Translation: The Explanation of Obsolete Words

Lest from my list of your commissions, Master, any item might be thought omitted through disobedience, I have now provided the little treatise on abstract words which you bade me put together, described so far as the store of my memory could be opened, not striving after the heady frothings of words, but performing the office of clarifying the meaning of things.

1. What a sandapila is. By sandapila the ancients meant a bier for the dead, that is, a coffin, not one on which the corpses of the nobility were carried, but one for the corpses of the lower classes and condemned criminals, as Stesimbrorus Thasius describes when writing of the death of King Polycrates of the Samians: "After he was taken down from the cross, he was carried away on a bier."

2. What a uispillo is. Uispillones was the word for porters, as Antidamas of Heraclea mentioned naked uispillones for corpses, describing them in his account of Alexander of Macedon: "Finding more than three hundred porters of corpses, he crucified them." Then too, Mnaseas writes of Apollo in his book on Europa that, after he was conquered and slain by Jove, he was carried away by porters to his grave.

For Mnaseas's Europa, see Mythologies 2.16.

3. What a pollinctor is. Pollinctores meant those who see to funerals, as Plautus says in his comedy Menaechmi: "As the undertaker said who had laid out his corpse (pollinxerat)." Pollinctores are described as anointers of the defiled, that is, those who see to corpses, as Apuleius says in his Erma-
gora; “With the funeral in the undertaker’s hands we can get ready to go home.”

The Plautus quotation is not from *Menaechmi* (‘The Menaechmus Twins’), but from his *Poenulus* (‘The Little Carthaginian’), 65. A work *epi epxveias*, “on speech,” a title borrowed from Aristotle, is doubtfully ascribed to Apuleius (2d century A.D.), but the quotation which follows is close to that in 36 below, taken from his *Metamorphoses*.

4. What *mamades lapides* are. Labeo, who in fifteen volumes described the rituals of the Etruscans for Tages and Bacitides, says: “When the liver entrails were a dark red color, then it was the task to drag the spirit stones,” that is, those which the ancients used to drag round the boundaries of lands like rollers, for ending a drought.

Possibly a genuine work on Etruscan antiquities by Cornelius Labeo (3d-4th century A.D.), but no trace remains; Fulgentius’s immediate source may be book 1 of Martianus Capella (see 45 below), who conceivably took his allusions to Etruscan deities from the lost work of Labeo. Inscriptions on early Etruscan objets d’art and in Etruscan sacred books include references to a soothsayer Tarchies and a goddess or priestess Bacchetis; see Z. Mayani, *The Etruscans begin to Speak*, transl. P. Evans (New York, 1962) pp.24, 96-97, 214; E. Richardson, *The Etruscans: their Art and Civilization* (Chicago, 1964), pp.223-34, with bibliography. To judge by such objects as the bronze model of a sheep’s liver, inscribed with the names of some thirty gods, found near Piacenza in 1877, the Etruscans looked upon the liver as a microcosm of the universe. A *lapis manalis*, anciently kept near a temple of Mars, outside the walls of Rome, to be dragged inside the city in time of drought, is described by Servius, on Virgil’s *Aeneid* 3.175, by Pompeius Festus, *De verborum significatu* 128, and by Nonius Marcellus, *De compendiosa doctrina*, s.v. *trullum*; see J. G. Frazer, *The New Golden Bough*, ed. T. H. Gaster (New York, 1959), pp.81, 152, 179-80. “Dark red,” *sandaracei coloris*, is for *arvadapános*, “color of minium or red lead.”

5. What *referendi sues* are. *Diophontus of Sparta, who wrote on the rites of the gods, says that in Athens a sacrifice used to be made to Mars that has the name *ecatonpejoneuma*. For if anyone had slain a hundred enemies, he would sacrifice to Mars in isolation on the island of Biennos (*Blennon*), because, as *Solicrates describes, this sacrifice was performed by two men from Crete and one from Locri, that is, Timnes of Cortina . . . and Proculus.
of Locri. But when this displeased the people of Athens, they began to offer up a castrated pig which they called a *neferendus,* that is, so to speak, one without kidneys. Also Varro writes that among the Romans Sitius Dentatus fought one hundred twenty times in single combat, had forty-five frontal scars but not one on his back, had received twenty-six victory garlands and one hundred forty bracelets, and was the first to make this sacrifice to Mars.

