiting the progress of the Art in modern times, and instructive, as containing some superior specimens of the Ancient Masters of the Art. Classification in relation to ages and countries rather than to schools has been adopted; but the collection will be found to contain examples of the earlier schools of Italy—the Lombardic and Venetian, the Raphaelite and Bolognese, of the ancient Flemish school, and of the modern schools of France, Belgium, Germany, and Great Britain. Many of the works of these modern schools exhibit the great progress of the Art of Painting towards another grand development in its history.

In addition to Paintings of the character mentioned, places have been assigned to Pictures which are the product of mechanical skill and the application of scientific discovery; such as specimens of Heliography, or the process whereby the actinic rays of the sun produce permanent pictures of objects upon metallic plates. Encaustic Painting, Cromo-Lithography, and uncoloured Lithography, may also be classed under the general head of Painting.

The application of all these various branches of Painting, as ornamentation, to articles of use—upon ceramic manufactures, as china, porcelain, earthenware—upon glass, slate, enamel, wood, japanned goods, papier mâché, paper-hangings, and decorative furniture of all sorts, have their appropriate places in the various manufactures under which the decorated articles are classed.

In the Fine Arts Hall have also been placed some objects of Sculpture—statues and busts in marble; the greater portion, however, of the Sculpture, including marbles, bronzes, casts in clay and other materials, have been dispersed throughout the nave and aisles in a manner which adds greatly to the interest and effect of the general exposition. Amongst them are to be found, in the casts from the bassi-relievi Sculptures of the Metopes of the Parthenon at Athens, the finest exponents of the Phidian era of the art, exhibiting the unrivalled excellence of the Greek sculptors, resulting from their perfect acquaintance with anatomical structure and mechanical balance, and their true perception of form and sentiment. It will be instructive to contrast these with the specimens of the Etruscan school, as exhibited amongst the ceramic manufactures, and mark the absence of flow in the draping, the meagreness in the treatment of details, the exaggeration of attitude and action which characterise the latter.

Several good illustrations of Greek and Roman Sculpture during the post-Phidian eras may also be seen throughout the nave, some of them possessing high merit. There are some specimens of the Italian school, after the revival of Sculpture in the eleventh century, one of which, as the work of the painter Raphael, commands attention. The Sculpture of British artists of the present age is abundantly and creditably exemplified, and the works of some foreign Masters give a favourable impression of their progress in the Art.

Besides the subjects already adverted to, Sculpture embraces within its limits the Modelling and Plastic Arts, and includes

works in Stone, in Metallic and Mineral productions, in Ceramic and Vitreous compositions, in Animal and Vegetable substances; in fine, whatever is capable of being wrought into form by the tool or the finger of the Statuary; and that, whether in relief, as in medals, coins, gems, or in intaglio, as in die-sinking, seal-cutting, &c. The application of Sculpture to the useful Arts takes a range of vast extent. Wherever the form or outline of articles is not rigidly prescribed, the Sculptor and the Modeller are called in to give variety and beauty to figure; such is the case in gems and jewellery, in vases, urns, tazze, drinking-cups, and other vessels, in candelabra, and in ornamented furniture, &c. When Sculpture is found in these combinations, it is transferred to the particular class of manufacture to which the decorated article belongs.

