

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



4525 Oak Street, Kansas City, Missouri 64111 | nelson-atkins.org



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

Artist	François Boucher, French, 1703–1770
Title	<i>Jupiter in the Guise of Diana, and the Nymph Callisto</i>
Object Date	1759
Alternate and Variant Titles	<i>Jupiter, sous la figure de Diane, surprend Calisto; Jupiter métamorphosé sous la figure de Diane, séduisant la nimphe [sic] Callisto</i>
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	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 32-29

doi: 10.37764/78973.5.306

Catalogue Entry

Citation

Chicago:

Richard Rand, "François Boucher, *Jupiter in the Guise of Diana, and the Nymph Callisto*, 1759," catalogue entry in *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2024), <https://doi.org/10.37764/78973.5.306.5407>.

MLA:

Rand, Richard. "François Boucher, *Jupiter in the Guise of Diana, and the Nymph Callisto*, 1759," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins

Museum of Art, 2024. doi:
10.37764/78973.5.306.5407.

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."¹

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.² 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.³ 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, fingering 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.



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

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 multigure 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 a 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

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.⁷ 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.⁸ 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."⁹

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."¹⁰

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."¹¹ 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.¹²

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.”¹³ 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.”¹⁴ Hyde seems to have agreed with Parsons’s point, and in the end the picture’s purchase was approved by the trustees.¹⁵



Fig. 3. François Boucher, *Three Putti in Clouds*, ca. 1759, black, white, and red chalk on buff paper, 7 7/8 x 11 3/8 in. (20 x 28.7 cm), Nelson-Atkins Museum of Art, purchase: acquired with the generous assistance of Helen Cronin Bourke in honor of Ross Taggart, 83-27.

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*.¹⁶ 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;¹⁷ 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

1. Melissa Hyde, *Making Up the Rococo: François Boucher and His Critics* (Los Angeles: Getty Research Institute, 2006), 205.
2. Boucher would have known the French translation by Antoine Banier (*Les Métamorphoses d’Ovide, en Latin, traduites en François [sic], avec des remarques, et des explications historiques* (Paris: Aux dépens de la Compagnie, 1742), 2:107–09.
3. Banier, *Métamorphoses d’Ovide*, 2:107.
4. “Elle fit toute la résistance dont elle étoit capable”; Banier, *Métamorphoses d’Ovide*, 2:109.
5. The drawing was sold at auction in 2016 (*Old Master and British Drawings*, Christie’s, New York, January 27, 2016, lot 61). See also Regina Shoolman Slatkin, *François Boucher in North American Collections: 100 Drawings*, exh. cat. (Washington, DC: National Gallery of Art, 1973), 59–60, no. 45. For two other drawings, see Artcurial, *Dessins et tableaux anciens et du XIXe siècle, archéologie, orfèvrerie, objets d’art et bel ameublement*, Paris, December 19, 2006, lot 11; and Sotheby’s, *Old Master Drawings*, New York, January 23, 2008, lot 202, <https://www.sothebys.com/en/auctions/ecatalogue/master-drawings-n08403/lot.202.html>.
6. As suggested by Alastair Laing, Christie’s, *Old Master and British Drawings*, New York, January 27, 2016, lot 61, <https://www.christies.com/lot/lot-5970507>.

7. As noted by Alastair Laing, *François Boucher 1703–1770*, exh. cat. (New York: Metropolitan Museum of Art, 1986), 283.
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.
9. Erica Rand, "Lesbian Sightings: Scoping for Dykes in Boucher and *Cosmo*," *Journal of Homosexuality* 27, nos. 1/2 (1994): 132, 134.
10. Hyde, *Making Up the Rococo*, 207.
11. Christopher Bedford, "High Fidelity?: Deception and Seduction, Word and Image in Boucher's *Jupiter in the Guise of Diana Seducing Callisto*," *Word and Image* 27, no. 1 (January–March 2011): 47–64.
12. Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Lausanne: Bibliothèque des Arts, 1976), 1:190, fig. 1436.
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 Maître." 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.
14. Harold Woodbury Parsons to Arthur Hyde, January 24, 1931, NAMA curatorial files.
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.
16. See Roger Ward, *Dürer to Matisse: Master Drawings from The Nelson-Atkins Museum of Art*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 1996), 144–46.

17. Roger Ward, "A Drawing for Boucher's 'Jupiter and Callisto' at Kansas City," *Burlington Magazine* 125, no. 969 (December 1983): 753.

Technical Entry

Technical entry forthcoming.

