

Durante 1

Christina Durante
Professor Sienkewicz
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Abstract

This research paper examines the myth of Jupiter and Callisto. It first examines the myth itself by searching through different translations; the paper then presents different interpretations of the myth. Later, three distinct images of the myth are used to describe basic attributes and depictions of Jupiter, Callisto, and Diana throughout various stages of the myth. Based upon the different and various interpretations, the paper later compares different pieces of art and different scenes of the myth ranging from beginning to end such as when Jupiter first sees Callisto, when Jupiter seduces Callisto, when Callisto is turned into a bear, and when Callisto and her son become constellations. In the conclusion, the paper discusses how this myth compares to other seductions in which Jupiter takes part, and it also examines the myth from today's social perspective.

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Classical mythology plays an important role in today's literature and art in general. The myth of Callisto and Jupiter (Zeus) is one that has found its way in today's society all over the world, and it has been chosen by many artists as a myth to depict in their pieces. The myth of Callisto and Jupiter is interesting in that the changes and metamorphoses that occur in the myth are radical and numerous. After examining the myth, it is clear that artists depict the myths in different ways, and it is intriguing to see which part of the myth they depict and which viewpoint of the myth they take based upon their interpretation.

Before examining the way artists depict the myth in their pieces, it is important to have a general knowledge of the myth itself. Callisto, a nymph, is a close friend of Diana (Artemis), the goddess of hunting and wild animals, protection of young girls, and chastity. She had many followers who pledged that they themselves would remain virgins, just as she was; Callisto was one of these followers. The myth begins when, after Phaethon's destruction and death, Jupiter flies down from his throne on Mount Olympus to Arcadia and sees the beautiful maiden Callisto. Callisto is described by many writers as simplistically beautiful; she did not wear ravishing clothes or doll her hair in any particular way, but she rather wore a simple tunic and tied her hair back with a white ribbon. Nevertheless, immediately when Jupiter saw Diana's companion, "fires of love were kindled in his breast" (More). Interestingly enough, after representations of the myth describe Jupiter's first glorious gaze at Callisto, many representations take the time to state specifically that Diana had strong and deep feelings of favoritism for Callisto. It is said that Diana favored Callisto because "Callisto upheld these ideals faithfully" (Lee).

However, shortly after this sense of favoritism for the ideal Callisto is presented, many representations of the myth imply that things take a turn for the worst. Hence, the plot thickens at this point in the myth. This is evident in *Metamorphoses* when Ovid states, “No nymph who roamed Maenalus was dearer to [Diana], goddess of the crossways, than she, Callisto, was. But no favour lasts long” (Kline). Similarly, Brookes More’s translation of Ovid’s *Metamorphoses* states, “none of Maenalus was loved by [Diana] more than she. But everything must change” (More). Even more modern translations of the myth reflect this. Ted Hughes writes in his translation that, despite the strong feelings Diana felt for Callisto, “all favourites have to fall” (Hughes). It is at this point that the myth transitions. Callisto ventures out into a field alone to take a rest from hunting. As she is laying down her bow and quiver, none other than Jupiter sees her, and naturally, because he finds her radiant and beautiful, wants to seduce her. However, “knowing that the maiden had taken a vow of chastity, [Jupiter] resorted to deception to get at Callisto” (Lee). Therefore, upon thinking to himself that Juno (Hera), his wife, will not see him approach Callisto, “the god transformed himself and took Diana’s form – assumed Diana’s dress and imitating her awoke the maid” (More).

When Callisto awakens, she greets Jupiter – in the disguise as Diana – rather ironically with terms of adoration that describe her greater than Jupiter himself. Jupiter, still in the form of Diana, begins kissing her repeatedly and holds her in his arms. Eventually, Jupiter begins to kiss Callisto with “a kiss more than maidenly, that roughened – a kiss that, as she tried to answer him, gagged her voice, while his arms tightened around her, straitjacketing her body, and his action revealed the god – irresistible and shameless” (Hughes).

However, as Jupiter continues kissing her, Callisto begins to see past the disguise that the god has put upon himself. Despite her efforts to get out of Jupiter’s grasp, she could not, and

Jupiter has his way with her. After this, Jupiter ascended back to Mount Olympus as if he had done nothing wrong. However, Callisto “in haste depart[s] from that grove, almost [forgetting] her quiver and her bow” (More). Diana sees Callisto at this point in the myth, and she attempts to call out to her. Callisto is afraid that Jupiter has disguised himself again as Diana, so she does not respond initially, but when she sees other nymphs, she realizes that Jupiter is not trying to deceive her again and she goes towards Diana. At this time, “her silence and her blushes were signs of injured honour” (More). Diana could sense the guilt that Callisto was feeling, but nevertheless, Diana, Callisto, and the other nymphs went to a murmuring stream and begin to bathe. Reluctantly, Callisto takes off her tunic, and it is at this point that Diana sees Callisto’s enlarged belly. Furious, Diana casts Callisto away from herself and the other nymphs.

Upon being cast away, the myth goes on to tell that Juno had known about the occurrence between Jupiter and Callisto for quite some time, despite the notion that Jupiter had concerning that he thought he could trick his wife. Callisto has a boy, Arcas, and Hera is infuriated with this because it has made Jupiter’s crime known publicly. As a result, Hera wants to punish Callisto, and she thinks that there is no better time than now because Diana had cast the maiden away. As punishment, Juno turns Callisto into a bear so that the beauty that Jupiter once loved would be forever destroyed. With this, Juno turns Callisto into a bear and her “arms began to bristle with coarse black hairs: her hands arched over and changed into curved claws to serve as feet: and her face, that Jupiter had once praised, was disfigured by gaping jaws” (Kline). After this, Callisto finds herself still feeling like a mortal woman, but entrapped in the body of a bear. She hides from other wild beasts and spends time mourning and howling at the moon. Meanwhile, her son grows older and becomes a hunter. As he is hunting, he comes across his mother, Callisto, and she draws near to him because she recognizes that son that she was never able to raise herself.

