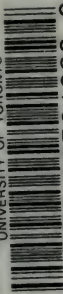


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Myers' Grand Hippodrome
Account of the stables

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CRYSTAL PALACE.

Myers' Grand Hippodrome.



ACCOUNT OF THE STABLES,
GREAT COURSE FOR CHARIOT RACES, STEEPLE-CHASES, HURDLE RACES, ETC.

All other Arrangements at the Crystal Palace,

WITH PLAN.

ANECDOTES OF JOHN COOPER'S FEATS OF LION TAMING
AND ELEPHANT TRAINING,

Description of Elephant Swimming and Bathing.

GREAT EQUESTRIAN PANTOMIME,
LITTLE RED RIDING HOOD,

SCENES IN THE CIRCLE,

AND

PARADES AND PROCESSIONS OF GORGEOUS CHARIOTS.

THE

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218, HIGH HOLBORN,

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As a fashionable and invigorating exercise, Skating stands unrivalled. With Ladies and Children the delightful art of Skating is more easily acquired on roller than on ice Skates, and the newly-laid patented floor is universally considered a superior medium to asphalt or Portland cement. The amusement afforded to on-lookers rivals any of the numerous attractions of the Crystal Palace.

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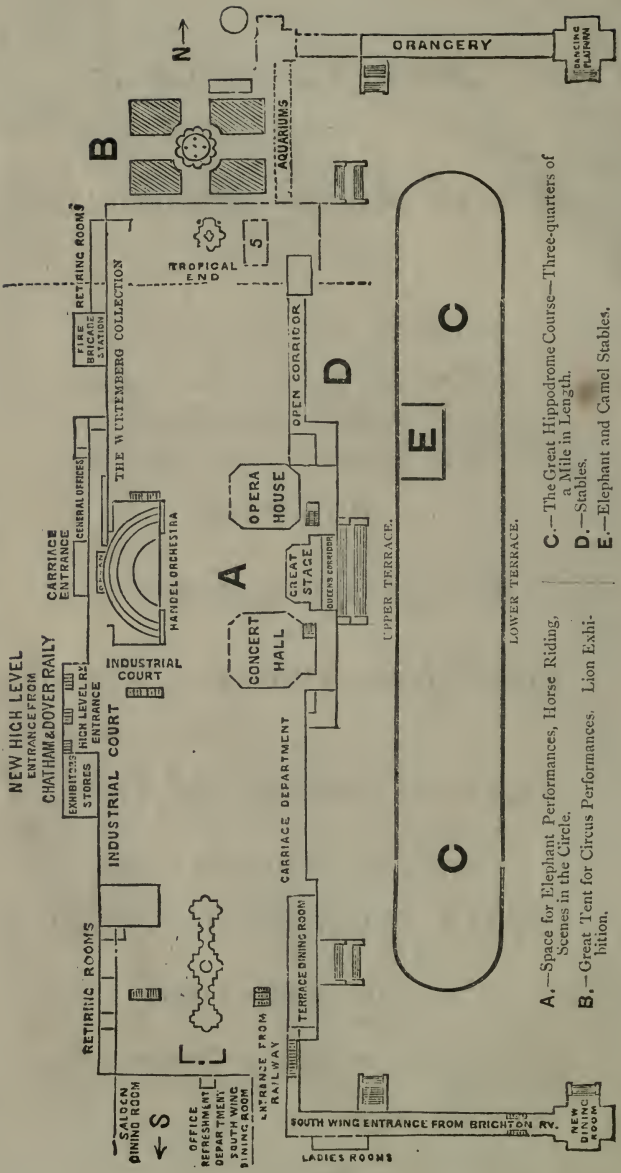
LITTLE RED RIDING HOOD,

SCENES IN THE CIRCLE,

AND

Parades and Processions of Gorgeous Chariots.

THE ROAD.



- A.**—Space for Elephant Performances, Horse Riding, Scenes in the Circle.
- B.**—Great Tent for Circus Performances. Lion Exhibition.
- C.**—The Great Hippodrome Course—Three-quarters of a Mile in Length.
- D.**—Stables.
- E.**—Elephant and Camel Stables.

Myers' Grand Hippodrome.

At the Crystal Palace.

