

# Narnian Virtues

*Prince Caspian* by C. S. Lewis

Student Workbook



A Character Education English Curriculum based on the novels of C.S. Lewis

 **Cortland**  
SUNY

 **JOHN  
TEMPLETON  
FOUNDATION**

  
**UNIVERSITY OF LEEDS**

Student Name:..... Class: ..... School: .....



# Contents

Contents .....	3
Developing Character .....	6
From Vices to Virtues .....	9
Extract 1: Survival .....	10
Extract 2: Finding the Treasure Chamber .....	12
Extract 3: Caspian Leaves Home .....	15
Extract 4: Trumpkin's Lesson .....	19
Extract 5: Peter is Twice Mistaken .....	22
Extract 6: Lucy Sees Aslan .....	30
Extract 7: The Difficult Hike and Dangerous Attack.....	33
Extract 8: Caspian Fights Evil .....	37
Extract 9: Peter Spares a Life .....	41
Extract 10: Aslan Puts Things Right .....	44
Extract 11: Reepicheep's Tail.....	49
Extract 12: Telmarine Soldiers Given a Second Chance .....	51
Extracts from other texts .....	56

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See [www.narnianvirtues.leeds.ac.uk](http://www.narnianvirtues.leeds.ac.uk) for more information

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Leeds, Yorkshire, England  
and Cortland, New York, USA

Dear Young Person,

We are pleased to welcome you to the Narnian Virtues Curriculum, which is designed to support you as you learn about good character and work on your own character development.

It's worth asking at the outset: Why should I work hard to develop my own character? Why is good character so vital? Here are some answers to these questions:

Developing good character enables you to do in life what you would not otherwise be able to do. Good character supports you and helps you to achieve well. A whole range of options open up in life if you are of good character.

You are responsible for the kind of person you become. Developing good character is the right thing to do, even though it's hard work. You have the ability to develop good character, and it is your responsibility to make the most of that ability. Good teachers, good parents, good books and the Narnian Virtues Curriculum can help if you decide to make the most of them. No one can do it for you, and it takes practise.

Parents and teachers can't build your character. They can teach you right from wrong, provide a good example, set and enforce rules, and encourage you to be the best person you can be. They can't build your character for you. You have to do that. Character-building is an 'inside job'. It's a personal responsibility—one that lasts a lifetime. Everybody's character, yours and mine, is a work in progress. It's worth learning how character develops if you want to be the best you can be.

A head teacher remembers that above the door to the main classroom building where he went to school as a boy, the following words were engraved:

Be careful of your thoughts,  
for your thoughts become your words.  
Be careful of your words,  
for your words become your deeds.  
Be careful of your deeds,  
for your deeds become your habits.  
Be careful of your habits,  
for your habits become your character.  
Be careful of your character,  
for your character becomes your destiny.

To achieve your potential, you need good character. To achieve a personal best, you need good character.

Good character is more important than intelligence or IQ. You can be highly intelligent and know the right thing to do, but still not do it. Clever people often make poor decisions and do bad things.

To serve others and to live our own lives well, we need to develop good character. It's a waste not to. And it's a great adventure to rise to the challenge of developing good character.

We hope that as you participate in the Narnian Virtues Curriculum, you will embrace this opportunity to work on your own character development.

Go on, be the best you can be!

A handwritten signature in black ink that reads "Mark Pike". The script is cursive and fluid.

Professor Mark Pike, PhD  
University of Leeds, England, UK

A handwritten signature in black ink that reads "Tom Lickona". The script is cursive and fluid.

Professor Thomas Lickona, PhD  
State University of New York at Cortland, US

# Developing Character

In developing character, we think there are five important steps to work through. The activities in class and at home will all help you to:

1. **understand** the virtues and vices and acquire a 'virtues vocabulary' for naming, defining, and discussing those qualities, and describe the ways in which different authors use language to depict such qualities in different literary genres.
2. **identify** the virtues and vices exhibited by the characters in *The Lion, the Witch, and the Wardrobe*, and how the author has used language to illustrate them.
3. **empathise** with the story characters—to be able to understand and describe and evaluate their thoughts, feelings, and moral decision-making as they display virtues and vices.
4. **value** the virtues and appreciate the positive consequences of virtues for self and others, realize the negative consequences of vices, and grow in motivation to improve your efforts to exhibit the virtues and curb bad habits.
5. **apply** the virtues and plan how to develop them, overcome any character flaws, and hold yourself accountable for doing so through self-reflection and communicating your plans and progress to others.

## The Virtues

When you read *The Lion, The Witch and The Wardrobe* you focussed on six virtues, each had particular **sub-virtues** or 'aspects' of that virtue. In *Prince Caspian* you are taking each sub-virtue as being a discrete characteristic, therefore each of the 12 different extracts focusses on one virtue each.

### WISDOM

The habit of exercising good judgement; being able to see what is true and good and choosing the best course of action.

*Without wisdom, we cannot make good decisions.*

### CURIOSITY

Part of wisdom is curiosity: the habit of being inquisitive; showing the desire to learn or know something. In general, it is wise to want to learn, but wisdom cautions us not to explore what may be bad for us (such as illegal drugs and the occult or 'bad pictures' such as pornography in magazines or on the Internet).

*Curiosity is the mark of an active mind, but curiosity about the wrong things can get us in trouble.*

## LOVE

The habit of acting selflessly for the good of another, without seeking recognition or reward; willingness to sacrifice for the sake of others by putting their well-being ahead of our own; doing good for others by being kind, caring, generous, and loyal.

*There is no greater love than to lay down one's life for another.*

## FORGIVENESS

The habit of letting go of anger or resentment toward others who have caused us injury. Forgiving someone who has hurt you is an act of love.

*Many people find forgiveness difficult when someone has hurt them deeply.*

## GRATITUDE

The habit of feeling and expressing thanks for benefits received.

*Gratitude is love expressed. Gratitude leads us to count our blessings*

## INTEGRITY

The habit of being true to ourselves and truthful with others; standing up for moral principles and following our conscience; not engaging in self-deception, such as telling ourselves that it's OK to do something that, deep down, we know is wrong.

*If we have integrity, we don't deceive others or ourselves.*

## HUMILITY

The habit of being aware of our strengths and shortcomings; striving to correct our flaws and failures; being free from pride and arrogance. Without humility, pride blinds us to our faults. Humility is an aspect of integrity because it means being honest with ourselves, and others, about our failings.

