CAESAR’S ENGLISH I
CLASSICAL EDUCATION EDITION
PART 1
Second Edition
IMPLEMENTATION MANUAL
Michael Clay Thompson
Myriam Borges Thompson
Thomas Milton Kemnitz
Royal Fireworks Press
Unionville, New York
FOREWORD
FOR STUDENTS

Get ready for some serious fun. This classical education edition of *Caesar’s English* has been designed especially for you. We have spared no effort to make this book an amazing experience. It is filled with photos, maps, facts, ideas, grammar, poems, writing challenges, and words that will give you a deep look at ancient Roman civilization and the effect of that civilization on the modern English language. Without realizing it, we speak Latin, or slightly altered Latin, much of the time. Thousands of English words are still spelled the same way and still mean the same thing that they did during the Roman Empire, 2,000 years ago.

Unlike Spanish or other Romance (descended from Roman Latin) languages, English does not descend directly from Latin, the language that the Romans spoke. English is a Germanic language, but during the sixteen centuries since Rome fell, English has acquired thousands of Latin-based words—so many that words from Latin have come to dominate academic life in English. The further you progress in education, the more Latin-based words you encounter. English may not be a Romance language, but it feels like one, especially in higher academics.

For this reason, it is important to study the Latin prefixes, roots, and suffixes—we will call them *stems*—that combine to make the vocabularies of advanced academic subjects. The Latin stems make a kind of academic vocabulary construction set, and once you understand the set, you understand thousands
of words easily—even words that you have never encountered before. Before you plunge into the book, here are some ideas that will help you get the most out of your work:

• Study the photos carefully. The photos have been selected from thousands taken by Dr. T.M. Kemnitz in Rome and elsewhere. The photos show important details about Roman life and architecture. You will see in the photos how massive, how truly enormous, Roman civilization was. One almost feels that these huge ruins must have been inhabited by a different species, twenty feet tall. It is difficult to believe that such an impressive and powerful civilization could have fallen, but fall it did, and this is one of the extraordinary stories of world history.

• Explore the maps. In most cases, the maps are related to the texts on the facing pages. Use a globe in connection with your studies, and get to know ancient Rome’s part of the world. Learn not only the countries and land masses but the bodies of water as well.

• Focus on the important connection between Rome and Spain that has resulted in modern Spanish and that connects English and Spanish vocabulary today.

• Notice that many of the activities in the book are done with pencils down. Not every activity needs to involve writing. Some of the most important activities are careful reading, thinking, rereading, rethinking, and discussing. You will see that there is an emphasis on reading and on big ideas, rather than on memorizing trivial facts.
• Remember that vocabulary is not a separate subject, apart from grammar or writing. Every vocabulary word has a grammar function. It will be a noun, or an adjective, or a verb, or another part of speech, and it must be used in its grammatical way. All language skills are connected. Furthermore, every word has a past. Each word is a speck of history; it comes from Rome, or Greece, or the forests of Germany. Words are points of knowledge. Their regions of origin often can be found on a map.

• Soak up the sounds of words. One of the most important elements of vocabulary is sound. Words have special combinations of vowels and consonants, and these sounds, as the great British poet Shelley explained, have relationships to each other and to what they represent. We might choose scratchy or pounding or booming sounds to describe a storm, and soft, peaceful sounds to describe a gentle breeze. The more words you know, the more sound choices you have. That is why this book pays special respect to the poetic aspects of vocabulary.

• Look things up. This book is in part a preview, a set of hints, a maze of clues. We have filled the book with references to people, places, events, cities, wars, leaders, and other details that will make exciting research for you. Be enthusiastic about going beyond this book. Take charge. Use the book as a launching platform for your own independent, self-directed learning.

We hope you enjoy this work as much as we have enjoyed creating it.
INTRODUCTION

Once upon a time...far, far away....

Long ago, far from our New World, a great civilization lived and died. Throughout the ancient world, they built roads, made laws, and wrote literature. Today, most of their buildings have crumbled to ruins, but echoes of their words still reverberate because the English language (and others, such as Spanish) is filled with fragments of their language, Latin.

The vanished civilization was Rome, in Italy, and Rome rose to power more than 2,000 years ago, which is more than twenty centuries.

Only 500 years ago, astonished Europeans discovered that there was an inhabited New World on the back side of the planet, and after three centuries of early conflict and exploration, a new nation—as Abraham Lincoln put it in his *Gettysburg Address*—was conceived on the North American continent.

In the 150 years since Lincoln spoke, this new nation—the United States—has conceived a new English, which is a combination of Roman Latin, ancient Greek, German Anglo-Saxon, Spanish, American Indian languages, and other tongues. Walt Whitman, the poet of *Leaves of Grass*, once wrote: “Thus far, impress’d by New England writers and schoolmasters, we tacitly abandon ourselves to the notion that the United States have been fashion’d from the British islands only, and essentially form a second England only—which is a very great mistake.... To that composite American identity of the future, Spanish character will supply some of the most needed parts.”
Even with all of these influences, Latin, the language of ancient Rome, is still the most important source of academic English. The further you advance in education, the more Latin you encounter in English vocabulary. This is true even though the foundation of English is Germanic, and English is not, like Spanish or French, a Romance (descended from Rome) language. When it comes to academic English, the Latin frosting is larger than the German cake.

**Latin Stems:** In *Caesar’s English* we will learn about our own language by learning about these Latin fragments hidden in it. Fragments? Yes. Many of our words are made of two or three fragments of Latin. We sometimes call these pieces *prefixes*, *suffixes*, *affixes*, *roots*, or *stems*, but to make our discussions simpler, we usually will call them *stems*.

