

THE 2021

QUALIFYING PAPER

SYMPOSIUM

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THE 2021

QUALIFYING PAPER

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**This booklet is dedicated to BGC's very own**

**Keith Condon who has been both a friend to  
and touchstone for the class of 2021.**



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## INTRODUCTION

This booklet provides an enduring record of the Qualifying Papers produced by Bard Graduate Center's 2021 MA graduates.

The QP, as we call it, is the capstone project and is required for all graduating students. As you will see, the topics are wide-ranging, innovative, and unusual. From an ancient Red Sea trading post, to Renaissance incense burners, to contemporary textile art, and from all corners of the globe, they embody the kind of curiosity and creativity that we like to cultivate in our students. The QP can take several forms: traditional essays, digital projects, and mock exhibitions designed using Google SketchUp. The projects typically begin as term papers in elective classes, take shape over the entire second year of the program, and must be completed while the students are enrolled in a full slate of classes with their own requirements. With the term paper as a starting point, the students work together with faculty to identify areas for broadening, expanding, and deepening their research, often undertaking some form of archival or object-based exploration. This year was especially challenging, with many students having to undertake research and writing in fully remote circumstances, requiring unique solutions for accessing sources. Needless to say, we, the faculty, are extremely proud of the work they have done, and hope you will find the abstracts and images below as impressive and edifying as we do.

Deborah L. Krohn  
Associate Professor and Chair of Academic Programs

## Perfumed Air and Scented Bodies: Materializing the Philosophy of Scent in Sixteenth-Century Padua



In sixteenth-century Italy, perfume masked the scent of foul-smelling air and was regularly used in preventative recipes against the plague as well as for a slew of other ailments, from masking bad breath to strengthening vision and increasing fertility. This Exhibition Qualifying Paper portrays the flourishing relationship between the classical past, current medical trends, and global networks of commerce and erudition that existed in the Italian Renaissance. Ideas about the role of scent appear in sixteenth-century Padua through a series of bronze perfume burners, whose creation was informed by the academic study of plants. By scenting objects like jewels, gloves, fans, and pomanders with plant- and animal-based perfumes, accessories for the body became therapeutic and capable of warding off and curing disease. Through surviving visual and textual evidence like portraits, perfume burners, garden plans, letters, medical materialities, and books of secrets, my investigation of the material culture of scent provides a new method for learning about the smells that permeated life in Padua and the Veneto. This exhibition, which takes a social and cultural perspective on sixteenth-century Italy, presents new scholarship on the intimate relationship between medical instruction, plant education, and the use of medicinal perfumes for fashioning the healthy (and wealthy) social Italian body.

Image 1: Francesco Montemezzano (Italian, 1540–1602), *Portrait of a Woman with a Squirrel*, 1565–1575. Oil on panel. 133.5 x 98 x 10.5 cm. Rijksmuseum, Amsterdam. Image 2: Attributed to Desiderio da Firenze (Italian, active between 1532–1545), *Incense Burner*, sixteenth century. Bronze. 37.5 cm. Northern Italian, probably Padua. Gift of George Blumenthal, Metropolitan Museum of Art, New York.

## “A Little World of Themselves”: Women and the Cultivation of Fern Cases in the Nineteenth Century

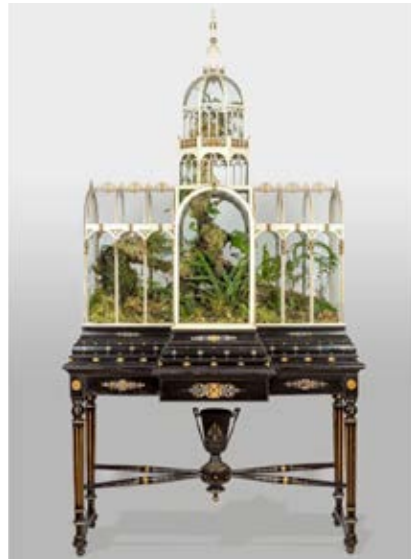


Image 1: Woman with a fern case. In Smythe, Judith. “My Fernery.” *The Home-maker: Window and Cottage Gardening* 1, issue 1 (New York: October 1888), 77. Image 2: The Sydenham Case. In “The Wardian System of Plant Cases,” *Scientific American* 32 (April 24, 1875): 263. Image 3: Andrew Brown, Wardian Case, 1860s. Metal, iron, paint, glass, cherrywood. 221 x 122 x 73.5 cm. Glasgow Museums Collection, Glasgow.

