

A painting of a man sitting on a chair in a doorway, looking out at a bright, sunlit outdoor scene. The man is wearing a light-colored suit and a hat. The scene is bathed in warm, golden light, suggesting a bright day. The doorway is framed by dark wood, and the floor is a light, textured surface. The overall mood is contemplative and serene.

The Age of Innocence

Edith Wharton

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Book I

I.

I.

On a January evening of the early seventies, Christine Nilsson was singing in Faust at the Academy of Music in New York.

Though there was already talk of the erection, in remote metropolitan distances "above the Forties," of a new Opera House which should compete in costliness and splendour with those of the great European capitals, the world of fashion was still content to reassemble every winter in the shabby red and gold boxes of the sociable old Academy. Conservatives cherished it for being small and inconvenient, and thus keeping out the "new people" whom New York was beginning to dread and yet be drawn to; and the sentimental clung to it for its historic associations, and the musical for its excellent acoustics, always so problematic a quality in halls built for the hearing of music. It was Madame Nilsson's first appearance that winter, and what the daily press had already learned to describe as "an exceptionally brilliant audience" had gathered to hear her, transported through the slippery, snowy streets in private broughams, in the spacious family landau, or in the humbler but more convenient "Brown coupe." To come to the Opera in a Brown coupe was almost as honourable a way of arriving as in one's own carriage; and departure by the same means had the immense advantage of enabling one (with a playful allusion to democratic principles) to scramble into the first Brown conveyance in the line, instead of waiting till the cold-and-gin congested nose of one's own coachman gleamed under the portico of the Academy. It was one of the great livery-stableman's most masterly intuitions to have discovered that Americans want

to get away from amusement even more quickly than they want to get to it.

When Newland Archer opened the door at the back of the club box the curtain had just gone up on the garden scene. There was no reason why the young man should not have come earlier, for he had dined at seven, alone with his mother and sister, and had lingered afterward over a cigar in the Gothic library with glazed black-walnut bookcases and finial-topped chairs which was the only room in the house where Mrs. Archer allowed smoking. But, in the first place, New York was a metropolis, and perfectly aware that in metropolises it was "not the thing" to arrive early at the opera; and what was or was not "the thing" played a part as important in Newland Archer's New York as the inscrutable totem terrors that had ruled the destinies of his forefathers thousands of years ago.

The second reason for his delay was a personal one. He had dawdled over his cigar because he was at heart a dilettante, and thinking over a pleasure to come often gave him a subtler satisfaction than its realisation. This was especially the case when the pleasure was a delicate one, as his pleasures mostly were; and on this occasion the moment he looked forward to was so rare and exquisite in quality that—well, if he had timed his arrival in accord with the prima donna's stage-manager he could not have entered the Academy at a more significant moment than just as she was singing: "He loves me—he loves me not—HE LOVES ME!—" and sprinkling the falling daisy petals with notes as clear as dew.

She sang, of course, "M'ama!" and not "he loves me," since an unalterable and unquestioned law of the musical world required that the German text of French operas sung by Swedish artists should be translated into Italian for the clearer understanding of English-speaking audiences. This seemed as natural to Newland Archer as all the other conventions on which his life was moulded: such as the

duty of using two silver-backed brushes with his monogram in blue enamel to part his hair, and of never appearing in society without a flower (preferably a gardenia) in his buttonhole.

"M'ama ... non m'ama ..." the prima donna sang, and "M'ama!", with a final burst of love triumphant, as she pressed the dishevelled daisy to her lips and lifted her large eyes to the sophisticated countenance of the little brown Faust-Capoul, who was vainly trying, in a tight purple velvet doublet and plumed cap, to look as pure and true as his artless victim.

Newland Archer, leaning against the wall at the back of the club box, turned his eyes from the stage and scanned the opposite side of the house. Directly facing him was the box of old Mrs. Manson Mingott, whose monstrous obesity had long since made it impossible for her to attend the Opera, but who was always represented on fashionable nights by some of the younger members of the family. On this occasion, the front of the box was filled by her daughter-in-law, Mrs. Lovell Mingott, and her daughter, Mrs. Welland; and slightly withdrawn behind these brocaded matrons sat a young girl in white with eyes ecstatically fixed on the stagelovers. As Madame Nilsson's "M'ama!" thrilled out above the silent house (the boxes always stopped talking during the Daisy Song) a warm pink mounted to the girl's cheek, mantled her brow to the roots of her fair braids, and suffused the young slope of her breast to the line where it met a modest tulle tucker fastened with a single gardenia. She dropped her eyes to the immense bouquet of lilies-of-the-valley on her knee, and Newland Archer saw her white-gloved finger-tips touch the flowers softly. He drew a breath of satisfied vanity and his eyes returned to the stage.

