

ENRICHED CLASSICS

Curriculum Guide to:

The Prince

by

Niccolò Machiavelli

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***The Prince*, Niccolò Machiavelli**

Dear Colleague:

Machiavelli's *The Prince* has become part of our cultural fabric, so much so that we find it hard to separate fact from fiction in our accounts of this work. (This has been true since the Renaissance, when Machiavelli was conveyed into England as a figure of pure diabolical evil; as he appears in Machiavelli-like characters such as Shakespeare's Iago). The fact is that the *The Prince* is a complex piece of political philosophy with much to teach us, especially once we get past the clichés about it. Machiavelli introduces us—as he did Voltaire, Lenin, H.G. Wells, even Hitler—to viewpoints so fresh and severe that they rinse our eyes clear of many comfortable assumptions, either about the way politics works or the way it should work. The following lessons are designed to freshen our awareness, help us to make our students examine their values, and encourage those same students to look carefully under the masks of politics, where nothing is ever quite what it is purported to be.

Frederic Will

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

Curriculum Plan #1:

Florentine Getaway (A Lesson in Historical Context)

To understand most of *The Prince*, students must have a sense of its historical context. Many of Machiavelli's points seem universally applicable, but some of his arguments seem nonsensical if not viewed through the lens of fifteenth and sixteenth-century Italian and European history. In this activity, students will be "tourists" of Renaissance Florence, and will create their own "travel brochures" that cover the highlights of this city and time period. This is a useful exercise to conduct *before* students begin reading *The Prince*.

This activity will take two to three class periods.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

What To Do:

1. You will need to gather a few travel brochures of destinations in Europe, especially Florence. You can pick up some at a local travel agency, or call an agent and ask for some to be sent to you. Try to get detailed ones that contain plenty of information about local attractions.

2. On the day you introduce the activity, tell the class they are going on trip . . . back to Florence in the year 1500. As with any trip, planning is key. Students will need to learn everything they can about the city they are to visit. Since there isn't a travel brochure for Florence in 1500, tell students they will make their own.

3. Break students into groups of four or five. Distribute one travel brochure to each group. Let them look through the brochure for a while, then have the groups switch brochures so eventually everyone gets a look at all brochures. While the brochures are circulating, talk about what makes a good brochure. Ask students for their opinions. Is the language in the brochure exciting? Are the pictures appealing? Is the information useful to a traveler? What kinds of information would they want if they were going to visit a foreign place? Together, come up with a list of components of a good brochure.

4. Tell students that a traveler going back in time 500 years would need to know a lot more than just where to get good spaghetti or a cheap hotel. They would need to know the following: (1) Who is in charge? What political, religious, and military forces might a traveler encounter? A traveler needs to know if he is about to enter a war zone. (2) What's the "art scene" like? Any hot new painters, poets, writers, thinkers, or intellectuals that make Florence in 1500 an exciting place to visit? (3) How does the city compare with other major European destinations in terms of modern conveniences? Is it scientifically and technologically advanced, or kind of a backwater?

5. Distribute copies of Handout 1, and discuss it with students.

6. You may choose to have students conduct their research on their own, or you may arrange for them to spend one class period in the school library so they can gather their resources.

7. You may choose to have students create their brochures as a homework assignment, or they may create them as groups in class.

8. Once all the groups have completed their brochures, circulate them through the class and have an open discussion about Renaissance Florence. If students have already begun reading *The Prince*, ask them to relate what they have learned to the text. Ask students about the man to whom *The Prince* is dedicated. What was he like and what was

Machiavelli's relationship to him? And where did Machiavelli fit in the Florentine "scene"? Was he a famous writer in his own time?

What You Need:

A copy of the Enriched Classic edition of *The Prince* (ISBN: 0743487680) for each student

Six to eight travel brochures for European destinations – the more detailed, the better

Copies of Handout 1

Access to reference books and/or the Internet

Plain and/or colored paper and colored pencils or markers

How Did It Go?

Were students able to sort through the complicated political landscape of fifteenth-century Italy? Did they learn about the rivalries between military and religious leaders and opposing political factions in Florence? Did they cover the high points of the Italian and European artistic Renaissance? Did they learn about fifteenth-century advances in science, including the translations of ancient Greek texts and the rediscovery of Ptolemaic astronomy?

