The state of my age, Most Saintly of Deacons, was hoping for a complete retirement, when the mind would not only cease to respond to learning, but would cause forgetfulness of the very fact that it is alive. Yet because it is sustained by the new law of charity and a refusal is never permitted in the teachings of charity, I have touched on the natural secrets of Virgil's writings, avoiding those things which might invite risk of blame rather than praise. It will go badly with me, I feel sure, if I know and possess anything blameworthy. For this reason I have passed over the *Eclogues* and the *Georgics*, so bestrewn with mystical matters that in them Virgil has concealed the innermost profundities of almost every art. In *Eclogues* 1, 2, and 3, he has dealt with the three natural lives; in 4 he has taken up the art of prophecy; in 5 he has described priestly matters; in 6, in most polished lines, he has brought in the art of music, and in part of the same *Eclogue* he has set forth a physiology based on the teachings of the Stoics; in 7 he has touched on the forces (dinamici) of botany; in 8 he has dealt with the interpretative aspect of music and with magic, and in the last part he has touched on divination, which he also follows up in *Eclogue* 9. Witness when he says in 8:

\[\text{Behold, the ashes themselves have seized the altars with tremulous flames,}\]
\[\text{Spontaneously, while I delay to bear them off. May it be for good.}\]
\[\text{Truly there is here I know not what, and the dog Hylax barks in the entrance;}\]

and when he says in 9, "I remember the oaks, struck from heaven, foretold misfortune"; and again, "The wolves first beheld Moeris." In the *Georgics*, book 1, he is throughout an astrologer and in the last part a divinator; in book 2, a physiognomist and medical man; book 3, is entirely on soothsaying, something which he also touches on in book 6 when he says:

\[\text{And plucking the longest hairs between the horns of the sacrificial bullocks, the prophetess}\]
\[\text{Places them, as first offerings, in the sacred fires.}\]
In book 4 of the *Georgics* he is to the fullest a musician, with the interpretative associations of the subject stated in the final words of the poem.

1

I have therefore left out instruction which goes beyond the limitations of my age, lest someone like me seeking the reputation of a great name should merely end up with a broken head. Be satisfied then, my Master, with the very slight posy which I have gathered for you from the flowery gardens of the Hesperides; if you are looking for golden apples, be a Eurystheus to some stronger man who will risk his life like Alcides. At least from this you can peacefully gather many things to serve for your pleasure. For avoiding the rank sourness of the ellebore of Chrysippus, I plan with the help of the Muses to write something sweeter:

Draw near, ye maids of Helicon, I call
Not Calliope alone; reward my mind;
My task is harder, one will not suffice.
Haste, Muses, for you are my greatest care,
With snowy plectrum strike the Arcadian strings.

This slight invocation will, I trust, satisfy Virgil’s muse. Grant me now the very appearance of the Mantuan bard, whereby I may restore to light his clandestine meanings. Behold, he comes to me more resplendent than a draught of the fountain of Ascria, just as bards are wont to appear, with a preoccupied frown and notebooks held ready to start some new composition, as, the inspiration wailing forth from within, they mutter to themselves some secret thought.

2

I addressed him thus: “Most famed of Italian bards, I beg you cast off your wrinkled frowns and soften the sharp acidity of your lofty mind with
a flavor of sweet honey. For I do not seek in your writings what Pythagoras
busies himself with in his harmonic numbers, or Heraclitus with his fires,
or Plato with his essences, or Hermes with his stars, or Chrysippus with his
numbers, or Aristotle with his perfect forms; nor am I concerned with what
Dardanus sang of powers, or Battiades of demons, or Campester of ghosts
and spirits of the lower world.¹ I want only the slight things that school­
masters (grammatici) expound, for monthly fees, to boyish ears.”

4

His brows knit with many wrinkles, he replied: “I thought, little man,
that you would make nonsense of anything abstruse had I opened up my
weightier bundles to convey its essentials;¹ but, more dense than a clod of
earth as you are, you may snore over anything heavy.”

