The background of the slide is a close-up of red theater curtains with a scalloped top edge. The curtains are draped in a way that creates a series of soft, rounded folds across the top. The color is a rich, slightly dark red. In the center, there is a white rectangular box containing text.

THE AGE OF INNOCENCE
LECTURE ELEVEN
CHAPTER 7 | PBQ SKILLS

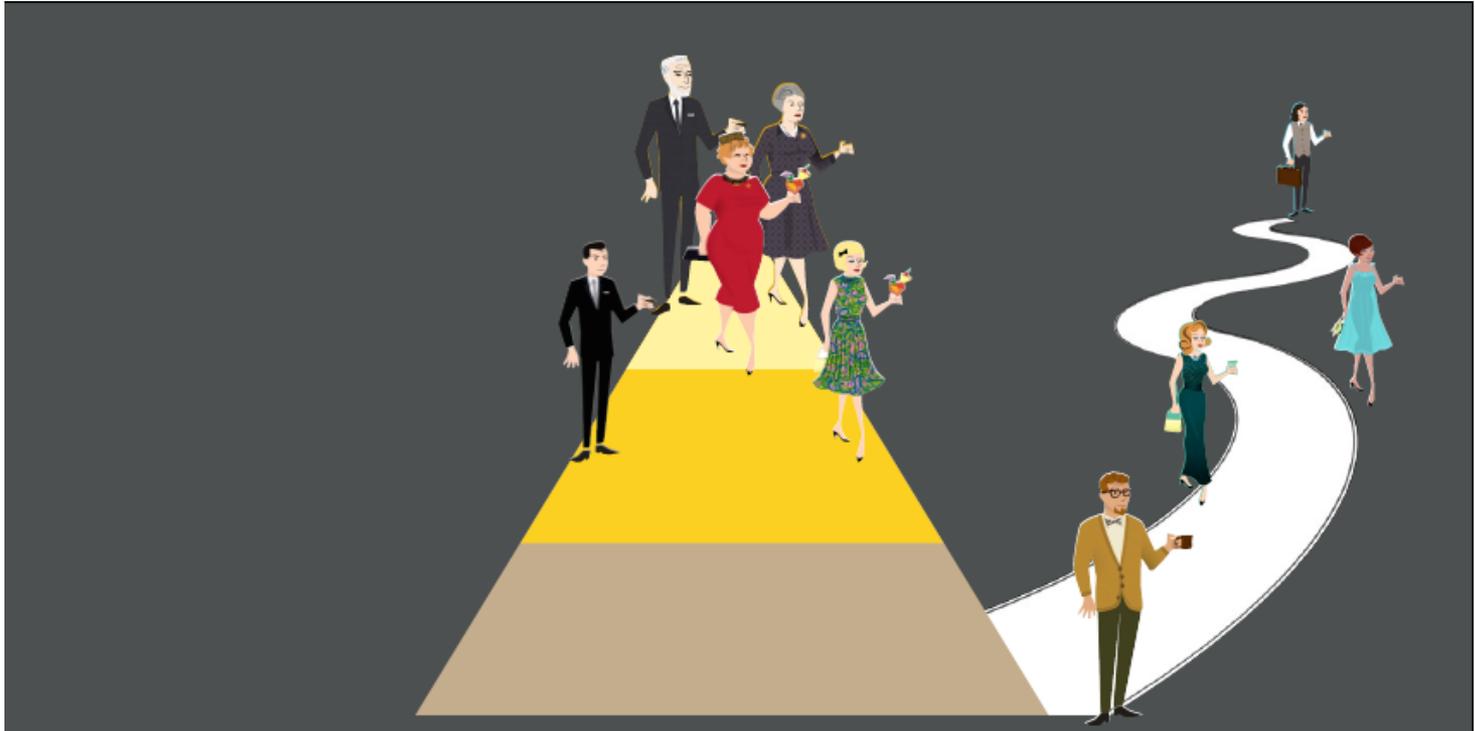
TOPIC

Write a critical commentary on the passage, relating it to the portrayal of Henry and Louisa van der Luyden [here and elsewhere](#) in the novel.