Curriculum Plan #2:

The Lion and the Fox: The Ultimate Defense (A Lesson in Literary Interpretation)

“A prince being thus obliged to know well how to act as a beast must imitate the fox and the lion, for the lion cannot protect himself from traps, and the fox cannot defend himself from wolves. One must therefore be a fox to recognize traps, and a lion to frighten wolves.” (*The Prince*, Chapter XVIII, p. 84.) This familiar passage from *The Prince* is a good place to begin our curricular plans on Machiavelli. Students will participate in a role-playing exercise to enhance their understanding of Machiavelli’s lion/fox metaphor. The point of the exercise, in introducing this passage and its concepts to the students, is to help them understand seemingly outmoded rationales for political behavior.

This lesson should take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts

What To Do:

1. Write the passage (above) on the blackboard and read it to the class. Tell them they will be engaging in a role-playing activity to better understand what Machiavelli means.
2. Assign a role to each student in the class as follows: one third will be lions, one third will be wolves, and one third will be foxes. You may want to write the roles on slips of paper and have students draw them out of a box. Then, create a clear “tag” so students will know who is who. A taped on, color-coded name tag should do fine. For example, the lions could wear red name tags marked “lion,” the foxes could have yellow name tags

marked “fox,” and the wolves could have white name tags marked “wolf.” Arrange the desks in a big circle so students can see each other.

3. Ask the students to think about the animal they are playing. Then start asking them what their animal thinks, feels, and does. For example: Is the lion careful? Is the fox brave? Are the wolves patient? Does the lion have many friends? Do the wolves work alone or together? Present them with various situations and ask them how their character would respond. For example: What if a bigger animal threatened you? What if you saw a human with a gun? What if you saw something you wanted (like a hen or some meat that belongs to someone else) that was difficult to get to? On the blackboard, use student comments to create a character description of each animal.

4. Ask students to conjecture why Machiavelli states that a prince must “imitate the fox and the lion.” What kind of person does this image imply? Have students try to think of examples – from real life, fiction, film, or television – of people or characters that are foxes, lions, or combinations.

5. Apply the character descriptions students have developed to modern politics. Ask students if most Americans would like a leader who is part lion and part fox. Why or why not?

What You Need:

A copy of the Enriched Classic edition of *The Prince* (ISBN: 0743487680) for each student

How Did It Go?

Did the enactment help the students to grasp the point Machiavelli is making? Did the students feel that Machiavelli’s point has relevance to our political world today?

Curriculum Plan #3:

Who Are You Calling *Machiavellian*? (A Lesson in Language)

Words have their own histories, which, as the *Oxford English Dictionary* can show us for English, are often ancient, circuitous, and at times capable of reversing original meanings. The adjective “Machiavellian” has a history of its own, which derives from our traditional view of Machiavelli himself.

Machiavelli’s *The Prince* was published in 1513. Though it was not translated into English until 1640, it was well-known in England itself from the time of Innocent Gentillet’s *Anti-Machiavel* (1576). As we can tell from the title, Gentillet’s book was hostile to anything connected with Machiavelli. English readers of the Elizabethan period, including great dramatists like Christopher Marlowe, Thomas Kyd, and William Shakespeare, picked up the still-current connotation of “Machiavellian,” defined by Webster’s Dictionary as “the doctrine that any means however lawless or unscrupulous may be justifiably employed by a ruler in order to establish and maintain a strong central government.”

The purpose of the present lesson will be to examine the way words work, and especially to consider the term “Machiavellian.”

This lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

What To Do:

1. Discuss the definition of Machiavellian given above, and distribute Handout 2. Ask the students if this definition seems an accurate description of the political philosophy described in the *The Prince*. Does our current definition of “Machiavellian” accurately represent what *The Prince* is all about?
2. Continue to probe this philosophical question about words: Are words reliable vehicles for meaning? Write a selection of words on the blackboard (e.g., American, moo, dog, freedom, liberal, conservative). Ask students to define these words as best they can. Or, you may choose to hand out notecards with these words on them (one word per card) and ask students to write a definition on the back of the card. Write student definitions on the board or read their written definitions aloud. Can they supply simple, straightforward definitions, or are some words laden with connotations? Ask students how someone from France, China, Somalia, or Iraq might define these words. Ask students how someone might have defined these words 400 years ago or 400 years from now. Does perspective change the definition?
3. Ask students to think about an example from their own lives in which something they have said or written was grossly misinterpreted, or an example of a time they misinterpreted something said or written. These examples can be funny. You may want to give some of your own examples.
4. Now bring the issue back to Machiavelli’s *The Prince*, and what he says there. What does Machiavelli think of the power and limitations of language? An open book search might help here. One student will probably come on Chapter XXIII, where Machiavelli asks for honest speech in counsel, and urges the Prince to avoid false speech and flattery. Another student will probably bring up Chapter XVIII, where the description of the ruler as fox makes it amply clear that the ruler should say anything efficacious to maintain his power.
5. Bring the discussion full circle to the word “Machiavellian.” Is the word useful or misleading? Does it matter? Are any words reliable, or are all words subject to shifts in meaning due to context and perspective?

What You Need:

A copy of the Enriched Classic edition of *The Prince* (ISBN: 0743487680) for each student

Copies of Handout 2

Note cards (optional)

How Did It Go?

Were the students able to shift from the language issues raised by the text of Machiavelli into the larger issues of words in the language that people use to address us? Did they learn something by realizing that words have usage histories and are often parts of efforts to persuade us, as well as to inform us?

Curriculum Plan #4:

Mac(hiavelli) the Knife or Mr. Softie? (A Lesson in Examining Contradictions)

The received opinion about Machiavelli is that he was a cold-blooded political cynic, but like all received opinions, this one is only partially accurate. Despite that reputation, there are many passages in *The Prince* that suggest another face of Machiavelli. In fact, his largest work of political theory, *The Discourses*, leans toward democratic structures and citizen participation in an explicit way that can astonish readers of *The Prince*. In *The Prince*, Machiavelli does indeed discuss love, though in a complex and ambiguous way that repays discussion. He also discusses—in Chapter VIII, pp. 39-40—the difference between actions which can lead to power and those which can lead to glory. Those two different levels of action are sharply differentiated. This lesson will involve a probe of the various moral dimensions of our author, as he reveals himself in *The Prince*. We will ask whether Machiavelli is really as “Machiavellian” as he is cracked up to be, and students will sort out his contradictions in a writing assignment.

This lesson will take one class period (more if writing assignment is given as homework).

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

What To Do:

1. Distribute Handout 3 and read through it with students. Ask students what they think Machiavelli means by such assertions as “love is held by the tie of obligation” and that the tie of obligation is “broken on every whisper of private interest.”

2. At the end of Chapter XXI Machiavelli insists that a prince should recognize merit and achievement in his state, and reward these virtues. He must be busy always with projects for the betterment of his state, and must display “the dignity of his station” at all times. Ask students if they think Machiavelli is saying that a prince should be a “good man”? Or is princely goodness valued only for its powerful political uses? In Chapter XX Machiavelli says that “the best fortress you can have is in not being hated by your subjects.” Is this a backdoor way of saying the Prince should be “loved” by his subjects?

3. Bring the discussion to bear directly on American political life. Ask students: Is the president of a large nation-state like ours in some sense viewed as a “father” of his people? Why do we speak of our Founding Fathers? Have we, or do we want to seem to have, a child-father relationship to our “rulers”? Should a political “father” truly love his “children,” or does he have more important responsibilities? What might those responsibilities be? What does Machiavelli think those responsibilities are?

4. Ask students to turn to their copies of *The Prince* (either in class or as homework) to fill out a Mac the Knife/Mr. Softie chart. Under “Mac the Knife,” students must list page and line citations of textual evidence supporting the argument that Machiavelli believed a prince should be coldly calculating and do whatever necessary to maintain power. Under “Mr. Softie,” students will list contradictions to this view – anything that seems to show that Machiavelli believed a prince should be moral, caring, or loving, or any evidence that Machiavelli himself valued such qualities.