In the nineteenth century, primarily middle- and upper-class women in the United States and Great Britain recreated miniature landscapes within tabletop fern cases, also known as Wardian cases. While professional horticulturalists used the recently invented plant cases to ship specimens across the globe and raise commercial plants for sale, these encased gardens allowed women to intimately study and nurture specimens over time while remaining within their domestic spaces. In this work, I emphasize the understudied perspectives of female practitioners rather than the vocal minority of male fern case cultivators who typically dominate the literature surrounding fern cases. Female authors, particularly through the genres of travel writing and household management guides, encouraged their readers to imaginatively create and maintain fern cases to convey scientific knowledge. Analyzing these texts within the context of contemporary popular science books and horticultural magazine articles, as well as through illustrations and extant examples of fern cases, highlights a gender-specific lens that used health, aesthetics, and social systems to illuminate natural processes in domestic terms. Although the popularity of domestic fern cases lasted only around fifty years, their ability to bring science and living plants into the home allowed women and their families to study nature on familiar terms, broadening the venues in which science was studied and reflecting a uniquely nineteenth-century conception of natural history and the domestic sphere.

Advisor: Freyja Hartzell  
Reader: Meredith Linn

## Comfort and Convalescence: *Fauteuils de Malade* in Eighteenth-Century France



*Fauteuils de malade*, meaning “armchairs of the sick,” were originally created for members of the French court who experienced injury or illness. Hand-powered rolling chairs with cranks and reclining chairs for sleeping were in use in France since the late seventeenth century, as were a variety of other chair forms, including those for parturition, surgery, and electrotherapy. While traditional studies of eighteenth-century French furniture focus on attribution and style, the technical knowledge required by the craftsmen who built these complex chairs is often forgotten. Clients and artisans had very close and complicated relationships, and carpenters were attentive to the physical needs and abilities of their clients. Large, well-upholstered chairs embodied the eighteenth-century French principle of *commodité*, typically translated as “comfort” or “convenience,” providing not only relaxation and informality, but the alleviation of chronic pain or discomfort. Portraiture, prints, and pamphlets demonstrated how sitting in a *fauteuil* the right way could even further one’s social advancement. *Fauteuils de malade* also reveal the gaps that remain between the study of material culture and the history of medicine. While treatises are useful for researching medical philosophy, they lack the physicality that material culture emphasizes. *Fauteuils* bring clarity to these often opaque texts and provide alternate evidence for examining comfort, health, and the body. Bridging the disciplines of furniture studies, medical history, and material culture studies, this paper draws attention to the complex relationship between seat furniture design and health in eighteenth-century France to rediscover period notions of chronic illness, disability, and convalescence.

Image 1: French, *Fauteuil de malade*, ca. 1720. Musée des Arts Décoratifs, Paris. Photo: © Musée des Arts Décoratifs / Jean Tholance. Image 2: François Bernard Lépicier, after Étienne Jeurat, *La Vieillesse*, 1745. Wellcome Collection, London. Photo: © Wellcome Collection. Image 3: Anonymous, *Roulette du Roy*, ca. 1680–1710. Purchased with the support of the Decorative Art Fund/Rijksmuseum Fonds, Rijksmuseum, Amsterdam. Photo © Rijksmuseum.





Image 1: Tapestry-woven cover, late seventeenth to early eighteenth century. Wool, silk, cotton, and linen interlocked and dovetailed tapestry. Made in Perú. Museum of Fine Arts, Boston. Image 2: Ming-Style Blue and White Jar with Bird on Cactus, ca. 1700. Tin-glazed earthenware. Made in Mexico. Hispanic Society of America, New York. Image 3: Nicolás Correa (Mexican, 1690–1700), *The Wedding at Cana*, 1696. Oil and mixed media on wood panel, inlaid with mother-of-pearl (nácar). Hispanic Society of America, New York.

