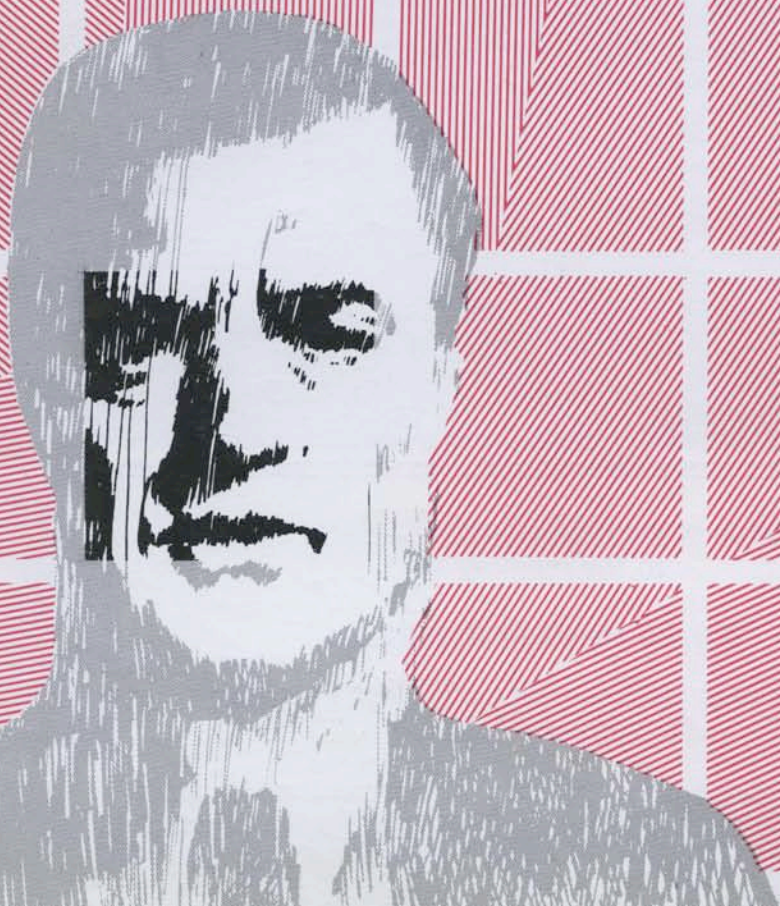


- HOGARTH AND HIS UNHOLY AGE
- THE HOME COMPUTER

# *Bridgewater* --- *Review*

**NEW PSYCHOLOGICAL FACTORS  
IN STRESS AND HEART DISEASE**





# *Bridgewater Review*

The **BRIDGEWATER REVIEW** is published three times a year by the faculty of Bridgewater State College. Opinions expressed herein are those of the authors and do not necessarily reflect the policies of Bridgewater Review or Bridgewater State College. Letters to the Editor should be sent to: Bridgewater Review, c/o Editor, Department of Political Science and Economics, Bridgewater State College, Bridgewater, MA 02324. Articles may be reprinted with written permission of the Editor.

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*The April Issue of the Bridgewater Review is dedicated  
to the memory of*

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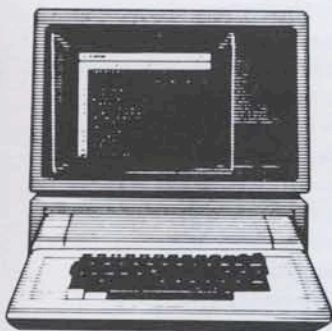
*the wife of Bridgewater State College President  
Dr. Adrian Rondileau*



## Table of Contents



Hogarth and his Unholy Age



The Home Computer



Stress and Heart Disease



Thinking About Education



Gunboat Diplomacy

### 2 Letters To The Editor

### 3 Editor's Notebook

### Faculty Essays

- 4 Hogarth and his Unholy Age by *Thomas M. Curley*
- 9 The Home Computer by *Henry O. Daley*
- 12 New Psychological Factors in Stress and Heart Disease by *Herbert J. Greenwald*

### Poetry

- 18 To Happy Harold, My Used Car Dealer  
by *Joseph DeRocco*

### Book Reviews

- 17 The Purple Decades by *Clifford Wood*
- 19 Late Innings: A Baseball Companion by *Philip Silvia*
- 20 High School Achievement  
by *Robert Fitzgibbons & Raymond ZuWallack*

### Cultural Commentary

- 21 Thinking About Education: French and American Primary Schools by *Barbara Apstein*

### Research Note

- 23 Gunboat Diplomacy in the South Atlantic  
by *Jordan D. Fiore*

Inside  
Back  
Cover

### Preview of July 1983 Issue



# LETTERS TO THE EDITOR

## □ To the Editor:

In the December issue of *Bridgewater Review*, Milton Boyle's interesting article on the relationship of science and religion presents this relationship from the perspective of a religionist. I believe that some of his conclusions seriously misrepresent the basic nature of scientific inquiry. In particular when five astrophysical assumptions are listed and it is then claimed that "these basic assumptions, accepted by the world's most renowned astrophysicists are their *statements of faith*."

For a scientist an assumption is nothing more than a working hypothesis which the scientist is constantly questioning, refining, and eager to discard if evidence contradicts it. On the other hand a statement of faith for a religionist can sometimes be refined, but never discarded. It is the acceptance of absolute articles of faith which cannot be abandoned that distinguishes religion from other human activities. This is a fundamental difference. It renders science and religion forever irreconcilable in spite of Professor Boyle's best wishes to the contrary.

The author dismisses the creationists' attempts at trying to portray religion as scientific. However he is guilty of a similar simplification in trying to portray science as religionlike. Instead of scientific creationism he is proposing religious astrophysics! Rather than trying to reconcile religion and science, their different roles should be emphasized and appreciated.

In conclusion, I would like to paraphrase the author when he refers to scientists and theologians climbing opposite sides of a mountain:

They will eventually meet at the top, having arrived thus at the same point. Some seriously scientific person will surely be there to ask, "Where have you been? I have been waiting for you."

*Hugo D'Alarcao*  
*Mathematics and Computer Science*  
*Bridgewater State College*

## □ Professor Boyle responds:

My esteemed colleague, Professor Hugo D'Alarcao beautifully demonstrates the "stereotypical" thinking my article challenges. Assumptions for the scientist, just as for the religionist, are far more than working hypotheses and can be just as passionately defended in the face of contrary evidence as any religious tenet. Isaac Newton, I am sure, would be vehemently defending his theories and challenging Einstein should they both be alive today. The steady-state theorist still adamantly defends his creation-theory in spite of the almost absolute lack of evidence to support it and in the face of convincing evidence for the Big Bang theory. Religionists, on the other hand, do sometimes discard their assumptions -- conversions occur all the time. I do not think either side is ever "eager to discard" its set theories, assumptions, statements of faith. I especially know no scientist who is willing (let alone eager) to discard his most basic assumption of all -- that the scientific method, i.e., empirical proof, is the only way to be sure of anything. No religionist holds any belief more tenaciously!

Therein, however, lies the crux of our problem. The basic difference between the scientist and the religionist is that the latter refuses to believe that only empirically demonstrated statements can be true. The former acknowledges that there may be truths for which there can be no tangible or sensuous evidence, and is willing to bet his life on it. The point of my article is to show that the scientist now has to accept and build upon assumptions that can never be empirically proven. He may not like it but he must face it.

A further point to my article is this: while the religionist's prime concern is meaning, the scientist seldom concerns himself with it. He feels free to inquire anywhere and seeks to discover truths no matter the cost. For him meaning is beyond empiricism and thus cannot be dealt with. Now, I aver, the scientist must no longer afford himself the luxury of research without raising questions of meaning philosophically and/or religiously. I am surely proposing religious astrophysics, religious biology, religious science, as legitimate avenues of inquiry!

I readily admit my article is presented from the point of view of the religionist, but I am also a scientist and had space permitted, I should like to have written for the scientist in me. Religion needs to become more aware of the sciences, their immeasurable contributions to the discovery of truth and of the value of the "scientific method." Next time.

*Milton L. Boyle, Jr.*  
*Philosophy and Religious Studies*  
*Bridgewater State College*



*God Creating the Universe, by William Blake*



# EDITOR'S NOTEBOOK

## Presidential Politics and The Rites of Spring

Now that we are slowly emerging from the doldrums of winter, the signs of life and activity that coincide with the coming of spring are in evidence. As usual the birds are back, the jonquils are in bloom and the days are longer. But spring also brings with it some other changes. The Red Sox once again begin their yearly search for the holy grail of baseball; school children and collegians make their annual trek to Disney World or Ft. Lauderdale, and of course there is always the date with the tax collector.

This year though, there is a new sign of spring, a search somewhat akin to that of the Red Sox, but much more serious and important. This spring we begin the search for the next President of the United States. Now before you say, "but that's not until 1984," let's take a further look at this newest sign of spring.

It is now approximately twenty months till the presidential elections in November of 1984. And yet Americans are beginning to be treated to what is becoming an endless campaign for the highest office in the land. Already we have seen Ted Kennedy decide not to participate in this two year enterprise, ostensibly at the wishes of his family, but according to some cynics in order to avoid the embarrassment of defeat.

The departure of Kennedy only temporarily quieted the Democratic camp. Party leaders scurried about to find suitable replacements to continue the journey. It was not a difficult search, for the likes of Mondale, Glenn, Cranston, Hart, Hollings and Bumpers were more than eager to position themselves early for the big push starting next winter in New Hampshire. Most of the hopefuls have already established campaign committees and collected the \$100,000 required for them to receive matching funds from the Federal Elections Commission.

Of course on the other side the Republicans are eagerly awaiting the announcement of President Reagan to seek a second term in office. Should Mr. Reagan listen to his wife rather than his advisers and retire to his ranch, then the Republicans will also begin the rites of spring as George Bush, Howard Baker, Richard Lugar,

Jack Kemp and maybe even John Anderson jockey for position.

Since the American public will be deluged for the next twenty months with speeches, press conferences, interviews, rallies, advertisements and an endless stream of television analysis, it is essential to step back at this early stage and ask what it's all for,



"The County Election," by George Caleb Bingham.

and more importantly, what is this endless campaign doing to the democratic process of electing a president?

Perhaps the most distressing aspect of this presidential hype is that all the candidates, all the money (\$275 million in 1980) and all the media coverage has dulled the electoral senses of the American public. It is a well-known fact that we in the United States have the lowest voter turnout of any of the so-called advanced industrial democracies (53% in 1980). Somewhere along the way we seem to have lost the point of presidential elections.

Elections for the top office in this country are less a means of encouraging citizen participation than a means of employing consultants, testing advertising techniques, packaging candidates, and polling voters. We are at the stage now where the candidates are active and spirited, but the citizenry is tired, disillusioned and, unfortunately, bored.

The process of running for the top office in the country need not be lengthy, costly and anesthetizing. It may be helpful to investigate how other democratic countries conduct their elections. The results would clearly show that England, France, Canada, Germany and many others elect national leaders in a much shorter period of time, at a fraction of the cost, without superficiality and blatant egoism and most importantly without losing the interest of the voting public.

The problem of presidential overkill has finally become a concern among a broad spectrum of civic groups, academicians, some media people and yes, even the politicians. All are beginning to recognize that it is much easier to run this country with a committed and informed public rather

than a mass of apathetic or cynical citizens.

Consequently, discussion has intensified with respect to establishing regional primaries (instead of the distinct and disjointed pre-elections at present), instituting a two-day voting period (preferably a Saturday and Sunday in spring) placing a further cap on campaign expenses and requiring more informal citizen-oriented debates.

Don't look for these changes in 1984, but if turnout continues to drop and boredom escalates, American politics may be forced to change in order to maintain a viable democratic system. It would be nice someday to be as excited about the presidential elections as we are about the coming of spring and the beginning of baseball season.

Michael J. Kryzanek



# Hogarth

and his

## Unholy Age

Courtesy National Gallery of Art, Lessing J. Rosenwald Collection



*Gulielmus Hogarth.*

*Se ipse Pinxit et Sculpsit 1740*

Samuel Johnson, that eighteenth-century English authority on human learning and life, had a surprisingly low regard for painting. But he knew the first great British artist, William Hogarth, and publicly applauded the first art exhibitions in England. Johnson would have found an equally good reason to applaud Bridgewater State College's Hogarth Festival in October of 1982. This exhibition of twenty-five, beautifully preserved prints was a splendid sampling of Hogarth's artistic legacy selected from the collection owned by the Judd Family of New Jersey and on loan from Monmouth College, New Jersey through Professor Vincent DiMattio. All in all, the Hogarth Festival afforded spectators a rare opportunity to glimpse the energies and excesses of Henry Fielding's England and Johnson's London.

To grasp the uniqueness of Hogarth's artistry is to take into account the more conventional aesthetic standards of Sir Joshua Reynolds, the century's most famous portrait painter. Reynolds hungered after the epic dignity of the grand style in painting and found nothing of it in Hogarth's works. Reynolds' later Discourses held up Michelangelo and the spectacular Sistine Chapel for veneration and imitation: "The style of Michael Angelo, which I have compared to . . . the language of the gods, now no longer exists, as it did in the fifteenth century." No doubt, the differences between Michelangelo of the Sistine Chapel and Hogarth of Leicester Fields, London could not be more dramatic. Whereas the Italian master executed his epic subject of the biblical history of humankind, the engraver captured extraordinary moral insights in the ordinary middle-class culture of England. Hogarth's contemporaries still respected classical-Renaissance grandeur, but a secular, fact-minded modern sensibility now flourished.

By Thomas M. Curley



Not until the eighteenth century did a truly native English tradition of painting commence. This was the era that witnessed the birth of the British empire, the emergence of a better educated populace, and the rise of the English novel -- the one literary form most directly relevant to Hogarth's artistic achievement. For, like the novel, Hogarth's art represented a tentative break with the past and a troubled acceptance of the present. Like the novel, his works inclined toward a democratic realism rather than toward an aristocratic idealization in style and content. As England's earliest native artist of international stature, he excelled as a moralist of the common man within the crowded cityscape of Protestant capitalists, each sharply defined by a specialized occupation and all of them driven by humankind's perennial hopes and fears. In his precisely detailed presentation of everyday heroes, fools, and villains, he created an allegory of middle-class individualism, the emblems and symbols of its limitations and aspirations, and the unfolding plot of the secular pilgrim's progress to earthly perdition or paradise.

**H**is Sistine Chapel was the bourgeois English marketplace.

The dates of Hogarth's life, 1697 to 1764, embrace the literary eras of Swift, Pope, Fielding, and Johnson, and, therefore, span the great periods of Augustan satire and moral realism in English arts and letters. Born in London, the son of a classical pedagogue-turned-businessman, Hogarth inherited from his father a humanistic, moral sensibility tempered by a city dweller's tough-minded outlook on human life. Unlike his father and unlike most of his colleagues, he enjoyed considerable financial success in his calling. Aided by a parliamentary act of 1735 strengthening copyright privileges, he curtailed the expensive interference of printsellers and counterfeiters of his works and sold directly to the public. And his prints became extremely popular. There was an especially strong demand for his narrative sequences, better known as Hogarthian "progresses" which remain among his acknowledged masterpieces: *A Harlot's Progress* in 1732 displayed the prostitution and death of a country girl, Mary Hackabout, in the big city; *A Rake's Progress* in 1735 chronicled Tom Rakewell's gradual corruption in London; *Marriage à*

... a middle course between the unrealistic extremes of heroic moral seriousness and vicious burlesque absurdity ...