No expense had been spared on the setting, which was acknowledged to be very beautiful even by people who shared his acquaintance with the Opera houses of Paris and

Vienna. The foreground, to the footlights, was covered with emerald green cloth. In the middle distance symmetrical mounds of woolly green moss bounded by croquet hoops formed the base of shrubs shaped like orange-trees but studded with large pink and red roses. Gigantic pansies, considerably larger than the roses, and closely resembling the floral pen-wipers made by female parishioners for fashionable clergymen, sprang from the moss beneath the rose-trees; and here and there a daisy grafted on a rose-branch flowered with a luxuriance prophetic of Mr. Luther Burbank's far-off prodigies.

In the centre of this enchanted garden Madame Nilsson, in white cashmere slashed with pale blue satin, a reticule dangling from a blue girdle, and large yellow braids carefully disposed on each side of her muslin chemisette, listened with downcast eyes to M. Capoul's impassioned wooing, and affected a guileless incomprehension of his designs whenever, by word or glance, he persuasively indicated the ground floor window of the neat brick villa projecting obliquely from the right wing.

"The darling!" thought Newland Archer, his glance flitting back to the young girl with the lilies-of-the-valley. "She doesn't even guess what it's all about." And he contemplated her absorbed young face with a thrill of possessorship in which pride in his own masculine initiation was mingled with a tender reverence for her abysmal purity. "We'll read Faust together ... by the Italian lakes ..." he thought, somewhat hazily confusing the scene of his projected honey-moon with the masterpieces of literature which it would be his manly privilege to reveal to his bride. It was only that afternoon that May Welland had let him guess that she "cared" (New York's consecrated phrase of maiden avowal), and already his imagination, leaping ahead of the engagement ring, the betrothal kiss and the march from Lohengrin, pictured her at his side in some scene of old European witchery.

He did not in the least wish the future Mrs. Newland Archer to be a simpleton. He meant her (thanks to his enlightening companionship) to develop a social tact and readiness of wit enabling her to hold her own with the most popular married women of the "younger set," in which it was the recognised custom to attract masculine homage while playfully discouraging it. If he had probed to the bottom of his vanity (as he sometimes nearly did) he would have found there the wish that his wife should be as worldly-wise and as eager to please as the married lady whose charms had held his fancy through two mildly agitated years; without, of course, any hint of the frailty which had so nearly marred that unhappy being's life, and had disarranged his own plans for a whole winter. How this miracle of fire and ice was to be created, and to sustain itself in a harsh world, he had never taken the time to think out; but he was content to hold his view without analysing it, since he knew it was that of all the carefully-brushed, white-waistcoated, button-hole-flowered gentlemen who succeeded each other in the club box, exchanged friendly greetings with him, and turned their opera-glasses critically on the circle of ladies who were the product of the system. In matters intellectual and artistic Newland Archer felt himself distinctly the superior of these chosen specimens of old New York gentility; he had probably read more, thought more, and even seen a good deal more of the world, than any other man of the number. Singly they betrayed their inferiority; but grouped together they represented "New York," and the habit of masculine solidarity made him accept their doctrine on all the issues called moral. He instinctively felt that in this respect it would be troublesome—and also rather bad form—to strike out for himself.

"Well—upon my soul!" exclaimed Lawrence Lefferts, turning his opera-glass abruptly away from the stage. Lawrence Lefferts was, on the whole, the foremost

authority on "form" in New York. He had probably devoted more time than any one else to the study of this intricate and fascinating question; but study alone could not account for his complete and easy competence. One had only to look at him, from the slant of his bald forehead and the curve of his beautiful fair moustache to the long patent-leather feet at the other end of his lean and elegant person, to feel that the knowledge of "form" must be congenital in any one who knew how to wear such good clothes so carelessly and carry such height with so much lounging grace. As a young admirer had once said of him: "If anybody can tell a fellow just when to wear a black tie with evening clothes and when not to, it's Larry Lefferts." And on the question of pumps versus patent-leather "Oxfords" his authority had never been disputed.

"My God!" he said; and silently handed his glass to old Sillerton Jackson.

