

Syllabus for HIST 12203

The Italian Renaissance: Dante, Machiavelli and the Wars of Popes and Kings
CLCV 22216, ITAL 16000 RLST 22203 KNOW 12203 SIGN 26034 RENS 12203 MDVL 12203

Dr. Ada Palmer
Spring 2018, Stuart 104
Class: Mon/Weds 1:30-2:50 PM

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Office Hours: Weds 3:15 to 5:00

COURSE DESCRIPTION

This course covers 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 (15%)**
2. **Class Participation OR class responses (18%)** The teaching assistants will take note of which students speak up in class, asking questions or supplying comments. Students who do so will receive credit for class participation. If you don't have a chance to participate in any given class, or if you prefer to listen rather than to speak, you may instead turn in at the next class a single paragraph (one page maximum) of written comments expressing your own views on the discussion that occurred in the previous class. You should aim to either participate in discussion or turn in a written response at about half the classes, so a minimum of five times during the quarter. If you do it more often, great! But five times total is sufficient for full credit. If you are not certain whether you have spoken enough in class, ask a Teaching Fellow by e-mail.
3. **Nine short (three page double-spaced) writing assignments: (36%)**
 - a. Petrarch and Boccaccio (week 2) 4%
 - b. Ficino, Pico, Castiglione, Lorenzo (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 with project write-up (16%)** due the last day of class
4. **Final Take-Home Essay Exam (15%)** due by e-mail by scheduled final exam time
5. Optional Extra Credit Assignments, A MAXIMUM OF THREE, (+3% each)

See later in the syllabus for customized alternate assignments for students who read Latin or Italian, and students from the Classics and Italian departments. These customized assignments are required if you want to receive Classics or Italian credit for this course. 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. Graduate students in this course have the option of skipping some shorter assignments and writing a longer research paper as the final project.

Languages Across the Curriculum Option:

This course will likely have one or more LxC sections, which mean that if we have five or more students who are interested in receiving supplementary language training focused on reading Renaissance texts in appropriate non-English languages, the College may give us one or more special TAs who specialize in those languages (Latin, Italian, French, German, Spanish, Portuguese, or Arabic) to run optional special sessions for students who want to work on those languages. These sections will give you the opportunity to get special training and mentorship in your target language, and special help doing your final project using sources in the target language (or writing something in that language). Contact the instructor to alert us to your language interests so we can try to secure an appropriate TA. These special sections are optional.

REQUIRED TEXTS

Books available at Seminary Co-Op Bookstore. If you can afford full price, please buy there to support independent bookstores (& avoid Amazon lying to you about how quickly books arrive!). Books also on reserve in Regenstein.

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

Machiavelli, *Machiavelli and His Friends* (English; University of Illinois Press) 087580599X.
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.

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 (Gateway) 0895267136

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

Answer: Yes EXCEPT you MUST use the John Ciardi translation of Dante, unless you are reading it in Italian. Having the correct Cellini edition will also help you start and stop at the correct page numbers.

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 (whether print or e-book)

OPTIONAL SUPPLEMENTARY TEXT recommended for Renaissance Studies, Medieval Studies, History, or Italian language students, and for people who enjoy racy historical stories with necromancy and assassinations:

Benvenuto Cellini, *My Life* (Autobiography). Recommended edition: Oxford, 0199555311

OPTIONAL SUPPLEMENTARY TEXT FOR STUDENTS WHO READ LATIN

Pico della Mirandola, Giovanni. *Oratio de Hominis 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 (Italian language versions of texts are also available at the Seminary Co-Op Bookstore, or online)

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 very good notes).

Machiavelli, *Il Principe*. JiaHu Bilingual edition, 1909669059 (or any Italian edition).

Optional: Benvenuto Cellini, *La Vita* (Autobiography). Any Italian version is acceptable.

E-RESERVES

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.

Marsilio Ficino, *Meditations on the Soul* (Inner Traditions) 0892816589. Selected letters.

Lorenzo de Medici, from *Lorenzo de' Medici Selected Poems and Prose*, letters pp. 167-181.

Petrarch, *Canzoniere*, 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, *Familiars* (separate Latin and English files): 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 (violence and friends), XXIV.3 (to Cicero), XXIV.4 (again to Cicero), supplements to Cicero letters (ed. Mario Cosenza); XXIV.12 (to Homer). Latin text in PQ4490.E23 R833 (4 vols) vol. 1 45-48, 90-97, 128-131, 138-142, 174-5; vol. 2. 174-186; vol. 4 225-231, 253-63.

