French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor

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François Boucher, *Jupiter in the Guise of Diana, and the Nymph Callisto*, 1759

**Artist**  
François Boucher, French, 1703–1770

**Title**  
*Jupiter in the Guise of Diana, and the Nymph Callisto*

**Object Date**  
1759

**Alternate and Variant Titles**  
*Jupiter, sous la figure de Diane, surprend Callisto; Jupiter métamorphosé sous la figure de Diane, séduisant la némph [sic] Callisto*

**Medium**  
Oil on canvas

**Dimensions**  
(Unframed) 22 3/4 x 27 1/2 in. (57.8 x 69.9 cm)

**Signature**  
Signed and dated lower left: F. Boucher/ 1759

**Credit Line**  

**Catalogue Entry**

**Citation**

**Chicago:**


**MLA:**


*Jupiter in the Guise of Diana, and the Nymph Callisto* is one of François Boucher’s most vivid small pictures, just the sort of intimate, delicately painted work that would have found a place in a private collector’s cabinet in a Parisian house. The curvilinear forms, dense pictorial field, and contrasting palette of pinks, reds, greens, and blues, together with the forthrightly erotic subject, epitomize the peak of the Rococo style associated with art in France during the long reign of King Louis XV, from 1715 to 1774.

Boucher focused the composition on the intertwined forms of two young women, one completely naked and reclining across the lap of the other, partially clothed. They nestle in an overgrown bower, seemingly deep in the woods, partially protected by a flowing pink drapery strung from the trees. A trio of winged cupids, or *amours* (loves), flutter around the couple, two flying above and a third lying across the legs of the woman at the left. Two hold small arrows or darts, with the one at top center...
also brandishing a burning torch. A strong shaft of light picks out the two lovers, enveloping them in a warm glow against the cool density of the surrounding bower. Art historian Melissa Hyde notes that Boucher positioned the reclining woman’s body for maximum erotic display, “a sinuous panorama of delectable female flesh.”

The attributes associated with the woman seated behind—a crescent moon diadem in her hair, a leopard-fur fabric wrapped around her legs, a brace of birds (pheasants?) at which she points—seem to identify her as Diana, Roman goddess of the moon and of the hunt. Consequently, the deep forest would represent Arcadia, the idyllic land where the chaste goddess hunted with her nymphs. Most viewers in Boucher’s time would have easily recognized these details, but they also eventually would have noticed the improbable intrusion of a fierce eagle, clutching tiny thunderbolts in its talons, just visible at upper right, above the pink drape. This would have made it clear to all that the subject is not Diana and one of her companions, but Jupiter and Callisto, a peculiar mythological episode with which Boucher was especially enamored.

The story of Callisto and her violation by Jupiter was recounted in numerous ancient sources, with variations, but Boucher followed the familiar version told in The Metamorphoses, a compendium of ancient tales written in Latin by the first-century writer Ovid. These popular stories of the gods of Olympus manipulating the lives of mortals served as a primary source of subjects for European artists across the centuries. The sexual violence and complex gender dynamics embedded in the tragedy of Jupiter and Callisto typify the genre. The great god of Olympus, surveying the lush landscape of Arcadia, spies the beautiful young Callisto—a favorite nymph and hunting companion of Diana—asleep in the woods, her head resting on her quiver. Filled with lust, Jupiter conspires to take her by force: “il conçoit pour elle un amour violent” (he conceives a violent love for her) is the phrase in the French edition of the text Boucher would have consulted.

Knowing that the virginal Callisto would flee from his advances, Jupiter transforms himself into Diana, the one person Callisto trusts implicitly. Through this subterfuge, Jupiter embraces Callisto, showering her with kisses and regaling her with tales of the hunt. This is the moment Boucher chose to depict, as Callisto swoons innocently in the arms of the faux-Diana. Only the fierce glare of the eagle and the ominous hovering of the mischievous cupids, fingerling their darts, hint at the coming assault. By focusing on this particular moment, Boucher shielded his audience from witnessing the ensuing rape; some viewers may still take pleasure in the apparent consensual intimacy expressed by the two protagonists.