5. After students finish their charts, weigh the evidence together as a class and decide what Machiavelli *really* believed.

What You Need:

A copy of the Enriched Classic edition of *The Prince* (ISBN: 0743487680) for each student

Copies of Handouts 3 and 4

How Did It Go?

Did the students grasp the cynicism of Machiavelli’s advice, that the ruler should seek the love of his subjects, but only as a guarantee of their loyalty? Did they feel that Machiavelli has another softer side? Was the class able to apply the lessons of *The Prince* to current American political life?

Curriculum Plan #5:

“No Care or Thought but for War” (A Lesson in Cultural Analysis)

We need no reminding that “war is hell.” Yet we continue to fight wars, and Machiavelli says war is the chief concern of a prince. In Chapter XIII he writes that good laws and good arms are the two essential strengths of a state, and that good arms are the more important of the two. In Chapter XIV he writes that a prince “should therefore have no other aim or thought, nor take up any other thing for his study, but war and its organization and discipline, for that is the only art that is necessary to one who commands. . . .” Since man’s gift for self-destruction seems endless, we should try to understand the rationale for the sport of war, which we cannot rid ourselves of. Students will address the question of why Machiavelli believes the prince should have “no care or thought but for war.”

The lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
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6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

What To Do:

1. Distribute Handout 5. Read Machiavelli’s quote, and discuss whether a ruler is only as strong as his weapons, and whether a ruler should constantly attend to military affairs.
2. Bring Machiavelli’s position (Handout 5) directly into our contemporary world. The goal is to test the current practice of the great western nation-states (including ours) in the question of war. Does America (or France, or Germany) put its chief attention and effort

into war? Optional extension: Ask students to research the following questions: How much of our national budget is spent on the military? How many wars are being fought in the world just now, and for what goals are they being fought? This may be done in class or in the library, if Internet access is available.

3. Ask students to apply their understanding of Machiavelli's view of war to the statements on Handout 5 made by: General George Patton, Commander of the U.S. 7th Army in World War II, and one of the most celebrated military leaders in American history; and Mahatma Gandhi, the revered spiritual leader whose campaign of nonviolent resistance to British rule ultimately led to independence for India.

5. Finally provide the students a forum—either free-flowing discussion or a structured debate—to air their views on the value of war to the ruler; that is, not the broad question of the value of war, which could expand too far for classroom purposes, but the usefulness of war as a strategic weapon for the ruler or administration of a modern state.

What You Need:

A copy of the Enriched Classic edition of *The Prince* (ISBN: 0743487680) for each student

Copies of Handout 5

How Did It Go?

Were the students able to grasp Machiavelli's idea of war as a strategic weapon for the ruler? Did they see that Machiavelli's explicit defense of war as a weapon of public policy is not infinitely far from our (implicit) defense of war as a weapon of public policy?

Handout #1

Florentine Getaway

You will be creating a travel brochure for Florence, Italy, in the year 1500 (or so). Your brochure must highlight the most important and most appealing aspect of this city in this time, and you must write it to appeal to a general traveler who knows little about this time or place.

RESOURCES NEEDED: You will need to visit the library and look at books about Italian history and the Renaissance, a period of intellectual flowering in Europe in the fifteenth and sixteenth centuries. Internet access would also be useful, but it is not necessary.

You should definitely feel free to illustrate your brochure. You can use photocopied pictures, or you can draw your own. You can use plain typing paper stapled together to create a brochure. You can use colored paper if you want.

FEATURES: All good travel brochures include:

- A general introduction to the destination (put this up front)
- A map
- Information on popular attractions (impressive government buildings, cathedrals, parks, etc.)
- Information about the cultural life of the city (what's going on in music, art, literature, and architecture)
- Safety information for the traveler (how to avoid trouble in the city)

A traveler to Florence in 1500 will feel disoriented. Make sure your brochure contains answers to the following questions:

(1) Who is in charge? What political, religious, and military forces might a traveler encounter? A traveler needs to know if he is about to enter a war zone.

(2) What's the "art scene" like? Any hot new painters, poets, writers, thinkers, or intellectuals that make Florence in 1500 an exciting place to visit?