*la Mode* in 1743 traced the tragic outcome of an unromantic alliance between a bored nobleman and an ambitious alderman's daughter; and *Industry and Idleness* in 1747 contrasted Francis Goodchild's industrious rise to prosperity and Thomas Idle's reckless fall into a life of crime and capital punishment at the Tyburn gibbet.

Only for a relatively brief period after the mid-1730s did Hogarth desert his satiric realism and try his hand at portraiture and historical painting. His skill in portraiture was distinguished and possibly influenced young Reynolds. But Reynolds later lamented Hogarth's abortive flirtation with historical themes. In one of the final *Discourses*, Reynolds in 1788 paid long overdue homage to Hogarth before the Royal Academy and yet made a point of criticizing him for emulating the very grand style that Reynolds practised and promulgated throughout his career:

After this admirable artist had spent the greatest part of his life in active, busy, and we may add, successful attention to the ridicule of life; after he had invented a new species of dramatick painting, in which probably he will never be equaled, and had stored his mind with infinite materials to explain and illustrate the domestick and familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil; he very imprudently, or rather presumptuously, attempted the great historical style, for which his previous habits had by no means prepared him.

Reynolds was right. In aspiring for the grand style, Hogarth was striving for the legitimacy and glory of the old Renaissance masters, an ambition suited neither to his real gifts nor to his unheroic milieu. His true Sistine Chapel was the bourgeois English marketplace; his tale of God's creation centered on the moral chaos of the English capital; and his epic seriousness took the form of a laughing last judgement on the contemporary human comedy.

Hogarth wisely avoided straying far from his unique talent for comic realism. Nor did he really emphasize topical political satire until the end of his career. As he recognized in his later *Autobiographical Notes*, his forte lay in a clear-sighted expose of humankind's universal follies and vices presented in eighteenth-century middle-class dress and in an ever darkening comic

manner: "I therefore turned my thoughts to a still more new way of proceeding, viz painting and engraving modern moral subjects, a field unbroke up in any country or any age. I have endeavoured to treat my subjects as a dramatick writer, my picture is my stage, and men and women my players, who by means of certain actions and gestures, are to exhibit a dumb show." His instinctive use of a literary analogy demonstrates that he realized the ties between his pictures and the comic literature of his day. In fact, in artistic aim and technique, he had affinities to Augustan satirists and even turned episodes of Samuel Butler's *Hudibras* and Jonathan Swift's *Gulliver's Travels* into exquisite prints. But unlike these earlier satirists, Hogarth resisted aristocratic idealization, seemed more comfortable with middle-class values and realities, cultivated at least a slight strain of sentimentality, and, rather than indulge in single-minded satire against humankind, retained a comic openness verging on a moral ambiguity about human life. Even in his angriest protests against the *status quo*, his obvious relish for the vitality of a mundane, sometimes immoral humanity softens his visual satire and blurs its moral meaning.

His distinctive accomplishments bear close comparison with the newly emerging English novel. In inventing the pictorial "progress," Hogarth synthesized the essential elements of the popular novel: the dynamic evolution of scenes, the procession of characters, and an unfolding plot and theme unified around a central protagonist possessing freedom of the will and an often unreasonable perception of self and society in his passage through a world that shapes his destiny for good or for ill. It is not surprising that he drew on novelistic scenes for artistic inspiration and fashioned prints from episodes of *Don Quixote*, probably the first genuine novel. Nor is it surprising that Thackeray perceived a connection between the artist and novelists and discussed "Hogarth, Smollett, and Fielding" in a single lecture of *The English Humourists*. Perhaps least surprising of all is that Hogarth's major twentieth-century biographer and editor, Professor Ronald Paulson of Yale University, is also a scholar of satire and the eighteenth-century novel.



Hogarth proved to be an inspiration to authors. The plots of Samuel Richardson's *Clarissa* (1748) and John Cleland's *Memoirs of a Woman of Pleasure* (1749) resemble the action of *A Harlot's Progress*. John Shebbeare's novel, *The Marriage Act* (1754), and George Colman's play, *The Clandestine Marriage* (1766), capitalized on the theme of *Marriage a la Mode*. Tobias Smollett shared Hogarth's contradictory combination of moral wrath and comic relish for the seamier aspects of human life. He caricatured the artist as "Pallet" in *Peregrine Pickle* (1751) but made amends for the snub in *The Present State of All Nations* (1768): "In the comic scenes of painting, Hogarth is an inimitable original with respect to invention, humour, and expression." Above all, Henry Fielding espoused a theory of the novel that reads like Hogarth's own artistic manifesto.

A friend of Hogarth, Fielding, in his preface to *Joseph Andrews* (1742) announced a new literary genre and designated it a "comic romance" or, more precisely, a "comic epic-poem in prose." This new form of prose fiction, like dramatic comedy and Hogarth's prints, was to steer a middle course between the unrealistic extremes of heroic moral seriousness and vicious burlesque absurdity that rendered human beings exaggerated caricatures of evil rather than credible characters with everyday follies. Fielding then listed other staples of his novel bearing directly on Hogarth's artistic achievement:

1. A humorous plot to dramatize moral themes aimed at correcting human extravagance and at exposing human affectation, which is the comic fruit of two human failings obstructive to a proper sense of reality -- vanity and hypocrisy;
2. A preoccupation with personages of inferior rank and manners;

3. An emphasis upon realism made famous by Hogarth himself: "let us examine the works of a comic-history painter, . . . where we shall find the true excellence . . . to consist in the exactest copying of nature;"
4. An occasional reliance on mock-heroic parody of the grand style. The satiric thrust of the parody can have the triple-edged effect of debunking the ideal as unreal, of chastening the real by comparison with the ideal, and of ennobling the real by equating it with the ideal.

Compared to Fielding's humor, Hogarth's comic realism is more unsparing, more seductively receptive to the raw facts of human existence, more appreciative of low life, less sympathetic to aristocratic values, and less optimistic about the dangerous

presides morally and geographically off-center at a degenerate round table of treacherous prostitutes. Here one can observe the comic action and moral themes which emanate from the vanity and affectation of Tom Rakewell as a would-be gentleman destroyed by extravagance. Here are the low characters and mean manners held up for moral ridicule. Here too is the dynamic depiction of mundane realities, so intensely vivid as to shade into symbols of Tom's progressive corruption and so shockingly vital as to arouse in spectators both a dangerous fascination with the bawdy scene and a contrary moral indignation at its sordidness. Here finally is a parodic allusion to the grand style in the wall portraits of the ancient emperors, mocking reminders of a departed Roman glory and an enduring imperial depravity. Thanks to the prostitute's phallic candle in the

background, the world is going to blaze, fueled by lust and unredeemed by love. This is Hogarth's *Last Supper*; Tom Rakewell's apostles are decadent disciples of the punchbowl, all of them Judases, all agents of hopeless disorder, and all participants in an unholy communion of midnight revelry. Amidst the disarray and dishabille' of the harlots, Tom -- almost supine in his vulnerability -- stands little chance of slowing his fated progress toward debt, despair, and death.



Invented, Painted, Engrav'd & Published by Wm. Hogarth June 25, 1735, According to Act of Parliament.

Plate 3 of *A Rake's Progress* (1735)

human condition. Barring these differences, the intellectual kinship between Fielding and Hogarth was substantial enough to permit each man to influence the comic creations of the other.

For the most part, what Fielding attempted in the novel, Hogarth came close to drawing in a work like *A Rake's Progress*, which may well have provoked literary imitation in both *Joseph Andrews* and *Tom Jones* (1749). There is in *A Rake's Progress* the striking example of Plate 3, the debauchery scene of Tom Rakewell, who

Rakewell's corruption surfaced in Fielding's tale of Mr. Wilson's loss of innocence in Book III, Chapter 3 of *Joseph Andrews*. The long lost father of Joseph Andrews, Mr. Wilson functions as the novel's moral norm, epitomizing in his youthful rake's progress through London everyman's passage into adulthood through the acquisition of prudence to protect virtue. What Wilson has learned about life, Joseph Andrews still has to discover. Although neither father nor son suffers Tom Rakewell's tragic end, Wilson's account of sexual misadventures in London



approximates Rakewell's encounter with prostitutes in Plate 3:

Covent Garden was now the farthest stretch of my ambition; where I shone forth in the balconies of the playhouses, visited whores, made love to orange-wenches, and damned plays. . . . I looked on all the town harlots with a detestation not easy to be conceived; their persons appeared to me as painted palaces, inhabited by Disease and Death. . . . In short, I had sufficiently seen that the pleasures of the world are chiefly folly, and the business of it mostly knavery, and both nothing better than vanity.

Mr. Wilson's escapades in Covent Garden recall another famous print, *Morning* (1738), the first of Hogarth's *Four Times of Day*. *Morning* displays the cold winter amusements of Covent Garden at daybreak. It makes an effective social statement by contrasting the aristocratic aloofness of the lofty red-brick buildings and church portal with the warm vitality of the commoners in the lower foreground. Church and state stand apart and yet provide a protective enclosure for the bustling common life in the marketplace below. Buildings huddle in the background as throngs of people and affectionate couples form islands of human warmth against the cold. In sharp contrast to the crowds that work, make love, beg, or brawl in the coffeehouses is the shriveled high-born lady. She is the human focus of the print. On her way to the chilly church, this cold woman sets herself apart from the earthy bourgeoisie in her disdain for her page, the poor, and the profligate. She certainly influenced Fielding's portrait of Bridget Allworthy, an affected gentlewoman with neither the wholesome charity nor the plebeian charm of her illegitimate son, Tom Jones: "I would attempt to draw her picture; but that is done already by a more able master, Mr. Hogarth himself, to whom she sat many years ago, and hath been lately exhibited by that gentleman in his print of a winter's morning, of which she is no improper emblem,

*Morning* (1738)



*The Industrious Prentice Lord Mayor of London* (1747)

and may be seen walking (for walk she doth in the print) to Covent-Garden Church, with a starved foot-boy behind carrying her prayer-book."

Just as early English novelists experimented with focusing on more than one protagonist, so too did Hogarth strive for increased narrative complexity in his progresses. Both *A Harlot's Progress* and *A Rake's Progress* concentrate on one person's follies. But later on, *Marriage à la Mode* probes a single domestic tragedy involving two wedded protagonists, and, finally, *Industry and Idleness* depicts two interrelated stories of two contrasting characters. The longest of Hogarth's progresses, *Industry and Idleness* praises in twelve prints the Protestant middle-class ideals of prudent enterprise and social mobility. The contrary destinies of Francis Goodchild and Tom Idle teach that hard work and wholesome ambition succeed in a cruel world where laziness and a career of crime do not. Whereas Idle ends his life as a thief betrayed to the gibbet by a prostitute, Goodchild follows the high road of virtuous prosperity, leading through marriage with his master's daughter to the offices of sheriff and mayor of London. The final print, *The Industrious Prentice Lord Mayor of London*, is a magnificent expose' of a class-structured British society. Alleviating the otherwise heavy didacticism of the series are numerous ambiguities casting doubt on the good man's rewards in this concluding scene, for the picture reduces Goodchild in the right carriage seat to visual insignificance and accentuates the potentially anarchic populace. There is above the church a portrait of George II, eyed enviously by his son, the Prince of Wales. The Prince presides over the scene above an unruly militia that seems careless of the king's peace and inclined to fire in the direction of the upper classes watching the procession from windows. Amidst this threatening chaos, is the new lord mayor lamenting the bitter fruit of virtue? Is he regretting the splendid misery of political office and public acclaim? Hogarth never tells.

Nowhere is there a more startling example of Hogarth's increasingly gloomy outlook on life than in *Gin Lane*, the bitter counterpart of his cheerful *Beer Street* of 1751. Intended as propaganda against the excessive lower-class consumption of gin, *Gin Lane* presents an urban wasteland with similarities to Dante's *Inferno*. Here demon drink reigns supreme, subverts normal parental and marital obligations, and destroys law, order, and civilization. The spectator's eye wanders





Gin Lane (1751)

downward from the distant church steeple through the ever-darkening levels of human damnation, exploitation, and starvation to the heavily shadowed gin-cellar below. Dominating the pandemonium is Hogarth's shocking *Pietà*, with a drunken madonna, who is oblivious to her son's fall into the nether pit or to the drunkard lying dead on the steps. The scene, Hogarth wrote, evokes "Distress even to madness and death, and not a house in tolerable condition but the pawnbroker's and the gin shop." London has become hell.

It was fitting that England's first important artist should have met England's foremost literary personality, Samuel Johnson, at the home of England's first true psychological novelist, Samuel Richardson, in June of 1752. At the time Johnson had little notoriety or money and still considered himself an outsider in the cultural establishment. He had little liking for the reigning King George II whom Hogarth made the mistake of praising before Richardson's guests. As Hogarth talked, he noticed a strange fellow -- Johnson -- at the window,

shaking his head, and rolling himself about in a strange ridiculous manner. He concluded he was an ideot, whom his relations had put under the care of Mr. Richardson, as a very good man. To his great surprize, however, this figure stalked forwards . . . and burst into an invective against George the Second. . . . In short, he displayed such a power of eloquence, that Hogarth looked at him with astonish-

Designed by Wm. Hogarth  
Published according to Act of Parliament Feb. 1, 1751.

ment and actually imagined that this ideot had been at the moment inspired.

In time Hogarth came to admire Johnson, "whose conversation," the artist later noted, "was to the talk of other men, like Titian's painting compared to [Thomas] Hudson's" mediocre art work. Johnson did not earn this fine compliment by eloquent conversation about painting or about Hogarth. For Johnson knew and cared little about painting and befriended Joshua Reynolds, the rising young star who undervalued Hogarth's contributions to English art.

