

**Syllabus for HIST 22900/32900: The Italian Renaissance**  
**Cross-listed as: CLCV 22914, CLAS 32914, ITAL 22914/32914**

Dr. Ada Palmer  
Spring 2014  
Class: Tues/Thurs 12:00-1:20 PM

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### COURSE DESCRIPTION

This course will cover Florence, Rome, and the Italian city-states in the age of plagues and cathedrals, Dante and Machiavelli, Medici and Borgia (1250–1600), with a focus on literature and primary source readings, as well as the rediscovery of lost texts and technologies of the ancient world, and the place of Church and theology in all aspects of Renaissance culture. We will consider such topics as humanism, patronage, cultural immersion, dynastic and papal politics, corruption, assassination, rivalry, art, music, magic, censorship, religion, education, rare books and manuscripts, science, heresy, reform, and the roots of the Reformation. Writing assignments focus on higher level writing skills and biographical research, with a creative writing component. Non-History majors are welcome.

PREREQUISITES : None

### ASSIGNMENTS

1. Attendance and informed participation in discussion (24%)
2. Nine short (three page double-spaced) writing assignments: (36%)
  - a. Boccaccio to Petrarch (week 2) 4%
  - b. Petrarch to Ficino (week 3) 4%
  - c. Papal Election Letter 1 (week 4) 4%
  - d. Papal Election Letter 2 (week 5) 4%
  - e. Papal Election Letter 3 (week 5) 4%
  - f. Papal Election Letter 4 (week 6) 4%
  - g. Papal Election Personal Reaction (week 7) 4%
  - h. Machiavelli and Cellini (week 8) 4%
  - i. Dante (week 9) 4%
3. Final Project (20%) due the last day of class
4. Final Take-Home Essay Exam (20%) due by e-mail by scheduled final exam time
5. Optional Extra Credit Assignments (+4% each)

Note: this course has no tests, quizzes, or midterm.

See later in the syllabus for customized alternate assignments for students who read Latin or Italian, and students from the Classics and Italian departments. If you are taking this course cross-listed from another department, you are welcome to talk to the instructor about further customized assignments if you wish.

## REQUIRED TEXTS

Benvenuto Cellini, *My Life* (Autobiography). Recommended edition: Oxford, 0199555311  
Boccaccio, *Decameron*. Recommended edition: W.A. Rebhorn translation (Norton), 0393350266  
Dante, *Inferno*. The John Ciardi translation is **required** unless you are reading in Italian:  
    *The Divine Comedy*, John Ciardi translation (NAL Trade, 2003) 0451208633  
    *Inferno*, Ciardi Translation (Signet Classics, 2001) 0451527984  
Marsilio Ficino, *Meditations on the Soul* (Inner Traditions) 0892816589  
Machiavelli, *The Prince*. Any edition is acceptable, but recommended are:  
    *The Prince* (Hackett) ed. David Wootton, 0872203174  
    *Selected Political Writings* (Hackett) ed. David Wootton, 087220247X  
Pico della Mirandola, Giovanni. *Oration on the Dignity of Man*. Recommended edition:  
    *Oration on the Dignity of Man*, trans. Charles Wallis (CreateSpace) 1500941018

**Question:** I have a different edition/translation of one of these books. Can I use it instead?

**Answer:** Yes EXCEPT that everyone MUST use the John Ciardi translation of Dante, unless you are reading it in Italian (and even then the Ciardi has the best notes).

**Question:** Hey, these books are free on my e-reader. Can I use the free version?

**Answer:** For texts in Italian and Latin yes, but the free English e-books are 75-year-old translations and sometimes difficult to understand, so it can be worth the ~\$6 to have a new one. But it is fine to use an e-reader to read modern English editions, and they are usually inexpensive.

## OPTIONAL SUPPLEMENTARY TEXT FOR STUDENTS WHO READ LATIN

Pico della Mirandola, Giovanni. *Oratio de Homini Dignitate*. Any Latin edition is ok, I recommend CreateSpace 1503119092 (It is also available free online.)

## REQUIRED SUPPLEMENTARY TEXTS FOR STUDENTS TAKING THIS AS AN ITALIAN COURSE

Benvenuto Cellini, *La Vita* (Autobiography). Any Italian version is acceptable.  
Boccaccio, *Decameron*. Any Italian version is acceptable.  
Dante, *Inferno*. Any edition with Italian is acceptable except Mandelbaum. Recommended:  
    Facing page Pinsky Translation 0374525315 (Get the Ciardi too; it has the best notes).  
Machiavelli, *Il Principe*. Any Italian edition acceptable, but I recommend:  
    JiaHu Bilingual edition, 1909669059

## E-RESERVES

Machiavelli, *The Letters of Machiavelli, a Selection* (English; Chicago, 1988) 0226500411.  
    Introductions, letters 3, 22, 25, 54, 70, 78, 90-92, 107, 110, 112, 115, 121, 166-9, 178, 203, 211-238, 269-274, 278, 305, 328, 332. See also the guide to the letters, included in syllabus.  
Castiglione, *The Courtier* (Singleton Translation, 1959 edition), Book 1 pp. 25-54, 70-82; Book 2 pp. 109-120; Book 3 pp. 205-227, Book 4 pp. 289-325.  
Lorenzo de Medici, from *Lorenzo de' Medici Selected Poems and Prose*, letters pp. 167-181.  
Petrarch, *Canzionere*, poems (Italian and English) 7, 16, 53, 77, 80, 84, 89, 104, 128, 131, 136, 137, 186, 187, 190, 191, 205, 246, 248, 279, 304, 326, 359, 365.  
Petrarch, letters, *Familiare*s (separate Latin and English files): I.9 (on humanism; in Latin v. 1 pp. 45-48), II.9 (on Rome and Laura), III.12 (on the active life), III.18 (on books), IV.8 (on the laureate), VIII.7 (on the plague), VIII.9 (on violence and friends), XXIV.3 (to Cicero), XXIV.4 (again to Cicero), supplements to the Cicero letters (ed. Mario Cosenza); XXIV.12 (to Homer). Latin text in PQ4490.E23 R833 (4 vols) vol. 1 pp. 45-48, 90-97, 128-131, 138-142, 174-5, vol. 2. Pp. 174-186, vol. 4 pp. 225-231 and 253-63.

## COURSE SCHEDULE:

Week 1 March 31 (T) Introduction: The Renaissance World

Reading for Tuesday: none

April 2 (R) Welcome to Florence, the “Great and Wretched City”

Reading for Thursday: Reading: e-reserve: *Decameron*, Day I

Introduction, stories 1, 3, 4, 10, conclusion; Day III stories 4, 7 and 10; Day IV introduction, 1-2; Day V story 8; Day VI stories 7 and 8; Day VIII stories 5, 7; Author’s Epilogue.

(note: the e-reserve file contains more stories than are required, including several that are cut off mid-way through; keep track as you read so you don’t spend time on extra sections.)

