

HOW THE EMPRESS ENTERS THE DRAWING-ROOM.

An Imperial Dinner and its Adjuncts.

A correspondent of the N. O. Picayune writes from Paris a description of a dinner at Napoleon's palace at Compiegne. He alludes to the Emperor and Empress taking their places and says: "After they are seated, the other guests take their places as they please, without standing upon order of etiquette. I expect the eight persons seated on their Majesties' right and left. The officers of the imperial household, being at home, leave the best places to their master's guests and take seats at the extremities of the table. The guests retain their hats until they are seated, when a footman takes them off and places them on chairs behind the owners. The dinner table on these occasions contains one hundred guests. There is never any vacant place, as guests are requested to inform the Adjutant General if they cannot be present, which circles are dispensible breaks are avoided. There are at least 110 or 120 servants in attendance on the table. The Emperor and Empress are served by their private footmen; the ushers and ordinary footmen serve the other guests. There are likewise in attendance the master controller, the master of the silver plate, the master carver, the master butler, etc.; in fine, the masters of all the services who superintend the menials in their several departments. These masters all have rank of gentlemen, and I would not be extremely ill-bred to address them without styling them Monsieur. The whole dinner service, plates as well as dishes, is of silver plate; the desert is served on Sevres porcelain, more costly than silver plate, for every table is furnished with a picture or pictures by first-rate artists. The table is dressed beautifully. In the center is a 'surtout' of silver, which cost \$250,000, and is an exact copy of the favorite 'surtout' of Louis XV. It resembles a deer hunt; the neck with the pack of hounds; the whippers in; the huntsmen; the discovery of the scent; sight of the deer; the death; the quarry. The whole series of scenes are executed on the scale of a quarter of an inch to every foot of size. This surtout is relieved by crystal baskets, crystal shelves (made of flat plates of crystal which are secured in stands of three or four plates high by a silver stem running through the center of them), crystal basins (like the top basin of a fountain) containing flowers; the most luscious fruit from the crown hot houses; pineapples, grapes, oranges, lemons, peaches, pears, pomgranates, apples, rendered still more tempting by artificial snow, and vine leaves, holly or cranberry leaves, and brilliant bouquets, while innumerable silver candelabras shed the soft light of wax tapers over the whole scene—light which sparkles with something of the diamond brilliancy as it dances on the crystal prisms and is colored with the rainbow hues, as it gleams on the silver. Imagine the noble dining room; conceive the dressers on each side of the table, which groan beneath the weight of gold, silver, porcelain, glass, fruit, wines, liquors; fancy the one hundred and twenty people in company livelier, who are in attendance on the guests, and the fifty or sixty ladies in full ball dress—then tell me, isn't the scene brilliant? In an adjoining room the band of the Imperial Guard softly plays during the whole dinner, throwing a lace of harmony, more beautiful than Brussels ever made with its lissom fingers, over conversation.

Dinner ended, their Majesties rise. The Emperor gives the Empress his arm as they enter the drawing-room, and the whole company returns to the Maps' Gallery, where coffee is served. The Emperor's half-cup is served on a gold salver, by the Palace Prefect of Service. After coffee, the company remains some time in the Maps' Gallery, walking from guest to guest and taking special notice of the stranger guests who do not habitually belong to the court circle. In the course of half an hour the Empress tells the gentlemen they are at liberty to go to the smoking room, and she retires to a drawing room on the left of the Maps' Gallery. This is called the Family Drawing Room. The door remains open and any guest may follow her, but it is considered specially invited. She takes care to invite successively all the guests, and in the course of the evening she repeatedly returns to the Maps' Gallery to talk with the persons who does not invite to the Family Drawing Room. The Emperor remains in the Maps' Gallery after the Empress disappears, or rather he goes into an adjoining room, where are to be found billiards with pockets and English billiards, as they are called here. The French tables have pockets, Dutch tops, (a table with small pins of different value, among which a top spins; the game is won by the player who knocks down most pins), sliding boards, and the modified billiard table, the game is the sliding-board. It is familiar to you. What visitor to our Southern medicinal springs hasn't killed time, sliding polished brass circular weights over a sanded table? The arrangement of the table is modified by concentric circles. There the sliding-tables made of highly polished mahogany, some fifteen or twenty feet long; at the furthest extremity is a white spot, surrounded by concentric circles; the continuation of the game is to place most slides or circular weights nearest the white point, and to dislodge so many of the adversary's weights as may be. At Compiegne the weights are made of lead, and their bottom is covered with wooten cloth to prevent them from scratching the table and making noise. Each player has six or eight weights. The emperor is very skillful at this game; his most formidable adversary is the Princeess Anna Mirat. If you will remember that dinner is laid on the table at 7 o'clock and is over scarcely before 9 or a quarter past 9 o'clock, you will not be surprised when I say that it is fully 10 o'clock when the cocking of the snuff-box and the smoking room. As they return in body, their re-appearance makes a sensation and attracts the Empress from the centre-table, near which she is seated in the family drawing-room. The evening of teaching her guests to play draughts, patience, solitaire, or puzzle-rings, and at the same time talking to the gentlemen around her.

