

The host designates to each gentleman the lady he is to conduct to the table. The supper is not uncommonly followed by a few dances, but this is less often a part of the festivity at a restaurant parlor than when the bachelor receives his guests at the house of a friend.

This style of opera or theatre party is by far the most popular of the season, and is, of course, less expensive and troublesome to both host and guests. The more elaborate formalities, as was suggested, are only provided by the very rich, and mothers of refined daughters do not encourage ostentation. The customs of these costly pleasures are furnished only because they are stylish, and prescribed by "New York Etiquette" as the correct thing for young bachelors to do, who have the three requisites: Time, taste, and money.

In both forms mentioned, the young ladies are expected to be as rigorously attentive to the duty they owe their *chaperon*, as if attending a ceremonious dinner, and the host is required to as carefully follow the proper formalities of calling as if a banquet had been given instead of a supper.

From eight to twelve guests are the usual number, the smallness of the circle, or *coterie*, being its greatest recommendation.

Of the two entertainments, the simple theatre party will be found the most enjoyable, and in this city of clubs and club life, and theatres and theatre-going, a very graceful and satisfying thing for our young bachelors of quality to inaugurate.

If these parties are given by a lady in her own house, the invitations are issued by informal written notes in her own name, and the dinner almost invariably precedes the public amusement.

After the opera or theater, it is proper for her to invite her guests to a restaurant for light refreshment, but she oftener than otherwise begs them to return to her own residence, where a