

THE CYNIC AND THE STATUE

ιδών τις τῶν Λακόνων Διογένη τὸν κύνα περιλαμβάνοντα ἀνδριάντα χάλκεον, ψύχους ὄντος σφοδροῦ, ἐπύθετο εἰ ῥίγοι. ἀρνησαμένον δέ, 'τί οὖν' ἔφη 'μέγα ποιεῖς;' (Plutarch, *Lac. Apoth.* 16 [*Mor.* 233a])

One of the Spartans saw Diogenes the Cynic holding his arms around a bronze statue in very cold weather, and asked Diogenes if he were cold; and when Diogenes said 'No', the other said 'What great thing are you doing then?' (trans. F. C. Babbitt [Loeb])

Even allowing for the fact that many ancient jokes are not exactly side-splitting, this particular apothegm, as here translated, seems somewhat pointless, and unworthy of both the better Spartan and Diogenian anecdotes reported in Plutarch, Diogenes Laertius, Athenaeus, etc. At best it has been quoted¹ as an example of an admonition not to make a public display of some action or behaviour which may be adequately pursued for its own sake in private and without ostentation: cf. Epict. *Ench.* 47 *κἂν ἀσκήσαι ποτε πρὸς πόνον θέλης, σεαυτῷ καὶ μὴ τοῖς ἔξω· μὴ τοὺς ἀνδριάντας περιλάμβανε, κτλ.* The Spartan's comment might then be rendered more colloquially 'Is what you're doing all that wonderful then?'

But many of the tales involving Diogenes are fairly scabrous, and frequently touch upon his shameless and disgusting public behaviour, as for example a well-known one about his masturbating (*χειρουργῶν*) in the marketplace in Diog. Laert. 6.46, ib. 69,² who adds there that *εἰώθει πάντα ποιεῖν ἐν τῷ μέσῳ*. Another similar anecdote in Theodoretus *Cur. Gr. Aff.* 12.172 (Migne 83 col. 1137), dealing with his *δημοσίᾳ ταῖς ἐταίραις μιγνύμενος*, involves the same *τί ποιεῖς* question as in Plutarch:

φασὶ δὲ αὐτόν, μεμψαμένου τινος τὸ γιγνόμενον καὶ εἰρηκότος 'Τί ποιεῖς, ὦ Διόγενες;' φάναι ἐκείνον, τῇ συνήθει λοιδωρία χρησάμενον, 'ὦ κάθαρμα, εἰ ἐπιτύχοιμι, ἄνθρωπον'. οὕτως ἀνέδην ἐλάγνευε.

Here *ποιεῖς* is used with the direct accusative of the individual who is the object of his sexual intercourse, as in Luc. *D. Meretr.* 5.3 *ποιεῖς τὴν Δημόνασσαν ἅπερ οἱ ἄνδρες*, Longus 3.18 *δράσει Χλόην*, id. 3.14 *ὁ οἱ κριοὶ ποιοῦσι τὰς οἷς*, Alciphro. 3.55.9 *Δωρίδα . . . ἐνεργεῖν*.³ (One might compare how, in contemporary vulgar English usage, 'do' or 'make' are used with the feminine individual as direct object.⁴) In the Theodoretus quotation, *ἄνθρωπον* shows that Diogenes in his enthusiastic sexual pursuits was indifferent about the sex of the other party.⁵ And for *τυγχάνειν* used of either the initial encounter which proceeds to the inevitable consequence, or

¹ See F. Sayre, *Diogenes of Sinope: A Study of Greek Cynicism* (Baltimore, 1938), 80, and his reference to Montaigne's allusion to this story in his essay 'On Managing the Will'.

² Cf. D.Chr. 6.17ff., 8.36, Gal. 8 p. 419 Kühn, *A.P.* 5.302, 19.20 (Agathias), Diog. *Ep.* 35.2. I have a certain affection for the translation 'doing manual work in public', which is the cautious rendering of the Diogenes anecdote by C. D. Yonge in the Bohn Library translation of Diogenes Laertius!

³ In the last citation another Cynic, in the shameless tradition of the sect, urinates prior to engaging in sexual activity; and in Luc. *Vit. Auct.* 10 a Cynic recommends carrying out boldly even the more absurd sexual activities.