For *ecatonpefoneuma,* compare *ixarby,* "hundred," and *(πε)φόνευμα,* "victim of slaughter"; for *neferendus,* "with loins removed," compare *veφός,* "kidney." For Diophorus, see *Mythologies* 1.1; for Varro, see also 11, 14, 37, below, though none of the references is traced. The source here is in fact Pliny, *Natural History* 7.28, of the Roman tribune Lucius Siccius Dentatus in the year 454 B.C.

6. What *ambignae oues* are. Baebius Macer, who describes the days set apart for sacrifices, says that women who gave birth to twins sacrificed to Juno sheep with two lambs fastened to them, one on each side, and that these were called two-lambed sheep, having as it were lambs on either side.

Baebius Macer is named as an Augustan writer by Servius on *Aen.* 5.556, and *Eclogues* 9.44, but he remains unknown unless we choose to link him to the Pompeius (?) Macer, Ovid's friend (see *Amores* 2.18), who wrote a poem on the story of Troy, or the Macer known to Tibullus as a writer of erotic verse.

7. What *suggrundaria* are. In former times the ancients called *suggrundaria* the burial places of infants who had not yet lived forty days, because they could not be called graves since there were no bones to be cremated nor a big enough corpse for a cenotaph to be raised; as *Rutilius Geminus* says in his tragedy *Astyanax:* "You would do better to look for an infant's burial place than a grave."

*Rutilius Geminus* ("the twin") reappears in 9 below. Possible identifications would be the Publius Rutilius Rufus, an orator known to Cicero, or, from the earlier 5th century A.D., the poet Rutilius Namatianus. A play dealing with *Astyanax,* the son of Hector of Troy, is untraced.

8. What a *silicornius* is. By *silicornii* they meant old men already bent double as if already looking at their own gravestones, as Cincius Alimentus de-
scribes in his account of Gorgias of Leontini, saying: “Already bowed with age, he was looking for an end to his life, and not being able to die he still rejoiced in his infirmities.”

Lucius Cincius Alimentus was an early historian of Rome, but no account by him of the sophist Gorgias of Leontini in Sicily (died 375 B.C.), in history a contemporary of Socrates, is known.

9. What the arvales fratres are. Acca Larentia, the nurse of Romulus, along with her twelve sons, had been accustomed to make sacrifice once a year on behalf of the cultivated lands and their past produce; then when one of them died, Romulus offered to take the dead man’s place. Thus through the years the rite continued with twelve participants, and these are known as the Arval Brothers, as *Rutilius Geminus records in his *book on priesthood.

The Arval Brothers formed a college of twelve priests devoted to the worship of the corn deity usually called Dea Dia.

10. What inuges boves are. *Manilius Crestus, in *the book he wrote about the hymns of the gods, says that to Minerva were sacrificed unyoked oxen, that is, ones that never bore a yoke, and this because virginity does not know the yoke of marriage and virtue is never subjected to the pressure of a yoke.

There seems nothing to connect this reference to Manilius Crestus with the M. Manilius who wrote verse on astrology during the principate of Augustus. For Minerva, “immortal virgin,” see Mythologies 2.1.

11. What semones are. By semones they meant gods whom they did not consider worthy of heaven because of their lack of merit, such as Priapus, Epona, and Vertumnus, but whom they did not wish to consider entirely terrestrial because of the veneration shown them for their favor, as Varro says in *the book of priests: “By the winged power of speech I can raise up a true god from a minor deity consigned to the lower world.”