The evening now fairly commences, and her Majesty exerts herself to make it agreeable. There is chess in the corners of the Maps' Room for guests who like it. M. Prosper Merimee, Marshal Vaillant and the Duchess de Bassano are devoted to this game. There are the games just mentioned in the games' rooms. There are draughts,

patience, solitaire, or puzzle-rings in the family drawing-room. There are cosy corners almost everywhere, for talkers. The Emperor invites some eminent gentleman of the guests to walk up and down the adjoining long gallery talking with him. Then there is almost every evening a dance. The Emperor and Empress taking their places and the pleasure of these familiar entertainments, the Empress has placed in the drawing-room one of Duban's mechanical pianos. A board, which looks somewhat like a wicker card-table, covers the piano, and wires it, it is introduced into an aperture of a hand organ, is turned by the gentlemen present alternately. The piano plays in this way anything from the polkas, mazurkas, waltzes, quadrilles, etc. The Emperor and Empress frequently took part in these dances—they always take part in them when the guests determine to dance. La Boulangere, which is a sort of Old Virginia Reel, which circles in many a giddy maze in every drawing-room and gallery open. This is the Emperor's favorite dance, and whenever it is danced he comes forward to lead it. Some evenings instead of dances, there are choruses played, or tableaux vivants, shown on the small stage, which is in the drawing-room, on the right of the Maps' Gallery.

In this way the evening flies away on velvet wings, and half-past eleven appears on the clock. The Emperor and Empress retire to the Maps' Gallery, and the guests are now the Emperor and half-bread? If you don't, refer to Mrs. Randolph's Cookery Book, are served in the family drawing-room, and conversation now reaches its highest pitch. The Emperor quietly withdraws at twelve o'clock to his study, while the labor until four or five o'clock in the morning. At half-past twelve the Empress retires. All the company rise. She kindly wishes good night to those near her, and whom she passes as she goes the door on the right of the family drawing-room. Before passing the door she turns and makes a profound courtesy to the company and services, followed by her maids of honor and retinue. The guests bow respectfully. The guests are now their own masters until half-past eleven clock the next day. Some remain a half-hour or an hour longer in the drawing-room to end an interesting conversation or a contested game of chess. Cards are contraband of pleasure at Compiegne, and the Emperor has given the strictest orders that they are not to be introduced at Compiegne. The majority of the guests retire soon after the Emperor's disappearance.