You will find the stem *sub*, for example, in many English words. *Sub* usually means under, and we find *sub* in words such as *submarine*, *submerge*, and *subtract*. We also find *sub* in harder words, such as *subterranean*, *subordinate*, *substantial*, and even *subterfuge*.

Even though these Latin-based words seem hard at first, the truth is that they are not as hard as they look—if you know the Latin stems. The word *subterranean*, for example, is only a combination of *sub*, under, and *terr*, land. A cave is subterranean because it is under land. Most big words or hard words are not difficult if you know the Latin stems that are in them.

Each time you learn one important stem, you have learned a part of dozens of English words, so learning Latin stems is
power-learning because you only have to study one small thing in order to learn dozens of things.

In this book you are going to learn many Latin stems. As you learn more and more, you will begin to notice them everywhere. You will find Latin stems in the words of newspapers, books, and news programs. You will hear educated adults use words that have Latin stems. You will sometimes hear a word for the very first time, but you will know what it means anyway because you know the Latin stems in it.

You now see why this book is the preparation for a vocabulary textbook series called *The Word Within the Word*—because our modern English words have these ancient Latin fragments inside them. There are ancient words inside our modern words, and we are going to find out what they are.

**Classic Words:** A second feature of this book is a series of words that are prominent in the classic books of American and British literature. These classic words are almost all of Latin origin (there are some from other sources), which is yet another indication of the powerful importance of Latin to modern English. In lessons that feature these great Latin-based words, you will see that they have been used by famous writers of English literature for centuries and have formed a central core of advanced literary language. The words you will learn are so central that you will find them in almost every good book you ever read.

The definitions you will learn of these classic English words are only a beginning. When you learn the word *exquisite* and
the definition we use here (beautifully made), you must realize that, like most words, *exquisite* has other related meanings; it can also mean intricate, delicate, flawless, and other similar things. Think flexibly.

The quizzes in this book are cumulative. In other words, the quiz on Lesson IV is really on Lessons I through IV. You must be a proud, disciplined student, reviewing all lists for all quizzes. Think in terms of permanence; the goal is to learn these stems and words now and to know them for the rest of your life. That is important because they are of such high quality that you will always need them.

We have taken pains in this book to frame our vocabulary study in the light of a vanished Roman culture. You will see images from Rome, read quotations from Roman philosophers, and learn Roman facts. Remember that this is not just imaginary; the language you speak and think is a collection of echoes from the ancient past—from Julius Caesar’s world.
DIVIDE ET IMPERA.

Divide and conquer.

- Julius Caesar
# LESSON I • LATIN STEMS

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>modern examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>two</td>
<td>bicycle, biped, bilateral</td>
</tr>
<tr>
<td>sub</td>
<td>under</td>
<td>submarine, submerge, subtract</td>
</tr>
<tr>
<td>de</td>
<td>down</td>
<td>descend, deposit, deduce</td>
</tr>
<tr>
<td>pre</td>
<td>before</td>
<td>predict, prepare, prelude</td>
</tr>
<tr>
<td>super</td>
<td>over</td>
<td>supervise, superior, superb</td>
</tr>
</tbody>
</table>

**BI** means two. A *bicycle* has two wheels, a *biped* (like you) has two feet, *bilateral* means two-sided, and a *bimonthly* magazine comes out every two months.

**SUB** means under. A *submarine* goes under the sea, to *submerge* is to pull something under the surface, and to *subtract* is arithmetic in which you take away (*tract*, pull; *sub*, under) one number from another.

**DE** means down. To *descent* is to go down, to *deposit* is to put down, and to *deduce* is to think your way down from a big truth.

**PRE** means before. To *predict* is to announce something before it happens, to *prepare* is to get ready before an event, a *preschool* is an early school before first grade, and a *prelude* is the music before a performance.

**SUPER** means over. To *supervise* is to watch over people, a *superman* is someone with powers over and above the norm, *superior* means over others in quality, and so does *superb*. Notice that *super* and *sub* are opposites.
These pages will give students a chance to think about the power of the stems. A single stem can be a key to hundreds of words.

The vocabulary of nonfiction is different from the vocabulary of fiction classics. It deserves special emphasis.
NONFICTION WORDS

Here are five important nonfiction words. You will not hear them in daily conversation, but you will encounter them frequently in your future academic life.

<table>
<thead>
<tr>
<th>stem</th>
<th>word</th>
<th>definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>bicameral</td>
<td>having two chambers</td>
</tr>
<tr>
<td>sub</td>
<td>sub rosa</td>
<td>done in secret</td>
</tr>
<tr>
<td>de</td>
<td>debrief</td>
<td>to question someone</td>
</tr>
<tr>
<td>pre</td>
<td>preexist</td>
<td>existing beforehand</td>
</tr>
<tr>
<td>super</td>
<td>superannuated</td>
<td>obsolete</td>
</tr>
</tbody>
</table>

BICAMERAL is an adjective that refers to a legislative body, such as a bicameral Congress that has two chambers. One example is the U.S. House of Representatives and Senate.

SUB ROSA is usually used as an adjective and means done in secret. The rose was a traditional symbol of secrecy. Example: The two spies conducted a sub rosa conversation. We italicize sub rosa because it is in a foreign language, in this case Latin.

DEBRIEF is a verb that describes a formal questioning process such as the government might conduct after an agent returns from an important mission.