Callisto is not so fortunate: unable to contain his lust, Jupiter reveals his identity and forces himself on her, despite her “putting up all the resistance of which she was capable.”4 Shamed by her rape, Callisto flees but eventually rejoins Diana’s entourage. Her attempts to conceal her advancing pregnancy are foiled when her protruding belly is revealed humiliatingly while she is bathing with her companions. Enraged, Diana assembles the nymphs and expels Callisto from the grove. This is the episode in the story usually depicted by artists, as it allows for a dramatic multifigure scene of seminude women. Boucher preferred to depict the earlier, pre-rape scene, in this painting and others, although he did make several drawings representing the group expulsion moment. In one particularly ambitious sheet, datable to the 1750s, the drama plays out in a dense grove similar to that of the Nelson-Atkins painting (Fig. 1).5 We observe Callisto at the left, who hides her eyes in shame as two companions expose her swollen belly to the gathered nymphs; Diana sits imperiously right of center beneath a billowing drape. The high degree of finish and the even-handed application of black chalk suggest that Boucher made the drawing not as a compositional study in preparation for a painting or print but for display as a complete work of art.6 The story has a poignant end: now wandering in exile, Callisto eventually gives birth to her erstwhile son, Arcas. In revenge, Jupiter’s wife Juno transforms Callisto into a bear; years later, Arcas nearly kills his mother while hunting, but she is saved by her erstwhile

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Fig. 1. François Boucher, Diana and Callisto, 1750s, black chalk, 9 1/8 x 13 3/8 in. (23.5 x 34 cm), private collection. Photo © Christie’s Images/Bridgeman Images
assailant Jupiter, who transforms both mother and son into the constellations *Ursa Major* and *Ursa Minor* (the Great Bear and Little Bear, which include the stars known today as the Big and Little Dippers).

Boucher’s inclination to focus on the moment of Diana-Jupiter’s seduction of Callisto—he painted the subject at least a dozen times over the course of his working life—allowed him to indulge his preference for representing female over male protagonists. By this time in his career, he purportedly had no need to use models but could draw from a mental storehouse of poses that he employed in a variety of situations. The visual appeal of a painting like *Jupiter in the Guise of Diana* lay presumably in its very artifice, a magical world of make-believe or role-playing that was enhanced by the artist’s fluid brushstrokes and glowing palette.

The erotic dimension of the painting was no less complex: indeed, the Nelson-Atkins painting has served as the focal point for several recent scholarly analyses exploring the implications of such a representation of apparent same-sex coupling. For Erica Rand, the overt display of lesbian sex—appealing no doubt to a range of male and female viewers—was acceptable insofar as it would have been recognized to be nothing of the sort, since the faux-Diana would soon reveal her true identity as the very male Jupiter. “Boucher’s critics,” she writes, “could see erotically enlaced women, but they could not see anything that challenged heterosexuality.” However, as much as such an image might engage the viewer’s fantasies, “there are many reasons to conclude that Boucher perpetuates rather than subverts a heterosexual norm.”

Melissa Hyde argues that Boucher’s pictorial representation of the characters in *Jupiter in the Guise of Diana* undermines traditional codes for sexual difference, something that Ovid’s original text manages to avoid. In the artist’s earlier versions, such as the 1744 painting in Moscow’s Pushkin Museum, Diana (Jupiter) carries some of the pictorial markers of masculinity: darker skin, a larger form, more angular limbs. In the Nelson-Atkins painting, Boucher differentiates less between the two genders. Both Diana-Jupiter and Callisto conform similarly to the artist’s stylistic patterns for his female protagonists. The resulting effect on the viewer, Hyde suggests, is a (momentary) confusion, whereby we read the faux-Diana as Diana and not as Jupiter in disguise. As part of this strategy of pictorial subterfuge, identifying attributes—in particular the eagle—are obscured, barely noticeable at first glance. Thus, she concludes, “Boucher’s treatment of the subject . . . holds Jupiter’s male and female identities in unresolved tension, and Boucher thereby offers an image of bi-gendered simultaneity that complicates the expected oppositions of sex.”

In a counterargument, Christopher Bedford challenges these readings as speculative and ahistorical in their references to contemporary gender dynamics. He calls for an interpretive framework for the Nelson-Atkins painting that he insists would be truer to “the context of its conception as well as from its textual origin.” This context he finds in eighteenth-century rituals of gender masquerade and mimicry among elite patrons, “not as a form of gender subversion, but rather as a conventional device common to French eighteenth-century seduction fantasies.” In this sense, he argues, a painting like *Jupiter in the Guise of Diana* “indict[s] Boucher” as complicit in reinforcing patriarchal sexual hierarchies that trace back to Ovid’s originating text. One might object in response that Boucher’s pictorial strategy—that he chose to depict this episode of the story shown in this particular way—was intended to release the viewer from just that sort of originating context Ovid’s tale would seek to impose.