Documentation

Citation

Chicago:

Aimee Marcereau DeGalan, "François Boucher, *Jupiter in the Guise of Diana, and the Nymph Callisto*, 1759," documentation in *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2024), <https://doi.org/10.37764/78973.5.306.4033>

MLA:

Stevenson, Glynnis Napier, with Meghan L. Gray, "François Boucher, *Jupiter in the Guise of Diana, and the Nymph Callisto*, 1759," documentation. *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, The Nelson-Atkins Museum of Art, 2024. doi: 10.37764/78973.5.306.4033.

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 le 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 C[lesle], Hôtel de Bullion, Paris, December 4, 1786, no. 65, as Jupiter métamorphosé sous la figure de Diane, séduisant la nimphe [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 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, Skinner and Dyke, London, March 27, 1795, no. 5, as Jupiter and Calista [3];*

Goult [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'Objets d'Art en matières précieuses, marbres, bronzes, ivoires, biscuits, terres cuites de Clodion, etc., Composant le Cabinet de M. G[oultte] [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];

To his daughter, Hon. Mrs. Charles Douglas (née Florence Timson, 1897–1985), London, and Hatton Mains, Kirknewton, Midlothian, UK, by 1928–July 18, 1930 [9];

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 Feversham; Gilfrid 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];*

Purchased from Howard Young Galleries, through Harold Woodbury Parsons, by The Nelson-Atkins Museum of Art, Kansas City, MO, 1932 [11].

Notes:

[1] Other variations of his name are Clene, Clesnes, Clesne, Claine, Claye, Clesne. He is called “Le chevalier de Cene” by Edmond de Goncourt and Jules de Goncourt, *L'Art du Dix-Huitième Siècle*, 3rd ed. (Paris: A. Quantin, 1880), 1:189. He is called “Cènes” by L[ouis] Soulié and Ch. Masson, *Catalogue Raisonné de l'Œuvre Peint et Dessiné de François Boucher*, in André Michel, *François Boucher* (Paris: L'Édition d'Art, [1906]), 13. We defer here to the version given in the Getty Provenance Index.

[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 “Goutte.” 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 et 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-Poissonnière, 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-Poissonnière, 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 5M62/13, 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: *Appointments of the Mansion: Curtains, cork, carpets, mahogany, oak and painted bed room effects, gentlemen’s wardrobes, tallboy chest, bedsteads, couches, easy chairs, antique oak chairs, French salon chairs, cottage pianoforte, 18th-century mahogany secretaire 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. Macclise, 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 29 in. (59.5 x 74 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 68 1/8 in. (79 x 173 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, *Diane et Callisto*, 18th century, sketch in gray monochrome on canvas, 33 x 24 13/16 in. (84 x 63 cm), private collection, reproduced in Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Lausanne: Bibliothèque des Arts, 1976), no. 535, p. 1:204.

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.

François Boucher, *Jupiter et Callisto*, ca. 1767, oil on canvas, 51 x 48 13/16 in. (130 x 124 cm), location unknown, reproduced in Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Lausanne: Bibliothèque des Arts, 1976), no. 639, pp. 1:270–71.

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.

Louis Vigée (1715–1767), after Gilles Demarteau, after François Boucher, *Jupiter and Callisto*, 18th century, pastel on paper, 25 9/16 x 31 7/8 in. (65 x 81 cm), Musée des Beaux-Arts, Dijon, inv. DE 58.

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*.

Twenty Years of Collecting, The Nelson-Atkins Museum of Art, Kansas City, MO, December 11–31, 1953, no cat.

The Century of Mozart, The Nelson-Atkins Museum of Art, Kansas City, MO, January 15–March 4, 1956, no. 8, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Anatomy and Art, The Nelson-Atkins Museum of Art, Kansas City, MO, May 8–June 5, 1960, no. 94, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

1761: The Year Revisited; Diderot and the Salon des Beaux-Arts, Smith College Museum of Art, Northampton, MA, April 8–30, 1961, no. 1, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

The Romantic Era: Birth and Flowering, 1750–1850, Herron Museum of Art, Indianapolis, February 21–April 11, 1965, no. 1, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

François Boucher: A Loan Exhibition For the Benefit of The New York Botanical Garden, Wildenstein, New York, November 12–December 19, 1980, no. 26, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

François Boucher, Tokyo Metropolitan Art Museum, April 24–June 23, 1982; Kumamoto Prefectural Museum of Art, Kumamoto, Japan, July 3–August 22, 1982, no. 55, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

François Boucher, Metropolitan Museum of Art, New York, February 17–May 4, 1986; Detroit Institute of Arts, May 27–August 17, 1986; Réunion des Musées Nationaux, Grand Palais, Paris, September 19, 1986–January 5, 1987, no. 70, as *Jupiter in the Guise of Diana Seducing Callisto*.

