3

Antinoüs

the Favorite Of Hadrian

Genitive: Antinoi
Abbreviation: Atn
Alternate names: "Puer Adrianaeus," "Bithynicus," "Phrygius," "Troicus," "Novus Aegypti Deus," "Puer Aquilae," "Pincerna," "Pocillator," (the Cupbearer) (Allen, 1899); "the Ithacan" (Lalande)
Location: Immediately southeast of the star Altair (α Aquilae)[1]

Origin and History

This constellation finds its beginnings in antiquity. It was first identified by the Greeks as Ganymede, brought to his lover, Zeus, by the eagle Aquila. The Romans repurposed the stars, borrowing heavily from the Greek legend in a brilliant piece of propaganda attributed to the emperor Hadrian. Publius Aelius Traianus Hadrianus Augustus (24 January AD 76 – 10 July AD 138) was born to an Italian family, probably in Italica, a city in the far-flung Roman province of Hispania. He was elevated to the purple on 10 August AD 117 at the death of Trajan, who according to Trajan's wife, Pompeia Plotina, named Hadrian his successor on his deathbed.

Little is known from 2nd century sources of the life of the youth who so captivated Hadrian, and later authors embellished the details of his story far beyond believability. Antinoüs was born to a Greek family on 27 November, *c.* AD 111, in the small town of Mantineum, near the city of Bithynion-Claudiopolis, in the Roman province of Bithynia (now the city of Bolu,

[1] *"Between the Eagle and Sagittary."* (Sherburne, 1675); *"Immediately south of Aquila ... bounded by Aquila, Scutum Sobiesci, Sagittarius, Capricornus, Aquarius, and Delphinus."* (Green, 1824); *"Under the Eagle"* (Kendall, 1845); *"East of Taurus Poniatowski and Scutum Sobieski, on the equinoctial"* (Bouvier, 1858); *"[L]ies in the Milky Way, directly south from the star Altair; the head of the figure at η and σ, the rest of the outline being marked by θ, ι, κ, λ, ν and δ, all now in Aquila."* (Allen, 1899); *"According to Ptolemy, Antinous consisted of six stars, which we now know as Eta, Theta, Delta, Iota, Kappa and Lambda Aquilae"* (Ridpath, 1989). According to Ptolemy, his head consisted of the stars η and σ Aquilae, and his body of the five stars δ, θ, ι, κ, λ, and ν Aquilae.

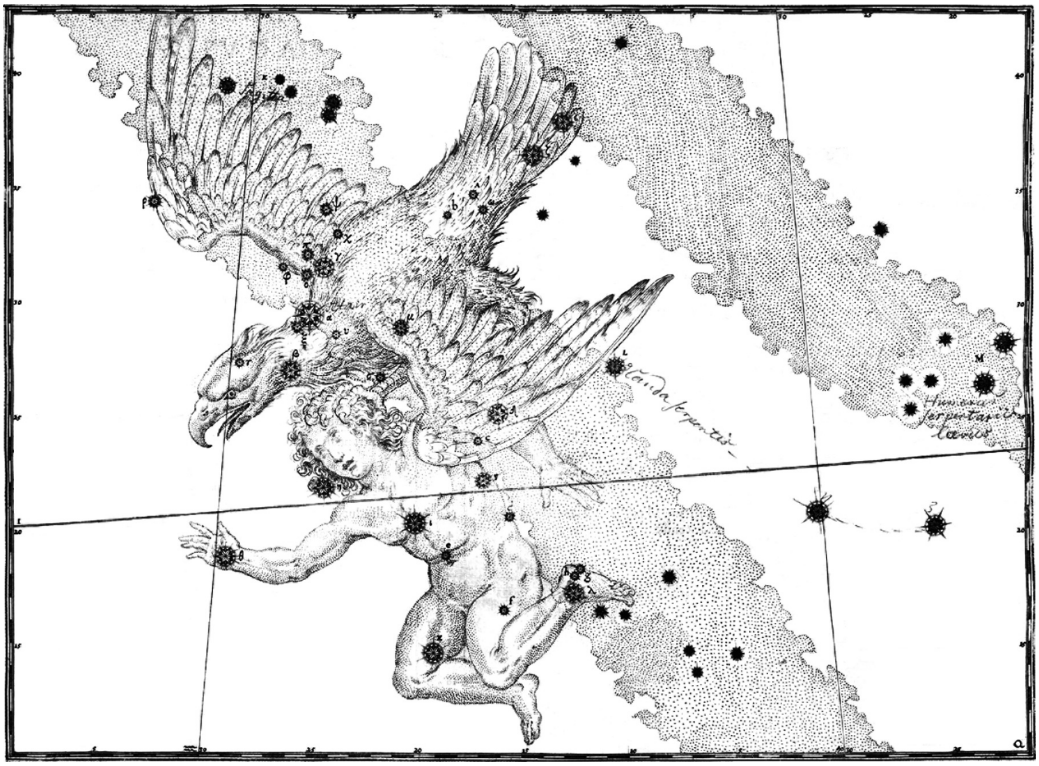

Figure 14: Aquila and Antinoüs shown on Leaf 16 (verso) of Bayer's *Uranometria* (1603).

Turkey). The circumstances under which he was first introduced to Hadrian are not recorded, but he became associated with the emperor and joined his retinue at an early age. His image is still well known; he is depicted in many surviving works of Roman sculpture as a physically beautiful boy and then young man. His beauty is said to be the attribute that initially brought him to Hadrian's attention. It is widely thought by historians that their relationship was sexual, as Hadrian indulged himself in the Greek pederastic tradition as the ἐραστής (*erastês*, or older, dominant partner) with Antinoüs as the ἐρόμενος (*erômenos*, or younger, passive partner).