*Humility is not thinking less of ourselves, but thinking of ourselves less.*

## FORTITUDE

The habit of doing what is right and necessary in the face of difficulty; the mental and emotional strength, the 'inner toughness', to endure suffering and overcome adversity; exhibiting qualities such as confidence, courage, perseverance, and resilience when challenging circumstances demand them.

*They would need fortitude to endure the difficult journey ahead.*

## HARD WORK

The habit of working towards a wise goal with energy, commitment and persistence.

*You have to work hard to meet your goals*

## COURAGE

The habit of overcoming fear when facing physical danger or social pressure to do what's wrong.

*Moral courage—standing up for what's right when it's unpopular to do so—is rarer than bravery in battle.*

## SELF-CONTROL

The habit of self-restraint; the mastery and moderation of our desires, emotions, impulses, and appetites; resisting temptation; delaying gratification in order to achieve a higher goal.

*In the absence of self-control, our desires control us.*

## JUSTICE

The habit of treating everyone with equal respect and fairness; fulfilling our responsibilities; taking responsibility for our actions, sincerely admitting when we've done wrong, and making amends; recognizing that no one—including ourselves—is 'above the law'.

*Justice requires us to treat everyone with respect, take responsibility for our actions, and recognize that no one has the right to do wrong.*



# From Vices to Virtues

From Vices...		to Virtues
Foolishness	→	Wisdom
Selfishness	→	Love
Weakness	→	Fortitude
Intemperance	→	Self-control
Injustice	→	Justice
Deceitfulness	→	Integrity

## VIRTUE

A good moral habit; an admirable human quality such as wisdom, kindness, truthfulness or courage that is shown with some consistency in day-to-day behaviour.

He had the virtue of being kind to others, except when someone behaved very badly. (Think of Peter, who is generally kind but can be harsh when Edmund is selfish or deceitful.)

## VICE

A bad moral habit; a fault, a failing, or a weakness.

His vice was being dishonest, like lying when it suited his interests.

## Extract 1: Survival

**What is the main virtue we learn about here?.....**

**Read an extract from Chapter 1, *Prince Caspian* by C.S. Lewis**

**Beginning reading at:**

'It's like being shipwrecked', remarked Edmund.

**End reading at:**

'Look here. There's only one thing to be done. We must explore the wood'.

Write any notes about virtues and vices here:

[illegible]

## English Key Skills

What two ways could the children try to find water?

.....  
Which is the best course of action for finding water and why?

.....  
.....

Why don't the children drink the water immediately when they find it?

.....

Why don't the children save the sandwiches until later?

.....  
.....

What three ways do the children think of to find more food? Which of these is the best course of action and why?

.....  
.....

Why don't the children try to swim to the mainland?

.....  
.....

Do the children show wisdom and choose the best course of action to help them survive? Why?

.....  
.....  
.....  
.....  
.....

## Extract 2: Finding the Treasure Chamber

**What is the main virtue we learn about here?.....**

Read an extract from Chapter 2, *Prince Caspian* by C.S. Lewis

**Begin reading at:**

'We can soon find out', said Edmund, taking up one of the sticks that they had laid ready for putting on the fire.

**Ending at:**

'You're a Queen here. And anyway, no one could go to sleep with a mystery like this on their minds'.

Write any notes about the virtues and vices in the passage here:

[illegible]

## English Key Skills

The children want to know whether the ruins are Cair Paravel by finding the treasure chamber. What five difficulties do they have to overcome?

.....

.....

.....

.....

Curiosity drives the children to eventually find the treasure chamber. How do they overcome each of the difficulties they encounter?

.....

.....

.....

Where does the author use onomatopoeia?

.....

.....

What is the effect of this?

.....

.....

.....

.....

What persuasive techniques does Susan use to get the others to be less curious?

.....

.....

.....