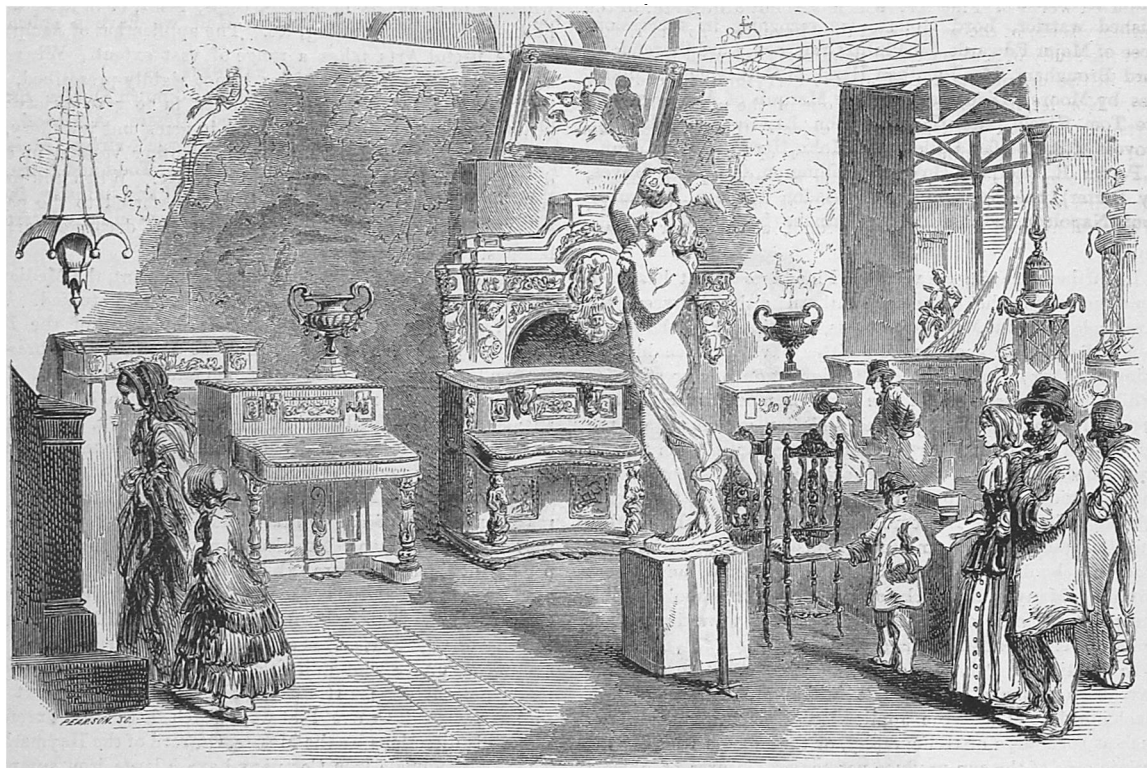
In connexion with the Fine Arts Department, the Mediæval and Archæological courts are to be classed and studied. The former contains within it a large development of the Fine Arts—of Sculpture and Painting—as monumental brasses, coronæ lucis, and windows of stained and painted glass. The latter possesses a rare and valuable collection of objects of ancient art, principally Irish, highly important, illustrating the state of the arts, sciences, and manufactures in this country during several centuries.

THE CENTRAL HALL is an object of great attraction, by reason not only of the central situation and superior size of that noble apartment, but also from the fact that the most prominent objects are here exhibited. In the centre stands the grand equestrian statue of Queen Victoria, by the Baron Marochetti (p. 137). This beautiful statue is intended for erection in the city of Glasgow, and is exhibited by the permission of the committee under whose direction the work has been brought to its present state. His Royal Highness Prince Albert exhibits a Grand Centre Plateau, which has been executed under his directions by the Messrs. Garrard of the Haymarket. The Coalbrookdale Iron Company have a large iron summer-house, almost in the centre of the hall; and Messrs. Houldsworth of Manchester have a fine show of furniture and objects for ecclesiastical decoration. The Earl of Eglinton has sent the two fine pieces of plate, called the Emperor's Vase, and the Goodwood Cup, which were won by his lordship's race-horse Van Tromp, in 1848 and 1849. The Earl of Cardigan, and the officers of the 11th Hussars, have kindly lent to the Exhibition the silver equestrian statue which was executed for them by Cotterel for presentation to their late colonel, the Prince Consort; and the officers of the 7th Hussars likewise send the silver statue which was presented to them by the Marquis of Anglesey. It is executed by the same clever artist, Cotterel.