Denote the perspective



OLD NEW YORK
SOCIAL PYRAMID

VAN DER LUYDENS AS ARBITERS OF TRADITION

OLD NEW YORK: SOCIAL CONVENTIONS



AN OBSESSION WITH
SOCIAL FORM
AND AMENITY

FASHION AND
APPEARANCE IS
'FRAUGHT WITH
WORLDWIDE
SIGNIFICANCE'



RITUALS AND
CUSTOMS ARE
INTRICATELY
PLANNED AND
EXECUTED

SOCIAL
OCCASIONS
BECOME
'SPECTACLES'
(THE WEDDING,
ARCHERY MEET)

THESE ALLOW OLD NEW YORK TO PERFORM THEIR
SOCIAL ROLES AND CONVENTIONS

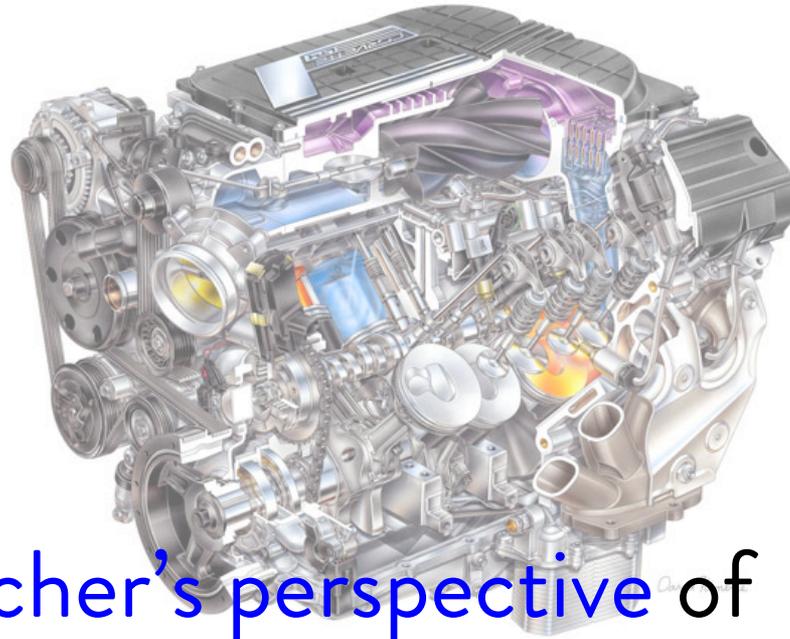
THE NOVEL AS BILDUNGSROMAN



How does the presentation of the van der Luyden household and 'atmosphere' act as a follow up from the concerns at the end of Chapter 6?



questions



What is Archer's perspective of the van der Luydens and how is this significant in relation to his experience of the 'powerful engine' that is Old New York?



How do Mrs van der Luyden's **direct speech** and the **narrator's observations** of her tone convey **a sense of** the role and expectations of women in **Old New York**?



In what ways are the van der Luydens symbolic of Old New York's social form and conventions?

Identify patterns



motifs

setting

tone

diction

RELEVANT

CONCERNS

Which aspect of old new york's social code?





At which point of **the Bildungsroman** is the passage located?