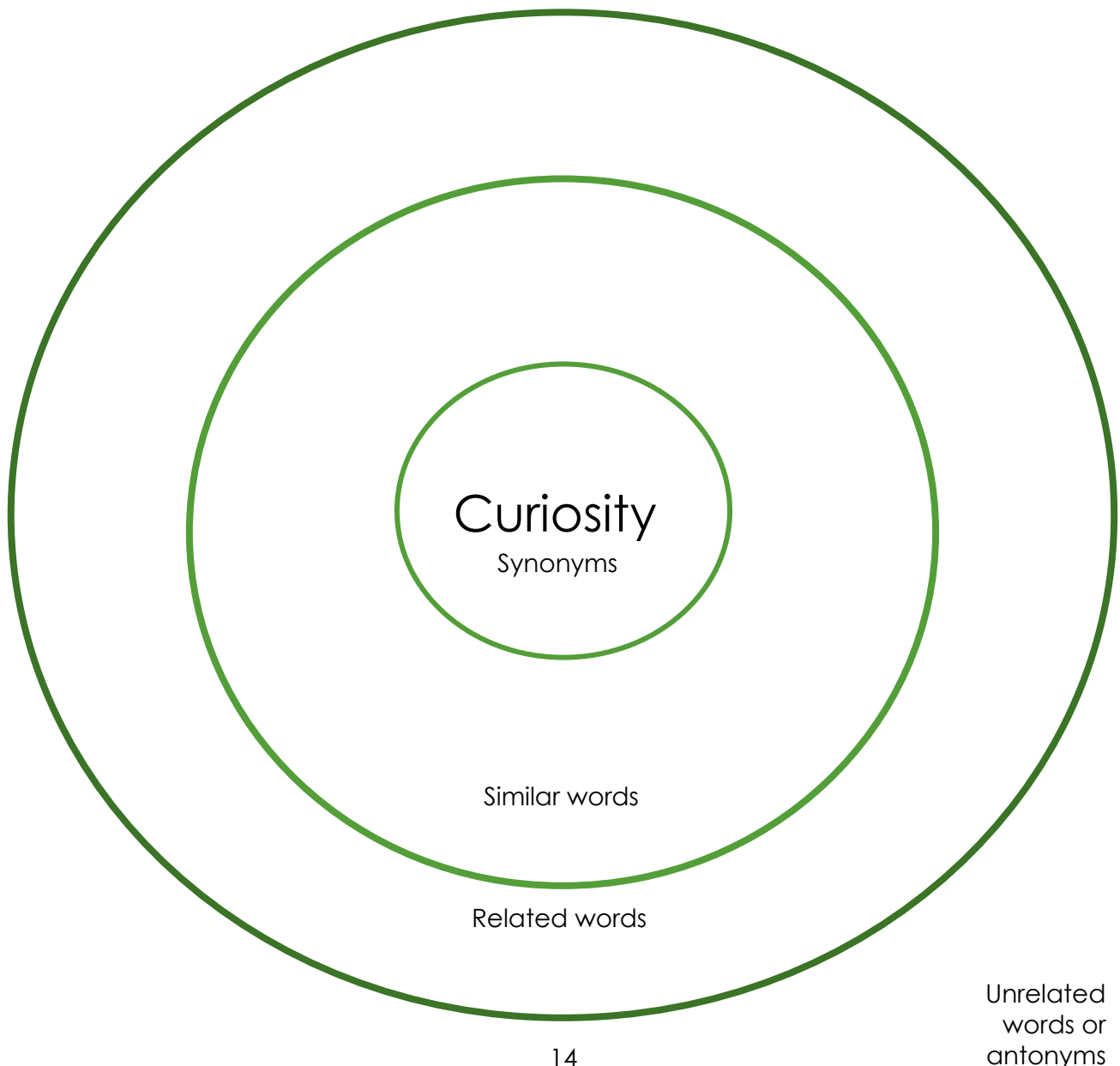
## Core Activity: Semantic Field

**Activity:** Place closer to the centre word those words from the list you feel best describe curiosity; moving further out with those that have a relationship with the word but fail to describe it fully; and finally, outside the circles place the words that do not relate to curiosity at all, or mean the opposite.

Add your own words as well.

You can repeat this exercise with other virtues too.

1. Explore
2. Apathy
3. Investigation
4. Intrigue
5. Questioning
6. Unconcerned
7. Interest
8. Inquisitiveness
9. Inquiring
10. Indifference
11. Disinterest
12. Unconcern



## Extract 3: Caspian Leaves Home

What is the main virtue we learn about here?.....

Read an extract from Chapters 4 and 5, *Prince Caspian* by C.S. Lewis

**Begin reading from chapter 4:**

'The virtue of this tower', said Doctor Cornelius.

**And finish reading:**

'Hush!' said the Doctor. 'Trust me and do exactly as I tell you. Put on all your clothes; you have a long journey before you.'

**Begin reading at chapter 5:**

'Caspian was very surprised, but he had learned to have confidence in his Tutor and he began doing what he was told at once'.

**And finish reading:**

with a sprinkle of rain, and he looked about him and saw on every side unknown woods, wild heaths, and blue mountains, he thought how large and strange the world was and he felt frightened and small."

Write any notes about the virtues and vices in the passage here:


## English Key Skills

How does Cornelius show courage?

.....

.....

Does Caspian feel brave in this extract?

.....

In spite of this, how does Caspian show courage in the extract?

.....

.....

Do you need to feel courageous to be courageous?

.....

.....

.....

How does Caspian feel?

.....

.....

What does Caspian have to do to be courageous?

.....

.....

How does the author use setting to emphasise how small Caspian feels?

.....

What descriptive techniques does the author use here?

.....



**Core Activity: Poem**

Write your own version of a poem that could be given to inspire you to develop good character. You may wish to look at some selected pieces on p57 as inspiration.

You may want to think about:

- Why each virtue is important
- What opportunities virtues can provide
- How displaying a virtue has helped a character from the novel.

As a poem or a letter, write the advice that is tailor-made and should be given to you if you are to develop the virtues underpinning good character. (You could use the 12 Narnian virtues as a structure if you wish or take your inspiration from the poem).

[illegible]

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
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## Extract 4: Trumpkin's Lesson

**What is the main virtue we learn about here?.....**

**Read this extract from Chapter 8, *Prince Caspian* by C.S. Lewis**

**Begin reading at:**

'Well. Then—no offence', said Trumpkin. 'But, you know, the King and Trufflehunter and Doctor Cornelius were expecting'

**Finish reading at:**

My humble duty to your Majesties all—humble duty. And thanks for my life, my cure, my breakfast—and my lesson'.

Write notes on virtues and vices in this passage below:

[illegible]

## English Key Skills

Questions:

Compare what Trumpkin thinks of the children at the start of the extract with what he thinks of them at the end.

.....

.....

.....

.....

.....

What simile is used to describe the target in the archery contest?

.....

.....

.....

What does this tell us about the target and Susan?

.....

.....

At the end of this passage what four things is Trumpkin grateful for?

.....

.....

Which other virtue does Trumpkin display in this extract? How do you know this?

.....

.....

.....

## Core Activity: Gratitude Letter

**Activity:** Write a letter showing gratitude.

Write a letter to one of the people to whom you are grateful. Write about what you are grateful for and what they have done for you. You may want to consider these questions:

- How have you been influenced by the person – in what area of life?
- Why that has been positive?
- Has it affected your character?
- What specifically are you thankful for?


## Extract 5: Peter is Twice Mistaken

**What is the main virtue we learn about here?.....**

**Read an extract from Chapter 9, *Prince Caspian* by C.S. Lewis**

**Begin reading at:**

'I don't see how we can go wrong as long as we don't bear too much to the left', said Peter.

**Ending at:**

'I never thought of that', said Peter.

Write below your notes on virtues and vices in this extract:

[illegible]

## English Key Skills

Give two examples of words or phrases which show Peter's humility?

.....

.....

.....

.....

.....

Why is humility important in Peter's development of good character?

.....

.....

.....

Which pronouns indicate that Peter is humble enough to take responsibility?

.....

.....

.....

.....

.....

Towards the end of the extract, italics are used by the author in Trumpkin's speech. Why?

.....

.....

.....

.....

## Core Activity: Little Women

**Activity:** Read the extract from Chapter 8 of *Little Women* written in 1869 by the American author Louisa May Alcott. The story is about four sisters growing up in straitened circumstances while their father is fighting in the American Civil War. What virtues are talked about in this extract? Mark them with your green highlighter pen.

When they got home, they found Amy reading in the parlor. She assumed an injured air as they came in, never lifted her eyes from her book, or asked a single question. Perhaps curiosity might have conquered resentment, if Beth had not been there to inquire and receive a glowing description of the play. On going up to put away her best hat, Jo's first look was toward the bureau, for in their last quarrel Amy had soothed her feelings by turning Jo's top drawer upside down on the floor. Everything was in its place, however, and after a hasty glance into her various closets, bags, and boxes, Jo decided that Amy had forgiven and forgotten her wrongs.