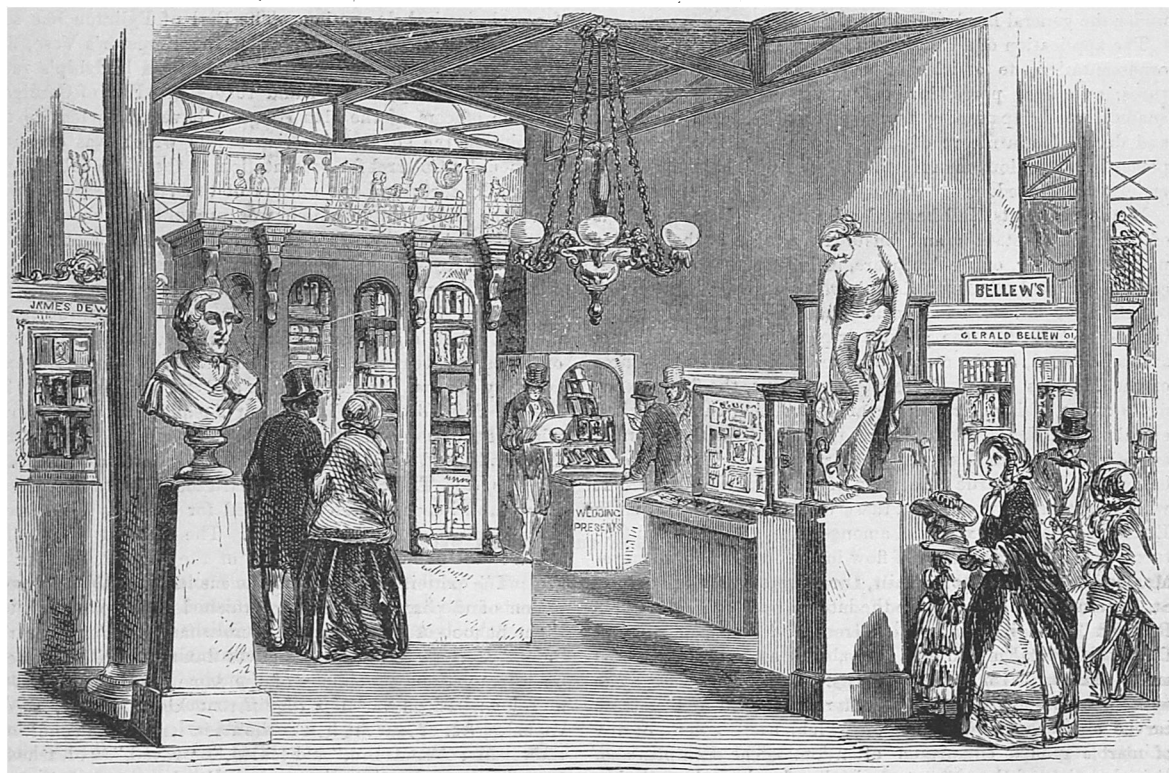
Facing the grand entrance, a Fountain, in cast iron, designed by Lienard for M. André, of Paris, has been appropriately placed; while in a corresponding situation, at the other end of the centre avenue, is erected a fine terra cotta Fountain, executed by Messrs. Ferguson, Millar and Co., of Glasgow (p. 137) Messrs. Pain, Brothers, have their Jacquard loom at work; while near at hand the Messrs. Atkinson and Co., Fenton and Co., Todd and Co., make rich displays of figured poplins, tabinets, &c. There is also a Jacquard loom shown by Messrs. Keely and Leach, which is adapted for weaving figured and plain poplins, in various colours. The "Royal Society for the Promotion and Improvement of the Growth of Flax in Ireland" exhibit a series of specimens illustrating the preparation of the flax plant for manufacturing purposes, and the different processes incident to the manufacture of flax for the loom. Here we have bunches of the flax straw with the seeds on, there various specimens of the same kind of straw after steeping; besides varieties of different kinds of flax, seeds, capsules, &c. Then the flax is shown in its various conditions after being "scutched," "heckled," "roved," "bleached," and, finally, woven into linens, damasks, lawns, cambrics, and other plain and printed fabrics. As we may have occasion again to refer to Irish flax and its products, we may briefly observe that, besides flax grown in Ireland, the Royal Society exhibit various specimens of Russian, Dutch,

Belgian, Egyptian, and English grown flax, all of which are used in the manufacture of that incomparable material—Irish linen.

Visitors are thus afforded an admirable opportunity of studying the features and becoming acquainted with the personal appearance of men who have rendered themselves renowned



GENERAL VIEW OF THE BELGIAN COURT.