PREEXIST is a verb, but we also often see it as the adjective preexisting. We could say that American Indians preexisted the Europeans on the North American continent, or we could say that someone could not attend because she had a preexisting obligation.

SUPERANNUATED is an adjective that means obsolete or out of date. Someone might have a superannuated computer.
CAESAR’S ANALOGIES

Many important tests that you take in the future will have analogies in them. An analogy is a logic challenge in which two relationships resemble each other. For example, a giant is tall as a mountain is high. In each case the adjective describes the height of the noun; it is a characteristic of the vertical dimension of the noun. We express an analogy this way:

\[
\text{PRELUDE} : \text{POSTLUDE} :: \\
a. \text{tire} : \text{car} \\
b. \text{window} : \text{house} \\
c. \text{prologue} : \text{epilogue} \\
d. \text{red} : \text{sunset}
\]

The answer:

\[
\text{PRELUDE} : \text{POSTLUDE} :: \text{PROLOGUE} : \text{EPILOGUE} \\
\text{PRELUDE is to POSTLUDE as PROLOGUE is to EPILOGUE}
\]

In this arrangement, one colon means is to, and a double colon means as. We would say, “Prelude is to postlude as prologue is to epilogue.” Notice that only one of the four answers is best: prologue/epilogue. A prologue is a section at the beginning of a book, and an epilogue is a section at the end of a book. Red is not before the sunset; it is the color of it. Tire does not come before a car; it is a part of it.

Sometimes a relationship is like green and leaf; one word is a characteristic of the other. Sometimes the relationship is of opposites: up is to down as full is to empty. Sometimes the relationship is of
part and whole: *dial* is to *radio* as *handle* is to *drawer*. Sometimes the relationship is of synonyms: *dark* is to *obscure* as *bright* is to *luminous*. There are many different kinds of relationships, but we are looking for two terms that have the same relationship to each other that the first pair has.

Sometimes it helps to put the relationship into a sentence so that you can clarify the meaning. For example, for the terms *student* and *class*, you might say, “The student is a member of the class.” That way, if you saw the terms *musician* and *band*, you could say, “The musician is a member of the band.”

It is important to realize that the relationship in the second pair must be in the same direction as the relationship in the first pair. For example, if we use the part-to-whole relationship, we might have *chimney is a part of a house* as *fender is a part of a car*. So *chimney : house :: fender : car* works. But if it were switched to *chimney : house :: car : fender*, it would be false. See if you can solve the following analogy:

**DESCEND : ASCEND ::**

a. bicycle : tricycle
b. *submerge* : *emerge*
c. man : superman
d. school : preschool

*Descend is the opposite of ascend, as submerge is the opposite of emerge.*
CAESAR’S SPANISH

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>English / Spanish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>two</td>
<td>bicycle / bicicleta</td>
</tr>
<tr>
<td>sub</td>
<td>under</td>
<td>submarine / submarino</td>
</tr>
<tr>
<td>de</td>
<td>down</td>
<td>deposit / depositar</td>
</tr>
<tr>
<td>pre</td>
<td>before</td>
<td>predict / predecir</td>
</tr>
<tr>
<td>super</td>
<td>over</td>
<td>superlative / superlativo</td>
</tr>
</tbody>
</table>

Look closely at each pair of cognates (words that are relatives), and notice that English and Spanish both contain fragments from ancient Roman Latin. Unlike Spanish, which is a Romance language, English has a Germanic, Anglo-Saxon basis, but it has received thousands of Latin elements during the centuries. These Latin-based words now comprise the core of our academic vocabulary, and there are thousands of English-Spanish cognates that are nearly identical, containing one or more of the same stems.

A ROMAN FACT
When the Roman Emperor Vespasian was shown a hoisting machine that would reduce the need for workmen in construction, he refused to use the machine. He explained, “I must feed my poor.”
CAESAR’S WORD SEARCH

In the puzzle, find the Latin-based English words that you see below. They might be vertical, horizontal, or diagonal. Always notice the stems that are in the words.

bicycle  bilateral  biped  deduce  deposit  descend  predict  prelude  prepare  submarine  submerge  subtract  superb  superior  supervise

1. Which of these words is the most interesting?
2. Which of these words will you use most often?
3. Which two words are related to each other in some way?
4. Which word sounds most scholarly or academic?
5. Which word has the most precise meaning?
In these beautiful artifacts, which show the ravages of time, we still see the brilliant polish of the jewels and the craftsmanship.
CAESAR’S GRAMMAR • PARTS OF SPEECH

We must use vocabulary correctly, and it is grammar that provides the instructions for correct vocabulary usage. Therefore, in Caesar’s English we discuss usage in terms of parts of speech, which is the first of four levels of grammar. The parts of speech are the eight kinds of words in English. There are two main parts of speech—noun and verb—and six lesser kinds of words that work with them. The abbreviations of the parts of speech are noun (n.), pronoun (pron.), adjective (adj.), verb (v.), adverb (adv.), preposition (prep.), conjunction (conj.), and interjection (interj.).

NOUN - names a person, place, or thing
PRONOUN - takes the place of a noun
ADJECTIVE - modifies a noun or a pronoun
VERB - shows action or being, or links a subject to another word
ADVERB - modifies a verb, adjective, or another adverb
PREPOSITION - shows a relationship between things
CONJUNCTION - joins two words or two groups of words
INTERJECTION - shows emotion

Yes, he suddenly saw the tall Roman and the short Gaul.