There Jo was mistaken, for next day she made a discovery which produced a tempest. Meg, Beth, and Amy were sitting together, late in the afternoon, when Jo burst into the room, looking excited and demanding breathlessly, "Has anyone taken my book?"

Meg and Beth said, "No." at once, and looked surprised. Amy poked the fire and said nothing. Jo saw her color rise and was down upon her in a minute.

"Amy, you've got it!"

"No, I haven't."

"You know where it is, then!"

"No, I don't."

"That's a fib!" cried Jo, taking her by the shoulders, and looking fierce enough to frighten a much braver child than Amy.

"It isn't. I haven't got it, don't know where it is now, and don't care."

"You know something about it, and you'd better tell at once, or I'll make you." And Jo gave her a slight shake.

"Scold as much as you like, you'll never see your silly old book again," cried Amy, getting excited in her turn.

"Why not?"

"I burned it up."

"What! My little book I was so fond of, and worked over, and meant to finish before Father got home? Have you really burned it?" said Jo, turning very pale, while her eyes kindled and her hands clutched Amy nervously.

"Yes, I did! I told you I'd make you pay for being so cross yesterday, and I have, so..."

Amy got no farther, for Jo's hot temper mastered her, and she shook Amy till her teeth chattered in her head, crying in a passion of grief and anger...



"You wicked, wicked girl! I never can write it again, and I'll never forgive you as long as I live."

Meg flew to rescue Amy, and Beth to pacify Jo, but Jo was quite beside herself, and with a parting box on her sister's ear, she rushed out of the room up to the old sofa in the garret, and finished her fight alone.

The storm cleared up below, for Mrs. March came home, and, having heard the story, soon brought Amy to a sense of the wrong she had done her sister. Jo's book was the pride of her heart, and was regarded by her family as a literary sprout of great promise. It was only half a dozen little fairy tales, but Jo had worked over them patiently, putting her whole heart into her work, hoping to make something good enough to print. She had just copied them with great care, and had destroyed the old manuscript, so that Amy's bonfire had consumed the loving work of several years. It seemed a small loss to others, but to Jo it was a dreadful calamity, and she felt that it never could be made up to her. Beth mourned as for a departed kitten, and Meg refused to defend her pet. Mrs. March looked grave and grieved, and Amy felt that no one would love her till she had asked pardon for the act which she now regretted more than any of them.

When the tea bell rang, Jo appeared, looking so grim and unapproachable that it took all Amy's courage to say meekly...

"Please forgive me, Jo. I'm very, very sorry."

"I never shall forgive you," was Jo's stern answer, and from that moment she ignored Amy entirely.

...

As Jo received her good-night kiss, Mrs. March whispered gently, "My dear, don't let the sun go down upon your anger. Forgive each other, help each other, and begin again tomorrow."

Jo wanted to lay her head down on that motherly bosom, and cry her grief and anger all away, but tears were an unmanly weakness, and she felt so deeply injured that she really couldn't quite forgive yet. So she winked hard, shook her head, and said gruffly because Amy was listening, "It was an abominable thing, and she doesn't deserve to be forgiven."

With that she marched off to bed, and there was no merry or confidential gossip that night.

Amy was much offended that her overtures of peace had been repulsed, and began to wish she had not humbled herself, to feel more injured than ever, and to plume herself on her superior virtue in a way which was particularly exasperating. Jo still looked like a thunder cloud, and nothing went well all day. It was bitter cold in the morning, she dropped her precious turnover in the gutter, Aunt March had an attack of the fidgets, Meg was sensitive, Beth would look grieved and wistful when she got home, and Amy kept making remarks about people who were always talking about being good and yet wouldn't even try when other people set them a virtuous example.

"Everybody is so hateful, I'll ask Laurie to go skating. He is always kind and jolly, and will put me to rights, I know," said Jo to herself, and off she went. Amy heard the clash of skates, and looked out with an impatient exclamation.

"There! She promised I should go next time, for this is the last ice we shall have. But it's no use to ask such a crosspatch to take me."

"Don't say that. You were very naughty, and it is hard to forgive the loss of her precious little book, but I think she might do it now, and I guess she will, if you try her at the right minute," said Meg. "Go after them. Don't say anything till Jo has got good-natured with Laurie, then take a quiet minute and just kiss her, or do some kind thing, and I'm sure she'll be friends again with all her heart."

"I'll try," said Amy, for the advice suited her, and after a flurry to get ready, she ran after the friends, who were just disappearing over the hill.

It was not far to the river, but both were ready before Amy reached them. Jo saw her coming, and turned her back. Laurie did not see, for he was carefully skating along the shore, sounding the ice, for a warm spell had preceded the cold snap.

"I'll go on to the first bend, and see if it's all right before we begin to race," Amy heard him say, as he shot away, looking like a young Russian in his fur-trimmed coat and cap.

Jo heard Amy panting after her run, stamping her feet and blowing on her fingers as she tried to put her skates on, but Jo never turned and went slowly zigzagging down the river, taking a bitter, unhappy sort of satisfaction in her sister's troubles. She had cherished her anger till it grew strong and took possession of her, as evil thoughts and feelings always do unless cast out at once. As Laurie turned the bend, he shouted back...

"Keep near the shore. It isn't safe in the middle." Jo heard, but Amy was struggling to her feet and did not catch a word. Jo glanced over her shoulder, and the little demon she was harboring said in her ear...

"No matter whether she heard or not, let her take care of herself." Laurie had vanished round the bend, Jo was just at the turn, and Amy, far behind, striking out toward the smoother ice in the middle of the river. For a minute Jo stood still with a strange feeling in her heart, then she resolved to go on, but something held and turned her round, just in time to see Amy throw up her hands and go down, with a sudden crash of rotten ice, the splash of water, and a cry that made Jo's heart stand still with fear. She tried to call Laurie, but her voice was gone. She tried to rush forward, but her feet seemed to have no strength in them, and for a second, she could only stand motionless, staring with a terror-stricken face at the little blue hood above the black water. Something rushed swiftly by her, and Laurie's voice cried out...

"Bring a rail. Quick, quick!"

How she did it, she never knew, but for the next few minutes she worked as if possessed, blindly obeying Laurie, who was quite self-possessed, and lying flat, held Amy up by his arm and hockey stick till Jo dragged a rail from the fence, and together they got the child out, more frightened than hurt.

