

## Prototypes and Pilots



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**Project Risk Analysis Based on Prototype Activities**

<sup>exhibition</sup>  
This ~~paper~~ describes an approach to project risk analysis based on the assessment of risk associated with a prototype activity, which may typify a set of actual project activities in a variety of ways. Risk associated with the actual activities is assessed by treating these activities as variations on the prototype activity. In appropriate circumstances, this approach offers savings in the time and effort spent on risk analysis, possibly at the expense of some detail. The approach was conceived to deal with a commercially sensitive industrial project; in this <sup>exhibition</sup> ~~paper~~ it is illustrated by means of ~~three~~ <sup>several</sup> hypothetical examples, which demonstrate a wide range of potential applications.

Key words: risk, project management, Fastnet

MICHAEL S. REYNOLDS

## The Prototype for Melville's Confidence-Man

ALTHOUGH many of the Confidence-Man disguises have been identified with original sources, as yet no one has isolated the primary source figure—the original confidence man upon whom Melville based his trickster.<sup>1</sup> There was, however, in the summer of 1849 a confidence man operating in New York City whose circumstances bear a remarkable resemblance to Melville's fiction. The activities of this trickster were given extensive coverage in New York newspapers and were reported by papers as distant as New Orleans.<sup>2</sup> Moreover, there is every reason to believe not only that the huckster who was featured in these continuing stories, which ran for over three months, was the prototype for Melville's character in *The Confidence-Man*,<sup>3</sup> but that he was, in fact, the first person to whom this epithet was given in print.<sup>4</sup>

During July and August of 1849, Melville remained in cholera-ridden New York, grinding out three thousand words a day on *White Jacket*.<sup>5</sup> Writing under financial pressure, he had little time for affairs of the city, but a man of his reading habits would have found time at least for the newspaper. "As his new bride reported late in 1847, writing to her family in Boston, it was his daily habit to interrupt his work with a walk downtown and a visit to an unnamed reading room to look at the papers."<sup>6</sup> In *White Jacket* he mentions one city paper by name: "he handed me a torn half-sheet of an old New York *Herald*, putting his finger upon a particular word in a particular paragraph."<sup>7</sup>

In the *Herald* of 8 July 1849, Melville could have read under "Police Intelligence" a story which began:

*Arrest of the Confidence Man*—For the last few months a man has been travelling about the city, known as the "Confidence Man"; that is, he would go up to a perfect stranger in the street and being a man of genteel appearance, would easily command an interview. Upon this interview he would say, after some little conversation, "have you confidence in me to trust me with your watch until to-morrow"; the

stranger, at this novel request, supposing him to be some old acquaintance, not at that moment recollected, allows him to take the watch, thus placing "confidence" in the honesty of the stranger, who walks off, laughing, and the other supposing it to be a joke allows him so to do. In this way many have been duped.<sup>8</sup>

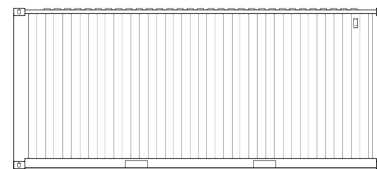
This confidence game is, of course, the basic operating mode of Melville's Confidence-Man, who employs it in its simplest form in the opening chapters of the book and who later develops more complex variations of the basic form.

Another prominent characteristic of Melville's Confidence-Man is his ability to change roles. With each variation of the confidence game he assumes a different character in new dress with a new name. In this respect he shows kinship with his prototype whose slippery background was illustrated in a *Herald* follow-up story on 9 July:

*The Confidence Man*—The man arrested on Saturday by the officer Swayze, of the Third ward, called the "Confidence Man," who is known to the police authorities by the name of Samuel Williams, alias Thompson, alias Thomas, was searched on being brought to the police office. . . . This man is evidently an old rogue, and ought to be seen by all members of the police.<sup>9</sup>