Les Amours des Dieux: La peinture mythologique de Watteau à David, Grand Palais, Paris, October 15, 1991–January 6, 1992; Philadelphia Museum of Art, February

23–April 26, 1992; Kimbell Art Museum, Fort Worth, TX, May 23–August 2, 1992, no. 49, as *Jupiter, sous les traits de Diane, séduisant Callisto*.

References

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, February 25–26, 1777), 2, as *Jupiter, sous la figure de Diane, surprend Calisto*.

A[lexandre] J[oseph] Paillet, *Catalogue de 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 C[lesle]* (Paris: Hôtel de Bullion, December 4, 1786), 50, as *Jupiter métamorphosé sous la figure de Diane, séduisant la nimphe [sic] Callisto*.

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*.

M[ichael] Huber and C. C. H. Rost, *Manuel des curieux et des amateurs de l'art* (Zurich: Orell, Fusli, et Compagnie, 1804), 8:181.

Catalogue de 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'Objets d'Art en matières précieuses, marbres, bronzes, ivoires, biscuits, terres cuites de Clodion, etc., Composant le Cabinet de M. G[outte], Ancien préposé principal du Trésor aux armées (Paris: Maude et Renou, March 29–April 3, 1841), 48, *Jupiter sous les traits de Diane, semble consoler la nymphe Calisto égarée à la chasse*.

Edmond and Jules de Goncourt, *L'art du dix-huitième siècle*, 3rd ed. (Paris: A. Quantin, 1880), 1:189–90, as *Jupiter et Calisto*.

Baron Roger Portalis and Henri Béraldi, *Les graveurs du dix-huitième siècle* (Paris: Damascène Morgand et Charles Fatout, 1881), 2:223.

Le Bulletin des beaux-arts: Répertoire des Artistes Français (Paris: Fabré, 1884–85), 21, as *Jupiter et Calisto*.

André Michel, *François Boucher* (Paris: Librairie de l'Art, 1889), 106n2, as *Jupiter et Calisto*.

Gustave Bourcard, *Dessins, gouaches, estampes, et tableaux du dix-huitième siècle; guide de l'amateur* (Paris: D. Morgand, 1893), 83, as *Jupiter et Calisto*.

Gustave Macon, *Les arts dans la maison de Condé* (Paris, Librairie de l'Art ancien et moderne, 1903), 129n1, as *Jupiter et Calisto*.

Henry Coutant, *Le Palais-Bourbon au XVIIIe siècle* (Paris: H. Daragon, 1905), 88–89n1, as *Jupiter et Callisto*.

Gustave Kahn, *Boucher: Biographie critique, illustrée de 24 reproductions hors texte* (Paris: H. Laurens, 1905), 99n1, as *Jupiter et Callisto*.

L[ouis] Soullié and Ch. Masson, *Catalogue Raisonné de l'Œuvre Peint et Dessiné de François Boucher*, in André Michel, *François Boucher* (Paris: L'Édition d'Art, [1906]), no. 180, pp. 13, 176–77, as *Jupiter et Callisto*.

Georges Pannier, *Catalogue des Œuvres Peintes de François Boucher qui ont passé en Vente Publique Depuis 1770 jusqu'en 1906*, in Pierre de Nolhac, *François Boucher: Premier Peintre du Roi, 1703–1770*, 1st ed. (Paris: Goupil et Cie, 1907), 116, as *Jupiter et Calisto*.

Haldane MacFall, *Boucher: The Man, His Times, His Art, and His Significance, 1703–1770* (London: Connoisseur, Carmelite House, E. C., 1908), 65, 150, 152, as *Jupiter and Calisto*.

Christie's London Art Sales Index (London: Christie, Manson, and Woods, 1910), 1:217, as *Jupiter and Calisto*.

Algernon Graves, *Art Sales From Early in the Eighteenth Century to Early in the Twentieth Century (Mostly Old Master and Early English Pictures)* (1918; repr. New York: Burt Franklin, 1970), 1:58, as *Jupiter and Calista [sic]*.

Maurice Fenaille, *François Boucher* (Paris: Éditions Nilsson, 1925), 110.

Catalogue of 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 Feversham; Gilfrid Hartley, Esq.; Lieut.-Colonel E. G. Troyte-Bullock, C.M.G.; George Wilbraham, Esq.; And from other Sources (London: Christie, Manson and Woods, July 18, 1930), 16–17, (repro.), as *Jupiter and Calisto*.