Week 2 April 7 (R) Desperate Measures: Petrarch and the Birth of Humanism

Reading for Tuesday: e-reserve Petrarch *Canzoniere* (poems 7, 16, 53, 77, 80, 84, 89, 104, **128**, 131, 136, 137, 186, 187, 190, 191, 205, 246, 248, 279, 304, 326, 359, 365) focus especially on #128 “*Italia Mia*” included in this syllabus; read also Petrarch e-reserve letters on life and humanism: *Familiare*s I.9 (on humanism), II.9 (on Rome and Laura), III.12 (on the active life), III.18 (on books), IV.8 (on the *laureate*), VIII.7 (on the plague), VIII.9 (on violence and friends).

(The scanned *Canzoniere* contains Italian and English; students cross-listed from Romance Languages must read the Italian. The file contains more poems than are required; keep track as you read to make sure you only read the required poems. The letters are on e-reserve in separate English and Latin files; students cross-listed from Classics should read at least two letters in Latin.)

Written Assignment due Tuesday: Three page (double-spaced) freeform reaction paper. Imagine that you are Boccaccio and have just read Petrarch’s letters for the first time. Write a letter back to Petrarch in response.

96 (R) RARE BOOKS HANDS-ON WORKSHOP: The Revival of Antiquity

Reading for Thursday: e-reserve: Petrarch, letters on ancient authors: *Familiare*s XX.10 (on finding Cicero), XXIV.3 (to Cicero), XXIV.4 (again to Cicero), XXIV.12 (to Homer); optional for classics students is XXIV.7 (to Quintilian); e-reserve Poggio, *Two Renaissance Book Hunters*, letters III, IV, XI, XXX, XLIX, LXXX, LXXXI, letter of Franciscus Barbarus, special e-reserve *The Foundations of Early Modern Europe* (Eugene F. Rice) pp. 1-10, “The Invention of Printing.”

(Once again Petrarch’s letters are on e-reserve in English and Latin; students cross-listed from Classics should read at least two letters in Latin.)

Week 3 April 14 (T) The Rise of the Medici

Reading for Tuesday: Ficino, *Meditations on the Soul*, letters 1-11 and 22-28 (pp. 3-21 and 39-49).

Written Assignment due Tuesday: Three page (double-spaced) reaction paper: Write in the character Petrarch responding as

if you had just received and read Ficino's writings and read them for the first time.

**One paragraph proposal for your final project due.**

16 (R) PAPAL ELECTION PREPARATION **optional Art History Day**

Reading for Thursday: e-reserve Castiglione, *The Courtier* Book 1 pp. 25-54, 70-82; Book 2 pp. 109-120; Book 3 pp. 205-227, Book 4 pp. 289-325; e-reserve from *Lorenzo de' Medici Selected Poems and Prose*, letters 1-7.

Read all papal election documents carefully.

Week 4 April 21 (T) PAPAL ELECTION I

Reading: get started on Benvenuto Cellini, *My Life*. We will not discuss the Cellini until May 5, but you need to have read it all by then, and you will find it useful for the game: it is a detailed account of high politics in this period.

No written assignment: Prepare thoroughly for the papal election.

23 (R) PAPAL ELECTION II

Reading: continue reading Benvenuto Cellini, *My Life*.

Written Assignment due Thursday: Write a letter as your character in the election (three double-spaced pages minimum), writing to someone describe the first day of the election, your experiences, fears, hopes and goals. You may choose the addressee but it must be a specific person: a relative (younger or older), a friend, a courtier, a teacher, instructions to a servant or information for a liege-lord. It could be addressed to one of the other characters in the game (if so it can be shared with that player). Or it could be a letter to posterity, or to an ancient.

Week 5 April 28 (T) PAPAL ELECTION III

Reading: continue reading Benvenuto Cellini, *My Life*.

Written Assignment due Tuesday: Write a second letter (three page minimum) as your character in the election, addressed to the same person as your first letter, or to a different person, discussing the election as it has progressed.

30 (R) PAPAL ELECTION IV

Reading: continue reading Benvenuto Cellini, *My Life*.

Written Assignment due Thursday: Write a third letter (three page minimum) as your character in the election, addressed to the same person as your first letter, discussing the election now that it is at its climax.

Week 6 May 5 (T) PAPAL ELECTION DISCUSSION

Reading for Tuesday: Benvenuto Cellini, *My Life* (all); e-reserve *Lorenzo de' Medici Selected Poems & Prose*, letters 6, 10, 11.

Written Assignment due Tuesday: Write a fourth letter (three page minimum) as your character in the election, discussing the election now that it is complete.

7 (R) The Crisis of Italy

Reading for Thursday: e-reserve Machiavelli, *The Letters of Machiavelli, a Selection*, read introductions, letters 3, 22, 25, 69, 54, 70, 78, 90-92, 107, 110, 112, 115, 121, 166-9, 178, 203, 211-221 (the second half of the file is for next week).  
See also the guide to the letters, included in this syllabus.

**One-page plan explaining your final project due.**

Week 7 May 12 (T) Machiavelli I: Utilitarian Ethics

Reading for Tuesday: Machiavelli, *The Prince*. (If you read it recently you may skim it and read the *Discourses* (if you have the Hackett *Selected Political Writings* read the excerpts there; if you have a complete *Discourses* read I 39, 43, 45, 55, 56, 58, II intro, 1, 5, 13, III 1-2, 9, 49.)

Written Assignment due Tuesday: Write a four page (double-spaced) freeform reaction paper discussing *as yourself, not your character*, your experiences in the papal election, ups and downs, how you feel differently now about history and these characters and events.

14 (T) IN-CLASS DEBATE: Is Machiavelli a Humanist?

Reading for Thursday: e-reserve Machiavelli, *The Letters of Machiavelli, a Selection*, letters 222-238, 269-274, 278, 305, 328, 332. See the guide to the letters, included in this syllabus.

Week 8 May 19 (T) Dante I: Florence in Darkness **plus announcements of final projects**

Reading for Thursday: Dante, *Inferno*, I-XI

Written Assignment due Tuesday: Write a letter (three double-spaced pages minimum) as if you are Machiavelli and have read Cellini's autobiography. Write either to Cellini, or to one of Machiavelli's friends, bosses or associates, and use Cellini's experiences to analyze society as Machiavelli would.

21 (R) Dante II: Physics and Cosmology

Reading for Thursday: Dante, *Inferno*, I-XXIII

Week 9 May 26 (T) Dante III: Politics and Divinity

Reading for Tuesday: Dante *Inferno*, XXIV-end.

Written Assignment due Tuesday: Write as Dante and create extra "canto" for the *Inferno* (it does not have to be in verse), describing the place in Hell of (A) your papal election character, (B) one or more other characters from the election, or (C) one or more of the authors we have read. You are welcome to get into the spirit and be petty and personal as Dante is, and/or to use grand poetic style, as you prefer.

28 (R) "The Awesomeness of Humanity" and Presentation of Special Projects

Reading for Thursday: Giovanni Pico della Mirandola, *Oration on the Dignity of Man* (complete); e-reserve from *Lorenzo de' Medici Selected Poems and Prose*, letter 9.

