



The Portable Machiavelli, Niccolo Machiavelli, Penguin, 1979, 1101128097, 9781101128091, 576 pages. In the four and a half centuries since Machiavelli's death, no single and unanimously accepted interpretation of his ideas has succeeded in imposing itself upon the lively debate over the meaning of his works. Yet there has never been any doubt about the fundamental importance of Machiavelli's contribution to Western political theory. The Portable Machiavelli brings together the complete texts of The Prince, Belfagor, and Castruccio Castracani, newly translated by Peter Bondanella and Mark Musa especially for this volume. In addition, the editors include an abridged version of The Discourses; a play, The Mandrake Root, in its entirety; seven private letters; and selections from The Art of War and The History of Florence. .

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The Comedies of Machiavelli (Bilingual Edition) The Woman from Andros; The Mandrake; Clizia, Niccolò Machiavelli, David Sices, James B. Atkinson, Mar 1, 2007, Drama, 416 pages. This volume of sparkling translations -- 'The Woman From Andros', Machiavelli's version of Terence's classic comedy; 'The Mandrake', the earliest and perhaps greatest Italian

The Prince and Other Writings , Niccolò Machiavelli, 2003, Philosophy, 224 pages. The Prince and Other Writings, by Niccolo Machiavelli, is part of the Barnes & Noble Classics series, which offers quality editions at affordable prices to the student and the

The Prince Machiavelli's Description of the Methods of Murder Adopted by Duke Valentino & the Life of Castruccio Castracani, Niccolo Machiavelli, 2007, History, 108 pages. This edition faithfully reprints the full text of the classic translation by W.K. Marriott with the translator's introduction. It also includes two additional pieces by

Niccolò Machiavelli and the United States of America , Niccolò Machiavelli, Anthony J. Pansini, 1969, Philosophy, 1358 pages. .

Niccolò Machiavelli An Annotated Bibliography of Modern Criticism and Scholarship, Silvia Ruffo-Fiore, 1990, History, 810 pages. This comprehensive bibliographic guide to the books, monographs, articles and editions, translations, reviews, and dissertations on this important Renaissance writer provides

The Prince , Niccolo Machiavelli, Jan 1, 2003, Fiction, 166 pages. The Prince Here is the world's most famous master plan for seizing and holding power. Astonishing in its candor, The Prince even today remains a disturbingly realistic and

The Discourses , Niccolò Machiavelli, 1970, History, 543 pages. The Florentine political philosopher's commentaries on Livy's history of Rome are accompanied by critical and textual notes.

The Art of War , Niccolò Machiavelli, 2001, History, 247 pages. A fundamental work by one of the greatest political and military theorists of Western civilization..

The prince and The discourses , Niccolò Machiavelli, 1950, Philosophy, 540 pages. .

The Cinema of Federico Fellini , Peter E. Bondanella, 1992, Performing Arts, 367 pages. Traces the career of the Italian film director, discusses all of his major films, and looks at his use of specific themes.

Machiavelli's the Prince Bold-Faced Principles on Tactics, Power, and Politics, Niccolò Machiavelli, 2008, History, 304 pages. Machiavelli's words are as timely today as they were when he first wrote them, more than 500 years ago. One of the most famous philosophical and political tracts ever created

Machiavellism , Friedrich Meinecke, 1962, , . .

Machiavelli: The Prince , Niccolò Machiavelli, Quentin Skinner, Russell Price, Oct 28, 1988, History, 152 pages. In his introduction to this new translation by Russell Price, Professor Skinner presents a lucid analysis of Machiavelli's text as a response both to the world of Florentine

The prince , Niccolò Machiavelli, 1964, , 225 pages. .

Florentine Histories , Niccolò Machiavelli, 1990, History, 391 pages. "This translation . . . of Machiavelli's thoughts on his native city is meant to be less colloquial and closer to the original than the typical translation. This highlights how

In the four and a half centuries since Machiavelli's death, no single and unanimously accepted interpretation of his ideas has succeeded in imposing itself upon the lively debate over the meaning of his works. Yet there has never been any doubt about the fundamental importance of Machiavelli's contribution to Western political theory. The Portable Machiavelli brings together the complete texts of The Prince, Belfagor, and Castruccio Castracani, newly translated by Peter Bondanella and Mark Musa especially for this volume. In addition, the editors include an abridged version of The Discourses; a play, The Mandrake Root, in its entirety; seven private letters; and selections from The Art of War and The History of Florence.