Fig. 2. René Gaillard (ca. 1719–1790), after François Boucher, *Jupiter and Callisto*, 1760, etching with colophon, 15 7/16 x 18 15/16 in. (39.2 x 48.1 cm), Rijksmuseum, Amsterdam, RP-P-OB-43.468

It is not clear for whom Boucher painted *Jupiter in the Guise of Diana, and the Nymph Callisto*. The engraving after the painting by René Gaillard (Fig. 2), issued in 1760, is dedicated to “M. d’Arbonne, Grand Maître des Eaux et Forêts” (Chief Officer of Waters and Forests), Antoine Jean-Baptiste Hervé d’Arbonne (1732–1812), who held that title for the Orléans region of France.
The painting itself first appeared in an auction in Paris in February 1777, a sale devoted to the collection of a M. de Montblin, a conseiller au Parlement, or lawyer, about whom little else is known. In the sale catalogue, the painting was described as “one of the most pleasing pictures by this master.” In any event, it is likely that Boucher painted it on his own without a commission or a specific client in mind. Given the small scale of the painting and the attractive subject, he could have expected to sell it easily. Following the 1777 Montblin auction, the painting came up for sale several more times in the late eighteenth and early nineteenth centuries; it eventually ended up in England in the early twentieth century, where it sold in 1930 to the dealer from whom the Nelson-Atkins Museum of Art acquired it.

The subject of Boucher’s painting occasioned some disquiet among the museum’s advisors and trustees in the period leading up to its acquisition. Writing to trustee Arthur Hyde, art advisor Harold Woodbury Parsons noted the concerns raised about “whether the subject of this Boucher might not startle the public,” and requested that Hyde might comment on the painting, “especially regarding its pudicity.” Parsons offered his own view that “a fine rendering of the nude, in any period of art, whether in Greek sculpture or in the field of painting, is a very wonderful thing provided it is executed in good taste.” Hyde seems to have agreed with Parsons’s point, and in the end the picture’s purchase was approved by the trustees.

In 1983, the museum acquired a fine drawing made in trois crayons (three chalks of black, white, and red; Fig. 3) by Boucher, Three Putti in Clouds, that relates directly to the Nelson-Atkins painting Jupiter in the Guise of Diana. The putti at left and center follow fairly exactly the flying cupids in the painting, but in the drawing Boucher included a third putto lying on a cloud at right. Technical examination of the painting reveals no evidence that Boucher intended to include this third figure in his picture; moreover, the highly worked-up, even polished, nature of the drawing confirms most scholars’ view that Boucher made the drawing after he completed the painting, as an independent work of art.

Richard Rand
April 2023

Notes


8. As reported by the English painter Joshua Reynolds when he visited Boucher’s studio in 1768: “I found him at work on a very large picture, without drawings or models of any kind. On my remarking this particular circumstance, he said, when he was young, studying his art, he found it necessary to use models; but he had left them off for many years.” Robert R. Wark, ed., *Discourses on Art*, 3rd ed. (New Haven: Yale University Press, 1997), 225.


13. *Catalogue d’une belle Collection de Tableaux et d’Estampes, et de belles Porcelaines, provenant de la succession de M. de Montblin, Conseiller au Parlement* (Paris: Le Noir, 1777), lot 4: “est des plus agréables Tableaux de ce Maitre.” Alastair Laing’s suggestion (*François Boucher*, 284n7) that the painting may have been inserted into the sale from another collection seems unlikely, as first pointed out by Colin B. Bailey, *Loves of the Gods: Mythological Painting from Watteau to David*, exh. cat. (Fort Worth: Kimbell Art Museum, 1992), 419.


15. “Secretary Hyde writes me that he approves fully of the purchase of the charming little Boucher”; Harold Woodbury Parsons to trustee J. C. Nichols, February 4, 1931, NAMA curatorial files.


**Technical Entry**

Technical entry forthcoming.