Priapus was god of vineyards; Epona, goddess of horses and asses, and Vertumnus or Vortumnus god of sales and of the changing year; for these minor or “native”
deities, see *Mythologies* 3.5. The book of priests (*mistagogorum*, compare 
*_mistra_oura_*, "an attendant of sacred places") is also mentioned in 14 below, but 
is otherwise unknown among the many works attributed to Varro, unless it 
is what Augustine, *City of God* 7.34, knew as Varro’s "book on the worship of 
the gods."

12. What *blatterare* is. Pacuvius in his comedy *Pseudo* introduces the 
slave Scæparnus saying to a female slave: "If I hadn’t seen you chattering so, 
I would have judged you less harshly in the matter." For with *blatterare* 
they had a term more or less meaning to stammer out words shaking with 
fear.

Pacuvius or Pacucius was Ennius’s nephew, died ca.130 B.C., but no play by him 
called *Pseudo*, 'The Faker,' is known (Plautus’s play *Pseudolus*, 'The Liar,' is 
errant, and a slave called Scæparnio appears in the same author’s *Rudens*, 'The 
Rope'). Pacuvius is brought in again in 32 and 57 below.

13. What *luscicius* is. By *luscicii* they meant those who cannot see well 
even in daylight; those whom the Greeks call *miopes*, as Plautus says in his 
comedy *Mercator*: "It’s a wonder you live on darnel when wheat is so cheap, 
because your eyesight is failing." For they hold that the sight grows dim for 
those who eat darnel.

The lines are not from Plautus’s *Mercator* (‘The Merchant’), but from his 
*Miles gloriosus* (‘The Braggart Captain’), 321–22. For *miopes*, compare 
*_miope_*, "short-sighted."

14. What a *tutulus* is. Varro in his books on priesthood says that *tutuli* is 
the name for priests of the minor gods. But *Numa Pompilius*, also writing 
on priestly duties, says that *tutulus* is a name for the cloak with which priests 
used to cover their heads when approaching a sacrifice, as Virgil says: "And 
let us cover our heads with a Phrygian veil before the altars."

Numa Pompilius was the second of the early kings of Rome, and traditionally 
associated with the origin of folk customs; see G. Buchmann, *De Numae regis 
Romanorum fabula* (Leipzig, 1912). For Varro, see 11 above. The Virgil line 
is *Aen.* 3.545.
15. What an orla is. They call oria a small fishing boat, as Plautus says in his Cacistus: “I’d rather have him tied to a fishing smack, so as to be always fishing even when there’s a raging storm.”

Cacistus is the name of a slave in Plautus’s Vidularia (‘The Wallet’), an incompletely preserved play of which this quotation is known as fragment 17B.

16. What a problema is. A problema was the name for a proposition heading a section of a book, put in the form of a question, as Demosthenes says in his *defense of Philip—but let me give you the quotation in Latin lest one in Greek confuse you: “Let us grant the first step of the proposition to the bystander who has to cope with my subsequent remarks.” Also Tertullian says in the book he wrote on fate: “Make this brother the first concession in the proposition.”

As a matter of history Demosthenes strongly opposed Philip of Macedon. *Problema* is πρόβλημα, “proposition.” Tertullian, the Christian apologist of the later 2d century, wrote on a variety of subjects, including a “special treatise on fate” (De anima 20.5) now lost; see A. Hamman, ed., *Patrologiae cursus completus series Latina, suppl. 1* (Paris, 1958), p.32. What is rendered “first (step)” is autenticum, compare *auctor*, “author, originator.”

17. What pumilior and glabrior are. Apuleius in his Golden Ass, introducing the sisters of Psyche as one slanders her husband, says: "Tinier than any boy and balder than a pumpkin.” For *pumilii* is the word for those who are soft and weak, while *glaber* is soft and hairless.

Apuleius *Metamorphoses* (‘The Golden Ass’) 5.9, from the episode of Cupid and Psyche which is summarized and allegorized by Fulgentius in *Mythologies* 3.6.