She forgets that she is now covered in coarse fur, and that although she knows who her son is, he does not recognize his mother. Out of fear, he raised his bow to shoot her. At this moment, Jupiter prevents Arcas from shooting his bow and “he, in a mighty wind – through vacant space, upbore them to the dome of starry heaven, and fixed them, Constellations, bright amid the starry host” (More).

Forever, mother and son would be together as a result of Jupiter’s actions. This angers Juno, and she complains about the adulteries of her husband; “Good Heaven – where mortals are at home! Shall I climb the pole? But [C]allisto circles about Olympos, and there shines the ring named after the highcrested Arkadian Bear” (“Kallisto.”). Ironically, although Juno thought she was punishing Callisto, she actually made her shine in the Heavenly star forevermore, and it is here that the myth of Jupiter and Callisto ceases.

Although the myth ceases here, there are other versions of the myth that switch some things. One version claims that Jupiter did not transform into Diana to seduce Callisto, but instead she is simply seduced by Jupiter himself (“Kallisto”). Therefore, Diana out of her rage at Callisto’s pregnancy was actually the one who changed Callisto into a bear as opposed to Juno turning her into a bear out of jealousy. Still, in what is known to be the more comedic version of the myth when Jupiter morphs into the shape of Diana, Callisto blames Diana for Jupiter’s offence, and then Diana changes Callisto into a bear enraged at such an accusation (“Kallisto”). In another version, Juno turns Callisto into a bear quickly after Jupiter seduces her, and then Juno convinces Diana to shoot her (“Kallisto”). At this point of this myth in this version, Jupiter asks Mercury to spare the babe from Callisto’s womb, and he does just this giving them to the goddess Maia to be raised. Finally, another version of the myth makes Jupiter the one to change Callisto into a bear because he thought Hera was coming and wanted to hide his being with

Callisto quickly (“Kallisto”). Although there are slight variations to the myth of Jupiter and Callisto, many artists depict the myth disregarding the multiple versions. Their interpretations of the myth are shown in their pieces of art, and in many pieces, they use clear depictions to show what myths are being represented (“Kallisto.”).

In terms of artistic representations of the myth, some artists depict many parts of the myth, while others only depict one aspect or scene. Within these portrayals of the myth, there are many depictions that enable a viewer to understand that the myth of Callisto and Jupiter is being portrayed. As a starting point to discuss different scenes and clear depictions in the myth, Jacques Joseph Coigny, a French engraver, offers several engravings to examine.



[Figure 1]
Jupiter Ravishing Callisto
Jacques Joseph Coigny

[Figure 2]
*Diana Discovering Callisto's
Pregnancy*
Jacques Joseph Coigny

[Figure 3]
Callisto into a Bear
Jacques Joseph Coigny

This series of engravings clearly shows the progression of the myth. In the image farthest to the left [Figure 1], one can see and observe Jupiter seducing Callisto. In this image, Jupiter is depicted as Diana, and Diana's attributes are clearly shown. Diana has the half-moon on top of her head and a quiver is seen on her back. Another set of bows and a quiver are seen in the lower right of the image, assumed to be those of Callisto's lying on the ground. However, in the far left

of the image, there is an eagle hidden in the dark shadows – one of Jupiter’s key attributes. Therefore, Coigny cleverly enables the viewer of the image to recognize that even though Diana is portrayed in this image, it is assumed that Jupiter is in the form of Diana and is raping or seducing Callisto. At this point, the image captures Jupiter and Callisto before Callisto realizes that Jupiter has taken the form of Diana and is actually the one on top of her. One can tell this because of the way Callisto is willingly turned into Jupiter’s embrace and in the way that she is smiling as she gazes into her eyes. Therefore, this is before she struggles to get out of Jupiter’s grip.

The next image [Figure 2] chronologically follows the previous. Here in this image, Coigny portrays the bathing scene in which Diana discovers the shame of Callisto. In this image, Diana is again depicted with a half-moon on her head and she is holding a bow with a quiver at her feet. Callisto is seen in the middle as the central figure with a swollen belly turning her face from Diana who is pointing at her as if casting her away from the stream and other nymphs. She is attempting to grab a cloth in order to cover herself out of shame and embarrassment. In this image, more so than many others, it is evident that “all the nymphs could feel it [Callisto’s shame]” (Kline). This is evident because the nymphs clearly have looks of concern on their faces and appear to looking at Callisto with ridicule or gossiping to each other.

The next image [Figure 3] farthest to the right shows the instant when Jupiter “took pity on his former victim and intervened” (Lee) by preventing Arcas from killing the bear who is actually his mother. Jupiter is depicted in the clouds by the crown upon his head and the lightning bolt that he holds in the opposite hand of him restraining Callisto’s arm. Yet another attribute of Jupiter’s is evident as in the first image – the eagle. The bear in this image, Callisto, is cowering and almost has a puzzled expression on her face. She would be puzzled because she

forgets that she is in the form of a bear when she approaches her son, but she does not realize that he merely sees a bear as opposed to his mother who gave birth to him. This is the final image in Coigny's engravings, and he does not show Callisto and Arcas becoming constellations in the sky; however, the three engravings that he does portray clearly show the myth chronologically and with clear connections to the myth itself.

Other artists depict images as well. To go through the myth chronologically, artist Nicolaes Berchem's 1656 painting entitled "Jupiter Notices Callisto" is one of the few that shows this initial encounter at all because oftentimes, the first

image that artists will show in their pieces is the actual seduction of Callisto with Jupiter as Diana. In the image to the right [Figure

4], Jupiter can be seen riding in the clouds gazing intently at Callisto, who wearing white garments to represent her chastity and virginity is sitting contentedly. This image follows Ted

Hughes' translation of Ovid's *Metamorphoses* when he states, "[Callisto] slackened her bow and setting her quiver as a pillow flung herself down among the anemones on the sun-littered floor of the woodland and that is where Jupiter spotted her" (Hughes). Although there are not clear attributes showing actually what the myth is, the way that Berchem shows the figures in the painting allow the viewer to assume that the myth is that of Jupiter and Callisto.