"Now then, we must walk her home as fast as we can. Pile our things on her, while I get off these confounded skates," cried Laurie, wrapping his coat round Amy, and tugging away at the straps which never seemed so intricate before.

Shivering, dripping, and crying, they got Amy home, and after an exciting time of it, she fell asleep, rolled in blankets before a hot fire. During the bustle Jo had scarcely spoken but flown about, looking pale and wild, with her things half off, her dress torn, and her hands cut and bruised by ice and rails and refractory buckles. When Amy was comfortably asleep, the house quiet, and Mrs. March sitting by the bed, she called Jo to her and began to bind up the hurt hands.

"Are you sure she is safe?" whispered Jo, looking remorsefully at the golden head, which might have been swept away from her sight forever under the treacherous ice.

"Quite safe, dear. She is not hurt, and won't even take cold, I think, you were so sensible in covering and getting her home quickly," replied her mother cheerfully.

"Laurie did it all. I only let her go. Mother, if she should die, it would be my fault." And Jo dropped down beside the bed in a passion of penitent tears, telling all that had happened, bitterly condemning her hardness of heart, and sobbing out her gratitude for being spared the heavy punishment which might have come upon her.

"It's my dreadful temper! I try to cure it, I think I have, and then it breaks out worse than ever. Oh, Mother, what shall I do? What shall I do?" cried poor Jo, in despair.

"Watch and pray, dear, never get tired of trying, and never think it is impossible to conquer your fault," said Mrs. March, drawing the blowzy head to her shoulder and kissing the wet cheek so tenderly that Jo cried even harder.

"You don't know, you can't guess how bad it is! It seems as if I could do anything when I'm in a passion. I get so savage, I could hurt anyone and enjoy it. I'm afraid I shall do something dreadful some day, and spoil my life, and make everybody hate me. Oh, Mother, help me, do help me!"

"I will, my child, I will. Don't cry so bitterly, but remember this day, and resolve with all your soul that you will never know another like it. Jo, dear, we all have our temptations, some far greater than yours, and it often takes us all our lives to conquer them. You think your temper is the worst in the world, but mine used to be just like it."

"Yours, Mother? Why, you are never angry!" And for the moment Jo forgot remorse in surprise.

"I've been trying to cure it for forty years, and have only succeeded in controlling it. I am angry nearly every day of my life, Jo, but I have learned not to show it, and I still hope to learn not to feel it, though it may take me another forty years to do so."

The patience and the humility of the face she loved so well was a better lesson to Jo than the wisest lecture, the sharpest reproof. She felt comforted at once by the sympathy and confidence given her. The knowledge that her mother had a fault like hers, and tried to mend it, made her own easier to bear and strengthened her resolution to cure it, though forty years seemed rather a long time to watch and pray to a girl of fifteen.

"Mother, are you angry when you fold your lips tight together and go out of the room sometimes, when Aunt March scolds or people worry you?" asked Jo, feeling nearer and dearer to her mother than ever before.

"Yes, I've learned to check the hasty words that rise to my lips, and when I feel that they mean to break out against my will, I just go away for a minute, and give myself a little shake for being so weak and wicked," answered Mrs. March with a sigh and a smile, as she smoothed and fastened up Jo's disheveled hair.

"How did you learn to keep still? That is what troubles me, for the sharp words fly out before I know what I'm about, and the more I say the worse I get, till it's a pleasure to hurt people's feelings and say dreadful things. Tell me how you do it, Marmee dear."

"My good mother used to help me

...

You have had a warning. Remember it, and try with heart and soul to master this quick temper, before it brings you greater sorrow and regret than you have known today."

"I will try, Mother, I truly will. But you must help me, remind me, and keep me from flying out" ...

In the silence which followed the sincerest prayer she had ever prayed left her heart without words. For in that sad yet happy hour, she had learned not only the bitterness of remorse and despair, but the sweetness of self-denial and self-control, and led by her mother's hand, she had drawn nearer to the Friend who always welcomes every child with a love stronger than that of any father, tenderer than that of any mother.

Amy stirred and sighed in her sleep, and as if eager to begin at once to mend her fault, Jo looked up with an expression on her face which it had never worn before.

"I let the sun go down on my anger. I wouldn't forgive her, and today, if it hadn't been for Laurie, it might have been too late! How could I be so wicked?" said Jo, half aloud, as she leaned over her sister softly stroking the wet hair scattered on the pillow.

As if she heard, Amy opened her eyes, and held out her arms, with a smile that went straight to Jo's heart. Neither said a word, but they hugged one another close, in spite of the blankets, and everything was forgiven and forgotten in one hearty kiss.

How do you think Amy felt about apologising to her sister?

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What does the extract teach us about the importance of accepting responsibility, and the power of forgiveness?

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Why does Jo find it hard to be virtuous?

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Apart from Amy, who else shows humility in the extract?

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How does Jo show wisdom towards the end of the extract?

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## Extract 6: Lucy Sees Aslan

**What is the main virtue we learn about here?.....**

**Read an extract from Chapter 9, *Prince Caspian* by C.S. Lewis**

**Begin reading at:**

'Look! Look! Look!' cried Lucy.

**Finish reading at:**

So they set off to their right along the edge, downstream. And Lucy came last of the party, crying bitterly.

Write any notes about the virtues and vices in the passage here:

This image shows a full page of primary-ruled notebook paper. It features ten sets of horizontal lines across the page. Each set consists of a solid light blue top line, a dashed light blue middle line, and a solid light blue bottom line. The margins are consistent on all sides, providing ample space for writing practice.

## English Key Skills

### Questions:

Where does Lucy see Aslan?

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What does Lucy say Aslan wants them to do?

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How do the others react? What does this tell you they are thinking?

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Why is Lucy so annoyed by what Trumpkin says about Aslan?

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How do the children try to resolve the situation? Is this the right thing to do?

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Why does Edmund support Lucy and say that they should believe her?

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Look at the reactions of Edmund and Lucy. How is this similar to and different from the way they behave in *The Lion, The Witch and the Wardrobe* when Susan and Peter disbelieve Lucy about the existence of Narnia?

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## Core Activity: Lucy's Fortitude

This extract is reminiscent of Lucy's first encounter through the wardrobe in *The Lion, The Witch and The Wardrobe*. In this extract her siblings do not believe she has seen Aslan and continue on their own way.

