

GOV 335M  
LIBERTY AND EMPIRE: MACHIAVELLI  
The University of Texas at Austin

**Instructor:** Professor Gilmore

**Classes:** Monday and Wednesday, 10:00–11:30 a.m.

**Location:** CBA 4.344

**Office Hours:** Monday, 1:30–3:30 p.m.; Tuesday 3:00–4:00 p.m.

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## COURSE DESCRIPTION

The freedom of the individual and of society, and how they relate, and the necessities that guide them, including the necessity of empire, are subjects that Niccolò Machiavelli made his own in his twin masterpieces, *The Prince* and the *Discourses on the First Decade of Titus Livy*. By ordering republics through a new science—a science that might, after a few alterations, become modern political science, and perhaps not just that—Machiavelli intended to set us on a new path. A new path to a new world, as he claims in the first Preface to the *Discourses*.

In the modern world, all republican thought after Machiavelli points back to him. He is reputed not just a republican but the father of the modern fatherland. A humanist. A free man who set out to free mankind.

In the lands that Machiavelli either discovered or renewed, we have grown our liberal and illiberal republics; our new freedom; our new tyranny; the most humane generosity and the most astonishing power; our hopes for our knowledge; our hopes from our knowledge; our superb independence and our terrible control.

To study freedom and empire in Machiavelli is therefore to study ourselves. It is to study the past we have broken, the present we have formed, the tomorrow we fear, and the day after tomorrow, to which we still aspire.

But beyond all that, there is this: Machiavelli is a supreme writer. He meets your every question with a better question. He interweaves his teachings between two works that seem to be opposites. Relatedly, he acquires reputations that seem incompatible. In this class we will work through that interweaving and those reputations, and we will admire the form, even when we cannot approve of the content, of such a virtuosic writer.

## REQUIRED TEXTS

The translations listed are the translations that each student must have and use both in class and on all assignments. You must have the assigned text, but you can use older editions of the assigned text if you want. All texts listed below will be available at the University Bookstore, but they can be purchased elsewhere.

Livy, Titus. 2006. *The History of Rome, Books 1-5*. Trans. Valerie M. Warrior. Indianapolis: Hackett.

Livy, Titus. 2013. *Rome's Italian Wars, Books 6-10*. Trans. J.C. Yardley and Dexter Hoyos. Oxford: Oxford University Press.

Machiavelli, Niccolò. 1998 (1985). *The Prince*. Trans. Harvey Mansfield. Chicago: University of Chicago Press.

Machiavelli, Niccolò. 1996. *Discourses on Livy*. Trans. Harvey Mansfield and Nathan Tarcov. Chicago: University of Chicago Press.

## OPTIONAL TEXTS

You and I are not Margaret Atwood yet. Since we are not Margaret Atwood yet, we can improve our writing (as Atwood herself has done every day for sixty years: born Margaret Eleanor Atwood, she was not born Margaret Atwood). To improve your writing, you need teachers who know how to write well. Fortunately, good writers like writing books.

Cook, Claire. 2003. *Line by Line: How to Edit Your Own Writing*. Boston: Houghton Mifflin.  
Cook will teach you how to slice the fat off of your essays. More technical than the others; best read after them.

Garner, Bryan. 2013. *Garner on Language and Writing*. Chicago: American Bar Association.  
Especially handy for those of you interested in law school; chapters one and five, however, will appeal to everyone.

Garner, Bryan. 2016. *Garner's Modern American Usage*. New York: Oxford University Press.  
The modern author's usage bible, written by a genius. Also available in App form.

Norris, Mary. 2015. *Between You and Me: Confessions of a Comma Queen*. New York: W.W. Norton. Light, informal, often hilarious. Just what you'd expect from a copy editor at the *New Yorker*, right?

Trimble, John. 1975. *Writing with Style: Conversations on the Art of Writing*. Englewood: Prentice-Hall. Trimble is Garner's BFF here in Austin and a man who took teaching as a vocation; aristocratic and witty.

## LEARNING OUTCOMES

Read well; write well; think freely.