5

I answered: “Keep such things, I beg you, for your Romans, for whom it
is praiseworthy to know them and safe to pursue them; but for me it will be
the highest achievement to touch the very hem of your garment.”¹

6

He replied: “Insofar as your own fatheadedness (adipata grassedo in­
genii) and the distrust of your age¹ in dangerous doctrine do not act as a bar­
rier to what you can be taught, I shall pour out from the rushing torrent of
my intellect² a short measure which cannot make you sick with a mammoth
hangover.³ So empty your ears,⁴ that my eloquent words may penetrate.”
And so, settling into the manner of an orator, with two fingers held up
straight like a capital letter I and pressing the third finger with the thumb,
he began to speak: "In all my writings I have introduced themes of natural order, whereby in the twelve books of the Aeneid I have shown the full range of human life. Thus, I begin by saying, 'This is a tale of arms and man,' indicating manliness by 'arms' and wisdom by 'man,' for all perfection depends on manliness of body and wisdom of mind."

I answered: "If, most illustrious bard, I am not mistaken in the implications of your words, God's law has also spoken of Christ, our world's redeemer, as 'manliness and wisdom'; in that the Godhead was seen to take on the perfect state of man."

He replied: "You may see what the true Majesty has taught you, while I can only set forth what I see. Although in pursuance of the rules for logical discourse (secundum dialecticam disciplinam), one should first describe the person and then the attributes of the person, whereby the essential quality should first be outlined, then the outward shows of that quality, mentioning first 'man' and then 'arms' because manliness is inherent in the physical form, yet because the rules for praise (laudis materia) have been followed I have mentioned the good quality of man before man himself, so that by the time the person is reached the quality of his worth has already been recognized. This same device of oratory is commonly observed in writing letters, where 'your excellency' is put first and then the actual name. And so that you may see that I have consistently followed the rules for praise, notice what is said next, 'man driven by fate' and 'by the power of the gods above,' by which I meant that fate, not any weakening of manliness, was to blame that he took flight and censured the gods rather than wisdom for his perils, thus fully confirming the old notion of Plato that 'the spirit of man is his god.' If man is worthy, God favors him, as Carneades says in his book
Telesias: ‘All fortune lies in the mind of the wise man.’ I chose to name manliness first and then wisdom because, although wisdom controls manliness, yet the soul’s wisdom stems from manliness. For a defect of manliness is an illness for wisdom in this sense, that whatever wisdom’s reflection has found must be done, if manliness cannot get the job done, the fullness of wisdom, being curtailed of its proper effects, grows feeble. So I began with ‘arms,’ knowing that the noun ‘man’ is a designation of sex, not of praiseworthiness: for if I put the noun ‘man’ first, there are many men, but not all of them praiseworthy. Therefore, I placed manliness first, as the quality for which I assumed man should be praised, following Homer who says ‘The wrath do thou sing, O goddess, of Peleus’s son, Achilles,’ indicating the man’s anger before the particular man. Then, too, when he shows manliness in the symbol of Minerva, he describes how she gripped fast Achilles’ hair.”

I answered: “In this too your well-founded words have not deceived you, for the wisdom of God, far higher than your senses, has made just such an opening point, declaring, ‘Blessed is the man that walketh not in the counsel of the ungodly’; thus he who most perfectly set forth the good life, the prophet David who proclaimed the battle for righteous living, put the reward of blessedness before the sweat of conflict.”