IT is but natural that the greatest Hippodrome of the world should be quartered at the greatest pleasure-resort of the world, and the arrangements made at the Crystal Palace for the reception and performances of Mr. Myers' Company will fittingly occupy the first place in this brief account of his establishment, and of the entertainments which will be offered to the public during his visit to England. The stables (marked D on plan), whose dimensions are given elsewhere, occupy the basement at the north end of the building adjoining the Skating Rink, and will be open to the inspection of visitors, affording what is really tantamount to a daily show of horses and ponies of the highest breed, training, and mettle. The arrangements for ventilation and the preservation of cleanliness are perfect. The horses each occupy separate stalls; the floor is of concrete, and the whole is lighted with gas whenever necessary. The elephants and camels are housed in specially-erected stables (E on plan) at the north end of the Second Terrace,

near the bear-pit; and the lions are caged on the north lawns, being transported daily with their cages to the various places of exhibition.

The performances take place in various *locales*—in fact it may safely be affirmed that no arena in England could be found better adapted than the Crystal Palace for the display of Mr. Myers' resources. The great course of three-quarters of a mile in length (C on plan) has been formed by connecting the First and Second Terraces, on which will take place the steeple-chases, hurdle-races, parades of richly-mounted carriages lavishly plated and decorated, and revivals of classic sports. This transformation has been effected by the construction of two inclined planes, 120 yards in length, built of timber, supported on piles, and overlaid with a thick stratum of earth or tan to form a suitable roadway.

The conformation of the Greek hippodrome was not unlike that of the great course formed in the Crystal Palace grounds, the sides being parallel, and one end semicircular. The site for the hippodrome of old was also chosen, as a rule, on the side of a hill. The circuit of the Olympic hippodrome was about 2,500 feet, or a little less than half a mile; that of the course on the first and second terraces of the Crystal Palace is 3,760 feet, or half as long again. The width of the Greek hippodrome was about 400 feet; that of the Crystal Palace also 400 feet. The Circus Maximus of Rome was three stadia, or about 1,800 feet, in length; and about 600 feet across.

If we picture to ourselves the whole frontage

of the Crystal Palace, 1,584 feet in length, tier upon tier affording accommodation to thousands of spectators, and overlooking a combination of natural and artificial scenery such as is hardly to be matched in England, we may justly claim that the Coliseum of Rome in all its glory did not afford a spectacle so picturesque, and with the additional advantage that the performances at the Crystal Palace will be entirely free from debasing elements.

The equestrian performances, entertainments of Oriental jugglery and acrobats, feats of lion-taming, by John Cooper, and other exhibitions, are divided between the great centre transept (A on plan) and the great waterproof tent (B on plan) erected at the north end, occupying 21,600 square feet, and capable of holding 4,000 persons. An ingenious plan has been devised by which the centre transept can be at will transformed into an enormous circus, or revert to its normal use as a promenade, a theatre, or colossal concert-hall. A ring of 44 feet outer and 30 feet inner dimensions, has been formed by constructing a sunken circle about 12 inches below the level of the original floor, which is rendered capable of removal to just such an extent as will disclose the ring, the boarding being replaced to form the ordinary promenade, at such times as the circus performances are not going on. The elephants and other animals will be brought from their stables in the basement and park to the centre transept along an inclined plane of about 250 feet in length, and of ample width to allow both human and quadrupedal performers to pass or repass.

Magnitude of Mr. Myers' Establishment.

The magnitude of Mr. Myers' establishment may be, in some degree, estimated when we state that its performances employ no less than 200 persons—as equestrians, acrobats, clowns, musicians, children, &c., and 200 performing animals, comprising 132 horses, 18 ponies, 9 elephants, 7 lions, 6 camels, besides monkeys, dogs, and mules. The estimated value of *matériel* alone is £150,000, and the daily expenses are over £250. Another idea of its extent may be gained from a few facts as to its transport to England, which required a train of no less than 46 waggons, besides passenger carriages, for the conveyance from Paris to Boulogne, where it was transferred to the two steam-vessels *Leo* and *Rhine*, which were specially detached from the General Steam Navigation Company's Continental service, for the voyage to London. The area of the stabling and harness-rooms at the Crystal Palace is no less than 27,456 square feet; and the dressing-rooms alone occupy 3,472 square feet. The elephants, horses, and camels require about 10,000 pounds of corn, 8,000 pounds of hay, 8,000 pounds of straw, 2,000 pounds of bran, and 3,000 pounds of potatoes per week; while the lions consume 400 pounds of beef per week.

Career of Mr. Myers.

