



Cecilia Beaux, Cecilia Beaux Papers, Archives of American Art, Smithsonian Institution.

PROFILE OF CECILIA BEAUX

BY JUDITH E. STEIN

With the ebb of public enthusiasm for most nineteenth century art save the avant-garde, Cecilia Beaux (1855-1942) was transformed from one whom William Merritt Chase named in 1899 as "not only the greatest living woman painter, but the best that has ever lived,"¹ to the obscure portraitist remembered chiefly by the descendants of those whose portraits she painted. The current renewal of interest in her work springs from both a growing scholarly curiosity about nineteenth century academic painting, and a desire by contemporary feminists to acknowledge the achievements of prominent women of the past.

An important vehicle for the reacquaintance of the public with Beaux's artistic production was the recent retrospective mounted by the Penn-

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sylvania Academy of Fine Arts to honour their first female instructor of art who was appointed in 1895.* Although the exhibition consisted primarily of portraits of the genteel and wealthy people who were her friends and relatives, it also included nature sketches, lithographs and porcelain painting, student exercises on biblical themes and genre studies of Breton women. The accompanying catalogue amply documented 78 works which span the 60-year period from the 1870's to the 1930's. Despite what we may today regard as the inflated tone of Chase's praise, the exhibited works clearly revealed Beaux as a fine painter by any standards.

The exhibition was one of several indicators of the new critical attention shown to Beaux, a successful painter and teacher whose work has never been included in the standard texts on American art.² She possessed a keen sense of professionalism and imparted to her students a seriousness of purpose about the making of art. At a time when few women were able or encouraged to make a total commitment to a career

in the arts, Cecilia Beaux was an outstanding role model. That she attained this stature without the benefit of either a father, brother or husband to serve as mentor is all the more remarkable. It is worthwhile investigating the factors that influenced her life and subsequent career decisions.

In her book of poems entitled *Transformations*, the late Anne Sexton used fairy tales as poetic points of departure. In "Rapunzel" she seems to take the witch's side when she explores the potential for reciprocal enrichment inherent in the older tutor-younger pupil relationship. Sexton suggested that the old crone was invigorated by her young charge and kept her secluded because contact with men would distract Rapunzel from her studies.³ While Cecilia Beaux was never "locked in a study," she *did* have an older maiden aunt as a mentor who helped her develop "as both a realist and perfectionist pursued by an uncompromising passion for carrying through."⁴

Cecilia came from a family of

highly motivated women. Her niece, Catherine Drinker Bowen, described them as follows:

The early history of my Grandmother Beaux [Cecilia's mother, also named Cecilia] reads like a plot from a Bronte novel. She was the eldest of the eight Leavitt children, of whom five were girls, brought up in New York City and remarkably well educated for the time. When their father lost his money the town house was sold, together with a handsome country place across the Hudson, called Oakland, which the family greatly loved. Very shortly, the

sisters saw a newspaper advertisement for a governess to teach French and music to the new owner's children. Cecilia applied, obtained the post, and not a week after leaving Oakland, returned there in the capacity of an upper servant.⁵

Within a few years the mother Cecilia met and married a Frenchman, Jean Adolphe Beaux, and her first child was named Aimee Ernesta. By this time, Grandpa Leavitt had died and the matriarchal family moved to 4305 Spruce Street, Philadelphia. The girl was three years old when her mother, then 32, died following the birth of young Cecilia. The grief-stricken

father returned to France and left the care of his two children to his mother-in-law and her daughters.

Thus, Cecilia was raised in a close family circle without a mother or father. Bowen remembered one of her mother's friends telling her: "It was exciting to go to that house, but those aunts were amazing. Beside them other women seemed like stuffed dolls."⁶ Until she was 14, Cecilia received no schooling outside of the home circle. Her Aunt Emily, the youngest of the Leavitt children, had married Will Biddle and he remained the only male in the family for all of Cecilia's childhood and adolescence.