He replied: “I am delighted, little man, with the meanings you have proposed, for even though truth did not provide me with a full account of the good life, yet even over my unillumined mind it scattered its sparks with a sort of groping accuracy. As I started to say, manliness is the essential quality, but wisdom is what controls this essence, just as Sallust declared: ‘For all our strength lies in the mind and the body.’ To satisfy your mind more fully
on this point, there is a threefold progression in human life: first, to possess; then to control what you possess; and, third, to ornament what you control. Think of these three stages as arranged in my one verse line, as 'arms,' 'man,' and 'the first.' 'Arms,' that is, manliness, belongs to the corporeal substance; 'man,' that is, wisdom, belongs to the intellectual substance; and 'the first,' that is, a ruler (princeps), belongs to the power of judgment; whence this order, to possess, to control, to ornament. Thus in the guise of a story (historia) I have shown the complete state of man: first, his nature; second, what he learns; third, his attaining to prosperity. Pay close attention to these stages. As I said before, first, there is given by nature that courage of soul which may serve for advancement, for no creature is taught that is not born capable of being taught; second, there is the learning which adorns nature as it advances, just like gold, for it is the nature of gold to be improved and become ornamental, and it advances to its perfect state through the workman's beating it out with his hammer. So the mind is born to be developed; it develops because it was born; excellence works towards its own advancement. And so, for the infants to whom my material is being handed on, these same steps are to be followed, since everything of worth is born capable of being taught, so that natural capacity will not be wasted, and it acquires ornament, so that the gift of learning will not become useless. Thus Plato, teaching the threefold order of human life, declared: 'All good is either inborn or taught or disciplined.' It is indeed inborn by nature, taught by learning, disciplined by experience. And so, having traced the devious course of my preamble (antilogium), I get to the opening (exordium) of the work I have undertaken. But to make sure I am not explaining my fable (fabula) to ignorant ears, describe the contents of my first book; and then if it is accurate, I will explain it to you.”

I answered: "If my memory of past studies does not deceive me, Juno first requests Aeolus to have the Trojans shipwrecked. From this he escapes with seven ships. He fetches up on the shore of Libya. He sees his mother but does not recognize her. Along with Achates he is concealed in a protective cloud. Then his mind is taken up with pictures. Welcomed to a ban-
quiet, he is soothed by the sound of a lyre. There you have the contents of your first book summarized; I am anxious to hear how you explain them.”

He replied: “I introduced the shipwreck as an allegory of the dangers of birth, which include both the pangs of the mother in giving birth and the hazards of the child in its need to be born. In such a need the human race the world over is involved. To let you understand this more clearly, the shipwreck is engineered by Juno, who is the goddess of birth. She then confronts Aeolus. Aeolus is Greek for eonolus, that is, world-destruction; as Homer says, ‘That baneful wrath which brought countless woes upon the Achaeans.’ Notice what is promised to this same Aeolus, Deiopea, nymph of Juno, for wife. Now demos is the Greek for public and topa for eyes or a vision. So for those born into the world there are the hazards of the world, while to Aeolus the goddess of birth promises a public vision of the fullness of time. Next Aeneas escapes with seven ships. By this it is shown that seven is the arithmetical number propitious to birth. I shall briefly explain the formula for this, if it can be understood.”

I answered: “In the book on physiology I recently brought out, dealing with medical matters, I discussed fully the whole art of arithmetic concerning the numbers seven and nine, and it will be a sign of discursiveness if I insert in one book what I have already discussed in others. Therefore, whoever wishes to learn these matters may read about them fully in my book on physiology. Now I await from you what remains to be told.”

He replied: “As I began to explain, as soon as Aeneas touches land, he sees his mother, Venus, but does not recognize her, indicating complete in-
fancy in that it is given to newborn babes to see their mother from birth, but the ability to recognize her is not immediately added. Then, wrapped in cloud, he recognizes his companions but cannot speak. Notice how obvious it is that this is the state of infants, wherein the ability to perceive is present but the ability to speak is wanting. Also I link Achates to him from the very start, both as his armor bearer after the shipwreck and as equally enveloped in cloud. Achates is for the Greek *aconetos*, that is, the habit of grief, for human nature is linked to hardship from infancy, as Euripides says in the tragedy of Iphigenia:

Nothing then is so terrible to tell,
Nor fleshly pang, nor visitation of God,
But poor humanity may have to bear it.

That is, there is nothing so bad nor any happening so extreme that human nature does not suffer it. There are no weapons against grief other than the tears with which an infant asserts and consoles itself, for scarcely is it granted us to laugh by the fifth month, whereas tears may flow at the very threshold of life. And when Aeneas vainly feeds his mind with a picture, this certainly refers to the state of childhood, for the infant can see but cannot understand what it sees, just as in pictures there is visible form but not comprehension. Next he is received at the feast and soothed by the sound of the lyre, for indeed it is the way of small infants to want nothing more than to be soothed with sound and filled with food. Consider next the name of the person who plays the lyre, for Iopas is pronounced in Greek *siopas*, that is, the silence of infancy. An infant is always diverted by the soothing chatter and lullabies of nurses; hence I described Iopas as having long hair like a woman’s. Next Aeneas sees Cupid, for the way of an infant is always to covet (*cupere*) and desire something."