THE NOVEL AS BILDUNGSROMAN



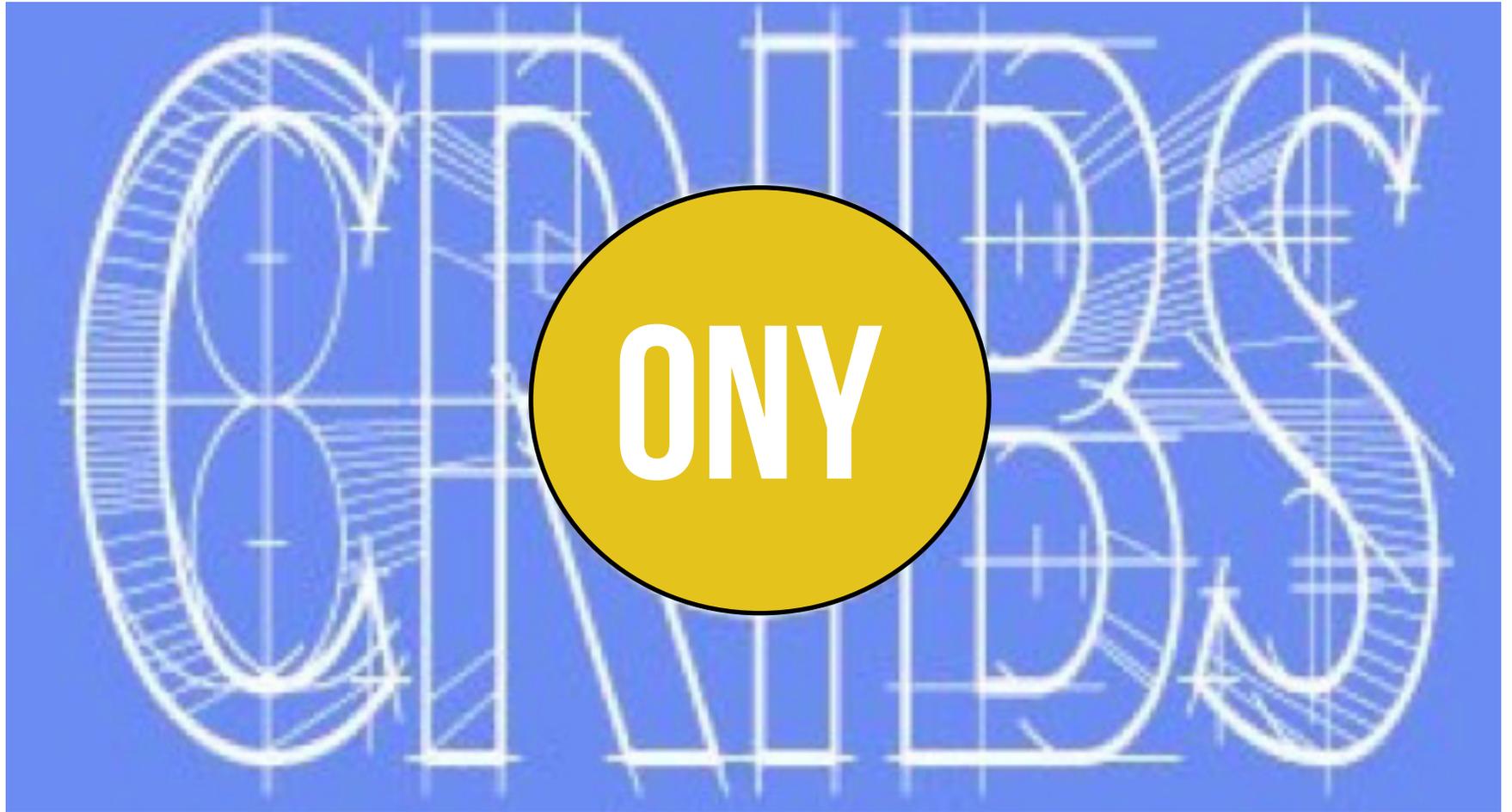
BEFORE + HERE + MAIN IDEAS

The catastrophe in chapter 6

*Archer: stirred up old settled
convictions (35)*

*evidence of the 'small and slippery
pyramid' (39)*

THE VAN DER LUYDEN HOUSEHOLD



Even personal experience of these facts was **not** always a protection from the chill that descended on one in the **high-ceilinged white-walled** Madison Avenue drawing-room, with the **pale brocaded armchairs** so obviously uncovered for the occasion, and **the gauze still veiling the** ormolu mantel ornaments and the beautiful old carved frame of Gainsborough's "Lady Angelica du Lac."

METHODS



EFFECTS

high-ceilinged white-walled

pale brocaded armchairs

*the gauze veiling the ormolu
mantel ornaments*

*the beautiful old carved frame of
Gainsborough's*

"Lady Angelica du Lac."