In *The Lion, The Witch and The Wardrobe*, in Chapter 5

Begin at: And now we come to one of the nastiest things in this story.

End at: I wish I'd stayed there and you are all beasts, beasts'.

**Activity:** Read the extract from *The Lion, The Witch and The Wardrobe* (see above) then explain the differences when compared to this extract, and what that tells us about the way the characters have developed between these two points in time. The Pevensies are one year older in *Prince Caspian* that they were in *The Lion, The Witch and The Wardrobe*.

Write any notes from the activity here:




## Extract 7: The Difficult Hike and Dangerous Attack

What is the main virtue we learn about here?.....

**Read this extract from Chapter 10, Prince Caspian by C.S. Lewis**

**Beginning at:**

Before they had gone many yards, they were confronted with young fir woods growing on the very edge, and after they had tried to go through these, stooping and pushing for about ten minutes, they realized that, in there, it would take them an hour to do half a mile.

**Finish reading at:**

It was heart-breaking work—all uphill again, back over the ground they had already travelled.

Write any notes about the virtues and vices in the passage here:


## English: Key Skills

### Questions:

How does the writer use language to show that it is hard work on the hike and also hard work escaping from danger? How does he show that they have to make a strong and determined effort to achieve their goal of getting to Caspian to help him and the old Narnians?

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How does the writer use language to show that the journey is dangerous even before they are shot at?

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When they are shot at, how does the writer create a sense of realism and danger? You should refer to language features and techniques.

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Toward the end of the passage, how do we see Peter's humility?

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## Core Activity: Stories of Hard Work

**Activity:** Read these examples of people who have benefited from working hard, and then answer the questions at the end.

Basketballer Michael Jordan had prodigious physical gifts. But as his coach Phil Jackson says it was hard work that made him a legend. When Jordan first entered the league, his jump shot wasn't good enough. He spent the time between seasons when other players were taking a break to practice taking hundreds of jumps a day until it was perfect. Coach Jackson said that Jordan's defining characteristic wasn't his talent, but having the humility to know he had to work constantly to be the best.

Tennis stars Venus and Serena Williams have played tennis from 6am since they were 6 years old. The Williams sisters, who have dominated women's tennis for many years, were all but raised on the court. From an extremely young age, they described their life to the New York Times as "...get up, 6 o'clock in the morning, go to the tennis court, before school. After school, go to tennis..."

David Beckham was well known as one of football's hardest workers. In his early days at Manchester United, Sir Alex Ferguson praised the fact he'd be out before the rest of the team practicing set pieces, and then he'd be the last one off the pitch at the end of the day.

At age 19, Bob Wieland landed a contract with the Philadelphia Phillies major league baseball team. But he joined the Army to serve as a combat medic in Vietnam. There he lost both of his legs in a mine explosion.

In the hospital, he sank into a deep depression. His weight dropped to 87 pounds. Then one morning he woke up and said to himself, 'It won't help me to focus on what I can't do. What can I do?'

He began to lift weights and then to lift competitively. He went on to set a world record by bench-pressing 500 pounds.

He also learned to walk on his hands. On September 8, 1982, he left his California home and set out on a journey—to walk across the United States on his hands. He got thousands of people to sponsor his trip, with the proceeds going to alleviate hunger in this country and around the world.

It took him three years, eight months, and nearly 5 million hand steps to reach his destination of Washington, D. C. When he got there, he said: "I wanted to show that through faith in God and dedication, there's nothing a person can't achieve."

—Thomas Lickona, Character Matters

[illegible]

## Extract 8: Caspian Fights Evil

What is the main virtue we learn about here?.....

Read this extract from Chapter 12, *Prince Caspian* by C.S. Lewis

Begin reading from:

'Don't like the sound of that', whispered Trumpkin to Peter. 'Let's listen for a moment'. All three stood perfectly still on the outside of the door.

Finish reading at:

Then the light was knocked over and it was all swords, teeth, claws, fists and boots for about sixty seconds. Then silence.

Write any notes about the virtues and vices in the passage here:


## English Key Skills

### Questions:

Read the first few lines of the extract. Explain the 'dramatic irony' in this passage?  
What do we know as readers that Caspian and his followers do not know?

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How do we know from the first few lines that Nikabrik lacks integrity as he is more interested in getting power than doing what's right?

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Why is the word 'say' in italic in Nikabrik's speech?

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Integrity is sticking to our moral values, following our conscience and doing what's right. How does Caspian show integrity in this extract?

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### Core Activity: Script Writing

Before the fight there is an argument inside Aslan's How between Nikabrik and Caspian.

**Activity:** Write a script of an argument or disagreement based on your own life and experience where you are standing up for what is right and a 'friend' is trying to persuade you to take the wrong course of action.

Rehearse and perform this in pairs but make sure you write your own script that is personal to you.

**Activity:** Write a script of an argument or disagreement based on your own life and experience where you are standing up for what is right and a 'friend' is trying to persuade you to take the wrong course of action.

Rehearse and perform this in pairs but make sure you write your own script that is personal to you.

[illegible]

[illegible]



## Extract 9: Peter Spares a Life

What is the main virtue we learn about here?.....

Read this extract from Chapter 14, *Prince Caspian* by C.S. Lewis

Begin reading from:

'Tough', said Peter. 'Very tough. I have a chance if I can keep him on the hop till his weight and short wind come against him—in this hot sun too. To tell the truth, I haven't much chance else.'

Finish reading at:

I suppose it is what Aslan would like. But that brute will be up again in a minute and then—'

Write any notes about the virtues and vices in the passage here:


## English Key Skills

Peter has to exercise self-control and face his fears in order to do single combat with Miraz. He has to control his desires and emotions because he is taking a huge risk to fight Miraz. Why does Peter fight Miraz?

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Which virtues does Peter demonstrate here?

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Is Peter confident of winning against Miraz? How do we know this? What does this tell us about Peter?

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Why would it have been easy in the heat of the battle for Peter to kill Miraz? Why didn't he do so?

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## Core Activity: The Scouring of the Shire

Read the extract below from *The Lord of the Rings*. What are the similarities between this passage and extract 9?

### Chapter 18 The Scouring of the Shire from *The Return of the King*

The hobbits of the villages had seen Saruman come out of one of the huts, and at once they came crowding up to the door of Bag End. When they heard Frodo's command, they murmured angrily:

'Don't let him go! Kill him! He's a villain and a murderer. Kill him!'