18. What sutela are. By sutela they mean cunning devices, as it were subtle thrusts (subtilia tela), as Plautus says in his *Casina*: “Whether you secretly capture Casina for your wife by playing your sly tricks on me, as you count on doing.”

Plautus, *Casina* 95–96.
19. What *friguttire* is. *Friguttire* is the word for stammering in an artful way, as Plautus says in his *Casina*: "What are you spluttering about?" and Ennius, too, in his comedy *Thelestis*, says as follows: "This old woman is just babbling; she's done herself a mischief with the juice of Bacchus."

Plautus, *Casina* 267. Ennius, died 169 B.C., wrote on Alcestis and produced a final tragedy called *Thyestes*; either work Fulgentius may have had in mind (see 57 below), but neither has survived.

20. What a *tittiuilicium* is. By *tittiuilicium* they meant loose threads that drop from looms, as Plautus says in his *Casina*: "I wouldn't give a thread for talk like that," that is, something quite worthless. Also *Marcus Cornutus* in his *satire* says: "Flaccus, I'm giving you just trifles."

Plautus, *Casina* 347. A satirist Marcus Cornutus is unknown, unless either Cornutus, the friend of the poet Tibullus, or the L. Annius Cornutus who wrote scholia to the satires of Juvenal is meant.

21. What *isculponeae* are. By *sculponeae* they meant gauntlets lined with lead, as Naevius says in his *comedy* *Philemporus*: "His ribs should be well and truly hammered with the gloves"; and Plautus says in the same style in *Casina*: "Knuckle-dusters would be better, to hammer your face in, you wicked old man."

Plautus, *Casina* 495-96, although the reference there is to wooden clogs rather than gauntlets. Naevius, unless the historian of the 2d century B.C. known to Cicero, and as a playwright quoted occasionally in Varron's *De lingua Latina* 7, is untraced. The historian's writings, of which only fragments remain, do not include a play *Philemporus* (compare φιλος, "loving, friendly," and ἰματος, "passenger, merchant").

22. What *catillatus* is. *Catillare* is the term for walking the streets in front of other people's houses, pulled along by young dogs (*catulis*), because they go round all the houses, as Propertius says: "You display your streetwalker's credentials like a public prostitute"; and in the same style Plautus says: "Why shouldn't I send my wife to walk the streets?"

Plautus's *Casina*, 551-52, although the received text runs: "Here am I promising the services of my wife as if she were some sort of general plate-licker," without
reference to prostitution. The line from Propertius is untraced; somewhat similar, though not in choice of words, is the reproach of Cynthia, “Through all Rome your name is a byword, and you live in open wantonness” (Elegies 2.5.1–2).

23. What a *capularis* is. By *capularis* they meant an old man already close to death, but they also used to call *capulares* condemned criminals who were fit for a coffin (*capulus*), as Lucilius says: “He’s getting the corpse in the coffin”; and *Flaccus* Tibullus says in his *comedy* *Melenis*: “Do you dare fall in love, a toothless (*edentulus*) old man with one foot in the grave?” For by *edentulus* was meant with no more teeth.

Lucilius could be the satirist and writer of comedies Gaius Lucilius (died 102 B.C.), whose poems were known to Cicero, Horace, and Varro, but preserved only in fragments, or the Lucilius whose rhymes are mentioned by Petronius (Satyricon 5).

24. What *promus* and *condus* are. By *promus* and *condus* they meant those who look after supplies, whereby they both lay out (*promant*) and lay in (*condant*), as Plautus says in his Asinaria: “I’m the lay-out and lay-in man, the superintendent of supplies (*penum*).” For *penum* is the word for what we call a store of food.

Not from Plautus’s Asinaria (‘Comedy of the Asses’), but from his Pseudolus (‘The Liar’), 608.

25. What *suppetiae* are. *Suppetiae* we call assistances, as *Memos* in his *tragedy* Hercules says: “Come to our aid, dearest friends.”