Week 10 June 2 (T) Conclusion: Desperate Times, and Presentation of Special Projects

Reading for Tuesday: None. **FINAL PROJECT DUE.**

## FINAL PROJECT:

Your final project is due on the last day of class. Your final project is a self-designed creative project, which should be of effort roughly equivalent to writing a fifteen page research paper. You may, if you wish, write a ten page research paper on a topic of your choice related to the Renaissance (a person, a place, an issue). But you are encouraged instead to choose something creative which involves imitating, creating and/or experiencing something from the Renaissance. Final projects may be done individually or, if you wish, you may collaborate with classmates to do something too ambitious for one person to do alone. You may, for example:

- Translate a short original Renaissance text into English
- Learn and perform a Renaissance piece of music, or a theatrical scene (group)
- Create and experience wearing some items of period Renaissance clothing
- Build a piece of Renaissance technology based on period plans & materials
- Write a piece of fiction, poetry, or music in a Renaissance style
- Create a piece of art using Renaissance methods and materials
- Cook a period Renaissance meal and bring it in to class to share

Final projects which have a physical or performance component will be presented to the class during the last two class sessions. If you choose to do a creative project then, in addition to making/performing the thing you must write a five-page (double-spaced) paper explaining what you did and what evidence it was based on (with footnotes and bibliography), and discussing what you learned from the process of really making/doing/performing/feeling/touching/tasting. *If you are taking this course cross-listed from Classics, Italian or another department then your final project must use the skills from your department (i.e. languages).*

All final project ideas must be submitted to the instructor in advance for approval. You may e-mail anytime to ask about an idea you have. Formal brainstorming ideas for final projects (in the form of a single paragraph) are due April 16, and your final decision about what your project will be, with a one-page written proposal, must be turned in on May 7<sup>th</sup>. Students who have an idea for a group project should e-mail the instructor and then, if the instructor approves, you may ask for five minutes of class time to explain your project and recruit others to participate.

## EXTRA CREDIT ASSIGNMENTS:

Up to three times per semester (any time before the last class session), you may complete one of these two extra credit assignments and receive a bonus equivalent to up to 4% of the course grade.

- **Extra-Credit Assignment: Writing “Half and Half Again”:** This self-paced exercise for improving your writing skill is based on exercises used in professional creative writing workshops and journalism training programs in New York City. It is designed to teach you how to improve your writing skills on your own time, which should in turn improve your grades on future writing assignments (in this class and others), not to mention giving you writing skills which will be valuable lifelong. Take a paper, of at least four pages in length, which you have written for a different class (either in college or in High School) and rewrite it to make exactly the same arguments in half as many words. You must hand in both the original paper and the shortened version. For extra challenge (and an extra 4% bonus) wait two weeks, then rewrite the same paper a second time to be one quarter its original length. (If you are interested in further opportunities to work on writing, talk to me.)

- **Extra-Credit Assignment: Historical Consulting for a Renaissance Computer Game:** A company called Aesop Games has contacted us to ask for help in testing their new online game “Brunelleschi Age of Architects” a social strategy city-building RPG game set in a slightly fantasy version of the Italian Renaissance. The game is not yet complete, but in its final development stages they need people with a good knowledge of the Renaissance (i.e. you) to test-play the game and give them feedback. As your knowledge of the Renaissance grows over the course of the semester, you will be in an ideal position to see what the designers have done and suggest changes and additions. **You will receive extra credit for this course** if you supply feedback to the developers on forums following the methods they outlined below AND write a (minimum four page single-spaced) discussion of the game, your experiences and your suggestions for improvements, reflecting on your knowledge of the real history, and submit your written discussion BOTH to the game developer AND to the instructor. You may do this twice.

**All students who help the designers will be thanked in the credits of the game when it is released, and characters you create will become a permanent part of the game world.**

(Disclosure: we are helping this game on a purely volunteer basis, as a public service to help make a history-related literary work better. Neither the instructor nor anyone else at University of Chicago is receiving any kind of financial compensation from Aesop Games.)

### **Information From the Game Developer, Margaret Staples:**

#### Conceptual Overview:

Brunelleschi: Age of Architects (or “brune” for short) is a social strategy city-builder RPG (role-playing game) set in the mythic renaissance. Players work with and against each other to create the game environment, developing the cities, governments, economies, and relationships that drive game play. Growing settlements are intended to become too complex for a single player to manage for long—requiring cooperation between regional Ministers, the support of resident Heroes, and the benefits of trade alliances with other civilizations. Choices made by those in power have sweeping effects on those in their territory - taxation, property rights, voting laws, war, peace, crime, and more are determined through the competitive and/or cooperative actions of individual players. You can register for and play the game at <http://www.brunegame.com/>

#### Requested Feedback:

As you play, bug reports and feedback on the interface and game play flow are always welcome, and can be delivered through the forums or the in-game bug report form for entry into a weekly bug reporter drawing for an in-game prize. For game content, we have endeavored to include appropriate terminology and demonstrate concepts through game play that might passively educate players to some of the interesting features and concepts from the time period. If there are more appropriate alternate names for specific items, or if we might make simple changes to convey a concept more clearly or make interacting with it more enjoyable, we would welcome that feedback. Examples of key concepts which have already been implemented and might benefit from review include: Heraldry, Fealty, Diplomacy, Taxation, and Markets. Additional concepts will be implemented and could use feedback in coming months include: Government, Social, and Economic systems including various options for laws and edicts based on voting outcomes. This feedback may also be given on the forums for discussion or, if preferred, may be emailed to me directly: [mstaples@aesopgames.com](mailto:mstaples@aesopgames.com).

## SPECIAL ACTIVITY: PAPAL ELECTION SIMULATION

In weeks 4 and 5 we will hold an in-class simulation of a papal election. Each student will play a different participant in the election, each with unique resources and goals: powerful cardinals vying for the throne; other cardinals leveraging their votes to forward religious, political and personal agendas; the guard, chaplain, vote-counters, treasurers and secretaries who help the election run; and World Monarchs trying to influence the election from the outside. Characters will be assigned based on an online survey, and students will write assignments from the perspective of their characters. All informational materials for the simulation will be supplied by the instructor; no research necessary. Simple props and costume pieces will be supplied by the instructor, but students are welcome to supplement them with your own costuming if you want to—costuming is entirely optional.

## SPECIAL ACTIVITY: SCRIBAL TRANSMISSION

At the beginning of the course, the professor will give one student a single page of Renaissance Latin to transcribe. That student—acting as our first scribe—will hand-copy the Latin text, and bring the copy back to class. That copy will be given to another student to transcribe, then another, and another, passed on from student to student each class and being hand copied. Mistakes will enter the transcription gradually as scribes have accidents while copying, just like the transmission of a medieval manuscript. In week 8 the Latin-reading students will be given the final copy of our “manuscript” to translate to English, and will have to figure out what all the mistakes are, and fix them. In class we will hear from the Latin-reading students about what it was like trying to work with a garbled “manuscript” the way Renaissance scholars did.