Reynolds in 1770 still excluded Hogarth from the ranks of the greatest artists. Fortunately, what Reynolds refused to concede until years later, Johnson acknowledged by 1771 in a lovely epitaph on Hogarth. Doubtless, the best tribute to great Hogarth is the legacy of his novelistic prints. They remain the fullest statement of his life's work and worth and a brilliant pictorial mirror of eighteenth-century British civilization. But Johnson's little epitaph nicely sums up the high moral seriousness behind Hogarth's incomparable comic creations:

*The hand of art here torpid lies  
That traced th'essential form of grace,  
Here death has clos'd the curious eyes  
That saw the manners in the face.*

*If genius warm thee, reader, stay,  
If merit touch thee, shed a tear,  
Be vice and dulness far away  
Great Hogarth's honour'd dust is here.*

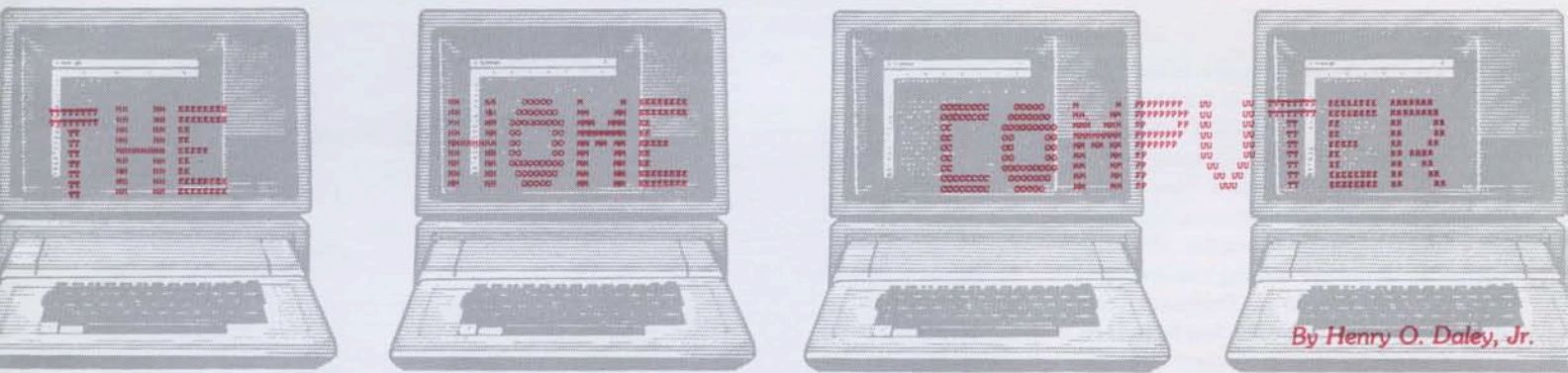
...the best tribute to great  
Hogarth is the legacy of his  
novelistic prints.

Hogarth in his final years saw his reputation eclipsed by new luminaries, like Reynolds who championed a grand style of painting so foreign to Hogarth's comic realism. Johnson became one of Reynold's principal intellectual mentors and went so far as to puff the portraitist by name in a moral essay of 1759, *Idler* 45: "Genius is chiefly exerted in historical pictures, and the art of the painter of portraits is often lost in the obscurity of his subject. But it is in painting as in life; what is greatest is not always best. I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendor and to empty fiction, that art which is now employed in diffusing friendship, in reviving tenderness, in quickening the affections of the absent, and continuing the presence of the dead." In three subsequent *Idler* essays Reynolds himself would make public his artistic ideals for the first time and ridicule Hogarth. Even as president of the new Royal Academy,



Thomas M. Curley, Professor of English at Bridgewater State College, delivered an abbreviated version of this article at the Hogarth Festival in the Wallace L. Anderson Gallery of the Art Building. A fan of Hogarth and of all eighteenth-century arts and sciences, Curley is the author of numerous articles and a book, *Samuel Johnson and the Age of Travel* (University of Georgia Press, 1976). With the support of several grants and a fellowship from the National Endowment for the Humanities, Curley will publish a two-volume edition of *Sir Robert Chambers' A Course of Lectures on the English Law written in secret collaboration with Samuel Johnson from 1766 to 1770*. To complement the edition, Curley is completing an authoritative biography, *Sir Robert Chambers: Law and Empire in the Age of Johnson*.





In mid-1969, Busicom, a now-defunct Japanese desk calculator manufacturer contracted with Intel, an American company, to develop a series of products using the new integrated circuit (IC) technology. In this process, the electrical circuits are built into small silicon crystals called "chips." Busicom had planned to use these products in a new line of programmable calculators. The first design by Intel was built around four chips: one that handled the calculations and logic; a second that stored a series of pre-programmed instructions; the third, a memory chip that held the data involved in a specific application; and the last that was used to help transfer information from one place to another. The chip that handled the calculations and logic decisions was called the central processing chip. It was designated as a 4004 by Intel since it was capable of handling four binary digits (bits) of information at a time. This chip later became known as the first microprocessor. Intel received the right to market this chip independent of Busicom and introduced the chip to the market in 1971.

In 1972 Intel made a slightly more advanced version of the microprocessor which could handle eight bits of information. They called this an 8008. This product was developed as a controller for another company, now known as Datapoint, but by the time the product was ready for market, the price of the components normally used as controllers had come down. This circumstance, combined with the fact that the new chip technology was much slower than the old, led Datapoint to give up on the product; consequently, Intel was left with a new product no one wanted.

With the the hope that it would sell more of its other chips, specifically memory chips, Intel introduced the 8008 into the market. Much to the apparent surprise of everyone, this new product began to sell. Intel quickly realized what was happening and a year later introduced a revised version called the 8080 which was ten times faster than the 8008 and needed fewer supporting chips. By 1974, nineteen different versions of microprocessors were available on the market

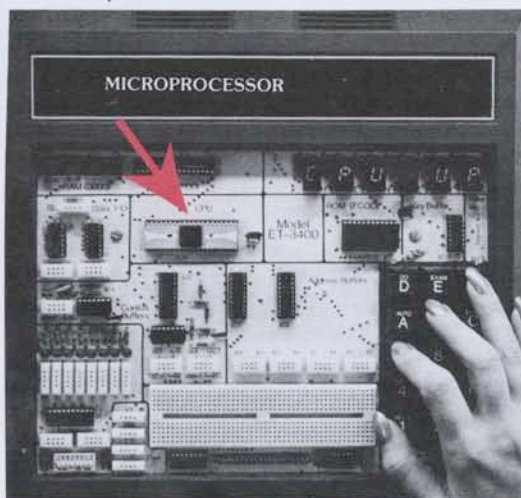
and the number has continued to grow each year. From a product that seemed destined for failure, a million-dollar industry has developed.

The development of the microprocessor led to the creation of the microcomputer. Microprocessors, the brains within all microcomputers, do all the arithmetical calculations and make all decisions that take place within the machine. The first microcomputer was built around the 8080A (a version of the 8080). Presently, over two-hundred different microcomputers are on the market, each one using a specific microprocessor.

As the cost of the various chips decreases, more and more inexpensive microcomputers are being built. It appears that the 80s will be the age of the microcom-

Microcomputer Trainer

Robert Ward



puter as the 70s was the age of the hand calculator. Some microcomputers that are available now cost less than these original calculators. Because of the ready availability of microcomputers and their relatively low cost, many colleges are requiring that all students own microcomputers and faculty in those colleges must integrate the microcomputers into their courses. For the past two years Rensselaer Polytechnic Institute has given twenty of their freshman students IBM personal computers (PC) with printer and disk worth around \$3,000. Carnegie Tech. will soon require all freshmen to have

their own personal computers. Drexel University is requiring all students and faculty to have the identical computers. Clarkson is requiring all freshmen starting this fall to buy the same brand of computer. The particular computer chosen varies from one college to another, from inexpensive, \$600.00 models, to full systems costing \$3,000.

Schools throughout the country are buying microcomputers for student use from kindergarten on up. Families with young children in school have probably heard them talk about the use of computers in school. In fact, anyone who plans to buy a home video game machine should consider a home computer instead, especially if there are school age children in the home. The prices are similar and one can do much more with a home computer.

Some of the areas in which home computers can be used are:

**Household finances:** Programs are available for keeping household records of possessions, collections, (e.g. stamp, coin, etc.) income tax records, monthly financial planning, shopping lists and similar types of items.

**Education:** Software programs are available for the various microcomputers that allow you to learn at home. Programs vary from elementary mathematics to history, physics, foreign languages, spelling, reading and many others. Other types of programs teach new hobbies such as music, playing chess or bridge.

**Games:** Many of the inexpensive microcomputers take software cartridge packs similar to the video game machines, e.g. Radio Shack's color computer, Texas Instruments 99/4A, Commodore's Vic 20 and Atari's 400 or 800. With the extra memory available to the computers, the graphics can be more sophisticated than in home video game machines. In fact, the new home video game machine by Atari is essentially a modified Atari 400 computer without the keyboard. This enables the machine to produce better graphics.



**Word Processing:** Software is available for all the microcomputers to enable one to use them as word processing machines. Many well-known writers are using microcomputers to write and store their books. This process leads to faster corrections and better looking copies of articles. At many colleges students are writing master's and Ph.D. theses on micros. Professors can check their progress by reading from their computers and inserting changes directly.

All microcomputers can be used to access large amounts of information called data bases which are available over telephone lines. In order for one to take advantage of these added data bases, it is necessary to buy a device called a MODEM which enables the computer to communicate to other computers over the telephone.

**A**dditional areas of information made available by data bases are:

**Banking:** The Shawmut Bank of Boston, and many other banks throughout the country, allow customers to pay bills over the phone via computer, transfer money from one account to another and transfer just about any other type of business they would otherwise do in person. With no cost in postage, this could save money over a period of time.

**National Information Networks:** Many types of information services are available. People who invest can dial the Dow Jones service and obtain a listing of stocks, their recent price earnings and a historical report on the stocks.

**C**ompuServe is a national information service that owns many different services. It includes up-to-date news, weather and sports, a reference library, games, education and many other features. An encyclopedia called the *On-Line World Book Encyclopedia* is available for no extra charge other than hook-up time. This is a twenty-two volume set which is updated regularly to keep up with the latest facts. Historical searches can be readily done using this program. Home shopping can also be done through a service called Compu-Store. The service features information for many special interest groups, photography buffs and musicians for example. In addition a national bulletin board can be accessed. If a subscriber has a problem, he can leave it on the bulletin board and if someone can help, they will. An electronic newspaper is also available as well as an electronic mail service.

For those who know nothing about computers a few definitions of terms are appropriate. The electrical components and

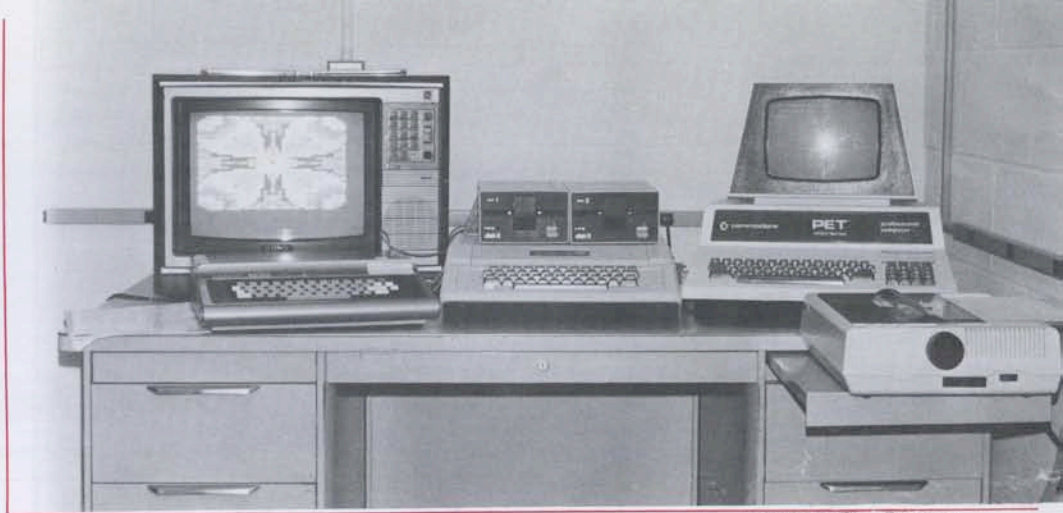


Photo by Ron Rezzani

material used to make a computer are called the "hardware." The instructions that cause the computer to function are known as the "software." The hardware computer is composed of a microprocessor, memory to store the software, a device to communicate to the microprocessor, such as a typewriter-like keyboard, and a device such as a television screen used by the computer to communicate with the user. These last two are referred to as input/output devices. The larger the amount of memory, the more that can be stored in a computer at a given time.

There are two different types of memory, ROM and RAM. ROM memory is **Read Only Memory**. The cartridge used in the video game machines is an example of this. This type of memory permanently stores instructions for a specific usage. RAM memory is **Random Access Memory**. This is memory that is used temporarily as the computer does calculations or receives information from the user. Memory is measured in units of K where K actually means 1024. A 16K memory has 16 x 1024 or 16384 bytes of memory. A byte is eight bits and represents the way a computer stores information. To store any single letter, number, or even a space in a computer takes one byte of memory. A minimum system for satisfactory work at home is a 16K system. Less memory leads to restrictions on what can be done. Keep this in mind in comparing computers and their prices. Some of the least expensive computers have the smallest amount of memory.

Microcomputers come in two basic styles. You can buy a complete package containing the input/output devices, memory and microprocessor in one unit. Examples of this are the TRS-80 Model III and Commodore PET computers. The other approach is to have separate units for the different components. The memory and microprocessor are one unit, while a wire connects this to a television screen through an RF adapter. The Apple II computer and TRS-80 color computer are examples of this approach. Though the one package system is neater and looks better, it is more expensive as a starting system. In the above photograph, the color computer is on the left while the Apple II is in the middle and a Commodore Pet is on the right.

**I**n the table below, some options are separated by a /. This means the basic computer can be bought in two ways, the larger the memory, the more expensive the system. The graphics display row tells how many characters per row can be put across the screen and how many rows. The price list is the suggested retail price and is for comparison only. Almost all of these systems can be bought at a lower cost than listed. The Vic-20 for example, is selling as low as \$169. Some systems, such as the Apple II and Atari 800 can no longer be bought with less than 48K of memory. All of these computers use the language BASIC as the beginning language for programming. Let us look at each company separately.

	Timex/ Sinclair	Apple II II (+)	Vic 20	Commo- dore 64	TRS 80 color	TRS 80 III	TI 99/4A	Atari 400/800
<b>basic ROM</b>	8K	12K	16K	20K	8K/16K	4K/14K	26K	10K
<b>system RAM</b>	2K	48K	5K	64K	16K	4K/16K	16K	16K/48K
<b>color</b>	NO	YES	YES	YES	YES	NO	YES	YES
<b>Graphics display</b>	32 x 24	40 x 24	22 x 23	40 x 24	32 x 16	32 x 16 or 64 x 16	32 x 24	40 x 24
<b>colors</b>	...	15	16	16	8	...	16	16
<b>Cartridge slot</b>	NO	NO	YES	YES	YES	NO	YES	YES
<b>Price</b>	\$99.95	\$1330	\$299	\$595	\$399/499	\$699/999	\$299	\$299/899
<b>Sound effect</b>	NO	YES	YES	YES	YES	NO	YES	YES
<b>Languages available</b>	BASIC	BASIC PASCAL PILOT LOGO LISP other	BASIC	BASIC PILOT LOGO PASCAL	BASIC LOGO FORTH PILOT	BASIC COBOL PASCAL PILOT FORTRAN others	BASIC LOGO PASCAL PILOT	BASIC PILOT FORTH PASCAL



**Timex/Sinclair:** Its basic advantage is cost. Though memory is small and peripheral equipment is not available yet, it is a good starter system to learn about programming. The form of BASIC used here is missing some important commands such as READ, DATA. It has a pressure sensitive keyboard which is a nuisance to use. All keys are multifunctional, that is each key does three or more operations depending upon when it is pressed. This can be awkward for beginners. A new color version called SPECTRUM should be available in the U.S. in a few months. It is now being sold in England.