Newland Archer, following Lefferts's glance, saw with surprise that his exclamation had been occasioned by the entry of a new figure into old Mrs. Mingott's box. It was that of a slim young woman, a little less tall than May Welland, with brown hair growing in close curls about her temples and held in place by a narrow band of diamonds. The suggestion of this headdress, which gave her what was then called a "Josephine look," was carried out in the cut of the dark blue velvet gown rather theatrically caught up under her bosom by a girdle with a large old-fashioned clasp. The wearer of this unusual dress, who seemed quite unconscious of the attention it was attracting, stood a moment in the centre of the box, discussing with Mrs. Welland the propriety of taking the latter's place in the front right-hand corner; then she yielded with a slight smile, and seated herself in line with Mrs. Welland's sister-in-law, Mrs. Lovell Mingott, who was installed in the opposite corner.

Mr. Sillerton Jackson had returned the opera-glass to

Lawrence Lefferts. The whole of the club turned instinctively, waiting to hear what the old man had to say; for old Mr. Jackson was as great an authority on "family" as Lawrence Lefferts was on "form." He knew all the ramifications of New York's cousinships; and could not only elucidate such complicated questions as that of the connection between the Mingotts (through the Thorleys) with the Dallases of South Carolina, and that of the relationship of the elder branch of Philadelphia Thorleys to the Albany Chiverses (on no account to be confused with the Manson Chiverses of University Place), but could also enumerate the leading characteristics of each family: as, for instance, the fabulous stinginess of the younger lines of Leffertses (the Long Island ones); or the fatal tendency of the Rushworths to make foolish matches; or the insanity recurring in every second generation of the Albany Chiverses, with whom their New York cousins had always refused to intermarry—with the disastrous exception of poor Medora Manson, who, as everybody knew ... but then her mother was a Rushworth.

In addition to this forest of family trees, Mr. Sillerton Jackson carried between his narrow hollow temples, and under his soft thatch of silver hair, a register of most of the scandals and mysteries that had smouldered under the unruffled surface of New York society within the last fifty years. So far indeed did his information extend, and so acutely retentive was his memory, that he was supposed to be the only man who could have told you who Julius Beaufort, the banker, really was, and what had become of handsome Bob Spicer, old Mrs. Manson Mingott's father, who had disappeared so mysteriously (with a large sum of trust money) less than a year after his marriage, on the very day that a beautiful Spanish dancer who had been delighting thronged audiences in the old Opera-house on the Battery had taken ship for Cuba. But these mysteries, and many others, were closely locked in Mr. Jackson's

breast; for not only did his keen sense of honour forbid his repeating anything privately imparted, but he was fully aware that his reputation for discretion increased his opportunities of finding out what he wanted to know. The club box, therefore, waited in visible suspense while Mr. Sillerton Jackson handed back Lawrence Lefferts's opera-glass. For a moment he silently scrutinised the attentive group out of his filmy blue eyes overhung by old veined lids; then he gave his moustache a thoughtful twist, and said simply: "I didn't think the Mingotts would have tried it on."

II.

Newland Archer, during this brief episode, had been thrown into a strange state of embarrassment.

It was annoying that the box which was thus attracting the undivided attention of masculine New York should be that in which his betrothed was seated between her mother and aunt; and for a moment he could not identify the lady in the Empire dress, nor imagine why her presence created such excitement among the initiated. Then light dawned on him, and with it came a momentary rush of indignation. No, indeed; no one would have thought the Mingotts would have tried it on!

But they had; they undoubtedly had; for the low-toned comments behind him left no doubt in Archer's mind that the young woman was May Welland's cousin, the cousin always referred to in the family as "poor Ellen Olenska." Archer knew that she had suddenly arrived from Europe a day or two previously; he had even heard from Miss Welland (not disapprovingly) that she had been to see poor Ellen, who was staying with old Mrs. Mingott. Archer entirely approved of family solidarity, and one of the qualities he most admired in the Mingotts was their resolute championship of the few black sheep that their blameless stock had produced. There was nothing mean or ungenerous in the young man's heart, and he was glad that his future wife should not be restrained by false prudery from being kind (in private) to her unhappy cousin; but to receive Countess Olenska in the family circle was a different thing from producing her in public, at the Opera of all places, and in the very box with the young girl whose engagement to him, Newland Archer, was to be announced within a few weeks. No, he felt as old Sillerton Jackson felt; he did not think the Mingotts would have tried it on!

He knew, of course, that whatever man dared (within Fifth Avenue's limits) that old Mrs. Manson Mingott, the Matriarch of the line, would dare. He had always admired the high and mighty old lady, who, in spite of having been only Catherine Spicer of Staten Island, with a father mysteriously discredited, and neither money nor position enough to make people forget it, had allied herself with the head of the wealthy Mingott line, married two of her daughters to "foreigners" (an Italian marquis and an English banker), and put the crowning touch to her audacities by building a large house of pale cream-coloured stone (when brown sandstone seemed as much the only wear as a frock-coat in the afternoon) in an inaccessible wilderness near the Central Park.