**Documentation**

**Citation**

**Chicago:**


**MLA:**


**Provenance**

Hippolyte Louis Marie Michau de Montblin (1740–1777), Paris, by 1777;

His posthumous sale, *Une belle Collection de Tableaux et d’Estampes, et de belles Porcelaines, provenant de la succession de M. de Montblin, Conseiller au Parlement*, Paris, February 25–26, 1777, no. 4, as *Jupiter, sous la figure de Diane, surprend Calisto*;

Charles-François-René Mesnard, called the Chevalier de Clesle (1732–1803), Paris, by 1786 [1];

Purchased from his sale, *Tableaux précieux des trois écoles, pastels, miniatures, émaux, Dessins montés et en feuilles, Terres cuites, Vases de marbre et Porcelaines rares, Objets d'Histoire naturelle, Agates orientales, Laques, Meubles précieux et autres Objets de Curiosité, Estampes en*
feuilles, etc., Le tout provenant du Cabinet de M. le Chevalier de Cl[esle], Hôtel de Bullion, Paris, December 4, 1786, no. 65, as Jupiter métamorphosé sous la figure de Diane, séduisant la nymphe [sic] Callisto, by Jean-Baptiste-Pierre Le Brun, Paris, 1786 [2];

Charles Alexandre de Calonne (1734–1802), London, by 1795;

Sold or bought in at his sale, *All That Noble and Superlatively Capital Assemblage of Valuable Pictures, Drawings, Miniatures, and Prints, the Property of the Right Hon. Charles Alexander De Calonne, Late Prime Minister of France, Selected with Equal Taste, Judgment, and Liberality, During his Residence in France, and his Travel through Italy, Germany, Flanders, and Holland, and while in England, at the Immense Ex pense of Above Sixty Thousand Guineas, There Is Also Included A Small Elegant Collection of Cabinet Pictures, Bequeathed to Him by the Late Monsieur d’Arveley, High Treasurer of France; Forming together the most splendid Collection in Europe, which were intended for a magnificent Gallery at his late House in Piccadilly Comprising The Inestimable Works of the most admired Masters of the Roman, Florentine, Bolognese, Venetian, Spanish, French, Dutch, and English Schools,* Skinner and Dyke, London, March 27, 1795, no. 5, as Jupiter and Calista [3];

Goutt [4];

Gérard François Victor Hopilliard, Paris, by 1841 [5];

Purchased at his sale, *Tableaux choisis offrant une variété de près de 200 maîtres, La plupart classique, et dont des Œuvres capitales, ensemble de 64 numéros de Écoles italiennes et espagnole; 91 des Écoles allemande, hollandaise et flamande, et 93 de l’École française; et d’Ob jets d’Art en matières précieuses, marbres, bronzes, ivoires, biscuits, terres cuites de Clodion, etc., Composant le Cabinet de M. G[outte] [sic], Ancien préposé principal du Trésor aux armées, Hôtel des Ventes, Rue des Jeûneurs, Paris, March 29–April 3, 1841, no. 196, as Jupiter sous les traits de Diane, semble consoler la nymphe Calisto égarée à la chasse,* by Linzler, April 3, 1841 [6];

Possibly Henry Thomas Timson, Esq. (1768–1848), Tatchbury Mount, Totten, Hampshire, UK, no later than October 1848;

To his son, Reverend Edward Timson (1797–1873), Tatchbury Mount, Totten, Hampshire, UK, by 1848–February 27, 1873;

Inherited by his wife Margaret Angelina Timson (née Brown, ca. 1799–1879), Tatchbury Mount, Totten, Hampshire, UK, 1873–March 15, 1879 [7];

By descent to her son, Captain Henry Timson (1834–1906), Tatchbury Mount, Totten, Hampshire, UK, 1879–January 1906;

By descent to his son, Major Henry Thomas Timson (1869–1928), Stydd House, Lyndhurst, Hampshire, UK, 1906–no later than 1928 [8];


