

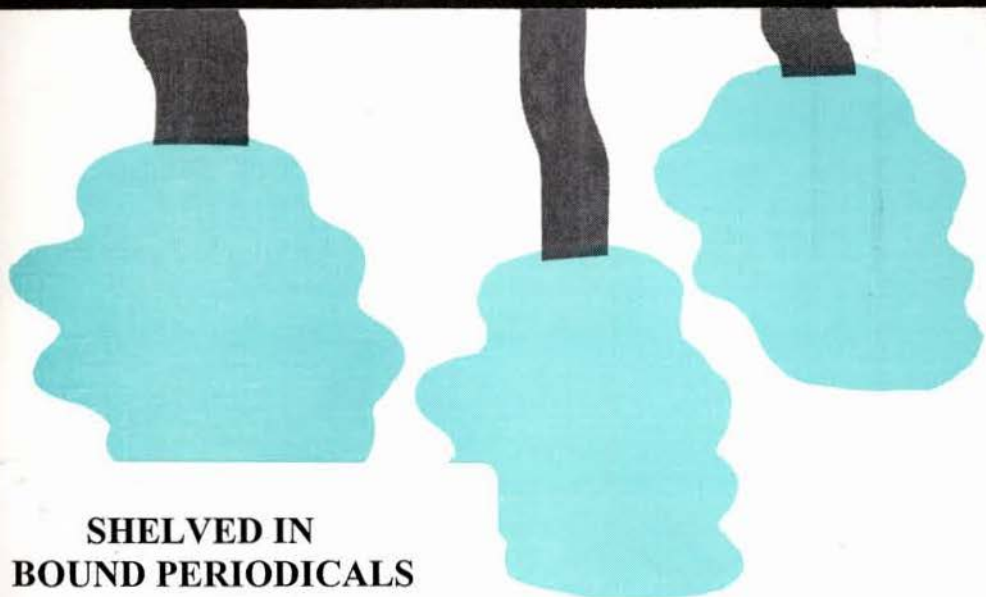
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hoi polloi

anthology of essays



**SHELVED IN
BOUND PERIODICALS**

*hoi polloi**

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** HOY-po-LOY: noun. 1. The common masses; the man in the street; the average person; the herd. 2. A literary publication of Gainesville College, comprised of non-fiction essays.*

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hoi polloi

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Introduction

The making of this third edition of *hoi polloi* began, it seemed, when the second edition first began to circulate on our campus last year. By using a suggestion made by Dr. Tom Tuggle, twenty outstanding essays on literature were gathered from instructors, and presented in this magazine are seven essays our editorial staff chose to be featured. Included are this year's winning essays of the Gainesville College Writing Contest.

If you are a student taking an English course here at Gainesville, perhaps these essays will serve as examples of what most instructors expect from their writing assignments. I hope you will also notice the talent of the writers and the quality of these essays that were generated from English 102, Freshman Honors English, and Sophomore Honors English courses offered on this campus.

I wish to thank Dr. Richard F. Patteson, director of the Graduate English program at Mississippi State University, for judging this year's essay contest and offering his useful comments on revisions.

--Emily Duncan

Leda and the Swan

William Butler Yeats (1865 - 1939)

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on this knowledge with his power
Before the indifferent beak could let her drop?

For the second year, Rachael Forrester, a sophomore Fashion Merchandising major, has contributed two essays to hoi polloi. This essay explores the relationship between form and content in one of the most famous Twentieth Century poems.

The Impact of the Interruption: Yeats' "Leda and the Swan"

Rachael Forrester

One can imagine viewing a television screen. The screen is white. A tiny black dot appears in the center of the screen, and within seconds, the dot has grown to encompass the entire screen. The screen is now, only a few seconds later, black. This is quite a visual impact. William Butler Yeats creates the same impact, mentally, with his poem "Leda and the Swan."

"A sudden blow: the great wings beating still/ above the staggering girl, her thighs caressed. . . ." The introduction to the poem hits the reader with the powerful force of articulate words. With the risk of sounding ridiculous, one could say that the beginning of the poem is almost like an interruption. Yeats does not take the time to explain the characters of the poem. Who is the girl? What is the bird-like figure? The reader, so it seems, begins to read the poem in the very middle of the story. And in a sense, this is true. "Leda and the Swan" is an account of the "rape" of Leda, a mortal woman, by the god Zeus. Since Zeus, as a god, should not fall in love with a mortal, he would disguise himself as a swan to visit Leda. So in all actuality, the reader does begin in the middle of the story, a story that began thousands of years ago. Were it not for the title of the poem, the reader can only guess as to the identity of the characters of the poem as the first stanza of the poem is read. Yeats vaguely describes a bird, a large bird. He also hints at the appearance of the girl with mentions of thighs, breasts, and the nape of her neck. The first stanza ends

with a softened tone. "He holds her helpless breast upon his breast." The swan has trapped the girl, and for the moment, the action slows.

The entire first stanza is dedicated to the description of the attack from a physical, outside point of view. With a shift in tone in the second stanza, a shift in the point of view also occurs. The second stanza describes the encounter with mention of the emotions and actions of Leda. "How can those terrified vague fingers push/The feathered glory from her loosening thighs?" Two key phrases exist in the first two lines of the second stanza. First, the words "How can" express feelings of exasperation, or perhaps on the other hand, willingness. In the next line this concept is repeated. "Loosening thighs" can describe Leda's unspoken agreement with Zeus, or the swan, to be with her. The phrase can also demonstrate her inability to resist such a powerful force. Leda, however, wanted to be with Zeus. So after the initial shock of the encounter is expressed in stanza one, stanza two describes Leda dropping her defenses for love. The last two lines of the second stanza serve a dual purpose.

"And how can body, laid in that white rush,/ But feel the strange heart beating where it lies?" Not only do these two lines express Leda's feelings, but the lines allow the emotions of the reader to be included also. The "body" does not have a clear meaning. These two lines allow the poem to be a little more personal for the reader.

The beginning of the third stanza recaptures the explosive attitude found at the beginning of the poem. "A shudder in the loins..." announces the return of the physical aspect of the poem. A little more of the myth legend behind the poem is given in this stanza as well. Out of the union of Leda and Zeus came two daughters, Helen of Troy and Clytemnestra. Helen, the main cause of the Trojan War, is referred to by the mention of the destruction of Troy as described in the second line of the third stanza. A reference is also made to Agamemnon's death. Agamemnon was Clytemnestra's husband, whom she killed after he returned home from the Trojan War. Yeats hints, or perhaps boldly states, that the union of Leda and Zeus caused much destruction and pain.