26. What an *auctio* is. By *auctio* they meant a sale, because, so to speak, it enriches (*augeat*) both the purchaser and the seller, as Plautus says in his Curculio: “I am holding an auction of parasites.”

Not from Plautus’s Curculio (‘The Weevil’), but from his Stichus 218, though no mention is made of parasites.

27. What a *mnasiterna* is. They call *mnasiterna* a water-pot, that is a jar, as Calpurnius says in his *comedy* of Phronesis: “Where are you looking for
water with that pot?" and Plautus in the Bacchides: "Bring out a pail and water."

Not from Plautus's Bacchidor ('The Bacchis Sisters'), but from his Stichus 352. Calpurnius could be the Calpurnius Piso, died 65 A.D., mentioned by Tacitus, or Calpurnius Siculus, of the same century, a writer of pastorals. Neither author is known to have written a comedy called Phronesis, but Fulgentius was aware that in Martianus Capella's De nuptiis (see 45 below) Phronesis or "Understanding" is the mother of the maiden Philologia.

28. What antistare is. We call antistare to excel, as *Crispinus says in his *account of Hercules: "Hercules, outstanding in his god-like powers."

29. What an istega is. A stega is the deck or planking of a ship, on which the sailors tread, as Plautus says in his Chrysalus: "As it happened I had sat myself down on the ship's deck."

Plautus has a slave character named Chrysalus in his Bacchides, and the quotation is in fact from that play, line 278. For stega, compare στέγη, "platform."

30. What a lembus is. A lembus is a kind of very fast small boat, what we call cutters (dromones), as Virgil says: "Who with his oars scarcely moved his little craft against the current."

Virgil, Georg. 1.201-2. Lembus is for λέμβος, "cutter," and for dromones, "racers," compare δρόμος, "race (track)."

31. What ramenta are. By ramenta they meant something like exposed sweepings, as *Quintus Fabius Lucullus says in his *epic poem: "Quite worthless scraps, a surging plague of them."

32. What diobolares are. Diobolares is a word for the cheapest prostitutes, who sell themselves for a small fee, as *Pammacius says: "A cheap prostitute, whom I at once reject as shared round as was Dirce"; and in the same style Pacuvius says: "I was not such a one as these cheap whores are, who sell their favors for a few coins."
33. What a *veruina* is. A *veruina* is a long kind of javelin which some others call a *verrutum,* as *Gavius Bassus* says in his *satires:* "With that piercing javelin of yours, I don’t consider you contemptible (*nauci*)," for by *nauci* they meant more or less nothing. Also *Plautus* says in his *Bacchides:* "If your sword is out of the house, I have a javelin here at home, and with it I’ll stick you and them more full of holes than a squeaky shrewmouse."

*Plautus,* *Bacchides* 887–89, the "sword" being a *macera,* for *μάχαιρα.* *Gavius Bassus* and his *satires* are unknown, unless he is the Bassus mentioned by Ovid as a composer of iambics.

34. What *diuidiae* are. *Diuidiae* was their word for griefs, as *Propertius* says: "All love brings sorrows of mind."

Similar to Propertius’s *Elegies* 1.14.18: "She [Venus] can bring sorrow even to hard hearts."

35. What *iustitium* is. *Iustitium* is the word for public mourning, as *Fronto* says in his *speech in defense of the Nucerini:* "Then the mourning of the people is shown."

*Fronto* was an essayist and orator of the 2d century A.D., but a defense by him of the Nucerini, people of Nuceria (modern Nocera) in Campania, is untraced.

36. What a *coragium* is. *Coragium* is the word for the funeral of a virgin, as *Apuleius* says in his *Metamorphoses:* "When the maiden’s funeral was over everyone gets ready to go home."

*Apuleius,* *Met.* 4.35.

37. What *desiduo* is. *Desiduo* is a word for long-lasting, as *Varro* says in his *Corallaria:* "I suffered while away from you for so long."
38. What a *floccus* is. *Flocci* they used as meaning of no account, as Plautus says: "I don't think anything of the things you are engaged in."