ENTRANCE TO THE STATIONERY AND BOOKBINDING COURT.

The collection of busts of distinguished persons in the great hall forms not the least interesting feature of the Exhibition.

as warriors, statesmen, and patriots. • The founder's own countrymen naturally compose the majority of this interesting

collection, and we believe that nearly all the busts were executed by Irishmen—the largest contributors being Moore, Jones, and Kirk. Commencing with the bust of that distinguished warrior, Lord Gough, we recognise in succession those of Major Edwards, Sir Philip Crampton, Lord Clarendon, Lord Brougham, Mr. Jonathan Henn, Q.C. (a splendid likeness by Moore), Lord Denman, the Marquis of Anglesey, the late Tom Steele, and the late John Lawless; Dr. Henry, Provost of the Belfast College; Sir John Herschel, Mr. Cogan, M.P., Sir R. Peel, the Duke of Wellington, Catherine Hayes (by Barter), the Nepaulese Ambassador, Captain Williams, Louis Napoleon and the Earl St. Germans (both by Mr. Jones),

The objects, however, which must be esteemed of a more peculiarly Irish character are distributed over the building in certainly not the most conspicuous situations. On the right-hand side of the Great Central Hall we have a splendid display of

IRISH POPLINS, TABINETS, ETC.

These are exhibited by several well-known Dublin firms, amongst whom may be mentioned Messrs. Atkinson, of College-green; the Messrs. Pim, of George's-street; Messrs. Fry, of Westmoreland-street; and Messrs. Todd and Burn, of Mary-street. As trophies of national skill and industry, these beautiful silks, damasks, tabinets, &c., are peculiarly interest-



GROUP OF VASES FROM THE BELGIAN DEPARTMENT.

Mr. Dargan, Mr. Colley Grattan, Lord Dunboyne, the Dean of St. Patrick's, the Rev. Dr. Todd, another bust of Sir R. Peel, Richard Brinsley Sheridan, O'Connell (by Hogan), and the Duke of Cambridge. Under these, on lower pedestals, there are a number of other marble busts. Between the columns which support the great organ loft five elegant pedestals of carved wood have been placed, on which are erected a series of marble groups, illustrative of mythological subjects, and supposed to have been executed early in the sixteenth century. One of these represents Jupiter destroying the giants, and consists of four or five figures, which were all carved out of a solid block of marble. The figures are very small, but display wonderful boldness and originality, with great correctness of design and exquisite finish of execution. They will attract much curiosity and admiration.

The patterns of some of the choicest of these figured tabinets and poplins have been furnished by pupils belonging to the School of Design lately established in connexion with the Royal Dublin Society—an admirable institution, which has already justly excited great public interest, and which promises to become an important instrument in developing the latent genius of our Irish fellow-subjects. Adjacent to those stalls, Mr. W. Dunn, and Mr. Moran, of Mark's-alley, Francis-street, display specimens of their silks and poplins.

The silk manufacture is generally supposed to have been introduced into Dublin by the French Huguenot refugees, and to have been established shortly after their residence in that city. In the year 1764, an act was passed which placed it for some time under the direction of the Dublin Society. For its encouragement the Society established a warehouse in

Parliament-street, which they placed under the superintendence of persons, annually returned by the Corporation of Weavers to examine the quality of goods sent in by manufacturers, to whom the Society paid a premium or discount of five per cent. on all sales made in the house. Under this management the sales rose to an average of £70,000 a-year. Another act of Parliament followed, however, by which the Dublin Society was prohibited from disposing of any part of its funds for the support of any house in which Irish silk goods were sold by wholesale or retail.

History tells us that China was the first country in which man availed himself of the labours of the silk-worm. From

countries from whence we chiefly import the raw material are China, Italy, Malta, and Southern France. It is said that in time the British market will be almost exclusively supplied with the raw silk from our Indian possessions, as labour is not only excessively cheap there, but three "crops" of silk may be taken in the year, while in any country west of India only one can be obtained. All attempts hitherto to produce the raw material on an extensive scale in these islands have failed. In 1835 a company commenced operations in the county of Cork by planting 80 acres with 4,000 mulberry trees, but they soon after abandoned the experiment.