⁴ See Eric Partridge, *A Dictionary of Slang and Unconventional English*, suppl. vol. 2 (1967), svv. For the latter, I think of the amusing modern joke, in answer to the question 'Who's Maid Marian?', the answer 'Practically everybody'!

⁵ On *ἄνθρωπος* feminine, see J. D. Sosin, 'A word for woman', *GRBS* 38 (1997), 75–83.

of its ultimate success or failure, note Alexis fr. 271.3 τὸ τῆς Ἀφροδίτης τυγχάνειν, *A.P.* 5.51 ἔτυχον, κατέπραξα, 16.152.3–6 πράξαι followed by τυχεῖν, and τυγχάνειν in Pl. *Lys.* 205e τοιούτων παιδικῶν ἔτυχες, *D.L.* 3.2 βιάζεσθαι . . . καὶ μὴ τυγχάνειν.

The three commonest verbs of 'doing'—ποιεῖν, πράττειν, δρᾶν—are all much used of sexual congress,⁶ and particularly common in the combination of ποιεῖν (or πράττειν, or δρᾶν) καὶ πάσχειν (or sometimes ὑπομένειν) of active/passive involvement⁷—schol. *Luc. Pseudol.* 32 defines κίναϊδος as ὁ τε ποιῶν ὁ τε πάσχων, and see also *Lys.* 14.22, *Dem.* 18.130, *Aeschin.* 1.41 (and other examples in this speech), *id.* 3.162, *Arist. Pr.* 879b31, *Plut. Pel.* 18, *Mor.* 530a, *Dio C.* 45.26.2, *Ath.* 517e, *Luc. Ind.* 23, 25, *Pseudol.* 17, 25, *Smp.* 36, *Cyn.* 10, *A.P.* 11.225.1, 12.210.1–2, 12.238.4, *Harp. s.v.* αὐτολήκυθοι, and *Cosmas in Greg. Naz., P.G.* 38 cols. 402, 405. For ποιεῖν alone, see also *Ar. Th.* 158, *Luc. D. Meretr.* 5.4, *Pseudol.* 20, *Ach. Tat.* 2.10.4; and for πάσχειν, *Men. Dysc.* 892, *Plut. Mor.* 768e, *D.L.* 5.76, *Luc. D. Meretr.* 5.2, *A.P.* 11.73.7 παθικεύεται, παθήματα at *Ar. Th.* 201, παμ—and παντο—παθῆς in *Manetho* 4.311, 5.283. (I am surprised how Sandbach on the Menander passage says that the sexual use of πάσχω is 'rare in classical Greek', echoed in J. N. Adams, *The Latin Sexual Vocabulary* 190.) For instances of δρᾶν and cognates, see *Archil.* fr. 119.4 πεσεῖν δρῆστην ἐπ' ἄσκόν,⁸ *Ar. Vesp.* 1381, *Crates* fr. 2D, *Babr.* 116.14, *Ael. Ep.* 1, *Long.* 2.38, 3.14 and 19, 4.40, *Aristaen. Ep.* 2.4, *Hsch. s.v.* δράκεν. And for πράττειν and cognates, see *Pind.* fr. 112B, *Xen. Oec.* 12.14, *Conv.* 9.6, *Aeschin.* 1.41 (and frequently⁹), *Plut. Mor.* 1089a, *Long.* 2.11, 3.18, *D. Chr.* 60.1, *Luc. Alex.* 39, *A.P.* 11.29.2, 12.240.3 (ὄρχεις ἄπρηκτοι), the phrase τὰ τῶν ἀνδρῶν πράττειν in *Hdn.* 5.6.2 and *Gnom. Vat.* 403. In *Harp. αὐτολήκυθοι*, in the explanation ἐτοίμους πρὸς τὰς μίξεις, the actual reading of the fifteenth-century MS N is πράξεις, where the euphemism has been corrected by the explicit gloss above. And finally the question τί μέγα ποιεῖς put to Diogenes by the Spartan in *Plutarch* reminds me of ἐπράχθη τὰ μέγιστα in the climax to the love affair in *Theoc.* 2.143, a moment that *Longus* 3.18 calls τι μέγα καὶ θεόπεμπτον.¹⁰ Small wonder that Aphrodite had a temple in Megara (*Paus.* 1.43.6) where her ancient statue was called Πρᾶξις.