"I then wrote one similar line in the second book, after the sound of the lyre: "What soldier of stern Ulysses can refrain from tears?" In books 2 and 3, Aeneas is diverted by such tales as those by which a garrulous child is usually diverted. At the end of book 3, he sees the Cyclopes as Achaemenides
describes them. Now *acos* in Greek is grief. *Ciclos* is circle; and since *pes* is the Greek for boy, childhood, now released from respect for those who nurture it, does not know the grief of reflection and roams freely in its youthful wildness. The Cyclops is said to have one eye in its forehead because this wildness of youth takes neither a full nor a rational view of things, and the whole period of youth is roused to a pride like that of the Cyclops. So with the one eye in the head that sees and comprehends nothing but vanity. This is what the most wise Ulysses extinguishes: vainglory is blinded by the fire of the intellect. So I named him Polyphemus, as it were, *apoluna femen*, which in Latin we call loss of reputation. The blindness of adolescence follows youth's pride and indifference to reputation. So that this progression may be made plain by a clear demonstration, Aeneas next buries his father, for youth as it grows up casts off the burden of parental control. He buries him at the harbor of Drepanum: *Drepanos* is for *drimipedos*, for *drimos* is zestful and *pes* is boy, and boyish zest rejects paternal discipline.

"In book 4 the spirit of adolescence, on holiday from paternal control, goes off hunting, is inflamed by passion and, driven on by storm and cloud, that is, by confusion of mind, commits adultery. Having lingered long at this, at the urging of Mercury he gives up a passion aroused to evil ends by his lust. Mercury is introduced as the god of the intellect; it is by the urging of the intellect that youth quits the straits of passion. So passion perishes and dies of neglect; burnt to ashes, it disintegrates. When it3 is driven from the heart of youth by the power of the mind, it burns out, buried in the ashes of oblivion."

"In book 5, led by the thought of his father's memory, he is busied with youthful games. This is nothing but a more prudent maturity following the examples of his father's memory, exercising the body in deeds of valor. Con-
sider why Entellus and Dares engage in boxing, that is, pursue manly arts: *entellin* is Greek for what we call disciplining and *derin* for beating, as teachers do in academic disputations. Next the ships go up in flames, that is, those dangerous means whereby youth is driven along the stormy paths of conceit and each day is shaken as with a stormburst of reckless impulses. All these are destroyed by the all-conquering fire of the intellect, and, with knowledge of wisdom fusing and hardening in the embers, the slumbers of irresponsibility die away. And Beroe, that is, true order (*veritatis ordo*), makes this fire.”

"In book 6, Aeneas, reaching the temple of Apollo, goes down to the lower world. Apollo we call the god of learning, and he is also linked to the Muses. The shipwreck of unstable youth is now over and done with, and Palinurus lost overboard; Palinurus is for *planonorus*, that is, wandering sight, as I said in book 4 about the appearance of lust, ‘The eyes of Dido lighting upon Aeneas roved about his whole person in a voiceless stare’; and in the *Eclogues* I speak of ‘wandering footsteps of the bullock.’ Having done with these matters, he reaches the temple of Apollo, that is, studious learning; and there he takes counsel on the course of his future life and seeks the way down to the lower world. That is to say, when anyone considers the future he must penetrate obscure and secret mysteries of knowledge. First, he must needs dispose of Misenus: *misio*, for *orreo* in Greek, is setting aside, and *enos* is praise. Unless you have destroyed the illusion of vain praise you will never penetrate the secrets of wisdom, for the man hungry for vainglory never seeks truth but takes as his truth the falsities poured on him by flattery. Then there is Misenus’s battle with horn and shell against Triton. Notice how clear the application is: the bubble of vainglory is noisily inflated, only to be pricked by Triton, taken as *tetsimmenon*, in Latin *contritio*, for contrition destroys all vain praise. Also the goddess of wisdom is called Tritonia, for all humbling makes a man wise.”