## COURSE REQUIREMENTS

### Grade:

Participation	30%
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Midterm Paper (1500-2100 words)	30%
Final Paper (2100-2750 words)	40%

### Due Dates:

1<sup>st</sup> Essay due: February 28

2<sup>nd</sup> Essay due: May 3

## COURSE GUIDELINES

**Participation:** There are three ways to participate and three qualifications.

Modes:

1. **In-class participation.** If you show up every week and participate at least once each class, you will secure a B for your participation. Speak well, question honestly, meet the text as you should, hand-to-hand, and you'll go higher; miss some classes, or don't speak up, or maltreat your fellow students, and you'll go lower. Both how often and how well you participate matter.
2. **Office hours.** If speaking in class isn't your style, you can participate by asking me questions in office hours. I usually give undergraduates priority, so be ready to elbow any proud graduate students you encounter.
3. **Reflection emails.** If you send me a thoughtful reflection email each week, I will count that as participating. This reflection must be on the readings, and it must engage the text. It doesn't need to be long: two to three paragraphs suffice. There are three things to note here: (1) The highest your participation grade can be on reflection emails *alone* is a 93. I reserve those last 7 points for those who participate directly and best; (2) Getting a 93 on reflection emails is not guaranteed just because you send me something every week—what you say matters; (3) While I will read them all, I will not respond to these reflection emails other than to confirm that I've received them (see Nemesis Qualification below).

Qualifications:

1. **The You've Been Paying Attention Qualification.** If you ace your papers, I may decide to boost your participation grade to match your essays' average. I know some of you shy assassins would prefer dental surgery to conversation, and I won't punish you for it when you've thought so much and so well about the texts.
2. **The Nemesis Qualification.** The more time I spend on electronic communication, the worse my life becomes. If you have questions about our readings during the semester please come ask me them in class or in office hours. Two exceptions: (1) You can always email me about personal matters relevant to the class (ex. illness); (2) I will answer emails about essays after I've sent out the prompts.
3. **The Esprit de Corps Qualification.** If you try to bulldoze class discussion, you will not impress me. You will hurt your grade and the common good. We will succeed as

a group, or we will not succeed. That said, you can trust me to tell you if you're doing this. Participate frequently, but do not try to be the only participant.

**Papers:** This is a writing-intensive class.

1. For each paper, I will send out a prompt, and you will write an answer to that prompt. I will grade you based on how well you answer the prompt—both the substance of your argument and how you say it, though the latter matters more for those in the *A* range than for those in the *C* range.
2. Papers must be submitted with the word count at the top of the first page.
3. All papers must use Chicago citation style. Use this link (<https://guides.lib.utexas.edu/c.php?g=539686&p=3694907>), then click “Chicago Manual of Style Online,” then “The Chicago Manual of Style Contents,” then section III, part 14, “Notes and Bibliography.” **Your footnoted citations do not count toward the word count on your papers.**
4. Late papers will suffer a three-point penalty for each day they are late. A paper that is two days late will be penalized six points; a paper that is three days late will be penalized nine points, etc. The maximum late penalty is 15%. I will no longer accept papers ten days after the due date. This applies to all handed-in assignments.
5. Papers above or below the word limit will suffer a three-point penalty for each 100 words they go over or under.
6. No extensions will be offered without a physician's certificate or proof of extenuating circumstances except in cases of religious observances.
7. ***Plagiarism is anathema. Read the University of Texas at Austin's policy on plagiarism, summarized by the history department here: <https://liberalarts.utexas.edu/history/about/academic-integrity.php>. When you submit your work, you submit your own work. Submit another's work as your own and you may face failure, suspension, and expulsion (and, yes, an A.I. system counts as an “other”). If you have any questions about plagiarism, please ask me by email or in person at any time.***
8. Be sure to keep a spare copy of your work in case your submission is lost.
9. Do not consult outside sources when writing your papers. For now you should meet these texts as their authors intended them to be met: alone, with only your wits to defend you.

**Grading Policy:**

1. To get an *A* in this class, you must work hard, but working hard does not guarantee you an *A*.
2. I do not grade on a curve. I hold myself responsible for my prompts—if you all ace it, you all ace it.
3. Here is how I round grades: an 87.5–87.9 becomes an 88; an 87.1–87.4 becomes an 87. I do not round from full points (so an 89 does not become either a 90 or an 88).
4. This class does not have extra credit. The participation mark is the extra credit.

***Grade rubric***

This is a rough outline, not a perfect measure. Not every paper that receives a certain grade will have every quality listed for that grade.