In fairness to Diogenes, it must be added here that at least on this occasion his conduct may have been above reproach, since he was doubtless engaged in the rigorous and abstemious training reported by his namesake (*D.L.* 6.23): καὶ θέρους μὲν ἐπὶ ψάμμου ζεστῆς ἐκυλινδεῖτο, χειμῶνος δ' ἀνδριάντας κεχιονισμένους περιελάμβανε, πανταχόθεν ἑαυτὸν συνασκών. But give a Dog a bad name, and a compiler of Laconic *bons mots* might be guaranteed to out-trump those other stories of Diogenes' exhibitionist aberrations with an allegation of the sort of Pygmalionism which, harmless enough in the story of Laodameia and Protesilaus, the promise of Admetus to his wife (*Eur. Alc.* 348–54), or the bowdlerized version of Helen's

⁶ So too ἔργον of the sexual 'act'—*h. Ven.* 1, *Luc. D. Deor.* 17.1, *Philostr. Ep.* 30, *Long.* 3.14, *A.P.* 12.209; ἐνεργεῖν *Theoc.* 4.61, *Alciph.* 1.39.4 and 3.55.9, *Diocl.* fr. 141; ἐπεργος in a fragment of *Philaenis, P.Oxy* 39 (1972), fr. 2891—'on the job', as *Lobel* renders it; also ἐργασία, ἐργάσιμος, ἐργαστήριον, ἐργάτις—see *LSJ* references.

⁷ So too, of course, *facere* and *pati* in Latin.

⁸ See *D. Gerber, Phoenix* 29 (1975), 181–4.

⁹ At 1.52, *Aeschines* expresses impatience about how he is obliged to gloss over in words the behaviour of *Timarchus*, and regularly uses simply πράξις of 'the act', which *Aristotle (H.A. 539b21)* terms πράξις γεννητική.

¹⁰ See also *R. Merkelbach* and *M. L. West* on τὸ θεῖον χρῆμα in 'Ein Archilochus-Papyrus', *ZPE* 14 (1974), 105.

abduction (Lyc. *Alex.* 110–14), finds a more perverse expression in stories of fascination and attempted intercourse with statues such as Luc. *Am.* 15–16 and *Im.* 4 (cf. Philostr. *V.A.* 6.40, Ael. *V.H.* 9.39, Ath. 605f, Aristaen. *Ep.* 2.10, Luc. *Tox.* 15).

I do not know whether the Spartan's first question, εἰ ῥιγοῖ;, should be interpreted with reference to what one might call the *frigidus in Venerem* theme, but am reminded of a *bon mot* of Lais about Xenocrates, who remained unmoved by her blandishments, ὥς οὐκ ἀπ' ἀνδρός, ἀλλ' ἀπ' ἀνδριάντος ἀνασταίη (D.L. 4.7). In any case, statues are proverbially cold ('stone-cold', as we say)—cf. the ψυχρὰν τέρψιν of Alc. 353, ψυχρὸν παραγκάλισμα of Lyc. 113, the ψυχρότης, ἀντίτυπον of the statue in Ath. 605f, ἀνδριάντος γυμνότερος (D.Chr. 34.3), τί πειράζεις τὸν λίθον; οὐ δύναται (A.P. 12.213), *fixus in lapidem steti gelidus, nihil secus quam una de ceteris theatri statuis vel columnis* (Apul. *Met.* 3.10); and this is a recommendation of Meineke's ψυχρότερον instead of ἰσχυρότερον in the saying of Stilpo¹¹ (Stob. 4.88, III p. 239 W.-H.). Στίλπων ἐρωτηθεὶς τί ἰσχυρότερον ἀνδριάντος, 'Ἀνθρωπος', εἶπεν, 'ἀναίσθητος'. A similar comparison happens to be attributed to Diogenes himself in one of the apocryphal letters (xi, p. 238 Hercher) τεύξῃ γὰρ ἀνθρώποις ἀπαθεστέροις ἀνδριάντων (cf. Epict. 3.2.4 ἀπαθῇ ὡς ἀνδριάντα, *App. Prov.* 1.27 ἀνδριάς σφυρήλατος· ἐπὶ τῶν ἀναισθήτων),¹² and the theme of this letter—that one might as well expect charity from a statue as from a man of no sensibility—is the point of another Diogenian anecdote involving a statue, in D.L. 6.49 (cf. Plut. *Mor.* 531f) ἦτοι ποτὲ ἀνδριάντα· ἐρωτηθεὶς δὲ διὰ τί τοῦτο ποιεῖ, 'μελετῶ', εἶπεν, 'ἀποτυγχάνειν'.