Stately

ornate

old-fashioned

for display

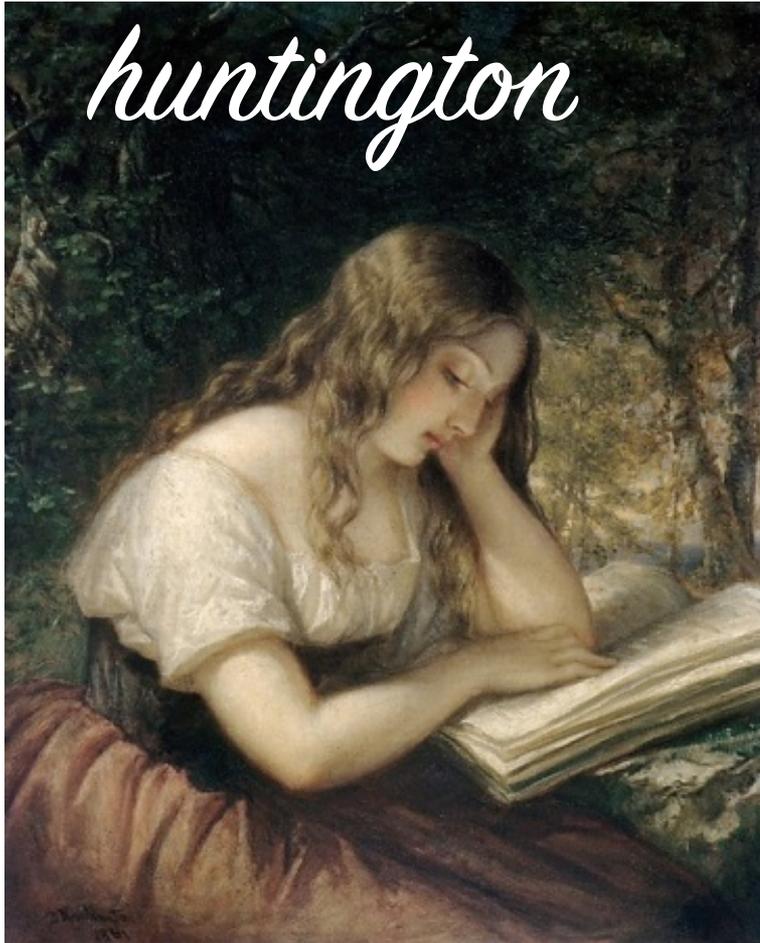


Showcases **ONY'S** obsession with
evidence of wealth,
appearances and tradition



gainsborough

allusions to art

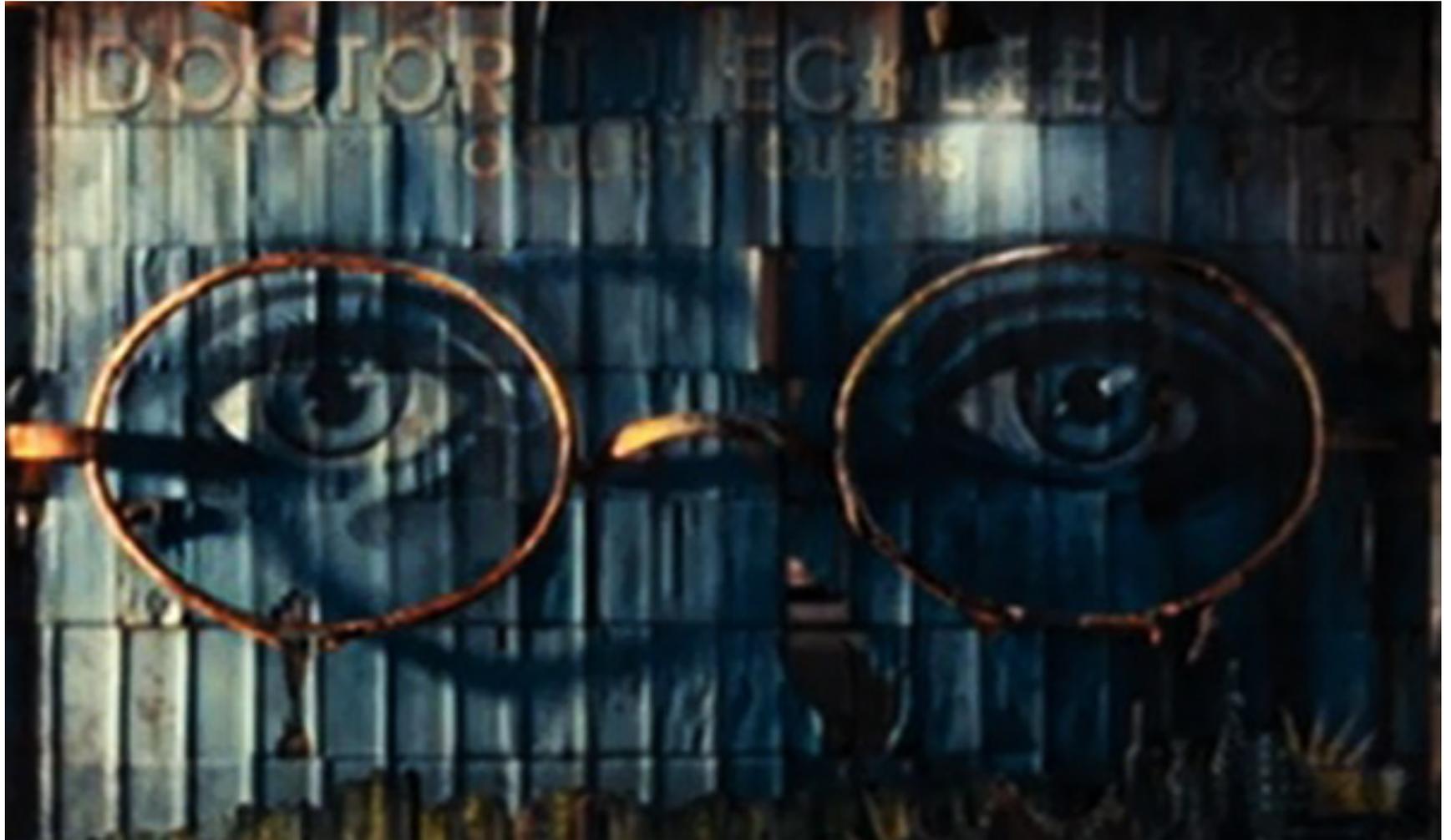


CLOSE ANALYSIS

Mrs. van der Luyden's **portrait by Huntington** (in black velvet and Venetian point) faced that of her lovely ancestress. It was generally considered "as fine as a Cabanel," and, though twenty years had elapsed since its execution, was **still** "a perfect likeness."

Mrs. van der Luyden **still** wore **black velvet and Venetian point** when she went into society—or rather (**since she never dined out**) when she threw open her own doors to receive it. Her fair hair, which had **faded without turning grey**, was **still** parted in **flat overlapping points** on her forehead, and the **straight nose** that divided her **pale blue eyes** was **only a little more pinched** about the nostrils than when the portrait had been painted.

ARCHER'S PERSPECTIVE



CLOSE ANALYSIS

She always, indeed, *struck Newland Archer* as having been rather gruesomely preserved in the airless atmosphere of a perfectly irreproachable existence, as bodies caught in glaciers keep for years a rosy life-in-death.