"The Sale Room: High Prices for Old Masters," *Times* (London), no. 45,569 (July 19, 1930): 15, as *Jupiter and Calisto*.

"A Big Gallery Addition: Rembrandt and Hals Paintings to Nelson Group," *Kansas City Star* 51, no. 148 (February 12, 1931): 3.

A.C.R. Carter, ed., *The Year's Art: a concise epitome of all matters relating to the arts of painting, sculpture, engraving and architecture, and to schools of design, which have occurred during the year* (London: Hutchinson, 1931), 52:234, 254, as *Jupiter wooing Calisto* and *Jupiter and Calisto*.

"Jupiter (in the Form of Diana) and Calisto," *Art News* 30, no. 32 (May 7, 1932): 12, (repro.), as *Jupiter (in the Form of Diana) and Calisto*.

"Art," *Kansas City Star* 52, no. 234 (May 8, 1932): 16A, as *Jupiter in the Guise of Diana and Calisto*.

"Boucher Acquired for Kansas City," *New York Times* 81, no. 27,135 (May 10, 1932): 19, as *Jupiter, in the Form of Diana, and Calisto*.

"Art News," *Kansas City Journal-Post* 78, no. 343 (May 15, 1932): 2-C, (repro.), as *Jupiter in the Guise of Diana With Callisto*.

"Kansas City gets typical work by Boncher [sic]," *Art Digest* 6 (May 15, 1932): 13, (repro.), as *Jupiter, in the Form of Diana, and Calisto*.

M[inna] K. P[owell], "Art: Art Paid Its Chief Homage to Beautiful Women in Eighteenth Century France, Paul Gardner Tells Audience in Epperson Hall—'To Please, One Must Be of His Time,'" *Kansas City Times* 93, no. 119 (May 18, 1932): 11.

Pantheon der Cicerone 5, no. 7 (July 1932): 237, (repro.), as *Jupiter (in Gestalt der Diana) und Callisto*.

"American Art Notes: New Nelson Gallery of Art," *Connoisseur and International Studio* 92, no. 388 (December 1933): 419.

Thomas Carr Howe, "Kansas City Has Fine Art Museum: Nelson Gallery Ranks with the Best," [unknown newspaper] (ca. December 1933), clipping, scrapbook, NAMA Archives, vol. 5, p. 6.

Pierre Domène, "La Vie des Musées: Le nouveau musée de Kansas City," *Beaux-Arts* 72, no. 48 (December 1, 1933): 2.

"Nelson Gallery of Art Special Number," *Art Digest* 8, no. 5 (December 1, 1933): 13, 21, 23, (repro.), as *Jupiter, in the Guise of Diana, and Calisto*.

"The William Rockhill Nelson Gallery of Art, Kansas City Special Number," *Art News* 32, no. 10 (December 9, 1933): 28, 30, 51, (repro.), as *Jupiter in the Guise of Diana and Calisto*, and *Jupiter (in the Form of Diana) and Calisto*.

Minna K. Powell, "The First Exhibition of The Great Art Treasures: Paintings and Sculpture, Tapestries and Panels, Period Rooms and Beautiful Galleries Are Revealed in the Collections Now Housed in the Nelson-Atkins Museum—Some of the Rare Objects and Pictures Described," *Kansas City Star* 54, no. 84 (December 10, 1933): 4C, as *Jupiter in Guise of Diana and Calisto*.

"Nelson Gallery of Art Opened at Kansas City: \$14,000,000 Gift of 'Star' Publisher and His Heirs Already Fully Furnished; Has Many Innovations; Oriental, Roman, Colonial Objects World Famous," *New York Herald Tribune* 93, no. 31,802 (December 11, 1933): 12, (repro.), as *Jupiter (in the form of Diana) and Callisto*.

Luigi Vaiani, "Art Dream Becomes Reality with Official Gallery Opening at Hand: Critic Views Wide Collection of Beauty as Public Prepares to Pay its First Visit to Museum," *Kansas City Journal-Post*, no. 187 (December 11, 1933): 7.

"Kansas City's New Museum," *New York Sun* 101, no. 86 (December 12, 1933): 28.

[Paul V. Beckley], "Art News," *Kansas City Journal-Post*, no. 193 (December 17, 1933): 2C, as *Jupiter in the Guise of Diana and Calisto*.

"Praises the Gallery: Dr. Nelson M'Cleary, Noted Artist, a Visitor," *Kansas City Star* 54, no. 98 (December 24, 1933): 9A, as *Diana and Calisto*.

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Handbook of the William*

Rockhill Nelson Gallery of Art (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1933), 41, 45, 136, (repro.), as *Jupiter in the Guise of Diana and Calisto*.

