Report by Ashley Laverock

Mellon-Funded Graduate Fellow in Object-Centered Curatorial Research

Spring-Summer 2012

Benjamin West
American, 1738-1820

Arethusa, 1802
Oil on canvas

Purchase with funds from Margaret and Terry Stent Endowment for the Acquisition of American Art, 2011.44
Benjamin West

Arethusa

1802

Oil on Canvas

21 x 15 inches

72.2011

Benjamin West Biography

The primary source for Benjamin West’s life is John Galt’s 1813 biography. Although Galt’s biography includes motifs and tropes that attempt to elevate the “genius” of West and his work, it is an invaluable source for the way in which West wanted to be remembered, as he collaborated on the work. Benjamin West was born in Springfield, Pennsylvania to a Quaker family on October 10, 1738. What little formal education he received he owed to Reverend William Smith, the first provost of Pennsylvania College, with whom West studied around 1757. His early artistic influences include William Williams, who lent him books on painting. However, West was primarily self-taught. In 1760 West left for Rome to study Old Masters. West’s biography, John Galt, gives three reasons for his departure from Pennsylvania, that he couldn’t increase his prices if he remained in the same place, that he needed to see his life in various lights, and that he had to study the great master. He remained in Italy until 1763 when he settled permanently in England. He never returned to America. Initially, West was supported by portrait painting. He exhibited three paintings at the Society of Artists in London, Spring 1764, sparking his success. West’s work gained the attention of the royal family. Between 1768 and 1801 he worked as the “Historical Painter to the King,” employed by King George III with an annual stipend of 1000 pounds. During the 1760s Benjamin West was a member of the


3 Galt, XX; Van Erffa, 13
Society of Artists, serving as its director in 1768, until internal strife caused a split. From this conflict the Royal Academy of Arts emerged in 1768, of which Benjamin West was a founding member. The Royal Academy held annual exhibitions of art by its members and sought to increase the notoriety of British painting. In 1792 Benjamin West became the second president of the Royal Academy, after Joshua Reynolds. With the exception of a brief period, in 1805, in which conflict caused West to resign the presidency to James Wyatt, West served as president of the Royal Academy until his death in 1820, for a total of twenty-seven years. Throughout his life West enjoyed a prolific artistic career, although politics caused shifts in his popularity and esteem in his later years. West died on March 11, 1820, survived by two sons, Raphael (born 1766) and Benjamin (born 1772). Lists of West’s works include hundreds of paintings and drawings across a range of subject matter including classical history, biblical narratives, allegorical and mythological subjects, portraits, and contemporary historical narratives. During his life he also instructed numerous students, both British and American, fashioning him as a father-figure of American art.

Description

West’s painting of Arethusa focuses on a beautiful young woman who undresses and begins to bathe. Arethusa is seated in the center of the canvas, her red and white drapery gathered around her (Fig. 1). Her legs are facing to the right, her right leg submerged in the water to her shin. Arethusa twists her body away from the viewer but turns her head to the right to gaze out at the beholder. Arethusa holds her golden-brown hair in her left hand while drying herself with the edge of the red drape in her right hand. The background is dark and moody, setting her porcelain skin in stark contrast. The sky emerges from the upper left background illuminating the thin trunks of a pair of trees. In the lower right of the canvas, at the bank of the river, small white flowers with numerous leaves bloom. Arethusa’s expression is not startled or fearful but inquisitive. She looks out of the canvas, to the left, inquiring after the beholder beyond the confines of the picture frame.

Subject Matter

4 “A Correct Catalogue of the Works of Mr. West, Esq.,” in Bell’s Court of Fashionable Magazine (La Belle Assemblee), IV (1808); “A Correct Catalogue of the Works of Mr. West, London,” in Public Characters of 1805 (London, 1805); “A Correct List of the Works of Mr. West,” in Universal Magazine III (1805).
A mythological subject, the story of Arethusa comes from lines 572 – 641 in book five of Ovid’s *Metamorphoses* completed in 8CE. Ovid’s *Metamorphoses* is a well-known Roman work that focuses on mythological narratives in which human beings and other creatures change physical form. Numerous English translations of Ovid were completed in the course of the eighteenth century including editions in 1717, 1732, 1752, and 1761. In the *Metamorphoses*, Arethusa is asked by Calliope to recount for Ceres how she came to be a sacred fountain.