The fourth and final stanza acts as a summary of the poem. The main idea expressed in this set of lines is the extent of

Leda's gains from this encounter. By reading the stanza carefully, one can clarify the previous statement.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

At least two fairly different readings can be gained from this verse. First, is Yeats wondering if Leda gained part of the knowledge of Zeus during this sexual encounter? Or is Yeats wondering if Zeus' knowledge and power are gained by Leda through the act of fertilization and conception? From either point of view, Yeats hints at Zeus' uncaring attitude in the last line. The "indifferent beak" and the action of the verb to "drop" both carry negative connotations.

An overall look at the poem allows the reader to see that Yeats expresses yet another idea. Yeats' use of vague descriptions and the inability of the reader to gain a total view of the encounter expresses Leda's feelings of shock. So taken by surprise is Leda that her nerves and perception are clouded. The reader can sense this fog through the words that Yeats chooses to use.

"Leda and the Swan" is a fine work of poetry. The poem begins with an attention-grabbing interruption and ends with an indifferent idea. The changes in tones and perceptions add extra qualities to Yeats' work. The impact of the interruption creates a poem that is quite moving and quite unforgettable.

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No Second Troy

William Butler Yeats (1865-1939)

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,
Had they but courage equal to desire?
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
That is not natural in an age like this,
Being high and solitary and most stern?
Why, what could she have done, being what she is?
Was there another Troy for her to burn?

Danny Marshall explicates another William Butler Yeats poem exploring the relationship between the poet's life and his work.

Yeats' Conflict in "No Second Troy"

Danny Marshall

Many of William Butler Yeats' works make reference to a woman named Maude Gonne. Yeats loved her, and though she may have cared for him, she did not love him in the same way he loved her. She eventually married another man, which hurt Yeats deeply. Gonne was an outspoken Irish nationalist and was involved in many disputes. Yeats was an Irishman; he involved himself in the causes she believed in but wanted to avoid fanaticism. "No Second Troy" displays Yeats' conflict of bitterness and admiration towards Maude Gonne by asking four rhetorical questions.

The first question of the poem displays his bitterness:

Why should I blame her that she filled my days
With misery, or that she would of late
Have taught to ignorant men most violent ways,
Or hurled the little streets upon the great,
Had they but courage equal to desire?

Yeats asks if he should blame her for what she has done to him and to Ireland. He realizes she is out of his life and he can never have her; he is upset. He phrases this question so it needs no answer; she is to blame for his misery, and she has helped stir up feelings of revolution. Yeats describes Maude's supporters as being ignorant, and she taught her violent ways to "ignorant men." He uses an image of little streets against great streets here; they have the desire for revolution but lack courage. His describing of her revolutionary activity is a lead into the second question (Ellman 111).

Yeats begins to justify her action by asking:

What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
That is not natural in an age like this
Being high and solitary and most stern?

He is saying she is not peaceful because her mind's nobility of thought and her beauty are too great for her time. Yeats implies that Maude would be happier and more at peace in another time, but the age in which she lives will not allow her to be content with the world around her or with herself (Ellman 111).

The third question asks: "Why, what could she have done, being what she is?" Maude cannot do anything but what she has done; it would be impossible for her to do so because of the kind of person she is. She is strong-willed and intelligent and set in her causes. She would not have been happy keeping quiet, and Yeats says this but does not dismiss her from guilt (Ellman 111). She is still responsible for hurting him.

The final question clears her of guilt: "Was there another Troy for her to burn?" All the guilt for her actions is blamed on the age in which she lives. Helen of Troy was the cause for the "first" Troy's destruction, but there is no "second" Troy for Maude (Ellman 112). She is a Helen of Troy without Troy. Her revolution will fail because of the present day, and it is not her fault.

Yeats blames Maude Maude for his misery in the beginning of the poem. He realizes she is gone from his life, and he feels bitterness. Her actions toward him and Ireland are caused by who she is; her qualities of nobility of mind and her beauty express what she believes. It is not her fault there is no "second" Troy for her. Yeats feels bitterness towards her for hurting him, but he admires her and blames her actions on the time in which she lives.

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A Valediction: Forbidding Mourning John Donne (1572-1631)

As virtuous men pass mildly away,
And whisper to their souls, to go,
Whilst some of their sad friends do say,
The breath goes now, and some say, no;

So let us melt and make no noise,
No tear-floods, nor, sigh-tempests move,
'Twere profanation of our joys
to tell the laity our love.

Moving of th' earth brings harms and fears,
Men reckon what it did and meant,
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love, so much refined
That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two,
Thy soul, the fixt foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans, and harkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
like th' other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.

Ms. Forrester presents a lucid discussion of the metaphorical structure of one of the most famous of John Donne's poems. This essay was selected as the 3rd place winner of the formal essay category in this year's writing contest.

"A Valediction: Forbidding Mourning:" A Work of Constructive Thought

Rachael Forrester

"Who supplies another with a constructive thought has enriched him forever"

--Alfred Armand Montapert

The work of the metaphysical poet John Donne is complicated and powerful. Donne's poetry is filled with analogies and images that require a great deal of thought on the part of the reader. The constructive thought involved in Donne's work results in a very moving, powerful, complicated style. The style is philosophical and argumenative. To achieve these qualities, Donne incorporates conceits, or outlandish comparisons, in his poetry to convey his ideas. Perhaps no other work by Donne expresses his style and quality through the use of conceits as well as his poem, "A Valediction: Forbidding Mourning."

"A Valediction: Forbidding Mourning" would, at first, appear to be a religious poem. On deeper inspection, the poem is a work of love that is full of meaning. The main plot centers on two lovers about to be separated for a long period of time. Donne mixes into the plot feeling and meaning through areas where little or no feeling or emotion can be found.

In the first stanza, the religious appearance of the poem is the greatest. The description of men of value dying in peace while friends watch them "pass mildly away" seems to hint of a hope of afterlife. Alliteration of letters in the stanza creates a whispered effect, re-enforcing the feeling of death. The persona continues on into the second stanza by relating the

peaceful death of virtuous men to the lover's impending departure. Donne urges his lover to be quiet and simple instead of very emotional and extravagant with her grief. He states that their love is too wonderful, too virtuous for a great display of emotion. Earthquakes and natural disasters, Donne explains, cause fear and worry among people. But the greater, and far more impressive, occurrence of trepidation, or the backward movement of planets, brings about little attention. Donne parallels this idea with the earlier statement to his lover. Since their love is so great, like the occurrence of trepidation, their separation should not cause fear and sadness. Ordinary lovers cannot be separated, because their love depends upon physical contact. Donne says, though, that he and his lover can be separated because their love is so pure that it is hard for even them to detect the presence of love. For that reason, the loss of physical contact between the two lovers is less important.