The evening of the guests' arrival at Compiegne is serene, or rather it is rather unattached to the guest (he is an usher or a footman) asks the guest what he would have for his "first breakfast." The guest orders tea, coffee or chocolate, and at the hour he appoints, the breakfast he desires is brought into his chamber on a silver tray. Etiquette forbids the guests coming down stairs or going out of doors until after breakfast—twelve o'clock. These morning hours are devoted to the toilette, to dressing, to the "first breakfast" (which is commonly eaten by two or three who "club" their breakfasts together in the room of one of the number), in visits from room to room. At half-past eleven all the guests assemble in the Maps' Gallery, the Prefect of Service whispers to two gentlemen, they are to sit on her Majesty's right or left and to take in such a lady with them, and to two other gentlemen, they are to sit on his Majesty's right or left and to take in that lady to breakfast with them. As the clock strikes twelve they go into the dining-room, in the order described when I explained the etiquette of dinner. Breakfast ended, the company returns to the Maps' Gallery, as I have mentioned, and the Empress proposes a ride to Pierrefonds, or an excursion into the forest, or shooting, or a "catching the ring." This latter game is played in this way: there are eight or more wooden horses (in the form of hobby horses) on stout straps, which are moved by a man turning a handle, just as merry-go-rounds are turned. These wooden horses move fast, the riders are provided with a small lance, and the object is to catch with it the rings of iron which are placed every six or ten feet on the outward circumference of the ring around which they describe their circuit. It is seen at almost every village festival throughout France, and is a popular amusement here. Two days of the week (you know each series of guests are invited for a week, they reach Compiegne Wednesday and take their departure the following Tuesday, are very scarce on a dear hunt, and the other shooting in the preserves. These amusements occupy the day until four or five o'clock, when the guests return to the palace and retire to their rooms. At half-past five o'clock the Empress departs, her servants take the guests to the number of the guests, to invite them to take tea in her Majesty's private apartments. This upsets all your ideas about the order of ailments. Tea before dinner seems to you as monstrous a heresy as soup after dessert. Of course the guests play in the French comedy of imitation. They look upon it as a rhabur in disguise, as assenna in domino; it is not a beverage; it is a peristaltic persudant. They use it not to utilize the palate, but to rouse the nerves to greater activity. Now good eating and good drinking take up so much of life at Compiegne, and the temptations to indulge both are so irresistible, there is scarcely one of the guests who does not feel it necessary to invoke the assistance of tea to aid him during this seigniorial when he lives to eat. More than one of the guests takes tea when he wakes in the morning; appeals to gunpowder at breakfast; looks on Peckham's eye as a confidence at night unless he knew Young Hyson kept watch and ward. The Empress's tea at five o'clock is the most sociable period of life at Compiegne. A few guests only are invited, for while all the guests are invited, at least one to this tea, only twelve guests at most are ever invited at any one time. There are, however, some guests who have a standing invitation to this tea. When M. de Sacy (the only Englishman) writes an elegant and touching article on the Empress's visit to the cholera wards of the Paris Hospitals) reached Compiegne, her Majesty said to him: "Warn you I should be glad if you would come to my tea to my tea every evening." Mons. Prosper Merimee and Mons. de Sauley have likewise a standing invitation to the Empress's tea. Their Majesties are the games just mentioned in the games' rooms. There are draughts,

basard, whenever one is to be found in the series, receives likewise an invitation every day. This is the hour of brilliant conversation. The guests come determined to make as good a figure as possible. The know the audience critical and disposed to turn to ridicule any mistake made in numerous stories of brilliant made by the guests are current). It is said that when Mons. Merimee and Mons. de Sauley met together and take in their hands the conversation (readily relinquished to them by the persons present), the four passos away brilliantly and the dinner bell rings, when the Empress exclaims, "What, is it already so late? Let us make haste to dress!" Dinner on these occasions is laid on the table a half hour later, to the despair of the cooks who see their masterpieces of skill deteriorate before they are tasted. Mons. Octave Feuillet, poor Mons. Scribe, poor Count Alfred de Vigny were always welcome guests at the Empress's teas. Mons. Feuillel is still a welcome guest, but Mons. Sainte Beuve, Mons. Nisard, Mons. Alex. Dumas, Jr., and Mons. Theophile Gautier failed to make an agreeable impression. They were invited once, but have not since been invited to share the imperial hospitality, as they are not in this characteristic of the Empress. It seems to show she prefers grace and wit to mere academic intellectual qualities.

GAZETTE. Coal Statement. (The following is a statement of the amount of coal shipped in 1865, compared with the same time in the two preceding years, and previously since December 1, 1864, compared with the same time in the two preceding years.)

Table with columns for Year, Total, and various categories of coal shipments.

SPECIAL NOTICES. THE ANNUAL MEETING OF THE BRIDGEMAN COAL AND IRON COMPANY will be held at the office of the Secretary, on THURSDAY, February 7th, at 12 o'clock A. M. JOHN TUCKER, JR., Secretary.