Mr. J. W. Myers, the proprietor of the largest Hippodrome in the world, was born in New York in 1828. Though still in the prime of life, he is a veteran in his

profession, having commenced his public career at the early age of nine by apprenticing himself as an equestrian to Aaron Turner and Sons, partners of the celebrated Barnum. *Ex nihilo nihil fit*, and Mr. Myers thus early recognised the truth of the proverb by taking care to be provided with the small though substantial capital of one halfpenny, with which, as the nucleus of fortune, he fled from his home. He made rapid progress in his calling, and soon distinguished himself as being the first who ever did a double somersault over horses. A few years' experience placed him foremost among equestrians, and at the age of twenty-one he started a Circus and Menagerie of his own, with which he travelled over the United States for seven years. He then sold his property to Mr. John Wilson (whose establishment was at the time the largest of its kind in America) and came to England, having, shortly after his arrival, the distinguished honour of performing before Her Majesty the Queen and the late Prince Consort, at Windsor Castle.

Mr. Myers was for seventeen months engaged with Messrs. Howes and Cushing, and at the expiration of that time he again formed a company of his own, and performed with great success at Birmingham and other English towns. Leaving England for the Continent he commenced the career which has culminated in the formation of an establishment of unprecedented magnitude.

The Mecca of Mr. Myers' long pilgrimage was, of course, Paris; and a Paris journal gives a characteristic account of the interview in which the *entrepreneur*

acquired possession of the Magasins Réunis, which he has transformed into the vast establishment which has been the sensation of the capital of the world of pleasure during the last six months. The Paris *Figaro* states that on a certain day in last autumn the proprietor of the Magasins Réunis, Baron E——, was visited by a stranger who expressed his desire to hire the structure, till then a drug in the market. Baron E—— was startled for a moment, but, soon recovering his self-possession, replied that he was willing to let, but only on a twenty years' lease. "Be it so," answered the applicant. The owner believed himself the sport of a dream, and could only feebly articulate "75,000 francs (£3,000) a year." "I'll give you 75,000 francs a year," answered the visitor, "and here's a year's rent in advance." The bargain was struck, and the applicant announced himself as Mr. J. W. Myers, the proprietor of a peripatetic hippodrome. Mr. Myers set himself with all possible speed to adapt his new acquisition to his purposes, and the great range of warehouses at the Château d'Eau was in a very few weeks transformed, at an outlay of not less than a million of francs, into a place of entertainment which has been one of the wonders of Paris since December 19, 1875, when it was first opened to the public. The great circus into which the central court was converted accommodates an audience of more than 8,000 persons, and the establishment is described by *La France* as a complete world in itself. In fact, the Paris press is singularly unanimous in pronouncing it to be not only the greatest hippodrome which has ever visited Paris, but (what is perhaps synonymous)

the greatest in the world, unparalleled in grandeur and magnificence.

For the Hippodrome of Mr. Myers has attained its present unequalled proportions by gradual and steady growth. There is an eclecticism even in Circus business, and Mr. Myers has excelled the doings of his predecessors and contemporaries, not merely by employing nine elephants where they used to employ *one* performer and three or four "dummies"; by doubling the usual number of the band, of the horses, and other component parts of such an establishment: but he has taken care that his horses shall be the best bred; that his elephants shall be the most highly trained; that his equestrians shall be the most finished and daring; that his clowns shall be the most amusing; that his acrobats shall be the most graceful that have ever been seen in public. If the patronage of the great ones of the earth be a test of merit, Mr. Myers may claim to possess that merit in a super-eminent degree. The Emperor William of Germany, the Empress Augusta, the Emperor Francis Joseph and the Empress of Austria, King Victor Emmanuel of Italy, King Alfonso of Spain, the King and Queen of the Belgians, the King and Queen of the Netherlands, the King and Queen of Saxony, the Queen of Greece, the Khedive of Egypt, the President of Switzerland, the late Emperor Napoleon III., the Empress Eugenie, the ex-Queen Isabella of Spain, the King and Queen of Hanover, and the unfortunate Abdul Aziz of Turkey, have all, at various times and places, honoured Mr. Myers with their presence at his performances. Lyons, Bordeaux, Toulon, Dijon, Nimes, St. Étienne, Nice,

Grenoble, Avignon, Toulouse, and all the great towns in France; Berlin, Hamburg, Frankfort, Breslau, Dresden, Königsberg, Leipsic, Cologne, Mayence, Vienna, Nuremberg, Munich, Bremen, Dantzic, Stettin, Regensburg, Strasburg, Metz, in Germany; Rome, Turin, Milan, Florence, Genoa, Verona, Venice, Padua, in Italy; Amsterdam, Rotterdam, the Hague, Utrecht, in Holland; Brussels, and other towns in Belgium; Berne, Aarau, Schaffhausen, Zurich, Lausanne, Geneva, Zug, Basle, St. Gallen, in Switzerland, have all been visited by Mr. Myers; and the press of these places has been unanimous in its laudatory notices of his establishment and its performances.