Cecilia's Aunt Eliza remained unmarried. She had studied music with a pupil of Mendelssohn's and "always had her sketchbook and pencil with her"⁷ on their frequent outings. In addition to being a "finished musician," Eliza was also a painter of flowers in watercolors and a designer of patterns for her own embroidery. In her fifth year Cecilia began lessons with her aunts. She wrote in her autobiography: "No kind of Art, music or other, had ever been shown to me as a toy or plaything to be taken up, trifled with, and perhaps abandoned."⁸ A high-minded sense of the importance of a job well done was communicated to Cecilia from her family, even in such humble tasks as mending sheets or polishing furniture. This respect for careful craftsmanship was to carry over into Cecilia's painterly production. From Eliza she had learned to value personal financial independence and to relish the pleasures of hard work and the joys of creation. Secondly, as the daughter of a woman who had died in childbirth, Cecilia took seriously Eliza's example as a self-fulfilled spinster. That Cecilia was second-born, as was her Aunt Eliza, and was permitted more freedom in determining the course of her life than was her elder sister, is another factor to be considered.⁹

Cecilia's first art teacher was Uncle Will's cousin, Catherine Drinker, who later married Thomas Janvier. In 1871, at the age of 16, Cecilia worked at Drinker's studio at 5th and Walnut copying lithographs of Greek sculpture. Drinker, then in her mid-thirties, had been the sole support of



Cecilia Beaux, *After the Meeting*, oil on canvas, 1914. Courtesy of The Toledo Museum of Art.

her family since the age of 17 by means of teaching and painting.¹⁰ Drinker went on to become the first woman to teach at the Pennsylvania Academy, delivering a series of lectures on perspective there in 1878. It was Beaux herself who became the first woman engaged as a full member of the Academy's faculty where she instructed in drawing and painting from 1895 to 1916 and had charge of the portrait classes.¹¹ It is inevitable that Beaux felt a sense of continuity with her female relative. In fact, Beaux's first teaching position was obtained when she was hired as a replacement for Drinker as instructor in drawing at Miss Sanford's, a private school for girls.¹²

With an unmarried aunt as significant role model, and the haunting knowledge that death in childbirth was a real possibility, Cecilia Beaux at some point must have made a conscious decision not to marry. She wrote to her Uncle Will in 1889, when she was 34, that "it is all over between me and Mr. Balch . . . he will never know how much I cared for him and do still." But she added that she had "expanded" beyond the point of fitting "into the place I might have gotten into before."¹³ Commitment to a serious career seemed to preclude marriage for her. Photographs of her reveal a startlingly attractive woman; that she continued to attract suitors well into middle age is attested to by a 1912 letter to her family about a John Wilkie. She was 57 when she wrote that Wilkie "frightens me . . . when he thinks me young. Shall I have to tell him that I watched Lincoln's funeral?"¹⁴

In 1879, Cecilia's older sister married Henry Drinker, brother of Catherine Drinker Janvier. Although Beaux nowhere recorded the fact, Henry had met his wife through Cecilia. Drinker Bowen noted that in her 80's, her mother had "remarked casually one day that Papa has proposed first to Cecilia, 'who refused him, she wouldn't marry anybody.'" ¹⁵ Bowen asked her if she had been jealous. "'Jealous?', Mama said. 'Of course not! Cecilia didn't want a husband, she had another life before her.'" ¹⁶ At another point Bowen commented on her maiden aunt:

How could it be otherwise, with a woman artist in the nineteenth century, perhaps in any century? Of course Cecilia could never 'be conquered'! What man would have permitted her to go on with her work? She must have known it, sensed it early.¹⁷

With *no* examples of women artists who had combined professional excellence with marital responsibilities known to Cecilia at that time, it is no wonder that she chose to remain single.

While Beaux never made any statements regretting her choices in life, there is at least one reference to

the value of marriage and children which reveals that she was affected by societal expectations for female life styles and was sensitive about the highly vaunted "road not taken." In a lecture on portraiture, her own specialty, given at Simmons College in May, 1907, Beaux began by saying that she was almost too close to the subject to really see it. She offered an analogous situation in which a mother of a large family of sons was asked to talk about boys. Beaux explained that "she [the mother] would have to be pardoned if she tried to make us feel that the awkward love of a boy for his mother, and the pride of



Cecilia Beaux, *Sita and Sarita*, oil on canvas, in the collection of the Corcoran Gallery of Art.

a mother in having reared a man, were the two finest things in the universe. As it happens—they *are*, but as an instance, it will do just as well."¹⁸ It is a curious analogy: while seeming to confirm the notion that woman's finest moment is in motherhood, she likens this motherly myopia to her own views on por-

traiture, implying that they are of equal importance.