Arethusa was a nymph in Achaia. Upon returning from the Stymphalian woods she bathed a calm river. First, she dipped her toes in. Then she entered up to her knees, the very moment depicted in West’s painting. She draped her clothes on a willow and plunged into the water. Suddenly, she heard a voice from the water and, startled, she leaped to the nearest bank, unfortunately, the bank without her clothing. Alpheus, a river god, called to her again but, fearful, she fled. Alpheus gave chase, her nakedness only increasing his desire. Realizing that her flight is futile she called on the goddess Diana to help her. Diana covered Arethusa with an impenetrable cloud of fog. However, she began to sweat, taking on a liquid form, causing Alpheus to assume his watery form and attempt to mingle with her. Diana caused Arethusa to seep into the earth where she traveled until finally emerging at Ortygia in the form of a sacred spring.

West’s painting is not labeled and there is little iconography within the composition to independently identify the subject as Arethusa. However, we know that the painting depicts this subject based on the descriptions and labels of this work in exhibitions and auctions. Interestingly, there is another possible subject for a composition depicting a nude woman bathing in a river, which was also popular at the end of the eighteenth century, Musidora. The subject of Musidora is relevant to an examination of West’s painting because a later copy of West’s *Arethusa*, by Thomas Sully, was exhibited with the name *Musidora* (Fig. 2).

The story of Musidora is similar to Arethusa and is found, not in classical literature, but contemporary eighteenth-century poetry. The Scottish poet James Thomson includes the story of Musidora in his poem “Summer,” first published in 1727 and part of his “Four Seasons.” “Four Seasons” was subsequently published in 1744, 1746, 1777, and 1793, attesting to its popularity.

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5 The most recent edition, which Benjamin West may have known, was Ovid, *Metamorphoses*, trans. Dryden, Pope, et. al. (London: J and R Tonson, 1761).
Like Arethusa, Musidora was a nymph whose privacy while bathing was violated by a man. Unlike Arethusa, while Musidora is initially frightened she ultimately decides to love her pursuer.

The stories of both Musidora and Arethusa are subject of numerous artistic works during the eighteenth and nineteenth centuries in a variety of media, including two nineteenth-century sculptures, John Adams Jackson’s *Musidora* and John Edward Carew’s *Arethusa* (Fig. 3, 4). Chauncy Bradley Ives also completed a neoclassical painting of *Musidora*. It has been suggested that this particular subject was a convenient excuse for male artists to perfect their skill at conveying the nude female form. Indeed, it was through copying the nude subject of Old Master paintings and classical sculptures that artists learned how to paint the female nude form. However, allegorical and mythological subjects such as these were also wildly popular on a large scale. The stories of Arethusa and Musidora embodied aspects of both neo-classicism and romanticism so popular during this time.

**Context**

West worked in a number of different styles throughout his career, sometimes painting in three or four different styles at a time. After studying in Italy, where he was particularly influenced by artists such as Titian, Carraci, Reni, Domenichino and Correggio, West worked primarily within a neo-classical style. Particularly important to neo-classical artists was the moral and didactic importance of classical myth and history, especially the hero’s sacrifice. West combined themes of classical art and thought with his own Christian moral principles, such as piety and sacrifice, creating works intended to instruct and inspire. West initially supported himself as a portrait painter. After 1769, when he begins working for King George III, West’s subject matter expands to include royal portraits, contemporary history and biblical subjects at the expense of classical subjects. In 1770 West completed what is arguably his best known work, *The Death of General Wolfe* (Fig. 5). This revolutionary painting depicts a contemporary