Animal Performances in Ancient Times.

The love for spectacles in which animals take part is inherent in human nature, and directed the current of popular amusements at a very early period of the world's history. There is a natural pleasure in witnessing performances which illustrate the sovereignty which man's intellect enables him to obtain over the largest and fiercest of the brutes. Some of the most beautiful of the classic myths are based on this dominion of man over the animal creation. The Centaurs were but early trainers and riders of horses, the vulgar imagination amalgamating the horse and its rider into one strange creature whose beneficent deeds rendered him worthy of deification. The chariot race is described by Homer as the most important item in the series of

funeral games in honour of Patroclus. Chariot-racing was introduced at the 25th Olympiad (about B.C. 680), and racing by single horses in the 33rd Olympiad (about B.C. 648). Elephants were first introduced in the Roman circus in the year B.C. 251, when Lucius Metellus exhibited them as part of the spoil of his victory over the Carthaginians. Lions and panthers were first exhibited in B.C. 186 by M. Fulvius, after the Ætolian war. After this date wild beasts became a regular feature of the Roman entertainments. Scæurus, in B.C. 58, exhibited a hippopotamus and five crocodiles. Julius Cæsar introduced giraffes into Italy for the first time in B.C. 45; Augustus, a rhinoceros in B.C. 29. But these animals were used mainly for the *venatio*, or exhibition in which they fought against each other, or against man—the contrast between the old Circensian games and the modern performances being all in favour of our own times as regards humanity.

The Performing Elephants.

Elephants have, from a very early period in the history of circus entertainments, played a leading part in the performances. They were, in fact, the first animals (except, of course, horses) introduced into the ancient amphitheatre, Lucius Metellus having (as stated above) paraded them as part of the spoils of the Carthaginian war. In the time of Pompey's rule at Rome there was an attempt on the part of the elephants to break down the barriers which separated them from

the public, an act of insubordination which led Cæsar to alter the form of the circus. We hear of elephants as rope-walkers in the time of Galba and Nero, and, in the reign of the latter emperor, an elephant mounted an arch and thence walked on a rope with a man on his back. Pliny, in his "Natural History," has an account of an exhibition given by Germanicus, in which elephants walked the tight-rope, fought with javelins, and executed the Pyrrhic dance; and Seneca, Suetonius, Dion Cassius, and Cælian bear testimony to their talents and high training. Pliny says that the elephant is able to walk up the rope backwards, and down it head foremost. Elephants are peculiarly susceptible to the influence of music, and the Romans took full advantage of this susceptibility. They were trained to march into the amphitheatre to the rhythm of musical instruments; and we have in Arrian an account of an elephant who, with cymbals fastened to his knees and trunk, beat time to which his comrades danced. They also took part in mimic representations of a banquet, reclining at which, in suitable costume of ladies and gentlemen of the period, they behaved very much like those they represented, eating and drinking with due decorum. Elephant performances have been a feature of modern hippodromes, but it was reserved for Mr. Myers' coadjutor, John Cooper, to rediscover the lost art of elephant training and performing, as understood by the ancients. Music has played an important part in the education of Mr. Myers' *troupe* of elephants. They waltz with pachydermatous grace, and in perfect time; they execute complete ballets with