'Embracing statues' as a form of gymnastic training has not apparently been given much prominence in books on Greek athletics—I find no trace of it, for example, in the books and articles of Norman Gardiner—but is mentioned on a number of occasions in Epictetus (3.12.2, ib. 10, 4.5.14, *Ench.* 47) as a difficult feat requiring practice: τούτου ἔνεκα δεῖ καὶ ἡμᾶς μελετᾶν ἐπὶ σχοινίου περιπατεῖν ἢ φοίνικα ἰστάνειν¹³ ἢ ἀνδριάντας περιλαμβάνειν (3.12.2). One presumes that these 'statues' were not the sort of sand- or meal-filled κώρυκοι or punch-bags, which Plato calls εἰδῶλα ἄψυχα (*Leg.* 830b), used for sparring practice by boxers, since they would provide negligible counter-force, and certainly could not be compared in gymnastic expertise to tightrope walking, head-stands, or weight-lifting, which Epictetus gives as further examples later in this chapter (3.12.9).¹⁴ They must have been solid statues (of

¹¹ Cf. *Gnom. Vat.* 516, ib. 145 where the saying is attributed to Aristotle. Sternbach ad loc. defends ἰσχυρότερον in the sense of στερεόν ('solid from the neck up', as we would say in English), for which cf. στερεωτέρη λίθοιο (Hom. *Od.* 23.103), etc.

¹² The brutal Amycus is σφυρήλατος οἷα κολοσσός (Theoc. 22.47). Presumably the same sort of insult was intended by Hipponax in calling Bupalus ἀνδριάντα λιθινόν (fr. 10B. = 136 Masson). A similar range of expressions about stones include ἀπαθῆς ὥσπερ λίθος (Arist. *E.E.* 1221a22), ἀναίσθητον . . . καὶ λίθον (Epict. 3.22.100), τὸ πᾶν λίθος (Theoc. 3.18, of an ineffectual embrace), while in Ach. Tat. 5.22 a woman complains that her husband is nothing but a stone statue. Among proverbs, cf. λίθῳ λαλεῖς· ἐπὶ τῶν ἀναισθήτων (*App. Prov.* 3.68), ἀνδριάντα γαργαλίζεις as one of the ἀδύνατα (Apostol. 2.84), πῆλινος ἀνδριάς ἔσθηκας· ἐπὶ τῶν ἀναισθήτων καὶ ἀνόνων (CPG II p. 787). [D.Chr.] 37.46 seems to allude to the proverb about unfeeling statues. See further Headlam on Herod. 6.4.

¹³ See the Appendix on the meaning of φοίνικα ἰστάνειν.

¹⁴ The three exercises mentioned here are τὸ στέγην δερματίνην καὶ ὄλμον καὶ ὑπερον περιφέρειν. The first must involve balancing a heavy object of some kind above the head—cf. Sen. *De Ira* 2.2 *ille qui meditatus est . . . sarcinae ingenti cervicis supponere* (cited by Oldfather). The other two are probably objects for weight-lifting: for ὑπερον, see Epictetus himself 3.20.10; for ὄλμος, Lib. *Ep.* 473.3.

which there would be no shortage in the palaestrae or gymnasia¹⁵), which were either literally immovable,¹⁶ but would strengthen the hypertension of the muscles of the arms of one gripping and heaving at them, or could be raised off the ground only with great effort, and so would afford suitable practice for what was a characteristic feature of Greek wrestling—witness the story of Heracles and Antaeus, the match of Odysseus and Ajax in *Il.* 23.724ff. (ἡ μ' ἀνείρ' ἡ ἐγὼ σέ), *Luc. Anach.* 24 (cf. 28) εἰς ὕψος ἀναβαστάσαι τὸν ἀντίπαλον, *Epict.* 1.29.34 καὶ οἱ ἀθληταὶ τοῖς κούφοις νεανίσκοις δυσαρεστοῦσιν 'οὐ βαστάζει μέ' φησίν. (One wonders whether such stories as that of the famous Thasian athlete Theagenes in *Paus.* 6.11.2, who at the age of nine ripped a statue from its base and carried it away and set it up at Olympia, were created as unsurpassed examples of what athletes οἱοι νῦν βροτοὶ εἰσι practised at with less spectacular success.)