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6 See also the 1733 print of Arethusa by Bernard Picart, an 1820 poem “Arethusa” by Percy Bysshe Shelley, Francesco Bartolozzi’s 1770-1800 print of Musidora, Thomas Sully’s 1813 and 1835 paintings of Musidora, William Etty’s after 1843 Musidora, Asher B. Durand’s 1825 engraving of Musidora, and James Legrew’s 1851 sculpture of Musidora.
8 Von Erffa, 36.
9 Ibid, 41.
subject set within contemporary time, rather than in the guise of classical antiquity. After 1773 West shifts from classical subject matter to religious, primarily New Testament, subjects.\textsuperscript{11} This shift also coincides with West’s new position as historical painter to the king which he achieved in 1772. During the 1770s West begins to include elements of terror and awe into his paintings, in accordance with the notion of the sublime proposed in Edmund Burke’s 1757 treatise on the sublime and the beautiful.\textsuperscript{12} During the mid-1780s West stopped portrait painting as other commissions took his time.\textsuperscript{13} In the 1790s, when his royal commissions began to wane due to the declining mind and body of the king, West begins to produce numerous smaller more marketable works of a wide variety of subjects, including portraits of Americans visiting London.\textsuperscript{14} Between 1790 and 1801 he exhibited ninety-nine paintings at Royal Academy exhibitions. It is at this time that classical myth reappears in his works. There is a renewed interest in classical antiquity but a focus more on mythological subject matter than history.\textsuperscript{15} Robert Rosenblum contends that the return to mythological subject matter was primarily to allow West access to iconography that could be “neutral vehicles for technical exercises.”\textsuperscript{16} While this is certainly a possibility, these smaller scale paintings also had more market value and aligned thematically with works he’d completed in the past. Certainly, at this time West, and other British painters were consumed with discovering the so-called Venetian Secret, the way in which Titian achieved such brilliant and luminous coloring in his work.

It is within the renewal of classical subject matter at the turn of the century that \textit{Arethusa} should be viewed. Allegorical subject matter is rare in work by American artists from the early nineteenth century. Artists engaging in this genre include Trumball, Vanderlyn, Sully, Alston, West, and later Copley. This painting occupies a specific place within West’s career and artistic trends in the late-eighteenth and early-nineteenth century. Two trends, Romanticism and Neo-Classicism converged at the turn of the nineteenth century. Discussing trends in late-eighteenth-century art Rosenblum introduces the term “Romantic Classicism,” which he identifies as the selection of Roman and Greek forms motivated by Romantic themes such as fear and the

\textsuperscript{11} Prown, 44-45. \\
\textsuperscript{12} Von Erffa, 78. \\
\textsuperscript{13} Ibid, 24. \\
\textsuperscript{14} Ibid, 111, 125. \\
\textsuperscript{15} Ibid, 125. \\
fantastic.\textsuperscript{17} Robert Alberts notes that West was influenced by Henri Fuseli, the neo-gothic artist, and incorporated his melodramatic effects into his own work.\textsuperscript{18} West’s \textit{Arethusa} combines elements of both trends. The subject itself is culled from classical literature. However, the moody setting conveys a sense of lurking danger and the unknown particularly appropriate to Romantic sensibilities.

West’s combination of mythological subject matter and a sense of violence and terror is evident in a number of paintings from the turn of the nineteenth century. As Rosenblum points out at the 1805 Royal Academy exhibition West showed a scene from Apuleius of the narrative of Cupid and Psyche. In this rarely illustrated scene West includes slimy, terrifying dragon heads, adding terror to the scene (Fig. 6).\textsuperscript{19} A sense of the foreboding is, indeed, present in \textit{Arethusa}. The figure glows from the surrounding canvas. The scene indicates that a threat is looming through the dark background but the actual antagonist is unseen and unknown.

\textbf{The 1802 Exhibition}

After the painting’s completion it was exhibited at the Royal Academy in 1802 under the title \textit{Arethusa, Vide Ovid’s Metamorphoses I, 5}. According to Algernon Graves’s \textit{Dictionary of Works Exhibited at the Royal Academy}, the painting was displayed along with six other works by West as item number 134, between a painting of Orian and a scene of Cupid stung by a bee. Five of the seven paintings shown by West at this exhibition were of mythological subject matter. The Leicester Galleries mention that the painting was displayed as item five. An aged sticker with the number five on the back of the canvas would corroborate with this suggestion although evidence directly linking the painting, the number five, and the Royal Academy has yet to come to light. It is entirely possible that the sticker indicates that this was the fifth work of West’s in the exhibition or may reflect a later inventory number, such as from an auction of West’s works.