Old Mrs. Mingott's foreign daughters had become a legend. They never came back to see their mother, and the latter being, like many persons of active mind and dominating will, sedentary and corpulent in her habit, had philosophically remained at home. But the cream-coloured house (supposed to be modelled on the private hotels of the Parisian aristocracy) was there as a visible proof of her moral courage; and she throned in it, among pre-Revolutionary furniture and souvenirs of the Tuileries of Louis Napoleon (where she had shone in her middle age), as placidly as if there were nothing peculiar in living above Thirty-fourth Street, or in having French windows that opened like doors instead of sashes that pushed up.

Every one (including Mr. Sillerton Jackson) was agreed that old Catherine had never had beauty—a gift which, in the eyes of New York, justified every success, and excused a certain number of failings. Unkind people said that, like her Imperial namesake, she had won her way to success by strength of will and hardness of heart, and a kind of haughty effrontery that was somehow justified by the extreme decency and dignity of her private life. Mr. Manson Mingott had died when she was only twenty-eight, and had

"tied up" the money with an additional caution born of the general distrust of the Spicers; but his bold young widow went her way fearlessly, mingled freely in foreign society, married her daughters in heaven knew what corrupt and fashionable circles, hobnobbed with Dukes and Ambassadors, associated familiarly with Papists, entertained Opera singers, and was the intimate friend of Mme. Taglioni; and all the while (as Sillerton Jackson was the first to proclaim) there had never been a breath on her reputation; the only respect, he always added, in which she differed from the earlier Catherine.

Mrs. Manson Mingott had long since succeeded in untying her husband's fortune, and had lived in affluence for half a century; but memories of her early straits had made her excessively thrifty, and though, when she bought a dress or a piece of furniture, she took care that it should be of the best, she could not bring herself to spend much on the transient pleasures of the table. Therefore, for totally different reasons, her food was as poor as Mrs. Archer's, and her wines did nothing to redeem it. Her relatives considered that the penury of her table discredited the Mingott name, which had always been associated with good living; but people continued to come to her in spite of the "made dishes" and flat champagne, and in reply to the remonstrances of her son Lovell (who tried to retrieve the family credit by having the best chef in New York) she used to say laughingly: "What's the use of two good cooks in one family, now that I've married the girls and can't eat sauces?"

Newland Archer, as he mused on these things, had once more turned his eyes toward the Mingott box. He saw that Mrs. Welland and her sister-in-law were facing their semicircle of critics with the Mingottian APLOMB which old Catherine had inculcated in all her tribe, and that only May Welland betrayed, by a heightened colour (perhaps due to the knowledge that he was watching her) a sense of

the gravity of the situation. As for the cause of the commotion, she sat gracefully in her corner of the box, her eyes fixed on the stage, and revealing, as she leaned forward, a little more shoulder and bosom than New York was accustomed to seeing, at least in ladies who had reasons for wishing to pass unnoticed.

Few things seemed to Newland Archer more awful than an offence against "Taste," that far-off divinity of whom "Form" was the mere visible representative and vicegerent. Madame Olenska's pale and serious face appealed to his fancy as suited to the occasion and to her unhappy situation; but the way her dress (which had no tucker) sloped away from her thin shoulders shocked and troubled him. He hated to think of May Welland's being exposed to the influence of a young woman so careless of the dictates of Taste.

"After all," he heard one of the younger men begin behind him (everybody talked through the Mephistopheles-and-Martha scenes), "after all, just WHAT happened?"

"Well—she left him; nobody attempts to deny that."

"He's an awful brute, isn't he?" continued the young enquirer, a candid Thorley, who was evidently preparing to enter the lists as the lady's champion.

"The very worst; I knew him at Nice," said Lawrence Lefferts with authority. "A half-paralysed white sneering fellow—rather handsome head, but eyes with a lot of lashes. Well, I'll tell you the sort: when he wasn't with women he was collecting china. Paying any price for both, I understand."

There was a general laugh, and the young champion said: "Well, then—?"

"Well, then; she bolted with his secretary."

"Oh, I see." The champion's face fell.

"It didn't last long, though: I heard of her a few months later living alone in Venice. I believe Lovell Mingott went out to get her. He said she was desperately unhappy. That's

all right—but this parading her at the Opera's another thing."

"Perhaps," young Thorley hazarded, "she's too unhappy to be left at home."

This was greeted with an irreverent laugh, and the youth blushed deeply, and tried to look as if he had meant to insinuate what knowing people called a "double entendre."

