

the light from its many branches on a kaleidoscopic throng of dancers, and put on the holiday attire of gay colours, but seldom, if ever, has the old chrysalis emerged in such butterfly raiment as last night, when the hands of the decorators and the brain of the artist had been at work designing and executing, when the bare walls appeared draped in rich and tastefully harmonized fabrics and colours, when the light shone softly modulated through hundreds of coloured globes, and, piled up here and there in rich profusion, red, white, and yellow blossoms gleamed against a dark green background of palm and fern, and in their fixed beauty presented a striking contrast to the ever-changing kaleidoscope of colour formed by the delicate costumes, the brave tartans, and the scarlet and gold uniforms of the dancers. The scene was one of extreme beauty, and those whose skill and taste had been instrumental in turning the bare structure into a perfect bower of beauty must have gazed with pleasure and complacency on the results of their handiwork. No distinct design was formulated at first, but by degrees the plan of beauty grew under the hands of the decorators, until the perfect tout ensemble was reached, and a hundred details blended into a harmonious whole.

Throughout the decorations the national idea was not lost sight of, and was principally accented in the tartan draperies, in the Scottish arms, and in the design of the roof. The latter, which was constructed under the able direction of Mr. W. G. Martin, was entirely original in design, and had a most artistic effect, not only from the beauty and grace of the design, but from the fact that the colouring had been subordinated to the general effect, and did not arrest the eye with such force as to detract from the ornamentation of the lower portion of the building.

From the centre of the roof was suspended a large