COURSE SCHEDULE:

- Week 1 April 1 (M) Introduction: The Renaissance World. (No reading).
- April 3 (W) Welcome to Florence, the “Great and Wretched City”
 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 of Boccaccio contains more stories than are required, including several that are cut off mid-way; keep track so you don’t spend time on extra sections.)
 Read also: Petrarch *Canzonere* poem #128 “Italia Mia” (included in this syllabus)
- Week 2 April 8 (M) Desperate Measures: Petrarch and the Birth of Humanism
 Reading : 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), *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).
 Students taking the course for Classics credit should read two Petrarch letters (your choice) in Latin (Latin file on e-reserve)
 Students taking course for Italian credit may skip one letter and read: e-reserve Petrarch, *Canzonere* poems 7, 16, 53, 77, 80, 84, 89, 104, 131, 136, 137, 186, 187, 190, 191, 205, 246, 248, 279, 304, 326, 359, 365) (The file contains more poems than are required.)
- April 10 (W) The Rise of the Medici
 Reading : e-reserve: Poggio, *Two Renaissance Book Hunters*, letters III, IV, XI, XXX, XLIX, LXXX, LXXXI, letter of Franciscus Barbarus; Ficino, *Meditations on the Soul*, letters 1-4, 6-11 and 22-28 (pp. 3-21 and 39-49).
 Written Assignment due: Three page (double-spaced) informal reaction paper. Write a letter as if you were Petrarch responding to Boccaccio’s *Decameron*, or as if you were Boccaccio responding to Petrarch’s letters.
- Week 3 April 15 (M) Humanism at Court and in Danger
 Reading : Giovanni Pico della Mirandola, *Oration on the Dignity of Man* (selected); e-reserve from *Lorenzo de’ Medici Selected Poems and Prose*, letter 9; e-reserve Castiglione, *The Courtier*, Book 1 pp. 25-54, 70-82.
 One paragraph proposal for your final project due.
- April 17 (W) PAPAL ELECTION PREPARATION

Reading : e-reserve Castiglione, *The Courtier*, Book 2 pp. 109-120; e-reserve from *Lorenzo de' Medici* letters 1-7, Marsilio Ficino *Meditations on the Soul* Letter 5 (Truth Addresses Cardinal Riario) and letter 95 (to Pope Sixtus IV after the Pazzi Conspiracy).

Read all papal election documents carefully.

Written Assignment due: Three page (double-spaced) reaction paper: Write as if you were Ficino, Pico, Castiglione, or Lorenzo de Medici writing to one of the others. Or you may write two shorter letters, one responding to the other.

Week 4

April 22 (M) PAPAL ELECTION I

Optional Reading: Benvenuto Cellini, *My Life*, Book 1 sections 1-41 (pp. 1-74). We will not discuss the Cellini this week, but his account of how courtiers, Cardinals, and others interacted will be useful for you during the election. Reading ahead in *Cellini is encouraged* (we are reading pp. 1-298 over 2 weeks).

No written assignment: Prepare thoroughly for papal election.

See also the assignment which you may want to complete on Tuesday ASAP, so plan ahead.

April 24 (W) PAPAL ELECTION II

Optional Reading: Cellini, *My Life*, up to Book 1 section 89 (p. 153).

Written Assignment due: Write a letter as your character in the election (three double-spaced pages min.), writing about the first day, your experiences, fears, hopes, goals. The addressee must be a specific person: a relative, friend, courtier, teacher, instructions to a subordinate or reports for a superior. It could be addressed to another student's character, to a non-player character mentioned in your character sheet, or it could be a letter to posterity, or an ancient. If you write to a player, the letter will be delivered to that person and will advance your negotiations. If you write to a non-player-character you *will receive a reply* which will affect the game—the addressee may send you valuable information, resources, or take action based on your letter. Letters must be turned in by e-mail, and the sooner you send them in to the sooner and better a reply you will receive. If you write right after class and send it that night, you may receive a reply the next day!

Week 5

April 29 (M) PAPAL ELECTION III

Optional Reading: Benvenuto Cellini, *My Life*, finish Book 1 (p. 222)

Written Assignment due: Write a second letter (three page minimum) as your character in the election, to the same addressee or a new one. You will receive a reply, so the sooner you send the letter the better.

May 1 (W) PAPAL ELECTION IV

No reading. Take a break and concentrate on the election.

Written Assignment due: Write a third letter (three page minimum) as election character, discussing the events of the election climax.

Week 6

May 6 (M) PAPAL ELECTION DISCUSSION

Optional Reading : Cellini, *My Life* Book 2 sections 1 to 53 (pages 223-298)

Mandatory Reading: e-reserve *Lorenzo de' Medici Selected Poems & Prose*, letter 11 (to his son Giovanni before the papal election), and Ficino *Meditations on the Soul*, letter 5 (to Cardinal Raffaele Riario).

Written Assignment due: Write a fourth letter (three page minimum) as your character, discussing the end of the election and its consequences.