Harris, it is true, in his book *Greek Athletes and Athletics*,¹⁷ proposes a novel view, that the ἀνδριάντες so often referred to (including Demosthenes' celebrated gibe at Aeschines as καλὸς ἀνδριάς in *De Cor.* 129) are, in popular terminology, sparring partners who would hire themselves out to take a drubbing¹⁸ from some great boxer or pancratiast in training without trying very hard (even if they could do so) to return the blows in equal measure. He does not refer, however, to the two Diogenes stories discussed here, where, as the statues are called χάλκεος (*Plut.*) or κεχιονισμένοι (*D.L.*), they must be interpreted quite literally; nor does *Epict.* 3.12.10, which he cites, necessarily make this point: a person, says Epictetus, is to get used to being reviled or insulted without reproach, and, if he does, εἴθ' οὕτως προβήσῃ ἵνα, κὰν πλῆξῃ σε τις, εἴπῃς αὐτὸν πρὸς αὐτὸν ὅτι 'δόξον ἀνδριάντα περιειληφέναι'. Here the ἀνδριάς could as well be the inanimate ἀπαθής, ἀναίσθητος statue, as the non-retaliating προσυμναστής.

But any remaining doubts about the common use of statues (in this case bronze ones) in wrestling practice are removed by an interesting passage in *Galen* 12 p. 116 Kühn: writing of the medicinal use of a large variety of substances, he refers to the dirt from the statues in the gymnasia,¹⁹ where the verdigris which may be scraped off has an apparently effectual admixture of human sweat and oil (i.e. transferred from the bodies of the athletes who have been laboriously clutching them all day!)

'Ρύπος ὁ μὲν ἀπὸ τῶν ἐν τοῖς γυμνασίοις ἀνδριάντων, ἐν οἷς ἂν ἄφθονον ἔλαιον κείται, διαφορητικός τέ ἐστι καὶ μαλακτικός. [There follows a contrast with the ρύπος ἐν ταῖς παλαίστραις in which κόνις is also present.] ἡ μὲν οὖν κόνις ἐμπλαστικόν τέ ἐστι καὶ ψυκτικόν καὶ ἀποκρουστικόν, τὸ δ' ἔλαιον μαλακτικόν, ὁ δ' ἰδρῶς καὶ ὁ ρύπος διαφορητικά. ὁ δ' ἀπὸ τῶν ἀνδριάντων οὔτε τὴν κόνιν ἔχων καὶ τοῦ χαλκοῦ τινα προσειληφώς ἰὸν εἰκότως δριμύτερός ἐστιν. ἐμνημονεύσαμεν δὲ τούτου καὶ νῦν, ὅτι τὸ πλεῖστον ἐν αὐτῷ ἐλαιώδους οὐσίας ἐστίν, ἐκ φυτοῦ τὴν γένεσιν ἐχούσης.

Now I believe that Harris may be right that sparring partners were sometimes jocularly referred to as statues,²⁰ just as *Plautus* twice²¹ uses *verberea statua* as a contemptuous term, and today we might call a boxer hopelessly outclassed in the ring

¹⁵ See *Luc. Anach.* 33, where it is said that the Athenian athletes would flee from Anacharsis and his dagger *περὶ τοὺς ἀνδριάντας περιεσπόμενοι καὶ περὶ τοὺς κίονας κατακρυπτόμενοι*.

¹⁶ Cf. *Plut. Mor.* 780a *μόνιμον καὶ ἀκλινῇ*, and the proverbial *ἀνδριάντων ἀκινήτοτερον* (*Luc. Im.* 1).

¹⁷ H. A. Harris, *Greek Athletes and Athletics* (London, 1964), 177 and 216, n. 14.

¹⁸ Cf. *Timocles*, fr. 29 *ἐαυτοὺς ἀντὶ κωρύκων δέρειν / παρέχοντες ἀθληταῖσιν*, *Plaut. Rud.* 722, *Aul.* 409–10.

¹⁹ Cf. *Plin. N.H.* 28.13.

²⁰ *Luc. Anach.* 31 compares the resistance to blows by Athenian athletes toughened by exercise to that of statues.