[Figure 4]
Jupiter Notices Callisto
Nicolaes Berchem

Generally, the next part of the myth that many artists take pride in encompassing into



[Figure 5]
Jupiter and Callisto
Erasmus Quellinus

their pieces of art is the actual seduction of Callisto. Although there are many depictions of this part of the myth, different artists choose to enhance different aspects. For example, in the image to the left [Figure 5], Flemish painter Erasmus Quellinus, who painted during

the Baroque era, focuses on the initial seduction. He includes the common attributes of Diana (although Jupiter is actually in her form) such as the bow and quiver, as well as the common attributes of Jupiter such as the eagle in the upper left hand corner. At the instant that this image is portrayed, Callisto has not yet realized that the goddess Diana is the not the one approaching her, but rather Jupiter is the one approaching her in Diana's body to deceive her. At this point in time, her body position appears to be willingly leaning towards Jupiter. There is also a Cupid depicted in this myth which implies that love or something sexual is about to ensue.

Another artist who depicts the seduction of Jupiter and Callisto is the Italian painter Pietro Liberi who painted during the Baroque era also. His painting [Figure 6], shown to the right, takes the seduction of Callisto a step further. In this painting, Jupiter is again seen in the form of Diana, but this time her attributes do not include a bow and quiver, but rather the half-moon crown placed upon her head reveals her identity. Again, as with the previous image, an eagle is seen to the far left of the painting to let the viewer know that, although Diana is shown, Jupiter is actually the god in the picture.



[Figure 6]
*Jupiter in the guise of Diana and
the nymph Callisto*
Pietro Liberi

Although Quellinus' image and Liberi's image both reveal the same image, the way that they are depicted is very different. For example, one of the first noticeable differences is in the color of the paintings. In Quellinus' painting, the colors are much darker than in Liberi's. In Liberi's painting the colors are much whiter – the skin of the figures is paler and they are both wearing white garments, implying a deep sense of virginity and innocence, particularly for Callisto. Another difference is in the body language of Cupid. Although both paintings include Cupid, the Cupid in Quellinus' image is pushing Jupiter towards Callisto whereas the Cupid in

Liberi's painting is holding back and restraining the eagle that depicts the god of Jupiter. This could be because of the stage of Callisto's realizations in each painting, which is another difference between the paintings. In Quellinus' piece, Callisto is freely leaning towards Jupiter, whereas in the second image, her face has a look of disorientation and anxiety, and her left hand is earnestly clutching the garment which covers her as if she is in anguish. Also in this image, Jupiter is forcefully turning Callisto's face towards him. This could explain why the Cupids in both images are different; the first is pushing Jupiter towards Callisto, while the second is preventing the eagle from moving as if hoping to prevent Jupiter from raping Callisto.

Despite the fact that both Quellinus and Liberi were painters during the Baroque era, they both portrayed the seduction and rape of Callisto very differently. The next scene of the myth – when Diana discovers Callisto's shame – also has many different representations. Seen to the left



[Figure 7]
Diana and Callisto
Palma Vecchio

[Figure 7], Italian painter Palma Vecchio's 1525 painting of "Diana and Callisto" takes place shortly after Diana decides to stop at a stream and bathe with her followers.

Diana's followers all strip down nude without hesitation,

but "one of them tried to delay: hesitantly the tunic was removed and there her shame revealed her naked body" (Kline). In

Vecchio's painting, Callisto's shame has not been revealed; Callisto (on the left of the image) still has her body mostly covered by her white tunic despite the fact that all of the other nymphs are nude and bathing. There are not many other clear attributes to reveal that the myth depicted here is that of Diana and Callisto, but from the reluctant look of one clothed nymph, one can assume that the part of the myth represented is slightly before Diana discovers Callisto's shame and banishes her from her sight.

Contrary to Vecchio's piece, Venetian artist Titian's 1556 painting entitled "Diana and Callisto" has clear attributes to the myth. In the image on the right [Figure 8], Diana is seen on the right with the half-crescent headdress upon her head and the nymph down by her feet holds her bow and quiver. Diana is seated higher than the other figures in the portrait portraying that she is higher than them as a god. Supporting this idea even



[Figure 8]
Diana and Callisto
Titian Vecellio

more is that Callisto is the lowest figure on the left of the image – essentially, the lowest of the nymphs now that Diana has cast her away. Titian puts much effort into how he depicts Callisto and sets her apart from the other nymphs. Not only is her body the lowest in the painting because she appears to be passed out, but “whilst most of Diana’s nymphs have their hair dressed and plaited, Callisto’s hangs loose” (Lawson). The painting is very Ovidian in that Diana has discovered Callisto’s shame after being seduced by Jupiter and she clearly points with an outstretched arm towards Callisto while she scolds “Do not defile this water on us. Get away from us now and for ever [sic]” (Hughes).

Even though these two paintings were created within the same time span, Titian’s follows the Ovidian myth very precisely, whereas Vecchio’s does not. The two pieces are different in attributes used to depict the myths, and the two artists’ slightly different times of the bathing scene. What is interesting to note, however, is the impact that Titian’s piece had on the world during the Renaissance era. His “Diana and Callisto” is considered by many to be “the most celebrated [work] that [was] made for King Philip II of Spain” (Butterfield). In fact, many artists modeled their pieces after Titian’s piece. In fact, “the Diana pictures were copied and studied endlessly, and artists could scarcely approach the popular subject of Diana without Titian’s

paintings in mind” (“Titian and the Golden Age of Venetian Painting”). An example of this is



[Figure 9]
Diana and Callisto
Cornelis Cort

seen in Cornelius Cort’s painting, seen to the left [Figure 9]. Clearly, Cort modeled this engraving clearly after Titian’s original painting because one can see that the image is just the opposite of Titian’s; besides the figures being on opposite sides, much is the same. For example, Diana is seated higher than the others with the same body

language towards Callisto who is again the lowest image in the

figure. It is said that Titian’s paintings, and those modeled after his,

give off a feeling that “the sacred nature of Diana’s bathing place means that its invasion by unchasteness...is a violation of Diana herself” (Lawson).