## TAKE-HOME FINAL ESSAY EXAM:

You must write two of the following four essays. You have unlimited time, and an open book and open notes, but a strict word limit: each essay must be between 2,500 and 3,000 words (approximately 5 double-spaced pages). Like an in-class exam essay, you do not need to have a bibliography or footnotes, and you may paraphrase when you discuss authors, no need to quote. And like our earlier written assignments, these do not need to be structured like formal academic papers, they should be freeform and conversational in style.

### Essay option 1:

Speaking as yourself, write a letter to your character from the papal election simulation. Your letter may and should be personal, and emotion and strong opinions are welcome. You may discuss anything you like, but should include some or all of the following: How you feel about the person, how the person is remembered now, how you personally judge the person, praise, criticisms, advice. You should include information about the future which you think your historical figure would really want to know or be strongly affected by, things you think would be a consolation to the person, or a shock, and your general opinions on the Renaissance and how it differs from the modern world. Remember to keep in mind the huge gulf of perspective between your Renaissance figure and yourself, and to describe future events and issues in ways you think your Renaissance figure could understand and relate to. The best letter will draw broadly on your knowledge of the Renaissance from lecture and readings, as well as your research about your figure, and will reflect on how the Renaissance was a different world from ours.



Essay option 2 (recommended for Classics students):

The Renaissance saw itself as a revival of antiquity. Choose a favorite ancient author of yours—Homer, Plato, Sappho, Cicero, Virgil, Ovid, Seneca—and write a letter to that person describing the Renaissance. Explain what happened to his or her work and the works of antiquity in the Middle Ages, how Renaissance scholars labored to bring it back, and what they did with it. Feel free to express strong opinions and emotions.

Essay option 3:

During winter quarter, you considered whether or not to take this class. Imagine that you have a space portal which will let you send a letter across to an alternate universe where there is another version of yourself took a different class instead of this one. Explain to yourself the important things you know now which you would want your alternate self to know. You can talk about details about the Renaissance, who people are and why they matter, but rather than regurgitating information concentrate on the big things: how do you think differently about history now? About the role of literature and education in politics? About corruption and how it works? Is there one particular work or author we looked at which you would urge your alternate self to seek out and explore? The letter may be casual, your own natural letter-writing voice, and may contain advice as well as information.

Essay option 4:

*“1. No one can understand Virgil's Bucolics unless he has been a shepherd for five years. No one can understand Virgil's Georgics, unless he has been a farmer for five years. 2. No one can understand Cicero's Letters (or so I teach), unless he has busied himself in the affairs of some prominent state for twenty years. 3. Know that no one can have indulged in the Holy Writers sufficiently, unless he has governed churches for a hundred years with the prophets, such as Elijah and Elisha, John the Baptist, Christ and the apostles. Do not assail this divine Aeneid; nay, rather prostrate revere the ground that it treads. We are beggars: this is true.”*

*—Last words of Martin Luther.*

You may never hear anyone call Martin Luther a humanist, but, as you can see from his last words, the aftereffects of Petrarch's call for the study of the classics, and of later humanists who used the classics to understand the divine, had so thoroughly permeated Europe that even Luther was deeply immersed in the classics, and in humanist ideas about the importance of reading original sources (especially, in Luther's case, Scripture). We did not discuss the Reformation directly in this course, but, in fact, we have looked at its roots in depth, the historical circumstances which shaped and enabled it. Imagine that a friend or relative who did not take this class has just asked you: “Why did the Reformation start in 1517, and not before or later?” Answer this question based on your knowledge of from this class. The best answer will use things we discussed in class, elements from more than two of our primary source readings, and your experiences from the papal election simulation. In addition to discussing corruption and anticlericalism, you should think about how technological changes, political changes, and intellectual changes such as humanism contributed to the background and education of Luther and the world that was prepared to accept his ideas. Remember to write as if you were just talking to a friend over dinner; no need for a formal essay structure.

## VARIANT ASSIGNMENTS FOR STUDENTS STUDYING ITALIAN

These alternate assignments are **mandatory** for students who wish to receive Italian credit.

Readings which must be done in Italian:

Boccaccio, *Decameron*: you must read at least half the stories (your choice) in Italian.

Petrarch, *Canzoniere* selections.

Benvenuto Cellini, *La Vita*, you must read half of it in Italian; you may, if you wish, read the other half in English in order to keep up with the class.

Machiavelli, *Il Principe*.

Dante, *Inferno*.

This is a fast-paced course; if you struggle to keep pace with the reading in Italian, talk to the instructor any time and we can arrange for you to read more in English.

Readings which should be done in English (Italian/Latin are optional if you prefer them):

Ficino, Castiglione, Machiavelli's *Letters*, Petrarch's *Letters*, Pico's *Oration*.

Writing assignments which must be done in Italian:

There are nine short (three page double-spaced) writing assignments on the normal syllabus. Seven of the nine are letters. You must write a minimum five of the seven letters in Italian. You may choose which five (I recommend saving the two English ones for weeks when you have tough assignments in other courses). If you prefer, you may write all seven letters in Italian. When writing in Italian, the length requirement is two pages instead of three.

a. Letter as Boccaccio to Petrarch (week 2)

b. Letter as Petrarch to Ficino (week 3)

c. Papal Election Letter 1 (week 4)

d. Papal Election Letter 2 (week 5)

e. Papal Election Letter 3 (week 5)

f. Papal Election Letter 4 (week 6)

The Week 7 Papal Election Personal Reaction is not a letter and should be in English

h. Letter as Machiavelli about Cellini (week 8)

The Week 9 assignment on Dante is to write an extra canto of the *Inferno* describing the afterlife, either of your papal election character, other characters from the election, or one or more of the authors we read. Attempting to write Dante in Italian is very challenging. Thus, during Week 9, students taking the course for Italian credit may choose to:

A) Try to write a Dante-like canto in Italian. A very ambitious undertaking!

B) Translate one canto of the *Inferno* (any canto you like) into English, creating your own original translation. Then write a two page double-spaced response paper in English discussing your translation, the decisions you made, and how the process of translating it yourself changed the way you think about the canto.

- Your final project must involve the use of the Italian language.
- For the Final Take-Home Essay Exam, you must write Essay #1 as one of your two essays, and you must do it in Italian. Your other essay should be in English.

## VARIANT ASSIGNMENTS FOR STUDENTS WHO READ LATIN

These variant assignments are **optional** but strongly encouraged for students who are studying or have studied Latin, and especially for those taking this course for Classics credit.

Extra text to purchase: Pico, *Oratio de Hominis Dignitate*.

Modifications to three of the nine short writing assignments. If you wish, instead of substituting you may complete both the Latin assignments and the ordinary assignments, **and receive extra credit**.