In 130, Antinoüs accompanied Hadrian on a journey up the Nile River from which he did not return. The lore has it an oracle predicted the emperor's life would be saved by the sacrifice of the object he most cherished, and Antinoüs evidently understood the prediction implied he was that object. The imperial fleet arrived in the ancient city of Hermopolis at the time of the Nile's annual flood in late summer, celebrated locally in commemoration of the story of the death and resurrection of the Egyptian god Osiris. In the 2nd century the Nile Valley was the breadbasket of the Empire, producing much of the grain it consumed, but by 130 the annual Nile flood had already failed for two years' running and threatened a famine. In such dire circumstances,

Figure 15: Aquila and Antinoüs from a plate in *Theatrum Mundi, et Temporis* by Giovanni Paolo Gallucci (1538−1621?), published at Venice in 1588. The page on which it appears (209) is headed with "Aquila seu vultur volans sydus 16" ("The Eagle, or flying vulture, 16 stars"), suggesting that Gallucci considered both Antinoüs and Aquila to form a single constellation.

beautiful youths were traditionally offered as a blood sacrifice to the gods by ritual drowning in the Nile, just as Osiris himself had drowned; those who were sacrificed were often afterward deified, particularly if the following year's Nile flood was unusually voluminous.

After the Osiris-Nile festival, the Fleet progressed upriver until it reached a place called "Hir-wer", identified as the site of a minor temple to the nineteenth dynasty pharaoh Ramses II (c. 1303−1213 BC). On a date that year later celebrated annually on 28 October, Antinoüs fell into the Nile and drowned. It is unknown whether the fall was an accident or if Antinoüs voluntarily sacrificed himself to the river to fulfill the oracle's prophecy in hopes of saving Hadrian from danger. Hadrian grieved deeply (and very publicly) at the loss of his beloved, scoring a public relations coup in the process. Alluding to Alexander's deification of the dead Hephaistion, Hadrian deified Antinoüs after his death and established a religious cult devoted to him. The cult identified strongly with Egyptian culture and the deified Antinoüs

was frequently depicted in Romano-Egyptian art in an aspect as the native god Osiris, associated with the 'rebirth' of the Nile through its annual flood. Hadrian also founded a city called Antinopolis (or Antinoë) on the site of Hir-wer, whose ruins are located near the present-day Egyptian town of Mallawi in the Minya governorate.

Something brought the stars in the region immediately south and east of the Greek constellation Aquila to the attention of Hadrian's court, or perhaps even the Emperor himself. According to the third-century, Greek-speaking Roman historian Cassius Dio[2],

> [Hadrian] *declared that he had seen a star which he took to be that of Antinoüs, and gladly lent an ear to the fictitious tales woven by his associates to the effect that the star had really come into being from the spirit of Antinoüs and had then appeared for the first time.*

It is unclear whether this is intended to be understood figuratively, involving an otherwise known star, or if it refers to an historical event in the emergence of a "new" star (likely a nova or supernova) in around the year 130. There are no known supernovae for which reliable documentary evidence exists before AD 185[3]. Supernovae tend to leave behind remnant shells of gas visible for up to several tens of thousands of years after the stellar explosion, yet no remnants of about the right age are found among the stars that once comprised either Aquila or Antinoüs. Another possibility is that a smaller-scale explosion called a classical nova, which would not necessarily leave behind an obvious remnant, occurred around the time of Antinoüs' death. Until and unless further evidence is produced supporting the (super)nova hypothesis, the story recounted by Cassius Dio should be regarded as more myth than fact. Exactly when Hadrian named the stars is also unclear; Allen ventures a guess (AD 132), but he cites no source for the date. *Poole Bros' Celestial Handbook* (1892) identifies 132 as the year the constellation was created (*"During the reign of Emperor Adrian, 132 years A.D."*), but infers that date on the belief that it was the same year as Antinoüs' death[4] Ophiuchus in AD 123 according to Allen (1899) and Olcott (1911).. In 1624 Jacob Bartsch speculated in *Usus Astronomicus* that the

---

[2] *Epitome*, Book LXIX, published on page 447 of Vol. VIII of the Loeb Classical Library edition, translated by Earnest Cary (1925)

[3] This object's remnant is catalogued as RCW 86; see D. H. Clark and F. R. Stephenson, "The remnants of the supernovae of AD 185 and AD 393," *The Observatory* Vol. 95, pp. 190-195 (1975) and R. Stothers, "Is the supernova of A.D. 185 recorded in ancient Roman literature?" *Isis* Vol. 68, pp. 443-447 (1977). Y. N. Chin and Y. L. Huang (*Nature*, Vol. 371, Issue 6496, pp. 398-399, 1994) argue that the supernova identification for this event is erroneous and support a translation from Chinese sources indicating the "guest star" was rather a comet. B. Schaefer (*Astronomical Journal*, Vol. 110, p. 1793, 1995) suggests that neither explanation is sufficient, advocating that the Chinese observations of 185 are best explained as "a concatenation of two events in the same region of the sky" – both a nova and a comet.

[4] There is some chance that the ancient authors confused the story of the Antinoüs star with a "temporary star," probably a nova, that appeared in nearby

constellation was formed by Ptolemy on orders directly handed down from Hadrian himself[5]:

> *ANTINOUS, the boy placed under the Eagle, whose unformed stars were once numbered to Aquila by Ptolemy on orders of the Emperor Hadrian, of whom he was beloved. To others he is said to be Ganymede, suspended under the claws of the eagle, by which Jupiter stole him away into the sky.*

Less than twenty years after the death of Antinoüs, Hadrian's constellation was still evidently in circulation, at least in Egypt: Ptolemy mentioned it as an asterism within Aquila (" ἐφ ὢν ὁ ἀντίνοος") in the *Almagest*, but did not formally list it among his 48 canonical constellations. Ptolemy deferred to the Greek tradition, which already saw the youth Ganymede clutched in the Eagle's talons, but perhaps in recognition of the political realities of the era included Antinoüs by way of a mention. It is not obvious why Ptolemy handled the naming of its starts as he did; Hadrian died in 138, but the religious cult dedicated to Antinoüs the god was still quite active when Ptolemy was writing.

The identification of certain stars near Aquila with Antinoüs survived the Medieval period despite its scandalous association with a heathen emperor and his male lover, but the figure did not appear on Western maps and globes until the 16th century. The first known, surviving depiction of Antinoüs from this period is on a celestial globe made by Caspar Vopel (1511−61) in 1536; fifteen years later, the Dutch cartographer Gerardus Mercator (1512-1594) included it on his globe. Its big break was the appearance of Antinoüs in Johann Bayer's *Uranometria* (1603) – but for the entirely wrong reason. Bayer labeled the figure "Ganymedes", referring to the earlier (pre-Roman) mythology surrounding the time.