OFFICE OF THE DELAWARE DIVISION OF THE PENNSYLVANIA RAILROAD COMPANY. The Annual Meeting of the Stockholders of this Company will be held at the office of the Secretary, on THURSDAY, February 7th, at 12 o'clock A. M. GEORGE F. LITTLE, Secretary.

OFFICE OF THE PENNSYLVANIA RAILROAD COMPANY. The Annual Meeting of the Stockholders of this Company will be held at the office of the Secretary, on THURSDAY, February 7th, at 12 o'clock A. M. EDWARD SMITH, Secretary.

NOTICE. The Directors of the PHILADELPHIA AND DELAWARE RAILROAD COMPANY have this day declared a Dividend of TEN PER CENT on the stock of this Company, payable in cash on the 15th day of FEBRUARY 1866, at the office of the Secretary, 200 N. 2nd Street, Philadelphia. W. S. PRICE, Secretary.

INSURANCE STATEMENT OF THE CONDITION OF THE CONNECTICUT MUTUAL LIFE INSURANCE COMPANY.

ON THE 1st day of January, 1866. First. Capital Stock, being a mutual company has no Capital Stock. Second--The Property or Assets held by the Company.

Table showing assets and liabilities of the Connecticut Mutual Life Insurance Company as of January 1st, 1866.

Parties insured in this Company receive the greatest possible advantage to be derived from a policy of Life Insurance, as this is the largest Life Insurance Company in the world. It is conducted exclusively on the basis of the Mutual Plan. Its profits are divided annually, which have averaged over fifty per cent per annum for fifteen years. A credit is allowed to the policyholder in participation of the dividend, thus securing to him the benefit of the interest on the amount of the dividend as it is required in an all cash company.

Third--The Liabilities of the Company. 1. Amount of losses due and unpaid. 2. Amount of claims for interest on unpaid losses.

Fourth--Income of the Company. 1. Amount of cash premiums received. 2. Amount of interest on investments.

Fifth--The Expenditures of the Company. 1. Amount of losses paid during the year. 2. Amount of interest on unpaid losses.

to the agents and officers of the Company. The amount of the Company's assets and liabilities is as follows: Assets: Capital Stock, \$1,000,000.00; Surplus, \$1,000,000.00. Liabilities: Losses due and unpaid, \$1,000,000.00.

OFFICE IN PHILADELPHIA, 404 WALNUT STREET. WALTER H. TILDEN, Agent and Attorney for the Company. 1829--CHARTER PERPETUAL. FRANKLIN FIRE INSURANCE COMPANY OF PHILADELPHIA. Assets on January 1, 1866, \$2,506,851.96.

Losses Paid Since 1829 Over \$5,000,000. Perpetual and Temporary Policies on Liberal Terms. THOMAS CARROLL, President. JAS. W. McALLISTER, Secretary.

GIRARD FIRE AND MARINE INSURANCE COMPANY. OFFICE: 415 WALNUT STREET. Capital Paid in, \$1,000,000.00. Assets, \$2,500,000.00. Losses paid since 1829 over \$5,000,000.00.

THE COUNTY FIRE INSURANCE COMPANY. OFFICE: 110 SOUTH FOURTH STREET. Capital Paid in, \$1,000,000.00. Assets, \$2,500,000.00. Losses paid since 1829 over \$5,000,000.00.

AMERICAN MUTUAL INSURANCE COMPANY. OFFICE: 110 WALNUT STREET. Capital Paid in, \$1,000,000.00. Assets, \$2,500,000.00. Losses paid since 1829 over \$5,000,000.00.

PHILADELPHIA AND DELAWARE RAILROAD COMPANY. OFFICE: 200 N. 2nd Street. Capital Paid in, \$1,000,000.00. Assets, \$2,500,000.00. Losses paid since 1829 over \$5,000,000.00.

INSURANCE. PHILADELPHIA AND DELAWARE RAILROAD COMPANY. OFFICE: 200 N. 2nd Street. Capital Paid in, \$1,000,000.00. Assets, \$2,500,000.00. Losses paid since 1829 over \$5,000,000.00.

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