- a. ~~Boccaccio to Petrarch~~ (week 2) 4%; Substitute Renaissance Latin Assignment 1
- b. ~~Petrarch to Ficino~~ (week 3) 4%; Substitute Renaissance Latin Assignment 2
- c. Papal Election Letter 1 (week 4) 4% <= write as normal
- d. Papal Election Letter 2 (week 5) 4% <= write as normal
- e. Papal Election Letter 3 (week 5) 4% <= write as normal
- f. Papal Election Letter 4 (week 6) 4% <= write as normal
- g. Papal Election Personal Reaction (week 7) 4% <= write as normal
- h. ~~Machiavelli and Cellini~~ (week 8) 4%; Substitute Renaissance Latin Assignment 3
- i. Dante (week 9) 4%; <= write as normal

Renaissance Latin Assignment 1: (it is OK to do this in a group with fellow students)

Translate the first “Life of Pythagoras” from “Two samples of Renaissance Latin” (below)

Renaissance Latin Assignment 2: (it is OK to do this in a group with fellow students)

Translate the second “Life of Pythagoras” from “Two samples of Renaissance Latin.”

Renaissance Latin Assignment 3: Scribal transmission.

At the beginning of the course, the professor will give one student a single page of Latin to transcribe. That student—our first scribe—will hand-copy the Latin text, and bring it to class. The text will be given to another student to transcribe, then another, and another, passed from student to student each class and hand copied. Mistakes will enter the transcription as scribes have accidents, just like the transmission of a medieval manuscript. In week 8 the Latin-reading students will translate the final copy of our “manuscript” into English, wrestling with the mistakes and difficult handwriting. Students must turn in a translation plus a copy of the Latin “manuscript” with the errors marked. Scholarship is collaborative, so students are welcome to work together spotting errors (and on translation).

During the papal election simulation, you may choose not to read all of the *Autobiography* of Benvenuto Cellini, and instead to read in Latin as much as you like of the *Oratio de Hominis Dignitate* of Giovanni Pico della Mirandola. The assignment is to read, not translate, working on the skill of skimming rapidly through Latin for comprehension, rather than wrangling out each sentence to create an English text. Students should read with a copy of the English translation handy, and after every couple of paragraphs of Latin you should look at the English to test your comprehension. The whole class will read the English version in week 9, so you should come to class prepared to discuss what you learned from reading it in Latin that you couldn’t get from just the English.

Petrarch’s letters (which we are reading in Week 2) are online in Latin as well as Italian. If you wish, you may at any time turn in a translation of about 400 words from one of Petrarch’s letters or Pico’s *Oratio* in lieu of the normal English language writing assignment for any given week.

- Your final project should involve Latin or Greek, for example a translation or composition.
- For your Final Exam Essay you should do Question #3 as one of your two essays.

**If you want to do extra Renaissance Latin translation practice**, or to try writing a piece of Renaissance-style Latin, talk to the instructor about creating personalized extra-credit assignments.

Petrarch, Canzoniere 128. 'Italia mia...' (My Italy...)

Addressed to the Italian lords hiring German mercenaries for their internecine wars.

My Italy, though words cannot heal  
the mortal wounds  
so dense, I see on your lovely flesh,  
at least I pray that my sighs might bring  
some hope to the Tiber and the Arno,  
and the Po, that sees me now sad and grave.  
Ruler of Heaven, I hope  
that the pity that brought You to earth,  
will turn you towards your soul-delighting land.  
Lord of courtesy, see  
such cruel wars for such slight causes:  
and hearts, hardened and closed  
by proud, fierce Mars,  
and open them, Father, soften them, set them  
free:  
and, whatever I may be, let your Truth  
be heard in my speech.

You lords to whose hands Fortune entrusts the  
reins  
of the beautiful region  
for which you seem to show no pity,  
what is the purpose of these foreign swords?  
Why is our green land  
so stained with barbarous blood?  
Vain error flatters you:  
you see little, and think you see much,  
if you look for love or loyalty in venal hearts.  
He who has more troops  
has more enemies under his command.  
O waters gathered  
from desert lands  
to inundate our sweet fields!  
If our own hands  
have done it, who can rescue us now?

Nature provided well for our defense,  
setting the Alps as a shield  
between us and the German madness:  
but blind desire, contrary to its own good,  
is so ingenious,  
that it brings plague to a healthy body.

*Italia mia, benché 'l parlar sia indarno  
a le piaghe mortali  
che nel bel corpo tuo sí spesse veggio,  
piacemi almen che ' miei sospir' sian quali  
spera 'l Tevero et l'Arno,  
e 'l Po, dove doglioso et grave or seggio.  
Rettor del cielo, io cheggio  
che la pietà che Ti condusse in terra  
Ti volga al Tuo dilecto almo paese.  
Vedi, Signor cortese,  
di che lievi cagion' che crudel guerra;  
e i cor', che 'ndura et serra  
Marte superbo et fero,  
apri Tu, Padre, e 'ntenerisci et  
snoda;  
ivi fa che 'l Tuo vero,  
qual io mi sia, per la mia lingua s'oda.*

*Voi cui Fortuna à posto in mano il  
freno  
de le belle contrade,  
di che nulla pietà par che vi stringa,  
che fan qui tante pellegrine spade?  
perché 'l verde terreno  
del barbarico sangue si depinga?  
Vano error vi lusinga:  
poco vedete, et parvi veder molto,  
ché 'n cor venale amor cercate o fede.  
Qual piú gente possede,  
colui è piú da' suoi nemici avolto.  
O diluvio raccolto  
di che deserti strani  
per inondar i nostri dolci campi!  
Se da le proprie mani  
questo n'avene, or chi fia che ne scampi?*

*Ben provide Natura al nostro stato  
quando de l'Alpi schermo  
pose fra noi et la tedesca rabbia;  
ma 'l desir cieco, encontra 'l suo ben fermo,  
s'è poi tanto ingegnato  
ch' al corpo sano a procurato scabbia.*

Now wild beasts  
and gentle flocks sleep in one pen  
so the gentler always groan:  
and this, to add to our grief,  
from that race, that lawless people,  
of whom, as we read,  
Marius so pierced their flank,  
that the memory of the deed can never fade,  
how thirsty and weary  
he no longer drank river water but blood!

I'll say nothing of Caesar  
who painted the grass crimson  
with their blood, where he raised the sword.  
Now it seems, no one knows by what evil star,  
heaven hates us:  
mercy, oh you who so beset us.  
Your warring wills  
waste the better part of the world.  
For what fault, what justice, through what fate,  
do you trouble your poor  
neighbours, and persecute those afflicted  
by fortune, and scattered, and search  
out foreign people and accept them,  
they who spill blood and sell their souls for  
money?  
I speak to tell the truth,  
not in hatred of anyone, nor scorn.

Are you still ignorant of German deceit,  
with so many clear examples,  
they who lift their fingers in mock surrender?  
Their scorn is worse, it seem to me, than their  
harm:  
while your blood flows  
more freely, as other's anger flails you.  
From matins to tierce  
think to yourself, consider how  
any can care for others who behave so vilely.  
People of Latin blood,  
free yourself from this harmful burden:  
don't make an idol of a name  
empty, and without substance:  
that the berserkers thence, that backward race,  
defeat our intelligence  
is our sin, and not nature's.