"Museums, Art Associations, and Other Organizations," in "For the Year 1933," *American Art Annual* 30 (1934): 175, as *Jupiter and Calisto*.

A. J. Philpott, "Kansas City Now in Art Center Class: Nelson Gallery, Just Opened, Contains Remarkable Collection of Paintings, Both Foreign and American," *Boston Sunday Globe* 125, no. 14 (January 14, 1934): 16.

M[inna] K. P[owell], "In Gallery and Studio," *Kansas City Star* 54, no. 125 (January 20, 1934): 5.

"A Thrill to Art Expert: M. Jamot is Generous in his Praise of Nelson Gallery," *Kansas City Times* 97, no. 247 (October 15, 1934): 7.

Sheldon Cheney, *A World History of Art* (New York: Viking Press, 1937), 751, (repro.), as *Jupiter in the Guise of Diana, and Calisto*.

"Art: French 18th Century Paintings in America," *Life Magazine* 5, no. 13, (September 26, 1938): 36, (repro.), as *Jupiter, in the guise of Diana, and Callisto*.

Classics of the Nude: Loan Exhibition; Pollaiuolo to Picasso for the Benefit of the Lisa Day Nursery, exh. cat. (New York: M. Knoedler, 1939), 18, (repro.), as *Jupiter in the Guise of Diana, and Calisto*.

Edward Alden Jewell, "Art Show Offers 'Classics of Nude': Wide Selection at Knoedler Galleries Covers a Span of Five Centuries; Display Loan Collection: Works Range From Pollaiuolo to Picasso—Exhibition Aids Liza Day Nursery," *New York Times* 88, no. 29,662 (April 11, 1939): L18, as *Jupiter in the Guise of Diana, and Calisto*.

Edward Alden Jewell, "In the Realm of Art: Exhibitions and Other Events; Human Figure in Variety: From Pollaiuolo to Picasso the Loan Exhibition at Knoedler's Extends," *New York Times* 88, no. 29,667 (April 16, 1939): 9X, as *Jupiter in the Guise of Diana, and Calisto*.

James W. Lane, "Notes from New York," *Apollo* 29, no. 174 (June 1, 1939): 298, as *Jupiter in the Guise of Diana, and Calisto*.

Tenth Anniversary Exhibition, 1931–1941, exh. cat. (Columbus, OH: Columbus Gallery of Fine Arts, 1941), 20–21, (repro.), as *Jupiter in the Guise of Diana, and Callisto*.

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *The William Rockhill Nelson Collection*, 2nd ed. (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1941), 40, 47, 167, (repro.), as *Jupiter, in the Guise of Diana, and Calisto*.

Regina Shoolman and Charles E. Slatkin, *The Enjoyment of Art in America: A Survey of the Permanent Collections of Painting, Sculpture, Ceramics and Decorative Arts in American and Canadian Museums; being an introduction to the masterpieces of art from prehistoric to modern times* (Philadelphia: Lippincott, 1942), unpaginated, (repro.), as *Jupiter in the Guise of Diana; and Calisto*.

Aimée Crane, ed., *A Gallery of Great Paintings* (New York: Crown Publishers, 1944), 31, (repro.), as *Jupiter in the Guise of Diana and Calisto*.

Charles H. Hogan, *Col. Nelson's Artistic Boneyard: Kansas City's Road Show Edition of the Louvre* (Girard, KS: Haldeman-Julius, 1946), 13, as *Jupiter in the Guise of Diana, and Callisto*.

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *The William Rockhill Nelson Collection*, 3rd ed. (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1949), 61, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"Advance Guard: La Belle France," *Masterpieces: the Home Collection of Great Art* 1 (1950): 104-06, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Winifred Shields, "The Twenty Best, a Special Exhibition at Nelson Gallery: Anniversary Will be Observed by Showing of Paintings, Some Acquired Recently, Others Even Before the Institution Opened Two Decades Ago; Begins Next Friday," *Kansas City Star* 74, no. 78 (December 4, 1953): 36, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"The Century of Mozart: January 15 through March 4, 1956," *Bulletin* (The Nelson Gallery and Atkins Museum), exh. cat., 1, no. 1 (January 1956): 25, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"Life in the Century of Mozart Is Revealed in New Exhibition at Nelson Gallery," *Kansas City Star* 76, no. 120 (January 15, 1956): E[1], as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Ross E. Taggart, ed., *Handbook of the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins*

Museum of Fine Arts, 4th ed. (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1959), 111-12, 260, (repro.), as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

"Treasures of Kansas City," *Connoisseur* 145, no. 584 (April 1960): 123, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"Anatomy and Art: May 8-June 5, 1960," *Bulletin* (The Nelson Gallery and Atkins Museum), exh. cat., 3, no. 1 (1960): 28, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

David C[arew] Huntington, *1761: The Year Revisited; Diderot and the Salon des Beaux-Arts*, exh. cat. (Northampton, MA: Smith College Museum of Art, 1961), 5, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

Possibly Erma Young, "French Designer is Style Festival Focus," *Kansas City Times* 97, no. 43 (October 27, 1964): 8.

