

Jupiter as depicted in Jacques Offenbach's *Orpheus in the Underworld* (1858 & 1874) and Richard Strauss's *The Love of Danae* (1940).

Jupiter, god of the sky and king of the gods, exhibits different personas when faced with adversity as exemplified by late-nineteenth century French opera and modern German opera. In the production of Jacques Offenbach's *Orphée aux Enfers* (1858 & 1874), or *Orpheus in the Underworld*, and Richard Strauss's *Die Liebe der Danae* (1940), or *The Love of Danae*, Jupiter's character is personified with witty orchestral effects, deliberate use of text declamation married with onomatopoeia, and intriguing plot choices (Siff, 2004). These elements depict Jupiter as a busybody, hypocritical ruler and an old-fashioned, yet clever lover in *Orpheus in the Underworld* (Offenbach, 2004). While in *The Love of Danae* he is depicted as a scheming, interfering god, scorned lover and uncharacteristically remorseful deity (Strauss, 1944). These two operas have rarely, if ever, been compared with each other. These depictions' similarities are interesting; yet, what is even more fascinating is their differences, especially concerning the god Jupiter. Both styles reflect a new age in opera for their respective eras and the tone of each opera reflects the events and times of the composer's life (Giroud, 2010 & Rose, 2015). This paper seeks to examine Jupiter in light of these works as representations of the composer's style and era of composition (Petrovic-Ziemer, 2016 & Ther, 2014).

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