*Or dentro ad una gabbia  
fiere selvagge et mansuete gregge  
s'annidan si che sempre il miglior geme;  
et i: questo del seme  
( per più dolor) del pop01 senza legge,  
al qual, come si legge,  
Mario aperse si 'l fianco  
che memoria de l'opra anco non langue,  
quando assetato et stanco  
non piu bewe del fiume acqua che sangue*

*Cesare taccio, che per ogni piaggia  
fece l'erbe sanguigne  
di lor vene, ove 'l nostro ferro mise.  
Or par (non so per che stelle maligne)  
che 'l cielo in odio n'aggia,  
vostra merct, cui tanto si commise.  
Vostre voglie divise  
guastan del mondo la piu bella parte.  
Qual colpa, qual giudicio, o qual destino  
fastidire il vicino  
povero, et le fortune afflitte et sparte  
persequire, e 'n disparte  
cercar gente, et gradire  
che sparga 'l sangue et venda l'alma a  
prezzo?  
lo parlo per ver dire,  
non per odio d'altrui né per disprezzo.*

*Né v'accorgete anchor per tante prove  
del bavarico inganno  
ch'alzando il dito colla morte scherza?  
Peggio è lo strazio, al mio parer, che 'l  
danno;  
ma 'l vostro sangue piove  
piú largamente, ch'altr'ira vi sferza. Da la  
matina a terza  
di voi pensate, et vederete come  
tien caro altrui che tien sé cosí vile.  
Latin sangue gentile,  
sgombra da te queste dannose some;  
non far idolo un nome  
vano senza soggetto:  
ché 'l furor de lassú, gente ritrosa,  
vincerne d'intellecto,  
peccato è nostro, et non natural cosa.*

Is this not the earth that I first touched?  
Is this not my nest  
where I was so sweetly nourished?  
Is this not the land I trust,  
benign and gentle mother,  
that covers both my parents?  
By God, let this move you  
a little, and gaze with pity  
at the tears of your sad people,  
who place their hopes in you  
next to God: if only you show  
signs at least of pity,  
virtue will take up arms  
against madness, and cut short the warring:  
if ancient courage  
is not yet dead in Italian hearts.

Lords, see how time flies,  
and how life  
flies too, and death is at our shoulder.  
You are here now: but think of the parting:  
how the naked lonely soul  
must arrive at the dangerous pass.  
As you go through this valley  
of tears, lay aside hatred and anger,  
running counter to a peaceful life:  
and all the time you spend  
causing others pain, is more worthy  
of actions or thought  
in which there is sweet praise,  
in which honest study is involved:  
so there is joy down here,  
and the way to heaven will be open.

Song, I advise you  
to speak with courteous words,  
since you must go among proud people,  
whose will is already  
formed by ancient, adverse custom,  
always inimical to truth.  
Seek your fortune  
among those favorable to true peace.  
Say to them: 'Who will defend me?  
I go calling out: Peace, peace, peace.'

*Non è questo 'l terren ch'i' toccai pria?  
Non è questo il mio nido  
ove nudrito fui sí dolcemente?  
Non è questa la patria in ch'io mi fido,  
madre benigna et pia,  
che copre l'un et l'altro mio parente?  
Perdio, questo la mente  
talor vi mova, et con pietà guardate  
le lagrime del popol doloroso,  
che sol da voi riposo  
dopo Dio spera; et pur che voi mostriate  
segno alcun di pietate,  
vertú contra furore  
prenderà l'arme, et fia 'l combatter corto:  
ché l'antiquo valore  
ne gli italici cor' non è anchor morto.*

*Signor', mirate come 'l tempo vola,  
et sí come la vita  
fugge, et la morte n'è sovra le spalle.  
Voi siete or qui; pensate a la partita:  
ché l'alma ignuda et sola  
conven ch'arrive a quel dubbioso calle.  
Al passar questa valle  
piacciavi porre giú l'odio et lo sdegno,  
vènti contrari a la vita serena;  
et quel che 'n altrui pena  
tempo si spende, in qualche acto piú degno  
o di mano o d'ingegno,  
in qualche bella lode,  
in qualche honesto studio si converta:  
cosí qua giú si gode,  
et la strada del ciel si trova aperta.*

*Canzone, io t'ammonisco  
che tua ragion cortesemente dica,  
perché fra gente altera ir ti conviene,  
et le voglie son piene  
già de l'usanza pessima et antica,  
del ver sempre nemica.  
Proverai tua ventura  
fra' magnanimi pochi a chi 'l ben piace.  
Di' lor: - Chi m'assicura?  
I' vo gridando: Pace, pace, pace.'*

## GUIDE TO THE MACHIAVELLI LETTERS

Machiavelli, Niccolo. 1996. *Machiavelli and His Friends, Their Personal Correspondence*. James B. Atkinsons and David Sices ed. DeKalb: Northern Illinois University Press.

Letter 3: March 9<sup>th</sup>, 1498

Machiavelli's first-hand account of the conduct of "the friar" i.e. Savonarola. Fra Domenico was a close follower of Savonarola, burned with him when he was executed.

Letter 22: July 16 1501

Agostino Vespucci in Rome to Machiavelli in Florence, discussing a variety of typical topics, including poetry, sodomy trials, the corruption of the pope, and the Turkish threat.

Letter 25: August 25<sup>th</sup> 1501

Agostino Vespucci in Rome again describes the murder of prominent churchmen under Alexander VI, and Alexander's seizures of property. The Cardinal of Capua, appointed by Alexander himself, had died August 5<sup>th</sup>. Monreale is Alexander's nephew Giovanni Borgia. The "Great Standard-Bearer" is Cesare Borgia, in his office as Captain General of the church. The wedding planned is Lucrezia's to the Duke of Ferrara. Vitellozzo is a captain under Cesare.

Letter 54: November 14<sup>th</sup>, 1502

Describing the payment of salary to mercenary soldiers. "His Most Christian Majesty" is King Louis XII of France. "Monsignor of Volterra" is Soderini's brother. "His Excellency" is Cesare Borgia. Tomasso is Soderini's nephew.

Letter 69: January 9<sup>th</sup>, 1503

"The event" was when Cesare rounded up and murdered a large number of his followers who had plotted against him; Biagio, the letter writer, is happy to hear that Machiavelli was not among those killed. Biagio speaks of the terrifying lack of information in the chaos.

Letter 70: after Jan 23<sup>rd</sup> 1503

Machiavelli to his brother Totto, their attempts to secure a clerical office at San Pietro in Mercato for the family, discussing charges of simony and sodomy.

*Event: August 18<sup>th</sup>, 1503 – Death of Pope Alexander VI, replaced by Pius III*

Letter 78: Nov 17<sup>th</sup> 1503

Letter to Machiavelli from his brother Totto discussing fear of the plague.