Purchased at her anonymous sale, *The Scarsdale Heirlooms Under the Wills of the late Rt. Hon. Lord Scarsdale of Kedleston and the late the Most Hon. The marquess Curzon of Kedleston, K. G., now sold by the Rt. Hon. Viscount Scarsdale of Kedleston with the consent of the Court; also Pictures by Old Masters: The Properties of The late The Rt. Hon. The Earl of Balfour, K.G. O.M.; The late T. B. Bradshaw, Esq.; John Wetten Brassington, Esq.; The Rt. Hon. The Earl of Faversham; Gifrid Hartley, Esq.; Lieut.-Colonel E. G. Troyte-Bullock, C.M.G.; George Wilbraham, Esq.; And from other Sources, Christie, Manson, and Woods, London, July 18, 1930, no. 61, as Jupiter and Calisto,* by Howard Young Galleries, New York, July 18, 1930–April 15, 1932 [10];


Notes:


[2] Jean-Baptiste-Pierre Le Brun (1748–1813) was a collector and leading dealer to the elite of the ancien régime from 1776 to 1789. It is unclear if Le Brun personally owned the Boucher or if it was part of his dealership’s stock. It is possible that Le Brun sold the painting to Charles Alexandre de Calonne, the finance minister for Louis XVI. In fact, Le Brun’s wife was the artist Elisabeth Louise Vigée Le Brun (1755–1842), who painted a portrait of Calonne (1784; Royal Collection Trust).
[3] According to the Getty Provenance Index, the painting was “sold or bought in” during this sale.

[4] On the copy of the 1841 sales catalogue held at the Getty Research Institute, Los Angeles, someone has added a handwritten identification of “M. G***” as “Gouette.” This is probably a misspelling of the “Goutt,” who was the former senior officer of the Treasury for the Armed Forces, as the sales catalogue specifies. Although no life dates have been found for Goutt, in 1824 he was petitioning the government of Charles X to pay him 50,000 francs in back compensation and salary for his service under Napoleon ten years before. See Le Constitutionnel (November 7, 1824), 2. He, or his family, was also living at 45 Neuve-Saint-Roch in 1841; see Annuaire Général du Commerce, Judiciaire, et Administratif de France te des Principales Villes du Monde (Paris: Firmin Didot Frères, 1840), 241. This address matches the one listed for him in the 1841 sales catalogue.

[5] According to the minutes of the 1841 sale, Hopilliard, who lived at no. 16, rue de Paradis-Poissonière, Paris, was the current owner. See “Vente de Curiosités et Tableaux, rue de Jeuneurs no. 16; Les 29, 30, et 31 mars et 1er, 2, et 3 avril 1841, Requête de Hopilliard 28,” “D48E3 35 BONNEFONS DE LAVIALLE Minutes et Dossiers 1808-1855,” Archives de Paris (thank you to Vincent Tuchais, Archives de Paris). It is unclear why Hopilliard’s collection was in a sale advertised as belonging to Goutt, although one theory is that Hopilliard was a dealer/auctioneer tasked with selling Goutt’s collection. In fact, a certain “François Hopilliard” is listed in the 1841 census of the Aisne region of France, where his occupation is commissaire-priseur (auctioneer). However, his residence is on “Suite de la Grande Rue, Sissonne” (not rue de Paradis-Poissonière, Paris). Two possibilities for this person are Jean François Antoine Hopilliard (b. ca. 1789, listed—32 years earlier—as a professional weaver in 1809), or his son, Gérard Victor Hypolite (b. 1813, Marchais, France). The cover page of the sale minutes says, “Hopilliard 28.” If 28 is his age, then Gérard Victor Hypolite would be the right fit.

[6] Thank you to Vincent Tuchais, Archives de Paris, who confirmed that Linzler purchased this Boucher for 110 francs and 50 centimes. Linzler also purchased the other Boucher at the sale (a landscape listed under no. 197).

[7] In his will, Reverend Edward Timson left his property, including art, to his wife, and after her death he stipulated that their son Henry would inherit the property. “Last Will and Testament Reverend Edward Timson, folder SM62/13, p. 89,” Libraries and Archives, Hampshire County Council, UK.