Every word is one of these eight kinds. We will explore this first level of grammar for five lessons. When we get to Lesson VI, we will add a second level of grammar, a third level at Lesson XI, and a fourth at Lesson XVI. You can find a full exploration of grammar in Grammar Town.
1. Caesar watched the Gauls and **deduced** their strategy.
   n. v. adj. n. conj. v. adj. n.

2. The noisy charge was only a **prelude** to the main attack.
   adj. adj. n. v. adv. adj. n. prep. adj. adj. n.

3. The creature was a **biped** and walked on two feet.
   adj. n. v. adj. n. conj. v. prep. adj. adj. n.

4. The veteran ninth legion had a **superb** sense of discipline.
   adj. adj. adj. n. v. adj. adj. n. prep. n.

5. A grizzled old prophet **predicted** the defeat of the army.
   adj. adj. adj. n. v. adj. n. prep. adj. n.

Study these five sentences carefully. **Deduced** is a verb because it is an action that Caesar is taking. **Prelude** is a noun; it is the name of a situation, and it is modified by the adjective **a**. **Biped** is also a noun, modified by an adjective; in this case **biped** is the name of a creature. **Superb** is an adjective that modifies the noun **sense**. Finally, **predicted** is a verb that shows the action of the noun **prophet**.

Look closely at the adjectives in the five sentences. Do you see how every adjective is paired with the noun it modifies? We see **the/Gauls**, **their/strategy**, **noisy/charge**, **main/attack**, **two/feet**, **ninth/legion**, **old/prophet**.

In addition to these adjectives, we see a special kind of adjective called the **article**; the articles are the three adjectives **a**, **an**, and **the**. We know that they are called **articles**, but we usually will refer to them simply as **adjectives** because that is their primary job—to modify nouns. Sometimes people call them **article adjectives**, but we will not do that because it is not standard terminology. The articles are adjectives.
476 A.D.

Michael Clay Thompson

No Roman sage predicted this. These ruins, deposited, that fifteen centuries of constant time have cracked. Superb Corinthian columns stacked, now fractured stones upon the grass, that once upheld the roofs, the proofs of power evicted, felled, descended now, this hour, brought low.

Now tourists tread their biped paths, deducing from the fallen columns all in line, subtracting time. A child bicycles through the ruins, laughs, a prelude to the afternoon, the heat, the photographs, deductions of some wild destruction past.

Barbarian hordes invaded here, crashed in, the Visigoths, Caesar long gone by then. Rome’s preparation lacked precision, slacked, and roughneck brutes destroyed the place. No supervision—swords and screams and wrath, and then the late superior empire crumbled blasted, the city’s great interior streets submerged beneath the roaring horde.
476 A.D.

Translated by Myriam Borges Thompson

Ningún sacerdote romano lo predijo. Estas ruinas, depositadas, hace quince siglos, del paso constante del tiempo, se han craqueado. Columnas corintias soberbias, ordenadas, ahora pedazos de piedras entre la hierba, que una vez soportaron los techos, las evidencias del triunfo, cayeron, descendieron ahora, a esta hora, hasta lo profundo.

Ahora, los turistas se desplazan bípedos por los senderos deduciendo de las columnas caídas, alineadas, substrayendo el paso del tiempo. Un niño en bicicleta atraviesa las ruinas, se ríe, un preludio de la tarde, del calor, las fotografías, las deducciones de alguna pasada destrucción salvaje.

Tribus de bárbaros invadieron aquí, chocaron, los visigodos, ya desaparecido César para aquel entonces. La preparación carecía de precisión, rufianes y brutos destruyeron aquel lugar. Sin supervisión, pero con espadas, gritos y rabia, así un imperio superior de la antiguedad, derribado, las grandes calles intramurales sumergidas en el alarido de la manada.
JULIUS CAESAR, PART I

When Gaius Julius Caesar was born in July of 100 B.C.—probably in Rome—no one could have predicted that he would become one of the colossal figures of world history, a superb military genius, and the author of one of the most profound texts of the ancient world, the Commentaries on the Gallic War.

Caesar was descended from a patrician (noble) Roman family. His father was also named Gaius Julius Caesar, and his mother was Aurelia Cotta. When Caesar was only sixteen years old, his father died, leaving him to supervise the family. Only one year later, Caesar was nominated to be the high priest of Jupiter, but to qualify, he had to be married to a patrician, and so he ended his preexisting engagement to a plebeian (non-noble) girl and married Cornelia, the daughter of the patrician Lucius Cinna.

Lucius Cornelius Sulla, then the emperor-dictator of Rome, decided to rid Rome of his political enemies, and he began to have them exiled or even killed. Because Caesar was married to Cinna’s daughter, Sulla deduced that Caesar was his enemy and stripped him of his fortune and priesthood. Caesar refused to divorce Cornelia, and he fled into hiding. Eventually, sub rosa political pressure caused Sulla to pardon Caesar, who was able to return to a position in Roman society.