*Event: October 18<sup>th</sup>, 1503 – Death of Pius III, replaced by Julius II, end of Cesare Borgia's power*

Letter 90: May 29<sup>th</sup> 1504

Soderini to Machiavelli about the general distrust of Machiavelli's Civic Militia idea.

Letter 91: June 1<sup>st</sup> 1504

Machiavelli to Giovanni Ridolfi: no one can confirm or deny rumors that Bartolomeo D'Alviano has left Naples with an army, and on his way to attack Florence.

Letter 92: June 4<sup>th</sup> 1504

Bartolomeo Vespucci to Machiavelli on the question of whether or not a wise man can alter the fate assigned to him by the Stars.

Letter 107: Feb 25<sup>th</sup> 1506

Ercole Bentivoglio, Captain General of Florence, to Machiavelli, urging him to write more of his *Decennale primo* describing the history of Florence, so future generations will understand how bad it was.

Letter 110: March 14<sup>th</sup> 1506

Agostino Vespucci to Machiavelli about the printing of Machiavelli's *Decennale primo*.

Letter 112: June 12<sup>th</sup> 1506

Machiavelli's description of the events leading to the attack on Venice after formation of the League of Cambrai (that is the "earlier agreement"). "Duke Valentino," i.e. Cesare Borgia, has been betrayed and imprisoned by Julius II, and the Holy Roman Emperor wants to invade Italy in the consequent power vacuum. Machiavelli tries to help his friend Giovanni Ridolfi make sense of the positions and motivations of the many kingdoms and rulers involved in the negotiations.

- The Emperor here is the Holy Roman Emperor Maximilian I. also called King of the Romans, because he had not been officially crowned Emperor by the pope, making him merely a king.
- The King of Hungary is the fairly weak king Ladislas II
- The King of Aragon is Ferdinand II, husband of the late Queen Isabella of Castile; Castile and Aragon are the two halves of Spain, so by marrying Ferdinand and Isabella partly united Spain. Their son John married the archduchess of Austria, while their daughter Joana married Philip the Handsome; Joana and her son Charles later inherited Castile and Aragon.
- The Archduke is Philip the Handsome, archduke of Burgundy, son of Emperor Maximilian and husband of Joana, so son-in-law of Ferdinand & Isabella of Spain; by 1506 Isabella is dead, leaving Castile to Joana and Philip, but Ferdinand is still alive and retains the title of King of Aragon; Philip will die a few months after this letter, so Philip will never be HRE, rather his son Charles will inherit the HRE, Aragon and Castile, making him simultaneously HRE Charles V and Charles I of Spain, the first ruler of the now-united throne of Spain).

Letter 115: Sept 6<sup>th</sup> 1506

Biagio Buonaccorsi writing to Machiavelli while Machiavelli is in Rome with the Borgias. Buonaccorsi comments on the growing tension between the pope and emperor, Venice's part in it, and discusses his difficulty in sending Machiavelli his salary safely due to the chaos caused in central Italy by Cesare.

Letter 121: Sept. 3-20 1506 (responding to letter 119)

Lengthy letter of Machiavelli to Soderini discussing history and politics.

Letter 166: June 5<sup>th</sup> 1509

Machiavelli is the commander in charge of the current attempt to conquer Pisa. Lattanzio Tedaldi, an astrologer and friend of Ficino, writes with astrological advice.

Letter 167: June 8<sup>th</sup> 1509

Agostino Vespucci to Machiavelli: Florence rejoices at the conquest of Pisa.

Letter 169: June 17<sup>th</sup> 1509

An educated friend, Filippo Casavecchia to Machiavelli warning that he be complacent with his success in conquering Pisa, because his radical new ideas are still distrusted.

Letter 178: December 8<sup>th</sup> 1509

Letter of Machiavelli to Luigi Guicciardi including a peculiar, frank discussion of Machiavelli's sexual life.

*Event: August, 1512 – the Medici retake Florence, expel Soderini and imprison Machiavelli*

Letter 203: After Sept. 15<sup>th</sup>, 1512

This letter is thought to be addressed to Duchess Isabella D'Este (wife of the Duke of Urbino, sister of Lucrezia Borgia's husband the Duke of Fararra) the most educated and respected noblewoman of the Renaissance and the hostess of the scenes in Castiglione's courtier. It describes the process and events of Soderini's fall when the Medici retook Florence in 1512. The "viceroy" is the commander of the Spanish army helping the Medici. The "Gonfalonier" is Soderini. "His Catholic Majesty" refers to the King of Spain and is one of the hereditary



titles of the Spanish monarchy (in contrast, the King of France is “His Most Christian Majesty” and the King of England is “The Defender of the Faith”; these are all titles granted by the pope). “The Magnificent Giuliano” is Giuliano de Medici.

Letters 211-221: Detailed discussions of European high politics, foreshadowing *the Prince*.

Letter 222: August 26<sup>th</sup> 1513

Machiavelli (in exile) to his friend in Francesco Vettori (Florentine Ambassador to Rome) entertaining himself by speculating about politics.

Letter 223: Nov 23<sup>rd</sup> 1513

Vettori replies to Machiavelli discussing his life in Rome, his love of the ancients.

Letter 224: undated 1513

Machiavelli describes his life in exile, and his Humanist studies.

Letters 226-229, 236 & 238, Dec. 24<sup>th</sup> through August 3<sup>rd</sup> 1514

Machiavelli and Vettori discuss love affairs, and advice about love.

Letters 269-274: May 1521

Letters between Machiavelli and his friend the statesman Francesco Guicciardini, written while Machiavelli is in Carpi on a mission to recruit a Lenten preacher on behalf of the Florentine wool guild. This is Machiavelli’s first job after his exile, and the two discuss how it is beneath his talents, but while Machiavelli is there they can at least play some tricks on the friars.

Letter 278: July 30<sup>th</sup> 1522

Ser Vincenzo (Chaplain in San Quirico alle Sodorò) writes to Machiavelli about the fact that he (Vincenzo, not Machiavelli) has been excommunicated.

Letter 305: March 15<sup>th</sup>, 1526

In the ongoing war between France and Spain, “The King” Francis I (King of France) had been captured by “The Emperor” Charles V (who since the last letter has become both Holy Roman Emperor and King of Spain) at the battle of Pavia (Feb. 24 1525). On March 17<sup>th</sup> King Francis was freed but had to leave his two sons hostage and give many concessions to Charles V. Machiavelli here is trying to predict Francis’ future actions. Francis later declared the agreement void since it was made under duress.

Letter 328: April 7<sup>th</sup> 1527

Machiavelli to his son Guido, advising him on his education.

Letter 332: April 17<sup>th</sup> 1527

Guido Machiavelli to his father, news from home, describing his education, looking forward to seeing his father.

*Machiavelli passed away in June, 1527.*

## TWO SAMPLES OF RENAISSANCE LATIN

These are alternate assignments for the students who can read Latin (see above).