Saruman looked round at their hostile faces and smiled. 'Kill him!' he mocked. 'Kill him, if you think there are enough of you, my brave hobbits!' He drew himself up and stared at them darkly with his black eyes. 'But do not think that when I lost all my goods I lost all my power! Whoever strikes me shall be accursed. And if my blood stains the Shire, it shall wither and never again be healed.'

The hobbits recoiled. But Frodo said: 'Do not believe him! He has lost all power, save his voice that can still daunt you and deceive you, if you let it. But I will not have him slain. It is useless to meet revenge with revenge: it will heal nothing. Go, Saruman, by the speediest way!'

'Worm! Worm!' Saruman called; and out of a nearby hut came Wormtongue, crawling, almost like a dog. To the road again, Worm!' said Saruman. 'These fine fellows and lordlings are turning us adrift again. Come along!'

Saruman turned to go, and Wormtongue shuffled after him. But even as Saruman passed close to Frodo a knife flashed in his hand, and he stabbed swiftly. The blade turned on the hidden mail-coat and snapped. A dozen hobbits, led by Sam, leaped forward with a cry and flung the villain to the ground. Sam drew his sword.

'No, Sam!' said Frodo. 'Do not kill him even now. For he has not hurt me. And in any case I do not wish him to be slain in this evil mood. He was great once, of a noble kind that we should not dare to raise our hands against. He is fallen, and his cure is beyond us; but I would still spare him, in the hope that he may find it.'

Saruman rose to his feet, and stared at Frodo. There was a strange look in his eyes of mingled wonder and respect and hatred. 'You have grown, Halfling,' he said. 'Yes, you have grown very much. You are wise, and cruel. You have robbed my revenge of sweetness, and now I must go hence in bitterness, in debt to your mercy. I hate it and you! Well, I go and I will trouble you no more. But do not expect me to wish you health and long life. You will have neither. But that is not my doing. I merely foretell.'

## Extract 10: Aslan Puts Things Right

What is the main virtue we learn about here?.....

Read this extract from Chapter 14, *Prince Caspian* by C.S. Lewis

Beginning reading at:

Sad old donkeys who had never known joy grew suddenly young again; chained dogs broke their chains; horses kicked their charts to pieces and came trotting along with them— clop-clop— kicking up the mud and whinnying.

Finish reading at:

'Yes, Dearest', said Aslan. 'But not the long journey yet'. And as he spoke, like the flush creeping along the underside of a cloud at sunrise, the colour came back to her white face and her eyes grew bright and she sat up and said, 'Why, I do declare I feel *that* better. I think I could take a little breakfast this morning'.

Write any notes about the virtues and vices in the passage here:


## English Key Skills

What do you imagine the life of the animals was like before Aslan walked past, and how do you know?

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How has Aslan affected the animals?

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What evidence is there in this passage that Aslan is interested in justice?

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How does C.S. Lewis describe the healing of the old lady?

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## Core Activity: Write a Report on Injustice

There are many issues of injustice in the world. There are large inequalities of wealth, education and health between different countries and different types of people; there are forms of discrimination still prevalent in our society; or there may be a local cause of injustice that you feel strongly about.

**Activity:** Research about an unjust situation, and write a report about it.

The report could take the format:

- Introduction: a short paragraph explaining what is happening
- What is happening: a few paragraphs where students cite evidence of the injustice
- Why it's wrong: Students can then offer their opinion, explaining why they think this is an injustice
- Conclusions: Students write some final thoughts and recommendations for how to end the injustice




[illegible]



## Extract 11: Reepicheep's Tail

What is the main virtue we learn about here?.....

Read this extract from Chapter 15, *Prince Caspian* by C.S. Lewis

Begin reading at:

Only after he had turned completely round three times did he realise the dreadful truth.

Finish reading at:

'Ah!' roared Aslan. 'You have conquered me. You have great hearts. Not for the sake of your dignity, Reepicheep, but for the love that is between you and your people, and still more for the kindness your people showed me long ago when you ate away the cords that bound me on the Stone Table (and it was then, though you have long forgotten it, that you began to be *Talking Mice*), you shall have your tail again'.

Write any notes about the virtues and vices in the passage here:


## English Key Skills

What does Reepicheep mean by 'I am completely out of countenance. I must crave your indulgence for appearing in this unseemly fashion'? Translate it into modern English.

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What is Aslan concerned that Reepicheep might be focussing on too much?

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Why might that be a bad thing?

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Aslan does not restore Reepicheep's tail to help his honour and dignity. He does so for another, more important, reason. What is it?

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Write down the lines that show why Aslan decides to restore Reepicheep's tail.

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## Extract 12: Telmarine Soldiers Given a Second Chance

What is the main virtue we learn about here?.....

Read this extract from Chapter 15, *Prince Caspian* by C.S. Lewis

Beginning at:

At the sight of Aslan the cheeks of the Telmarine soldiers became the colour of cold gravy, their knees knocked together, and many fell on their faces. They had not believed in lions and this made their fear greater.

Finishing at:

'Go through it, my son', said Aslan, bending towards him and touching the man's nose with his own. As soon as the Lion's breath came about him, a new look came into the man's eyes—startled, but not unhappy—as if he were trying to remember something. Then he squared his shoulders and walked into the Door.

Write any notes about the virtues and vices in the passage here:


## English Key Skills

How are the defeated Telmarine soldiers treated?

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What are the two offers made to the defeated Telmarines?

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Do you think this is fair and shows that Aslan has forgiven them for fighting on the wrong side against him and the old Narnians?

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How does Aslan show kindness and affection to the Telmarine who is the first to go through the door in the air?

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How else could the novel have ended? Is this a good ending? Why?

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## Core Activity: Compare Stories of Forgiveness

In this activity you will be engage in a discussion on when forgiveness is appropriate, and how to forgive. You may be asked to read these stories to aid you.

### From Matthew's Gospel:

Then came Peter to him, and said, 'Lord, how oft shall my brother sin against me, and I forgive him? till seven times?' Jesus saith unto him, 'I say not unto thee, Until seven times: but, Until seventy times seven'.

Therefore is the kingdom of heaven likened unto a certain king, which would take account of his servants. And when he had begun to reckon, one was brought unto him, which owed him ten thousand talents. But forasmuch as he had not to pay, his lord commanded him to be sold, and his wife, and children, and all that he had, and payment to be made. The servant therefore fell down, and worshipped him, saying, 'Lord, have patience with me, and I will pay thee all'. Then the lord of that servant was moved with compassion, and loosed him, and forgave him the debt'.