As high priest of Jupiter, Caesar had been forbidden even to look upon an army. Now free of the duties of priesthood, he was able to pursue a military career. He left Rome, joined the Roman legions, and began the prelude to his life of military genius, a life in which he would shatter superannuated military traditions and develop superior, unprecedented strategies.
It is worth the effort to teach the names of the bodies of water. Students will hear references to these for the rest of their lives.
IN HOC SIGNO VINCES
In this sign shalt thou conquer.
- Constantine
LESSON II • CLASSIC WORDS

countenance: facial expression
profound: deep
manifest: obvious
prodigious: huge
languor: weakness

COUNTENANCE

The English noun countenance refers to the contents of the face. A person’s countenance can be cheerful, stormy, or melancholy. You might see a smiling countenance or a morose (sad and gloomy) countenance. There could be a look of disappointment on the countenance. James M. Barrie wrote in Peter Pan that “This ill-luck had given a gentle melancholy to his countenance.” In Robert Louis Stevenson’s book Dr. Jekyll and Mr. Hyde, there is a man of “rugged countenance that was never lighted by a smile” and a “grave countenance.” James Fenimore Cooper used countenance in his 1826 novel The Last of the Mohicans: “The countenance of Hawk-eye was haggard and careworn, and his air dejected.”

Countenance is an old English word. Coming from the Latin continentia, it was even used by Geoffrey Chaucer in his 1385 poem The Canterbury Tales: “As I may best, I wol my wo endure, ne make no contenance of hevinesse.” As you see, English spelling has changed in 600 years. It will change again in the coming centuries.

How would you describe the countenance of the Roman Emperor Constantine in the colossal statue on the facing page?
PROFOUND

The adjective profound, from the Latin profundus, means deep, and in a related way, it can also mean complete or even absolute. An ocean can be profound, but so can an idea, as in profound philosophy. There can be profound differences between people. Richard Wright wrote about a profound silence. In James M. Barrie’s Peter Pan, Captain Hook was “profoundly dejected,” which meant that he was deeply sad. Sylvia Plath described “the profound void of an empty stomach,” and in The Double Helix, James Watson described “the heart of a profound insight into the nature of life itself.” In Why We Can’t Wait, Martin Luther King, Jr., wrote, “What silenced me was a profound sense of awe.” In Hamlet, Shakespeare described Hamlet’s odd behavior this way: “He raised a sigh so piteous and profound as it did seem to shatter all his bulk and end his being.”

Could a countenance be profound?

What do you think Jonathan Swift meant in his 1726 book Gulliver’s Travels when he described “profound learning”? In what way can learning be profound?

MANIFEST

The English adjective manifest comes from the Latin manifestus and means obvious. When something is manifest, it is completely apparent and open to view. The noun form of manifest is manifestation, and there is even a verb form: something can manifest itself, meaning make itself obvious or clear. In George Orwell’s 1945 book Animal Farm, Orwell wrote that the pigs were “manifestly cleverer than the other animals.” In his American philosophical classic Walden, Henry David Thoreau wrote that “the squirrels
manifest no concern whether the woods will bear chestnuts this year or not.” Martin Luther King, Jr., wrote that “The yearning for freedom eventually manifests itself.”

Could confidence be manifest on your countenance?

What did Jack London mean when he wrote in *The Call of the Wild* that “To Buck’s surprise these dogs manifested no jealousy toward him”?

**PRODIGIOUS**

The English adjective *prodigious*, from the Latin *prodigiosus*, means huge or marvelous. Things that are prodigious are amazing. Rachel Carson wrote in *Silent Spring* that in the wild, microscopic mites and other insects are present in “prodigious numbers.” *Silent Spring* was a science book that helped warn the world of the dangers of DDT and other toxic pesticides. In *The Yearling*, Marjorie Kinnan Rawlings wrote that “The effort needed to move the dead weight was prodigious.” In his play *The Crucible*, Arthur Miller wrote, “There is a prodigious stench in this place.” Robert Louis Stevenson wrote about prodigious numbers of seagulls and of a “prodigious valley, strewn with rocks and where ran a foaming river.”

Exactly what did Stevenson mean in *Treasure Island* when he wrote, “The Spaniards were so prodigiously afraid of him”?

**LANGUOR**

Languor is weakness, either of body or of mind. The noun *languor* comes from the Latin verb *languere*, to languish. If you are weak, weary, tired, or droopy, you are in a state of languor. The noun *languor* can transform and appear as the adjectives *languid*
and *languorous* or as the verb *languish*. When we feel languor, our gestures and movements can be languid or languorous, such as the weak wave of the hand we make when we are tired. We also can speak in a tired, weak, languid way. The Irish writer James Joyce once wrote that “a languorous weariness passed over him.” If it gets very hot, we might feel languid; in *The Secret Garden*, Frances Hodgson Burnett wrote, “In India she had always felt hot and too languid to care much about anything.” In Grahame’s *The Wind in the Willows*, the lazy Toad replies languidly. We can even describe things in nature this way: Joseph Conrad referred to the “oily and languid sea” in his novel *Heart of Darkness*. One of the best sentences comes from H.G. Wells, who described a Martian invasion in his novel *The War of the Worlds*. We never learn the name of the main character who narrates the book, but at one point he says, “My movements were languid, my plans of the vaguest.”

Could it be manifest that you were profoundly languorous? Could you have a languid countenance?

**WHO IS THAT WRITER?**

James M. Barrie, the author of *Peter Pan*, was born in Kirriemuir, Scotland, in 1860. Barrie wrote plays and novels and viewed life as a great adventure. He wrote *Peter Pan* in 1904 when he was living in London. The classic story of Never Never Land stressed the theme of childlike innocence. Barrie died in 1937.

Marjorie Kinnan Rawlings, the author of *The Yearling*, was born in Washington, D.C., in 1896. She began writing when she was six years old and earned a degree in English from the University of Wisconsin. Rawlings fell in love with Florida during a visit to her brother-in-law in 1926 and returned in 1928 to buy seventy-two
acres at Cross Creek near Gainesville. In 1939 *The Yearling* won the Pulitzer Prize. Rawlings died in 1953 at the age of fifty-seven.