Mark Musa and Peter Bondanella are professors at the Center for Italian Studies at Indiana University. Mark Musa, a former Fulbright and Guggenheim Fellow, is the author of a highly acclaimed translation of Dante's Divine Comedy. Peter Bondanella, a former Younger Humanist and Senior Fellow of the National Endowment for the Humanities, has published, among other works, Machiavelli and the Art of Renaissance History and Federico Fellini: Essays in Criticism. He is coeditor of The Dictionary of Italian Literature and The Portable Machiavelli.

In the course of my political science training, I studied at great length the modern idea of realpolitik. In that study I came to realise that it was somewhat incomplete, without the companionship of 'The Prince', by Niccolò Machiavelli, a Florentine governmental official in the late fifteenth and early sixteenth centuries. 'The Prince' is an oft quoted, oft mis-quoted work, used as the philosophical underpinning for much of what is considered both pragmatic and wrong in politics today. To describe someone as being Machiavellian is to attribute to the person ruthless ambition, craftiness and merciless political tactics. Being believed to be Machiavellian is generally politically incorrect. Being Machiavellian, alas, can often be politically expedient.

Machiavelli based his work in 'The Prince' upon his basic understanding of human nature. He held that people are motivated by fear and envy, by novelty, by desire for wealth, power and security, and by a hatred of restriction. In the Italy in which he was writing, democracy was an un-implemented Greek philosophical idea, not a political structure with a history of success; thus, one person's power usually involved the limitation of another person's power in an autocratic way.

Machiavelli did not see this as a permanent or natural state of being -- in fact, he felt that, during his

age, human nature had been corrupted and reduced from a loftier nobility achieved during the golden ages of Greece and Rome. He decided that it was the corrupting influence of Christianity that had reduced human nature, by its exaltation of meekness, humility, and otherworldliness. Read more ›

Aside from being a concise collection of Machiavelli's important political works, this volume serves another great purpose - it shows you a side of Machiavelli never seen before by publishing the HILARIOUS letters to his brother. The letter to his brother about his encounter with a prostitute is absolutely hysterical. This volume provides selections which show you both sides of Machiavelli - the serious political scientist and the satirical, comical human being.

Those familiar with his most famous work 'The Prince' may find this hard to believe. In this collection we see a totally different side of the man through; a humorous letter to his brother about an encounter with a less than attractive prostitute, a hilarious short story with a dubious message about marriage and a completely comic play. The nearly 500 years since their appearance does nothing to diminish their comedic value. These three pieces alone make the work worth the money. If that's not enough for you, there are also selections from his famous 'Art of War' and 'The Discourses.' True Machiavelli fans like myself will not want to miss this gem!

The year 2013 marks both the celebration of Italian culture in America and the five-hundred-year anniversary of Niccolò Machiavelli's *The Prince*. Written in 1513, but not published in its entirety until 1532, five years after Machiavelli's death, the author's heady advice has turned his last name into a pejorative adjective, synonymous with deceit, deception, ruthless manipulation, and state-sponsored violence. Irony number one: the man for whom Machiavelli penned the advice for died before he c...more The year 2013 marks both the celebration of Italian culture in America and the five-hundred-year anniversary of Niccolò Machiavelli's *The Prince*. Written in 1513, but not published in its entirety until 1532, five years after Machiavelli's death, the author's heady advice has turned his last name into a pejorative adjective, synonymous with deceit, deception, ruthless manipulation, and state-sponsored violence. Irony number one: the man for whom Machiavelli penned the advice for died before he could enjoy it, and irony number two: the de'Medici family, who sponsored the work, never read it.

"The ends justifies the means" is the cliché most associated with Machiavelli. What he wrote, however, in Chapter XVIII of *The Prince*, is *si guarda al fine*, which is best translated as "one must think of the final result." Not quite the same thing -- not by a long shot. The context for the phrase is a discussion on whether the prince's words should convey certain virtues. Niccolò, who knew his Latin well, might have been thinking of the Ovidian phrase *exitus acta probat*, which translates into English as "the outcome justifies the deed," but that is very different from "one must think of the final result."