The sixth stanza of the poem introduces the central conceit in this poem. Donne explains that the lovers are one soul, one being. For this reason, the separation will result in no harm. Their one soul will span the distance of the journey "like gold to airy thinness beat." Goldsmiths can transform gold, a precious and beautiful metal, into very thin sheets by beating the metal. This is unlike other metals that can be rolled only into relatively thick widths. On into the last three stanzas the conceit develops further. Donne feels that if the lovers do have two souls instead of the single soul, then they are joined, like a compass' legs are joined. One soul, like the fixed foot of a compass, does not move until the other foot moves. Then the fixed foot follows after. The center foot leans and hearkens after the wandering foot. Similarly, the lover will follow, in her heart, her wandering lover. Only when the lover returns home does she quit longing for her lover. Only when the wandering foot returns to the starting position does the fixed foot straighten. The compass, the persona feels, will symbolize their love by demonstrating his lover's dedication also. As long as the fixed foot remains in place and firm, the wandering foot will move around the central position until a perfect circle is formed. As long as Donne's lover is firm and faithful, Donne will return after his journey and complete the circle. The circle

is a symbol of perfection and eternity. When Donne completes the journey, the love will have reached perfection because his lover has remained loyal, and their love has withstood separation.

Upon further analysis, the reader can determine that Donne describes two motions with the compass image. One is a linear motion as described in stanza eight. The central foot straightens as the wandering foot returns home. A linear motion would have to be performed before the two legs could be together. The second motion is circular as described in stanza nine with the completion of the circle upon the completion of Donne's journey. Both of these motions combine to form a realistic view of life and of love since neither move in one simple direction, but in a combination of movements.

"A Valediction: Forbidding Mourning" by John Donne treats the reader to enrichment through constructive thought, thought so intellectual that an analogy between a compass, (an unfeeling instrument of math and navigation) and the separation of lovers, (an occurrence overflowing with feeling) can be clear and meaningful.

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The fact that Marie de France was a writer in the twelfth century is remarkable since so few women were allowed an education; perhaps even more astonishing is that Marie de France is remembered as one of the greatest writers of the middle ages. Joanne Martin offers here a lively introduction to Marie de France and her work.

Marie de France: Legacy of a Free Mind

Joanne Martin

Marie is my name,
I am from France.
It may be that many Clerks
Will take my labour on themselves--
I don't want any of them to claim it.
--Epilogue to *Fables*

Marie de France's *Lais* reach through the ages to the readers in the twentieth century with the same enchantment that delighted the counts, barons, knights and ladies of King Henry II and Eleanor of Aquitaine's court in twelfth century England. Marie has been called "the first woman novelist of our era" by John Fowles. This seems a grand title for a woman who wrote twelve, short (118 to 1,184 lines) narrative verse romances, but her talent, as some see it, is that of a fiction writer rather than a poet. She was an excellent storyteller who created simple, seemingly naive stories that contain powerful suggestions that are far from innocent. Her unforgettable characters are placed in Brittany in a fairy tale setting where they are not always restricted to human form. Marie shows her readers how love that is selfless and magnanimous can be a means of freedom, if only in the mind, from the heavy burdens of life. She also wrote of the foolishness of human emotions and showed how selfishness and possessiveness can be destructive in a relationship and how people can suffer from the treatment of those who seem to love them.

Marie was evidently a well-educated woman. She talked about the books of the ancients, implying in the

prologue to *lais*, that she had studied them. Ovid's *Metamorphoses*, in particularly "The Story of Orpheus and Eurydice" tells of unhappy, tragic love and the importance of love as a material for art. All of Marie's *lais*--which, "generally speaking, is a short romance in rhyme which fuses supernatural elements, a fairy-tale 'Celtic' setting, and a treatment of courtly love--center around the subject of love, like an elaborate set of variations on a single theme. There is often tension in her *lais* between private ecstasy and public acknowledgement of love; love cannot survive the claustrophobia of secrecy, and yet, the world is often ranged against lovers who seek the endorsement of society" (Wilkie 1324).

In her *lai* "Yonec," the married lady's illicit love of another man was used as a parallel of Marie's love of writing and how her writing was illicit in a world of written authority dominated by men. She used the oral tradition of folklore in an illicit use of the genre, by creating a heroine instead of the traditional hero. Marie's love, her writing, could not survive in secrecy, hidden away and yet she could not gain the endorsement of authoritative, literary society dominated, formed, and perpetuated by males in a tradition that was often hostile to women and unwilling to grant them the intelligence or moral character requisite for any medieval writer.

In "Yonec," the lady is locked in a tower by her husband and guarded by his sister. A jailor and a guard represent authority in two ways. The first is obvious, and the second represents the status quo of written literature. Marie challenges this tradition of male authority, the learned product by using the old tale and by writing in the vernacular. Women had no voice and no authority, so Marie wrote from what she did possess--experience.

The lady is alone: "...he kept her more than seven years--they never had any children; she never left that tower" (37-39); she is as isolated as Marie is with her writing. At night, the lady's husband visits her bed, but she remains childless. Marie is also childless in the sense that she can never legitimately produce authoritative works according to a system of medieval criticism that denies women authoritative stature.

On this particular April morning (April is symbolic of change and new beginnings--Christ was crucified in the

spring, Dante begins *Inferno* on April 7, 1300, one hundred years after Marie, and Chaucer's *The Canterbury Tales* begins in April, almost 200 years later) the lady's husband has left to hunt and his sister has gone to church. Left to herself, "she grieved and sighed and wept and raged. I should never have been born! My fate is harsh. What is the jealous old man afraid of that he keeps me so imprisoned?...It's a rough rope that I pull and draw" (65-67, 70-71). The author is echoing her own grievances of frustration and literary imprisonment. The lady yearns for the love of a knight "handsome, courtly, brave and valiant" (99). "When she finished her lament, she saw through a narrow window, the shadow of a great bird" (105-107). A hawk flies in through her chamber window and alights at her feet. The hawk is a bird of prey like the eagle, the bird of Jupiter, the Roman god of justice, and Marie too is seeking justice for her writing.