Around the same time, Tycho Brahe's protégé Johannes Kepler posthumously published Tycho's comprehensive star list, the first since Ptolemy's *Almagest*, in *Astronomiae Instauratæ Progymnasmata* (1602), in which he elevated Antinoüs to full-constellation status by giving it a listing in his tables separate from Aquila. It is unclear whether this was Tycho's decision or one taken by Kepler; a few years later, in 1606, Kepler first labeled the stars in Antinoüs as distinctly separate from those in Aquila, giving it arguably more legitimacy as a constellation in its own right. In any case, several later authors, including Johann Elert Bode (1801a), Ezra Otis Kendall (1845), George Chambers (1877), Arthur Cottam (1891), and William Tyler Olcott (1911) attributed the introduction of Antinoüs as a constellation to Tycho, probably as a result of the diffusion of Kepler's 1602 work. Through the 17th century, the figure continued to appear in many popular atlases and

[5]"ANTINOVS puer Aquilae subiicitur, cuius stellae olim informes ad Aquilam numeratae a Ptolemaeus post iussu Adriani imperatoris formatae, cuius is fuit amasius. Aliis Ganymedes dicitur, de unguibus aquilae suspensus, quem Iupiter in coelum rapuit."

books, including Christen Longomontanus' *Astronomica Danica* (1622) and Kepler's *Rudolphine Tables* (1627). Edward Sherburne, in his 1675 commentary on Marcus Manilius' *Astronomica*, wrote that

> *ANTINOUS and GANYMED are one and the same Constellation for the Asterism which by the* Greeks *is feigned to represent* Ganymed *rap'd by the Eagle and carried up to Heaven to serve* Jupiter *as a Cup-bearer; the* Romans *in Honour of* Antinous *(the beloved Favourite of* Hadrian *the Emperour) will have to be the Representation of that beautiful* Bithynian*, who dying a voluntary Death for the Welfare of the Emperor, was by him honoured with Statues, Temples, Priests, and a Place among the Celestial Constellations; between the* Eagle *and* Sagittary. *It consists according to* Kepler *of seven Stars, according to* Baierus[6] *of eleven, and comes to the Meridian at Midnight about the Middle of* July.

John Hill (1754), writing nearly a century after Sherburne, thought that the separation of Aquila and Antinoüs as fully-fledged constellations was a modern invention:

> *[W]hile some of the moderns count them separate, others follow the antients, and making the Eagle and Antinous one constellation, count them together.*

Through the 18th century, opinions varied considerably on the point and authors wavered. John Flamsteed referred to the pairing three different ways in his *Historiae coelestis britannicae* (1725): *"Aquila Antinous"*, *"Aquila vel Antinous"* (Aquila, or Antinoüs), and *"Aquila cum Antinoo"* (Aquila with Antinoüs). Bode added to the confusion in *Vorstellung der Gestirne* (1782), in which he attempted to draw boundaries around the constellations based on Flamsteed's star identifications (Figure 16). His boundary for Aquila and Antinoüs, however, extends as far as to encompass the constellation Scutum (*"Die Sobieskische Schild"*). Antinoüs *seems* to have top-billing, its name rendered in all capital letters like other familiar constellations featured on the same chart page (Delphinus, Vulpecula, Anser, and Sagitta).

Bode wrote[7] in *Allgemeine Beschreibung und Nachweisung der Gestirne* (1801a):

---

[6] Johann Bayer (1572−1625), author of *Uranometria* (1603).

[7] "Nach verschiedenen Dichtern der Vorzeit war dies der Adler, welcher den schönen Knaben Ganymedes, einem Sohn des Phrygischen Königs Tros, am Berge Ida für den Jupiter raubte. Antinous war gleichfalls ein schöner Knabe aus Bithynien, den der Kayser Hadrian an seinem Hofe hatte; nach andern ist hier gleichfalls Ganymedes verstirnt. Uebrigens hat erst Tycho den Antinous unter die Gestirne gebracht. Der Adler fliegt mitten in der Milchstrasse unterhalb den Schwan, nach Often. Er hat einen Stern erster Grösse, Altair gennant, am Halse, mitten zwischen zwey andern dritter und vierter Gröse. Ostwärts stehen zwey der dritten Gröse am Schwanz. Im Antinous sind Sterne dritter und vierter Gröse ostwärts bey der Milchstrasse sehr kenntlich. Sie bilden zum Theil ein verschobenes Viereck."

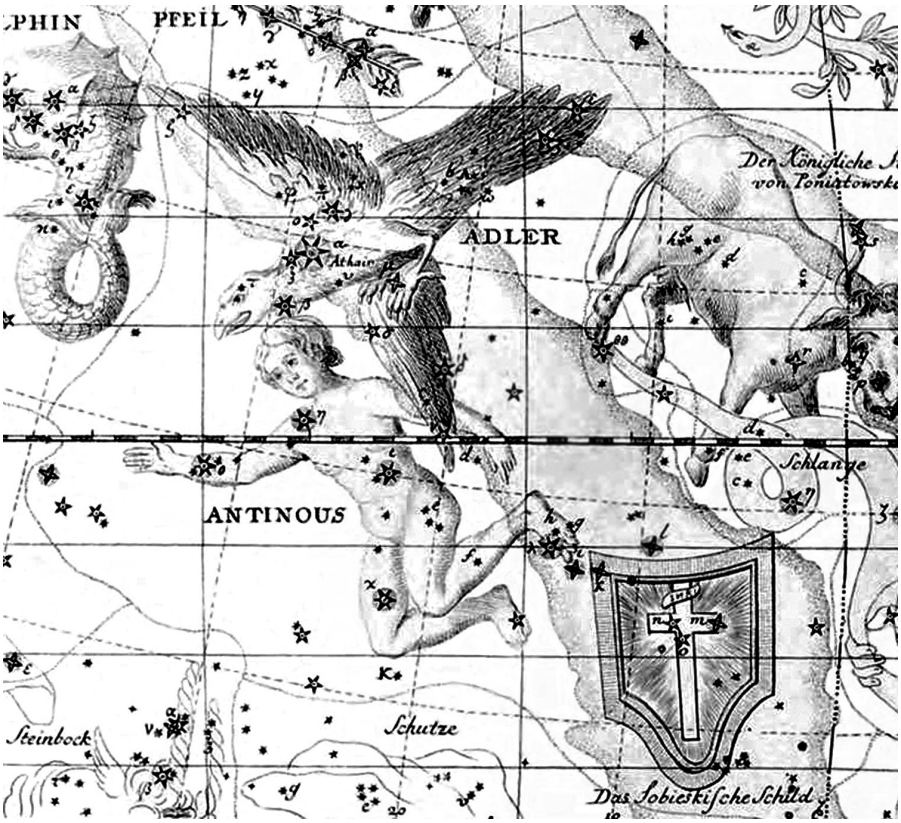

Figure 16: Johann Elert Bode's depiction of Aquila and Antinoüs in *Vorstellung der Gestirne* (1782) includes boundaries drawn based on Flamsteed's star designations, extending so far as include Scutum Sobieski (lower right).