[8] According to the 1930 Christie’s sales catalogue, the painting was acquired at “a country sale by a small dealer.” However, Florence Timson, the daughter of Major Henry Thomas Timson, consigned the painting to the 1930 Christie’s sale, and she is the direct descendant of the Edward Timson noted in the Christie’s catalogue as a prior owner of the painting. The “country sale” might have been the one of the family’s Tatchbury Mount estate and overseen by Major Henry Thomas Timson, where the painting was possibly bought-in: Apointments of the Mansion: Curtains, cork, carpets, mahogany, oak and painted bed room effects, gentlemen’s wardrobes, tallboy chest, bedsteads, easy chairs, antique oak chairs, French salon chairs, cottage pianoforte, 18th-century mahogany secrétaire bookcase, marqueterie tables, coffers, writing tables, imposing oak cabinet, few marble statuettes, mirrors, bracket and mantel clocks, Dutch brass jardiniere, screens, ornaments, books, a reflex camera, sextant, surveyor’s glasses, coachhorns, fishing tackle, quantity of copper utensils, unique collection of pictures by or attributed to: Richard Ansdell, R.A., R.P. Bonnington, E.C. Barnes, Geo, Cole, T. Sydney Cooper, R.A., E.W. Cooke, R.A., Geo, Chambers, T. Creswick, R.A., F.F. Dicksee, R. Etty, R.A., W.P. Frith, R.A., F. Goodall, R.A., J.H.L. De Haas, E. Long, R.A., D.M. Macclose, R.A., P.R. Morris, A.R.A., W.Q. Orchardson, R.A., L.J. Potts, W. Parrott, J. Pettie, A.R.A., P.F. Poole, R.A., Clarkson Stanfield, R.A., Geo. Stanfield, F. Stone, R.A., R.M. Ward, A.R.A., and other eminent artists of repute; several interesting coloured prints of coursing and hounds, Tatchbury Mount, Totton, Southampton, Wilson, September 27–28, 1927. The sales catalogue has not survived. It is possible that the Boucher was listed for sale but was either purchased by Florence Timson or given to her by her father when it failed to sell.

[9] See email from Daniel Jarmai, archives researcher, Christie’s, to Glynnis Napier Stevenson, NAMA, October 20, 2021, NAMA curatorial files.

[10] The painting is listed as “From the Collection of Edward Timson, Esq., England” in the 1930 catalogue. Constituent’s name is also erroneously written as “Tinson.”

[11] According to Harold Woodbury Parsons, art advisor to the NAMA trustees in the 1930s, the painting was purchased in a knock-out sale, where a ring of dealers agrees to purchase the painting at a low price and later a single dealer, in this case Howard Young, buys out the shares of the others. See letter from Harold Woodbury Parsons to J. C. Nichols, February 4, 1931, NAMA curatorial files.
NAMA trustees were considering the purchase of the painting as early as January 1931; see correspondence from Harold Woodbury Parsons to Arthur Hyde, January 24, 1931, NAMA curatorial files.

**Related Works**

François Boucher, *Leda and the Swan*, ca. 1741–42, oil on canvas, 23 7/16 x 21 7/8 in. (59.5 x 55.5 cm), Nationalmuseum, Stockholm, NM 771.

François Boucher, *Jupiter and Callisto*, 1744, oil on canvas, 38 9/16 x 28 5/16 in. (98 x 72 cm), Pushkin Museum of Fine Arts, Moscow, received from Yusupov Nikolay Borisovich, July 28, 1925.

Jean-Honoré Fragonard, *Jupiter and Callisto*, ca. 1755, oil on canvas, 18 1/8 x 21 7/8 in. (46 x 55.5 cm), sold at *Collection Jacques et Henriette Schumann*, Christie’s, September 29, 2003, lot 18, as *Jupiter et Callisto*.

Jean-Honoré Fragonard, *Jupiter, in the Guise of Diana, Seducing Callisto*, 1755, oil on canvas, 31 1/8 x 28 1/2 in. (79 x 72 cm), Musée des beaux-arts d’Angers, MBA J 792 (J1887).P.

François Boucher, *Jupiter et Callisto or Jupiter in the shape of Diana, surprises Callisto*, 1760, oil on oval canvas, 30 5/16 x 24 13/16 in. (77 x 63 cm), private collection.


François Boucher, *Jupiter, in the Guise of Diana, and Callisto*, 1763, oil on oval canvas, 25 1/2 x 21 5/8 in. (64.8 x 54.9 cm), Metropolitan Museum, New York, 1982.60.45.

François Boucher, *Jupiter and Callisto*, ca. 1766, oil on canvas, 56 x 45 in. (142.2 x 114.3 cm), North Carolina Museum of Art, Raleigh, NC, G.55.8.1.