Prior to her first trip abroad in 1888 at the age of 32, Cecilia had the benefit of an eclectic series of instructors. Supplementing the lessons with her Aunt Kate, she studied with a Dutch artist, Adolf Van der Whelen. In 1873 he set her to the task of ex-

ecuting Conte crayon drawings of geometrical forms in plaster—cubes, pyramids and spheres. As Goodyear noted in the exhibition catalogue, it was a chore she detested, and she later traced her revulsion to the mechanical look of cubism to those tedious student projects.¹⁹ Although she had the proximity to study at either the Pennsylvania Academy under Thomas Eakins or the more industrially oriented Philadelphia School of Design for Women, she chose to attend private classes for women supervised by William Sartain. This solution was undoubtedly influenced by her Uncle Will, who regarded the academy art students as so much "rabble."²⁰

Her first major canvas, done in 1883-1885, was a portrait of her sister and nephew, entitled *Les Derniers Jours d'Enfance*. This painting was taken to Europe in 1887 by her friend Margaret Lesley, who had the pleasure of seeing it accepted at the Paris Salon of that year when Cecilia was quite unknown and without the benefit of a teacher's facilitating recommendation. Beaux painted the sensitive study of *Fanny Travis Cochran* in 1887, one year before she left Philadelphia to enroll at the Academie Julian to obtain the criticism of Bouguereau and Fleury.

A decade earlier May Alcott Nieriker had described the women's classes there in her useful book, *Studying Art Abroad and How to do it Cheaply*, as costing double the fees of the men's classes and having inferior models. While Nieriker saluted "the brave efforts made by a band of American ladies some years ago,"²¹ she did not detail how and under what circumstances the Academie Julian first began to admit female students. We know that Bouguereau himself was instrumental in the change, probably stimulated to action by his affection for the American painter Elizabeth Gardner, who had had difficulty in gaining admission to Paris art schools and had once resorted to dressing as a boy to secure instruction.²²

Robert Henri, himself a student at Julian's in 1888, believed that "much of the school's value lay in what [one] could learn from the students."²³ Although Beaux was therefore at



Cecilia Beaux, *The Dancing Lesson*, oil on canvas, 1907. Courtesy of The Art Institute of Chicago.

some disadvantage in Julian's segregated classes, she did detail an influence from a sister student at Julian's, a 'Miss Braddy':

From one student in the *cours* that winter, I received light and leading though not in any word she ever spoke . . . Her drawings were living breath upon the paper, which, for her, also modelled. How could form, flesh, be expressed by those occasional erratic trails, so powerful as leaders of the eye toward what she felt. The masters groaned joyfully over them . . . I have always hoped that some catalogue, some list, would bring her again into knowledgeable distance, but she was one of the gifted who have no sense of their own value. . . .²⁴

Miss Braddy is a good example of the talented female, who, in the absence of a supportive family, drifts away from a profession for which she seems particularly suited.

While Beaux's European studies lightened her palette and loosened her brush strokes, she never was tempted by form-dissolving impressionist technique nor did she succumb to the popular sentiments of academic subject matter. The minimal backgrounds for her portraits are closer to the sketchy notations of Carolus Duran than to Manet's radical voids. She often applied a few rich impastos where least expected and echoed the edge of a finger or a fold of cloth with a stroke of complementary color or a brilliant dab of red. She never sought after Sargent's brand of technical fireworks, relying instead on her fundamental training in the craftsmanship of painting to obtain a desired effect.

Throughout her long career Cecilia Beaux was an independent and inventive painter. In *Sita and Sarita*, a contemplative woman fingers a cat poised on her shoulder. Beaux set up the heads of owner and pet like two dominoes, and the close placement invites us to shift back and forth between two differently focused sets of eyes. *New England Woman* (1895) has the patron seated in a favored profile pose and shimmers with the blue and purple accents of the white dress, curtain and bed linens.

In *After the Meeting* (1914), a portrait of Dorothea Gilder, Beaux minimized modeling on the profile head and set it off with a brown fur neckpiece and a black hat with egret

feather. We sweep in on a diagonal, crossing a loosely-painted, flowered slip cover and slide across a zebra striped dress. For the sheer compositional and painterly excitement



Cecilia Beaux, *Mother and Daughter*, oil on canvas. Courtesy of the Pennsylvania Academy of the Fine Arts.

generated, this work has few parallels. After a fall in 1924 in which she broke a hip, her painting production fell off sharply. Many find that some of the late paintings lack the cohesiveness of her best work.