After this scene depicting Callisto’s shame and Diana’s violation, the next scene of the myth most commonly depicted by artists is when Callisto is turned into a bear. Although there are many interpretations of who actually turns Callisto into a bear – Diana out of rage for being accused by Callisto, Jupiter in an attempt to hide Callisto from his wife Juno, or Juno out of jealousy at her husband seducing Callisto – the image above



[Figure 10]
*Juno Punishes Callisto and
Changes Her into a Bear*
Virgil Solis

(created by Virgil Solis) [Figure 10] makes the viewer believe that Juno was actually the one to change Callisto into a bear. In the very middle of the image, one can see Juno’s grasp of Callisto’s hair which follows that “[Juno] gripped Callisto’s hair and threw her to ground where the new mother transformed into a bear” (Lee). Although the actual metamorphosis is not seen in this image, the bear in the background on the right is a strong implication as to what is happening. Unfortunately, there are not many images that show the actual metamorphosis of

Callisto into a bear, but like previously stated, this image does support the idea that Juno was receiving her vengeance and took away Callisto's beauty by making her into a bear.

Even though there are not many representations of the metamorphosis itself, many artists choose to create pieces that show when Jupiter spares Callisto from being killed by her son. Like the myth itself, there are different interpretations of how this rescue comes about. Although there is not much research about these specific interpretations regarding the rescue in words of the myth, images that show the scene represent these various interpretations. For example, earlier artists believe that Jupiter actually held Callisto as a bear and protected her from her son Arcas', the hunter, arrow. This is evident in this 17th century AD engraving by Christian Engelbrecht (which can be seen on last page of this report [Figure 13]). Here, Callisto as a bear is approaching her son who does not recognize, so he pulls out his bow and arrow to shoot her. Ted Hughes writes in his interpretation of the myth,

[Arcas] could not think what this great beast intended if not to kill him. He braced himself behind his spear to meet her momentum and drive that long, keen-ground blade as deeply into her body as he could. Jupiter saw it all. He stooped down from heaven and blocked the bronze point with his fingertip (47-8).

Therefore, Engelbrecht's image follows this interpretation of the myth in that Jupiter did not necessarily stop Arcas from shooting his mother, but rather he protected Callisto from the blade itself.

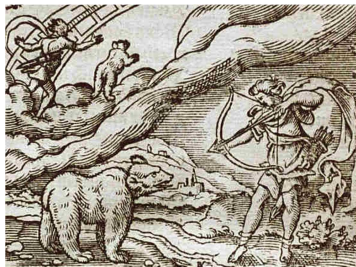
Unlike early artists, more recent artists believe that Jupiter did not need to protect Callisto from the arrow, but rather, that when Jupiter descended from his throne on Mount Olympus, he actually prevented Arcas from shooting his bow in



[Figure 11]
Arcus and Callisto
Margaret Evans Price

the first place. The image on the previous page [Figure 11] created by Margaret Evans Price in 1924 actually shows that “All-powerful Jupiter restrained [Arcas]” (Kline). In this image, one can see Callisto approaching Arcas while Arcas holds his bow in his hand. However, rather than having his spear ready to shoot like in the previous image, one can see that Jupiter’s hand is placed upon the spear keeping Arcas from throwing it at his mother. Therefore, unlike in Ted Hughes’ interpretation of the myth, Jupiter did not have to block the spear or arrow at all.

While these are two clearly distinct interpretations of the myth of Jupiter and Callisto,



[Figure 12]
Callisto and Arcas Made Stars
Virgil Solis

still there are others that differ. In the image to the left [Figure 12], created by Virgil Solis in 1563, there is no reference to Jupiter at all. Depicted is Arcas with his bow drawn and ready to shoot as the central part of the image, but then in the upper left, one sees Arcas and Callisto going into the sky. Had one not known the myth, one would not necessarily be able to make the connection of divine

intervention between the idea that Jupiter saved Callisto from being shot. In fact, from this image, one might assume that the reason that the bear and man are going into the sky is the result of death – something quite the opposite of being saved/rescued. This creation by Virgil Solis is also one of the only images that implies that Callisto and Arcas are made into constellations and remain together forever at the end of the myth.

As one can tell, there are many different interpretations of the myth. The various and different interpretations come not from what occurred in the myth, but from how the occurrences actually happened. As opposed to the myth of Diana and Actaeon – in which the Greeks were not interested in the bathing scene when Actaeon sees Diana naked, but this is what the Romans depicted the most – there is no clear differentiation between artwork from artists of different

areas. Because there are almost no ancient depictions of the myth either, there are no extensive differentiations between ancient and modern art of the myth of Jupiter and Callisto. Rather, the major difference in the paintings and other pieces of art are is how the artist individually interprets the myth and chooses to depict it. Therefore, although many of these images are painted by artists in the same era, artists choose to emphasize and interpret different aspects of the myth.

Nevertheless, it should be noted why artists were comfortable with painting a homosexual scene. In today's society, it seems absurd that artists from so long ago would not be ridiculed for painting a scene of a woman seducing a woman. However,

Although this kind of behaviour could be seen as outrageous in today's society, the Athenian practice of pederasty (in which an older male citizen would take under his wing a young man/ephebe in order to introduce him into the ways of adult society while conducting a sexual relationship) was common and a more or less essential part of a young man's pubescence ("Greek Gods: Zeus").

Therefore, although many people question the homosexual relationship between Diana and Callisto and why Callisto would allow herself to be seduced by Diana at all, it should be understood that the Greeks of ancient times did not necessarily look down upon homosexuality, but rather it was essentially by their society.