- A: Paper gets all answers correct; is superb—clever and stylish in both argument and form; submits a feverish imagination to an icy reason.
- A-: Paper gets almost all answers correct; is cogent and well organized; demonstrates stylistic ambition and skill.
- B+/B: Paper gets almost all answers correct, but probably misses a crucial point; is well ordered and well executed; has coherent paragraphs and a reasonable thesis.
- B/B-: Paper gets some answers correct, but probably misses a few crucial points; has a thesis; presents points in coherent paragraphs.
- C+/C: Paper misses significant points; lacks thesis or basic organization; does not support itself with the text; does not answer the prompt completely; argues carelessly.
- C/C-: Beyond omissions, paper makes serious and incorrect claims; is disorganized; strays from texts.
- D/F: Paper has numerous incorrect statements; fails to address the prompt; disregards the texts; relies on external authorities rather than own reasoning.

**Writing Resources on Campus:** What's more fun than learning about editing from a book? Learning about editing in person. I encourage you to find information about the university's writing center at <https://uwc.utexas.edu/>. Yes, some of the tutors there may disappoint, but it's worth the risk: get a good one, and it might change your life.

**The University of Texas Accommodations:** Students with disabilities may request academic accommodations from the Division of Diversity and Community Engagement. I'm happy to work with them.

**Phones and Computers:** If you check your phone during class, or if you are doing something other than work on your computer, I may reduce your final grade by 1%.

**Recordings:** Recording lectures without permission will result in a 10% penalty on the final grade; if you have a learning disability (hearing difficulties, vision deficiencies, injuries that prevent you from taking notes, mental health crisis, etc.), please see the above statement on accommodations.

## COURSE OUTLINE

*Note 1: All readings are due on the day listed.*

*Note 2: I will adjust the readings as we go; I'll let you know by email when I do.*

### Part I: The New Prince

- 1.) January 17—Course Introduction; Machiavelli, *The Prince*, Dedicatory Letter (p.3-4)
- 2.) January 22—Machiavelli, *The Prince*, Chapters 1-5
- 3.) January 24—Machiavelli, *The Prince*, Chapter 6-9

- 4.) January 29—Machiavelli, *The Prince*, Chapters 10-15
- 5.) January 31—Machiavelli, *The Prince*, Chapters 16-9
- 6.) February 5—Machiavelli, *The Prince*, Chapters 20-6

### **Part II: Ancient Rome**

- 7.) February 7—Livy, *History of Rome*, Books 1-2 (selections)
- 8.) February 12—Livy, *History of Rome*, Books 3-4 (selections); **First Essay Assigned**
- 9.) February 14—Livy, *History of Rome*, Book 5 (selections); *Rome's Italian Wars*, Book 6 (selections)
- 10.) February 19—Livy, *Rome's Italian Wars*, Books 7-8 (selections).
- 11.) February 21—Livy, *Rome's Italian Wars*, Books 9-10 (selections); Machiavelli, *Discourse on Livy*, Dedicatory Letter and First Preface (p.3-6)

### **Part III: Rome Renewed**

- 12.) February 26—Machiavelli, *Discourses on Livy*, I.1-I.9
- 13.) February 28—Machiavelli, *Discourses on Livy*, I.10-I.17; **First Essay Due**
- 14.) March 4—Machiavelli, *Discourses on Livy*, I.18-I.27
- 15.) March 6—Machiavelli, *Discourses on Livy*, I.28-I.39
- 16.) March 18—Machiavelli, *Discourses on Livy*, I.40-I.51
- 17.) March 20—Machiavelli, *Discourses on Livy*, I.52-I.56
- 18.) March 25—Machiavelli, *Discourses on Livy*, I.57-I.60
- 19.) March 27—Machiavelli, *Discourses on Livy*, Second Preface and II.1—II.5
- 20.) April 1—Machiavelli, *Discourses on Livy*, II.6-II.15
- 21.) April 3—Machiavelli, *Discourses on Livy*, II.16-II.28 (*You may skip II.16-7*)
- 22.) April 8—Machiavelli, *Discourses on Livy*, II.29-33
- 23.) April 10—Machiavelli, *Discourses on Livy*, III.1-III.6 **Second Essay Assigned**
- 24.) April 15—Machiavelli, *Discourses on Livy*, III.7-III.14

- 25.) April 17—Machiavelli, *Discourses on Livy*, III.15-III.22
- 26.) April 22—Machiavelli, *Discourses on Livy*, III.23-III.33
- 27.) April 24—Machiavelli, *Discourses on Livy*, III.34-III.39
- 28.) April 29—Machiavelli, *Discourses on Livy*, III.40-III.49 (*Last class*)
- 29.) May 3 (Friday)—Second Essay Due