> *According to various poets of antiquity this was the eagle that stole the beautiful boy Ganymede, a son of the Phrygian king Tros, at Mount Ida for Jupiter. Antinous was also a beautiful boy from Bithynia that Emperor Hadrian had at his court; according to others, it must be seen in the figure of the young man Ganymede and not Antinous. Incidentally, it was Tycho who placed Antinous among the stars. The eagle flies in the middle of the Milky Way below the Swan, toward the east. It has a first-magnitude star, called Altair, on its neck, midway between two others of the third and fourth magnitudes. To the east are two stars of the third magnitude at the tail. Eastward in the Milky Way, in Antinous, are very recognizable stars of the third and fourth magnitude. They form part of a displaced square.*

Jacob Green showed Antinoüs on Plate 7 of *Astronomical Recreations* (1824) and in the accompanying text asserted the constellation was introduced by Tycho, who

> *placed this constellation in the heaves to perpetuate the memory of a youth much esteemed by the emperor Adrian. Antinous was a native of Bithynia in Asia Minor. So greatly was his death lamented by Adrian, that he erected a temple to his memory, and built in honour of him a splendid city on the banks of the Nile, the runs of which are still visited by travellers with much interest.*

However, he expressed some doubt that the figure stood on its own as a constellation independent of Aquila, ascribing the combined figure to classical mythology: "As this constellation is often units to Aquila, and the whole considered but one group, some writers assert that the figure which accompanies the Eagle is not Antinous, but Ganymede; thus referring the whole to one of the exploits of Jupiter."

Iconography

The Greeks saw the figure of Ganymede (Γανυμεδες) among the stars later identified with Antinoüs. In their mythology, Ganymede was a divine hero with origins in Troy. He was described by Homer (c. 8th century BC) as among the most beautiful of mortals, a son of Tros by Calirrhoë, and a brother of Ilus and Assaracus. In one version of the myth[8], he is abducted by Zeus, who takes the form of an eagle, to serve him as a cup-bearer in Olympus:

> *Tros, who was lord of the Trojans, and to Tros in turn there were born three sons unfaulted, Ilos (Ilus) and Assarakos (Assaracus) and godlike Ganymedes who was the loveliest born of the race of mortals, and therefore the gods caught him away to themselves, to be Zeus' wine-pourer, for the sake of his beauty, so he might be among the immortals.*

Homer notes that Zeus paid appropriate compensation to Tros in taking his son: "These [the horses of Aeneias] are of that strain which Zeus of the wide brows granted once to Tros, recompense for his son Ganymedes, and therefore are the finest of all horses beneath the sun and the daybreak.[9]" The story was similarly rendered in an Homeric hymn to Aphrodite[10] (c. 7th-4th centuries BC):

> *Verily wise Zeus carried off golden-haired Ganymedes because of his beauty, to be amongst the Deathless Ones and pour drink for the gods in the house of – a wonder to see–, honoured by all the immortals as he draws the red nectar from the golden bowl . . . deathless and unageing, even as the gods.*

In his first Olympian ode (5th century BC), the lyric poet Pindar wrote[11]:

> *He [Poseidon] seized upon you [Pelops], his heart mad with desire, and brought you mounted in his glorious chariot to the high hall of Zeus whom all men honour, where later came Ganymede, too, for a like love, to Zeus.*

With the near-wholesale appropriation of Greek myth by the Romans, the Ganymede story became a tale popular in the Republican era; for example, Ovid referenced Ganymede in the *Metamorphoses*[12]:

---

[8] *Iliad*, 20. 232ff (trans. Lattimore)

[9] *ibid*., 5. 265ff

[10] Homeric Hymn 5 to Aphrodite, 203 ff (trans. Evelyn-White)

[11] Olympian Ode 1. 40ff (trans. Conway)

[12] *Metamorphoses* 10. 152ff (trans. Melville)