From 1565 to 1815, the Manila Galleons traversed the Pacific Ocean from Manila to Acapulco, supplying the Spanish American colonies with Asian luxury goods, and the Asian continent with Latin American commodities like silver, cacao, and cochineal. The introduction of Chinese porcelains and silks, Indian cottons, Japanese lacquerware, and other precious commodities changed how the inhabitants of the Spanish American colonies ate and dressed, decorated their homes, furnished their churches, and interacted in the public sphere. To meet the demands of the New Spanish clientele, local artisans appropriated and adapted Asian shapes and designs for the local market, creating hybrid objects that combined Asian, European, and Indigenous imagery. This Exhibition Qualifying Paper, *Seafaring Treasures: Latin America and the Transpacific Trade*, reconsiders the importance of the Manila Galleon trade through an examination of the material culture that was born out of it: the commodities that arrived from Asia as well as the Asian-inspired luxuries created in Latin America. The exhibition examines how these objects transformed the public, religious, and domestic spheres in the Spanish American colonies, and foregrounds the role of often overlooked subjects—craftsmen, merchants, and sailors—who both enabled and capitalized on the commercial exchange between Asia and Latin America. Unlike the transatlantic trade, which mainly enriched the Spanish crown and European distributors, the transpacific trade benefited mostly Asian and Latin American agents. Therefore, this oceanic enterprise provides an opportunity to examine the Latin American colonial populace from the bottom-up. The enduring impact of the early modern trade between Asia and Latin America can still be seen today in shared loanwords such as “biombo;” foodways, particularly in Peruvian cuisine; and persistent definitions of luxury and splendor.

Advisor: Deborah Krohn

Reader: Natalia DiPietrantonio

## Imitating the Flower: Nineteenth-Century Artificial Plants and Gendered Botanical Education



Image 1: Mintorn & Son (manufacturer), Wax flower making kit, 1850–1860. Box of japanned metal, with wax, paper and wood flower making materials. 23 x 21 x 16 cm. London. Image courtesy of the Victoria & Albert Museum. Image 2: Blaschka, Leopold and Rudolf, Glass water lily, n.d. Glass. Photo by Hillel Burger. in Davis, William A., Schultes, Richard Evans., Burger, Hillel. *The Glass Flowers at Harvard* (New York: E.P. Dutton Inc, 1982), 40–41.

Molding flowers out of wax, a popular pastime for middle- to upper-class women in the nineteenth century, resulted in flowers of remarkable beauty and accuracy, which could be displayed in the home or given as gifts. This paper explores nineteenth-century wax flower making within Victorian homes in England and in the United States, examining this activity not merely as a hobby but as an educational pursuit for women who crafted them. While women generally did not attend formal finishing schools or colleges, some women utilized making artificial flowers as a way to learn about botany and plant anatomy. In this paper I compare the construction and instruction involved in domestic wax flower making with that of other botanically accurate artificial flowers, namely the glass flowers made by Leopold and Rudolf Blaschka for the male botany students of Harvard University. I use flower-making guidebooks and examples of artificial flowers in wax, tissue paper, and glass to demonstrate this.

Advisor: Freyja Hartzell  
Reader: Jennifer Mass

## Tonsorial Transformations: Women's *Sokuhatsu* in Nineteenth- Century Meiji Japan (1868–1912)



Image 1: Toyohara Chikanobu, “東髮美人競” [Comparison of Beautiful Women in Sokuhatsu], 1887. Three woodblock prints. 37.5 x 74.6 cm. The Freer Sackler Gallery of Art, Smithsonian, Washington, D.C.  
Image 2: Adachi Ginko, “大日本婦人東髮圖解” [A Pictorial Explanation of Sokuhatsu for Great Japan], 1885. Three wood-block prints. Each 35.6 x 24.3 cm. The University of British Columbia, Vancouver. Open Collections, “Dai Hihon fujin sokuhatsu zukai.”