It is a curious phenomenon that a total commitment to an art form often leaves the artist open to criticism which is *ad hominem*. That certain activities (i.e., the arts) would make one's gender suspect is only slightly less true today than it was in the nineteenth century. This was as applicable for women as for men. Thus it becomes apparent that the critics of Beaux did not restrict their evaluations solely to her artistic production, but directed comments to her person as well. While one critic noted that "Miss Beaux's originality seems to be due to no lack of femininity," another wondered how a female could combine such

"womanliness of bearing" with the "sanity and strength" of her painting."²⁴

The praise was tempered with comparisons between Beaux and all others of her sex. Giles Edgerton wrote: "It is not once in a generation that a woman so subverts her essentially characteristic outlook on life to her work that her art impulse becomes universal as that of the greatest men often is. One feels that Cecilia Beaux has done this in her portrait work, as George Eliot did in her stories."²⁵ She was held to be different and above other women. Alexander Harrison, a fellow artist and friend of Beaux, said "She puts brains into her work, and that is what few women do—I can tell you."²⁷ This same notion was conveyed in a letter written by a French artist to an American artist shortly after several of Beaux's works were highlighted in

an 1896 exhibition at the *Champ de Mars*, Paris:

This, is, then, what she has to tell us—that all the American girls have not the assurance—I would not venture to say the impudence—to thrust themselves before the world that they might laugh in its face . . . no, they do not all chatter like a flock of parakeets; the bicycle and the tandem, which perhaps are not of their invention, are not their sole delights. Madame Cecilia Beaux demonstrates to us that they have, among themselves, thoughtful moments . . . Pretty as plums on the tree, Madame Cecilia Beaux presents them to us as 'fruits of the garden'—is not that it? Truly American.²⁸

And if the praise was not outright patronization, it might be unduly sanctimonious, written in a tone more appropriate to the work of Fra Angelico:

There was, indeed, a sort of halo about her and her work; she was so rarely [sic] talented, so unaffected, so simple, so winning, and if I may say it, so beautiful, that everybody was eager to give her the praise which she so richly deserved.²⁹

And finally it might be denied that she had actually painted the works herself. Zorn, the Swedish artist, had "expressed astonishment on learning that Miss Beaux's portraits were by one of the gentler sex."³⁰ Bernard Berenson, on standing in front of a group of portraits had offered a back-handed compliment by "quizzically" pretending that they were all Sargents. He remarked that "the ordinary ones are signed John Sargent, the best are signed Cecilia Beaux."³¹

Bowen recalled that she "remained amused and a little irritated when critics continued to speak of her as a woman portraitist, a woman painter. 'They don't write about *men* painters', she said."³²

In describing her own career for *Century Magazine*, Beaux used the well-worn metaphor of a ladder upon which she said she had stepped at age sixteen:

Some of the steps have been difficult and dangerously far apart. So that I have even fallen



Cecilia Beaux, *A Little Girl*, oil on canvas. Courtesy of the Pennsylvania Academy of the Fine Arts. [Fanny Travis Cochran]

through, but by strength of wrist and some pretty adroit kicking, I have managed thus far to swing up onto the next rung.³³

Cecilia Beaux's "climb" was made easier by an earlier generation of women who forced their way into art school. She in turn, enabled others to use her as a viable career model. This significance to her life was noted by her contemporary Lorado Taft in 1899. He wrote that "the Pennsylvania woman has emancipated her sex. She has shown the potentialities of her own kind. Every woman should rejoice that her own artistic horizon has been thus enlarged."³⁴