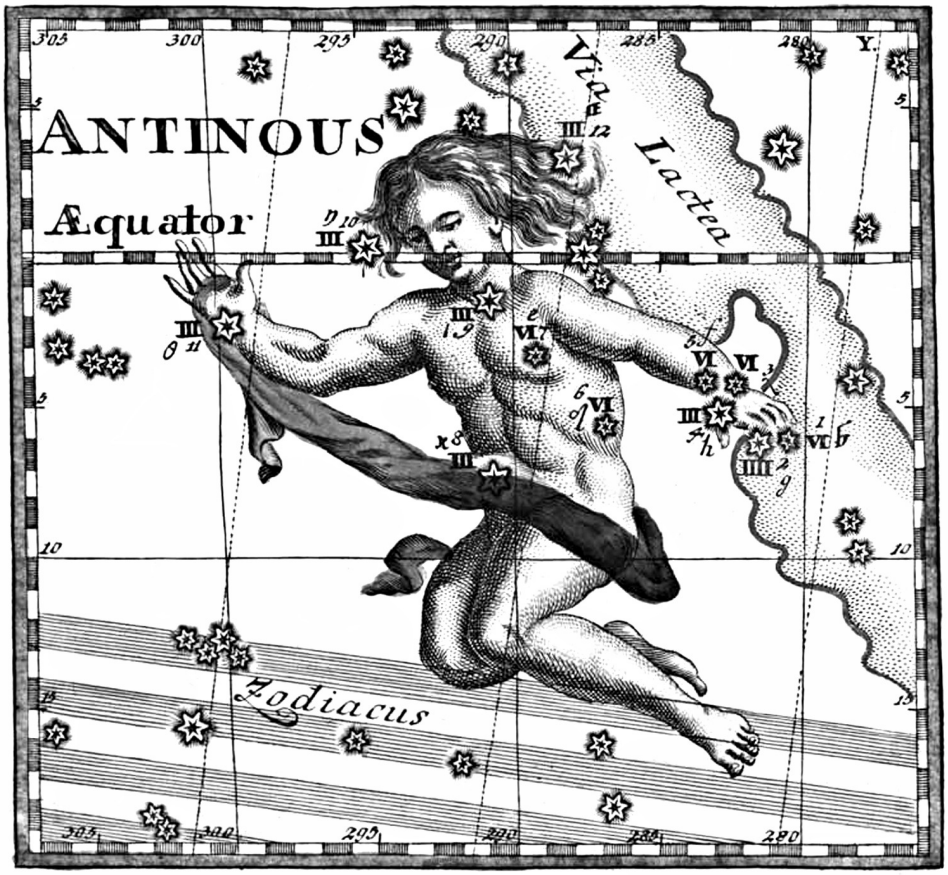

Figure 17: Antinoüs depicted in Corbinianus Thomas' *Mercurii philosophici firmamentum firmianum* (1730).

> *But now I need a lighter strain, to sing of boys beloved of gods and girls bewitched by lawless fires who paid the price of lust. The King of Heaven once was fired with love of Ganymedes Phrygius, and something was devised that Jupiter would rather be than what he was. Yet no bird would he deign to be but one that had the power to bear his thunderbolts. At once his spurious pinions beat the breeze and off he swept Iliades* [Ganymedes of Ilion] *who now, mixing the nectar, waits in heaven above, though Juno frowns, and hands the cup to Jove.*

In Hadrian's own time, the novelist Apuleius wrote[13],

> *Highest Jupiter's royal bird appeared with both wings outstretched: this is the eagle, the bird of prey who recalled his service of long ago, when following Cupidos' guidance he had borne the Phrygian cupbearer* [Ganymede] *to Jupiter.*

The abduction of Ganymede by the aquiline Zeus was a common motif in Roman art of the Empire period, as exemplified by the 3rd-century Roman mosaic shown in Figure 18. The myth was a model for the Greek

[13] *The Golden Ass* 6. 15ff (trans. Walsh)

Figure 18: 3rd-century A.D. Roman mosaic depicting the abduction of Ganymede by Zeus in the form of an eagle (Sousse Archaeological Museum, Sousse, Tunisia; Image ©Ad Meskens, used with permission).

pederastic tradition that proved irresistible to Hadrian; it was a ready-made story, complete with a figural representation in the night sky, that would cast him as a living deity if he could only urge popular interpretation of Antinoüs as Ganymede. The gamble worked, and Ganymede as the Eagle's quarry was soon forgotten. He may have been assisted by certain Roman authors, who evidently considered the constellation Aquarius (the Water-Bearer) to be the figure of Ganymede on Olympus. This is suggested by, e.g., Pseudo-Apollodorus, 2nd century AD ("Zeus kidnapped Ganymedes by means of an eagle, and set him as cupbearer in the sky")[14], Gaius Julius Hyginus, c. 64 BC – AD 17 ("Mortals who were made immortal . . . Ganymede, son of Assaracus, into Aquarius of the twelve signs")[15], and the 5th century epic poet Nonnus of Panopolis ("The mixing-bowl from the sky [the constellation Crater], from which Ganymedes mixes the liquor and ladles out a cup

[14] *Bibliotheca*, 3. 141 (trans. Aldrich)

[15] *Fabulae*, 224 (trans. Grant)

for Zeus and the immortals.")[16] In fact, Hyginus seems to ignore the classical identification of the stars below Aquila with Ganymede, referring to him exclusively in the figure of Aquarius. Of Aquila, he writes in *Astronomica*,

> *This is the eagle which is said to have snatched Ganymede up and given him to his lover, Jove ... And so it seems to fly above Aquarius, who, as many imagine, is Ganymede.*[17]

and of Aquarius:

> *Many have said he is Ganymede, whom Jupiter is said to have made cupbearer of the gods, snatching him up from his parents because of his beauty. So he is shown as if pouring water from an urn.*[18]

As a result, Hadrian perhaps thought he was not disturbing ancient traditions by restoring a human figure below Aquila, particularly as his invention fit well within the Antinoüs narrative. The notion of Ganymede as Aquarius persisted well past antiquity; on his map *Hemisphaerium meridionale et septentrionale planisphaerii coelestis* (ca. 1706), Carel Allard notes next to the label for Aquarius: "Ganymedes quem Jupiter coelestem fecit Pocillatorem" (*Ganymede, whom Jupiter made the [cup] bearer of heaven"*.)

The constellation of Antinoüs was drawn of stars immediately south of Altair (α Aquilae). Allen has "the head of the figure at η and σ, the rest of the outline being marked by $\theta, \iota, \kappa, \lambda, \nu$ and δ, all now in Aquila. Flamsteed omitted σ and ν from his catalogue, but added ι." The youth is shown grasped in the talons of Aquila, sometimes separately labeled, but most cartographers depict the pair as "Aquila et Antinoüs". The pose of the figure indicates a person being carried by the Eagle while in flight, as described by Hill (1754):

> *It is represented in the schemes of the heavens in figure of a naked youth, of very good proportion, and in a posture that is neither standing, sitting, kneeling, nor lying, but seems as if he were falling through the air. The whole figure is represented naked, the head is covered with hair, and the body bulky rather than thin, the legs are bent backwards, and the arms expanded.*

Jacob Bartsch suggested an interpretation[19] filtered through Christian theology in which the youth was perhaps Christ himself: "To us the Eagle can either be of the Roman Empire or the sign of John the Evangelist: the boy is a subject of or the new-born Christ himself, Luke chapter Two[20], or some other sign of the Evangelist Matthew."

---

[16] *Dionysiaca*, 47. 98 ff (trans. Rouse)

[17] Astronomica, 2. 16

[18] *Astronomica*, 2. 29

[19] "Nobis Aquila esse potest vel Romani imperij, vel Iohannis Evangelistae signum: Puer subiectus vel recens natus puer Christus, Luc. 2 vel alterius Evangelistae Matthaei signum."

[20] Luke 2 is concerned with the birth of Jesus, his presentation in the Temple, and his early life up to the age of twelve.