I answered: “I fully approve, Doctor, of your explanation, for the wholesome and God-given precept of us Christians charges that ‘a broken and a
contrite heart, O God, thou wilt not despise." This is wisdom sure and manifest."

20

He replied: "So that what has been said may flow to you even more surely and manifestly, I wrote that Corynacus burned the body of Misenus with fire. Carin is Greek for favor and eon for time: worldly favor must needs bury the ashes of vainglory. But the knowledge of secrets is not to be learnt until one has plucked the golden bough, that is, taken up the study of philosophy and letters. I brought in the golden bough as a symbol of knowledge because I recalled that my mother dreamt of giving birth to a bough and that Apollo is depicted with a bough. Then, too, Dionysius recalls in his Greek phrases, the bough is said to be apo tes rapsodias, that is, from writings. I said golden because I wished to emphasize the purity of eloquence, recalling the utterance of Plato, on whose inheritance Diogenes the Cynic encroached but found nothing there but a golden tongue, as Tiberianus notes in his book on the god of Socrates. I also introduced ten golden apples in my Eclogues, meaning of course the polished eloquence of the ten Eclogues. Hercules took golden apples from the garden of the Hesperides: there are said to be four Hesperides, namely, Aegle, Hespera, Medusa, and Arethusa, whom in Latin we call study, intellect, memory, and eloquence, for the first task is to study; the second, to understand; the third, to remember what you have understood; and the final one, to adorn with eloquence what you have remembered. It is, therefore, in this fashion that manliness seizes the golden jewel of learning."

21

I answered: "You say truth, most learned Maro, for a recollection of divine lore has just come to me which says that 'a golden tongue and pure skill may be snatched from abomination,' just as lost eloquence may be from Gentile speech. But go on and explain the rest."
He replied: "As I said before, having obtained the golden bough—that is, learning—he enters the lower world and investigates the secrets of knowledge. But on the threshold of the lower world he sees 'grief, diseases, wars, strife, old age, and want.' For only when all things are considered in the heart and mind of man, when the study of learning is carried through and the darkness penetrated by higher knowledge, only then can the close kinship of old age to death be recognized as the inflated and illusory deception of a dream, war seen as the propagation of greed, disease as the offspring of surfeit and excess, quarrels as the offshoot of drunkenness, and hunger as the servant of idleness and sloth. So Aeneas goes down to the lower world and there, looking on as an eyewitness, he sees both the punishments for the evil, the rewards for the good, and the sad wanderings of those given over to passion. Then piloted by Charon he crosses the Acheron. This river is, as it were, the seething emotions of youthful acts; it is muddy because youths do not have clear-sighted or mature judgment. Acheron in Greek is without experience, and Charon is for ceron, that is, time, whence too he is called the son of Polydeegmon, for Polydeegmon in Greek is much knowledge. For when a man comes to the age of much knowledge he moves over the temporary muddiness of troubled waters and the impurities of bad habits. Next he drugs three-headed Cerberus with honeyed cakes. I explained the fable (fabulam) of three-headed Cerberus in my previous work as an allegory of brawling and legal contention; as Petronius says of Euscios, 'Cerberus was once a lawyer.' Thus the chicanery of altercation is picked up and the tongue hired out to busy itself with another's affairs when learning should be carried forward, as is seen in lawyers to this day. But when sweetened by the honey of wisdom the rank taste of arguing acquires a better flavor. Next, admitted to secret knowledge, Aeneas looks upon the shades of mighty warriors, that is, he considers those things which distinguish and testify to manliness. There too he sees the punishment of Deiphobus. Deiphobus is for the Greek dimofobus or demofobus, that is, fear of panic or fear of the people. Whichever fear is meant, it is accurately depicted by mutilated hands, eyes, and ears, shown in this fashion because no fear is aware of what it sees, or knows what it hears, or realizes what it can carry without hands. Then Deiphobus was killed in his sleep by Menelaus. Menelaus is the Greek menelau, that is, valor of the people: such valor destroys all fear which has
yielded to sleep. Then, too, Dido is seen, a shade now void of passion and its former lust: This lust, long dead of indifference, is tearfully recalled to mind as, now penitent, Aeneas reflects on wisdom. Then, as the place is reached where I say:

A great gate is opposite and columns of solid adamant,
So that no strength of men nor the gods themselves are able to destroy them
with the sword—an iron tower stands raised high in the air,

see how obvious I have made this as a symbol of pride and conceit. I added adamantine columns to the tower because that kind of stone is indestructible, as you discover in Greek as well, for neither fear of the gods nor human valor nor fear of reputation holds back pride. 'An iron tower raised high in the air' means rigid and unbendable self-pride. And who but the Fury Tisiphone, that is, raging voice, guards this loftiness? When I said, 'A more dreaded Hydra, loathsome with fifty black mouths,' I meant no less than that the swelling of conceit in the heart of the proud is worse than the noisy boasting from their lips. And when I said, 'Then Tartarus itself lies open twice as much in its descent,' notice the full effects of pride, how the punishment for pride is casting down. The more arrogance the conceited man has, the more is he tormented by the casting down of his arrogance, for the man puffed up with pride is struck down by a double penalty, as Porphyrius says in his *Epigrams:*

Quintus, that fickle creature fortune has prospered you
And given you a big haughty brow.
I cannot think otherwise, I really think you stink, Quintus:
The higher you rise, the more you look down in scorn.

Next, in the same place, Aeneas sees the giants and Ixion and Salmoneus, all condemned to punishment for pride, and Tantalus as well. Tantalus in Greek is *teantelon,* that is, covetous of sight, for all covetousness for the use and enjoyment of others' goods satisfies its hunger by just looking. Now in these regions Rhadamanthus of Cnossos is appointed judge: Rhadamanthus is for the Greek *tarematadamonta,* that is, ruling the word, and *gnoso* means to understand. Thus he who knows how to control the flow of words is also the one who condemns and denounces pride. Next Aeneas is terrified by the violent clamor, for the man of piety shuns the call of pride and fears the punishment for evil men. Next he fastens the golden bough
on the dedicated gateposts and so enters Elysium, where, the labor of learning now over, he celebrates the perfecting of memory, which is to be fastened in the brain as enduringly as the golden bough on the gateposts. He enters the Elysian fields—ēlisis in Greek means release—that is, the liberated way of life after finishing with fear of teachers. As Proserpine is queen of the lower world, so the queen of knowledge is memory, which as it advances reigns forever supreme in liberated minds. In this way is the golden bough dedicated to learning. Cicero used to say that memory was the treasure house of wisdom. Now in the Elysian fields Aeneas first sees the poet Musaeus, as it were, gift of the Muses, taller than all the others, who points out to him his father Anchises and the river Lethe—his father to remind him of the need to pursue habits of gravity, and Lethe to remind him of the need to forget the levity of boyhood. Notice the name Anchises, for Anchises in Greek is ano scenon, that is, living in one's own land. There is one God, the Father, King of all, dwelling alone on high, who yet is revealed whenever the gift of knowledge points the way. Notice how Anchises instructs his son:

In the beginning a spirit within strengthens heaven and earth, the watery plains,
The gleaming orb of the moon, and the Titanian stars.

Here you see that, as befits God the creator, he teaches the secret mysteries of nature and shows how men's spirits are brought back again and again from life and makes clear the future."

I answered: “O Roman spokesman for bards, should you really obscure your illustrious intellect in the fog of so foolish a line of defense? Are you not the one who once pleaded on mystic lines in the Eclogues:

And now the virgin returns, Saturn's kingdoms return;
Now a new race is sent forth from high heaven;

and yet now is not your mind dozing off when you snore out something smacking of the Academy and say 'O Father, am I now to believe that ex-
alted souls go hence to heaven and once more return to their sluggish bodies? Why, among such sweet apples, must you include sour blackberries? and put out the torch of your luminous wisdom?"