That being said, upon examining this myth, one might wonder why Jupiter chose to take on the form of Diana to seduce the fair and beautiful maiden Callisto. One can understand why he chose to do this by looking at other rapes and seductions in which Jupiter takes part. In the myth of Europa and the bull, Jupiter changes into a bull to seduce Europa. Europa was often seen in the field with cattle and bulls; therefore, Jupiter "appeared to [her] as a white bull. A white

bull more beautiful than any other. A bull that smelled of flowers, and lowed musically. A bull so obviously gentle that [she] rushed to stroke and pet it” (Hunt). As Europa began to pet the bull, Jupiter took off with her into the sea. In the myth of Leda and the Swan, Jupiter again takes on the shape of an animal. The myth claims that Leda was being attacked by an eagle – ironically enough, something that is attributed to Jupiter – when Jupiter sweeps down to protect her by covering her body as a swan.

Yet another famous rape that Jupiter conducts is the rape of Io. In order to rape Io, Jupiter changes himself into a cloud to hide himself from Juno so that he is not caught when raping Io. Similarly, in the myth of Danae and the Golden Shower, Jupiter changes again into a cloud to hide himself. Because Danae’s father, Acrisius the King of Argos, is told by an oracle that Danae will give birth to a son that will kill him, the king locks his daughter away forever to keep her a virgin. Danae is beautiful, however, and so naturally, Jupiter wants to seduce her. To get himself into her room, he again morphs into a cloud and then when she bathes, he “rained down on her a shower of gold” (Xanthippos).

Upon comparing these myths and the changes Jupiter undergoes to the myth of Jupiter and Callisto in which Jupiter takes on the form of a woman, it is obvious that the reason Jupiter changes at all is to most easily seduce his lover as quickly as possible, as well as to hide his actions from others. Therefore, Jupiter changes into Diana to rape Callisto because Callisto is clearly favored by Diana, so Jupiter knows Callisto will willingly talk to Diana; thus, showing that Jupiter changes into what will most appeal to whom he is trying to seduce. Also, by changing into Diana, Jupiter can protect his image. Because no one will recognize the god as a woman, he feels that he will be able to hide himself like in the previous myths. It is also interesting to note that Jupiter often takes pity on his lovers. When Hera becomes jealous and

wants to punish the lovers because of Jupiter's actions, he tries to save them by either making them flee or saving their children. The myth of Jupiter and Callisto most clearly portrays this in that Jupiter saves Callisto from being killed by her son, and he places as stars in the heavens to be together forever.

Today, the myth of Callisto and the many images that depict it are used by some writers to tell their readers how to feel. The core of the Jupiter and Callisto myth – as in many of the seductions and rapes of Jupiter – rests in the idea behind male power. Author W. R. Johnson sheds light on this backbone of the myth. He states

Because she is raped, [Callisto] is punished by the world. First, she is expelled from her sisterhood by her sister/mother, who thus makes herself complicit with the rapist. Callisto does not tell Diana what happened to her: perhaps she is afraid to tell and ashamed to tell, perhaps she has guessed...that what she would say would not be believed, that Diana cannot afford to believe what would be Callisto's accusation. Having been thus cast out by Diana, she suffers childbirth and then she further suffers the loss of her child...She is now excluded from all human society [and] has become an animal...Finally, having watched the moment when her son's destruction begins...the raped virgin, mother, wandering beast, becomes a sign in heaven

(Johnson).

This powerful piece not only offers insight into the reactions that Callisto has throughout the myth, but it also makes the myth seem more applicable today. It epitomizes Callisto as the victim in the myth, just as many feel like victims in today's society.

Overall, the myth of Callisto is deep and intriguing. It has many interpretations, and these different interpretations come across in many of the images that represent the myth. The

interpretations do not vary based upon an artist's background or the era in which they were painting, but rather, the interpretations come from the artist's individual view of the myth.

Despite all of the interpretations, the myth fits into the stereotypical mold of myths of Jupiter's other rapes and seductions – Jupiter changes into a form in which he will easily be able to hid his identity and that will allow him to seduce his lover easily, and then he eventually takes pity on his lover. This myth – both unique because of its many interpretations and cliché because of its stereotypical fitting into the molds of Jupiter's rapes – is still relevant and very applicable to today's world and society.

Evaluation

This final product was conceived after we discussed the myth of Jupiter and Callisto in class. Because throughout the duration of the class we discussed myths from the perspective of Ovid's *Metamorphoses*, I was interested in all of the changes that characters undertook in this myth in particular. When I initially began researching, I was just going to look at the myth and how artists from different areas depicted it. I was going to examine the differences of how artists viewed the myth based upon where they came from. However, as I did more and more research, I realized that there were actually different interpretations of the myth itself. These different interpretations, although they only slightly vary from each other, can be easily seen in different pieces of art. When I came across these different images and the images that revealed them, I decided that a paper would be best to prepare this project. I believe that a paper is best because I can clearly tell and explain of the common attributes that artists choose to reveal. Then, as I include images in the paper, I can easily write about the differences in way where the reader can look at the pictures and see the differences for himself.

The goal of this project was initially to examine the myth in great detail. The words of different translations reveal different things about the myth and the people in the myth. I wanted to discover how these people were depicted. Another goal that came about as I did more research was to give a clear representation of each different interpretation of the myth. Although my first goal was to show differences in artwork from artists of different places, this goal underwent its own metamorphosis into wanting to show the differences in the multiple interpretations of the myth. Another one of my major goals in this project was to see how the rape and seduction of Callisto by Jupiter compared with his other rapes and seductions.

To accomplish these goals, I looked at a variety of sources ranging from books, databases, websites, pieces of art, and videos. I used many of these sources to gain a basic understanding of the myth, and I referenced sources frequently in the summary of my myth by quoting it directly to emphasize certain parts of the myth. Art pieces as a source were clearly used in the comparison aspect of my project. I used the artwork to view depictions that followed certain images in the translations of the myth, and I used them also to make comparisons of the different scenes of the myth. The databases offered me insight as to how impactful some of the artists' art pieces are. For example, when I discussed Titian, he has had clear influence on almost all of the other representations of Jupiter and Callisto. Databases also contributed to the relevance of the myth today. As my paper progressed, some sources were used to relate the myth to today's society while some sources were also used to compare how the myth of Callisto relates to Jupiter's other lovers.