The lady watches the bird, and "when it had been there awhile and she'd stared hard at it, it became a handsome and noble knight" (113-115). He says to her "...accept me as your love...I have loved you for a long time...yet I couldn't have come to you or left my own land had you not asked for me" (125,127,131-133). Marie uses imagery to escape male authority and shows a woman controlling love through the use of her imagination. She also introduces the new idea that a woman can imagine and get, a gentle, sensitive lover.

Love changes the lady's life. She is filled with joy and, of course, her husband and his sister notice the change in her. Together they plan a way to discover the source of her new happiness. Hidden behind a curtain, her sister-in-law watches the hawk arrive, change into a man, and stay the afternoon with his beloved. She reports to her brother and he sets a trap for the bird-lover. Marie thus points out that authority can be hostile to a woman, wife, or by extension, writer. The next time the lady yearns for her love and he comes to her, he is impaled on one of the iron spikes the lady's husband has placed in the window. As the lady watches in horror "out rushes the red blood (from his breast). He knew he was fatally wounded" (312-313). Marie uses the symbolic image of the sexual act for the cause of his death just as Virgil's *Aeneid* used it when Dido fell upon the sword of Aeneas. The male half of

the image (authority) is a threat, but she reverses the gender of the one who will die.

Her lover tells her she is pregnant with their son and one day this son will "avenge both of them and kill their enemy" (331-332). He leaves her, but she now has the power to escape her prison. She jumps from the window, twenty feet above the ground and follows his trail of blood. She enters a long dark passage that is much like the one the Irish knight Owein traveled through in the *Purgatory* (Marie translated this odyssey from Latin into French). Like Dante in the *Inferno* and the heroes of Homer, the lady experiences otherworldly trials, but again Marie has changed the more usual hero into a heroine.

The lady "emerged from the hill into a beautiful meadow" (355-356). In the distance she sees a walled city made of silver that represents the walls Marie sees as a woman author would confront when attempting to break into a literary enterprise dominated by men. Once inside the castle, she finds her knight. He begs her to leave for her own safety's sake and gives her a sword which she is to give to their son, and a ring (that will cause her husband to remember nothing of the husband's existence or their love). The sword and the ring both represent male authority and have been placed in the hands of a woman. The girl imprisoned by her husband is gone and a woman is now free. Joan Farrente says,

What Marie seems to be saying in this lai, as in several others, is that the world can imprison the body but not the mind, once the mind wills itself free. Love gives the lady the power, by giving her the will, to free herself,"

just as Marie finds her power and freedom in her writing.

In due time she bears a son--"they named him Yonec" (459). His birth is living proof of the love of the lady and her knight, and with this child, their love endures. When he reaches the proper age, he is made into a knight (461-464). That very year, the family travels "to the feast of St. Aaron, celebrated in Cae

leon" (467-468). Here they see a magnificent tomb and ask whose it is. The story of the lady's bird-lover is told. Aware of where she is, the lady says to her son, "you hear how God has led us to this spot. Your father, whom this old man (her husband) murdered, lies here in this tomb. Now I give and commend his great sword to you" (527-532). "She told the truth. Then she fainted over the tomb and, in her faint, she died...When her son saw that she had died, he cut off his stepfather's head. Thus with his father's sword he avenged his mother's sorrow" (537-539,541-544). The identity between heroine and artist, love and literature, thus continues. Marie concludes her story---"long after, those who heard this adventure composed a lai about it, about the pain and grief that they suffered for love" (551-554). Marie's story is her son, the proof of her love and suffering; with her story, her writing endures. The sword is placed in the hands of the lady's son, and the symbol of power and authority is placed in Marie's writing. Marie noted either at the beginning or the end of many of her lais that even though she had heard this particular story before, it was she who was writing it in its present form, never letting her readers forget she is the author (Farrante 67). She wrote the following in the prologue to her *Lais*.

Whoever has received knowledge
and eloquence in speech from God,
should not be silent or conceal it,
but demonstrate it willingly.

By writing down the old stories she saved and preserved them for future generations and in so doing, left us a part of herself.

In "Yonec," we see that just as the lady's imagination brings her a lover, her happiness and her freedom, so Marie viewed literature as a way to rule and command her life. Her personal interest with the visceral emotions and the mind in her writing, mirrored her disappointment as a intelligent and gifted woman caught in a time and society that offered little outlet for her talent. Through the ages of recorded literature, we hear the secular voice of a woman in her native tongue, and we are the richer for her gift. Marie de France wrote of the freedom of a woman's mind from authority--she experienced it.

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The following essay is this year's 1st place winner of the Gainesville College Writing Contest in the formal essay category. The judge, Dr. Richard F. Patteson, director of Graduate Studies at Mississippi State University described this essay as "substantive, scholarly in tone, and historically informative."

The Golden Ass

Sarah Booker

Few Roman literary works are extant. Because of this, those which do exist are of immense value. Lucius Apuleius' *The Metamorphoses*, or lovingly called by later readers *The Golden Ass*, is one such work. Not only is it the only complete Roman novel in existence, but in it alone is found the key which opens the door to an otherwise little-known pagan religion--the worship of the goddess Isis. To open this door, we must acquaint ourselves with the author, the book, the goddess herself, and the Christian traditions which have descended from this pagan religion.

Lucius Apuleius was born in Madaura, a Roman colony in Africa, and educated in Carthage, Athens, and Rome. He lived in the second century and was a brilliant lawyer, litterateur, scientist and magician. And, according to Elizabeth Hazelton Haight in her book *Apuleius and His Influence*, his own personal metamorphoses give a glimpse of the spiritual changes which the Roman Empire underwent during this time. His was a time in which the Roman religion had long lost its hold, and the beautiful myths of Greek deities had become old stories. Therefore, the age was ripe for new cults such as that of Isis with her consecrated priests, regular services, mystic ceremonies, and ecstatic initiations (10, 11). Apuleius became extremely caught up in the magical aspects of the Isian cult and was accused of winning his rich wife by the use of his magic arts (25). Apuleius' involvement with magic is clearly depicted in *The Metamorphoses*. Apuleius, like Dante and

others, gave his hero his own name, Lucius. And, Apuleius is believed by some to have actually experienced the transformation in *The Golden Ass* himself just as Dante was believed by some to have actually journeyed to Hell. Dr. Haight's book maintains that Apuleius was initiated as many as three times into the mysteries of the Egyptian goddess Isis and had used his gifts as a lawyer to fund the expenses of these religious ceremonies (29). *The Metamorphoses*, Apuleius' greatest work, is written entirely in prose, and is the only complete Roman novel in existence. However, it is difficult to know at what point in his career Apuleius wrote the book as he himself never speaks of it. By the title it is obvious that the story recalls to memory--as, according to Michael Grant, it was intended to--Ovid's greatest poem of the same name (Poupard 26). And, the structure of the book, a story within a story within a story--a Chinese box--is also like Ovid's. One difference in the two, however, is that Ovid's characters were permanently transformed whereas Apuleius' hero Lucius was given back his humanity.