"Well—it's queer to have brought Miss Welland, anyhow," some one said in a low tone, with a side-glance at Archer.

"Oh, that's part of the campaign: Granny's orders, no doubt," Lefferts laughed. "When the old lady does a thing she does it thoroughly."

The act was ending, and there was a general stir in the box. Suddenly Newland Archer felt himself impelled to decisive action. The desire to be the first man to enter Mrs. Mingott's box, to proclaim to the waiting world his engagement to May Welland, and to see her through whatever difficulties her cousin's anomalous situation might involve her in; this impulse had abruptly overruled all scruples and hesitations, and sent him hurrying through the red corridors to the farther side of the house.

As he entered the box his eyes met Miss Welland's, and he saw that she had instantly understood his motive, though the family dignity which both considered so high a virtue would not permit her to tell him so. The persons of their world lived in an atmosphere of faint implications and pale delicacies, and the fact that he and she understood each other without a word seemed to the young man to bring them nearer than any explanation would have done. Her eyes said: "You see why Mamma brought me," and his answered: "I would not for the world have had you stay away."

"You know my niece Countess Olenska?" Mrs. Welland enquired as she shook hands with her future son-in-law. Archer bowed without extending his hand, as was the custom on being introduced to a lady; and Ellen Olenska

bent her head slightly, keeping her own pale-gloved hands clasped on her huge fan of eagle feathers. Having greeted Mrs. Lovell Mingott, a large blonde lady in creaking satin, he sat down beside his betrothed, and said in a low tone: "I hope you've told Madame Olenska that we're engaged? I want everybody to know—I want you to let me announce it this evening at the ball."

Miss Welland's face grew rosy as the dawn, and she looked at him with radiant eyes. "If you can persuade Mamma," she said; "but why should we change what is already settled?" He made no answer but that which his eyes returned, and she added, still more confidently smiling: "Tell my cousin yourself: I give you leave. She says she used to play with you when you were children."

She made way for him by pushing back her chair, and promptly, and a little ostentatiously, with the desire that the whole house should see what he was doing, Archer seated himself at the Countess Olenska's side.

"We DID use to play together, didn't we?" she asked, turning her grave eyes to his. "You were a horrid boy, and kissed me once behind a door; but it was your cousin Vandie Newland, who never looked at me, that I was in love with." Her glance swept the horse-shoe curve of boxes. "Ah, how this brings it all back to me—I see everybody here in knickerbockers and pantalettes," she said, with her trailing slightly foreign accent, her eyes returning to his face.

Agreeable as their expression was, the young man was shocked that they should reflect so unseemly a picture of the august tribunal before which, at that very moment, her case was being tried. Nothing could be in worse taste than misplaced flippancy; and he answered somewhat stiffly: "Yes, you have been away a very long time."

"Oh, centuries and centuries; so long," she said, "that I'm sure I'm dead and buried, and this dear old place is heaven;" which, for reasons he could not define, struck

Newland Archer as an even more disrespectful way of describing New York society.

III.

It invariably happened in the same way.

Mrs. Julius Beaufort, on the night of her annual ball, never failed to appear at the Opera; indeed, she always gave her ball on an Opera night in order to emphasise her complete superiority to household cares, and her possession of a staff of servants competent to organise every detail of the entertainment in her absence.

The Beauforts' house was one of the few in New York that possessed a ball-room (it antedated even Mrs. Manson Mingott's and the Headly Chiverses'); and at a time when it was beginning to be thought "provincial" to put a "crash" over the drawing-room floor and move the furniture upstairs, the possession of a ball-room that was used for no other purpose, and left for three-hundred-and-sixty-four days of the year to shuttered darkness, with its gilt chairs stacked in a corner and its chandelier in a bag; this undoubted superiority was felt to compensate for whatever was regrettable in the Beaufort past.

Mrs. Archer, who was fond of coining her social philosophy into axioms, had once said: "We all have our pet common people—" and though the phrase was a daring one, its truth was secretly admitted in many an exclusive bosom. But the Beauforts were not exactly common; some people said they were even worse. Mrs. Beaufort belonged indeed to one of America's most honoured families; she had been the lovely Regina Dallas (of the South Carolina branch), a penniless beauty introduced to New York society by her cousin, the imprudent Medora Manson, who was always doing the wrong thing from the right motive. When one was related to the Mansons and the Rushworths one had a "droit de cite" (as Mr. Sillerton Jackson, who had frequented the

Tuileries, called it) in New York society; but did one not forfeit it in marrying Julius Beaufort?