To analyze my sources, I compared them with how similar they were to other sources, and if they were in line with the others, I considered them to be more credible. Generally, I used the internet the most because after making sure the sources were not completely irregular, I realized that the internet had the most readily available information that pertained most to the images I had chosen to write about. The information provided me with a great deal of information, including other translations of the myth that I could not find in the form of a book.

Overall, I would say that my project accomplishes the goals that I wanted. The goals of my project changed as my research led me in a different direction, but generally speaking, I answered and learned about what I wanted to portray. For example, I believe that my paper provides a clear and detailed summary of the myth of Jupiter and Callisto while incorporating different quotes for emphasis. Knowing about the different interpretations of the myth, I was able

to compare images of the scene by different artists and see how they apply or do not apply to certain interpretations. I also was able to come up with a conclusion as to how this myth ties in and reflects to other myths about Jupiter's seductions. I realized why Jupiter turned into Diana to rape Callisto, and this was one of the goals that I wanted to accomplish. I was also able to relate the myth to today. Therefore, even though my goals changed from the beginning of the project – I was not able to compare artists' depictions of the myth from different areas – I was still able to compare pieces of art and see how they reflected Jupiter and Callisto.

Bibliography

Bell, Robert E. *Women of Classical Mythology*. Santa Barbara: ABC-CLIO, Inc., 1991. Print.

This book was useful in my research for my project because it offered basic information about Callisto. While I was reading the article about Callisto, I scanned through the other woman in the book just to see if I recognized names or other references. I recognized a few names and read some new stories which just started my thinking about mythology as a whole. Although this source did not significantly contribute to the writing portion of my project, it greatly influenced my understanding of Callisto herself and how she was like other mythological women.

Boucher, Francois. "Jupiter and Callisto, 1744." *The Bridgeman Art Library Archive*. London: Bridgeman, 2008. *Credo Reference*. 27 September 2011.

<http://www.credoreference.com/entry/bridgeArt/jupiter_and_callisto_1744>. This source provides an image painted by Francois Boucher and discusses the attributes that allow a viewer to recognize the myth and characters in the image. I used this source to understand certain attributes that many artists include in their individual representations and pieces of art. Because of some of the attributes in this image, I was able to better understand images that I saw and researched. This source enhanced my ability to compare pieces of art by other artists throughout my research and that I used in my paper.

Brenneman, David. "A Closer Look at Titian's 'Diana and Actaeon' with commentary by Curator David Brenneman." *YouTube*. High Institute of Art Atlanta, 16 November 2010. Web. 30 October 2011. <<http://www.youtube.com/watch?v=yxIUoLoN0as>>. Although the title of this video only implies that the video discusses the painting of Diana and Actaeon, I watched it anyway to learn more about Titian himself. As the video

progressed, it did in fact discuss Titian's other Diana image – that of Callisto and Diana (Jupiter). Here, the commentator pointed things out in the painting that I had never noticed before. After seeing this video, I had a greater appreciation for the way that Titian created his pieces of art, and I was able to have a better grasp on why his works were so influential to artists after and during his time.

Butterfield, Andrew. "Titian and the Rebirth of Tragedy." *The New York Review of Books* 57.20 (2010): 16. *Academic Search Premier*. 27 September 2011. This article from the *Academic Search Premier* database is a useful source in my project because it discusses Titian specifically, the artist on whom part of my project will focus, and the impact his Callisto paintings had. Coming from *Academic Search Premier*, it has been reviewed by credible authors, and therefore, is credible. Again, like some of my other sources, this article offered insight into Titian's way of painting and how he chose to depict the myth of Jupiter and Callisto.

Goltzius, Hendrick. "Diana and Callisto." *Master Drawings* 13.2 (1975): 142-44. *JSTOR*. 27 September. 2011. <<http://www.jstor.org/stable/1553287>>. This source from the *JSTOR* database will be important to use in my project because it provides a number of images that follow the myth chronologically. Because this source shows the myth in chronological order, I was able to have a quick and fast glance at the myth while comparing the other images that I was debating whether or not to use in my project. It also provides information about the artist, Titian and his inspiration for the paintings. Being a renowned online database, JSTOR is a valid source to use.

Grant, Michael, and John Hazel. *Gods and Mortals in Classical Mythology*. Springfield: G. & C.

Merriam Company, 1973. Print. This book is important to my project because it offered information that again allowed me to see the differences of mythological figures, particularly mortals. Because Jupiter and Diana were the only divine being that I focused on in my project, I was not necessarily as concerned with the other gods throughout the duration of the book. However, reading about the other mortals gave me a general sense for how mortals are portrayed in mythological art, literature, and other works. Having this general sense enabled me to better understand Callisto herself and why some of the other nymphs are seen in the images of Diana, Callisto, and the bathing scene.

“Greek Gods: Zeus.” *Ancient Greece*. University Press Inc., 2008. Web. 20 November 2011. <<http://www.ancientgreece.com/s/GreekGods/Zeus/>>. This website was essentially used in my project to give a brief history about homosexuality and how the ancient Greeks viewed it. This was an important part of my paper because it answered the question of why so many artists were able to portray the nudity and homosexual scene of Jupiter raping Callisto as a woman. Presumably, many people who see homosexual images from the Renaissance or other eras have a hard time grasping why these images were acceptable during the time; however, this article discussed why homosexuality was not necessarily seen as a problem in Greece or ancient times, and it provided information that supported why it was not seen as unacceptable.

GreekMythology.com. “Zeus's Lovers.” *Greek Mythology*. GreekMythology.com. 27 September 2011. <http://www.greekmythology.com/Myths/The_Myths/Zeus_s_Lovers/zeus_s_lovers.html>. This website was beneficial to consult for my project because it will be an easy way to compare the many different lovers that Zeus seduced. Jupiter seduced many, many lovers in many different ways and this sparked my curiosity into why he appeared to Callisto in

the form of a woman. When I realized, based upon this site and how it explained Zeus' lovers, I was able to understand the necessity for Zeus to morph into Diana before raping Callisto. When using this cite, I can note similarities and differences between all of the myths, and after comparing this cite to other mythology sources, I can see the resemblances, thus showing its validity.