**Apple II (+):** This has excellent color graphics and a tremendous number of available software programs. It is the best seller of the small computers in the U.S.; over 700,000 have been sold. It is more expensive than the other computers suggested here. A basic system with a disk drive for storage runs around \$2,000.

A new version of the Apple II has recently become available, called the Apple IIE. This comes standard with 64K of memory and is expandable to 128K. It has a few more keys with both upper and lower cases and the ability to display 80 columns on a screen. This should drive the cost of Apple II's down a little. Almost 20,000 Apple II computers are being sold every month.

**Commodore:** This company makes both the VIC-20 and Commodore 64. In terms of world sales of microcomputers, Commodore is the leader. Both machines are new and there are only a limited number of programs available for each. Programs are not necessarily usable on both machines. There have been some problems with the cassette on the VIC-20. The C64 has the potential of being the best computer in this price group. Its graphics and sound are outstanding.

**Radio Shack/Tandy:** This company is well known for its TRS-80 products. The Model III is a complete unit with space for two disks on the unit. It is a good, inexpensive business machine as well as home computer. The color computer uses Motorola's 6809E microprocessor. This microprocessor is one of the best, if not the best eight-bit microprocessor in the field. The system is excellent and its BASIC language is one of the best available. The language has outstanding commands such as PAINT, CIRCLE, DRAW AND SOUND and structured commands such as IF THEN ELSE. Its basic weakness is an inexpensive keyboard with  $\frac{3}{4}$  size keys.

For the first time, Radio Shack will soon be selling its computer through stores other than Radio Shack dealers. The color computer has been repackaged in cream or white and is being sold as a TDP-100. It is better looking than the current Radio Shack brand because of its color, but it is still the same machine. A lot of software is available from sources outside of Radio Shack. Until recently, Radio Shack has not acknowledged the existence of these companies. This policy has now been changed and a book will soon be available from Radio Shack listing the various outside programs, their cost and the seller.



### **A minimum system for satisfactory work at home is a 16K system.**

**Texas Instruments:** The 99/4A is a revised version of an earlier model. It has an inexpensive case and keyboard that contains only 48 keys, fewer than what is offered by most other computers. Each key has to be used for more than one purpose.

TI BASIC is a good program but is relatively slow. The multiple use of the keys can be a problem for beginners. Its color and sound generation capabilities are excellent, however. Many programs are available from Texas Instruments.

**Atari:** The 400 and 800 are the two basic systems produced by Atari. The 400 contains a pressure sensitive keyboard which is not recommended. It is an excellent machine, with color graphics that are the best of the small machines. It is an excellent computer on which to write games. The 800 is similar but with a full-size typewriter keyboard and memory expansion beyond that of the 400. No language comes with the system. A package of up to \$100 must be bought before programming in BASIC can be accomplished.

In the next few months more computers in this range will become available. IBM is supposed to be coming out with a system costing less than \$1,000. The company is presently making a large inroad in the field of home computers. In terms of sales IBM stands third, behind the Apple and Radio Shack in this country and will probably pass both in the next year or two. Their personal computer was not discussed here as its cost is quite a bit higher than those listed.

A couple of last warnings may be appropriate. As anyone who owns a video, game can verify, the machine's cost is only the beginning. Each cartridge adds to the price of the system. This is also true for these computers. The original cost of the system is small compared to other costs. This is part of the reason for the discounts and rebates now going on. As you learn to use the computer you will want additional attachments such as disk drivers and printer. In the photograph on Page 10 two disk drives can be seen on top of the Apple, while the printer is to the far right. Once you use a disk drive you will never want to go back to tapes. The cost of various software programs also adds up. Since TI's 99/4A is a 16-bit machine, the cost of additional peripherals is generally greater for the 99/4A than for eight-bit machines as is the cost for software.

A second point to consider is the service on the machine if something goes wrong. If you are not capable or knowledgeable enough to repair the machine yourself be certain you do business with a firm that does repair.

A last point to consider is that there are many companies making computers now. Some may be out of business in the next few years. Be sure to buy a system from a company that will most likely be around in the future. The products listed here are made by companies that should be in business in years to come.



Robert Ward

*Henry O. Daley, Jr. is a Professor of Chemistry at Bridgewater State College. He holds a B.S. in Education from Bridgewater and a Ph.D. in physical chemistry from Boston College. He worked as a senior research chemist for American Cyanamid before coming to teach at Bridgewater.*

*Dr. Daley teaches a course on the use and interfacing of computers to instruments used in the laboratory. He is the author of a college textbook on microprocessors and microcomputers published by Holt, Rinehart, and Winston entitled Fundamentals of Microprocessors.*





By Herbert J. Greenwald

# New Psychological Factors In Stress and Heart Disease

**A** well-known physician under stress was finally persuaded -- pressured -- by his very concerned wife to take a vacation. The first day on that beautiful Caribbean beach he suffered a massive heart attack and died.

Was this man's heart attack purely an accident? We'll never know, of course, but a new understanding of psychology suggests that he might have lived longer had he not gone on that vacation. The possibility that a vacation might be harmful conflicts with our common sense that time off from stress is always good. The reason for this noncommon sense viewpoint will become clear shortly.

To provide an explanation of why attempted relaxation may have been harmful in this case requires a brief understanding of a new theory of psychology.

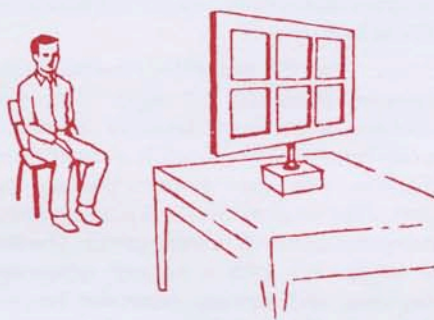
As a way to begin, consider the following unexpected but true circumstances:

- A young plumber suddenly experiences an extremely painful spot on his chest, the size of an egg. The man is in vibrant health and there is no apparent medical reason for it.
- A foreman has blinding headaches that disable him for days at a time. No treatment touches the headaches -- not surgery, powerful drugs, a change in diet, vacations, chiropractic efforts, etc., including removal of all his teeth. No medical or other explanation of the headaches has been found despite forty years of treatment by many professionals.
- A conscientious worker continually develops excellent ideas to help the company for which she works. She is shocked to hear from her boss that she is in danger of being fired.
- A man who has "everything" -- good looks, intelligence, and self assurance; an attractive, devoted wife and fine children, respect and fulfillment in his occupation; and a secure income beyond a fifth of a million dollars a year with many

luxuries, including a yacht. It doesn't make sense to him that he has an alcohol problem and high blood pressure.

I have seen many such "noncommon sense" cases like this as Clinical Director of the Adult and Youth Stress Clinic in Sharon. However, such situations become understandable and successfully treated once you know what to look for. After the following demonstration to set the stage for understanding the new approach we will return to explain these cases.

**I** imagine that you are looking at a window which is turned so that one end is further away from you than the other. Of course, the further end appears smaller, making the window appear wedge shaped. Suppose a window was actually built in this wedge shape and suppose further that a motor was turning this wedge shaped-window around and around (see illustration in Figure 1).



**Figure 1:** The wedge-shaped window used in the oscillating window illusion.

**I**f you were standing at some distance from this rotating window what would you see? It may surprise you that you would probably not see the window turning in one direction as it is, say clockwise around its axis. Instead, you are likely to see it rotate first in one direction then in another direction. This illusion is so strong that you will continue to see the window oscillating back and forth even though you know that it is going in only one direction.

**W**hy? It is because distant things appear smaller. When the window rotates, your mind recognizes it as a normal rectangular window with the small end turned away from you. Consequently, your mind rejects the possibility that the small end could be closer to you than the larger end. Because the window is moving, the small end is interpreted as rotating away from you. However, when the larger end comes toward you, your mind reverses the interpretation and accepts the original direction in which the window was moving. The result is an illusion that the larger end is always moving toward you and the smaller end is always moving away.

Is this illusion due to some shortcoming in your visual ability? No. You can see the window very clearly. Rather, illusions like this involve a conflict between belief and reality, in this case a *belief* of yours about distance perception.

**I**s this belief something you were born with? No. It turns out that rural populations in "underdeveloped" countries see the wedge-shaped window revolving just as it is, in one direction. This is because they tend not to experience rectangular objects in this environment: there are irregular huts, rolling hills, bent trees, etc. Westerners, on the other hand, have many straight lines in their environment -- windows, doors, walls, buildings, etc. Thus, we know from experiments with nonwesterners that you and I acquired this belief about wedge-shaped windows.

Are you aware that this belief of yours is creating the illusion? No, because it takes the above explanation to make it understandable. This means that your belief is operating below the level of your awareness. Indeed, this illusion demonstrates that there is a subconscious (if you needed any demonstration of it).

Are you able to consciously control this belief? No, because even when you concentrated on trying to see the window turn in one direction you still weren't able to do so. This demonstrates that even beliefs



which can distort reality may resist conscious control and logic. (Were you aware of this capacity of yours for "irrationality")? There are implications here for understanding situations in normal human behavior, such as difficulties in learning and interpersonal relations, as well as abnormal behavior. It also indicates how important beliefs are when we seek ways to improve the human condition.

When did you acquire such a strong belief? Quite likely very early in childhood. It was encoded in your brain -- in your cerebral cortex -- powerfully, without your being aware of it, and quite possibly without the aid of language. Information in the cerebral cortex is termed "cognitive." Hence, it is apparent that something cognitive need not require language nor imply something weak or trivial. Indeed, cognitions of many sorts, including expectations, attitudes, goals and philosophies, as well as beliefs, powerfully affect behavior and should not be underestimated. It is one reason why psychotherapy sometimes takes so long.



**W**e are now in a position to suggest some possible explanations for the noncommon sense cases that opened this article. For example, the physician who died of a heart attack on the beach fits a psychological profile of people in my research who have heart disease. This profile centers around cognitions, including beliefs that task achievement is necessary for success, that success brings everything, that one either totally succeeds or totally fails, and that failure is devastating. Other cognitions in this "cardiopsychological" profile include uncompromising criteria, rigid standards, and a strong drive to be responsible.

Although such aspects are regarded favorably in our culture, my research suggests that they can produce great strain. This strain occurs when psychological drives and other cognitions are frustrated. It appears that when a person is under strain potent biochemicals are released, such as adrenalin, cholesterol, and other substances. The damage from such substances tends to be heightened in some areas, including the place where blood vessels branch. Among other things, this results in a gradual narrowing of the branches of the coronary artery (the artery that feeds the heart muscle). A subsequent spasm or clot, or the advancing arteriosclerosis itself, can shut the blood supply to the heart muscle. The result is cardiac arrest -- a heart attack.

If the above physician had hardening of the coronary artery, as seems possible, a spasm due to additional strain could have

come from his believing that the vacation was interfering with his felt responsibilities to his patients, colleagues, writing, and research.

So although his wife was quite likely correct that stress was killing him, a more appropriate therapy would appear to have been helping him to modify his cardiopsychological cognitions (and also, perhaps improving his diet, exercise, and other aspects affecting his health). Unfortunately, however, many people, including physicians, sometimes fail to see the connection between psychology and biology and frequently put off making healthful changes in their lives.

As to cognitions, there are many types to consider. In addition to those mentioned above -- attitudes, beliefs, goals, expectations, and philosophies -- there are also personal rules and limits, commitments, values, standards, concerns, preferences, desires, needs, wants, demands, and likes, among other things. There are also noncognitive aspects, such as psychological drives. Since such factors guide behavior I refer to them as "biopsychological guiding factors."

"Biopsychological" applies since the factors are not only encoded biologically, they have powerful biological effects. Consider the case of the plumber mentioned at the beginning of the article. This fellow had been suffering under strain from an authoritarian boss. At home the tension worsened because both his wife and his parents saw only the boss' side of it.

Shortly after he became a Clinic patient, he phoned me at home. He had just had a fight with his wife, he said, and a large, painful egg-shaped knot had suddenly popped out on his chest. He wanted to go to the hospital emergency room but decided to try to calm down before attempting it.

This man's guiding factor analysis suggested specific reasons for the fight and his tensions. I began to work with those guiding factors over the telephone. About forty minutes into the conversation he noticed that the painful area on his chest was disappearing.

**A**stounded at this remarkable occurrence, he went next door to tell his neighbor. As he discussed his problems the painful knot on his chest came out again! Then, remembering what he had discussed over the phone, he talked himself down from the tension . . . and the egg-shaped knot disappeared once more.

This connection between guiding factors and biological reactions is even more direct than one might imagine. Take the following situation. Imagine you are accountable for a job you share with another person. Now suppose that a person comes to work an hour late, leaves an hour and a half early,

takes an extra hour for lunch, and commits many errors. You try to catch the errors and so you now work twice as hard as you ordinarily would . . . How do you feel emotionally?



**Q**uite possibly you would feel frustrated, taken advantage of, and angry. Suppose you now complain to your supervisor who then says to you: "I wasn't going to tell you this but that person has only one child. That child is slowly dying of cancer." . . . How does this make you feel?

Might you now experience some compassion, concern, caring, or even guilt (possibly mixed with the earlier anger)? Notice how quickly your emotions changed, that they went from one extreme (anger) to another (compassion and caring), and that this was due to only a few words.

If words are purely cognitive why should they affect your emotions? It is because support or violation of guiding factors can arouse strong emotions. As you saw, your anger was aroused when your *beliefs* about responsibility were violated and you *believed* yourself taken advantage of. But subsequently, other guiding factors of yours were aroused, those that are connected with your *beliefs* about being compassionate and caring. As this shows, it is possible to understand emotional reactions in terms of the guiding factors that theoretically precede them.

Are guiding factors haphazardly present in your mind? My work supports the hypothesis that guiding factors have a definite pattern, a hierarchical arrangement which, in some ways, resembles the structure of a typical business organization. In such organizations there may be a person at the top, vice presidents, division heads, etc., on down to the lowest ranking member of the organization. Persons lower in the organizational pyramid are expected to follow the directives of those above them in order for the system to run smoothly.

Similarly, guiding factors at the top of a guiding factor pyramid influence those lower in the pyramid. Because such higher order guiding factors theoretically are at the core of a person's personality they are termed core guiding factors. By contrast, guiding factors at the bottom of a guiding factor hierarchy are highly specific and their effects are sometimes noticeable on the surface -- "the tip of the iceberg," in Freud's terms. For this reason, they are called surface guiding factors. There are likely to be many other guiding factors intervening between these two levels and they are labelled intermediate guiding factors.