These two short Latin passages are both brief descriptions of the life of Pythagoras, written by two different 16<sup>th</sup>-century classics scholars working fifty years apart. The latter account is directly modeled on the former, with similar information and even some duplicated phrases. Used together as Latin translation practice, the two short pieces demonstrate how differences in personal style can make one piece of humanist Latin fairly easy and another presentation of the same content far more challenging if the author chooses to try to advertise his mastery of Latin by using intentionally complicated phrases and structure. If you find the first passage reasonably comfortable but the second passage much more challenging, that is, in fact, the authors' intent. These are also good samples to use for learning how different skimming Latin for content can be compared to reading it; for a practiced Latinist it is just as easy to skim the second passage as the first and get a sense of what both are saying about Pythagoras, but it is far more difficult to *translate* the second passage which requires actually untangling its roundabout grammar.

Raffaele Maffei, 1506, *Commentariorum urbanorum XXXXIII libri Raphael Volaterra item oeconomicus Xenophontis, ab eodem Latio donatus* (transcribed from the Gryphius edition, Lyon, 1552. fol. z5<sup>v</sup>).

A short entry on Pythagoras, from an alphabetical encyclopedic work dedicated to Pope Julius II:

Pythagoras Samius philosophus patre Demarato locuplete ac negotiatore, in Aegyptum primo, mox Babyloniam discendi siderum cursus gratia profectus est. Inde regressus in Cretam ac Lacedaemoniam pervenit, ut Lycurgi & Minois inclytas ea tempestate leges agnosceret. Ad ultimum in Italiam transmittens Crotone consedit, ubi populos luxuriae aduetos autoritate ac doctrina ad frugalem cultam revocavit. Matronas ad pudicitiam, iuvenes ad modestiam cohortari coepit. Eius passim sanctitate ac vitae abstinentia inductae mulieres, auratus vestes, ornamentaque lasciviora in tempo Iunoni consecraverunt. Sed & ex iuvenibus CCC cum sodalitiis iure sacramento quodam nexi separatim a caeteris civibus religionis ac modestiae causa agerent, suspitione clandestinae coniurationis civitatem in se converterunt. Itaque eos in unam domum coactos vulgus cremare contendens tumultu omnia complevit, ubi LX periere, caeteri in exilium profecti. Pythagoras itaque cum multos annos Crotone exegisset, Metapontum migravit, ibique decessit. Cuius tanta fuit admiratio ut ex domo eius templum facerent, eumque pro deo colerent. Haec ex Trogi libro XX Quintilianus autem libro IX Cicero vero ait. Tanta opinio de Pythagora praeiudicata potuit, ut eius etiam sine ratione valeret autoritas. Docuit in Italia regnante Servio Tullo, ut Livius & Dionysius autores. Eius Philostratus in principio vitae Apollonii, pluribus verbis meminit. Quemadmodum ab omnibus abstineret animalibus, animamque reducem putaret. Se propterea Euphorbum Troianum dicebat. Deinde pavonem fuisse, Ex quo Persius noster Pythagoraeum appellat pavonem. De ipsius secta scripsit Iamblycus libros tris qui adhuc extant. In quos commentarios edidit Simplicius, opus utrunque [sic] in bibliotheca Vaticana conspicitur. Ipsius apophthema, φίλων πάντα [sic] κοινά, Amicorum omnia communia.

Neander, Michael ed., 1559, *En Lector, Librum Damas Vere Aureum*. Basil, page 17 (f. c1<sup>r</sup>).

Excerpted from a letter dedicating this volume of Pythagorean poetry. The original text of this was printed with footnotes in Latin, reproduced here, which provide Latin explanations of the few phrases of Greek which Neander throws in, a common practice in an era of deeply competitive scholarship when authors vied to demonstrate their mastery of Greek as well as of advanced Latin.

Fuit vero Pythagoras philosophus, ex Samo insula oriundus, Mnesarchi annulorum sculptoris filius. Is cum dicendi amore vehementissimo flagraret, in Aegyptum primo, mox Babyloniam, discendi causa profectus est. unde deinde regressus, in Cretam ac Lacedaemoniam pervenit. id quod pro veteri consuetudine veterum plurimi sequuti sunt, quemadmodum de Platone, Euripide, Solone, Apollonio Tyaneo, Cicerone etiam, & e patribus divo Hieronymo, scriptores prodiderunt: & Galenus, medicorum princeps, de suis profectionibus discendi causa susceptis, ipse meminit. Postea vero cum iam multa ubique vidisset, didicisset, ac audivisset, ac cum doctissimis viris de studiis, iisque rebus de quibus dubitabat, seu quae scire cupiebat, saepe contulisset, ac patriam Samum a Polycrate tyrano teneri intelligeret: ea relicta denuo, Crotone, quae civitas est Italiae, a Milone Crotoniata & aliquot aliis praestantibus viris celebri concedit: ibique aperta schola, & iuventutem & eius loci cives optimis praeceptis ad studium honestatis, probitatis ac frugalitatis, aliarumque virtutum excitavit. Caeterum quibus legibus suos auditores rexit, ad quae etiam praescripta tum ipse vixerit, tum etiam suos omnes vivere voluerit, pluribus exposuerunt, Laertius, Suidas in Pythagora, Philostratus quoque in suo Apollonio, & Iamblichus philosophus, Porphyrii Christianorum hostis discipulus: qui de Pythagorae vita & secta libros tres conscripsit, in quos Commentaria edidit Simplicius Aristotelis interpres. Cicero etiam, ac Plutarchus: & de Graecis veteribus theologis, Clemens Alexandrinus, & Philo Iudaeus: Erasmus etiam in Chiliadibus, & Lilius, ubi symbola interpretantur Pythagorae. Et quis veterum Pythagorae non meminit? ut nec Livii, nec Iustini, nec Gellii, nec Macrobbii, nec Luciani etiam, Virgilii & Ovidii poetarum, hoc loco mentionem faciamus. Inde enim, si qui his non sunt contenti, plura de Pythagora addiscere possunt. Ei autem Pythagorae quidam tribuunt poema, τὸ χρυσᾶ ἔπηκαλούμενον<sup>(1)</sup>: hoc est, Aurea carmina nominatum, (poema vere aureum) quemadmodum it Suidas refert hisce verbis: τινὲς δὲ ἀνατιθέασιν αὐτῷ καὶ τὰ χρυσᾶ ἔπη<sup>(2)</sup>. seu quod revera ipse, seu etiam tota schola Pythagorae (quo Gellii inclinare videtur) eius autor fuerit: seu etiam, quod eiusmodi brevibus sententiis solitus fuerit proponere doctrinam de moribus: seu quod id scriptum eius moribus, eiusque vitae sanctimoniae maxime congruere sapiens iudicavit antiquitas. de quo alii aliter sentient: quae nos sub iudice ita in medio indiscussa relinquimus.

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<sup>(1)</sup> Aurea carmina Pythagora (no need to translate the Greek)

<sup>(2)</sup> In Pythagora (no need to translate the Greek)