The Romantic Era: Birth and Flowering, 1750-1850, exh. cat. (Indianapolis: Art Association of Indianapolis, Herron Museum of Art, 1965), unpaginated, (repro.), as *Jupiter in the guise of Diana and the nymph Callisto*.

Erwin Ottomar Christensen, *A Guide to Art Museums in the United States* (New York: Dodd, Mead, 1968), 210, (repro.), as *Jupiter, in the Guise of Diana, and Calisto*.

Ralph T. Coe, "The Baroque and Rococo in France and Italy," *Apollo* 96, no. 130 (December 1972): 537-38, (repro.) [repr., in Denys Sutton, ed., *William Rockhill Nelson Gallery, Atkins Museum of Fine Arts, Kansas City* (London: Apollo Magazine, 1972), 69-70, (repro.)], as *Jupiter in the guise of Diana and the nymph Callisto*.

Ross E. Taggart and George L. McKenna, eds., *Handbook of the Collections in The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Missouri*, vol. 1, *Art of the Occident*, 5th ed. (Kansas City, MO: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1973), 135, 257, (repro.), as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

Alexandre Ananoff and Daniel Wildenstein, *François Boucher* (Lausanne: Bibliothèque des Arts, 1976), 2: no. 518, pp. 188-90, (repro.), as *Diane et Callisto*.

Pierrette Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild* (Paris: Éditions des Musées Nationaux, 1978), 198, 265, as *Jupiter et Callisto*.

Marietta Dunn, "Master Paintings Added to Gallery," *Kansas City Star* 99, no. 180 (April 15, 1979): [1]E.

Alexandre Ananoff and Daniel Wildenstein, *L'opera completa di Boucher* (Milan: Rizzoli Editore, 1980), no. 546, pp. 129–30, as *Diana e Callisto*.

François Boucher: A Loan Exhibition For the Benefit of The New York Botanical Garden, exh. cat. (New York: Wildenstein, 1980), 42, (repro.), *Jupiter in the Guise of Diana and the Nymph Callisto*.

Denys Sutton, *François Boucher*, exh. cat. (Tokyo: Tokyo Metropolitan Art Museum, 1982), 88, 179, 239, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Bill Marvel, "How good is the Nelson?" *STAR Magazine*, supplement, *Kansas City Star* 103, no. 186 (April 24, 1983): S23, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

Donald Hoffmann, "Two 18th-century French works to grace Nelson Gallery," *Kansas City Star* 103, no. 250 (July 10, 1983): 11F.

John Russell, "Art View: A Panoramic View of A French Master of Still Lifes," *New York Times* 132, no. 45,756 (July 31, 1983): H25.

Donald Hoffmann, "Art Journal: More about Oudry," *Kansas City Star* 103, no. 292 (August 28, 1983): 8E.

Roger Ward, "A drawing for Boucher's 'Jupiter and Callisto' at Kansas City," *Burlington Magazine* 125, no. 969 (December 1983): 753–54, (repro.), as *Jupiter in the guise of Diana and the nymph Callisto*.

Tom L. Freudenheim, ed., *American Museum Guides: Fine Arts; A Critical Handbook to the Finest Collections in the United States* (New York: Collier, 1983), 112, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

A Fine Private Collection of Pictures, Watercolours, Prints, Furniture, Clocks, European and Asiatic Porcelain, Sculpture and Works of Art (Amsterdam: Christie's Amsterdam B.V., September 12–13, 1985), 23.

"Old Master Drawings and Watercolors," *Calendar of Events* (The Nelson-Atkins Museum of Art) (June 1986): 6, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

François Boucher: 1703–1770, exh. cat. (New York: Metropolitan Museum of Art, 1986), 32, 283–85, as *Jupiter in the Guise of Diana Seducing Callisto*.

"Glenn O'Brien's Beat," *Interview* (January 1986): 133, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Dan Hofstadter, "François Boucher: he summed up the lives of aristocrats," *Smithsonian* 16, no. 12 (March 1986): 100, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Carter Ratcliff, "François Boucher, Absolutist Painter," *Art in America* 74, no. 7 (July 1986): 96–97, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Pierre Cabanne, "Les Expositions," *Elle*, no. 2126 (October 6, 1986): 31, (repro.), as *Jupiter, sous les traits de Diane, séduisant Callisto*.