The question was: who was Beaufort? He passed for an Englishman, was agreeable, handsome, ill-tempered, hospitable and witty. He had come to America with letters of recommendation from old Mrs. Manson Mingott's English son-in-law, the banker, and had speedily made himself an important position in the world of affairs; but his habits were dissipated, his tongue was bitter, his antecedents were mysterious; and when Medora Manson announced her cousin's engagement to him it was felt to be one more act of folly in poor Medora's long record of imprudences.

But folly is as often justified of her children as wisdom, and two years after young Mrs. Beaufort's marriage it was admitted that she had the most distinguished house in New York. No one knew exactly how the miracle was accomplished. She was indolent, passive, the caustic even called her dull; but dressed like an idol, hung with pearls, growing younger and blonder and more beautiful each year, she throned in Mr. Beaufort's heavy brown-stone palace, and drew all the world there without lifting her jewelled little finger. The knowing people said it was Beaufort himself who trained the servants, taught the chef new dishes, told the gardeners what hot-house flowers to grow for the dinner-table and the drawing-rooms, selected the guests, brewed the after-dinner punch and dictated the little notes his wife wrote to her friends. If he did, these domestic activities were privately performed, and he presented to the world the appearance of a careless and hospitable millionaire strolling into his own drawing-room with the detachment of an invited guest, and saying: "My wife's gloxinias are a marvel, aren't they? I believe she gets them out from Kew."

Mr. Beaufort's secret, people were agreed, was the way he carried things off. It was all very well to whisper that he

had been "helped" to leave England by the international banking-house in which he had been employed; he carried off that rumour as easily as the rest—though New York's business conscience was no less sensitive than its moral standard—he carried everything before him, and all New York into his drawing-rooms, and for over twenty years now people had said they were "going to the Beauforts" with the same tone of security as if they had said they were going to Mrs. Manson Mingott's, and with the added satisfaction of knowing they would get hot canvas-back ducks and vintage wines, instead of tepid Veuve Clicquot without a year and warmed-up croquettes from Philadelphia.

Mrs. Beaufort, then, had as usual appeared in her box just before the Jewel Song; and when, again as usual, she rose at the end of the third act, drew her opera cloak about her lovely shoulders, and disappeared, New York knew that meant that half an hour later the ball would begin.

The Beaufort house was one that New Yorkers were proud to show to foreigners, especially on the night of the annual ball. The Beauforts had been among the first people in New York to own their own red velvet carpet and have it rolled down the steps by their own footmen, under their own awning, instead of hiring it with the supper and the ball-room chairs. They had also inaugurated the custom of letting the ladies take their cloaks off in the hall, instead of shuffling up to the hostess's bedroom and recurling their hair with the aid of the gas-burner; Beaufort was understood to have said that he supposed all his wife's friends had maids who saw to it that they were properly coiffees when they left home.

Then the house had been boldly planned with a ball-room, so that, instead of squeezing through a narrow passage to get to it (as at the Chiverses') one marched solemnly down a vista of enfiladed drawing-rooms (the sea-green, the crimson and the bouton d'or), seeing from afar the many-

candled lustres reflected in the polished parquetry, and beyond that the depths of a conservatory where camellias and tree-ferns arched their costly foliage over seats of black and gold bamboo.

Newland Archer, as became a young man of his position, strolled in somewhat late. He had left his overcoat with the silk-stockinged footmen (the stockings were one of Beaufort's few fatuities), had dawdled a while in the library hung with Spanish leather and furnished with Buhl and malachite, where a few men were chatting and putting on their dancing-gloves, and had finally joined the line of guests whom Mrs. Beaufort was receiving on the threshold of the crimson drawing-room.

Archer was distinctly nervous. He had not gone back to his club after the Opera (as the young bloods usually did), but, the night being fine, had walked for some distance up Fifth Avenue before turning back in the direction of the Beauforts' house. He was definitely afraid that the Mingotts might be going too far; that, in fact, they might have Granny Mingott's orders to bring the Countess Olenska to the ball.

From the tone of the club box he had perceived how grave a mistake that would be; and, though he was more than ever determined to "see the thing through," he felt less chivalrously eager to champion his betrothed's cousin than before their brief talk at the Opera.

Wandering on to the bouton d'or drawing-room (where Beaufort had had the audacity to hang "Love Victorious," the much-discussed nude of Bouguereau) Archer found Mrs. Welland and her daughter standing near the ball-room door. Couples were already gliding over the floor beyond: the light of the wax candles fell on revolving tulle skirts, on girlish heads wreathed with modest blossoms, on the dashing aigrettes and ornaments of the young married women's coiffures, and on the glitter of highly glazed shirt-fronts and fresh glaze gloves.