FOOTNOTES

1. Remarks made on the occasion of the presentation of the Carnegie Institute's Gold Medal to Beaux in 1899, quoted in Frank Goodyear and Elizabeth Bailey, *Cecilia Beaux, Portrait of an Artist*, Exhibition Catalogue, Pennsylvania Academy of Fine Arts, 1974, p. 17. *I wish to express my appreciation for the enthusiastic cooperation of Elizabeth Bailey and Susan Leidy of the Pennsylvania Academy of Fine Arts.
2. For a list of sources which do treat Beaux, see the bibliography listed on p. 125 of the above-cited catalogue, and the following: Elizabeth Bailey, "The Cecilia Beaux Papers," *Archives of American Art Journal*, vol. 13, no. 4, 1973, pp. 14-19; Barbara Whipple, "The Eloquence of Cecilia Beaux," *American Artist*, September 1974, pp. 45-50, 80-84; Dorinda Evans, "Cecilia Beaux, Portraitist," *American Art Review*, vol. 11, no. 1, Jan-Feb. 1975, pp. 92-102.
3. Anne Sexton, *Transformations*, Boston: Houghton Mifflin, 1971.
4. Cecilia Beaux, *Background with Figures*, Boston: Houghton Mifflin, 1930, p. 24.
5. Catherine Drinker Bowen, *Family Portrait*, Boston: Little, Brown, 1970, p. 139.
6. Bowen, *op. cit.*, p. 135.
7. Beaux, *op. cit.*, p. 20.
8. *Ibid.*, p. 87.
9. Professor Rela Monson, a sociologist at the University of Pennsylvania, has found a positive correlation between female achievement and the all-female sibling family, cf. her dissertation "The Relationship between Nuclear Family Structure and Female Achievement," in *Dissertation Abstracts*, 1972. A secondary hypothesis of hers, not yet corroborated by data, is that the first female sibling is more likely to marry and fulfill familial expectations thus relieving some of the pressure to conform from the younger female who may be freer in her choice of life style.
10. Christine Huber, *The Pennsylvania Academy and Its Women*, Philadelphia, 1974, p. 19.

11. *Ibid.*, p. 23.
12. Beaux, *op. cit.*, p. 71.
13. Quoted in Bailey, "The Cecilia Beaux Papers," p. 16.
14. *Ibid.*, p. 18.
15. Bowen, *op. cit.*, p. 135.
16. *Ibid.*, p. 136.
17. *Ibid.*, p. 162.
18. Cecilia Beaux's entire lecture on portraiture is included in Henry S. Drinker's *The Paintings and Drawings of Cecilia*

Beaux, Pennsylvania Academy of Fine Arts, 1955, pp. 109-119.

19. Goodyear, *op. cit.*, p. 20. It is interesting to note that as a child, Frank Lloyd Wright was given similar geometric forms to draw and play with. At the Philadelphia Centennial in 1876 his mother had become acquainted with Frederick Froebel's theory that "children should not be allowed to draw from casual appearances

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Cecilia Beaux, *New England Woman*, oil on canvas. Courtesy of The Pennsylvania Academy of the Fine Arts.

mysterious forces that "well up during creative seizures, as it were." Quoting from her 1974 article for *Arts and Society*, "The Male Artist as Stereotypical Female,"¹ Wayne compared characteristics of the demonic myth with those discussed in Betty Friedan's *The Feminine Mystique*: "So profound is the stereotype of the artist as the inchoate, intuitive, emotional, romantic that both the public and the artists themselves find it difficult to imagine that we can be anything else."

The procreative function of women is similarly seen as an unthinking act requiring very little on their part to perpetuate the species: "The biology of the woman, like that of the artist, is proposed to be her destiny." The "demonic myth" has only reinforced the artist's "outsider" or second-class position in society, a position which all artists must consciously combat, according to Wayne.

If we consider these two speeches as they relate specifically to the creative process in women, Piercy's talk dealt head-on with this topic in a socially-derived framework. She stressed that both the inner and outer obstacles encountered by women are due in large part to the cultural establishment, traditionally controlled by men, and to the age-old problem of women not being able to take themselves seriously as artists. While few of these ideas were entirely original, her presentation was forceful, dramatic, and challenging. Wayne's talk was, by comparison, almost vague on the issue of women and the creative process. Possibly she perceived that a greater issue was the grave threat to all artist's creativity represented by the scientists impending discovery of the creative genes. This discovery, according to Wayne, will not only be manipulated for practical purposes, but may eventually rob the artist of one of her most important assets. Nevertheless, one was left with the impression that had Wayne pursued further the implications inherent in her article, "The Male Artist as Stereotypical Female," her talk would, on the whole, have related more closely to the topic of the conference.