Roger Ward, ed., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art, 1987), 230, as *Jupiter, in the guise of Diana, seducing Callisto*.

Ellen R. Goheen, *The Collections of the Nelson-Atkins Museum of Art* (New York: Harry N. Abrams, 1988), 12.

Bruce Cole and Adelheid M. Gealt, *Art of the Western World: From Ancient Greece to Post-Modernism* (New York: Summit Books, 1989), 197–99, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Eunice Lipton, "Women, pleasure and painting, e.g., Boucher," *Genders*, no. 7 (March 1990): 76–77, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Erica Rand, "Depoliticizing Women: Female Agency, the French Revolution, and the Art of Boucher and David," *Genders*, no. 7 (March 1990): 50–51, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

William T Squires, *Art, Experience, and Criticism* (Needham Heights, MA: Ginn Press, 1991), 31, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Colin B. Bailey, *The Loves of the Gods: Mythological Painting from Watteau to David* (New York: Rizzoli, 1992), 68–69, 71n36, 71n41, 416–20, (repro.), as *Jupiter in the Guise of Diana Seducing Callisto*.

Charles McCorquodale, "Les Amours des Dieux," *Apollo* 135, no. 360 (February 1992): 129, (repro.), as *Jupiter, sous les traits de Diane, séduisant Callisto*.

Tableaux Anciens (Paris: Ader Tajan, June 27, 1992), unpaginated.

Christopher Wright, *The World's Master Paintings From the Early Renaissance to the Present Day* (London: Routledge, 1992), 1:433, 2:122, as *Jupiter in the guise of Diana and the nymph Callisto*.

Alice Thorson, "The Nelson celebrates its 60th; Museum built its reputation, collection virtually 'from scratch,'" *Kansas City Star* (July 18, 1993): J1.

Michael Churchman and Scott Erbes, *High Ideals and Aspirations: The Nelson-Atkins Museum of Art, 1933–1993* (Kansas City, MO: Nelson-Atkins Museum of Art, 1993), 80n15.

Roger Ward and Patricia J. Fidler, eds., *The Nelson-Atkins Museum of Art: A Handbook of the Collection* (New York: Hudson Hills Press, in association with Nelson-Atkins Museum of Art, 1993), 190, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 106, 134, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

Erica Rand, "Lesbian Sightings: Scoping for Dykes in Boucher and Cosmo," *Journal of Homosexuality* 27, no. 1/2 (1994): 130–31, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Svetlana Alpers, *The Making of Rubens* (New Haven: Yale University Press, 1995), 90, (repro.), as *Jupiter and Callisto*.

Charissa Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum* (Los Angeles: J. Paul Getty Museum, 1997), 66, 69n18.

"New at the Nelson: Summer Shows Highlight Drawings, Furniture," *Newsletter* (The Nelson-Atkins Museum of Art) (Summer 1998): 2, as *Jupiter in the Guise of Diana Seducing Callisto*.

Bill Blankenship, "Drawings from Within," *Topeka Capital-Journal* (July 12, 1998): D[1], as *Jupiter in the Guise of Diana Seducing Callisto*.

Old Master Paintings (London: Sotheby's, July 9, 1998), 288.

David Beurain, "Louis Vigée (1715–1767) maître-peintre de l'Académie de Saint-Luc," *Bulletin de la Société de l'histoire de Paris et de l'Île-de-France* 130 (2003): 131, as *Jupiter, sous les traits de Diane, séduisant Callisto*.

Alastair Laing, *The Drawings of François Boucher*, exh. cat. (New York: American Federation of Arts, 2003), 237n3, as *Jupiter and Callisto*.

Les Éléments et les Métamorphoses de la Nature: Imaginaire et Symbolique des Arts dans la Culture Européenne du XVIe au XVIIIe Siècle: Actes du colloque

international de l'Opéra de Bordeaux (17–21 septembre 1997) (Bordeaux: William Blake and Art and Arts, 2004), 4:309–23, (repro.), as *Jupiter, sous les traits de Diane, séduisant Callisto*.

Wolfgang Steiner, *Hinterglas und Kupferstich: 100 bisher unveröffentlichte Hinterglasgemälde und ihre Vorlagen aus drei Jahrhunderten (1550-1850)* (Munich: Hirmer, 2004), 154, 260.