Some guiding factors are inherited (e.g., drive for stability) and then possibly



modified by experience, while others are acquired entirely through experience (e.g., belief that one's total success comes only from task effectiveness.) A person's behavior theoretically results from many guiding factors -- and often a number of guiding factor pyramids -- acting in combination. Consequently, even a simple behavior may be complexly determined and rooted in a wide network of guiding factors. This is schematically represented in Figure 2.

According to the theory, your guiding factors operate somewhat like a self-functioning computer without you necessarily being aware of what is going on. They contribute to making you special, lend consistency to your behavior, and help determine what you find acceptable and unacceptable in life. Each individual's pattern is unique, even the guiding factor patterns possessed by identical twins reared together.

To see what an actual person's guiding factor structure might look like take the man with blinding headaches mentioned earlier. In reading this "map," which is in Figure 3, you may find it helpful to proceed from the top down since everything at the bottom theoretically must be consistent with the guiding factors which are at the top ("the flow-down principle").

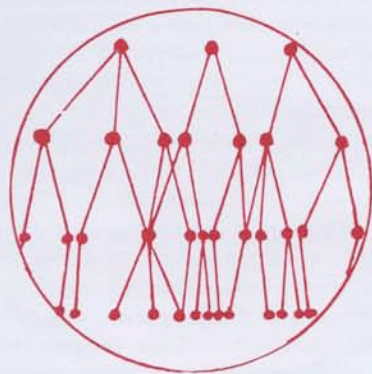


Figure 2:

A schematic representation of guiding factors pyramids linked with one another

This gentleman's guiding factor map reveals many hidden, psychological causes of strain. Unfortunately, neither he nor the many professionals who treated him for forty years were aware of these, just as people are not aware of why they see the oscillating-window illusion. As you can see in this man's map, when things weren't going well or began to pile up he couldn't tolerate it: his guiding factors of uncompromising high standards and strong sense of responsibility were violated. And, if his ideas were interfered with or if he wasn't sure that he would be occupied constructively at home, it bothered him severely partly because of his strong drive to be active. Still another guiding factor -- his

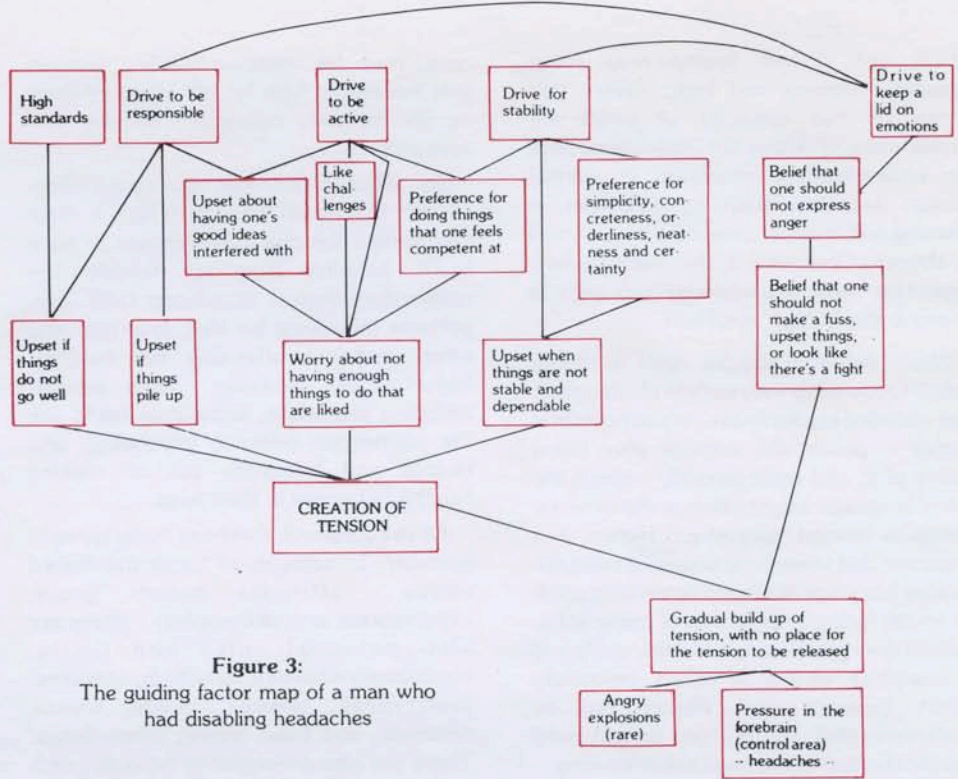


Figure 3:

The guiding factor map of a man who had disabling headaches

strong drive for stability -- was violated when things weren't simple, concrete, under control, or dependable.

The key to understanding his headaches was that such tensions built up massively inside him because they had no place to go, owing to his drive to keep a lid on his emotions. Given these guiding factors it now makes sense why those impossible headaches did not yield to a purely medical approach, such as surgical removal of all his teeth.

A simplified guiding factor map of the sort shown here is typically condensed from a much larger map that extends over several pages. The map is usually constructed within a few sessions after someone becomes a patient. It is shared with the person and provides that person with a deep understanding of himself/herself. Most importantly, it points toward a specific treatment. Patients can understand clearly what is involved and make therapeutic choices.

The treatment is based on the assumption that core guiding factors are fundamental to the person and that any change must support those core guiding factors. Resistance is bypassed by showing the person, in a kind and caring way, how certain changes will satisfy his/her core guiding factors. Two strategies are especially valuable: providing the person with constructive alternatives that satisfy his/her core guiding factors, and helping the person soften the absolute hold that the guiding factors have on him/her. Counselors require a special orientation and training in order to accomplish this.

The guiding factors that are examined are likely to include those of significant people in the patient's life, in addition to those of the patient. To take a concrete illustration, the woman mentioned at the beginning of this article who conscientiously produced innovations to help her firm didn't realize that new ideas violated her boss' strong drive for stability. To change her boss around all she had to do was show how her ideas supported his guiding factors, such as by helping maintain the company's stability. When she did this her job was no longer in jeopardy.

A major objective of this was to help the woman understand how to work with guiding factors. She began to learn how to identify and support other people's guiding factors while *at the same time* satisfying her own guiding factors. Since higher-level guiding factors can be satisfied in many ways she learned how to find compatible solutions to interpersonal conflicts. In turn, her stomach problems and other tensions diminished correspondingly. Similar training in personal adjustment, self-confidence, and persuasion, as well as in conflict resolution, has helped people with difficulties ranging from depression to skin problems.

Take the case of the man with "everything" who, nevertheless, had an alcohol problem and high blood pressure. After experiences with other treatments for alcoholism which hadn't worked he was pleased to find that this therapy did not require him to admit that he was an alcoholic and guilty of bad behavior, nor that he give up drinking before a specific



treatment was introduced. Instead, the first step was to seek guiding factors of his which might be contributing to his drinking and high blood pressure.

He turned out to have many cardiopsychological guiding factors. For example, he had uncompromising standards, which meant that he faced total failure if he didn't completely succeed. Another cause of strain was his overwhelming sense of responsibility which, although it may sound good, led to his being swamped with extra work, self-imposed deadlines, and worry about avoiding guilt. His belief that failure was terrible created much strain for him, especially since people in his high-powered business organization were harsh when he was less than perfect, even about things for which he volunteered. Still other cardiopsychological guiding factors that were doing him in were very strong drives to be effective, to get things completed quickly, to keep things orderly, and to always be constructively occupied.

Now it was understandable why a marvelous person who appeared to have everything going for him could, nonetheless, be so troubled and, at the same time, not be aware of the strain he was under. It was because his drive to keep a lid on his emotions blocked him from noticing that anything was wrong. This was also the reason he didn't realize that his using alcohol was an attempt to cope with strain -- strain he didn't even know he had. And his rejection of other therapies was because they required him to stop drinking before introducing any treatment. This meant that he would have been without a sure alternative to replace the alcohol.

**I**n drawing up a systematic treatment plan, as is done with all patients, the first step in his case was to help make him aware of the connection between strain and heart disease, taking care to build his confidence that such strain was preventable. He was then taught how to reduce stress by satisfying his higher-level guiding factors in other ways. This included learning such things as dividing obstacles into manageable parts, avoiding feelings of total failure, and dealing constructively with emotions, so as not to be crushed by external pressures.

He was surprised to find, contrary to popular belief, that reducing stress improved effectiveness. After a few extended sessions his stress level dropped and his blood pressure normalized. And, because he no longer needed to drink, he gave up alcohol.

I am often asked to compare guiding factor therapy with other therapies. Each therapy has something special to say in regard to both analysis and treatment. For

example, in the analysis phase a Freudian therapist might seek the cause of the problem in sexual implications of the patient's early childhood situation, and also carefully examine the person's methods of coping, conscience, and biological drives. Various other therapies might seek elsewhere for causes, ranging from "irrational" beliefs to interpersonal interactions, from genetic inheritance to conditioned responses, from nutrition to the family, from allergies to society.

Guiding factor theory finds all such aspects important since any of them can affect guiding factors. Guiding factor theory also recognizes that the same experience can lead to quite different guiding factors. For example, what would the effect be of having a highly critical father when growing up? One possibility is that the person could develop a goal to resist authority figures. However, another possibility is the *opposite*, that he would develop a desire to be subservient to authority figures. But then, again, he also could have developed some *combination* of both of these, or yet again, something quite *different* (perhaps a drive for overwhelming challenges).

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***Stress is a stimulus that can have either a positive or negative effect, whereas strain is a result of stress -- a negative result.***

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This illustrates why guiding factor theory does not regard knowing a person's background as sufficient. Instead, a guiding factor analysis attempts to pin down the precise significance of every important background aspect (attitude, expectation, etc.). In doing so, the causes of behaviors are examined -- the guiding factors -- not just the behaviors themselves. Thus, a guiding factor analysis goes well beyond where traditional psychological analyses tend to leave off.

The analysis doesn't stop there. It goes on to chart the relative potency of the specific attitudes, drives, beliefs, etc. -- the hierarchical guiding factor map spoken of earlier. The map is needed because the deep and extensive understanding that results not only permits the treatment plan to be focused and systematic, but guiding factor treatment hinges greatly on addressing the patient's most powerful guiding factors.

It might seem that doing a guiding factor analysis would take a great deal of time. However, special techniques speed the analysis so that an excellent initial picture of the patient's guiding factor structure can be

obtained after a few extended sessions with the therapist. This cuts short the months and years of analysis required by some therapies. Since guiding factors soon emerge, it frequently happens that patients can be helped with the first session, something that is gratifying to both the therapist and the patient.

There are also significant differences in the treatment between guiding factor therapy and other therapies. To illustrate, consider a patient who bottles up anger and who, partly as a result, experiences frustration and high blood pressure. Therapies differ in the way they would seek to alter this person's counterproductive bottling up of anger. They might use logic or an argumentative confrontation; pressure from the therapist or a peer group; reconditioning with a series of rewarded experiences or a nondirective style in which the patient comes to his/her own solutions, etc.

Since most therapies try to change a person's behavior directly, the change may be discomforting to the patient and therefore resisted. The change may therefore take considerable time to accomplish. Guiding factor therapy sees change differently. From a guiding factor standpoint, a patient's resistance is due to a violation of the person's guiding factors. For example, a person who bottles his anger may be doing so because he believes that releasing the anger would create an unstable condition that disturbs his drive for stability. So, instead of trying to directly unbundle the patient's anger, the therapist would show how stability would be aided by having more information, such as when hidden feelings are known, and also how feelings can be expressed without instability.

After the patient is receptive he would be trained in specifics, such as learning how to "sandwich" his negative feelings between two positive messages; however to adopt a problem solving, compatible approach; how to avoid feeling guilty about anger; how to avoid attacking the other person; how to prevent the occurrence of much anger, and so forth. As the patient finds such skills working for him he no longer needs to control his anger forcibly and is then able to make the desired change relatively easily.

It may be apparent that this bypasses the patient's resistance. The reason is that when the recommended change is connected with the patient's higher order guiding factors the person readily makes the change himself. This is because the change is dictated by his higher-order guiding factors: it is "the flow down principle" in action -- that everything lower in the hierarchy must be consistent with higher order guiding factors.



This explains why the map is so important. The map charts the higher-order guiding factors and thereby indicates the paths needed for an "end run" around the patient's resistance. When resistance occurs it is a signal that additional guiding factors need to be uncovered and dealt with in this manner. It makes change surprisingly easy and explains why guiding factor therapy, unlike other therapies, assumes that change doesn't have to be painful, also, why the therapist doesn't try to overcome resistance by pressure and why the length of treatment tends to be relatively short.

It is probably also apparent that the therapist's recommendations are designed to accomplish several things simultaneously. Typically, this includes attempting to satisfy the guiding factors of other people as well as the patient, while helping the patient let go of counterproductive thoughts and behaviors. For example, in the above case the patient would learn techniques that would satisfy other people's needs for stability, satisfy his own need for stability, and at the same time, soften the clamp on his feelings.

Another feature of guiding factor therapy is that it does not assume only the patient must change. Unlike many therapies, the situation is also looked upon as capable of changing and so are other people. Patients therefore learn how to understand and communicate more effectively with others. This opens up additional ways for the patient to obtain relief.

There are four phases in the treatment. In the first phase the patient's receptivity to change is enhanced. This is done by building the patient's confidence and flexibility, showing that change can be comfortable, and being supportive. Since people find it easier to accept something pleasurable than something uncomfortable, the positive therapeutic climate continues throughout the therapy. This is important for still another reason: it avoids additional strain for patients who are already under stress, such as people with high blood pressure and heart disease.

**I**n the second phase, the patient's difficulties are specifically dealt with as described. The patients are co-participants in the problem solving and nothing is done without the patient's approval and knowledge (except in the case of those who are not able to benefit from this).

In the third phase, the patient solidifies the new skills. He/she learns the principles behind the techniques and how to apply the principles in new ways and other situations. This is done with much support and encouragement from the therapist and the patient further loosens the automatic grip that his guiding factors have on him/her.

In the fourth phase the therapist's role tapers off. The patient becomes his/her own problem solver and dependence on the therapist is gradually reduced.

**A**part from these aspects, guiding factors have other important features. For example, they can be tested rigorously. Taking advantage of this, hypotheses about guiding factors pass many tests before being employed in a treatment plan. These tests include predicting things the counselor does not know about the person, generating relevant responses in the patient when focused upon, and being measurable, among other things. This ability of guiding factors to be measured effectively permits guiding factor theory to be tested scientifically. This includes controlled laboratory experiments as well as field studies and is what enabled the research on heart disease to be done.

### Some guiding factors are inherited . . . and possibly modified by experience.

An implication of the heart disease research, incidentally, is that there is a difference between stress and strain. Stress is a *stimulus* that can have either a positive or negative effect, whereas strain is a *result* of stress -- a negative result. For example, some people respond unfavorably to a stimulus that pleases others, such as that fatal vacation for the physician at the beach. Since much depends on a person's guiding factors, knowledge of guiding factors is a very practical tool to help explain instances that do not square with common sense, such as those mentioned in this article.