The one untraced Plautus quotation, but compare 20 above.

39. What a *lentaculum* is. *Lentaculum* is a word for a libation, as *Callimachus* says in his *work on Theseus*: "To offer a libation to Jove."

Possibly for Callimachus the Greek poet and librarian of Alexandria in the 3rd century B.C., but no work by him on Theseus is on record.

40. What an *edulium* is. *Edulium* is derived from eating (*edendo*), that is so to speak a taste of food, as Apuleius says in his *Golden Ass*: "Work your way sumptuously through the courses."


41. What *tucceta* are. *Tucceta* is the name for regal foods, as *Callimorphus* says in his *work on the Olympic Games*: "These rich dishes smell of food fit for the gods."

Callimorphus in *Piseis*, possibly for Pisa in Elis where the Olympic Games were held, but neither author nor work is known.

42. What a *ferculum* is. A mess of various meats is called a *ferculum*, as Petronius Arbiter says: "After the meat course was brought to the table."


43. What *miropola, adfatim, venustare* are. They use the term *miropola* for those who sell ointments, like our word *pigmentarii*, as Naevius says in
his *Diobolaria: "The salesman has copiously lavished his ointment on me, and so I have made myself beautiful." Adfatim is copiously, while uenustare is to make oneself an object of delight.

For Naevius, see 21 above. The play Diobolaria is untraced; the title could refer to Jove's thunderbolts, but to judge by the quotation and item 32 above, the reference is to penniless prostitutes, available for two obols or pence. For miropola, compare μυροπόλις, "dealer in unguents"; Latin pigmentarii also means "ointment-sellers."

44. What a celox is. They call celox a very small kind of boat, what we call a bamplus, as Apuleius says in his *book on the republic: "The man who cannot control a skiff had better look for a merchant vessel."

Apuleius's Metamorphoses was well known to Fulgentius, see 3 above, but no work of his on the republic is known.

45. What celibatum is. By celibatum they meant the abstinence of the unmarried state, as Felix Capella declares in his book On the Marriage of Mercury and Philology: "Minerva was delighted to lose her spinsterhood."

Felix Capella is more usually known as Martianus Capella, of the earlier 5th century A.D., the reference being to his De nuptiis Philologiae 1.5. Fulgentius's longer title for this work came to be widely used, though more often with Philology named before Mercury, but does not agree with the manuscript tradition.

46. What exercitus, nictare, ualgia are. Exercitus is a word for despised, as Plautus says in his Miles gloriosus: "Have you really brought disgrace upon us and our household?" and earlier on: "You can see more wry mouths than ones shaped for kissing, for everyone is making faces at him." For we call nictare to make faces, while ualgia are contortions of the lips due to vomiting, as Petronius says: "With his lips wryly twisted."

Plautus's Miles gloriosus, first 172, then 93–94. Petronius's fragment 11 (10), Fulgentius again being the only source.

47. What summates, simpolones, ganium are. Summates is the name for men of high rank; simpolones are guests at table, for the friend of the bride-
groom who accompanies him at the feasting is called a *simpolator*; while *ganeum* is a tavern, as *Sutrius* says in his *comedy* *Piscatoria*: "Men of high rank have become frequenters of low taverns."

For *simpolones*, compare *avranota*, "banquet"; the *Piscatoria* would be a play on the theme of fishing (a group of *piscatores*, "fishermen," appears in Plautus's *Rudens*).

48. What *praesegmina* are. *Praesegmina* are the amputated portions of a body, as Tages says in his *work on divination*: "With limbs dissected."

If a genuine work, Tages on divination is presumably fathered on the Etruscan deity mentioned in 4 above.

49. What a *congerra* is. *Congerrones* is the name for those who flock together on someone else's property, and so among the Romans the Bruttians are called idlers (*gerrones*).

The Bruttians were from Bruttium in southern Italy; after the second Punic War, as allies of Hannibal, they lost their independence and were declared public slaves by the Romans, to be employed as lictors and servants of the magistrates.

