

Intro to DBQ: 20 points

Renaissance Section - - - Primary Document Analysis: A major section of the AP European Studies Exam is the DBQ (Document Based Question) which is centered more on skill versus content. One skill that is needed is the development of *Point of View* or sometimes known as the bias (although over simplified) of the document. You will need to develop more than just the simple bias, you will need to unlock the author's *purpose* or *motivation* for writing this document. You may need to develop who the *audience* would be and why. You will be focusing on *the therefore, the because, and the why*, which will also guide you in interpreting the document correctly. Lastly, is the source reliable or not. All answers must be in complete sentences.

Document 1: Niccolo Machiavelli: The Prince [excerpts], 1513

Niccolo Machiavelli, a diplomat in the pay of the Republic of Florence, wrote The Prince in 1513 after the overthrow of the Republic forced him into exile. It is widely regarded as one of the basic texts of Western political science, and represents a basic change in the attitude and image of government.

That Which Concerns a Prince on the Subject of the Art of War

The Prince ought to have no other aim or thought, nor select anything else for his study, than war and its rules and discipline; for this is the sole art that belongs to him who rules, and it is of such force that it not only upholds those who are born princes, but it often enables men to rise from a private station to that rank. And, on the contrary, it is seen that when princes have thought more of ease than of arms they have lost their states. And the first cause of your losing it is to neglect this art; and what enables you to acquire a state is to be master of the art. Francesco Sforza, though being martial, from a private person became Duke of Milan; and the sons, through avoiding the hardships and troubles of arms, from dukes became private persons. For among other evils which being unarmed brings you, it causes you to be despised, and this is one of those ignominies against which a prince ought to guard himself, as is shown later on.

Concerning Cruelty and Clemency, and Whether it is Better to be Loved than Feared

Upon this a question arises: whether it is better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, it is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are yours entirely; they will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it [when you need their support] approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and not by nobility or greatness of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserved you by a dread of punishment which never fails.

Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women.

From: Niccolo Machiavelli, *The Prince*, ed. W. K. Marriott. London: J. M. Dent and Sons, 1908, pp. 117-118, 129-131. - - - This HTML text prepared by Belle Tuten of Emory University - - - This text is part of the [Internet Medieval Source Book](#). The Sourcebook is a collection of public domain and copy-permitted texts related to medieval and Byzantine history. Unless otherwise indicated the specific electronic form of the document is copyright. Permission is granted for electronic copying, distribution in print form for educational purposes and personal use. If you do reduplicate the document, indicate the source. No permission is granted for commercial use. Paul Halsall November 1996
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Define Niccolò Machiavelli:

What was Machiavelli's historical context?:

1. Without having an in-depth understanding of who Machiavelli was or his historical context – what would possibly motivate him to write such a document? Who might be his audience? Make sure you develop the BECAUSE in your answer to the questions. (A thru F = P.O.V. practice)
 - A. Motivation - - - the author wrote this (purpose of document) because . . .
 - B. Audience - - - Machiavelli wrote this document to a particular audience because . . .
 - C. Reliability of author or source - - - the source / author is _____ because . . .
 - D. Are there differences between someone's diary entries and a published book? Why?
 - E. Does someone's motivation for writing a diary entry change if he or she knows others might read it? Why or why not?
 - F. Does someone's language change in a diary entry if he or she knew others might read it? Why or why not?
2. After reading these excerpts from *The Prince*, what stood out to you and why? Do these excerpts provide an insight into early 16th European politics and society? Explain why or why not.