The visitor who may wish to witness the process of manu-



THE LESSON INTERRUPTED. A PORTRAIT GROUP IN PLASTER, BY R. HARTER, DUBLIN.

thence silk spread to other countries of the East; and the Romans, who had it in general use, were supplied with it by the ingenious artificers of Tyre and other cities of Phœnicia. Later, the Persians monopolised the supply of the raw material; and, by prohibiting the passage through their country of travellers to and from China, entirely stopped the importation of silk into Europe. Two Nestorian monks, however, are said to have contrived to smuggle some eggs in a hollow cane, which they afterwards hatched by heat, and presented to the Emperor Justinian, whom they likewise made acquainted with the art of manufacturing silk. In the fifteenth century the manufacture was established in England. The

facturing tabinet, can here gratify his curiosity, as the Messrs. Fry have a loom at full work in their stall. Here we behold those extended simple threads of silk and wool converted by the art of the manufacturer into the beautiful fabric, which all the skill and perseverance of the English artisan, and the delicate taste of the French one cannot rival. Among the tabinet patterns exhibited by this firm, is one of the dress wrought expressly for Mrs. Dargan.

SEWED AND EMBROIDERED LACE, ETC.,

A branch of industry peculiarly interesting to contemplate, as being entirely the handiwork of the female peasantry of Ire-

land. The successful carrying out of this kind of cottage labour seems to realize the wish of those philanthropists who object to the congregation of large masses of individuals in factories and close buildings. The introduction of home manufactures of this kind among the rural population of Ireland is of recent date; and it certainly contradicts the assertions of those who call the Irish an idle people, to see with what extreme avidity this work is accepted by the poor. It is gratifying to be able to record the fact of the rapid increase of the sewed muslin and lace work. In the province of Ulster the countrywomen and girls are almost universally busied with this kind of work; and we learn that "in a small town in one of the most distressed parts of the county of Donegal, and the district immediately around it, several hundred pounds have been paid weekly; and by it alone the entire population of the barony may be almost said to have been kept alive. One promising feature of the speculation is, that the supply of hands is not nearly equal to the demand." Throughout Connaught and Munster this branch of female industry is likewise happily extending, and there is not a thread of the delicate tracery before us which does not speak touchingly and hopefully of miseries relieved, and of intellectual and moral faculties developed. We trust that this employment may be made, what it has to some extent become already, a lever for bettering the general condition of peasantry.

THE SCULPTURE IN THE IRISH INDUSTRIAL EXHIBITION.

The "Lesson Interrupted," by Barter, deserves special notice. The group represents two sisters and their young brother—one of the sisters has been in the act of teaching the boy—the other holds over him a cup and ball, which diverts his attention from his book. On the ground are scattered music-books, manuscripts, pens, and other auxiliaries of a domestic academy—near the preceptress is a guitar, upon which the frolicsome sister seems to have been playing, and to have left aside for the enjoyment of this girlish whim. This is one of those pleasing delineations of social incidents that modern sculptors deem not unworthy their genius. "The Young Musician," by Burnet, is a charming production. A pleasant little boy is engaged in the act of playing an accordeon, his mouth wide open, as if intently listening to the sweet sounds he has himself evoked. "The Wrestlers," by J. Lawler. A bird has been caught in a net, and the boys are wrestling to decide the ownership of the prize. The discontented face of the boy who is almost vanquished contrasts admirably with the happy, exulting countenance of the conqueror. "The Dove's Return," by J. Farrell. This is executed in marble. A dove is perched on the right hand of a youth. The work well merits praise. A group, by J. E. Jones, also attracts the eye. An interesting girl holds in her hand a bird—her little sister is at her side, looking up into her face with that expression of curiosity and pleasure which the face of childhood wears, and an expectant terrier is eagerly watching the bird, apparently quite convinced that the young ladies design it for his especial gratification. In the Exhibition are many works which, though small, possess considerable merit—gems that have been executed with great care and genius.