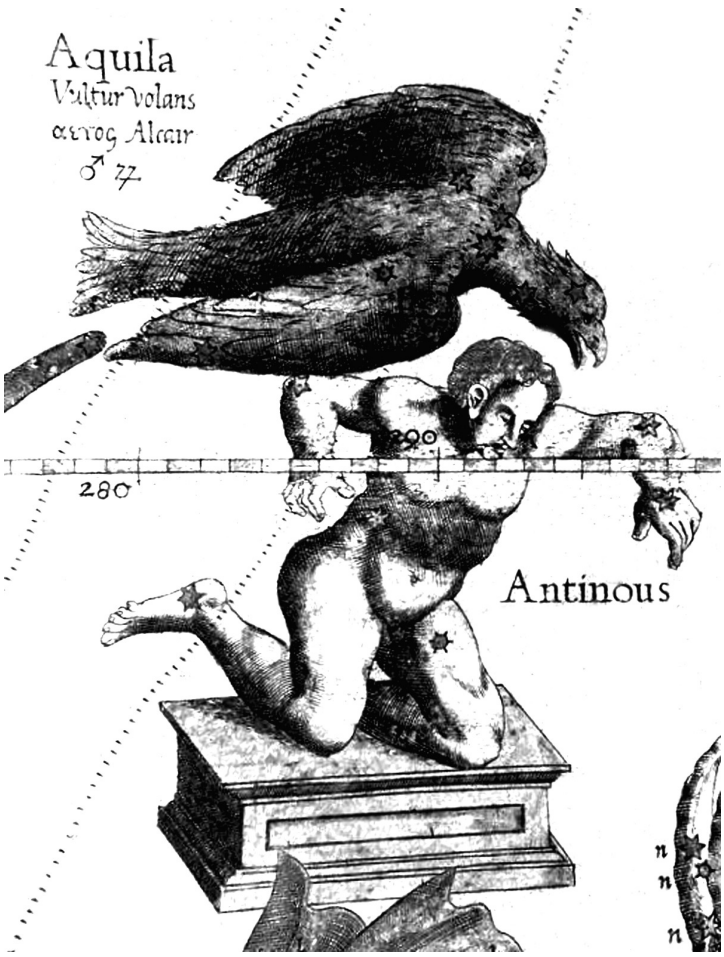

Figure 19: Aquila and Antinoüs depicted on Mercator's 1551 celestial globe.

Gerardus Mercator's 1551 celestial globe (Figure 19) shows the youth with his legs bent, kneeling on a plinth as though the Eagle is depositing him there, but he doesn't seem to indicate that the plinth is defined by any particular stars. Hevelius (1690) transformed Antinoüs from a mere flailing youth, helpless in the claws of Aquila, into an archer drawing an arrow in a bow, aiming in the general direction of Aquarius and Capricornus (Figure 20). Why Hevelius added this innovation is unclear, as there is no known, specific association between either the mythical Ganymede or the historic Antinoüs and archery (notwithstanding Apuleius' mention of Cupid in relating the story of Zeus and Ganymede), nor does it make sense that he would target the Zodiac for any particular reason. It is possible that Hevelius intended to allude to Ganymede's description as the "Eros" of homosexual love and desire; Plato, for instance, refers to Ganymede as "ημερος " (sexual desire):

> *And when his feeling continues and he is nearer to him and embraces him, in gymnastic exercises and at other times of meeting, then the fountain of that stream, which Zeus when he was in love with Ganymede named Himeros (Desire), overflows upon the lover, and some enters into his soul, and some*

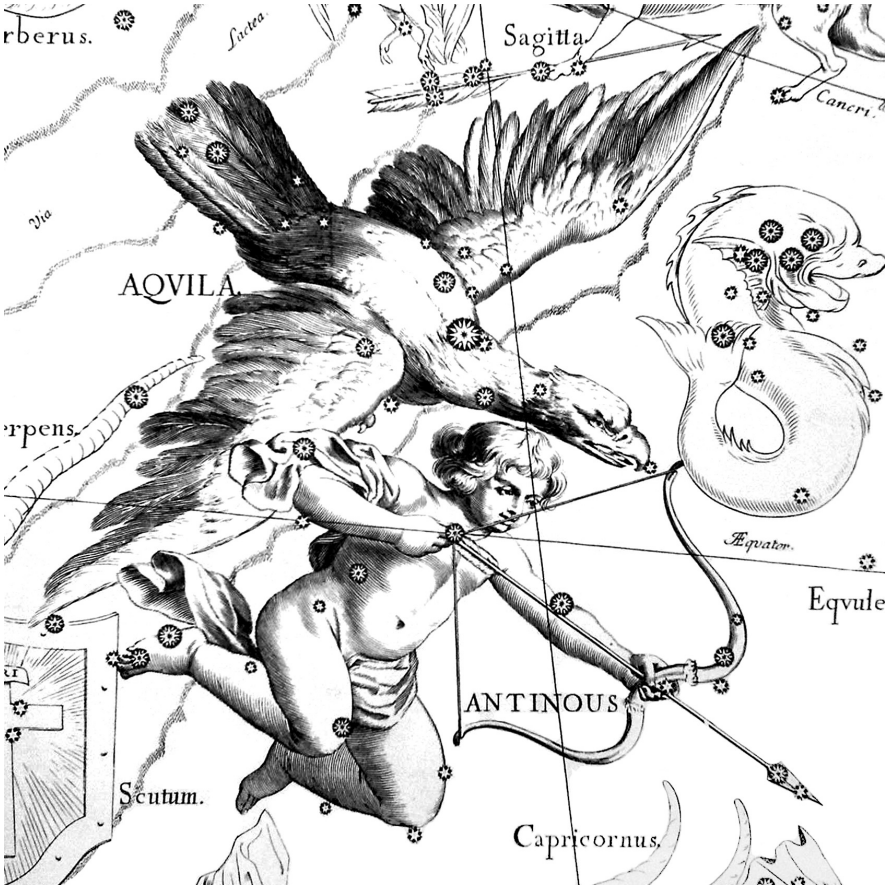

Figure 20: Aquila and Antinoüs shown in Figure R of *Prodromus Astronomiae* (1690).

when he is filled flows out again.[21]

The same bow-and-arrow motif is repeated in *Urania's Mirror* (1825), where Antinoüs clutches a bow and several arrows in his right hand and a single arrow in his left, giving the impression he was about to launch an arrow from his bow when the Eagle swooped down upon him (Figure 21). The action, a moment later, is frozen in time on the card as Antinoüs looks back over his left shoulder in shock. William Tyler Olcott thought that the bow and arrow had something to do with the nearby constellation Sagitta (the Little Arrow):