Between 1885 and 1887, the tonsorial landscape of Meiji-era Japan (1868–1912) dramatically shifted: middle- to upper- class urban women transitioned from their voluminous *nihongami* hairstyles, which were lacquered in hair oils and ornamented with combs, pins, and bodkins, to Western-influenced *sokuhatsu* styles consisting of braids, buns, and the occasional hair accessory or hat. *Sokuhatsu* was created in 1885 by the Women’s Sokuhatsu Society—founded by educated young Japanese men—as a means to eliminate “disadvantageous customs” like *kimono* and *nihongami* from burgeoning modern Japan. However, as elite women from urban centers began to wear *sokuhatsu* styles, the original connotations of *sokuhatsu* as a contributor to modernization became less pronounced. This project examines written materials—newspaper articles and a pamphlet—and visual sources—instructional *sokuhatsu* prints that were distributed by the Women’s Sokuhatsu Society—to trace the dissemination of *sokuhatsu* from the Society to urban and elite women. In doing so, my research reveals that this tonsorial transformation in Japan was met with complex opinions and anxieties regarding nationhood and identity. Women’s hairstyles in Japan, whether traditional or modern, have not been included in the broader scholarly discussion of the Meiji Period and are seldom discussed in Meiji-era fashion history scholarship. This study draws from material culture studies, art history, and anthropology to illustrate the effect of modernization on the Japanese population.

Advisor: Michele Majer  
Reader: François Louis

## The Afterlife of Lacquer Panels: Transforming Chinese Luxuries into French Furniture



Image 1: Bernard II van Risenburgh, Corner cabinet (*encoignure*) (one of a pair), ca. 1745–49. Oak veneered with ebony and Coromandel lacquer, cherry wood, and purplewood; gilt-bronze mounts; brocatelle marble top. 91.1 x 86.0 x 66.4 cm. The Metropolitan Museum of Art, New York. Image 2: Coromandel screen, Qing dynasty, Kangxi reign, 1672. Black lacquer on wood core with carved and pigment and gold filled (*kuancai*) decoration. 216.5 x 50.1 x 606.5 cm. Freer Gallery of Art, Smithsonian, Washington, D.C. Image 3: Bernard II van Risenburgh, Commode, ca. 1740–45., Oak veneered with panels of Chinese Coromandel lacquer and European black-lacquered veneer; gilt-bronze mounts; brèche d'Alep marble top. 86.4 x 160 x 64.1 cm. The Metropolitan Museum of Art, New York.

This study focuses on the transmission and transformation of Chinese lacquer panels in France, as well as their integration into local visual and material culture in the eighteenth century. It aims to develop new interpretations of eighteenth-century ideas of luxury, consumption, and taste, both in China and in France. This paper challenges the conventional understanding of *chinoiserie* as a superficial European response to China's material culture by exploring the pleasure and cultural illegibility embodied in such "hybrid" artworks. Writing against the backdrop of the histories of ornament, this paper pays particular attention to how French craftsmen, by adapting techniques like japanning and bronze mounting, absorbed Chinese lacquer fragments into their own products, in particular, domestic furniture. This study will also add nuance to the artistic interactions between China and France in the early modern period.

Advisor: Jeffrey Collins  
Reader: François Louis

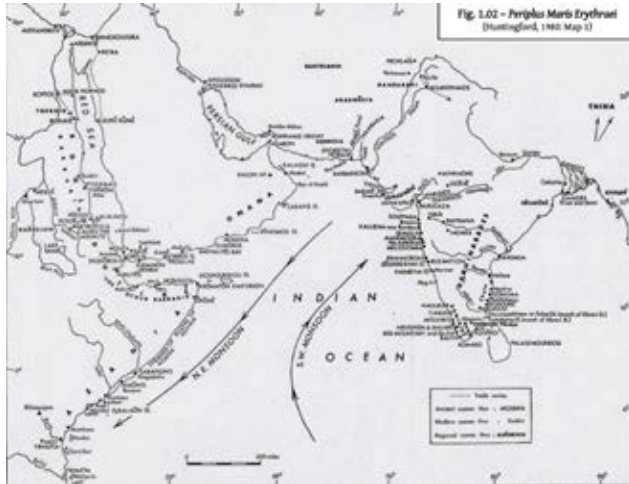


Image 1: Ptolemaic-era Petroglyph of an elephant from rock outcropping at al-Kanais. Photo by Steven E. Sidebotham, in Steven E. Sidebotham, *Berenike and the Ancient Maritime Spice Route* (Berkeley: University of California Press, 2011). Image 2: G. W. B. Huntingford, *Map of Settlements Mentioned in the Periplus Maris Erythraei*, in G. W. B. Huntingford (tr), *The Periplus of the Erythraean Sea, by an Unknown Author* (London: The Hakluyt Society, 1980).