The "Confidence Man" continued to make news throughout July 1849. On 14 July the *Herald* ran a long narrative account of one of his bolder flimflams. A week later the *Herald* story on the hanging of Thomas Woods noted that the "Confidence Man" was one of the spectators as he watched via a mirror in his cell window. Between 30 July and 6 August a sequence of six *Herald* stories followed the almost comic adventures of the "Confidence Man" and Edward Smith, whose bail proved to be straw bail. The "Confidence Man" was released, but before he could get out of the Tombs, he was rearrested on another charge. Smith, the straw bail man, was also charged. When the "Confidence Man" was brought before the Court of

General Sessions on 9 August, his lawyer was granted a delay until the September session in order to find a vital witness. On 2 October there was a second futile attempt to bail the "Confidence Man." A week later the trial began, and the *Herald* carried the first day's transcript on the front page. On 10 October the *Herald* printed the second and final day's transcript, which ended: "The Recorder charged the jury upon the evidence, and the law applicable to the case. The jury, without leaving their seats, declared the prisoner guilty. He was remanded to take his trial on a number of other indictments."<sup>10</sup>



On 11 October Melville departed New York aboard the packet ship *Southampton* bound for England.<sup>11</sup> He had been in the city during the entire period of the "Confidence Man" affair. During July alone the *Herald* ran four stories and one long editorial on the criminal. The *Tribune* carried at least two stories. *The Merchant's Ledger*, the *Literary World*, and the *Knickerbocker* each had at least one article. During this period Melville was a subscriber and contributor to *Literary World*, and the issues of 4 August and 11 August contain essays concerning Melville.<sup>12</sup> Given this kind of coverage and given Melville's reading habits, one may assume that he read one or more of these articles. When passages from his later novel are compared with the stories in the *Herald*, there can be little doubt that Melville followed the development of the "Confidence Man" story with some interest.

The first and most obvious parallel between Melville's fiction and the reality reported in the *Herald* is the operating method of both confidence men. The New York trickster's method was well documented by the paper:

*Incident of the "Confidence Man"*—The arrest of this notorious individual, Samuel Williams, or more extensively known as the "Confidence Man," has created quite an unusual curiosity in the citizens to witness this ingenious man of persuasion, who possesses the gift of speech to such a degree that sensible men—yes, men of business—have parted with watch and money besides, under the influences of this ingenious "confidence man."<sup>13</sup>

His usual gambit was simplicity itself:

Accosting a well-dressed gentleman in the street, the "Confidence Man," in a familiar manner, and with an easy nonchalance, worthy of Chesterfield, would playfully put the inquiry—"Are you really disposed to put

any confidence in me?" This interrogatory, thus put, generally met an affirmative answer. . . . "Well, then," continues the "Confidence Man," "just lend me your watch till to-morrow!" The victim, already in the snare of the fowler, complies, with a grin; and, jokingly receiving one of Tobias' best, the "Confidence Man" disappears around the corner.<sup>14</sup>

This play is, of course, the same basic procedure that Melville's Confidence-Man follows in his various disguises. The question of having confidence in a stranger is at the core of each new trick. The Negro beggar asks for outright charity under the pretext of confidence. In Chapter Five the "Man with the Weed" tries his spiel on the sophomore at the railing:

"Confidence! I have sometimes almost thought that confidence is fled; that confidence is the New Astrea—emigrated—vanished—gone." Then softly sliding nearer, with the softest air, quivering down and looking up, "could you now, my dear, under such circumstances, by way of experiment, simply have confidence in me?"<sup>15</sup>



“*Awake ye muses nine*”:

Emily Dickinson’s Prototype Poem

LUCY BRASHEAR

UPON EXAMINING A LETTER Emily Dickinson wrote her friend Abiah Root in 1850, Richard Chase concluded that by age twenty, Dickinson had discovered the themes which formed the basis of her poetry.<sup>1</sup> In March of this same year Dickinson sent a verse valentine to Elbridge Bowdoin, a young lawyer in her father’s law office. This poem, beginning “Awake ye muses nine,” has been customarily described as youthful merriment and considered representative of the traditional cult of sentiment associated with comic valentines of mid-nineteenth century New England.<sup>2</sup> While Vivian Pollak does not refute the poem’s traditional conventionality, in a recent study she analyzes it as a burlesque sermon.<sup>3</sup> In neither interpretation, however, has Dickinson’s earliest extant poem been examined as a prototype, which, like her letter to Abiah Root, introduces the themes of her mature work.