\textbf{The Lost Painting}

According to the catalogue of West’s works the location of the painting of \textit{Arethusa} was unknown by scholars through the nineteenth and twentieth centuries, while it was in the private

\textsuperscript{17} Rosenblum, \textit{Transformation in late 18\textsuperscript{th} c. Art}, 15, 19.
\textsuperscript{18} Alberts, 223.
\textsuperscript{19} Rosenblum, 15.
collections of the James Ward family and, since the 1890s, the Charles Butler family (in whose collection the painting remained until 2005). When the painting emerged at the Leicester Galleries West scholar Allen Staley confirmed this painting, via a 2011 email to Peter Nahum, to be that of Arethusa known to have been displayed at the 1802 Royal Academy exhibition. Unfortunately, the painting is unsigned, making more evidence supporting its identification as West’s painting necessary. Support of this identification comes from the solid provenance of the work as well as the dimensions of the paintings which are exactly those mentioned in lists of West’s work. This painting was commented on by other artists who subsequently copied the painting and took their versions to America. The artist Charles Robert Leslie completed a copy of the painting in 1812 while in London. In a letter to his sister in Philadelphia he wrote “I have just begun to copy a small picture of Mr. West’s of Arethusa Bathing; it is a most beautiful thing; when it is finished I will endeavor to send it over…” The following year Leslie’s copy was exhibited at the Pennsylvania Academy. There, Thomas Sully made a copy of Leslie’s painting, titling it Musidora Bathing after West, and signing the painting with his own monogram as well as “B. West.” One of these copies by Leslie or Sully was exhibited at the Peale Museum in Baltimore in 1820. The Sully copy is currently in a private collection. Unfortunately, Leslie’s original copy of West’s painting is lost.

Provenance

After Benjamin West’s death Arethusa was offered by his sons to the United States in an 1826 letter to the secretary of state. Arethusa is listed as number 128 among a number of other works. On Saturday, May 23, 1829 the painting went on sale at Robbins in London as Lot 84, Arethusa, and 1 ft 9 in x 1 ft 3 in. The painting was purchased by “Ward” for sixty-three pounds. It is likely that the purchaser was James Ward, a neighbor of West and a fellow artist. Ward’s purchase may in fact reflect a “buying-in.” In the 1890s Arethusa was purchased by Charles

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20 Curatorial notes, telephone conversation with Alan Staley, April 5, 2011.  
21 See email from Peter Nahum, 2011, curatorial file, High Museum of Art, Atlanta, GA.  
22 Von Erffa, 229.  
23 Ibid.  
24 Ibid.  
26 Rosenblum 128. The auction was May 22-25, 1829  
27 Peter Nahum, Leicester Galleries, curatorial file, High Museum of Art, Atlanta, GA.  
28 Ibid.
Butler.\textsuperscript{29} Although purely speculative there was a prolific collector named Charles Butler (1821-1910) who resided at Warren Wood in Hatfield and 3 Connaught Place, Hyde Park, London.\textsuperscript{30} The painting remained in the same family until 2005. In 1993 it was offered to Christie’s. \textit{Arethusa} was acquired by the High Museum of Art in 2011 from Leicester Galleries in London.

**Condition**

Overall \textit{Arethusa} is in excellent condition. The painting is unlined and on its original stretcher bars. Under ultra-violet light it appears that the body of Arethusa has been recently cleaned (last fifty years) (it glowed brightly) whereas the background glows green, indicating age of the varnish. Areas of cleaning and inpainting are particularly evident, under ultraviolet light, in the right leg of the figure and on her torso. There are minimal areas of in-painting, leaving the canvas largely untouched. There is a small puncture in the lower half of the canvas on Arethusa’s knee. This is the primary focus restoration during the summer 2012. The hole was fixed, by Larry Shutts at the Atlanta Art Conservation Center, with a miniscule amount of Japanese paper and blending of the fibers.\textsuperscript{31} The area of loss was filled with a latex compound. Surface dirt was removed with deionized water and cotton swabs. Furthermore some inpainting was performed and varnished and a final spray varnish was applied. The painting has darkened in some areas and the painting has pooled on the left side of the painting and upper right. This pooling is due to the use of bitumen by West. Bitumen, a dark tar-like substance, was used because of the luminous deep brown color. However, bitumen never fully dries and over time can move.\textsuperscript{32} Across Arethusa’s torso there are some areas of cracking and painting loss, observable under ultra-violet light. Furthermore there are some minimal areas of yellowed and darkened varnish in the white drapery just behind Arethusa. The gilded period frame surrounding the painting also has some losses that should be attended to including filling in losses with cast plaster adhered with a PVA adhesive.\textsuperscript{33}

\textsuperscript{29} Ibid.  
\textsuperscript{30} Hertfordshire-genealogy.co.uk and \textit{Art Prices Current}, vol. 4 (1910-1911). The sale of his estate was offered at Christie’s London, May 25-26, 1911. A West painting was not included in the sale. Whether or not he may have had this West is unknown.  
\textsuperscript{31} All following treatment information from Larry Shutts, \textit{Painting Treatment Report}, 2012.  
\textsuperscript{32} Larry Shutts, AACC, June 13, 2012.  
Works Cited