This Exhibition Qualifying Paper looks at Berenike, a Ptolemaic and Roman port on the Red Sea Coast of Egypt which was occupied from 276 BCE to roughly 530 CE. Three pieces of archaeological evidence, separated by centuries, illustrate distinct phases of Berenike's occupation and together reveal the city's unique position in Eastern Hemisphere trade networks: an elephant's molar, a collar from the grave of a domesticated monkey, and a group of fragments of camel girths. There were several phases of Berenike's occupation, reflected by each object. The environment, objects, people, and animals around Berenike all represent interdependent actors in the city's life. The molar reflects the port's role at its foundation as a state-sponsored landing point for captured war elephants. The collar dates to the period shortly after Roman occupation, when the mastery of the monsoon winds allowed trade with India and East Africa, including trade in monkeys, as revealed by the city's pet cemetery. The fragments of camel girths reflect the city's final centuries and through their material show the influence of the people of its Eastern Desert (whose involvement with the city peaked in those years) and through their form show the area's connection to the wider Indian Ocean. The city's position and the resources, creatures, and regions this position granted access to are what allowed the city's residents and visitors to build their lives on the resource-poor Red Sea littoral for roughly eight hundred years.

Advisor: Deborah Krohn  
Reader: Caspar Meyer

## Dehua Porcelain Figures of Budai: Models of Adaptivity in Seventeenth- and Eighteenth- Century China and Europe

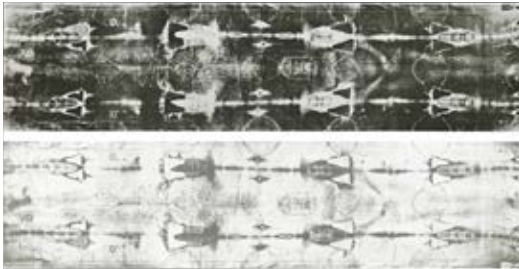


Image 1: Figure of Budai Heshang, Maitreya, Qing Dynasty, seventeenth to eighteenth century. Glazed white porcelain, Dehua, Fujian province. 17.1 cm. The Friedsam Collection, Bequest of Michael Friedsam, 1931. Metropolitan Museum, New York. Image 2: A *famille rose* Budai-form tureen and cover, one of a pair, ca. 1800. Enamelled porcelain, Jingdezhen, Jiangxi province. 32.5 cm. Royal Trust Collection, London.

While transcultural exchanges between China and Europe during the long eighteenth century were largely mediated through luxury goods from the East, they also featured an element of diplomatic reciprocity unusual for the colonial period. European maritime nations recognized China as a world power, and China viewed Europe as a source of valuable scientific technology and wealth in the form of silver gleaned from trade. The complexities of cultural transmission between East and West can be observed by tracking national and international responses to a distinct group of Chinese white porcelain figures of the Buddhist deity Budai produced in the seventeenth century at the Dehua kilns in Fujian province. Venerated in China and desired as emblems of exotica in Europe, I contend that the Dehua models' medium of monochromatic porcelain and reliable presentation of Budai's identifying features—a fleshy, ample belly and broad, grinning laughter—created an ideal platform on which both Chinese and Europeans enacted anxiety and optimism while navigating challenging notions of alterity. Examination of the events, language, and imagery surrounding these figures, and the iterations they inspired, both in China and in Europe, reveals important commonalities alongside the more commonly reported cultural gaps. By the end of the eighteenth century, as a result of both discrete events and cultural interchange, a quasi-secularized fat-bellied, laughing figure emerged as a fascinating byproduct of assimilation and adaptation by two major cultural powers coming to grips with a new global reality.