Miss Welland, evidently about to join the dancers, hung on the threshold, her lilies-of-the-valley in her hand (she carried no other bouquet), her face a little pale, her eyes burning with a candid excitement. A group of young men and girls were gathered about her, and there was much hand-clasping, laughing and pleasantries on which Mrs. Welland, standing slightly apart, shed the beam of a qualified approval. It was evident that Miss Welland was in the act of announcing her engagement, while her mother affected the air of parental reluctance considered suitable to the occasion.

Archer paused a moment. It was at his express wish that the announcement had been made, and yet it was not thus that he would have wished to have his happiness known. To proclaim it in the heat and noise of a crowded ball-room was to rob it of the fine bloom of privacy which should belong to things nearest the heart. His joy was so deep that this blurring of the surface left its essence untouched; but he would have liked to keep the surface pure too. It was something of a satisfaction to find that May Welland shared this feeling. Her eyes fled to his beseechingly, and their look said: "Remember, we're doing this because it's right." No appeal could have found a more immediate response in Archer's breast; but he wished that the necessity of their action had been represented by some ideal reason, and not simply by poor Ellen Olenska. The group about Miss Welland made way for him with significant smiles, and after taking his share of the felicitations he drew his betrothed into the middle of the ball-room floor and put his arm about her waist.

"Now we shan't have to talk," he said, smiling into her candid eyes, as they floated away on the soft waves of the Blue Danube.

She made no answer. Her lips trembled into a smile, but the eyes remained distant and serious, as if bent on some ineffable vision. "Dear," Archer whispered, pressing her to

him: it was borne in on him that the first hours of being engaged, even if spent in a ball-room, had in them something grave and sacramental. What a new life it was going to be, with this whiteness, radiance, goodness at one's side!

The dance over, the two, as became an affianced couple, wandered into the conservatory; and sitting behind a tall screen of tree-ferns and camellias Newland pressed her gloved hand to his lips.

"You see I did as you asked me to," she said.

"Yes: I couldn't wait," he answered smiling. After a moment he added: "Only I wish it hadn't had to be at a ball."

"Yes, I know." She met his glance comprehendingly. "But after all—even here we're alone together, aren't we?"

"Oh, dearest—always!" Archer cried.

Evidently she was always going to understand; she was always going to say the right thing. The discovery made the cup of his bliss overflow, and he went on gaily: "The worst of it is that I want to kiss you and I can't." As he spoke he took a swift glance about the conservatory, assured himself of their momentary privacy, and catching her to him laid a fugitive pressure on her lips. To counteract the audacity of this proceeding he led her to a bamboo sofa in a less secluded part of the conservatory, and sitting down beside her broke a lily-of-the-valley from her bouquet. She sat silent, and the world lay like a sunlit valley at their feet.

"Did you tell my cousin Ellen?" she asked presently, as if she spoke through a dream.

He roused himself, and remembered that he had not done so. Some invincible repugnance to speak of such things to the strange foreign woman had checked the words on his lips.

"No—I hadn't the chance after all," he said, fibbing hastily.

"Ah." She looked disappointed, but gently resolved on gaining her point. "You must, then, for I didn't either; and I shouldn't like her to think—"

"Of course not. But aren't you, after all, the person to do it?"

She pondered on this. "If I'd done it at the right time, yes; but now that there's been a delay I think you must explain that I'd asked you to tell her at the Opera, before our speaking about it to everybody here. Otherwise she might think I had forgotten her. You see, she's one of the family, and she's been away so long that she's rather—sensitive."

Archer looked at her glowingly. "Dear and great angel! Of course I'll tell her." He glanced a trifle apprehensively toward the crowded ball-room. "But I haven't seen her yet. Has she come?"

"No; at the last minute she decided not to."

"At the last minute?" he echoed, betraying his surprise that she should ever have considered the alternative possible.

"Yes. She's awfully fond of dancing," the young girl answered simply. "But suddenly she made up her mind that her dress wasn't smart enough for a ball, though we thought it so lovely; and so my aunt had to take her home."

"Oh, well—" said Archer with happy indifference. Nothing about his betrothed pleased him more than her resolute determination to carry to its utmost limit that ritual of ignoring the "unpleasant" in which they had both been brought up.

"She knows as well as I do," he reflected, "the real reason of her cousin's staying away; but I shall never let her see by the least sign that I am conscious of there being a shadow of a shade on poor Ellen Olenska's reputation."

IV.

In the course of the next day the first of the usual betrothal visits were exchanged. The New York ritual was precise and inflexible in such matters; and in conformity with it Newland Archer first went with his mother and sister to call on Mrs. Welland, after which he and Mrs. Welland and May drove out to old Mrs. Manson Mingott's to receive that venerable ancestress's blessing.