So Mr. M never wrote the phrase *il fine giustifica i mezzi*. Marie Antoinette never did say *qu'ils mangent des brioches*. Darwin, however, did indeed say survival of the fittest, but only as a metaphor for his theory of natural selection. Herbert Spenser would later apply Darwin's phrase to economic theory. Darwin's words were then adapted to support eugenics and other forms of sloppy thinking. Last but not least: Freud never said that where there's a taboo, there is a desire. Each one of these phrases wants to distill the complex personality and theories of prominent historic figures into a memorable sound byte, for the benefit of listless students in the future. It is part of that process of creating sound bytes, wrenching words out of historical context, that ends up transforming culture into banality.

The Prince is considered the handbook for crackpots, wannabee despots, and full-blown dictators on the one hand; the inspiration for tailless Gordon Geckos with or without an MBA, on the other. Lenin kept a copy of *Il Principe* at his bedside. Mafia dons supposedly cite it as the governing text of their "organization." Somehow, I think it takes a whole lot more than badda bing badda bang to read Don Niccolò's text. Yet it is rather amazing that Mr. M wrote the text at all. Even Tony Soprano lacked the creativity of the de'Medici family as literary patrons. The famiglia for whom Nicky had written and to whom he had dedicated his slim volume had him hoisted up strappado. Machiavellian,

eh? Machiavelli endured six drops. The de'Medici family had reclaimed Florence and they were separating the chaff from the seed and wheat. See how cliché mitigates violence? Machiavelli, the diplomat, had nothing to confess to the de'Medici's henchmen. They let him hobble off to his estate. The Prince is a short work for good reason: he wrote the damn thing with both arms broken while recuperating.

Scholars have debated Machiavelli's intention in writing *The Prince*. The prevailing argument is that he was trying to curry favor with the de'Medici. Machiavelli's models for leadership were found in the idealized past of a Greek democracy or a Roman republic. He saw that both societies had become corrupt from human weakness. The republic had become Christianized, lost its sense of oligarchy. He had hoped that his Prince would unite all the Italian cities and regions under a single government, but this new man was not to be the hero of the early republic, men such as Publius Valerius, Mucius Scaevola, Coriolanus, and Cincinnatus. Machiavelli wanted a thoroughly new type of man. Machiavelli's ideal man is found in Shakespearean creations: Iago in *Othello*, Macbeth, Richard of Gloucester in *Richard III*, and Edmund and Cornwall in *King Lear*. The Machiavellian education is complete in Prince Hal's journey from reprobate to militant royal in *Henry IV* and *Henry V*. The Modern Man is not Hamlet, the indecisive neurotic. Machiavelli's idea of virtue is not Christian, but semantically aligned to the Latin *virtus*, man.

Machiavelli, a diplomat, had witnessed popes waging war on city-states, the rise and fall of Florence and Venice, personal ups and downs, and the meddling of foreign powers. He despised the Borgias, who, though Italian by birth, were Spanish in origin. He detested the use of mercenaries in the army because there was no loyalty in them. The Catholic Church was to Italian aristocrats what the Empire was to the German prince electors: the institution through which they exerted their residual power in the age of the rising nation states. In matters of faith, for political expediency to avoid moral conflict, Machiavelli seems to have practiced a devout atheist.

In a bizarre twist of literary history, *The Prince* was roundly attacked in England long before there was an English translation. Edward Dacres would provide the first English translation in 1636, but not before Reginald Pole, the last Catholic Archbishop of Canterbury, had set the stage for a condemnation of Machiavelli in 1539. He declared Machiavelli an "enemy of the human race"; and that "the hand of Satan" had written *The Prince*. Pole's condemnation makes sense since he is Catholic. Henry VIII would become *Fidei defensor* (Defender of the Faith) in 1544. Even the Protestants who found Papist conspiracies everywhere were obligated to condemn Machiavelli because he espoused atheism. The French Protestant Innocent Gentillet, a Huguenot, saw Machiavelli's dark thinking as the cause behind the St. Bartholomew's Day massacres in 1572, so he wrote *Discours sur les moyens de bien gouverner contre Nicolas Machiavel* (1576). Voltaire would help Frederick the Great write *Anti-Machiavel* (1740), which was rather hypocritical since Frederick himself was wholly Machiavellian in his pursuit of power. Disfavor continued through the centuries.