Guiding factor theory also helps explain some puzzling aspects about a type of personality some researchers believe is associated with heart disease. This is the Type A personality -- a person who constantly strives for deadlines, tries to do many things at the same time and accomplish them quickly, speaks forcefully, is impatient and aggressive, and has little time for personal relaxation and pleasure. The puzzling thing is that a great many Type A's do not have heart disease and many Type B's (the opposite of Type A) do have heart disease.

Guiding factor theory's explanation is that some Type A behavior is due to guiding factors unrelated to heart disease. Also, some Type B's have cardiopsychological guiding factors, which are not necessarily apparent on the surface. With some training in guiding factors it is possible to recognize which Type A's and Type B's are at risk of heart disease.

Another puzzling question is why many Type A's do not slow down, even when advised to do so by their physician. From the standpoint of guiding factor theory this is because it is difficult for people to do things that conflict with their guiding factors. This leads to the surprising conclusion that it may be harmful for hard driving individuals to slow down -- because that would be a surface change which opposes their basic guiding factors (recall, again, that physician at the beach). The solution, according to guiding factor theory, would be to modify the underlying cardiopsychological guiding factors.

Similarly, relaxation, biofeedback, and behavior modification, which can help relieve symptoms of strain, are unlikely to modify the guiding factors that produce strain in the first place. Another implication of the theory is that attempts to reduce the risk of heart disease by giving up smoking, attending to good nutrition, losing weight, and exercising regularly, etc., can be more easily accomplished when the underlying guiding factors are addressed appropriately.

The guiding factor approach described here has only begun to be applied. As new information emerges it will not only aid patients and advance knowledge, but it will also lead to programs that can help prevent strain and heart disease. Through the use of guiding factor therapy with a number of patients I feel that it is possible to state that psychological tensions and stress-related illnesses can be reduced.



Robert Ward

Dr. Greenwald has five degrees, including a Ph.D. in experimental social psychology from Columbia University. He is professor of psychology at Bridgewater and clinical director of the Adult and Youth Stress Clinic in Sharon. His theory of biopsychological guiding factors, described in this article, gradually came together during years of research in attitude formation and change. In addition to its application to stress and psychotherapy, the theory has important implications for conflict resolution, persuasion, personal adjustment, teaching, learning, and problem solving. Dr. Greenwald's thinking has been greatly influenced by the work of Kurt Lewin, Jean Piaget, William McGuire, Leon Festinger, and Jack Brehm.



# BOOK REVIEWS

## The Purple Decades: A Reader

By Tom Wolfe

Farrar Straus Giroux - \$17.50

In the opening chapter of *The New Journalism*, Tom Wolfe, widely regarded as the great sachem of the new estate, argues that the novel of social realism is dead, victim of the fragmentation of bourgeois society. By the 1960s, according to Wolfe, "the most serious, ambitious, and presumably, talented novelists had abandoned the richest terrain of the novel: namely, society, the social tableau, manners and morals." The abdication, Wolfe goes on to say, has left a gap in American letters huge enough "to drive an ungainly Reo rig like the *New York Journalism* through." Wolfe may be right when he predicts:

a hundred years from now when historians write about the 1960s in America . . . , they won't write about it as the decade of the war in Vietnam or of space exploration or of political assassinations . . . but as the decade when manners and morals, styles of living, attitudes towards the world changed the country more crucially than any political event . . .

If he is right -- and I believe he is -- then historians and anthropologists will find Tom Wolfe's new reader, *The Purple Decades*, a most fertile dig. In the twenty-one selections chosen from his nine major books of the last sixteen years, the reader gets an excellent sampling of the Wolfe canon.

For those of us who lived through the let-it-all-hang-out Sixties and the Me-Decades, an obsession with their contrast is almost irresistible. What could these two mini-epochs "in our time" possibly have in common to recommend this epithetical embrace? That Wolfe means it to be an allusion to the Mauve Decade, that favorite sobriquet for the decadent 1890s, seems unmistakable. Beyond the repeated references to women with "pre-Raphaelite hair," there is copious evidence of Wolfe's conviction that in the matters that mean the most -- to him, at least -- style and taste, the last two decades have been decadent.

Most of the fin de siècle attitudes are held up to ridicule in *The Purple Decades*. The disillusionment, the self-mocking cynicism,

the consciously artificial, the world weary lassitude, the insouciant urbanity, the slavish adherence to precious aesthetic ideologies, the narcissism -- all are targets of Wolfe's devastating wit. But where *mauve* suggests the soft, the delicate, the overwrought, the precious, even the effeminate, *purple* connotes all these in a more negative way, a more vulgar sense. And the factor that accounts for the difference is also unmistakable in Wolfe's reckoning: money and the way its distribution realigns social class. The decadence of the 1890s was essentially an aristocratic phenomenon, rising out of the ennui and effeteness of the privileged caste, but the new decadence of *The Purple Decades* is new-moneyed and vulgar.

Take the Sculls for example, "folk heroes of every social climber who ever hit New York." He made his money, a bundle of it, in operating New York's biggest fleet of taxicabs and managed through luck and raw smarts to corner the market on Pop Art: "In a blaze of publicity, they illuminated the secret route: *collecting wacked-out art*."

Not that Wolfe defends the exclusivity and inbreeding of the WASP New York art establishment. But when Wolfe allows the reader to make a contrast between its aesthetic values and those of the Sculls, there is little doubt where Wolfe's preferences lie. The great thing for the Sculls is being first, discovering an unknown, and by the ballsiest intimidation of people who should know better hyping him into the dubious status of Current Darling of the Haute Le Monde.

Similarly, Wolfe, in his essay on Baby Jane Holzer, describes the great lengths the Other Society has gone to legitimize itself:

But Baby Jane Holzer is a purer manifestation of Cafe Society's Girl of the Year. Her style of life has created her fame rock and roll, underground movies, decaying lofts, models, photographers, Living Pop Art, the twist, the frug, the mashed potatoes, stretch pants, pre-Raphaelite hair, Le Style Camp.

All of it has a common denominator. Once it was power that created the high style. But now high styles come from low places, from people who have no power, who slink away from it, in fact, who are themselves in the nether depths, in tainted "undergrounds." . . . Teen-agers, bohos, camp culturati, photographers -- they have won by default, because, after all, they do create styles . . .

All the conventional and legitimate cultural domains sewn up by the old-moneyed elite, the Other Society, lacking innovativeness itself, or too busy making money, or both, is forced to scour the landscape for the *outré*, the bizarre, the camp, the funky, and with money, chutzpah, and hype to elevate to High Style.

The theme of default runs through most of Wolfe's criticism of the decadent state of modern art and culture. As strong as his distaste is for the spurious cultural values of the new movers and shakers, their perverse veneration of the ugly, their kitsch-for-kitsch-sake aesthetics, his highest indignation is reserved for the abdicators, the ones who should know better. In the selections from *The Painted Word* and *From Bauhaus to Our House*, Wolfe vents his spleen most unequivocally. Where the tone of the Baby Jane Holzer piece might be described as bemused, the tone of these excerpts is high pique against people who ought to know better. Artists should not sell out for quick and glitzy notoriety and

Robert Ward



"Pair of Sox" Truro



## Book Reviews Continued

certainly, Yale, Wolfe's alma mater, should be unsulliable. He describes the Fallen Artist as one with "... an eye cocked to see if anyone in *le monde* was watching. *Have they noticed me yet?*" He describes in equally caustic tones Yale's capitulation to the Bauhaus architectural juggernaut in allowing an architect whose only qualification was canonical loyalty to design a library edition that "could scarcely have been distinguished from a Woolco discount store in a shopping center."

**L**ike most great wits, Wolfe is at his best when he is on the attack. His *betes noire* are so deserving of his ridicule and so effectively done up that in remembering all his books one has read over the years there is a temptation to dismiss him as a rather peevish sort. But, for all his personal style, what some would call his dandyism, and the razzle-dazzle of his journalistic style, there is much in *The Purple Decades* that reveals Wolfe to be a good deal more than a mean nay-sayer. His admiration for the courage of the astronauts and fighter pilots (and their wives) is unalloyed, a courage made all the more remarkable because it is never talked about. There's the respect for a Junior Johnson, who doesn't forget his roots, who builds his palatial new house in the same hollow he was born in, and who still takes the whiskey run for his father. And even a healthy American respect for those who can out-smart the government, certainly for the moonshiners outwitting the revenuers, but even for the mau-mauers beating down the bureaucrats. There's the faith in Yankee ingenuity, in gadgetry and technology, and always in genuine skill and hard work. (The descriptions of Yeager and the carrier-based fighter pilots are unexcelled.) He admires Frank Lloyd Wright for his "totally American architecture, arising from the American terrain and the spirit of the Middle West," and for his bold refusal to capitulate to the Le Corbusier coup. He obviously likes people to act their age, but he admires independence more, as we see in his description of the senior citizen caravans of silver Airstreams striking out on their own. And he likes deunkers and ego-deflaters, like himself, even when they come in the unlikely form of the raucous inmates in a women's prison who call out names and seductive compliments to the pedestrian dudes and macho bikers on the busy street below -- on the chance that they will hit a name right and cause a head to turn, a sucker, and scream with riotous and contemptuous laughter. All this, *The Purple Decades* reminds us of and sets our memories right, both about Wolfe and those two tempestuous decades.

Clifford Wood  
Professor of English

# To Happy Harold My Used Car Dealer

By Joseph DeRocco  
Professor of English

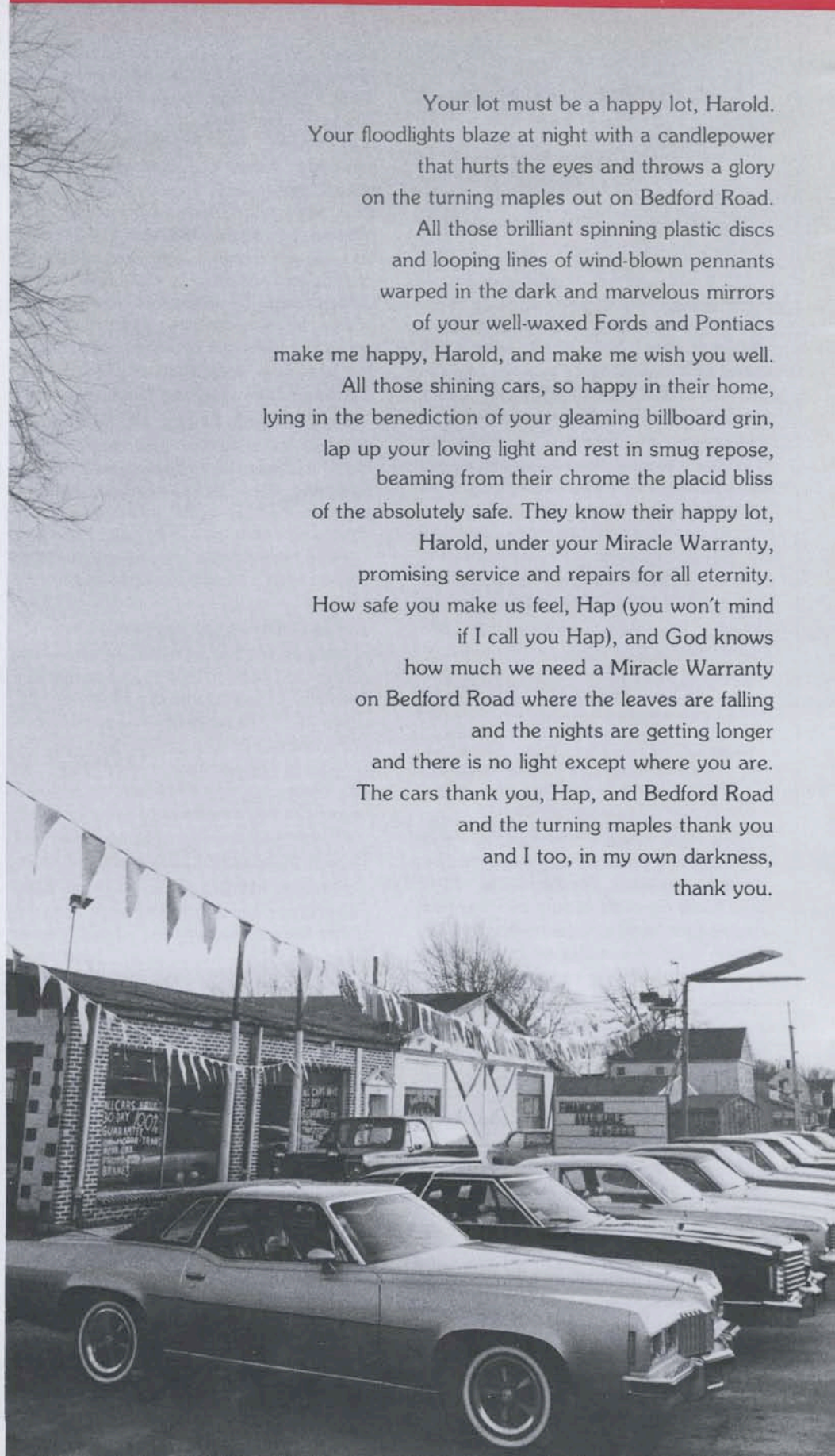
Your lot must be a happy lot, Harold.  
Your floodlights blaze at night with a candlepower  
that hurts the eyes and throws a glory  
on the turning maples out on Bedford Road.

All those brilliant spinning plastic discs  
and looping lines of wind-blown pennants  
warped in the dark and marvelous mirrors  
of your well-waxed Fords and Pontiacs  
make me happy, Harold, and make me wish you well.

All those shining cars, so happy in their home,  
lying in the benediction of your gleaming billboard grin,  
lap up your loving light and rest in smug repose,  
beaming from their chrome the placid bliss  
of the absolutely safe. They know their happy lot,

Harold, under your Miracle Warranty,  
promising service and repairs for all eternity.  
How safe you make us feel, Hap (you won't mind  
if I call you Hap), and God knows  
how much we need a Miracle Warranty  
on Bedford Road where the leaves are falling  
and the nights are getting longer  
and there is no light except where you are.

The cars thank you, Hap, and Bedford Road  
and the turning maples thank you  
and I too, in my own darkness,  
thank you.





## Late Innings: A Baseball Companion

By Roger Angell  
Simon & Schuster, \$17.50

**A**rnold Portocorarraro! Testing, Testing. If Arnold jogs a memory cell then you qualify as an "A" student of baseball ready to be charmed by the gracefully written *Late Innings*. If he or his 1955 Kansas City Athletics' teammates Elmo Valo and Gus Zernial fail to inspire recollections among any reader who has reached middle life, then your position is out in left field. Which is simply to say that Roger Angell writes exclusively for fans as in the word fanatics.