an accuracy and confident knowledge of their respective rôles, which many a human performer might envy. They perform dramatic scenes with a perfect appreciation of the situation. An anecdote or two will illustrate their intelligence. It is recorded that, while performing in a certain town, the *troupe* had each evening, while on the road from the stables to the place of representation, to pass in front of the tap of a brewery. One day, as they were *en route*, one of the drinkers held out his glass of beer to an elephant. The elephant gracefully accepted the compliment, took with the utmost delicacy the glass from the hand of the donor, poured the contents down its throat, and politely returned the empty vessel to its owner. The bystanders were so amused, that in an instant a crowd of glasses was tendered to the crowd of trunks, and the same ceremony was performed by all the elephants present. The proprietor of the establishment, in an excess of generosity, brought out a barrel of beer, which was soon emptied by the combined efforts of the trunks, and the *troupe* went on its way rejoicing to its duties. But the next evening the elephants, to the surprise of their keepers, unanimously refused the ordinary beverage which was provided before starting to their tasks. They were not pressed, and the *cortége* took its way to the theatre; but, on arriving in front of the brewery, the elephants, to the consternation of their guides, refused to budge a step until the performance of the preceding day had been repeated. The brewer, with less satisfaction than on the preceding evening, provided a second barrel of beer, and begged

the superintendent of the procession to take another road for the future. But he had reckoned without his host. In spite of all the efforts of the keepers, at the same hour the next evening an array of trunks was again extended in front of the brewery, and a third barrel went the way of its predecessors. In despair the brewer related his sad case to Mr. Myers, who indemnified him, ordered a barrel of beer to be delivered at each passage of the *troupe*, and, it is said, has ever since, when travelling, taken care that his elephants shall avoid all streets in which stands temptation in the shape of a brewery. Another story is told of one of the sagacious animals whose keeper, returning fatigued at night, fell asleep on a truss of straw, and was uplifted by the trunk of his faithful four-footed valet, and placed in a manger; the elephant not contenting himself with this delicate attention, but proceeding to take off the boots of the sleeper, and cover him carefully with two or three trusses of straw!

One of the most interesting of Mr. Myers' exhibitions, is the bathing and swimming of the elephants, which takes place in the lakes of the Crystal Palace. The sight is a most amusing one; in fact, one day's casual bathe of the elephants in the Rhine, when Mr. Myers was at Cologne, so excited the curiosity of the townspeople, that a guarantee of some thousands of thalers was raised to ensure its repetition on successive days. The great beasts play hide-and-peek with each other, and, with their keepers, they turn somersaults in the water; they are as uncontrollable and spontaneous in their mirth as a pack of boys turned loose into a play-

ground after school hours with *carte blanche* to amuse themselves. Indeed the only drawback to their being allowed to enter the water is the difficulty of getting them back for their more serious duties. Pursuit with boats is attendant with the risk of the sudden elevation of the vessel and its occupants some ten or twenty feet into the air; and even when one is captured and seemingly brought to a sense of its duties, the temptation to rejoin its sporting comrades is too strong for it, and if unwatched for an instant, it takes the opportunity of plunging in again. Nothing but the firm though mild rule of John Cooper then avails to bring them up to the time and place for their other performances.

John Cooper and Lion Taming.

With the lions of Mr. Myers' Hippodrome the name of John Cooper is inseparably associated. This foremost animal trainer in the world, was born at Birmingham in 1838, and entered upon his present career under the auspices of George Batty (brother of the Batty of hippodromatic fame of 1851), who was then travelling on the Continent with his circus and menagerie. Cooper commenced lion-taming at the early age of twelve, and has followed the profession of trainer of wild animals without cessation till the present time. He remained with George Batty about fifteen years, and at the expiration of that time bought some lions, and started on his own account. In 1866-67 he met

Mr. Myers, who ultimately bought Cooper's lions, and engaged the services of their owner at a salary unprecedented in the profession. The secret of Cooper's success is his love of animals, allied with a temperament in which fear is no element, and a calm sense of superiority which is felt by his brute servants no less than by himself.

Some remarkable instances of his immediate ascendancy over the fiercest animals are on record. When Lucas, the lion-tamer, was killed by his own lions, he left a wife and child with no other resource than the ownership of the fierce brutes. M. Arnauld, manager of the hippodrome where the tragedy took place, gave a benefit performance for the widow, and Cooper volunteered to enter the cage of the lions, whom he had never before seen, and who had never before seen him, and to perform with them, a task which he accomplished to the astonishment of all beholders. Victor Emmanuel of Italy—one who, like Cooper, never quailed before danger—found a kindred spirit in the lion-tamer, and has honoured him with special marks of approbation; one of his presents being two splendid lions, which form part of the *troupe* with which Cooper performs. Four camels and an elephant are also gifts of the soldier-king. John Cooper has trained, while with Mr. Myers, 42 lions, 16 elephants, 25 camels, besides monkeys, bears, hyænas, and other animals. It is a popular fallacy that trainers of such animals begin their task while their pupils are in infancy. Cooper does not commence with lions till they are five years old; only in one case, that of the King of Italy's lions, did he begin at

four-and-a-half years. Whatever and however fierce the animals presented, he enters their cage without hesitation and without emotion, at the first interview. In the presence of his ferocious *protégés* a remarkable change takes place in the demeanour of Cooper, and it is difficult to realise that the quiet, mild, and gentle individual with whom one has been recently conversing is the same person with the stern, energetic, and commanding figure, with the bright and penetrating eyes, before which quail the fiercest of the beasts, and whose iron will renders them compliant with his every nod and beck.