The story centers on the hero Lucius who, while dabbling in magic, was turned into an ass. Even though the antidote is simply to eat roses, Lucius is stolen by robbers before his lover can bring the cure to him. From this transformation until Book XI, Lucius is involved in all kinds of wild adventures. He lives as an ass for twelve months, from one rose season to the next, before he escapes at full gallop from the Corinthian arena where he is to publicly have sexual intercourse with a condemned murderess. Lucius goes to sleep on the seashore, awakens in the dead of night with the full moon shining in the water, and offers prayer to the queen of heaven, begging for her aid and delivery. This takes us into the eleventh and final book of *The Metamorphoses*. When he sleeps again, he dreams that Isis rises from the sea in all her majesty and speaks an answer to his prayer. Isis instructs Lucius to attend her spring festival and boldly go through the crowd, which at her command will make way for him, to the priest with a garland of roses. Upon eating the roses, he will regain his humanity. The vision, however, ends with the warning that upon doing this he will be dedicated to her service until his death. After all, it is only right for him to be devoted to the Goddess who made

him a man again. Furthermore, she tells him of his future happiness and fame and his eventual dwelling in the Elysian fields. Lucius follows the goddess' instructions perfectly, regains his humanity, and is eventually initiated into her service as was foreordained.

In this final book of *The Golden Ass* we find a picture of the worship of Isis. This is the only documentation which gives so rich an account of the ceremonies and mysteries of the Egyptian goddess and the full extent of the hold which her cult had upon her devotees. It is in this book that Apuleius allows Isis to give her own acknowledgement of herself: "I am Nature, the universal Mother, mistress of all the elements, primordial child of time, sovereign of all things spiritual, queen of the dead, queen also of the immortals, the single manifestation of all gods and goddesses that are...." The use of the jackass in the transformation certainly points to Isis because she calls the ass "the most hateful beast in the universe." She associates the ass with Set who had killed her husband-brother Osiris. Moreover, this eleventh book is an amazing spiritual confession and a sincere account of conversion which probably represents Apuleius' own religious history.

According to Gordon J. Laing in his book *Survival of Roman Religion*, Isis, in the process of syncretism, acquired more than the original Egyptian deity and became goddess of heaven, of earth, of the sea, and of Hell, and eventually absorbed the functions of all the other gods as well (126). The cult of Isis was extremely strong by 58 B.C. and when the alarmed Roman authorities destroyed the altars of Isis, it resulted in flourishing the religion in much the same way that the persecution of the early Christians accelerated the growth of Christianity. In the first century of the Roman Empire, Isis was recognized as a state god. And, by the second and third centuries, the cult was one of the chief rivals of Christianity with as many as seven temples of Isis in Rome.

Laing gives credit to this Egyptian cult for some of the present practices and beliefs within the Christian church. Church policy concerning the harmonizing of traditional beliefs or religious observances of the pagans with Christianity was the "bridge" over which thousands and thousands passed to the new Christian faith (130). One of the easiest and most

to the new Christian faith (130). One of the easiest and most obvious of these adaptabilities on the part of Christianity was the shift from Isis to Mary. Some of the images of Isis nursing Horus have been mistakenly worshipped in Christian churches as being Mary and Jesus. Moreover, some of the extravagantly ornamental statues of Mary are but a repetition of such ornate figures of Isis. And, the practice of borrowing an image of the Madonna by a devoted follower and taking it home to bring a blessing on the family was also done by worshippers of Isis. The idea of the Divine Trinity was perhaps influenced by the Egyptian triad Isis, Osiris, and the child Horus. The idea of Isis as the mother of the child Horus was easily transferred to Mary, mother of God-- from pagan to Christian with great harmony. The elevation of sacred objects as seen in the Catholic ceremony of the Mass was perhaps influenced by the raising of a vase of holy water by priests of Isis during ceremonies in her temple. The hierarchy of the Christian clergy appears to have been heavily influenced by the Isian cults. It is believed by many religious scholars that the monastic groups within the Catholic church had their beginnings within the recluses connected with the cult of Isis. These hermits transferred their devotion to the Christian faith after the collapse of the cult. Moreover, St. Anthony himself, who is said by many to be the father of Christian monasticism, was a hermit in Egypt, and St. Pachomius established the first monastery around 320 A.D. in southern Egypt (137, 138).

Other ceremonial practices within the Catholic church appear to have their origin within the Isiac rites. The use of the bronze rattle called sistrum in the service of Isis perhaps led to the practice of tinkling a bell in certain Catholic ceremonies. Tonsure in the Catholic priesthood is said to have had its source from the shaving of heads of the initiates of Isis. The custom of covering of women's heads in the Church could have gotten its beginnings from the practice of the veiling of women in Isiac ceremonies. Also, the wearing of white linen robes by the priests of Isis is still a part of priestly dress within the Church. Finally, the carrying of sacred images, the burning of incense, the marching of white-clad priests, as well as other processional practices are extremely similar to the religious processions in Catholic cities of Europe such that according to

one historian, Emperor Hadrian wrote of the difficulty in distinguishing between the Christians and devotees of Isis (Laing 140).

Critics disagree as to the literary value or Apuleius' intent in writing *The Metamorphoses*. Some, as did William Adlington, saw it as a moral writing depicting the difficulties of mortal man and a writing which shows Apuleius' magnificent ability to write in prose. John Dryden viewed it as a mocking and comical form of prose. However, William Warburton, saw it as a "calculated, anti-Christian piece of pagan propaganda" (Poupard 2). Thomas Taylor believed it was Apuleius' intention "to show that the man who gives himself to a voluptuous life, becomes a beast, and that it is only by becoming virtuous and religious, that he can divest himself of the brutal nature, and be again a man" (Poupard 12). Charles Whibley called it "a beginning of modern literature," and Kenneth Rexroth compared it to James Joyce's *Ulysses* and *Finnegans Wake* (Poupard 2). The techniques used by Apuleius have been lauded and used extensively by such writers as Giovanni Boccaccio, Miguel de Cervantes, William Morris, and Robert Bridges. And, in the words of Peter Quennell, *The Golden Ass* is "one of the five or six volumes that an intelligent Crusoe would hope to discover on his desert island" (Poupard 3).