“Awake ye muses nine” consists of twenty hexameter couplets, urging Bowdoin to choose a marriage partner from six young women, five of whom Thomas Johnson identifies as friends of Dickinson.<sup>4</sup> According to Johnson, the sixth woman, distinguished by her “*curling hair*,” is the poet herself. Written fully eight years before she started collecting her poems into packets and at least twelve before her burst of creative productivity, this valentine is a remarkable example of apprenticeship work. In its lines the form, imagery, and themes of her mature work are embryonically preserved. Moreover, since Dickinson includes herself, it provides an opportunity to consider this enigmatic poet as she may have perceived her world and her position in it as a young artist as well as a young woman.

**Awake ye muses nine**, sing me a strain divine,  
Unwind the solemn twine, and tie my Valentine!

Oh the Earth was made for lovers, for damsel, and hopeless swain,  
For sighing, and gentle whispering, and unity made of twain.  
All things do go a courting, in earth, or sea, or air,  
God hath made nothing single but thee in His world so fair!  
The bride, and then the bridegroom, the two, and then the one,  
Adam, and Eve, his consort, the moon, and then the sun;  
The life doth prove the precept, who obey shall happy be,  
Who will not serve the sovereign, be hanged on fatal tree.  
The high do seek the lowly, the great do seek the small,  
None cannot find who seeketh, on this terrestrial ball;  
The bee doth court the flower, the flower his suit receives,  
And they make merry wedding, whose guests are hundred leaves;  
The wind doth woo the branches, the branches they are won,  
And the father fond demandeth the maiden for his son.  
The storm doth walk the seashore humming a mournful tune,  
The wave with eye so pensive, looketh to see the moon,  
Their spirits meet together, they make their solemn vows,  
No more he singeth mournful, her sadness she doth lose.  
The worm doth woo the mortal, death claims a living bride,  
Night unto day is married, morn unto eventide;  
Earth is a merry damsel, and heaven a knight so true,  
And Earth is quite coquettish, and beseemeth in vain to sue.  
Now to the application, to the reading of the roll,  
To bringing thee to justice, and marshalling thy soul:  
Thou art a human solo, a being cold, and lone,  
Wilt have no kind companion, thou reap’st what thou hast sown.  
Hast never silent hours, and minutes all too long,  
And a deal of sad reflection, and wailing instead of song?  
There’s Sarah, and Eliza, and Emeline so fair,  
And Harriet, and Susan, and she with curling hair!  
Thine eyes are sadly blinded, but yet thou mayest see  
Six true, and comely maidens sitting upon the tree;  
Approach that tree with caution, then up it boldly climb,  
And seize the one thou lovest, nor care for space, or time!  
Then bear her to the greenwood, and build for her a bower,  
And give her what she asketh, jewel, or bird, or flower —  
And bring the fife, and trumpet, and beat upon the drum —  
And bid the world Goodmorrow, and go to glory home!