School of François Boucher, *Jupiter and Callisto*, ca. 1767, oil on canvas, 115 3/4 x 92 1/8 in. (294 x 234 cm), Musée national du château de Fontainebleau, France, INV 2707; MR 1220.

François Boucher, *Jupiter et Callisto*, 1769, oil on canvas, 63 x 51 in. (160 x 130 cm), Wallace Collection, London, P446.

**Reproductions**

René Gaillard (ca. 1719–1790), after François Boucher, *Jupiter and Callisto*, published 1760, etching with colophon, sheet: 15 7/16 x 18 15/16 in. (39.2 x 48.1 cm), Rijksmuseum, Amsterdam, RP-P-OB-43.468

René Gaillard (ca. 1719–1790), after François Boucher, *Jupiter and Callisto*, published 1760, etching without colophon, sheet: 16 3/10 x 19 1/2 in. (41.4 x 49.7 cm), Musée du Louvre, Paris, 18595 LR/ Recto (see also another impression, 6046 LR/ Recto).

**Drawings**

François Boucher, *Three Putti in the Clouds*, ca. 1759, black, white, and red chalk on buff paper, 7 7/8 x 11 3/8 in. (20 x 28.7 cm), The Nelson-Atkins Museum of Art, Kansas City, Missouri, 83-27, acquired through the generosity of Helen Cronin Bourke and Elaine Bourke Lally in honor of Ross E. Taggart,.

François Boucher, *Cupid*, 18th century, red and white chalk, 15 3/4 x 10 1/4 in. (40 x 26 cm), The Nelson-Atkins Museum of Art, Kansas City, Missouri, 32-193/17.

François Boucher, *Girl with a Rose*, 18th century, black and red chalk and pastel on brown paper, 8 7/8 x 7 1/8 in. (22.5 x 18.1 cm), The State Hermitage Museum, St. Petersburg, OP-11416.

Gilles Demarteau (Flemish, 1722–1776), after François Boucher, *Head of a Girl*, engraving, style of pencil impression in sanguine, sheet: 12 15/16 x 10 3/4 in. (32.8 x 27.2 cm), Collection Edmond de Rothschild, Musée du Louvre, Paris, 19264 LR/ Recto.

François Boucher, *Studies of Female Arms*, ca. 1759, red and white chalk, 7 3/8 x 9 11/16 in. (18.7 x 24.6 cm), sold at *Important Old Master Drawings*, Christie’s, London, November 26, 1974, no. 163.

**Copies**

François Boucher, *Jupiter and Callisto*, 18th century, pastel, 23 3/4 x 29 in. (60.3 x 73.7 cm), Collection of Henry Talbot de Vere Clifton, London.

Unknown, after Gilles Demarteau (Flemish, 1722–1776), after François Boucher, *Jupiter and Callisto*, 3rd quarter of 18th century, oil on canvas, 40 x 57 in. (101 x 145 cm), Hessisches Landesmuseum, Darmstadt, GK 1413.
Exhibitions

Classics of the Nude: Loan Exhibition; Pollaiuolo to Picasso for the Benefit of the Lisa Day Nursery, M. Knoedler and Company, New York, April 10–29, 1939, no. 15, as Jupiter in the Guise of Diana, and Calisto.

Tenth Anniversary Exhibition, 1931–1941, Columbus Gallery of Fine Arts, Columbus, OH, January 14–February 18, 1941, no. 9, as Jupiter in the Guise of Diana, and Callisto.


References


A Catalogue of All That Noble and Superlatively Capital Assemblage of Valuable Pictures, Drawings, Miniatures, and Prints, the Property of the Right Hon. Charles Alexander De Calonne, Late Prime Minister of France, Selected with Equal Taste, Judgment, and Liberality, During his Residence in France, and his Travel through Italy, Germany, Flanders, and Holland, and while in England, at the Immense Expence of Above Sixty Thousand Guineas, There Is Also Included A Small Elegant Collection of Cabinet Pictures, Bequeathed to Him by the Late Monsieur d’Arveley, High Treasurer of France; Forming together the most splendid Collection in Europe, which were intended for a magnificent Gallery at his late House in Piccadilly Comprising The Inestimable Works of the most admired Masters of the Roman, Florentine, Bolognese, Venetian, Spanish, French, Dutch, and English Schools (London: Skinner and Dyke, March 27, 1795), 22, as Jupiter and Calista.


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