Our space will allow us merely to indicate even the more prominent groups. The illustration of the Great Central Hall will give a better idea of the appearance of some of the sculptures than could any words of ours. Besides these, we may mention the "First Born," by Frances McDonnell, a deaf and dumb artist; J. Lawlor, of London, who has four elegant objects; Mr. Noble, whose statues of "Sir Robert," and the "Duke," are very admirable; Christopher Moore, who has no fewer than seventeen statues and busts; Mr. Papworth, Mr. Williamson, of Belfast; E. C. Physick, of London; Lord Cloncurry, Sir Henry Bruce, and many others; and, in addition to these, there are a variety of articles in bronze, contributed by Messrs. Elkington, Mason and Co., the patentees of the electrotype process; and numerous groups and single figures from France, Belgium, and Germany.

A CHINA "PLATE."

IN looking at a picture of the superb structure which is known as the Palace of the Emperor of China—a building erected at an uncertain date, for the chief of a country of which we have but an indistinct kind of knowledge, belonging to no regular order of architecture, and reminding us rather of some youthful dream of the Tower of Babel than of anything else—we begin to entertain a degree of respect for the Chinese surpassing any that we ever felt before.

China, like Japan, has been almost a sealed book to Europeans till within the last few years. Boasting an historical record which precedes the Mosaic account of the creation of the earth by thousands of years, and inhabiting a widely-extended, beautiful, and thickly-populated land in the centre of the continent of Asia, the Chinese may be regarded as the most original and interesting people in the world.

All the knowledge possessed by Europeans regarding "China and the Chinese" is necessarily of a doubtful and second-hand character. It is true that we possess a tolerably correct idea of the geographical outlines and limits of the country, and have dim fancies about the stupendous wall that the inhabitants built a couple of thousand years or so since, to protect the "flowery land" from the invasion of the Tartars, as well as some romantic notions about porcelain pagodas, earthenware towers, and other remarkable edifices; but of the aspect of the country itself,—except in the neighbourhood of Canton, which is made to resemble an European city as much as possible,—and of the manners of its inhabitants,—but for such stray information as can be gleaned from "roving Englishmen," who *will* be poking their noses into all manner of forbidden, and-to-other-people inaccessible places,—we have really no special and reliable records. Opium wars and intestine struggles have, doubtless, had a tendency to bring Europeans into a somewhat closer intimacy with Chinese authorities than was perhaps altogether agreeable to either party; but it is nevertheless a fact, that after having just a peep into the book of Oriental manners, just a glimpse of a few of its pretty pictures, the covers of the interesting volume are suddenly and ruthlessly closed, and the pages we would fain read are no longer visible to the eyes of "the barbarian."

And of the history of the Chinese nation we have almost as little real knowledge. How the vast extent of country came to be first inhabited, and how many distinct races and dynasties have lorded it over the contented and impassible natives, it is difficult, perhaps impossible to tell. During the long series of ages that have elapsed since the vast continent of Asia was peopled with wandering tribes, it has repeatedly happened that a multitude of warlike barbarians have issued forth from their homes in the inhospitable regions of the north, and poured down upon the more prosperous, but less hardy, nations of the south, overpowering them in war, and taking possession of their homes, to be themselves dispossessed in their turn by some subsequent immigration from the same quarter. The history of China presents numerous instances of this kind of invasion and subjugation. In the early part of the thirteenth century, the Tartars in full assembly unanimously resolved to follow one of their most eminent leaders, named Tchingis-Khan, whithersoever he went, and to fulfil all his commands. He turned his arms against China, and met with great success in his expedition. But it was not till after his death, in the year A.P. 1227, that China was completely subdued by the Monguls. In the year A.D. 1279, Kublar-Khan, a descendant of Tchingis-Khan, was crowned emperor of China. But the Tartar dynasty was soon overthrown, and the emperor Schunti was compelled to flee for refuge to his native regions, where his son Bidusar afterwards founded the kingdom of the Kalkas-Monguls. Chu, the leader of the first insurrection against the Tartars, then ascended the Chinese throne, and founded the Ming dynasty, which continued through a series of sixteen powerful monarchs, down to the year 1614. In the history of China this period, during which the Ming dynasty swayed the sceptre, is considered the golden age. The seat of empire was at