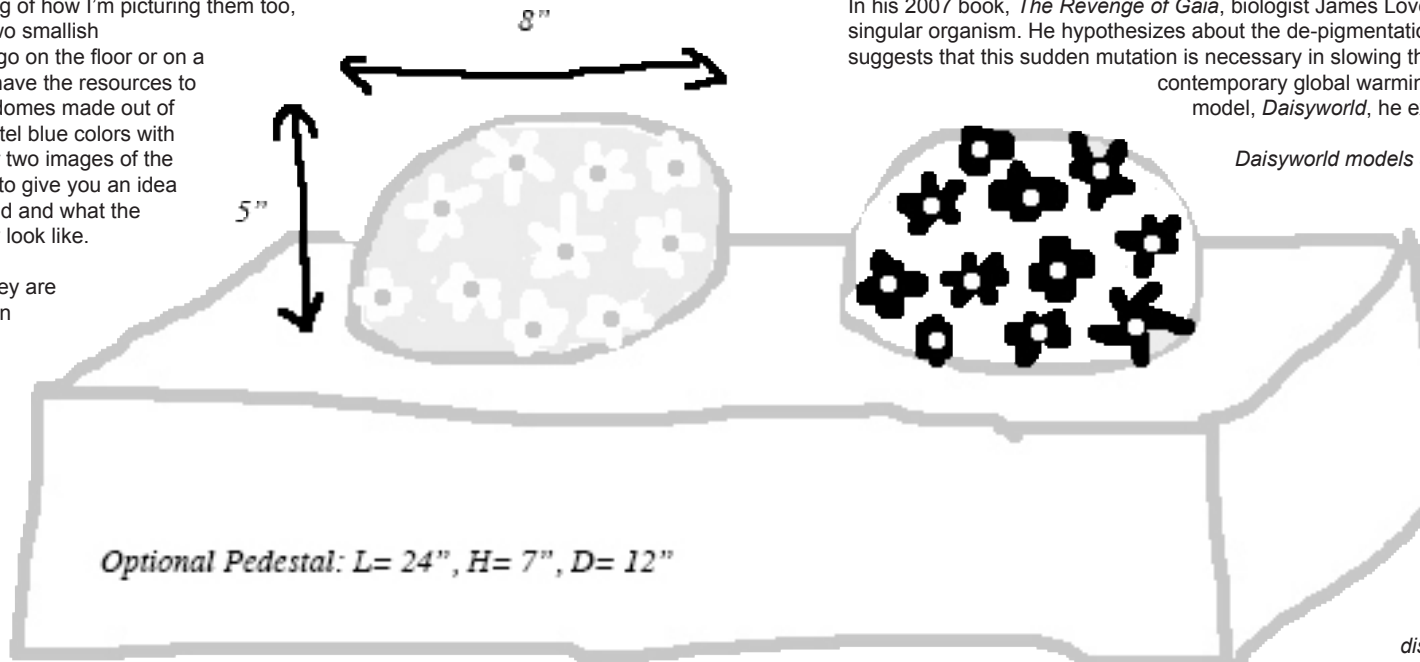
**FIRST EMAIL:**

Attached are some pics of *prototypes* of what I'd like to show. They aren't done yet but I'd probably bring my mold and make them when I get to town because they are fragile (made out of plaster).

I've attached a drawing of how I'm picturing them too, I would like to show two smallish sculptures that either go on the floor or on a low pedestal (I won't have the resources to make this). They are domes made out of plaster, painted in pastel blue colors with clay daisies. The other two images of the walls works are more to give you an idea of how it will be painted and what the flowers will most likely look like.

Called *Daisyworlds* they are inspired by a excerpt in James Lovelock's book, *The Revenge of Gaia*. In it he describes a computer model he created that proved to the scientific community that the earth is a singular organism. He writes:

*Daisyworld models a planet like the Earth, orbiting a star like our sun. On Daisyworld there are only two plant species, and they both compete for living space as any plants would do. When the sun is younger and cooler, so is the model of the planet, and at that time the dark daises flourish. Only at the hottest places near the equator are light daises found. This is because dark daises absorb sunlight and keep themselves, their region and the whole planet warm. As the star heats up, the dark daises living in the tropics are displaced by light daises, because the light ones reflect the sunlight and so are cooler; they also cool their region and the whole planet. As the star continues to warm, the light daises displace the dark, and in their competition for space the planet always stays near to the ideal temperature for life. Eventually, the star grows so hot that even light daises can no longer survive and the planet becomes a lifeless ball of rock.*



**LAST EMAIL:**

I updated the copy of the paragraph before Lovelock's to give some more context for the models/artworks. You should feel free to edit, I just thought this information might be helpful for you as well in figuring out how to include it:

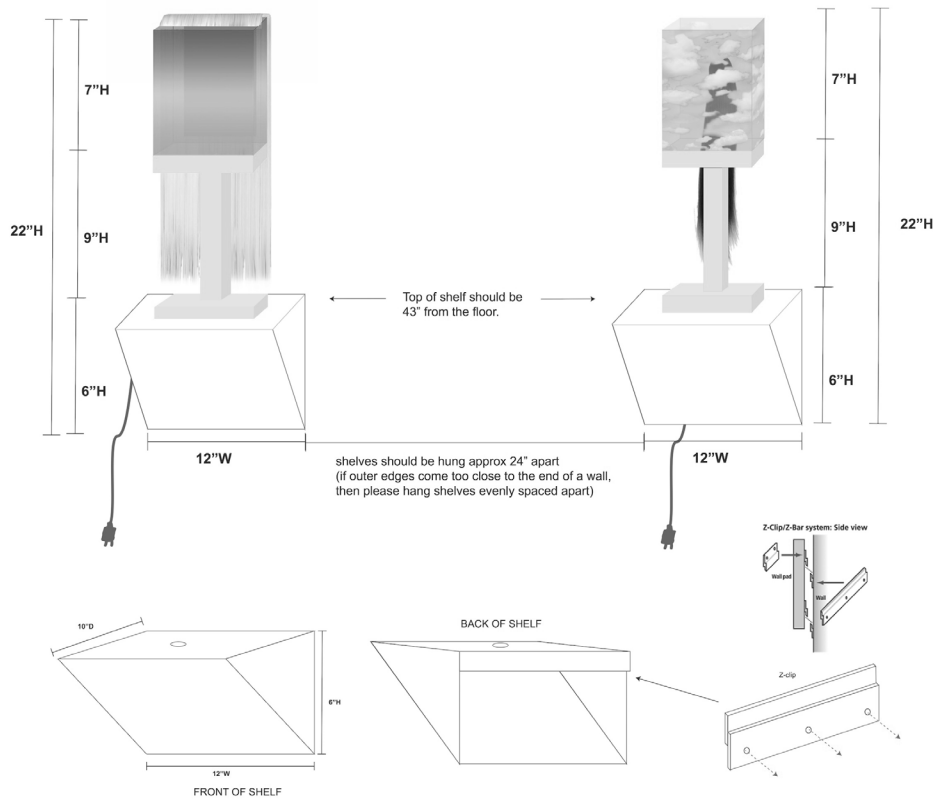
In his 2007 book, *The Revenge of Gaia*, biologist James Lovelock defines the Earth as a singular organism. He hypothesizes about the de-pigmentation of all plant-life on Earth and suggests that this sudden mutation is necessary in slowing the catastrophic effects of contemporary global warming. When describing his computer model, *Daisyworld*, he expands on the phenomena.

*Daisyworld models a planet like the Earth, orbiting a star like our sun. On Daisyworld there are only two plant species, and they both compete for living space as any plants would do. When the sun is younger and cooler, so is the model of the planet, and at that time the dark daises flourish. Only at the hottest places near the equator are light daises found. This is because dark daises absorb sunlight and keep themselves, their region and the whole planet warm. As the star heats up, the dark daises living in the tropics are displaced by light daises, because the light ones reflect the sunlight and so are cooler; they also cool their region and the whole planet. As the star continues to warm, the light daises displace the dark, and in their competition for space the planet always stays near to the ideal temperature for life. Eventually, the star grows so hot that even light daises can no longer survive and the planet becomes a lifeless ball of rock.*

*light daises displace the dark, and in their competition for space the planet always stays near to the ideal temperature for life. Eventually, the star grows so hot that even light daises can no longer survive and the planet becomes a lifeless ball of rock.*

So I will have two sculptures of *Daisyworld*, one with all white daises and one with all black daises, both dead Earths, but executed in cute, pastel materials and colors. I am interested when apocalyptic content can be represented in light, sweet images and styles. Like a fake smile.