Advisor: Jeffrey Collins

Reader: Ivan Gaskell



How does the Catholic Church authenticate relics and what is the role of cultural heritage science in the investigation of these materials? Traditional techniques of relic authentication, such as provenance, myths, miracles, and expert consultations, seek to prove the divinity of relics. The Catholic Church claims to utilize science in this process, however modern science requires peer review and reproducibility to legitimize experimental findings, which is counter to the Church's mandate of secrecy during all expert consultations related to relic authenticity. Still, relics have been the subjects of public scientific investigations, including the Shroud of Turin, analyzed in the 1970s and '80s; the lesser-known bread sack of Saint Francis of Assisi dating to the thirteenth century; and the bones in the wooden reliquary shrine of Saint Odilia of Cologne. These three case studies offer lessons on how science and religion coexist in relics. Twentieth-century studies of the Shroud of Turin were sensationalized in the media, and many of the scientists responsible for the most publicized study in 1978 approached the Shroud with expectations of "debunking" it as the burial cloth of Jesus Christ, causing confusion over the validity of the scientists' results. More recent scientific investigations into the relics of Saints Odilia and Francis demonstrate that fruitful cooperation between cultural heritage scientists and the Catholic Church is possible. These studies were successful because the objects were not related to the foundational myths of Christianity, and of less interest to a general public. The lack of public interest allowed more scientific transparency and created lower stakes for the Catholic Church, allowing both Church and science to benefit from scientists' findings. Cultural heritage science serves to uncover information about the materiality and secular history of relics, but science alone cannot authenticate religious significance; that responsibility remains with the Catholic Church.

Image 1: Relics of Saint Odilia, still from "Documentaire de Opening van het Reliekschrijn Sint-Odilia," 2016. Video, 07:45. Haspengouw TV, Belgium, <https://www.haspengouw.tv/Documentaires.html>. Image 2: Reliquary shrine of Saint Odilia, 1292. Oak and paint, Huy, France. Photograph by Jean-Luc Elias for KIK-IRPA, 1995, Brussels, Belgium. © KIK-IRPA, Brussels (Belgium). Image 3: Vernon Miller, Positive and negative of the Shroud of Turin, 1978. Photograph. Turin, Italy. © Vernon Miller, 1978.

## On Anne Wilson and Winding the Warp: Embodied and Tacit Knowledge in Contemporary Textile Art



Image 1: Anne Wilson, *Wind-Up: Walking the Warp (Walking Chicago)*, January 20–25, 2008. Video still of recorded performance (yarn, stainless steel), 06:08. Film by Jeroen Nelemans, <https://www.annewilsonartist.com/>. Image 2: Anne Wilson and Jose Andres Ramirez, *To Cross (Walking New York)*, September 19–December 14, 2014. Photograph of live performance. <https://www.annewilsonartist.com/>. Image 3: Anne Wilson, *Rewinds*, (KMA), 2010. Installation, glass. Photograph of Anne Wilson, Susan Snodgrass, Chris Molinski, Glenn Adamson, Jenni Sorkin, Julia Bryan-Wilson, Philis Alvic, and Laura Y Liu. Knoxville Museum of Art, Knoxville, Tennessee. <https://www.annewilsonartist.com/>.

Weaving is fundamentally an experiential process based on tactile and corporeal engagement with thread and loom. When examining textiles in a gallery or museum, embodied and tacit knowledge of weaving, gained through such experience, permit the weaver privileged, intimate access to the artwork. Contemporary artist Anne Wilson (b.1949) confirms these ideas in a series of collaborative projects created between 2008 and 2014. Her “warp-walking” performances implement textile processes that reveal the tactile and corporeal components of weaving. Rather than relying on the textile itself to convey these processes, Wilson’s performances focus on the labor of weaving itself, and often do not even result in a finished textile. In some of the most innovative works, she mimics processes that demonstrate the imperative steps of weaving without ever engaging with a loom or thread. In her works *Rewinds*, *Sampler*, and *To...*, for example, she explores how frameworking glass can mimic the techniques of bobbin winding. By unpacking these concept-driven artworks, we come to understand how the viewer can be introduced to textile language and textile thought without a textile present at all, resulting in the transference of textile knowledge.



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—Emily Isakson and Madison Jane Williams

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