**CAESAR’S MATHEMATICS**

Today we use Arabic numerals, such as 2, 3, or 6, in our mathematics, but the ancient Romans used Roman numerals. This system did not contain a zero, and it used a combination of letters to represent numbers. The letters of the mathematical system were *I* for *one*, *V* for *five*, *X* for *ten*, *L* for *fifty*, *C* for *one hundred*, *D* for *five hundred*, and *M* for *one thousand*. In the Roman system, larger values usually come first; when a smaller value comes before a larger one, it is subtracted from the larger one, but when a smaller value comes after a larger one, it is added to it. Examples:

<table>
<thead>
<tr>
<th>Roman</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>3</td>
</tr>
<tr>
<td>IV</td>
<td>4</td>
</tr>
<tr>
<td>V</td>
<td>5</td>
</tr>
<tr>
<td>VI</td>
<td>6</td>
</tr>
<tr>
<td>VII</td>
<td>7</td>
</tr>
<tr>
<td>VIII</td>
<td>8</td>
</tr>
<tr>
<td>IX</td>
<td>9</td>
</tr>
<tr>
<td>X</td>
<td>10</td>
</tr>
<tr>
<td>XI</td>
<td>11</td>
</tr>
<tr>
<td>XII</td>
<td>12</td>
</tr>
<tr>
<td>XIII</td>
<td>13</td>
</tr>
<tr>
<td>XIV</td>
<td>14</td>
</tr>
<tr>
<td>XV</td>
<td>15</td>
</tr>
<tr>
<td>XVI</td>
<td>16</td>
</tr>
<tr>
<td>XVII</td>
<td>17</td>
</tr>
<tr>
<td>XVIII</td>
<td>18</td>
</tr>
<tr>
<td>XIX</td>
<td>19</td>
</tr>
<tr>
<td>XX</td>
<td>20</td>
</tr>
<tr>
<td>XXX</td>
<td>30</td>
</tr>
<tr>
<td>XL</td>
<td>40</td>
</tr>
<tr>
<td>L</td>
<td>50</td>
</tr>
<tr>
<td>LX</td>
<td>60</td>
</tr>
<tr>
<td>LXX</td>
<td>70</td>
</tr>
<tr>
<td>LXXX</td>
<td>80</td>
</tr>
<tr>
<td>XC</td>
<td>90</td>
</tr>
<tr>
<td>C</td>
<td>100</td>
</tr>
<tr>
<td>CC</td>
<td>200</td>
</tr>
<tr>
<td>CCC</td>
<td>300</td>
</tr>
<tr>
<td>CD</td>
<td>400</td>
</tr>
<tr>
<td>D</td>
<td>500</td>
</tr>
<tr>
<td>DC</td>
<td>600</td>
</tr>
<tr>
<td>DCC</td>
<td>700</td>
</tr>
<tr>
<td>DCCC</td>
<td>800</td>
</tr>
<tr>
<td>CM</td>
<td>900</td>
</tr>
<tr>
<td>M</td>
<td>1000</td>
</tr>
</tbody>
</table>

We often see Roman numerals used on modern buildings, in film credits, or in book covers to indicate dates. For example, the date 2006 would be represented as MMVI. The date 1947 would be:

**MCMXLVII**

M - 1,000, CM - 900, XL - 40, VII - 7
CAESAR’S WORD SEARCH

In the puzzle, find the Latin-based English words that you see below. They might be vertical, horizontal, or diagonal. Always notice the stems that are in the words.

countenance  languor  preexist  deduce
profound  bicameral  superannuated  prelude
manifest  sub rosa  superfluous  subtract
prodigious  debrief  predict

1. Which of these words has the most beautiful sound?
2. Which of these words will you see in novels?
3. Which word is most unusual?
4. Which word is the most scholarly or academic?
5. Which word has the most exact meaning?
It will be interesting to look at labeled maps and then identify places on this satellite photograph. Where is Rome?
CAESAR’S SPANISH

Everywhere we turn, language reveals to us that modern English and modern Spanish have remnants of ancient Latin:

<table>
<thead>
<tr>
<th>Latin</th>
<th>Spanish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>profundus</td>
<td>profundo</td>
<td>profound</td>
</tr>
<tr>
<td>manifestus</td>
<td>manifiesto</td>
<td>manifest</td>
</tr>
<tr>
<td>prodigiosus</td>
<td>prodigioso</td>
<td>prodigious</td>
</tr>
<tr>
<td>languardus</td>
<td>lánguido</td>
<td>languid</td>
</tr>
</tbody>
</table>

CAESAR’S SYNONYMS

Here are words that are similar to the words in our list, but are they exactly the same in meaning, or are they slightly different? For each word on our list, look up any synonym that you do not know; then pick one and explain the difference between it and our word.

**countenance:** visage, expression, physiognomy, look, aspect, presence, mien, air, lineament, appearance

**profound:** deep, far-reaching, absolute, thorough, penetrating, unqualified, enlightened, wise, sapient, sagacious, judicious

**manifest:** obvious, apparent, illustrate, evince, typify, embody, personify, distinct, conspicuous, evident, noticeable, observable, palpable, unmistakable, plain

**prodigious:** great, enormous, marvelous, extraordinary, large, powerful, vast

**languor:** dreaminess, laziness, listlessness, quiet, stillness, inertia, lassitude, inaction, idleness, dormancy, stupor, torpidity, sluggishness, stagnation, drowsiness, somnolence
CAESAR’S REWRITES

Here are sentences from famous books. In each case, rewrite the sentence into ordinary words. Example from Marjorie Rawlings’s *The Yearling*: “A languor crept over him.” The rewrite: Little by little, he began to feel lazy.