“A Correct Catalogue of the Works of Mr. West, Esq.” In Bell’s Court of Fashionable Magazine (La Belle Assemblee), IV (1808): Supplement, listed page 18

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Works Consulted


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Appendix I: Arethusa, Ovid, Metamorphoses 5. 572 ff

"[Demeter] enquired of Arethusa the reason of her flight and why she was a sacred spring. The waters of her pool fell silent; from the depths their goddess raised her head and, combing her green tresses dry, told the old story of the Eleian River's [Alpheus'] love. ‘One of the Nymphae whose home is in Achais I used to be, and none more keen than I to roam the glades, more keen to place the nets. Though I was strong and brave and never sought beauty's renown, yet I was known for beauty, nor did its praise--too praised--once profit me. That dower of beauty, other girls' delight, brought but a bumpkin’s blushes to my cheeks and in my thoughts it seemed a crime to please. I was returning tired, I well remember, from hunting in the woods; the heat was great and doubled my toil. I found a stream that glided with no eddy, with no sound, clear to the bottom, each pebble in its depths easy to count; it hardly seemed to move. Poplars fed by the stream and silvery willows gave to the shelving banks a natural shade.

'I reached the water's edge and dipped my feet; then to my knees, and not content with that took off my light soft clothes and laid them by on a curved willow branch and, naked, dropped into the water, plunging to and fro in countless twists and turns; and as I flung my arms and gaily gambolled there, I heard, deep in the stream, a strange rough rumbling sound, and leapt in terror on the nearer bank. "Wither so fast?" It was Alpheus' voice, calling me from his waters. "Wither so fast, fair Arethusa?" his harsh voice called again.

'I fled, just as I was, unclothed--my clothes there on the other bank. He chased the hotter; I seemed the readier in my nakedness. As doves on fluttering wings flee from a hawk, and as a hawk pursues a fluttering dove, so did I run, so fiercely he gave chase. On past Orchomenos, past Elis' towers and Psophis and Cyllene and the combes of Maenalus and icy Erymanthus I held my flight, nor did he gain on me; until, my strength outmatched, the pace was more than I could long endure, and he still fresh. Yet on through moors and tree-clad mountainsides, over crags and cliffs and trackless wastes I ran. The sun was at our backs: I saw in front--or it was fear that saw--a giant shadow. For sure I heard his frightful footfalls, fled his panting breath upon my braided hair. Exhausted, "Save me! Save thy hunting-nymphe Diana [Artemis]," I cried, "to whom so oft thou gavest thy bow to bear, they arrows and thy quiver!" The goddess heard and, choosing a thick cloud, draped it about me; and the Amnis (River), baulked, circled me wrapped in darkness, quested round the hollow cloud, stood twice, at fault, beside my hiding-place and twice called "Arethusa! Hey, Arethusa!"

'Oh poor wretched me! What heart had I! Was I not like a lamb that hears the wolves howling around the fold, or like a hare that, hiding in the brake, sees the hounds’ deadly jaws and dares not stir? Alpheus waited; at that place he saw my footprints stop; he watched the clouds, the place. Trapped and besieged! A cold and drenching sweat broke out and rivulets of silvery drops poured from my body; where I moved my foot, a trickle spread; a stream fell from my hair; and sooner than I now can tell the tale I turned to water. But the Amnis (River) knew that water, knew his love, and changed again, his human form discarding, and resumed his watery self to join his stream with me. Delia [Artemis] cleft the earth. I, sinking down, borne through blind caverns reached Ortygia, that bears my goddess’ name, the isle I love, that first restored me to the air above."