In addition to the key-note speeches, the conference provided

many opportunities for participants to discuss the creative process and a number of other issues in a variety of workshops. Closely relating to the topic of the conference were workshops on "Creativity, Relationships and Happiness," "Heightening Visual Awareness," and "Overcoming Psychological Barriers for Women in Music." A number of workshops also dealt with practical considerations such as how to obtain grants, "Creating a Winning Image for an Audition," and how to combine a feminist bookstore and art gallery.

The conference also featured its first annual competitive art exhibit which, on the whole, was uneven not only in quality but in an almost complete lack of three-dimensional work. Perhaps the three most impressive works in the exhibit were Virginia Ormsby Roeder's painting, "Circus," Helena Ehlke 'Rechcygl's tapestry, "Androgyne," and Barbara Manger's thread and paper pieces, "Grandmother Memories" and "Entrances." Roeder's vertical painting in three sections was impressive in its complex use of architecturally-layered bands of color. The symmetrical design of Ehlke 'Rechcygl's tapestry achieves a high degree of originality through the spatial ambiguity which is created by a subtle transition of white shapes to white lines. Manger's mixed-media approach was unique largely because of the distinctive texture she obtained through an enormous amount of colored thread.

Generally, the merits of a conference such as this are difficult to assess. Nevertheless, the tremendous organizational effort demonstrated by the W.W.I.A. in its coordination of so many diverse activities clearly succeeded in providing many women with an opportunity to share and expand their ideas. Interestingly, the conference attracted women from throughout the Midwest, perhaps an indication of the continued need for such meetings.

To obtain additional information on W.W.I.A. or join, write to:

Wisconsin Women in the Arts
University of Wisconsin-Extension
748 Lowell Hall
Madison, Wis. 53706

(The yearly membership fee of \$5 includes membership in the National Women in the Arts and a monthly newsletter detailing art events, job opportunities and information about grants.)

FOOTNOTE

1. June Wayne, "The Artist as Stereotypical Female," *Arts in Society: Women and the Arts*, Vol. 11, No. 1, Spring-Summer, 1974, pp. 107-113.

FOOTNOTES (Cont from p 31)

- of Nature until they had first mastered the basic forms lying hidden behind appearances." He later recalled that as a result he "soon became susceptible to constructive pattern evolving in everything he saw," and felt that this was the way he had learned to "see." Cf. *Frank Lloyd Wright, Writings and Buildings*, Selected by Edgar Kaufmann and Ben Raeburn, New York: Meridian, 1960, pp. 18-19.
20. Beaux, *op. cit.*, p. 87. As yet unresolved is the evidence that her name appears twice in the registry of students at the Academy, 1877-79 (Goodyear, *op. cit.*, p. 21).
21. May Alcott Nieriker, *Studying Art Abroad, and How to Do It Cheaply*, Boston: Roberts Bros., 1879, p. 48.
22. Cf. Bouguereau's obituary in *Current Literature*, vol. 39, no. 4, Octo. 1905, pp. 391-92.
23. Wm. I. Homer, *Robert Henri and his Circle*, Ithaca: Cornell University Press, 1969, p. 47.
24. Beaux, *op. cit.*, p. 98. That cultural 'failures' may tell as much about our society as the 'successes' is an issue raised by Sol Yurick in a review of Herbert Gan's *Popular Culture and High Culture: An Analysis and Evaluation of Taste*, in *Artforum*, May 1975, pp. 68-70: "And what was every housewife in her youth? What I want is a probing report, a compilation of individual, highly personalized but similar experiences, a similarity imposed by a purgatorial market for weeding out failures, failures which may have nothing to do with talent but only with a low degree of rapaciousness." (p. 69).
25. Bowen, *op. cit.*, p. 169.
26. Helen Earle, *Biographical Sketches of American Artists*, Lansing: Michigan State Library, 1924, p. 38.
27. Goodyear, *op. cit.*, p. 18.
28. William Walton, "Cecilia Beaux," *Scribner's*, vol. 22, no. 52, Oct. 1897, p. 482.
29. Harrison S. Morris, *Confessions in Art*, New York: Sears, 1930, p. 196.
30. Bowen, *op. cit.*, pp. 169-170.
31. Morris, *op. cit.*, p. 198 and Goodyear, *op. cit.*, p. 17.
32. Bowen, *op. cit.*, p. 169.
33. *Ibid.*
34. *Ibid.*, p. 172.