(3) How does the city compare with other major European destinations in terms of modern conveniences? Is it scientifically and technologically advanced, or kind of a backwater?

Handout #2

Who Are You Calling *Machiavellian*?

Definitions of “Machiavellian”:

“following the doctrine that any means however lawless or unscrupulous may be justifiably employed by a ruler in order to establish and maintain a strong central government.”

—*Webster’s Third New International Dictionary of the English Language*

“characterized by subtle or unscrupulous cunning, deception, expediency, or dishonesty.”

—infoplease.com

“using clever but often dishonest methods which deceive people so that you can gain power or control”

—*Cambridge Advanced Learners Dictionary*

“Suggestive of or characterized by expediency, deceit, and cunning”

—*American Heritage Dictionary*

Mac(hiavelli) The Knife Or Mr. Softie?

“And here comes in the question whether it is better to be loved rather than feared, or feared rather than loved. It might perhaps be answered that we should wish to be both; but since love and fear can hardly exist together, if we must choose between them, it is far safer to be feared than loved. For of men it may generally be affirmed that they are thankless, fickle, false, studious to avoid danger, greedy of gain, devoted to you while you are able to confer benefits upon them, and ready, as I said before, while danger is distant, to shed their blood, and sacrifice their property, their lives, and their children for you; but in the hour of need they turn against you. The Prince, therefore, who without otherwise securing himself builds wholly on their professions is undone. For the friendships which we buy with a price, and do not gain by greatness and nobility of character, though they be fairly earned are not made good, but fail us when we have occasion to use them.

“Moreover, men are less careful how they offend him who makes himself loved than him who makes himself feared. For love is held by the tie of obligation, which, because men are a sorry breed, is broken on every whisper of private interest; but fear is bound by the apprehension of punishment, which never relaxes its grasp.”

The Prince, Chapter XVII, pp. 80-81.

Handout #4

Mac(hiavelli) The Knife Or Mr. Softie?

Mac the Knife	Mr. Softie

No Care Or Thought But For War

“Between an armed and an unarmed man no proportion holds, and it is contrary to reason to expect that the armed man should voluntarily submit to him who is unarmed, or that the unarmed man should stand secure among armed retainers. For with contempt on one side, and distrust on the other, it is impossible that men should work well together. Wherefore, as has already been said, a Prince who is ignorant of military affairs, besides other disadvantages, can neither be respected by his soldiers, nor can he trust them. A Prince, therefore, ought never to allow his attention to be diverted from warlike pursuits, and should occupy himself with them even more in peace than in war. This he can do in two ways, by practice or by study.”

—*The Prince*, Chapter XIV, p. 69.

“You just wait and see. The lily-livered b***** in Washington will demobilize. They’ll say they’ve made the world safe for democracy again. The Russians are not such d***** fools. They’ll rebuild; and with modern weapons.”

Lt. Col. Charles R. Codman: You know General, sometimes the men don’t know when you’re acting.

Patton: It’s not important for them to know. It’s only important for me to know.

“We’ll win this war, but we’ll win it only by fighting and by showing the Germans that we’ve got more guts than they have; or ever will have ... War is a bloody, killing business. You’ve got to spill their blood, or they will spill yours. “

“Compared to war all other forms of human endeavor shrink to insignificance. God help me, I do love it so!”

“Americans love to fight. All real Americans love the sting of battle.”

“There’s a great deal of talk about loyalty from the bottom to the top. Loyalty from the top down is even more necessary and is much less prevalent. One of the most frequently noted characteristics of great men who have remained great is loyalty to their subordinates.”

—**General George S. Patton, Jr.**

“Peace will not come out of a clash of arms but out of justice lived and done by unarmed nations in the face of odds.”

“Hatred ever kills, love never dies; such is the vast difference between the two. What is obtained by love is retained for all time. What is obtained by hatred proves a burden in reality for it increases hatred.”

“Non-cooperation with evil is a sacred duty.”

“Nonviolence is the greatest force at the disposal of mankind. It is mightier than the mightiest weapon of destruction devised by the ingenuity of man.”

—**Mahatma Gandhi**

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