Even the contemporary fan without historical baseball loyalties rooted back into the 1950s and 1960s can be satisfied by the detailed observations of this astute expert offering lasting impressions of major league pennant races spanning five seasons from 1977-1981. Sometimes, however, the onslaught of facts and figures will overwhelm all but the most insatiable buffs. Though judiciously edited and updated, this volume, a composite of articles appearing originally in *The New Yorker*, has stale overtones because it is chronologically removed from the immediacy of the events. Games won and lost, triples and strikeouts, base stealing and double plays would have been easier to absorb and savor in their original unit doses.

If this is not a book for everyone, it is most especially one for Red Sox aficionados. Fittingly, the book jacket with its panoramic scene of Fenway Park captures the essence of the author's professional team loyalty. Though Angell flirts with the National League Mets, he remains first and foremost a Bosox devotee.

Those of us who share this affliction will appreciate references to "psychic scars" and endless bracing "for another summer of Euripidean despair." There is the temptation to pray for release from such self-inflicted mental torture, particularly after reading Angell's interview with Bill Lee, who by then had been railroaded out of Beantown on the Montreal Express. It is easy to envision a scene where the colorful southpaw nonconformist responds to an Angell query by empathizing with Red Sox

rooters for their loyalty, but declares that they are "a little crazy." This is the "Spaceman" talking -- enough is enough! Nevertheless, the years of loyalty hold us as our prison bars, and the sentence must last.

Angell constantly connects us with the baseball past prior to his coverage of the years beginning with 1977 and in the process unlocks our own subjective memories of the Yawkey era. It is a story of warriors with Green Monster batting strokes, cement feet, and astronomical E.R.A.s. We are the loyalists whose first name association with the surname Nixon will forever remain Willard, the Yankee killer who once delighted all Yankee haters. We are the loyalists who endured the obese and rednecked Pinky Higgins and remember when he was placed on the injury shelf after pulling a hamstring while waddling toward home plate with his lineup card.

**O**ne must acknowledge comforting highlights such as the incomparably beauty of Teddy Baseball's magical swing. Sadly, such singular excellence and individual competence cannot obscure consistent team failure. In one of his premier essays the author accounts in heart-rendering detail the recent near exception -- the 1978 Red Sox play-off game. Victory would have provided entrance into the rarified atmosphere of the World Series with a strong squad capable of reversing the outcome of their two most recent October Classic appearances in 1946 and 1967. The obstacle to be overcome was those damn Yankees, and our hope was at least balanced by the gut-wrenching conviction that the Bronx Bombers were predestined to somehow fashion a victory. They did so, Bucky Dent style.

Being shrouded in Bosox sorrow never diminishes Angell's appreciation of baseball as it is played by teams at all levels. But he is deeply troubled by the professional version

of the sport. Throughout the book he peppers major league management with charges of selfishly raping a good game, carefully exempting the innovative, caring exceptions like Bill Veeck. Angell wastes no tears on "owners" who rue the passing of "ole Marster" reserve clause days and is miffed that his sporting public, in an unusual rejection of youth culture, accepts employer propaganda which insists that exorbitant and extortionate salary demands by their pampered youth must be capped or franchises will be bankrupt.

Attendance figures reflecting growth, TV revenue, and augmented team sale value are cited to disprove this assertion, and Angell harps upon management's refusal, even while searching for sympathy during the strike of 1981, to fortify its position by welcoming public scrutiny of financial ledgers. Angell duly notes the irony of the owners, linked only by a weak league cartel structure, asking purportedly greedy and immature players to agree to a severe modification of free agency status. This becomes management's only solution to protect themselves against cannibalizing individuals from within their owner ranks who tempt by enormous financial inducement to convince talented performers to jump teams. Fans can be grateful that baseball has this protective guardian Angell exposing such sham.

**B**y 1981 Angell was sickened of the almighty dollar employer-employee imbroglio, and bemoans the sound of silence when innocent fans are deprived of their summer joy. In his anger he ever-so-briefly experiences self-doubt, pondering over whether a half century of spectating has been misspent, whether the juvenile devotion which is shared by countless others like him has been cynically exploited by the professional system. Always resilient,



"Bayside Abstract #2"



he purges concerns about the business aspects of major league baseball and finds solace by reflecting upon spring training symbolized by the eternal picture of the wizened coach studying the serves of the aspiring rookie hurler and by simply watching as skilled athletes perform. Selfish moguls and millionaire players aside, he again knows why he so loves the game.

Purist instincts ultimately lead him away from the "Biggies" with their new sports complexes featuring slick artificial turf which in truth seems best designed not for baseball but to facilitate plopping an eight ball into a side pocket, conjuring up visions of Minnesota Fats rather than the Minnesota Twins. This traditionalist (never reactionary) spectator then experiences fulfillment at Yale field and finds his verdant, or perhaps sun-bleached, pastures by following the circuit of the semi-pro Burlington A's as recounted in an unmatched concluding episode which focuses upon the romance between friends Ron Gable and Linda Kittrell. Linda supportively encourages Ron who is pitching for the Burlington team a decade beyond his college playing days. Now Ron wistfully dreams of what might have been had he not aborted his promising collegiate pitching career because the jock image had seemed so irrelevant during the days of Kent State. Angell travels from New York City to Vermont and spends memorable nights sharing in this comeback trail saga. Though he is the intruder no one is hurt by this love triangle which has baseball as its object of common affection.

There are a number of other highlights ranging from interviews with some of the game's most articulate players to an appreciation of the sterling character of Wilver Stargell to a discussion of a naked truth issue, namely, women reporters' rights to postgame clubhouse access, to his rejection of the better-than-thou Steve Garvey Dodger types and preference for the street-smart 1978 Yankees led by a controversial slugger whose October heroics placed us in another "Jacksonian era." Perhaps his most poignant passages stem from self-analysis about his relationship with pitching greats Bob Gibson and particularly Smokey Joe Wood. While soliciting information from Wood about his major league playing career circa 1912, Angell is struck by the realization that this octogenarian has been similarly badgered over the course of two generations until the "last juice and sweetness must have been squeezed out of these ancient games years ago." Angell has disappointed himself, for he knows that he has become the typical fan, thoughtlessly

embracing and smothering sports heroes, denying their privacy, and presumptively assuming the right to insist that they respond openly and with warmth to every public demand. And thus he shares the guilt of owner arrogance so easily condemned in others.

By Philip T. Silvia, Jr.  
Department of History

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## High School Achievement

By  
James S. Coleman  
Thomas Hoffer  
Sally Kilgore  
Basic Books, \$20.75

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American public schools have been under attack by increasing numbers of individuals and special interest groups. Their charges, however, have been far from homogeneous and are often contradictory. Nevertheless, because of the volume of such criticism one is left with the distinct impression that our public schools are failing. In *High School Achievement* James Coleman, Thomas Hoffer, and Sally Kilgore, while not proclaiming public high schools a complete failure, do argue that compared to private high schools they do not succeed nearly as well. The book represents their attempt to substantiate this claim, to identify the causes of the comparative failure, and to append their proposals to an already well-developed list of remedies for improvement.

Proper understanding and evaluation of *High School Achievement* requires that it be put in historical perspective. During the 1960s and 1970s shifting public policy had set a goal of high academic achievement for all students regardless of race or socio-economic background. It was clear that because of the manner of funding public schools less affluent students for the most part attended schools that lacked the resources found in the schools of wealthier communities. And given the high correlation of Blacks, Hispanics, and other minorities with poverty levels, the issue assumed significant racial overtones. Both the cause of and the solution to the seemingly associated problems of low academic achievement and lack of later economic success appeared fairly obvious. Employing a rather simplistic, linear reasoning, policy makers maintained that

failure to succeed economically was caused by low academic achievement which in turn was caused by inadequate educational resources.

It was in this context that the first Coleman Report appeared in 1966. With that influential study, entitled *Equality of Educational Opportunity Report*, Coleman stunned many educators, politicians, and others by maintaining a position quite different from the prevailing one. Relying on a rather large and impressive data base, he argued that physical resources were not very important in determining academic achievement. Rather, he argued, the causes of low achievement were to be found primarily in the students backgrounds -- particularly in their family life and socio-economic class. These conclusions led many to make the unwarranted generalization that "Schools don't make a difference."

But schools do, or at least can make a difference. Following the first Coleman Report, other researchers began to identify a set of factors that differentiate good public schools from poor ones. In study after study the evidence indicated five basic factors affecting student academic achievement: (1) strong academic leadership by the school principal; (2) a high degree of discipline; (3) emphasis on the basics; (4) high teacher expectations for academic achievement, regardless of the students' backgrounds; and (5) consistent testing of students to assess achievement. However, virtually all of these studies focused on the elementary school level.

Now in *High School Achievement*, Coleman and his co-authors attempt to establish a position that develops the conclusions of the first Coleman Report and confirms for the high school level the conclusions of the elementary school researchers. The argument of *High School Achievement* is based on a 1980 sample of 1015 public and private high schools and includes data on 28,465 seniors and 30,263 sophomores. It essentially involves a comparison of public and private high school students in terms of their levels of academic achievement in reading, mathematics, and vocabulary. The study is sufficiently sophisticated and complex that a careful reading is required to sort out the various contingencies and qualifications that are attached to its many conclusions.

Nevertheless, some of the more interesting general conclusions are the following: private high school students demonstrate significantly higher academic



achievement than do their public school counterparts; and importantly, the achievement gap gradually increases from the sophomore to the senior year so that private school students are approximately two grade levels ahead of public school students at the time of graduation. Moreover, Catholic high schools are much more effective in significantly increasing the achievement levels of minority students than are either public schools or non-Catholic private schools.

There are, Coleman argues, two major factors affecting high school achievement and the concomitant differences between public and private high schools: the existing levels of discipline and academic demands. Both are significantly higher in private as opposed to most public schools and, in a sense, cause high achievement. It is not the private nature of the school *per se* that is significant, but the ability and willingness of the private school to include these factors.

Since these two factors appear to be the primary causes of high achievement, it is suggested that the remedy for the rather poor showing of most public high schools is to increase both the academic demands and the discipline levels of the schools. Public high schools must reverse the trend of the 1970s which included the development of student-defined curriculum, a de-emphasis of the traditional curriculum, liberalized grading, and the blurring of the distinction between discrimination on the basis of race and discrimination on the basis of performance. Such academic changes could be implemented fairly well by the schools themselves, assisted perhaps by colleges reaffirming traditional, more rigorous admissions standards. Improving discipline, however, is another matter. Full civil rights for students, state and federal policies and laws (such as Public Law 94-142 which reduces school discretion in coping with emotionally disturbed children), and family circumstances frequently militate against the introduction of sound disciplinary policies.

Already a controversial book, *High School Achievement* draws conclusions that should not be uncritically embraced or rejected by those who are predisposed to do so. The arguments are complex and require careful reading and analysis. But the effort should result in a clearer and more informed understanding of the factors affecting academic achievement at the high school level.

By Robert E. Fitzgibbons  
Raymond J. ZuWallack  
Department of High School  
Middle School and Adult Education

## CULTURAL COMMENTARY

### Thinking About Education: French and American Primary Schools

By Barbara Apstein

Despite persistent reports of the "Americanization" of France, and the French success of American cultural exports as diverse as Jerry Lewis, fast food, E.T., and the Sony Walkman, France retains its distinctive traditions in many less visible but more significant ways. A six month sabbatical last spring gave our family a chance to compare French primary schools with our own, and in the process to examine some of our assumptions about the education of young children. About a week after our arrival in Boulogne-Billancourt, a middle-class suburb west of Paris, we enrolled our children, Daniel and Andrew, then aged 7 and 3, in the local public school.

What impressed us first was the school's serious and business-like atmosphere. The school building, situated in the middle of a city block, might have been mistaken for a large apartment house, were it not for the signs engraved above its three entrances: Ecole des Filles, Ecole des Garçons, Ecole Maternelle (Girls' School, Boys' School, Nursery School). These entrances, we soon discovered, are open between the hours of 8:15 and 8:45 a.m., at lunchtime, and finally at 4:00, when the children are dismissed. Otherwise they are locked and, as in a city apartment building, anyone who wants to be admitted has to ring for the concierge or superintendent. As Americans accustomed

to a building always open during school hours, a bright "Welcome" sign over the entrance and a general "Come in and get acquainted" atmosphere, we were somewhat taken aback.

The school's insistence on maintaining its privacy extended further. One of the projects I had planned was to spend one morning a week as an aide in Daniel's classroom. His

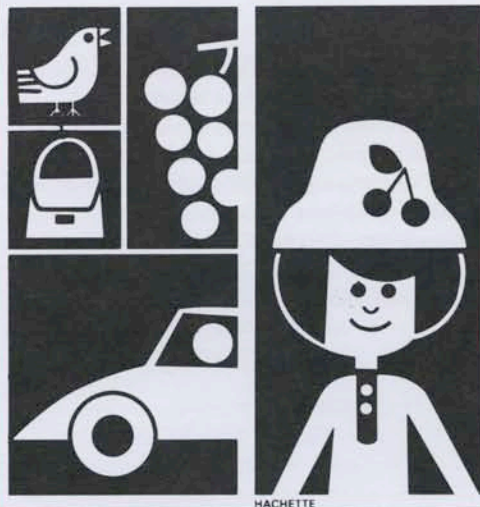
American teachers had always welcomed my offers of assistance. But the suggestion perplexed his teacher, Madame Rousseau, a cheerful young woman in her 20s, who clearly had never heard of such an idea before. She didn't see anything wrong with my offer to help, but would have to ask permission of the Principal, Madame Chaput. About a week later, I was informed of Madame Chaput's unequivocal "non": parents are permitted to visit, she said, on a special "Portes Ouvertes" (open house) day, which she had not yet organized (and as far as I know, never did). She further explained that if she let me visit a class, then everybody would want to, indicating with a flurry of arm waving the appalling chaos that was likely to ensue.

Although we resented these restrictions at first, after a few months we began to see that this insistence on privacy has a certain logic. Since school is considered to be a kind of business, what goes on in the classroom seems no more a matter for public scrutiny than what goes on in a doctor's examination room or an accountant's office. This businesslike atmosphere is reflected in the order and seriousness of the French classroom. Children don't get up and wander around or chatter with one another, as frequently happens in our American second grade classroom, and undoubtedly

far less time is wasted in reasoning with refractory youngsters.

Equally alien to the French is the American idea of the school as a center of community activity. The École Communale de la Ville de Boulogne-Billancourt has neither t-shirts, sweaters, nor bookbags emblazoned with its emblem: it hawks no bumper stickers and finances no school teams; it

#### exercices de lecture





has no weekly newsletter, no yearly pumpkin sale; no spring fair or fall picnic; no P.T.A. The Ecole Communale raises money by sending an envelope home with each child once a month; the family is expected to make some contribution appropriate to its income. Nor are the French schools expected to solve the problems of society as a whole. Busing to promote integration does not exist. Nor, I think, would it occur to a French parent to request that his child's teacher conduct a special discussion of the problems of divorce in class, as a parent in our American school recently did.

accurately by my son as "a square salami with freckles"), baked chicken in a cream sauce with green beans, bread and cheese, and a piece of cake. This feast is served by waitresses on real dishes - there are no styrofoam cups, paper plates, or cardboard trays. The children have assigned places at long tables, and each table is headed by a teacher or by the Principal, who ensure appropriate behavior.