Hughes, Ted. *Tales From Ovid*. New York: Farrar, Straus, and Giroux, 1997. Print. provided another translation of Ovid's *Metamorphoses*. This translation was very simple, straight, succinct, and to the point. I used it in parts of my report to make clear connections between certain pieces of art and the myth itself. I also used it in my summary as another reference point to quote. These quotations are easy to understand which appear to make the myth more relatable to the reader, therefore potentially, making the myth more appealing as well. Reading the myth in simple terms gave me the idea to relate the myth to today's society with which I conclude my paper.

Hunt, J. M. "Zeus Lovers." *Greek Mythology*. J.M. Hunt, n.d. Web. 20 November 2011.

< <http://edweb.sdsu.edu/people/bdodge/scaffold/gg/zeuslover.html>>. This website was used in my paper to give me a brief background of different lovers who Jupiter seduced. Author of the site, J.M. Hunt has compiled multiple sources to make a reference work in which he compares Greek mythology to Roman mythology and gives brief overviews of the gods and other heroes from mythology. For my project, I used this site to gain a brief understanding of the seductions in which Jupiter took part. I also referenced it in describing the other seduction myths when comparing them with the myth of Jupiter and Callisto.

Johnson, W. R. "The Rapes of Callisto." *The Classical Journal* 92.1 (1996): 9-24. *JSTOR*. Web.

27 September 2011. < <http://www.jstor.org/stable/pdfplus/3298462.pdf?acceptTC=true>>.

This article is a credible source because it comes from JSTOR where other prominent writers and researches have examined the information and deemed it as accurate and relevant. This article discusses the rape of Callisto in great detail, and it makes clear connections to how rape is viewed today. It makes comparisons to the rape of Callisto and how she must have felt; the article gives Callisto extremely human traits and feelings. I quoted a particular part of the article in my paper to show the extreme suffering that Callisto underwent after Jupiter seduced her. This quote helped me connect the myth of Jupiter and Callisto to today's society.

“Kallisto.” *Theoi Greek Mythology Exploring Mythology in Classical Literature & Art*. Aaron J.

Atsma, n.d. Web. 10 November 2011. < <http://www.theoi.com/Heroine/Kallisto.html>>.

This website was a crucial piece to my research paper because this source provided different interpretations of the myth that people believe. These different interpretations that I was presented with from this source helped guide my research and helped me choose pieces of art that I wanted to use in my paper. I had not heard or even imagined that there were different interpretations of the myth until I researched this article. This article itself provided significant information that I used to drive my paper and compare different pieces of art.

Kline, Anthony S. *Ovid's Metamorphoses*. Anthony S. Kline, 2000. Web. 10 November 2011.

Ovid's words translated by Anthony Kline were used throughout my entire research, preparation, and writing of my paper. Being a basic translation of the Jupiter and Callisto myth, it was important in that it gave a basic understanding of the myth for me to apply to

the other aspects of my research. This basic understanding allowed me to apply other translations much easier to artists' works that showed the myth.

Lawson, James. "Titian's Diana Pictures: The Passing of an Epoch." *Artibus et Historiae* 25.49 (2004): 49-63. *JSTOR*. Web. 27 September 2011.

<<http://www.jstor.org/stable/pdfplus/1483747.pdf?acceptTC=true>>. This JSTOR article was used in my project to help decipher and differentiate between certain images of Callisto. It talked a lot about her body image in certain pieces of art and how her body image, and also body language, compared to that of the nymphs around her. The way her body is portrayed in certain images provides clear aspects as to how the artist of the piece interpreted the myth. This article also made it very clear that Jupiter not only violated Callisto, but also that he violated Diana and the sacredness of her bathing place. This fact itself is part of why Diana drives Callisto from her and the other nymphs.

Lee, Melissa. "Callisto." *Encyclopedia Mythica: Mythology, Folklore, and Religion*.

Pantheon.org. 29 May 1999. 27 September 2011.

<<http://www.pantheon.org/articles/c/callisto.html>>. Lee's article is a credible source because it comes from pantheon.org, an organization that offers insight and information for a plethora of myths. It will be used in my project to provide insight to how Callisto became a constellation after she was transformed into a bear, a crucial part of the myth and Hera's revenge. I also quoted her in certain parts of my summary of the myth in hopes to enhance the summary, or I quoted her in order to describe certain pieces of art.

Llewellyn, Nigel. "Illustrating Ovid." *Ovid Renewed: Ovidian Influences on literature and art from the Middle Ages to the twentieth century*. Ed. Charles Martindale. Cambridge: Cambridge University Press, 1988. 151-156. Print. This book revolved around how

Ovid's *Metamorphoses* influenced the way mythology was seen and depicted in art. It referred to specific artists and specific pieces. Although the whole book included a plethora of information about Ovid and his work, one chapter specifically applied to the artistic interpretations of Ovid and how they used Ovid directly in their pieces. I was able to apply some of this to how the artists I researched either were very Ovidian or not – meaning whether they followed the attributes that Ovid includes in his work or if they do not include them.

More, Brookes. "Ovid, *Metamorphoses* 2." *Theoi Greek Mythology Exploring Mythology in Classical Literature & Art*. Aaron J. Atsma, n.d. Web. 10 November 2011.

< <http://www.theoi.com/Text/OvidMetamorphoses2.html#2>>. Taken from Theio, this source offered to me another version of the myth of Jupiter and Callisto. This translation had many vivid words, making the myth seem more epic. I used this translation to summarize and go over the myth in general because I believed it stated parts about the myth that expressed great detail in an interesting way. I also incorporated some of this translation into my research paper to give the reader a written description of the painting or image that he or she was viewing.