Modern examples of the Prince all tend to be negative: Russia's Stalin, Cambodia's Pol Pot, China's Mao Zedong and Deng Xiaoping, and North Korea's Kim Jong il and successor Kim Jong-un, but it would seem heretical to suggest that American politicians have exhibited Machiavellian traits. Hitler isn't a part of this list because he was a demagogue. Machiavelli's principles animated politics in Western Europe, its colonies, and its logical heirs, the United States. The Founding Fathers referred to the liberated United States as "our rising empire." The Founding Fathers were aristocrats and oligarchs who also understood that as they have rebelled so might those under them rebel against them. They feared a pure democracy. Jefferson worried about whether a republican government "would be practicable beyond the extent of a New England township." The founding few had an empire to build and they drew some of their strategies from Machiavelli.(less)

I have read Machiavelli's most widely known work, *The Prince*, any number of times, and I always enjoy returning to this commonly misunderstood political writer, a writer subject to having quotations lifted in isolation and having them used to mischaracterize his opinions and intent. On the present occasion I read *The Portable Machiavelli* (containing *The Prince* and many other of Machiavelli's writings) at the same time that I was enjoying the Teaching Company's Great

Courses series on Machiavelli...more I have read Machiavelli's most widely known work, *The Prince*, any number of times, and I always enjoy returning to this commonly misunderstood political writer, a writer subject to having quotations lifted in isolation and having them used to mischaracterize his opinions and intent. On the present occasion I read *The Portable Machiavelli* (containing *The Prince* and many other of Machiavelli's writings) at the same time that I was enjoying the Teaching Company's Great Courses series on Machiavelli, taught by William Cook. Doing so enabled me to put Machiavelli and his ideas in context, and for Machiavelli, context is an important key to understanding his thought.

There is, first of all, a personal context. Machiavelli wrote most of his major works during the early decades of the 16th century while he was in relative isolation at his modest farm outside Florence, Italy. Having lost his civil service position during what turned out to be political misalliances, he refined and wrote his political understandings in a series of works, *The Prince* having been one of the smaller works, one aimed at a particular situation. In a sense, he wrote this as both a response to a very present political crisis that he hoped to influence through the sharing of his insights and advice, and as a sort of job application to the new powers-that-be. This particular short work was thus not meant to be a comprehensive presentation of political philosophy, a philosophy more completely worked out and presented in his much longer work, *The Discourses*, which he was writing at the same time.

There is also a political context. Italy at the time was not a nation-state but rather a collection of small city-states, city-states often at odds with one another, each perpetually striving for influence and domination vis-à-vis each other and the Papacy. Recently foreign powers—the Spanish, the Swiss, and especially the French—had come into the Italian peninsula either on their own initiative or by invitation of one competitor or another and had upset the fragile balances that had been operative hitherto. Machiavelli was an astute observer of what weaknesses the city-states and particularly Florence had and what strategies for survival and preservation had been effective or ineffective in the region. His advice in his writings always kept in view the ultimate goal of stable and well-functioning republics, but he had a clear understanding that one had to work with what one had as one worked toward this goal. In essence, Machiavelli was a proponent of what has come to be labeled *Realpolitik*. Any goals that he had for establishing and strengthening principalities was only secondary to his ultimate goal of stable republics. While he has been accused of rather baldly and generally advocating "The end justifies the means," his view was far more selective and depended on a balancing of means with the worthiness of the end, the extent to which the end benefits society as a whole.

A larger context for Machiavelli was the Renaissance humanist impulse that was influencing Europe and especially Italy at the time. Contemporary institutions were being reevaluated in light of institutions and practices from the ancient Classical world, in this case Greece and Rome as reflected in the writings of Plato, Aristotle, Polybius, and Cicero, in particular. Machiavelli considers "republic" in its classical sense, the establishment of a political entity combining aspects of monarchy, aristocracy, and democracy as forming the most stable polity. But Machiavelli used these sources with a uniquely contemporary and modern twist. He was interested above all in political stability based on political realism in contrast to utopian visions of political idealism that he viewed, based on his experience, as leading to political failure and chaos. Machiavelli believed that private morality, of which he approved, was ineffective as a basis for political leadership, asserting that the latter required a different morality in order that the republican form of city-state governance could be preserved.