Lines 1289 – 1370

“Close in the covert of a hazel copse,
Where, winded into pleasing solitudes,
Runs out the rambling dale, young Damon sat,
Pensive, and pierced with love’s delightful pangs.
There to the stream that down the distant rocks
Hoarse-murmuring fell, and plaintive breeze that play’d
Among the bending willows, falsely he
Of Musidora’s cruelty complain’d.
She felt his flame; but deep within her breast
In bashful coyness, or in maiden pride,
The soft return conceal’d; save when it stole
In sidelong glances from her downcast eye,
Or from her swelling soul in stifled sighs.
Touch’d by the scene, no stranger to his vows,
He framed a melting lay, to try her heart;
And, if an infant passion struggled there,
To call that passion forth. Thrice happy swain!
A lucky chance, that oft decides the fate
Of mighty monarchs, then decided thine.
For lo! conducted by the laughing Loves,
This cool retreat his Musidora sought:
Warm in her cheek the sultry season glow’d;
And, robed in loose array, she came to bathe
Her fervent limbs in the refreshing stream.
What shall he do? In sweet confusion lost,
And dubious flutterings, he a while remain’d:
A pure ingenuous elegance of soul,
A delicate refinement, known to few,
Perplex’d his breast, and urged him to retire:
But love forbade. Ye prudes in virtue, say,
Say, ye severest, what would you have done?
Meantime, this fairer nymph than ever blest
Arcadian stream, with timid eye around
The banks surveying, stripp’d her beauteous limbs,
To taste the lucid coolness of the flood.

Ah then! not Paris on the piny top
Of Ida panted stronger, when aside
The rival-goddesses the veil divine
Cast unconfined, and gave him all their charms,
Than, Damon, thou; as from the snowy leg,
And slender foot, the inverted silk she drew;
As the soft touch dissolved the virgin zone:
And, through the parting robe, the alternate breast,
With youth wild-throbbing, on thy lawless gaze
In full luxuriance rose. But, desperate youth,
How durst thou risk the soul-distracting view,
As from her naked limbs of glowing white,
Harmonious swell’d by Nature’s finest hand,
In folds loose floating fell the fainter lawn;
And fair exposed she stood, shrunk from herself,
With fancy blushing, at the doubtful breeze
Alarm’d, and starting like the fearful fawn?
Then to the flood she rush’d; the parted flood
Its lovely guest with closing waves received;
And every beauty softening, every grace
Flushing anew, a mellow lustre shed:
As shines the lily through the crystal mild;
Or as the rose amid the morning dew,
Fresh from Aurora’s hand, more sweetly glows,
While thus she wanton’d, now beneath the wave
But ill-conceal’d; and now with streaming locks,
That half-embraced her in a humid veil,
Rising again, the latent Damon drew
Such madening draughts of beauty to the soul,
As for a while o’erwhelm’d his raptured thought
With luxury too daring. Check’d, at last,
By love’s respectful modesty, he deem’d
The theft profane, if aught profane to love
Can e’er be deem’d; and, struggling from the shade,
With headlong hurry fled; but first these lines,
Traced by his ready pencil, on the bank
With trembling hand he threw:—‘Bathe on, my fair,
Yet unbeheld save by the sacred eye
Of faithful love: I go to guard thy haunt,
To keep from thy recess each vagrant foot,
And each licentious eye.’ With wild surprise,
As if to marble struck, devoid of sense,
A stupid moment motionless she stood:
So stands the statue that enchants the world,
So bending tries to veil the matchless boast,
The mingled beauties of exulting Greece.
Recovering, swift she flew to find those robes
Which blissful Eden knew not; and, array'd
In careless haste, the alarming paper snatch'd.
But, when her Damon's well known hand she saw,
Her terrors vanish'd, and a softer train
Of mix'd emotions, hard to be described,
Her sudden bosom seized: shame void of guilt,
The charming blush of innocence, esteem,
And admiration of her lover's flame,
By modesty exalted: e'en a sense
Of self-approving beauty stole across
Her busy thought. At length a tender calm
Hush'd by degrees the tumult of her soul;
And on the spreading beech, that o'er the stream
Incumbent hung, she with the sylvan pen
Of rural lovers this confession carved,
Which soon her Damon kiss'd with weeping joy:
‘Dear youth! sole judge of what these verses mean,
By fortune too much favour'd, but by love,
Alas! not favour'd less, be still as now
Discreet: the time may come you need not fly.’"
Figure 1. *Arethusa*, Benjamin West, 1802, High Museum of Art 72.2011.

Figure 2. *Musidora*, Thomas Sully, 1813-35, Metropolitan Museum of Art.

Figure 3. *Musidora*, John Adams Jackson, marble, 1870, Smithsonian.

Figure 4. *Arethusa*, John Edward Carew, 1785-1868, Petworth House, West Sussex.
Figure 5. *Death of General Wolfe*, Benjamin West, 1770, National Gallery of Canada, Ottawa.

Figure 6. *Cupid and Psyche*, Benjamin West, 1808.