After reading excerpts from *The Golden Ass* and various criticisms of this book, I agree that one purpose of the book was indeed for entertainment. Apuleius' preface to the reader presents this claim when he writes "Reader, give heed; you will enjoy yourself." On the other hand as Elizabeth Hazelton Haight brought out, after the entertainment has been satisfied, a seemingly acceptable curiosity about life and man and an intense desire to know the truth about a religious experience which will set Lucius free is aroused. This is perhaps a subtle change in the presentation of pure entertainment and possibly is showing the power of religious conversion (this is what connects book XI where Lucius is inducted into the cult to the rest of the novel) and an endorsement of a religious experience though not necessarily a suggestion that the Isian cult is the way to go (Poupard 19). This could be Apuleius' personal belief that the only way man can be transformed from his

bestly nature into true virtue and eternal reward is through a deep, personal relationship with a divine, spiritual being as seen in Isis. I believe, as did Andre-Jean Festugiere, that the work becomes a "human document." Lucius, in his youth was punished for having tried to practice magic, just like Apuleius' prosecution. In the book he traces for us the story of a soul which falls (Lucius becomes an ass), which suffered because of that fall (Lucius' adventures), and is saved by the mercies of Isis (his induction into the cult) (Poupard 26). Also, of immense interest for anyone in reading *The Metamorphoses* is to see how this pagan religion so harmoniously fed into Christianity. This brings to mind the scholastics of the Medieval Period who sought to reconcile the religion of pagan philosophers with scripture.

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William D. Brown examines Hazel Motes, the anti-hero, of Flannery O'Connor's *Wise Blood*. This essay, which builds to a startling conclusion, follows Hazel on his quest for spiritual fulfillment. This essay was chosen as this year's 2nd place winner in the formal essay category.

Hazel and the Soul-Hungry Jesus

William D. Brown

Flannery O'Connor was born in Savannah, Georgia, in 1925. She spent most of her life in Milledgeville, Georgia, until her death from a crippling bone disease at the age of thirty-nine.

Wise Blood was first published in 1952 and was Flannery O'Connor's first novel. This book deals with Christian themes that Flannery O'Connor, herself a devout Christian, constantly returned to in her later work. It is the story of (to steal a Jung title) "Modern Man in Search of a Soul." Flannery O'Connor herself (in a preface to the second edition) described the work as, "a comic novel about a Christian *malgre' lui*, and as such, very serious, for all comic novels that are any good must be about matters of life and death."

The protagonist of the story is Hazel Motes, an aloof character obsessed with the image of his grandfather's "soul-hungry" Jesus, which soon becomes apparent in Hazel's frantic attempt to escape this figure.

The story opens on the train. Hazel has just been discharged from the army where he became convinced that he had no soul and that there was no Jesus. This marks the end of Hazel's initial separation and the beginning of his trials of initiation in the strange, barren city of Taulkinham.

Hazel's eyes fascinate both Mrs. Wally Bee Hitchcock, an ordinary woman who opens the book, and Mrs. Flood, another ordinary character, but one who is herself drawn into the mystery. Mrs. Hitchcock stares into Hazel's eyes on the train and finds that: "Their settings were so deep that they seemed, to her,

almost like passages leading somewhere." She becomes very disturbed and looks at the price tag still stapled on his suit as if to defend herself from mystery by "placing" him. Mrs. Hitchcock also notices the outline of a skull underneath Hazel's skin, a symbol which is picked up at the end of the story--after Hazel's death--by Mrs. Flood. "The outline of a skull was plain under his skin and the deep-burned eye sockets seemed to lead into the dark tunnel where he had disappeared." The skull under his skin, seen beginning and end by two relatively ordinary women, underscores the recurrent theme of death in the novel and also points to Hazel's own personal destiny.

Hazel has finally become reconciled to his destiny and has surmounted the resistance; he has disappeared into the dark tunnel. Mrs. Flood stares deeper and deeper into Hazel's eyes sockets as she is drawn to an apprehension of a deeper spiritual reality and sees him moving farther and farther away until he is a pinpoint of light in the darkness. Hazel returned-in-death-, not as a conquering hero, nor yet to pay his late rent, but to bring the light to the landlady. He has finally succeeded; he has found a home.

Early in his life, Hazel came to the conviction that, "the way to avoid Jesus was to avoid sin." He was haunted by the "soul-hungry" Jesus of his grandfather who would, "move from tree to tree in the back of his mind, a wild ragged figure motioning him to turn around and come off into the darkness where he was not sure of his footing...." Haze (a diminutive form of Hazel which suggests a cloudy vision, to "see through a glass darkly") plans his escape by forcefully injecting himself into the material world.

Upon his arrival in town, he meets Leora Watts (from a message on a bathroom wall) and sleeps with her to demonstrate his indifference to what he was taught to believe about sin. But he does not enjoy the "affair" and his spiritual nature is evident as Leora Watts exclaims (in one of her few lines): "That Jesus-seeing hat!"

There are many characters in *Wise Blood* who counterpoint Hazel and his quest. Slow-witted Enoch Emery plays a comic opposite to Hazel, and his own quest, "to be THE young man of the future" is a comic mimicry to that of Hazel. Enoch, like Hazel, had also rejected Jesus. In his mind, "one Jesus was as bad as another." Enoch's quest, ending with his transfiguration into

a beast, is one that is totally material-directed and human. Hazel's quest, though externally nihilistic and tied to the earth, is all through a spiritual quest. Though Enoch and Hazel never meet except on hostile terms, Enoch's story is an essential factor in understanding that of Haze.

Enoch is driven by the unconscious dictates of his "wise blood" (which is an irony since blood, being of man, has no wisdom since in the Christian scheme--there is no wisdom apart from God). Enoch's last appearance in the book, where he is transformed into an ape as a favor from his new god, shows how earthly man that is ruled by human gods cannot ascend into heaven but only descend into an animalistic state.