**INSTALLATION INSTRUCTIONS**  
**Lena Imamura "Spring Fever" 2014**



- 1.) Z-clip should be measured out so that the top of the slip is at 43 inches H from the floor.
- 2.) each shelf is 12 inches wide, and the shelves should be 24 inches apart (or evenly spaced apart from wall edges) from each other
- 3.) slide the shelf onto the Z-clip

\* Both sculptures need to plug in, so should be installed along a wall with an electrical socket  
 \* I will bring the second stand and the resin blocks on Saturday morning and place them onto the shelves

THANK YOU!

**MEMORANDUM**

Sophia Rauch Studios  
 Production Line  
 Product DA 16

**General Rules and Regulations**

Thank you for joining Sophia Rauch Studio Production Line. We at SRS are dedicated to making the finest art with maximum efficiency. Using authentic studio art materials we compose meaningful abstract paintings for our consumers home and workspace enjoyment.

You will be allocated a position according to our needs and your personal skillset.

**Production Line Product DA16**

Drawing A16 is composed of a colorful rectangular imagery.

There are 5 steps to make Drawing A16. The steps may be executed by a single worker or up to 4 separate Color Tool Handlers.

1. Make six rectangles.
2. Color them in.
3. Draw two rectangles.
4. Color around them.

Only color on the specified paper, do not extend the color off the page.

Your hard work and dedication to SRS is greatly appreciated. All rights to paintings produced in Production Line are reserved.

**Management**

On site production management, including job assignment, will be led by \_\_\_\_\_. According to SRS bylaws multiple worker positions may be executed by a single worker.

Emergency production consultation will be available during studio hours at 510 847 8702.

**ATTACHMENT**

**Worker 1**

Position: Photographer

Your goal is to document the working process with minimal interruption.

Photographs will be used for worksite and product quality review purposes.

All photographs are the property of SRS and subject to review by SRS onsite personnel.

**Worker 2**

Position: Color Management

Allocate color tools to appropriate workers.

**Worker 3**

Position: Color Tool Handler 1

Using color tools provided execute the step(s) of DA16 assigned by (Manager 1)

Only color on the specified paper, do not extend the color off the page.

**Worker 4**

Position: Color Tool Handler 2

Using color tools provided execute the step(s) of DA16 assigned by (Manager 1)

Only color on the specified paper, do not extend the color off the page.

**Worker 5**

Position: Color Tool Handler 3

Using color tools provided execute the step(s) of DA16 assigned by (Manager 1)

Only color on the specified paper, do not extend the color off the page.

**Worker 6**

Position: Color Tool Handler 4

Using color tools provided execute the step(s) of DA16 assigned by (Manager 1)

Only color on the specified paper, do not extend the color off the page.

**Worker 7**

Position: Substitute

Assist or replace other workers as needed.

Need may be determined by any worker between tasks. Suspected abuse of Substitute relief may be reported at the discretion of the Substitute.

**END ATTACHMENT**

Tilda Swinton, Founder  
 Krzysztof Zajackowski, Principal Teacher  
 Drumduan School  
 Clovenside Road, Forres, Moray, IV36 2RD  
 T: +44 (0)1309 676300  
 E: reception@drumduan.org

Dear Ms. Swinton & Mr. Zajackowski:

We read about your fascinating educational program in *The Guardian*, and agree with Mr. Zajackowski's assertion regarding the present and emerging future: "Long held traditions, religions, and major institutions are being scrutinised, yet are enough of us asking the fundamental questions?" He continues, "The emergent future and health of society will be defined and shaped by the very same young people who come looking for answers at our schools."

We also agree that the ideal education "is not driven by economic and political agendas to simply produce 'good workers' but to build up the whole potential of the human being; the mental, emotional, and practical aspects."

As newly minted adults (by millennial standards), we're currently (constantly) looking to build our whole potential — mentally, emotionally, and practically. Sometimes that means trying to wake up earlier, and sometimes that means proposing to teach a few courses at the Drumduan School. We've decided on the latter.

A bit about ourselves: while not experts in any field in particular, we are learners. As far as barebones credentials go, Lewis holds a Masters of Fine Arts in Poetry from the University of Massachusetts Boston, and a Studio Art Degree from Lewis & Clark College. Rachel received her degree in Comparative Literature from Smith College.