We have before alluded to Cooper's fondness for animals. One incident is worth recording, as illustrating both that trait and his dauntless intrepidity. While the lions were one day engaged in their performances, springing over the head of their master, bounding from one side of the cage to the other, a favourite lioness failed to clear the movable barrier which the trainer uses to separate the animals when necessary, or, as in the present instance, as a kind of hurdle over which they are to leap in traversing the cage. The impulse of the spring forced apart the iron bars of the barrier, and the head and fore-part of the poor lioness were fixed as in a vice, at the height of some feet from the floor of the cage. The situation was somewhat critical, as Cooper had around him the other lions, which were evidently excited by the fix of their companion; but, nothing daunted, he attempted to release the prisoner by manual force. She was, however, too firmly fixed; and Cooper called for a

mallet, a lever, and other tools, with which, unheeding his ferocious and excited attendants—against whom he for the time had no defence—he separated or broke the bars, and released the lioness from her painful position.

Mr. Myers relates an account of a desperate fight between a Senegal and Nubian lion, which, in the absence of Cooper, he and his people vainly tried to stop by red-hot iron bars, by throwing several pounds of snuff into their eyes, and other unsuccessful means. The fight resulted in the death of the larger lion before Cooper could arrive to separate the furious beasts; but, on his arrival, he at once entered the cage, severely chastised the victor, and attaching ropes to the body of the dead lion, dragged it out of the cage without molestation.

Mr. Myers' experience of a quarter of a century with lions tells him that, contrary to popular belief, lions born in captivity are less intelligent and much more fierce and nimble than those born in a state of liberty. The victor in the above-related fight was born in captivity. But whether born in the great forests of the tropics or the narrow cages of the travelling menagerie, all fierce animals are alike cowed by the magnetic power of John Cooper, and Mr. Myers' long-standing challenge of £100,000 to be awarded to any lion-tamer in the world who will perform the same feats as John Cooper is still unaccepted.

Equestrian Scenes.

With such an unrivalled stud as that of Mr. Myers, and with such a company of equestrians, it is, of course, inevitable that the scenes of the circle will be on a commensurate scale. Mr. Myers has enlisted the services of almost all the best-known riders, and his horses fulfil all the requirements of the circle, both for high breed, for docility, and for training. There is not a more accomplished and graceful horsewoman in the world than Mrs. Myers; and her performance on her thoroughbred steed "Cromwell" will form one of the most pleasing features of the exhibition. Madame Nyegaard's feats, performed while riding a barebacked steed, are also unique; while the Madigans are unsurpassed in those daring gymnastic feats which would almost lead one to the belief that the rider was born and brought up on horseback, that he lives, takes his meals, and sleeps on horseback, and that a visit to *terra firma* is an abnormal occurrence which occasionally breaks the monotony of his ordinary life.

James Madigan's double somersaults, performed while the horse is at full speed, and Charles Madigan's riding of four trained horses at once, are feats which have excited the admiration of all the towns on the Continent which Mr. Myers' Hippodrome has visited. Special attention must also be drawn to the quadrille of eight thoroughbreds ridden by four ladies and four gentlemen, all accomplished performers, who guide their intelligent steeds with the utmost grace and dexterity through the most intricate figures of the dance.

Amongst the most notable of Mr. Myers' horses are the thoroughbred "Cromwell," mentioned above; the horse "Mexican," presented to Mr. Myers by the ill-fated Emperor Maximilian; and the seven coal-black horses from the Imperial stables of Trakhene, in Prussia.

Parades and Processions, Sports, &c.