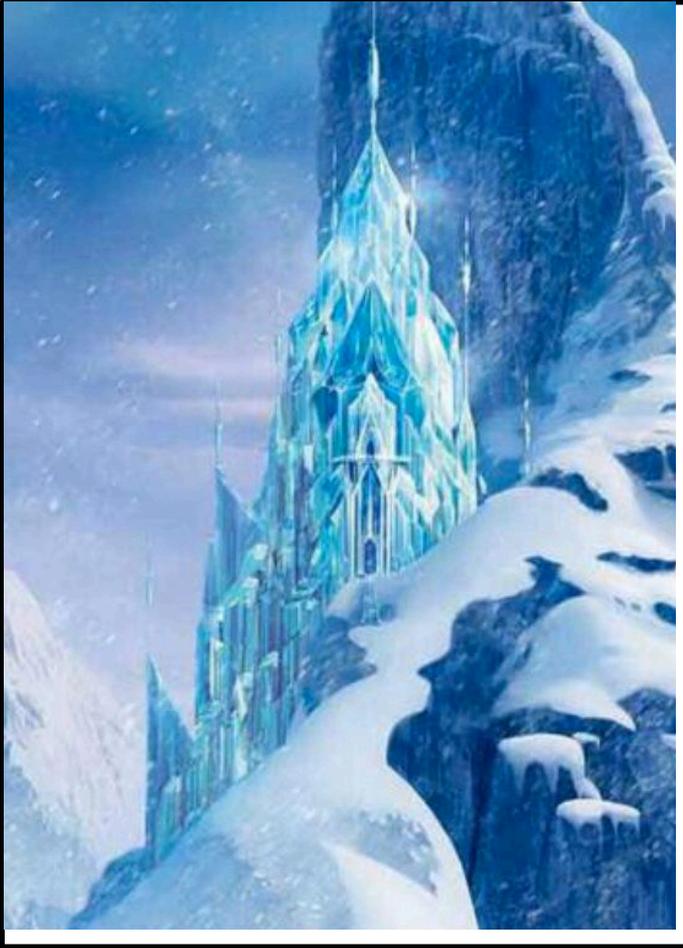
YOUR TURN

WHAT MOTIFS ARE EMPLOYED IN THE ABOVE EXTRACT THROUGH ARCHER'S PERSPECTIVE AND **WHAT ARE THE EFFECTS/PURPOSE?**

(2T01,02,03,07,32/34 you are all potential targets; be prepared)

Methods + Evidence	Effects/Purpose
Motifs:	
Perspective/Tone:	