This past summer we built a very physical life in the coastal environs off the eastern seaboard of the United States. Floating, surfing, swimming, and aquaculture were our primary modes of re-investing in ourselves and re-learning about our impact as whole individuals. It resulted in curatorial, video-based, and written work embedded in both affect theory and notions of the archive, that, successfully or not, all collides in the liminal space of breaking waves.

The following course proposals are an extension of this work and tenderly consider the platform of physical experiential learning championed by Drumduan. We think these courses might peak your interest — ideally they become a temporary fixture in the vibrant community you're building in the Scottish Highlands and along the coastal celtic waters. In no particular order, with further abstracts and syllabi available upon request:

*How to Float: Theories of Buoyancy and Resistance In Life & Ocean*

*Poems of the Ocean and Digital Re-Animations of the Body*

*Aquatic Immersion in Perec, Woolf, Calvino & Ferrante*

*Surf Slam: Streb's Action Heros and the Dynamics of Flying in Water*

*Unrelated to ocean life, but pertinent to the Drumduan lifestyle — Understanding Chickens: From Peck to Pan*

We appreciate your consideration, and hope to hear from you soon.

Rachel Miller  
 Lewis Feuer

Hillary Clinton  
 Hillary for America  
 P.O. Box 5256  
 New York, NY 10185-5256  
 T: +1 646 854 1432  
 E: invites@hillaryclinton.com

Dear Mrs. Clinton:

We're writing to invite you to our wedding on Block Island, Rhode Island on September 17, 2016 (official invitation enclosed) and to ask if you would officiate our short, non-religious ceremony.

To clear up a few things, initially:

First, we're both supporters of your campaign, but that's not why we're asking you to attend and officiate our wedding: we don't see this as a political opportunity, necessarily, but a personal one. We have a range of confusions and deep mistrust in regards to the political system, but we can discuss that later—more importantly, we admire the energy and tenacity you embody, and think that's enough.

Second, we would like to admit that you're the second person we're asking. The first, Kim Gaffett, former First Warden of Block Island, declined because her status as 'former' unfortunately means she no longer has the official power to unite under the various jurisdictions. We're not sure if you can legally do this either, but we assume you're familiar with the people and paperwork that can make it happen.

Here's why we think you'd be a great person to officiate our union:

- We don't want a religious wedding, so that leaves us with a blend of family + community-based support and a dose of paperwork from the U.S. government — we've already invited friends and family, so you'd cover the governmental aspects.
- We would like to be married by a woman. Not because we think a woman would do the job better (necessarily), but because we reject that this role has been filled, historically, by men. We aim for balance, and see this as a small, though deeply meaningful gesture. You are a woman.
- Getting married is complicated these days, and we want someone who understands the confusing intersection of tradition, family, government, and making big promises. You seem to have a handle on these elements.
- The wedding needs to be around 15-20 minutes total, so we're looking for someone who can keep it succinct, friendly, and thoughtful. You'd be good at that.

Late September 2016 will be a busy time for you, but Block Island is beautiful that time of year, and we like to think of the island as a small place with a big impact. We hope you think so too.

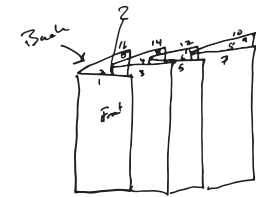
We sincerely appreciate your consideration — you can either reply to this note or send us the RSVP card included in the wedding invitation. You're welcome to bring a guest.

In anticipation,

Rachel Miller  
 Lewis Feuer

### SYNOPSIS. THE WIND

Synopsis. The hunchback on the land adjacent to the campground and the tennis courts. In Barcelona, District V, a South American is dying in a foul-smelling room. The Jewish girl left a while ago. Police dragnets. Cops who fuck nameless girls. The English writer talks to the hunchback in the woods. Death throes and an asshole from South America, on the road. Five or six waiters return to the hotel along a deserted beach. Stirrings of autumn. The wind whips up sand and buries them.



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### FASTNET

James Powers