The contrast with the lunch period at an American school is striking. For American children, lunch is a time to relax and release pent-up energies. Their teacher leaves the classroom and is replaced by a monitor, whose function seems to be to keep the chaos within safe limits. Peanut butter sandwiches are unceremoniously devoured, half-eaten apples thrown away, and after a few minutes all but a few children have run off to the playground.

The French emphasis on quality food and dining etiquette extends to the nursery school level. I was skeptical of three-year-old Andrews's report that soup was served at his *ecole maternelle*, until one day I glimpsed twenty-five two and three year olds seated quietly around a low table, waiting to be served onion soup in glass bowls. The other three standard courses were, of course, to follow.

Obviously, the midday meal is not regarded as a mere biological necessity for these children. Learning to eat neatly and to finish all the food on their plates is as much a part of their formal education as reading and writing are. In twenty years, these children will know, in the same way they know their own language, that a sandwich devoured at a desk between telephone calls does not



French schools do, however, take more responsibility for modeling and guiding the child's behavior than ours. Daniel's report card, in addition to grades for reading, spelling, math, French and writing, listed grades for "Comportement" (behavior) and "Soin." The dictionary translates "Soin" as "Care" or "Attention to," but in the report card context it means something like "neatness and personal hygiene" -- keeping your

books and papers in order, your pencils sharpened, your fingernails clean, and using a handkerchief rather than a sleeve to wipe your nose. My seven year old, not surprisingly, received a C in this subject (and even so, I think Madame Rousseau was being charitable), since we Americans tend to view these matters more lackadaisically -- we explain the rules, show our children how to clean their nails and wipe their noses, and feel sure that some day they will learn to do it properly themselves.

In our American school, children don't begin receiving grades until they are about ten years old. Until then, their work is "marked" with a smiling face, a star, or a whale-shaped sticker bearing the phrase "you did a whale of a job." The evaluations parents receive during the semi-annual conferences are usually reassuringly vague, with an emphasis on "interpersonal relations" and "learning style." Although this democratic, non-judgmental approach doubtless helps children to develop a positive self-image, Americans often have only hints to help them in assessing their true academic strengths and weaknesses. Even entering college, some of our students have such inflated ideas of their own abilities that they are invariably disappointed and resentful when their work is evaluated honestly.

The French sense of responsibility for modelling children's behavior is most striking at mealtimes. Those who eat lunch at school are served a four-course meal (no lunch boxes are permitted). A typical menu might include *pâté* (described quite



Daniel Apstein (second from left, with striped shirt) in his French Classroom

constitute a real lunch, that a real lunch is a one-and-a-half-hour event with an unhurried, thoroughly predictable rhythm of its own.

By the end of our visit, we had found a number of things to admire in the French primary school: the serious classroom atmosphere and clear sense of purpose, the conscientious effort devoted to modelling children's behavior -- all qualities which reflect the conservatism and order of French life. But we also came to appreciate our American educational system, with its openness and its concern with children's emotional development as well as their intellectual progress. Relaxed and flexible, sometimes appallingly eager to change methods and philosophy in order to please their constituency, our schools mirror both the best and worst aspects of our restless society.

Barbara Apstein  
Assistant Professor of English



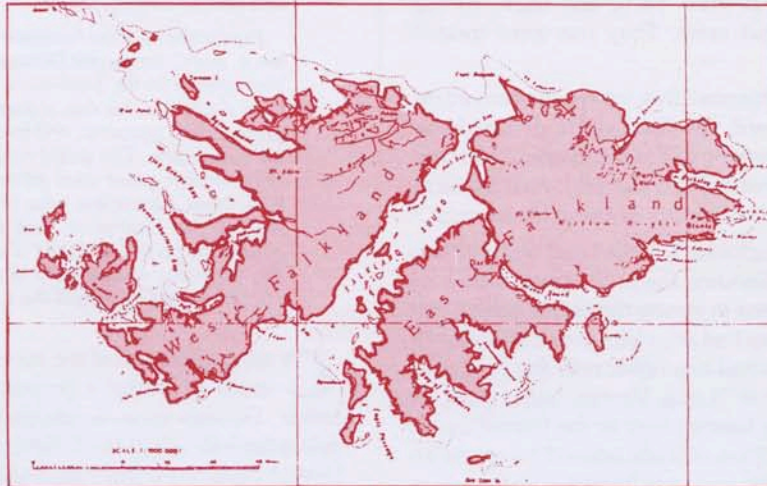
# RESEARCH NOTE

## Gunboat Diplomacy in the South Atlantic The United States and the Falkland Islands Crises 1824-1832

By Jordan D. Fiore

When Argentine forces attacked the Falkland Islands on April 2, 1982, few Americans, excepting probably those philatelists who collect British colonial stamps, were aware of the islands' existence. Only a few historians, particularly those whose interest is in diplomatic relations, were aware that for a short time the islands played an important role in American foreign policy.

The Falkland Islands, an archipelago of more than one-hundred islands, lie about 250 miles off the coast of South America. There are two main islands, the East Falkland, about 3,000 square miles in area, and the West Falkland, about 2,300 miles in area.



In the mid-eighteenth century vessels from British North America, and especially from New England, visited the islands and used them extensively. After the American Revolution the number of ships from the United States in the Falklands increased dramatically. Captain Robert Gray, the discoverer of the Columbia River, stopped there on two of his voyages to take on water. American fishing vessels interested in pelagic fishing, sealing, and whaling made regular trips there. British ships were there in great numbers, and a few Spanish and Portuguese vessels as well.<sup>1</sup>

For some years after achieving independence from Spain the government of Buenos Aires was beset by problems at home and did nothing about annexing the Malvinas. Finally in 1820 they commissioned an American, David Jewett of Connecticut, a colonel in their provisional army, gave him an old frigate, the *Heroína*, and ordered him to occupy the islands. Most historians agree that Jewett was mainly a pirate, and he spent several months harassing and capturing foreign ships before he reached the Malvinas. There he found ten American and six British ships, and, hopelessly outnumbered, he limited his activity to raising the flag of Buenos Aires. For several years little attention was paid to the islands by that government.

Then on the scene came Luis Vernet, a sharp businessman of French-German background, who had lived in the United States,

England, France, Germany, and Brazil, and had extensive business connections in these countries. He was given permission in 1826 to send an expedition to the islands and to make a settlement there. In the following years he asked the Buenos Aires government for the exclusive grant of the fisheries around the Falklands for the benefit of his new colony. The government approved his request on January 28, 1828, and in 1829, Vernet

was given a commission as the Military and Civil Governor with the right to residence and fortification on the islands and the duty to "cause the inhabitants of said island to observe the Laws of the Republic and shall see to the execution of the Regulations of the Fishing on all Coasts of the same."<sup>2</sup> The British *charge d'affaires* in Buenos Aires protested the appointment, for his country still claimed the islands, but the leaders in Buenos Aires disregarded his protest.

In June, 1829, armed with this proclamation, Vernet moved with his wife, much furniture, including a piano, and a number of colonists to Port Soledad on the islands where he established a home. He immediately issued a circular letter "to all masters engaged in fisheries on any part of the coast under his jurisdiction" ordering them to desist from fishing under penalty of confiscation and ordered ship masters not to shoot cattle on the East Falkland Islands.<sup>3</sup>

The American and British captains there, having become accustomed to carrying out their work without interference, ignored Vernet's letter. American whalers did experience harassment, but Vernet, probably fearing British retaliation, treated the British ships with care.

The American *charge d'affaire* was John Murray Forbes. He protested Vernet's actions, but, since there was no actual damage to American vessels, it was difficult to bring formal charges. Forbes, who had a long history of ill health and desired to return home, died on June 14, 1831.<sup>4</sup> A little more than a month later,

<sup>2</sup>The decree is published in William R. Manning, ed., *Diplomatic Correspondence of the United States: Inter-American Affairs, 1831-1880*, Volume I. *Argentina*. An English translation appears in J. D. Fiore, *Francis Baylies' Apologia: The Falkland Island Crises of 1829-1833* (Taunton: Old Colony Historical Society, 1982), 33.

<sup>3</sup>For an English translation of the circular letter see Fiore, *Francis Baylies' Apologia*, . . . 34.

<sup>4</sup>Charles L. Chandler, "The First Three Yankee consuls in B.A.," *The American Weekly of Buenos Aires*, (July 14, 1923), 5-7, and Watt Stewart, "The Diplomatic Service of John Murray Forbes at Buenos Aires," *The Hispanic American Historical Review*, 14 (May, 1938), 20.

<sup>1</sup>There are a number of books which cover the early history of the Falkland Islands. Especially valuable are V. G. Boyson, *The Falkland Islands* (Oxford University Press, 1924) and E. M. Cawkell, *The Falkland Islands* (London, 1960). Jules Goebel has covered the question of *The Struggle for the Falkland Islands: A Study in Legal and Diplomatic History*, (New Haven; Yale University Press, 1927). The Goebel book displays a strong anti-British bias.



## Gunboat Diplomacy . . .continued

Vernet made his first aggressive move against American vessels.

Late in July, Vernet seized the American Schooner *Harriet* of Stonington, Connecticut, her captain, John Davison of Stonington, and the ship's crew; on August 17, he captured the American Schooner *Breakwater*, also of Stonington, but her master, a Captain Carew, recaptured the vessel and sailed to the United States, where the captain and crew protested loudly to American authorities. Also, on Aug. 19, 1831, Vernet seized a third schooner, the *Superior* of New York, and captured the master Stephen Cogan and his crew. They too were treated shabbily.

Vernet took the *Harriet* to Buenos Aires, where she arrived on November 19. Shortly afterward, the local court declared the *Harriet* to be a legal prize. According to Francis Baylies, who was *charge d'affaires* in Buenos Aires in 1832, Vernet forced Davison and his crew to use the *Harriet* to capture seals on his account.<sup>5</sup>

Since Forbes, the *charge d'affaires*, had died and had not been replaced, George Slocum (or Slacum), the U. S. consul in Buenos Aires, protested Vernet's actions in strong terms. He denied that the government of Buenos Aires had any claim over the Falklands and especially that that nation had any rights over the American ships there. He demanded that "Louis Vernet, being guilty of piracy and robbery, should be handed over to the United States for judgement." The Buenos Aires officials refused to act on his protest, citing among other factors, his limited authority as a consul.

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**... "Louis Vernet, being guilty of piracy and robbery, should be handed over to the United States for judgement."**

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In the United States President Andrew Jackson responded strongly to Vernet's actions. In his message to Congress on Dec. 6, 1831, he referred to Vernet's men as "a band acting, as they pretend under the authority of the government of Buenos Aires." He announced that he would send an armed vessel to provide "all lawful protection to our trade which shall be necessary," and he recommended the adoption of measures "for providing a force adequate to complete protection of our fellow-citizens fishing and trading in those seas."<sup>6</sup>

Six months earlier, in June 1831, Levi Woodbury, the United States Secretary of the Navy, ordered Captain Silas Duncan, master of the U. S. ship *Lexington*, to leave Norfolk, Va., with his vessel and to proceed to the coast of Brazil.<sup>7</sup> Upon his arrival in Buenos Aires Duncan asked that government for redress for the *Harriet* and the *Superior*, but, pleading that the case was under adjudication, the government would not act.

<sup>5</sup>There is an excellent unpublished article, "The Falklands Story," by T. Bentley Duncan of the University of Chicago, which covers the incident in detail.

<sup>6</sup>James D. Richardson, *A Compilation of the Messages and Papers of the Presidents*, (New York 1897), III, 1116.

<sup>7</sup>Silas Duncan to Levi Woodbury, Secretary of the Navy, June 15, 1831, written on board the *Lexington* in Norfolk Harbor. (National Archives).

The *Lexington* sailed from Buenos Aires late in December 1831, and arrived in Berkley Sound in East Falkland on Dec. 28, 1831. The American action was brief and concise. A summary of the log of the *Lexington* explains the action:

Early in the morning of the first day of the year he stood for the port of St. Louis and came to anchor at 11:30 a.m. Just prior to anchoring, he sent a landing party of two officers and fifteen men ashore in the commandeered schooner to confer with the authorities, and at 11:45 another party, well armed, in two boats to augment the first. The three schooners were finally liberated and permitted to proceed.

Practically all of the American citizens in the islands desired to leave, and Commander Duncan agreed to give them passage to Montevideo in the *Lexington*. While they were preparing for their departure, he met a guard of twelve Mariners ashore to protect their property, and to assist them in their preparations for the voyage. The guard returned at noon the following day, but a smaller guard went ashore each day until the 5th. On the 21st those Americans who wished to leave the Island came aboard the *Lexington*, and were made as comfortable as conditions on board a man of war would permit. The following day the party, consisting of twenty men, eight women, and ten children sailed on board the *Lexington* for their native land.<sup>8</sup>

Captain Davison of the *Harriet*, who was on the island, took much of Vernet's property, thus recouping some of his losses. Duncan now in complete control, issued a statement calling for free use of the fishing and hunting rights. Among those carried away from the Falklands were Vernet's agent Matthew Brisbane and several other employees whom he took as prisoners to Montevideo, Uruguay. Duncan also submitted a detailed report to Washington.<sup>9</sup>

Naturally the government of Buenos Aires complained vehemently, but the United States government rejected Argentinian claims. Shortly afterward, President Jackson sent Francis Baylies of Massachusetts to Buenos Aires as *charge d'affaires*, with instructions to obtain reparations for losses sustained by American vessels, to secure a guarantee of free use of the islands and surrounding waters, and to justify the suppression of Vernet's establishment by Silas Duncan. If he should succeed in this mission, he was then empowered to negotiate a treaty of amity and commerce.<sup>10</sup>

Baylies spent the entire summer in Buenos Aires, but he could reach no agreement, and so he returned home in the fall of 1832.<sup>11</sup> A few months later the British moved in and took over the islands, and the United States raised no objections. Thus began a century and a half of protest which culminated with the war that broke out in the spring of 1982. Several times in the nineteenth century Argentina tried to reopen the question of Duncan's brief incursion with the United States, but that nation refused to consider any action.

Jordan D. Fiore  
Professor of History

<sup>8</sup>The summary is contained in a typewritten manuscript, "One Hundred-Eighty Landings of United States Marines," by Captain Harry Alanson, U. S. Marine Corps, Officer in Charge. Historical Section, p. 70. The account is based largely on the log of the *Lexington*.

<sup>9</sup>Letter from Silas Duncan to Levi Woodbury, from the U. S. S. *Lexington*, off Montevideo, River Plate, Uruguay, February 3, 1832, in the National Archives.

<sup>10</sup>J. D. Fiore *Francis Baylies' Apologia*, 12.

<sup>11</sup>Baylies wrote a detailed account of his experience in Buenos Aires to the Secretary of State. He also wrote a strong defense of his actions, but it was not published in his lifetime. The manuscript was recently discovered in the Old Colony Historical Society and published.



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