From James Barrie’s *Peter Pan*: “This ill-luck had given a gentle melancholy to his *countenance*.”

From Jack London’s *The Call of the Wild*: “To Buck’s surprise these dogs *manifested* no jealousy toward him.”

From Frances Hodgson Burnett’s *The Secret Garden*: “In India she had always felt hot and too *languid* to care much about anything.”

From Mark Twain’s *Tom Sawyer*: “The middle-aged man turned out to be a *prodigious* personage—no less than the county judge.”

From Ralph Ellison’s *Invisible Man*: “I felt *profoundly* sad, as though winter had fallen during the hour.”

prodigious
CAESAR’S ANTONYMS

For each of the words in this lesson, think of a word that means the opposite, known as an antonym.

1. countenance
2. profound
3. manifest
4. prodigious
5. languor

Are there any words in this list that have no antonyms? Are there any for which it is difficult to think of an antonym? Why?

CAESAR’S ANALOGIES

Analogies are about relationships. Find a second pair of words that has the same relationship to each other that the first pair has. Remember that it sometimes helps to put the two words into a sentence that makes the relationship clear.

MANIFEST : OBSERVABLE ::

a. acute : pain
b. odious : lovable
c. languor : weakness
d. condescend : admire

The two terms are synonyms.

WISDOM : PROFOUND ::

a. acute : blunt
b. prodigious : microscopic
c. countenance : expression
d. languor : weak

The second term is a characteristic of the first.
The Colosseum was constructed using tiers of arches. The arch is such a strong structure that many Roman arches still stand.
SONNET FOR CONSTANTINE

Michael Clay Thompson

A countenance imperial, a face prodigious, manifesting confidence. A gaze profound, surveying empty space. The sneer of cold command* is evident.

No whispers, no sub rosa hints from him, no languor, no obsequious courtesy. No hesitation, no prelude, no whim; a preexisting air of certainty.

A prisoner debriefed, a truth deduced, a fact subtracted from a German’s tale: attacks predicted on Byzantium—news—old walls repaired against ballistic hail.

The capital of Constantine—superfluous?—Constantinople on the Bosporus.

*An allusion to Percy Shelley’s poem “Ozymandias.” This poem thus compares Constantine’s power to the power of the Egyptian pharaohs. This poem is an English sonnet: four quatrains and a couplet in iambic pentameter, rhyme scheme abab cdcd efef gg. The three blank lines that separate the quatrains and couplet are not typically present. For more information on the elements and rules of poetry, see Building Poems. Obsequious is an adjective that means groveling or repulsively subservient.
SONETO PARA CONSTANTINO
Translated by Myriam Borges Thompson

Un continente imperial, una faz prodigiosa, manifiesta confianza.
Una mirada profunda, mide el vacío espacio.
El desprecio del frío mandato es evidente.

Sin susurros, ni sugerencias sub rosa
ni languidez, o cortesía obsequiosa.
Sin hesitación, preludio, o capricho;
un aire preexistente de certeza.

Un prisionero interrogado, una verdad deducida,
un hecho substraído de su leyenda germana:
ataques predichos en Bizancio—nuevas—
viejas murallas reparadas contra la balística grana.

La capital de Constantino—¿algú superfluo?—
Constantinopla en el Bósforo.
JULIUS CAESAR, PART II

Some time after Caesar joined the army, Emperor Sulla died, and Caesar deduced that he could return to Rome. Sulla had confiscated Caesar’s fortune, so Caesar purchased a small house in a humble section of Rome. He worked with the law and developed a powerful speaking style, a prelude to the oratory that would inspire his legions.

Caesar’s confidence was manifest early in his career. When he sailed the Aegean Sea to study in Greece, Sicilian pirates kidnapped him. The pirates declared that they would ransom him for twenty talents of silver, but Caesar, with a serene countenance, demanded that they ask the prodigious sum of fifty talents and told them he would have them crucified. The languorous pirates regarded his threat as a joke. After his release, Caesar assembled a fleet of ships, hunted the pirates down, and crucified them.

Caesar then returned to the army and fought with Roman legions in Asia to defeat an invasion. When he returned to Rome, he was elected military tribune, and then in 69 B.C., the year that his wife Cornelia died, he won a seat in the senate and was elected quaestor for Spain, which put him in charge of public revenue and expenditure. Serving in Spain, Caesar saw a statue of Alexander the Great, and with profound emotion he broke into tears as he realized what Alexander already had accomplished by his age.

When Caesar returned to Rome in 67 B.C., he married Pompeia, Sulla’s granddaughter, and challenged two senators for election as Pontifex Maximus, the chief priest of Rome. Caesar was elected amid accusations of sub rosa bribery, and he divorced Pompeia after accusing her of scandalous behavior.
Where on this map is Athens, Greece? How many miles would a flight from Rome to Athens be? Where on this map was ancient Sparta?
CAESAR’S GRAMMAR • PARTS OF SPEECH

It is easy to forget that in some ways, vocabulary and grammar are the same subject. Every vocabulary word is a part of speech, and every sentence is made of vocabulary. To use vocabulary correctly, we must use it grammatically. Many words can be used in several ways. The word *run*, for example, can be a verb, as in *We run every day*; it also can be a noun: *We had a good run.*

Carefully study the grammar of our vocabulary below. On the line below each sentence, write the part of speech of each word. If you have not already studied *Grammar Town* to master the eight parts of speech, then review the grammar summary in Lesson I before you try these sentences. Do not worry if it takes you a few lessons to catch on; you have time, and you will get used to these ideas soon. Notice common patterns such as adjective with noun, noun with verb, or preposition-adjective-noun.