But the same servant went out, and found one of his fellow servants, which owed him a hundred pence: and he laid hands on him, and took him by the throat, saying, 'Pay me that thou owest'. And his fellow servant fell down at his feet, and besought him, saying, 'Have patience with me, and I will pay thee all'. And he would not: but went and cast him into prison, till he should pay the debt. So when his fellow servants saw what was done, they were very sorry, and came and told unto their lord all that was done. Then his lord, after that he had called him, said unto him, 'O thou wicked servant, I forgave thee all that debt, because thou desiredst me: shouldest not thou also have had compassion on thy fellow servant, even as I had pity on thee?' And his lord was wroth, and delivered him to the tormentors, till he should pay all that was due unto him. So likewise shall my heavenly Father do also unto you, if ye from your hearts forgive not every one his brother their trespasses.

### From *The Hiding Place* by Corrie Ten Boom

It was in a church in Munich that I saw him, a balding heavysset man in a gray overcoat, a brown felt hat clutched between his hands. People were filing out of the basement room where I had just spoken, moving along the rows of wooden chairs to the door at the rear.

It was 1947 and I had come from Holland to defeated Germany with the message that God forgives.

It was the truth they needed most to hear in that bitter, bombed-out land, and I gave them my favourite mental picture. Maybe because the sea is never far from a Hollander's mind, I liked to think that that's where forgiven sins were thrown.

'When we confess our sins', I said, 'God casts them into the deepest ocean, gone forever'.

The solemn faces stared back at me, not quite daring to believe. There were never questions after a talk in Germany in 1947. People stood up in silence, in silence collected their wraps, in silence left the room.

And that's when I saw him, working his way forward against the others. One moment I saw the overcoat and the brown hat; the next, a blue uniform and a visored cap with its skull and crossbones.

It came back with a rush: the huge room with its harsh overhead lights, the pathetic pile of dresses and shoes in the centre of the floor, the shame of walking naked past this man. I could see my sister's frail form ahead of me, ribs sharp beneath the parchment skin. Betsie, how thin you were!

Betsie and I had been arrested for concealing Jews in our home during the Nazi occupation of Holland; this man had been a guard at Ravensbrück concentration camp where we were sent.

Now he was in front of me, hand thrust out: 'A fine message, fräulein! How good it is to know that, as you say, all our sins are at the bottom of the sea!'

And I, who had spoken so glibly of forgiveness, fumbled in my pocketbook rather than take that hand. He would not remember me, of course—how could he remember one prisoner among those thousands of women?

But I remembered him and the leather crop swinging from his belt. It was the first time since my release that I had been face to face with one of my captors and my blood seemed to freeze.

'You mentioned Ravensbrück in your talk', he was saying. 'I was a guard in there'. No, he did not remember me.

'But since that time', he went on, 'I have become a Christian. I know that God has forgiven me for the cruel things I did there, but I would like to hear it from your lips as well. Fräulein'—again the hand came out—'will you forgive me?'

And I stood there—I whose sins had every day to be forgiven—and could not. Betsie had died in that place—could he erase her slow terrible death simply for the asking?

It could not have been many seconds that he stood there, hand held out, but to me it seemed hours as I wrestled with the most difficult thing I had ever had to do.

For I had to do it—I knew that. The message that God forgives has a prior condition: that we forgive those who have injured us. 'If you do not forgive men their trespasses', Jesus says, 'neither will your Father in heaven forgive your trespasses'.

I knew it not only as a commandment of God, but as a daily experience. Since the end of the war I had had a home in Holland for victims of Nazi brutality.

Those who were able to forgive their former enemies were able also to return to the outside world and rebuild their lives, no matter what the physical scars. Those who nursed their bitterness remained invalids. It was as simple and as horrible as that.

And still I stood there with the coldness clutching my heart. But forgiveness is not an emotion—I knew that too. Forgiveness is an act of the will, and the will can function regardless of the temperature of the heart.

‘Jesus, help me!’ I prayed silently. ‘I can lift my hand. I can do that much. You supply the feeling’.

And so woodenly, mechanically, I thrust my hand into the one stretched out to me. And as I did, an incredible thing took place. The current started in my shoulder, raced down my arm, sprang into our joined hands. And then this healing warmth seemed to flood my whole being, bringing tears to my eyes.

‘I forgive you, brother!’ I cried. ‘With all my heart!’

## Extracts from other texts

### An Extract from 'Lord of the Flies' by William Golding

: You may wish to read this extract that also involves children being stranded on an island and think about the similarities and differences between the two groups of children.

'This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grownups anywhere'.

The fat boy looked startled.

'There was that pilot. But he wasn't in the passenger cabin, he was up in front'.

The fair boy was peering at the reef through screwed-up eyes.

'All them other kids', the fat boy went on. 'Some of them must have got out. They must have, mustn't they?'

The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.

'Aren't there any grownups at all?'

'I don't think so'.

The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy. 'No grownups!'

The fat boy thought for a moment.

'That pilot'.

The fair boy allowed his feet to come down and sat on the steamy earth.

'He must have flown off after he dropped us. He couldn't land here. Not in a place with wheels'.

'We was attacked!'

'He'll be back all right'.

The fat boy shook his head.

'When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it'.

He looked up and down the scar.

'And this is what the cabin done'.

The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

'What happened to it?' he asked. 'Where's it got to now?'

'That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling. There must have been some kids still in it'. He hesitated for a moment, then spoke again.

'What's your name?'

'Ralph'.



## Advice in Poetry

If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your  
master;  
If you can think—and not make thoughts your  
aim;  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out  
tools:

If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
And never breathe a word about your loss;  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,  
Or walk with Kings—nor lose the common  
touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it.

There's also this anonymous advice written as poetry;

Be careful of your thoughts,  
for your thoughts become your words.  
Be careful of your words,  
for your words become your deeds.  
Be careful of your deeds,  
for your deeds become your habits.  
Be careful of your habits,  
for your habits become your character.  
Be careful of your character,  
for your character becomes your destiny.

And you can consider this piece by Shakespeare in *Hamlet*:

And these few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledged comrade.  
...  
Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;  
For the apparel oft proclaims the man,  
...  
Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all: to thine ownself be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man