Asa Hawks and Hazel also correspond in particular ways. Asa Hawks is a sham preacher whose motto is, "if you won't repent, give up a nickel." He is a sham blind-man who claims to have "blinded himself for Jesus." Hazel believes that Asa is a true preacher, and he tries for a while to shock Asa with his capacity for blasphemy--a rather roundabout way to seek "justification"--at least until Hazel discovers the truth behind Asa's dark glasses. Hazel is the man that Asa once was, burning for truth. Asa is the man that Haze could have become had failure and loss of heart overtaken him.

Hoover Shoats and his "true prophet" represent the perverted, truthless religion of the secular world. They pervert the truth out of religion by offering it for sale. Hoover tells the people that, "You don't have to believe nothing you don't understand and approve" and urges them that, "no amount of money is too much to learn the truth." But Hazel's way is hard and uncertain, and his truth cannot be known for money--it is spiritual and not material. Hazel tracks Solace Layfield--Hoover's "true prophet"--and runs him over, not for impersonating him but because he preached the truth and did not believe it. Hazel's respect for what he believes to be truth, however manifested, is a striking mark of the irrepressible spirituality of his nature.

Hazel, in escaping from a Jesus that "would never let him forget that he is redeemed" who "would chase him over the waters of sin," starts his own church--the Church Without Christ. This shows Hazel's flight from the hard spirituality of his youth to seek security in nihilism and the secular world.

Though Hazel has tried to escape Jesus and brags that he has

made himself free, others immediately recognize him for what he is. Enoch Emery says to Hazel, "I knew when I first seen you you didn't have nobody nor nothing but Jesus. I seen you and I knew it."

The dialogues between Hazel and other characters are often at cross-purposes, which adds to the comic aspect of the novel, but which also underscores Hazel's status as the man on the outside whom no one could quite come to terms with.

Unable to escape his hard Jesus, Haze substitutes a new one, "one that's all man with no blood to waste. . . one that don't look like any other man so you'll look at him." Enoch Emery knows that this is the shrunken man in the museum at the heart of the zoo. This "new Jesus" is the epitome of the false, human gods of the secularized world. Sabbath (herself a bastard and convinced of her ultimate unredeemability) sees the new Jesus as having, "something in him of everyone she had every known, as if they had all been rolled up into one person and killed and shrunk and dried." Sabbath is a fifteen-year-old girl whose outward innocence is extremely deceptive; a girl who, by her own words is, "pure filthy right down to the guts" and likes to be that way. When she holds the new Jesus and seems to recognize him, this shows that she and it both belonged to the same shrunken, dead world of perverted religion.

Throughout the story, certain events collide to push Haze back to a realization of Jesus. One such incident is Sabbath's playful query: "Can a bastard be saved in the Church Without Christ?" Haze answers affirmatively but inside himself he begins to feel a contradiction. "The thing in his mind said that the truth didn't contradict itself and that a bastard couldn't be saved in the Church Without Christ." The contradiction would only blossom into fullness later.

The final incident occurs when the policeman, for reasons of his own, shoves Hazel's car over the cliff. Earlier, Hazel had said, "A man with a good car don't need no justification." Hazel's rat-colored Essex becomes built into a powerful symbol of his new-found nihilism. When the battered old car tumbles down the cliff, the Church Without Christ also falls with it. Hazel never preaches again. He walks back to the city and gets a bucket of lye with which to put out his eyes. With the car gone, Hazel's quest enters a whole new level.

After Hazel blinds himself, he quits preaching because, as he says, "I don't have time." He has entered a new realm and spurns money and food as if he was out of touch with the material world altogether.

He practices saint-like asceticism because he is not clean (as he tells his landlady while lying on his bed with barbed wire wrapped around his chest) which is quite unlike his earlier proclamation to the waitress at the Frosty Bottle. Hazel has always maintained that he was clean because Jesus was a liar, because he didn't exist. When Hazel tells his landlady that he is not clean, he is admitting the existence of Jesus and his acts of self-torture should be seen as acts of penance.

Hazel's landlady finds that his shoes are lined with rocks and asks him:

"Mr. Motes, what do you walk on rocks for?"
"To pay," he said in a harsh voice.
"Pay for what?"
"It don't make any difference for what, I'm paying."

Hazel also has insisted that, "If there's no bottom in your eyes, they hold more." Hazel has inevitably chosen the ascetic way of self-torture and suffering to transcend the material. This path drains Hazel's strength and hastens his death but it is necessary for his ultimate release, his "homecoming" to the beyond. In the doubly ironic words of his landlady (after the policemen had brought him back dead), "Well, Mr. Motes, I see you've come home!"

The end of the book is not an epilogue of failure. It is the drama of Hazel's final release for which he has been searching, and yet running from at the same time, his entire life. He is at long last "home" and is last seen as a pin-point of light in the darkness, illumined and illuminating.

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Ms. Burgoon examines a dramatic masterpiece and uncovers a pattern of symbols to aid the reader in understanding this compelling and complex play.

Symbolism in *The Glass Menagerie*

Jennifer Burgoon

The Glass Menagerie, written by Tennessee Williams, is a play very carefully woven together with the usage of a great number of literary devices. One of the most powerful devices used is that of symbolism. Williams uses symbolism in a subtle way to integrate every aspect of his play making the overall impact very realistic to his readers. In the foreword to *Camino Real*, Tennessee Williams says: "Symbols are nothing but the natural speech of drama"(1). In *The Glass Menagerie* we can see how the use of symbols sets the tone, supports the characters, and helps to enhance the overall story.

Judith J. Thompson states: "The fundamental theatrical concern of Williams is to transform his personal emotions into recognizably universal feelings. A major function of Williams' symbols, then, is to form an emotional bridge with the audience" (680). Two types of symbols are used to attain Williams' goal and they are concrete and transcendent symbols. "Concrete symbols embody the psychic reality of the characters in substantial sensory forms, which appeal to the emotions through the physical senses" (Thompson 681). Concrete symbols, then, can be any props, furniture, music, lighting, and even the costumes of the characters. "The glass menagerie is itself the most obvious organizing symbol" (Stein 36). The glass menagerie is especially symbolic of Laura. It represents her fragile, other-worldly beauty and her retreat from reality. The separate glass ornaments can also symbolize, in broader implications, the members of the Wingfield family and their fixed attitudes as well as their isolation from one another (Thompson 685). Each character is caught up in a world of his or her own, seeking an escape from the present.