> *On Burritt's map, Antinous is represented as grasping a bow and arrows as he is borne aloft in the talons of the Eagle. In this connection there may be a significance in the position of the asterism Sagitta, the Arrow, just north of Aquila."*

Allen gives a variety of alternate names for the stars representing the figure of Antinoüs, quoting Jérôme Lalande, all of which appear to be epithets of the historical Antinoüs: *Puer Adrianaeus* ("Hadrian's Boy"), *Bithynicus*

[21] *Phaedrus* 255 (trans. Fowler)

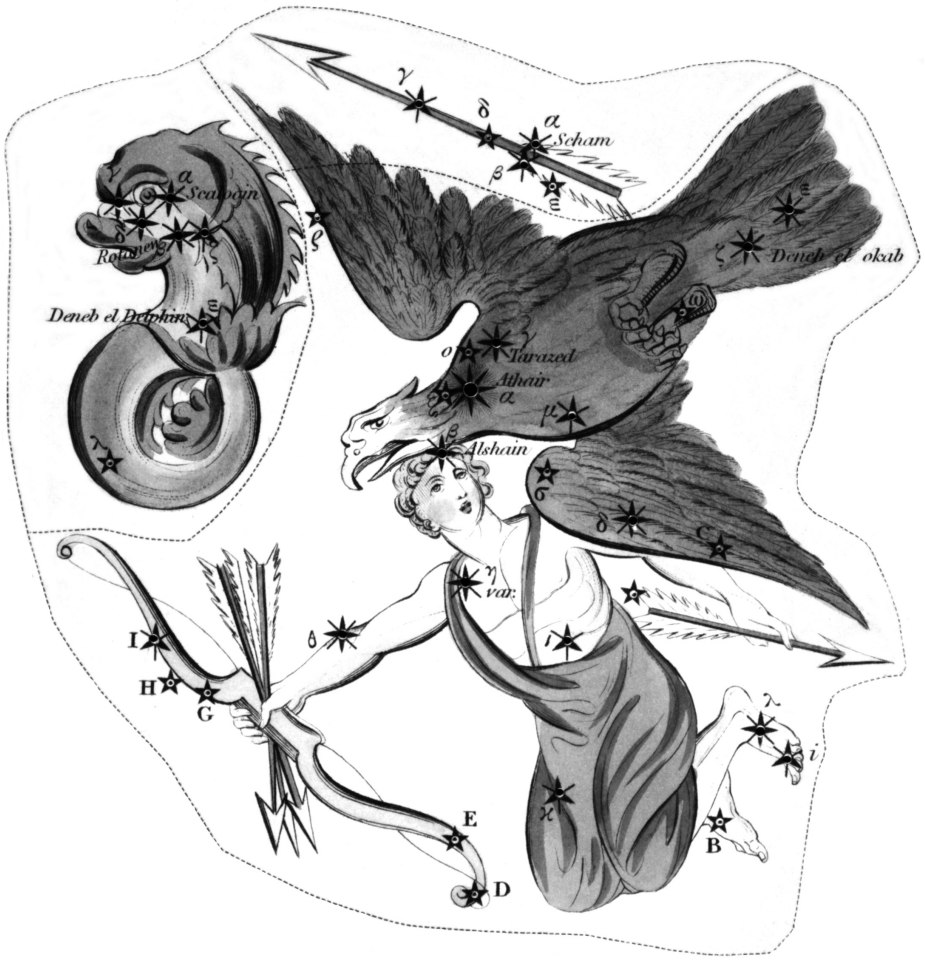

Figure 21: Delphinus, Sagitta, Aquila and Antinoüs depicted on Plate 13 of *Urania's Mirror (1825).*

("The Bithynian"), *Phrygius* ("The Phrygian"), *Troicus*, *Novus Aegypti Deus* ("The New Egyptian God"), *Puer Aquilae* ("The Aquiline Boy"), *Pincerna* or *Pocillator* ("The Cup-bearer"). He further wrote,

> *Caesius*[22] *saw in it the Son of the Shunammite raised to life by the prophet Elisha*[23]*; and La Lande said that some had identified it with the bold Ithacan, one of Penelope's suitors slain by Ulixes*[24].

[22] Allen probably means Philipp von Zesen (aka Philippus Caesius; 1619–1689), among those in the 17th century who attempted to introduce new, Biblically-themed constellations in place of the ancient pagan originals.

[23] 2 Kings 4:8 – 37

[24] The Latinized form of Odysseus of Ithaca, son of Laertes. Antinous, son of Eupeithes, was killed by Odysseus in Book XXII of the *Odyssey*. Allen's source for Lalande's reference is unclear.

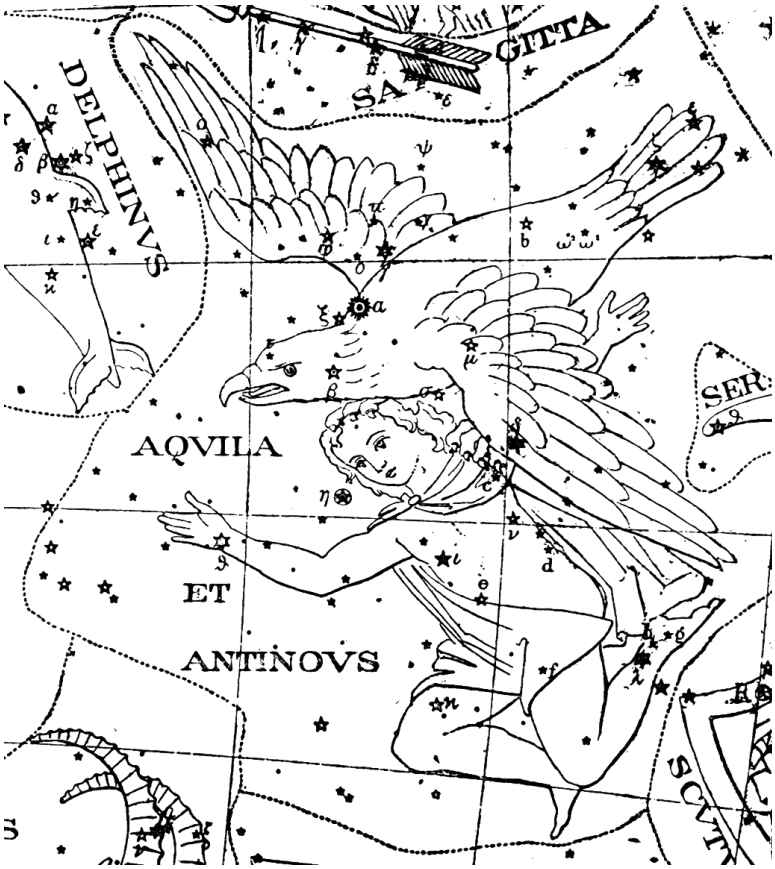

Figure 22: Aquila and Antinoüs depicted on Map 12 in Sharpless and Philips' *Astronomy for Schools and General Readers* (1882).