Norma Broude and Mary D. Garrard, eds., *Reclaiming Female Agency: Feminist Art History After Postmodernism* (Berkeley: University of California Press, 2005), 146, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"Vibrant Galleries Offer Fresh View of European Art," *Member Magazine* (The Nelson-Atkins Museum of Art) (Fall 2006): 1, 4, (repro.).

Robert Aldrich, ed., *Gay Life and Culture: A World History* (New York: Universe, 2006), 124–25, (repro.).

Jacques Bonnet, *Femmes au bain: du voyeurisme dans la peinture occidentale* (Paris: Éditions Hazan, 2006), 76–77, (repro.), as *Jupiter et Callisto*.

Melissa Hyde, *Making Up the Rococo: François Boucher and His Critics* (Los Angeles: Getty Research Institute, 2006), 42, 205, 207, 213, 217, (repro.), as *Jupiter and Callisto*.

Neil Jeffares, *Dictionary of Pastelists: lists before 1800* (London: Unicorn Press, 2006), 72.

Marianthe Colakis and Mary Joan Masello, *Classical Mythology and More: A Reader Workbook* (Wauconda, IL: Bolchazy-Carducci, 2007), 93, (repro.), as *Diana and the Nymph Callisto*.

Deborah Emont Scott, ed., *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, 7th ed. (Kansas City, MO: Nelson-Atkins Museum of Art, 2008), 102, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Christopher Bedford, "High Fidelity?: Deception and seduction, word and image in Boucher's *Jupiter in the Guise of Diana Seducing Callisto*," *Word and Image* 27, no. 1 (January–March 2011): 47–64, as *Jupiter in the Guise of Diana Seducing Callisto*.

Barbara Buhler Lynes and Jonathan Weinberg, eds., *Shared Intelligence: American Painting and the Photograph*, exh. cat. (Berkeley, CA: University of California Press, 2011), 117, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Alice Thorson, "Nelson-Atkins reaches out with 'Here and Queer,'" *Kansas City Star* (July 12, 2013): as *Jupiter in the Guise of Diana and the Nymph Callisto*.

"Art's Many Orientations: 'Here and Queer!' among new self-guided tours," *Kansas City Star*, no. 300 (July 14, 2013): D2, (repro.), as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Françoise Frontisi-Ducroux, Yves Bonnefoy, and Jérôme Delaplanche, *Le Désir et les Dieux* (Paris: Flammarion, 2014), 130, 134–35, 252, (repro.), as *Jupiter, sous les traits de Diane, séduit Callisto*.

Helen Langa and Paula Wisotzki, eds., *American Women Artists, 1935–1970: Gender, Culture, and Politics* (Farnham, UK: Ashgate, 2016), 99–100, 106n20, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

M. Melissa Wolfe, Sarah Burns, and Robert Cozzolino, *Subversion and Surrealism in the Art of Honoré Sharrer*, exh. cat. (New Haven, CT: Yale University Press, 2017), 43, 49n27, 55–56, as *Jupiter in the Guise of Diana and the Nymph Callisto*.

Chloe Wyma, "Critics' Picks: Honoré Sharrer, Columbus Museum of Art," *Artforum* (2017): <https://www.artforum.com/picks/honore-sharrer-68269>.

Sarah Rose Sharp, "Discovering Honoré Sharrer, an Eclipsed 20th-Century Surrealist Painter," *Hyperallergic*

(April 24, 2017): <https://hyperallergic.com/371227/discovering-honore-sharrer-an-eclipsed-20th-century-surrealist-painter/>, as *Jupiter in the Guise of Diana, and the Nymph Callisto*.

Cecilia Treves, "Written in the Stars: Sebastiano Ricci's 'Arcas and Callisto,'" *London: Sotheby's* blog (June 27, 2019): <https://www.sothebys.com/en/articles/written-in-the-stars-sebastiano-riccis-arcas-and-callisto>, (repro.), as *Jupiter and Callisto*.

Katherine Baetjer, *French Paintings in The Metropolitan Museum of Art from the Early Eighteenth Century through the Revolution* (New York: Metropolitan Museum of Art, 2019), 160–61n3.

Bernd Pappé, *Galante Miniaturen: die Sammlung Dr. Löer im Neuen Schloss Bayreuth*, exh. cat. (Bayreuth, Germany: Bayerische Schlösserverwaltung, 2019), 26, (repro.), as *Jupiter und Callisto*.

Astrid Reuter, ed., *François Boucher: Künstler des Rokoko* (Cologne: Wienand, 2020), 194.

Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: A History* (Columbia, MO: University of Missouri Press, 2020), 108, 117, 132, as *Jupiter in the Guise of Diana and the Nymph Callisto*.