Reid, Jane Davidson. *The Oxford Guide to Classical Mythology in the Arts, 1300-1990s*. New York: Oxford University Press, 1993. Print. This book provided me with a lot of information about Callisto. It also included a large list of many references to Callisto and where she is seen in art. Some of these references were poems or stories, but many were paintings in which I was able to look up and find to compare with other pieces of art or to compare with certain translations/interpretations of the myth. This book certainly helped

me find pieces that I could discuss in my paper and provided me with various images that I could further research.

“Titian and the Golden Age of Venetian Painting.” *Minneapolis Institute of Arts*. Minneapolis Institute of Arts. 1 May 2011. Web. 20 November 2011.

<<http://www.artsmia.org/titian/preview.html#>>. This website is a valuable source in my paper. It is another source that explains Titian and his many depictions of Diana. It supports the idea that Titian was greatly influenced by Ovid and how he incorporated the words of Ovid into creating his paintings. It also clearly shows the influence of Titian and his art pieces. I used a quote from this article to state that Titian, in actuality, has affected more artists and their art pieces than is commonly known. Because I relate the myth of Callisto to today’s present society at the end of my paper, it is important to show that the artwork still has an effect on present-day artists.

Xanthippos, Dionysia. “Danae and the Golden Shower of Zeus.” *Ancient Worlds: The Hellenic World*. AncientWorlds LLC, 4 October 2009. Web. 20 November 2011.

<<http://www.ancientsites.com/aw/Post/1164417>>. This source is the site that provided me with the most references and most detailed description of the myth of Danae and the Golden Shower. The website specifically refers to the Pantheon and different stories, groups, and gods that compose it. I used this specific article to compare how Jupiter appealed to Danae and raped her in comparison to how Jupiter appealed to and raped Callisto. I used this article to quote the way that Jupiter was devious in how he hid his identity from others and in how he came upon Danae without her knowing.

Zuffi, Stefano. *Gods and Heroes in Art*. Milan: Los Angeles: Getty Publications, 2003. Print.

This final source is a large book filled with pictures of many mythological figures. Each page provides a brief summary of where the figure is seen in mythology, and then it also provides at least one image to be viewed after reading the summary. Although the page of Callisto had an image that I did not use, it still provided a painting that I could look at and observe. Every chance I had to view a piece of art depicting Callisto was beneficial in making comparisons and understanding my project because each artist obviously creates a different piece, and therefore, different things can be observed.

Citation of Images

Berchem, Nicolaes. *Jupiter Notices Callisto*. 1656. Oil on canvas. *List Greek/Mythology Images*.

Web. 20 November 2011.

<<http://www.mlahanas.de/Greeks/Mythology/JupiterNoticesCallistoNicolaesBerchem.html>>.

[Figure 4]

Coiny, Jacques Joseph. *Callisto into a Bear*. 1787. Engraving. *Ovid Illustrate: the Reception of Ovid's Metamorphoses in Image and Text*. Web. 20 November 2011.

<<http://etext.virginia.edu/latin/ovid/metamfigures/0024.html>>.

[Figure 3]

Coiny, Jacques Joseph. *Diana Discovering Callisto's Pregnancy*. 1787. Engraving.

Ovid Illustrate: the Reception of Ovid's Metamorphoses in Image and Text. Web. 20 November 2011. <<http://etext.virginia.edu/latin/ovid/metamfigures/0023.html>>.

[Figure 2]

Coiny, Jacques Joseph. *Jupiter Ravishing Callisto*. 1787. Engraving. *Ovid Illustrated: the Reception of Ovid's Metamorphoses in Image and Text*. Web. 20 November 2011.

<<http://etext.virginia.edu/latin/ovid/metamfigures/0022.html>>.

[Figure 1]

Cort, Cornelis. *Diana and Callisto*. Engraving. British Museum, London. *Lib-Art.com*. Web. 20 November 2011.

<<http://www.lib-art.com/art-prints/diana-and-callisto.html>>.

[Figure 9]

Engelbrecht, Christian. *Callisto changed into a bear plate 19*. 1st century BCE. Engraving. The Wartburg Institute Library, London. *ARTSTOR*. Web. 20 November 2011.

[Figure 13]

(see last page)

Liberi, Pietro. *Jupiter in the guise of Diana and the nymph Callisto*. 1605-1687. Oil on canvas. Private Collector, London. *Christie's*. Web. 20 November 2011.

< http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5063520>.

[Figure 6]

Price, Margaret Evans. *Arcus and Callisto*. 1924. Post card. *Memorable Myths*. Web. 24 November 2011.

< <http://www.story-lovers.com/myths19arcusjupiter.html>>.

[Figure 11]

Quellinus, Erasmus. *Jupiter and Callisto*. 1676. Oil on canvas. Palma de Mallorca, Palma. *Contenido del Numero 312*. Web. 20 November 2011.

<www.flg.es/revista_goya/contenido/ult_numero.../quellinus.htm>.

[Figure 5]

Solis, Virgil. *Callisto and Arcas Made Stars*. 1563. Engravings. *Ovid Illustrated: the Reception of Ovid's Metamorphoses in Image and Text*. Web. 20 November 2011.

< <http://etext.virginia.edu/latin/ovid/about.html>>.

[Figure 12]

Solis, Virgil. *Juno Punishes Callisto and Changes Her into a Bear (Met. II.466-95)*. 1557. Engraving. Vienna. *ARTSTOR*. Web. 20 November 2011.

[Figure 10]

(see last page)

Vecchio, Palma. *Diana and Callisto*. 1525. Oil on canvas. Art History Museum, Vienna. *List*

Greek/Mythology Images. Web. 20 November 2011.

<www.mlahanas.de/Greeks/.../DianaAndCallistoPalmaVecchio.html>.

[Figure 7]

Vecellio, Titian. *Diana and Callisto*. 1556-59. Oil on canvas. National Gallery of Scotland,

Edinburgh. *JSTOR*. Web. 20 November 2011.

<<http://www.jstor.org/stable/1483747>>.

[Figure 8].