24

He smiled as he replied: "I would not be a pagan if I did not leaven so many Stoic truths with a pinch of Epicurean foolishness. No one is permitted to know all the truth except you Christians, on whom shines the sun of truth. But I have not come as an expositor well versed in your books of Scripture, in the sense that I should argue about matters I ought to receive with understanding, and not rather throw light on matters I well understood. Now listen to the rest. In book 7 the nurse Caieta is buried, that is, the burden imposed by fear of teachers, for Caieta stands for coactrix aetatis, compeller of youth. Among the ancients caiatio meant youthful yielding, whence Plautus in his comedy Cistolaria says 'Why are you afraid your girl friend will not yield herself (caieta) to your arms?' Now the application of this to discipline is clearly shown when I said: 'Caieta, by your death you have given eternal fame.' Although the discipline of learning dies in the student, yet it passes on the eternal seed of memory. Thus, having buried the strict supervision of teachers, he one day reaches the longed-for Ausonia or Italy, that is, increase of good, to which every desire of wise men hastens with eager pace, for Ausonia is apotu arianin, that is, of increase. Alternatively it means that even at this stage of life there is bodily increase. Then he seeks to marry Lavinia, that is, the road of toil (laborum uitam), for at this stage of life Everyman ( unusquis ) learns the value of toil in furthering his worldly possessions. She is also called the daughter of Latinus and the descendant of Caunus. Now Latinus is from latitando, being concealed, because toil is always concealed in various places; wherefore Latona is also called luna, moon, because now she hides her upper parts, now her lower, and now is entirely concealed. And Caunus is for cannonus, that is, toiling mind. Moreover, Caunus marries the nymph Marica, for merica, that is, thought. As Homer says, 'Within his shaggy breast Achilles' heart was divided in counsel.'"
"Then, in book 8, Aeneas seeks the help of Evander, euandros in Greek meaning good man. So manly perfection seeks the comradeship of human goodness, whence it learns the manly qualities of goodness, that is, the feat of Hercules when he slew Cacus, whom in Latin we call evil. Next Aeneas is clad in the arms of Vulcan, that is the protection of an ardent mind against every attack of evil, for Vulcan is meant for bulenceauton, that is burning counsel. Thereon are displayed all the manly deeds of the Romans, for all states of happiness are either met with or foreseen under the studied protection of wisdom. To do well is to sow the seeds of future goodness, and he who does well may be confident of laying up good things for himself. Thus wisdom both sows and looks confidently forward to good things."

"In book 9, having donned these arms, he fights against Turnus. Turnus is pronounced like the Greek turosnus, that is furious rage, for the arms of knowledge and of the mind resist all fury, as Homer says: 'So spake Athene and led furious Ares forth from the battle.'"

"Next, in book 10, he slays Mezentius, the despiser of the gods; for God both creates and commands all things to be good; but when it despises the good, the spirit in the midst of the body neglects its proper task and, to its own harm, resists the good. The wise man, venturing as it were against the doers of harm (ausus ledentes), slays Lausus, Mezentius's son, then conquers the spirit itself. Now who is said to be the friend of Turnus? None other than Messapus, for misonepos, which in Latin we call defying speech; hence Euripides in his tragedy of Iphigenia says: 'Nothing there is so terrible to tell.'"
"Thus having overcome Messapus, the conqueror next, in book 11, in all reverence balances out Messapus’s armor equally on the scales, and displays him in effigy."1

"Then, in book 12, Juturna, who was driving her brother Turnus’s chariot, is forced to quit the war, for Juturna is brought in to stand for destruction,1 because that lasts forever (diuturne). Now destruction is very sister to the raging mind. That she guides his chariot and drives him away from death is, of course, destruction knowing how to prolong rage so that it is unending. At first Turnus had Metiscus as driver of his chariot, for metiscos in Greek is drunk:2 drunkenness first induces fury in the mind, then destruction arrives to spur it on. Therefore, she is called immortal, while Turnus is called mortal, for rage in the mind quickly ends but destruction lasts forever. Therefore she wheels his chariot in a great sweep, that is, for a lengthy spell creates delay, for the wheel symbolizes time, whereby Fortune is said to have a wheel,3 that is, mutability."—The end.

Farewell, Master, and be cautious in picking the thistles of my mind.1