One of the features of the performances in the Roman Circus Maximus was the grand procession which preceded the sports, and in which all who were about to exhibit took part. These will be reproduced during the stay of Mr. Myers' establishment at the Crystal Palace; the chariots, constructed on the classic model, gorgeously decorated and lavishly plated, and drawn by horses of the highest breed and mettle, being daily paraded on the great course constructed on the First and Second Terraces, as before described. There also will take place from time to time the hurdle-races, steeple-chases, and other entertainments, in which the great resources of Mr. Myers will be utilised. The classical character of this portion of the entertainment will be maintained by the decorations, which have been entrusted to Mr. Fenton, and in which, amongst other items, the fasces and ova, which formed important features in a Roman circus, will be reproduced.

Acrobatic and other Entertainments.

The miscellaneous entertainments given by Mr. Myers are of great variety; in fact, he is able with

perfect ease to change his programme daily, such are his resources. An attractive item is the performance of the Japanese *troupe*, brought from Japan expressly for Mr. Myers, and in which the brothers Moto and Assa exhibit a flexibility which implies the possession of spines of abnormal elasticity; while Gingero and Como-Ketchy go through a series of balancing feats which cast into the shade all contemporary performances of a like nature. Especially wonderful is the business with the bamboo ladder, up and down which, while it is supported on the chest of one of the performers, the other runs with the greatest rapidity, standing on his head on the top, creeping in and out between the rounds; and which at last, at a given signal, falls to pieces, leaving only one side-piece, with the acrobat standing on the top. A band of Bedouin Arabs also appears in those bounding feats which seem the speciality of the sons of the Desert. Miss Charlotte Felix's *troupe* of performing dogs go through a series of interesting tricks, which illustrate to what a pitch of perfection of training these sagacious animals can be brought; and a number of clowns, headed by the well-known Hulines, add zest to the interludes by their quaint sayings and grotesque tricks.

The Equestrian Pantomime, Little Red Riding Hood.

The latest addition to the varied attractions of Mr. Myers' establishment has been a gorgeous spectacular pantomime on the subject of Little Red Riding Hood

(Le Petit Chaperon Rouge), which was produced in Paris in April last, at a preliminary outlay of 120,000 francs, and which forms one of the most striking features of the Crystal Palace performances. The charming little story of Perrault has been ingeniously adapted to the equestrian resources of Mr. Myers' hippodrome. The pantomime opens with a pretty ballet, in which the fairy Good Heart and her attendant fays take part. Little Red Riding Hood next appears, with her basket, and is surprised by the wolf, but is for the time being saved from danger by the appearance of a host of little hunters, whose horns terrify the savage beast, and who chase him on their tiny ponies till they unfortunately lose his track. The wolf then slays and devours the grandmother, and disguises himself in her dress to deceive more effectually his intended victim; but she is saved, of course, by the entrance of the young prince, who captures the wolf, and encloses him with some trouble in a great cage. A grand *bal champêtre* follows, given by the fairy Good Heart in honour of Little Red Riding Hood. The circus is transformed into a garden, with copses, alleys, flowers, tended by little gardeners. Little Red Riding Hood, transformed by the fairy into a princess, appears; guests of all nations, and all classes of society, arrive, in appropriate dresses.

Distinguished Orientals, comprising the Shah of Persia and Chinese and Japanese ambassadors, are intermingled with dukes and duchesses, marquises and marchionesses, of the Western world. Waltzes, quadrilles, and galops are the order of the day. A skip-

ping-rope dance by Little Red Riding Hood succeeds, in which time is kept to the music with wonderful precision and exquisite grace. Now appear the gala chariots, to convey away the prince and princess. A procession of miniature chariots, richly gilded, each bearing two footmen, sumptuously dressed and heavily powdered, are drawn in, each by six Lilliputian horses with lavishly plated harness, and conducted by little coachmen. The arrival of the great allegorical chariot, drawn by six magnificent horses, all arrayed in dazzling silver-plated harness, and bearing the colours of various nations, forms a suitable finale to a spectacle which consists of a series of tableaux of more than an hour's duration, which have never been surpassed in originality and richness, and which will surely be more effective in the Crystal Palace than it was in the great court of the Magasins Réunis.

W. G.

NOTE.—This little book aims merely at giving a short account of the rise, progress, and magnitude of Mr. Myers' Great Hippodrome, and a brief abstract of the entertainments which will *at various times* be offered to the public during his visit. It will be readily understood from its contents, that his resources are so vast, that it would be utterly impracticable to use more than a portion on one day, and that the programme will from time to time be selected from the items of which the foregoing is but a *résumé*.

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Myers' Grand Hippodrome
Account of the stables

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