Disappearance

Bode included Antinoüs in *Uranographia* (1801b), one of the last major works of "artistic" celestial cartography. During the 19th century, progressively fewer authors accorded it independent status as a constellation, but most mentioned it as an asterism associated with Aquila. James Ryan stated this succinctly in 1827's *The new American grammar of the elements of astronomy*: "Antinous is generally reckoned a part of the constellation Aquila." Sixteen years later, Argelander omitted it by title from *Uranometria Nova*, but illustrated it as a part of Aquila.

Toward midcentury, references to Antinoüs began to disappear from popular astronomy texts (Proctor, 1876; Newcomb, 1878), while others kept it (Sharpless and Philips, 1882; Cottam, 1891). The second edition of Joel Dorman Steele's *Popular Astronomy*, published in 1899, referred to Antinoüs and Aquila as "a double constellation," each component receiving a clear label on his Map No. 6. Allen's 1899 synopsis of the constellation's history pronounces it dead at the end of the 19th century ("It is now hardly

recognized, its stars being included with those of [Aquila]"), but a few holdouts carried it past 1900. Among the latest authors to mention it is Olcott (1911), who give it only asterism status ("Aquila is generally joined with Antinoüs."). At Rome in 1922, the IAU chose to cement that status and did not include it in the modern list of 88 constellations; its fate was sealed as Delporte's 1930 atlas drew Aquila's boundaries around its stars, eliminating Antinoüs even as an asterism.

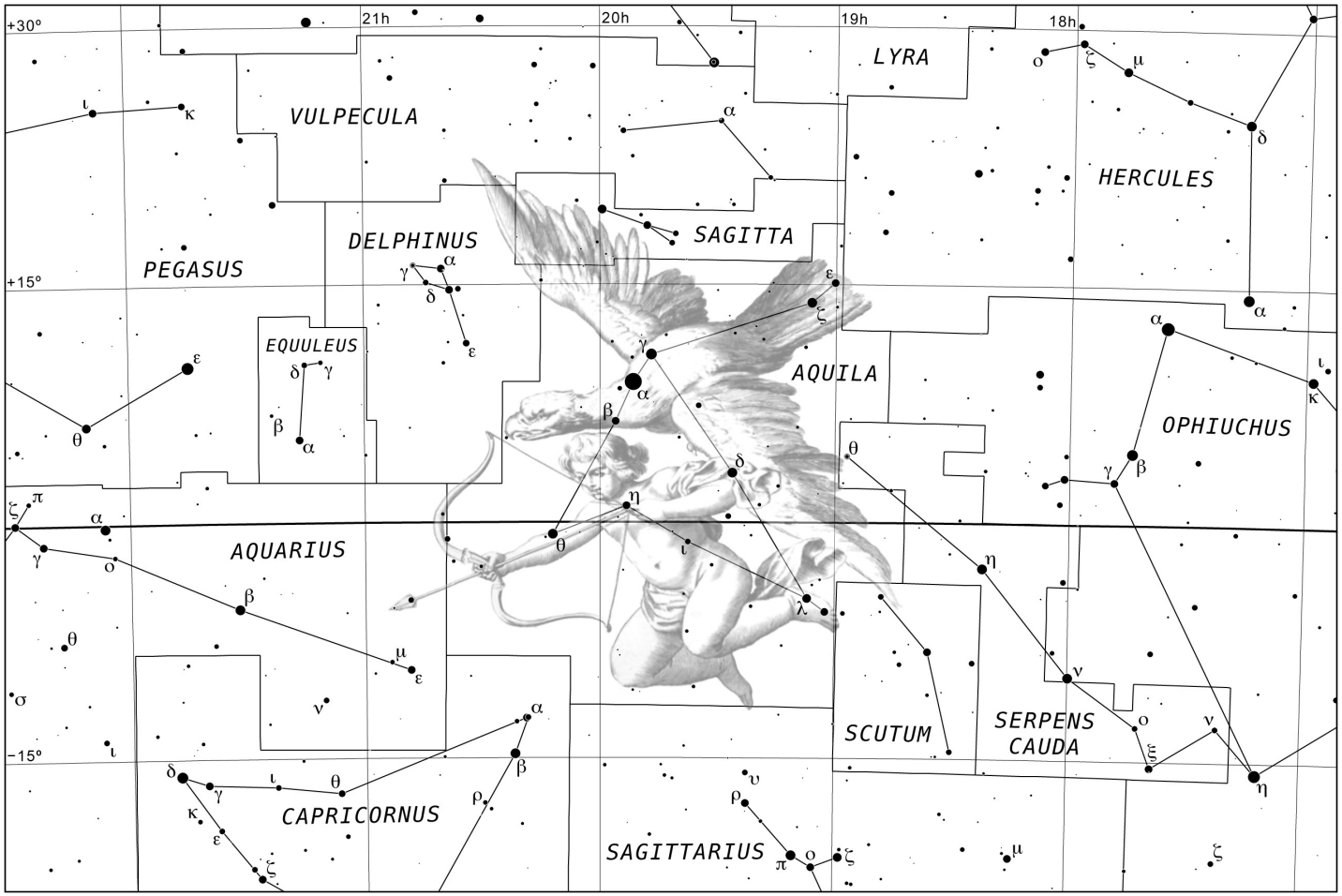

Figure 23: The figures of Aquila (above center) and Antinoüs (below center) from Figure R of Johannes Hevelius' *Prodromus Astronomiae* (1690) overlaid on a modern chart.