²¹ *Capt.* 951, *Pseud.* 911.

as 'a mere punch-bag'; but the expression doubtless arose from the use of dummy figures as punch-balls by boxers, or heavy statues for muscle-building exercises by wrestlers. I recall reading about, and seeing pictures of, German wrestlers before the Olympic games practising their holds and throws with heavy, life-size dummies. And the controversial 'game' played by the 'Late-Learner' in Theophrastus (*Char.* 27.12) shows, I think, the transition from the literal to the metaphorical usage, when an opponent (here his slave) without actually resisting, could, by making himself rigid and a 'dead-weight', give a wrestler the practice he sought in lifting, which he might otherwise practise on his own 'embracing statues' as described in the Diogenes anecdote and in Epictetus: *καὶ μακρόν ἀνδριάντα παίζειν πρὸς τὸν ἑαυτοῦ ἀκόλουθον*.

Here *μακρόν* may simply mean that the adversary stands erect and rigid, pulling against the tension being exerted to lift him, but the text is often reckoned corrupt, and various emendations proposed. I have thought of reading *καὶ ἄρον ἀνδριάντα παίζειν κτλ.* as a command often given to a pupil by a wrestling trainer to grip and lift one of these training statues: cf. the imperatives of the Homeric ἦ μ' ἀνάειρ' ἢ ἐγὼ σέ (*Il.* 23.724), *αἶρε πλῆκτρον* (*Ar. Av.* 759), *χεῖρας ἄειρον* in the boxing challenge of Amycus to Polydeuces in *Theoc.* 22.65, the weight-lifting instructions given by the trainer in *Epict.* 3.20.10 *καὶ ὁ ἀλείπτῃς καλῶς ποιῶν λέγει ἄρον ὑπερον ἀμφοτέροις*, and the joking series of 'wrestling' instructions given by Palaestra in *Luc. Asin.* 9–10, and in *A.P.* 12.206. See also the series of directions for bodily movements in the fragments of a wrestling manual in *P.Oxy.* 3 (1903), pp. 137–8. The *Opsimathes* in Theophrastus is nothing if not determined to master even late in life all the different athletic skills, and there is another ostentatious display of his lifting powers, undertaken on the spur of the moment, in para. 5, where at a sacrifice to Heracles *ῥύψας τὸ ἱμάτιον τὸν βοῦν αἶρεσθαι, ἵνα τραχηλίσῃ*. Similarly, he is always ready to try a throw (*προσανατριβεσθαι*) with the youngsters in the palaestra (6), and shows off his skill at the cross-buttock (*ἔδραν στρέφειν*, 14) in a wrestling demonstration at the baths, *ὅπως πεπαιδεῦσθαι δοκῇ*.

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APPENDIX: THE MEANING OF ΦΟΙΝΙΚΑ 'ΙΣΤΑΝΕΙΝ

'Setting up a palm' is the translation of *φοίνικα ἱστάνειν* by W. A. Oldfather in the Loeb Epictetus, who, however, inclines to accept the explanation found in Schweighäuser's edition, that the athletic skill referred to is the climbing of a pole using hands and feet only, like the climbers of date-palms (*φοινικοβατέοντες*) in Arabia and Egypt, mentioned in *Luc. Syr.D.* 29 (cf. *Plin. N.H.* 13.29). (His reference to *φονεικοφόρος, σπαδεικοφόρος* in second-century A.D. inscriptions from Tegea is irrelevant.) But undoubtedly the phrase *φοίνικα ἱστάνειν* is a slang expression of gymnasts for 'to do hand (or head) stands', as was proposed by J. Meunier, *Ant. Class.* 21 (1952), 166, who quoted the corresponding modern French expression *faire le poirier*: 'La forme en éventail des feuilles du palmier n'évoque-t-elle pas la position écartée jambes de celui qui "fait le poirier"?' *Faire l'arbre fourchudroit* are also terms used for 'to stand (or walk) on one's hands', while it appears that in Italian *fare pero* = to stand on one leg. But even more remarkably, I am informed by Dr J. Y. Nadeau that in Mauritius the very expression found in Epictetus (i.e. with a palm, rather than plane tree), *faire le palmier*, is in current use for 'standing on one's hands'.

To judge from vase-paintings, etc., hand-stands seem to have been practised by the Greeks both for athletic and entertainment purposes—see the many illustrations in W. Deonna, *Le symbolisme de l'acrobatie antique*, *Coll. Latomus* 9 (1953).