Another well-used concrete symbol is light. In the beginning

of the play the narrator, Tom, describes the fire escape: "The apartment faces an alley and is entered by a fire-escape, a structure whose name is a touch of accidental poetic truth, for all of these huge buildings are always burning with the slow and implacable fires of human desperation" (1201). The reference to the fire escape symbolizes the conflicts within the family: the fires of human desperation. Tom often compares his sister Laura to delicate candles too fragile to survive in "a world lit by lightning" (1246). Many references to *Guernica* are made. Tom says: "In Spain (*Guernica*) there was a revolution. Here there was only shouting and confusion" (1202). This parallels the fighting in Spain to the fiery conflicts seen in Tom's and his family's life.

A transcendent symbol deals more with matters drawn from religious, mythical, and literary sources rather than those of tangibility (Thompson 682). The purpose of using religious symbolism in Tennessee Williams' play is to stimulate an intensely sympathetic response (Thompson 682). One night while out seeking adventure, Tom watches a magic show. He sees Malvolio the Magician "[pour] water back and forth between pitchers. First it turned to wine and then it turned to beer and then it turned to whiskey" (1213). This passage gives a pessimistic and very depressing tone. The miracle had failed to free anyone and only succeeded in getting Tom drunk. Laura herself is associated with innocence, a saint, the chaste virgin. Jim is also associated with a "savior," as Christ is, who is sent to rescue Laura as well as deliver Tom from his imprisonment. "The news of his coming to dinner [is] referred to as an 'annunciation,' the promise of birth" (Thompson 687). The dreams of Amanda, Tom, and Laura are diminished when their savior, Jim, confesses his engagement to another girl. "The end of all the images and symbols developed in the play is to evoke an overwhelming sense of loss" (Thompson 692).

The personalities of the play's characters are strongly supported by symbolism. Tom, to begin with, is a natural poet struggling to obtain freedom and a life of adventure. As Joseph K. Davis states, "Tom Wingfield cannot endure his home life or his job in the shoe factory and uses the motion picture as a temporary means of escape" (193). The movies signify Tom's dreams of love and adventure.

Amanda is the mother of Tom and Laura who "retreats from reality into the illusory world of her youth" (Magill 403-404). Amanda's yellowed dress and her bouquet of jonquils are representative of her living in the past and her inability to accept the present. "From the opening scene of the play she constantly reminds everyone that she belongs to an earlier time on her family's plantation in Mississippi" (Davis 199). Her favorite story is how on one Sunday afternoon in Blue Mountain she was surrounded by seventeen gentlemen callers. This recurring fairy tale from the past underlies the structure of the entire play.

In reference to the character of Laura Wingfield, Joseph K. Davis states that she "is both the lyrical and the symbolical center of the play" (194). As an escape from reality and from her crippled body, Laura finds comfort and security in the world of her precious glass ornaments. Laura is as a saint, a picture of innocence and beauty compared to delicate candles. Jim O'Connor's nick-name for Laura is "Blue Roses" which "emphasizes her unnatural or extraterrestrial nature, as does her favorite retreat" (Thompson 690). Laura's favorite figure in her glass collection is the mythical unicorn. The unicorn is the hallmark of chastity and the lover of virgins, perfect for Laura. The unicorn is a beautiful animal, very unique and always alone. The unicorn does not fit into the world of reality as Laura does not have a place in the present. Her uniqueness and other-worldly beauty alienate her.

Jim O'Connor is portrayed as the All-American boy who is given many other heroic implications. He is the Wingfield family's "savior." He is Prince Charming or the Knight in shining armor who comes to rescue Laura who is like Cinderella or Sleeping Beauty. Jim is symbolic of Amanda's seventeen callers on Blue Mountain as well as all of the dreams and aspirations associated with her potential suitors. Jim, ironically, is at the same time symbolic of Amanda's last caller who deserted her and left her with the children. The inability of Jim to save Laura is also the failure of all the heroes to save their maidens in distress (Thompson 691).

The climax of each of Williams' plays is in an event of revelation. The characters are stripped of their dreamy worlds and forced to recognize the ultimate bleakness of what their futures hold. The climax is also characterized by a gesture of breaking

the concrete symbol associated with the character's perception of reality. In the climax of *The Glass Menagerie*, the horn of Laura's glass unicorn is broken off making it less "freakish." It is no longer a part of its mysterious world of uniqueness. After kissing Laura, Jim goes to leave, but not before Laura gives him the broken unicorn as a "souvenir." "Since it is just like all the other horses now, it belongs in the world of reality where Jim lives; Laura does not" (Scheye 212). This overwhelming sense of loss sets the tone as desperate and pessimistic; there is no hope for the Wingfields. "All the symbols of hope through which the characters have expressed their private visions of transcendence-- Amanda's colorful jonquils, Laura's iridescent glass figures, Tom's flickering screen images, and the large glass sphere in the Paradise Dance Hall--are ultimately revealed as fragments of broken dreams, as bits of a shattered rainbow" (Thompson 690).

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Contributors

Rachael Forrester, winner of last year's essay contest, is a sophomore at Gainesville. She plans to attend North Georgia College where she will double major in fashion merchandising and business administration. Her essay, "A Valediction: Forbidding Mourning: A Work of Constructive Thought" was chosen as this year's third place essay in Gainesville College's Writing Contest. Also featured is her essay "Leda and the Swan: The Impact of the Interruption." Both essays were written in the freshman honors English class.

Danny Marshall is a sophomore at Gainesville College. He hopes to attend North Georgia College where he will pursue his degree in business administration. His essay, "Yeat's Conflict in 'No Second Troy,'" was written for a freshman honors course.

Joanne Martin, whose essay on Marie de France was written as a paper for a sophomore honors English class, is an English major. She will attend Georgia State University to pursue an English/creative writing degree.

Sarah Booker is a 1990 graduate of Gainesville College where she is currently a paraprofessional in the business/ composition/computer lab. A junior at North Georgia College, she is majoring in accounting. Sarah is married and has four children.

William D. Brown is author of this year's second place winner of the Gainesville College's Writing Contest in the formal essay category. William is also an accomplished poet and short story writer.

Jennifer Burgoon, a native of Lawrenceville, is a sophomore at Gainesville this year and currently resides in Jefferson. She has yet to decide on a major but plans to transfer to the University of Georgia next year.

hoi polloi is typeset in Palatino, a serif type face of restraint and power.

In this Issue:

Danny Marshall

Rachael Forrester

Joanne Martin

Sarah Booker

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Jennifer Burgoon