50. What a *cistella* and *crepundia* are. They use the name *cistella* for a small casket, as Plautus says: "Bring me the trinket-box with the *crepundia* in it," that is, with the child's baubles.

Plautus's *Cistellaria* (*The Trinket Box*), 709. *Crepundia*, toys or trinkets, called in Greek *yfwpiafanr*, figure prominently in this and other New Comedy plays.

51. What *fabre*, *pecuatus*, *aricinae* are. *Antidamas* in his *books of moral philosophy* says: "Who would think that a skilfully constructed creature like man would turn sheep-like," and "God changed men's minds into so clod-like a form." *Fabre* is a word for skilfully, *auerruncare* is to remove, *aricinae* is like pottery or clay, and *pecuatus* is foolish.

Antidamas on philosophy, presumably the same unknown writer as is mentioned in 2 above.
52. What *alucinare* is. *Alucinare* is the term for dreaming false dreams. It is derived from *alucitae*, which we call gnats, as Petronius Arbiter says: "For a hundred gnats were bothering me in the spring."

Petronius's fragment 11 (12). *Alucinare* is to have hallucinations.

53. What a *culleus* is. *Culleus* is the name for a leather sack in which condemned criminals were tied and thrown into the sea, as Plautus says in his *Vidularia*: "If you want a good crop, have him sewn up in a sack and carried out to sea."

Plautus's *Vidularia*, fragment 17A (18).

54. What an *elogium* is. An *elogium* is an inheritance in the bad sense, as Cornelius Tacitus says in his *book of jests*: "So he died with the legacy of his conduct passed on to his sons."

Cornelius Tacitus was the name of the historian of the 1st century A.D., but no book of jests is recorded for him.

55. What a *lixa* is. *Lixa* is the name for a camp follower, as Lucan says: "He waits while the humblest camp follower quenches his thirst."


56. What *sudus* is. The word *sudus* means serene, as Tiberianus says: "Lucifer, serene to look upon, draws away his golden fires."

Tiberianus's fragment 5, otherwise unrecorded.

57. What *luteus* is. *Luteus* is the name for bright, as Pacuvius in his *tragedy Thyestes* says: "There was no dawn with its gleaming pair of steeds."

A tragedy *Thyestes* is attributed to Ennius by Cicero and others (see 19 above), and may well be what Fulgentius means; see H. D. Jocelyn, *The Tragedies of Ennius* (Cambridge, 1967), p.412. But Varus, the friend and editor of Virgil, also wrote a highly esteemed tragedy *Thyestes*, as did Seneca.
58. What _abstemius_ is. *Abstemius* is a word for cautious, as *Rabirius* says in his *satire*: "The strong wine of Mettenia shuns the label of being abstemious."

Rabirius could be the epic poet listed by Ovid, but only fragments of his work remain. For Mettenia, the early Roman wife killed by her husband because she dipped into his wine store, see the fuller allusion in Fulgentius's _Ages of the World_ 11.

59. What _uadatus_ is. *Uadatus* is a word for being bound over or having one's freedom under legal restraint, as Fenestella says: "He was kept in check by bail, his friendships were held by a knot."

Fenestella, died 20 A.D., is mentioned as a poet by Jerome, but only a few excerpts and fragments survive.

60. What _manubies_ are. *Manubies* mean the ornaments that kings wear, as Petronius Arbiter says: "The ornaments of so many kings found in the possession of a runaway slave."

Petronius's fragment 12(13).

61. What an _aumacium_ is. *Aumacium* is the term for a public privy of the sort found in theaters or at the circus, as Petronius Arbiter says: "I flung myself into a privy."

Petronius's fragment 13(14).

62. What _delenificus_ is. *Delenificus* is a word for flattering in speech, as *Lucretius* the writer of comedies says in his _Nummolaria_: "I don't know the motive for your words reaching me with such glibness."

A playtitle _Nummolaria_ would mean "The Story of the Coins," compare Plautus's _Trinummus_.