- May 8 (W) The Real Papal Election and the Crisis of Italy
Reading : e-reserve Machiavelli, *Letters*, 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.
- Week 7
- May 13 (M) The Realities of Machiavelli's *Prince*
Reading : Machiavelli, *The Prince*. (If you read it recently you should still reread it, thinking about the election)
Written Assignment due: Four page (double-spaced) 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, etc.
- May 15 (W) Machiavelli's Critique: Did Humanism Succeed or Fail?
Reading : e-reserve Machiavelli, *Letters*, letters 222-238, 269-274, 278, 305, 328, 332. See the guide in this syllabus.
One-paragraph plan explaining your final project due.
- Week 8
- May 20 (M) SPECIAL Machiavelli Political Science Joint Meeting
Note: THIS CLASS WILL MEET IN A SPECIAL LOCATION because we are joining Prof. John McCormick's Political Science Course on Machiavelli so you can see how different your understandings of the same text are when approaching it in such radically different courses.
Reading: none.
Written Assignment due: Write a letter (three double-spaced pages min.) either (A) as if you are Machiavelli reflecting on the events of *our* election, or (B) as if you are your election character and just read Machiavelli's *Prince*. In the latter case may write to Machiavelli or to any character of your choice.
- May 22 (W) Dante I: Florence in Darkness
Reading: Dante, *Inferno*, I-XI
- Week 9
- May 27 (M) MEMORIAL DAY—NO CLASS
- May 29 (W) Dante II: Politics and Divinity
Reading: Dante *Inferno*, XII-end.
SPECIAL: this week's written assignment due Thurs not Tues
Written Assignment due: Write as Dante and create extra "canto" for *Inferno* (it does not have to be in verse), describing the place in Hell of (A) your papal election character, or (B) one or more other characters from the election, or (C) one or more 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.
- Week 10
- June 3 (M) SECOND Joint Meeting with Political Science Class
NOTE: Again we will meet in a special location.
- June 5 (W) Conclusion: Desperate Times, and Presentation of Special Projects
Reading: None. **FINAL PROJECT AND WRITE-UP DUE.**

More final projects will also be presented at an **optional class party & banquet**, hosted at Professor Palmer's house at some point during reading period. It will be scheduled early in the course.

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
- Build a model of a Renaissance building, place, or object
- 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 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. *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 7th. 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 ASSIGNMENT:

Up to three times per quarter (any time before the last class session), you may complete this extra credit assignment 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.)

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 1,000 and 1,500 words (approximately 4-5 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 but not required 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 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 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 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 after?” Answer this question based on your knowledge of from this class. Good answers will use elements from more than three of our primary source readings, and your experiences from the papal election simulation. Answers that focus on the history of the Reformation itself, Luther, events in Germany, and other content we did not discuss in class will not receive good scores—this essay must draw primarily on course content. 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 of three of the seven letters in Italian. You may choose which four (I recommend saving the English ones for weeks when you have tough assignments in other courses, or for the papal election when you may wish to write letters to peers who do not read Italian). If you prefer, you may write all the letters in Italian. When writing in Italian, the length requirement is two pages instead of three.

- a. Petrarch and Boccaccio (week 2) 4%
- b. Ficino, Pico, Castiglione, Lorenzo (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%
- h. Machiavelli and Cellini (week 8) 4%

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.

Choose one extra text to purchase:

- Paolo Giovio, *De Viris et Feminis Aetate Nostra Floretibus* by Paolo Giovio
OR Giovanni Pico della Mirandola, *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. ~~Ficino, Pico, Castiglione, Lorenzo~~ (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).

Addition: Petrarch’s letters (which we are reading in Week 2) are on e-reserve in Latin. You may at any time turn in a translation of about 400 words from one of Petrarch’s letters in lieu of the normal English language writing assignment for any given week, or for extra credit (up to 4% each).

During the papal election, 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 *De Viris et Feminis Aetate Nostra Floretibus* by Paolo Giovio, or 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. You should read with an English translation handy, and after every couple of paragraphs look at the English to test your comprehension.

- 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 sopra 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 9th, 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 25th 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 5th. 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 14th, 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 9th, 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 23rd 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 18th, 1503 – Death of Pope Alexander VI, replaced by Pius III

Letter 78: Nov 17th 1503

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

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

Letter 90: May 29th 1504

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

Letter 91: June 1st 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 4th 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 25th 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 14th 1506

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

Letter 112: June 12th 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 6th 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 5th 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 8th 1509

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

Letter 169: June 17th 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 8th 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. 15th, 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 26th 1513

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

Letter 223: Nov 23rd 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. 24th through August 3rd 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 30th 1522

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

Letter 305: March 15th, 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 17th 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 7th 1527

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

Letter 332: April 17th 1527

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

Machiavelli died 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 16th-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.

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

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^r).

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⁽¹⁾: hoc est, Aurea carmina nominatum, (poema vere aureum) quemadmodum it Suidas refert hisce verbis: τινὲς δὲ ἀνατιθέασιν αὐτῷ καὶ τὰ χρυσᾶ ἔπη⁽²⁾. 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.

⁽¹⁾ Aurea carmina Pythagora (no need to translate the Greek)

⁽²⁾ In Pythagora (no need to translate the Greek)