'ICE' (AS OPPOSED TO 'FIRE') MOTIF



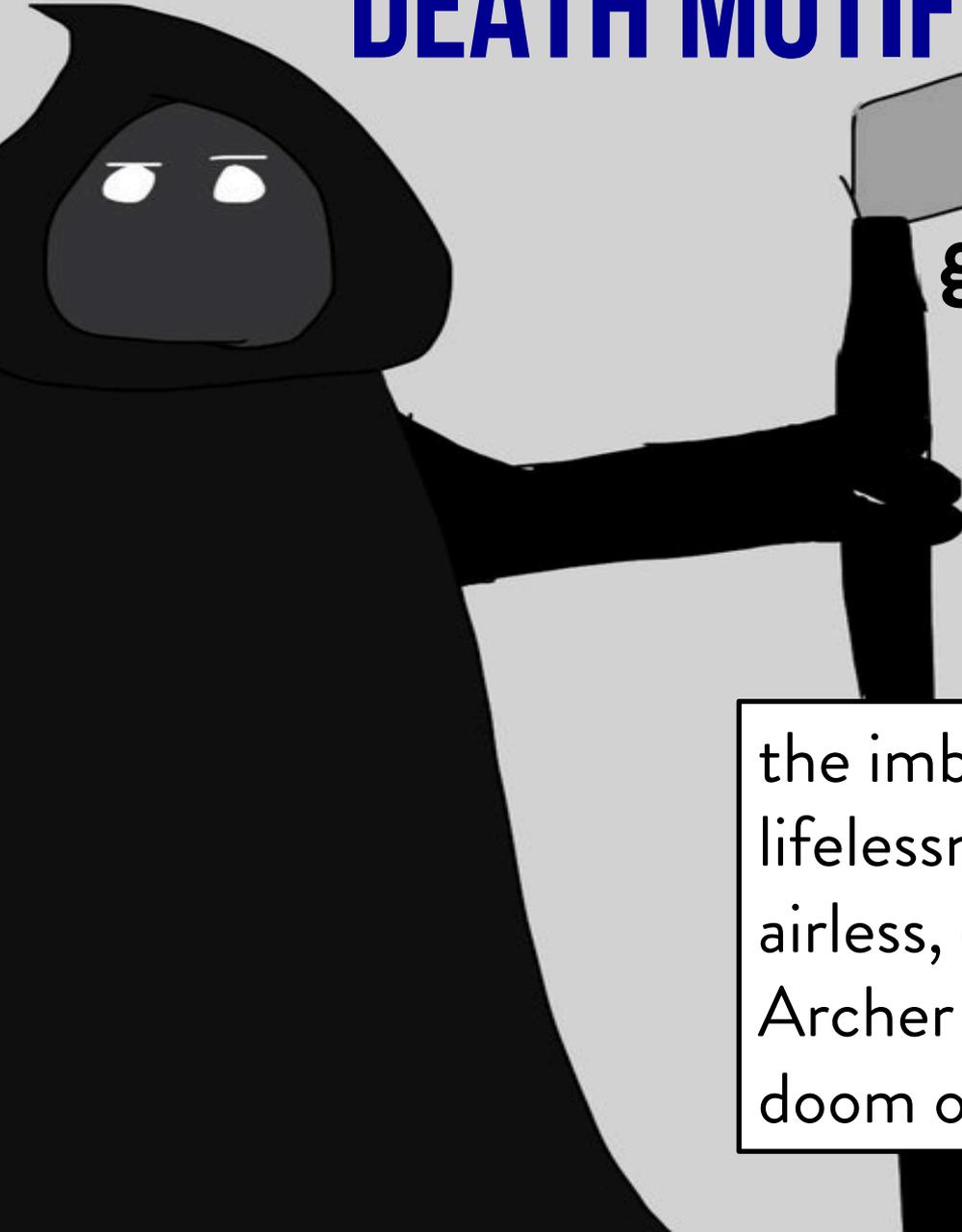
bodies caught in glaciers

protection from the chill



frigid rigidity, harsh, fixedness, frozen in the past, cold exterior/demeanor, 'cogs in the machine' as opposed to human warmth.

DEATH MOTIF



gruesomely preserved

airless atmosphere



rosy life-in-death

the imbuelement of a sense of
lifelessness, preservation, unnatural,
airless, echoes of the 'buried life'
Archer is coming to dread, the
doom of his own fate

Connecting the motifs+ effects to concerns

frigid rigidity, harsh, fixedness, frozen in the past, cold exterior/
demeanor, 'cogs in the machine' as opposed to human warmth.



Archer's depiction of Mrs van der Luyden as a member of what seems like the living dead, as conveyed through her 'gruesome preservation' highlights the **mechanical, unnatural and unapproachable manner** that custodians of his society have become **trained to enact**, echoing the recurrent ideas of the frigidity that would drive him away from a society like this. This will become even more poignant when May, too, exemplifies this coldness that will come into direct contrast with the fire that Ellen brings with her, pushing Archer to seek greener or at least warmer pastures.





WHO DON'T RUN THE WORLD

[yet]

CLOSE ANALYSIS

"I **shall first** have to talk this over with my husband." (line 29)

She and Mr. van der Luyden were *so exactly alike* that Archer often wondered how, after forty years of the *closest* conjugality, two *such merged identities ever* separated themselves enough for *anything as controversial as a talking-over.*

(lines 31-32)

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CLOSE ANALYSIS

She said "reading the newspaper" in the tone in which a Minister's wife might have said:

"Presiding at a Cabinet meeting" — not from any arrogance of mind, but because the *habit of a lifetime*, and the attitude of her friends and relations, had led her to consider Mr. van der Luyden's least gesture as having an almost sacerdotal importance. (lines 41-45)

THE VAN DER LUYDENS AS SYMBOLIC OF OLD NEW YORK'S SOCIETY



• The Age of Innocence
ECCLES ONE



THE **ONE** NEW YORK PYRAMID

SACERDOTAL IMPORTANCE



CLOSE ANALYSIS

The double doors had solemnly reopened and between them appeared Mr. Henry van der Luyden... (lines 50-52)

Mr. van der Luyden greeted Mrs. Archer with cousinly affability, proffered to Newland low-voiced congratulations couched in the same language as his wife's, and seated himself in one of the brocade armchairs with the simplicity of a reigning sovereign. (lines 54-57)

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GATEKEEPERS?



'TIGHT LITTLE'
CITADEL

CONCLUSION