This present volume starts with the inclusion of a handful of Machiavelli's letters, letters that are diverse and show different sides of his personality and the range of his confidantes and interests. *The Prince* is then included in its entirety. His much longer and more comprehensive work, *The Discourses* (based on the first ten books of Livy), is excerpted, about two-thirds of its chapters being presented in their entirety and the remainder being summarized; this work is quite clearly the most comprehensive and important work of Machiavelli's political thought, and no one should judge of his ideas and positions without familiarity with it. Following this is a short story, "A Fable: Belfagor, the Devil Who Took a Wife," and the play, *The Mandrake Root*, a witty work that

skewers contemporary Florentine social patterns and mores. Next are excerpts from Machiavelli's *The Art of War*, wherein he expands on military topics that were addressed less completely in *The Discourses*, and *The Life of Castruccio Castracani of Lucca*, an exploration of the life of a leader of the previous century who exemplified many of the principles Machiavelli admired. The collection concludes with a short selection from his much larger work, *The History of Florence*, a political history by this, a non-archival historian.

This book is a good overview and introduction to Machiavelli's thought, providing insights into his life and times and a corrective to the often superficial and judgmental assessment of his political philosophy that has come down to us today, an assessment that often distorts and misrepresents the depth and insights of his political thinking as the result of its being based solely on sound bites gleaned from *The Prince*. This sampling of his work, and Machiavelli's thought in general, invites us to a conversation that leads us to reflect on our own political ideas today, informing that conversation and both enlightening us about how his thought has influenced today's views and also fertilizing our current thinking with insights that he continues to bring to us. In this conversation we may or may not end up agreeing with some, all, or none of what Machiavelli says. But the conversation is important to have and keeps our own ideas ever fresh and always examined. We can be grateful to an author who issues us such an invitation.

Niccolo' Machiavelli seemed to have had some inside contacts with the politico of the 1500's. Because of these contacts, *The Prince* reads like a discussion between an advisor and a politician. In fact, Machiavelli wrote this part of the larger work, *Discourses*, to one Lorenzo de' Medici, and later changed it to one Duke of Urbino. I list this out only to remind anyone who reads this that Machiavelli's infamous reputation as being cruel and heartless is unfounded. I believe that Machiavelli was g...more Niccolo' Machiavelli seemed to have had some inside contacts with the politico of the 1500's. Because of these contacts, *The Prince* reads like a discussion between an advisor and a politician. In fact, Machiavelli wrote this part of the larger work, *Discourses*, to one Lorenzo de' Medici, and later changed it to one Duke of Urbino. I list this out only to remind anyone who reads this that Machiavelli's infamous reputation as being cruel and heartless is unfounded. I believe that Machiavelli was going from two premises: 1) that to rule a country as a monarch, weakness is deadly and friends are few as well as hard to come by, and 2) human nature is not naturally altruistic, and when it is there is usually an ulterior motive. I do not believe that there are many honest individuals that would/can refute these two premises. Nevertheless, *The Prince* is full of one-liner tidbits of medieval wisdom concerning ruling fiefdoms surrounded by detailed examples of failed as well as successful attempts by other rulers and a few popes to overtake other fiefdoms.

In this collection is also one of Machiavelli's novelettes, *Belfagor the devil who took a wife*. This is a little known story (evidently novelettes were the rage and most of Machiavelli's are lost) that is sure to irritate the feminists and get a chuckle out of the chauvinists, which brings me to the point of this review: Machiavelli is probably well known because of his talent to irritate and provoke a man after my own heart.

A wide variety of insightful writings by one of the foremost thinkers of his age, *The Portable Machiavelli* demonstrates the author's divergent interests and talents. Known largely for *The Prince*, an examination of how a ruler should best control his territory and his people, Machiavelli the playwright also deserves credit, though as a military tactician and practitioner he appears to have fallen amusingly short.

This is a critical piece in anyone's education. Politics and war are fought by those who believe in it. If you don't you will still need to understand them--just look at the world around you. If you read it with an open mind you might just learn something important about life though I wouldn't suggest assimilating the entirety of his hardliner approach.

Niccolò di Bernardo dei Machiavelli was an Italian political philosopher, musician, poet, and romantic comedic playwright. He is a figure of the Italian Renaissance and a central figure of its political component, most widely known for his treatises on realist political theory (*The Prince*) on the one hand and republicanism (*Discourses on Livy*) on the other.

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