A visit to Mrs. Manson Mingott was always an amusing episode to the young man. The house in itself was already an historic document, though not, of course, as venerable as certain other old family houses in University Place and lower Fifth Avenue. Those were of the purest 1830, with a grim harmony of cabbage-rose-garlanded carpets, rosewood consoles, round-arched fire-places with black marble mantels, and immense glazed book-cases of mahogany; whereas old Mrs. Mingott, who had built her house later, had bodily cast out the massive furniture of her prime, and mingled with the Mingott heirlooms the frivolous upholstery of the Second Empire. It was her habit to sit in a window of her sitting-room on the ground floor, as if watching calmly for life and fashion to flow northward to her solitary doors. She seemed in no hurry to have them come, for her patience was equalled by her confidence. She was sure that presently the hoardings, the quarries, the one-story saloons, the wooden green-houses in ragged gardens, and the rocks from which goats surveyed the scene, would vanish before the advance of residences as stately as her own—perhaps (for she was an impartial woman) even statelier; and that the cobble-stones over which the old clattering omnibuses bumped would be replaced by smooth asphalt, such as people reported having seen in Paris. Meanwhile, as every one she cared to

see came to HER (and she could fill her rooms as easily as the Beauforts, and without adding a single item to the menu of her suppers), she did not suffer from her geographic isolation.

The immense accretion of flesh which had descended on her in middle life like a flood of lava on a doomed city had changed her from a plump active little woman with a neatly-turned foot and ankle into something as vast and august as a natural phenomenon. She had accepted this submergence as philosophically as all her other trials, and now, in extreme old age, was rewarded by presenting to her mirror an almost unwrinkled expanse of firm pink and white flesh, in the centre of which the traces of a small face survived as if awaiting excavation. A flight of smooth double chins led down to the dizzy depths of a still-snowy bosom veiled in snowy muslins that were held in place by a miniature portrait of the late Mr. Mingott; and around and below, wave after wave of black silk surged away over the edges of a capacious armchair, with two tiny white hands poised like gulls on the surface of the billows.

The burden of Mrs. Manson Mingott's flesh had long since made it impossible for her to go up and down stairs, and with characteristic independence she had made her reception rooms upstairs and established herself (in flagrant violation of all the New York proprieties) on the ground floor of her house; so that, as you sat in her sitting-room window with her, you caught (through a door that was always open, and a looped-back yellow damask portiere) the unexpected vista of a bedroom with a huge low bed upholstered like a sofa, and a toilet-table with frivolous lace flounces and a gilt-framed mirror.

Her visitors were startled and fascinated by the foreignness of this arrangement, which recalled scenes in French fiction, and architectural incentives to immorality such as the simple American had never dreamed of. That was how women with lovers lived in the wicked old societies, in

apartments with all the rooms on one floor, and all the indecent propinquities that their novels described. It amused Newland Archer (who had secretly situated the love-scenes of "Monsieur de Camors" in Mrs. Mingott's bedroom) to picture her blameless life led in the stage-setting of adultery; but he said to himself, with considerable admiration, that if a lover had been what she wanted, the intrepid woman would have had him too.

To the general relief the Countess Olenska was not present in her grandmother's drawing-room during the visit of the betrothed couple. Mrs. Mingott said she had gone out; which, on a day of such glaring sunlight, and at the "shopping hour," seemed in itself an indelicate thing for a compromised woman to do. But at any rate it spared them the embarrassment of her presence, and the faint shadow that her unhappy past might seem to shed on their radiant future. The visit went off successfully, as was to have been expected. Old Mrs. Mingott was delighted with the engagement, which, being long foreseen by watchful relatives, had been carefully passed upon in family council; and the engagement ring, a large thick sapphire set in invisible claws, met with her unqualified admiration.

"It's the new setting: of course it shows the stone beautifully, but it looks a little bare to old-fashioned eyes," Mrs. Welland had explained, with a conciliatory side-glance at her future son-in-law.

"Old-fashioned eyes? I hope you don't mean mine, my dear? I like all the novelties," said the ancestress, lifting the stone to her small bright orbs, which no glasses had ever disfigured. "Very handsome," she added, returning the jewel; "very liberal. In my time a cameo set in pearls was thought sufficient. But it's the hand that sets off the ring, isn't it, my dear Mr. Archer?" and she waved one of her tiny hands, with small pointed nails and rolls of aged fat encircling the wrist like ivory bracelets. "Mine was modelled in Rome by the great Ferrigiani. You should have