1. His **countenance** had a fierce look, and the soldiers stared.
   adj. n. v. adj. adj. n. conj. adj. n. v.

2. As they marched, the army sank into a weary **languor**.
   conj. pron. v. adj. n. v. prep. adj. adj. n.

3. A **prodigious** hunger put the legion in a bad mood.
   adj. adj. n. v. adj. n. prep. adj. adj. n.

4. A **manifest** anxiety spread through the outpost.
   adj. adj. n. v. prep. adj. n.

5. The treaty had a **profound** effect on the senators.
   adj. n. v. adj. adj. n. prep. adj. n.
### REVIEW FOR CUMULATIVE QUIZ

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>bi</strong></td>
<td>two</td>
</tr>
<tr>
<td><strong>sub</strong></td>
<td>under</td>
</tr>
<tr>
<td><strong>de</strong></td>
<td>down</td>
</tr>
<tr>
<td><strong>pre</strong></td>
<td>before</td>
</tr>
<tr>
<td><strong>super</strong></td>
<td>over</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>bicameral</td>
<td>having two chambers</td>
</tr>
<tr>
<td><em>sub rosa</em></td>
<td>done in secret</td>
</tr>
<tr>
<td><em>debrief</em></td>
<td>to question someone</td>
</tr>
<tr>
<td><em>preexist</em></td>
<td>existing beforehand</td>
</tr>
<tr>
<td>superannuated</td>
<td>obsolete</td>
</tr>
<tr>
<td>countenance</td>
<td>facial expression</td>
</tr>
<tr>
<td>profound</td>
<td>deep</td>
</tr>
<tr>
<td>manifest</td>
<td>obvious</td>
</tr>
<tr>
<td>prodigious</td>
<td>huge</td>
</tr>
<tr>
<td>languor</td>
<td>weakness</td>
</tr>
</tbody>
</table>

**profound**
CARTHAGO DELENDÀ EST.
Carthage must be destroyed.
- Cato the Elder

It is hard to imagine the effort that went into a massive construction like this. Each piece in this structure is carved out of stone.
CAESAR’S ENGLISH I

IMPLEMENTATION INSTRUCTIONS

AND

QUIZZES
IMPLEMENTING CAESAR’S ENGLISH I

FLEXIBILITY TO FIT ANY PROGRAM

Caesar’s English is a powerful vocabulary program that is designed for flexible implementation so that it can fit into almost any curricular schedule or calendar. Alternating between great Latin stems and major classic words from English literature, Caesar’s English I contains twenty lessons that have both core content and optional activities.

The flexibility of the program is in part a function of the nature of its content. The emphasis is on quality rather than quantity. Focusing on stems and words that have extreme academic prominence, the vocabulary content is narrowed and targeted for maximum effect. The stem lessons include only five stems and five nonfiction words each, and the classic word lessons include only five classic words each. This content is embedded in a rich array of activities, readings, and exercises that can be used selectively and flexibly. There is focused emphasis on the history, geography, and culture of Rome. This gives students an enlightened, deep view of English vocabulary, revealing the historical background of the Latin component of academic English vocabulary.
The Core

The core of each lesson includes the stems or words and all of the discussions, explanations, and examples that accompany them, as well as the cumulative quiz on that content. The rest of the activities can be used flexibly; you can use as many or as few of the activities as you wish, depending upon how much time you have available and what you think deserves the most emphasis.

For example, if you wish to implement *Caesar’s English I* for a full-year program, you have twenty lessons. This gives you twenty quiz weeks, with activity weeks interspersed among them to provide reinforcement (and time to catch one’s breath) as needed. If you would rather deliver the *Caesar’s English I* content at the front of your curriculum, you could do two lessons per week for ten weeks, allowing the students to benefit from the vocabulary during the rest of the year.

The Optional Activities

The optional activities include analogies, poems, various small writing exercises, paragraph writing activities that require students to read serious nonfiction in order to gather the facts for their paragraphs, maps, grammar practice, Spanish cognates to examine, and an assortment of articles by Myriam Borges Thompson, Thomas M. Kemnitz, and me. These articles both increase the students’ encounters with the vocabulary and also expand their knowledge of ancient Roman civilization. Not the least of the activities is a collection of superb photographs by Thomas Kemnitz that will increase awareness of the massive scale of Roman civilization.
More Reading, Few Blanks

You will find that many of the activities in *Caesar’s English I* are readings. From time to time, someone will ask me, “What are we supposed to do with this? Just read?” Just? The question exposes the assumption that has overwhelmed educational practice in our time: that school activities require pencils and must be gradable. In fact, the most educational experiences can occur with pencils down, and there is a catastrophic shortage of rigorous reading in our curricula. There also has been a movement toward massive amounts of trivial assessment, rather than extended discussions of ideas. *Caesar’s English* is designed to reverse these trends. We should not spend a large percentage of instructional time on assessment. Not everything needs to be assessed, and many of the most important things are also the most difficult to assess. You might say that the shallower something is, the more gradable it is! In order to render an activity assessable or quantifiable, we often measure only the least important, most concrete elements of it, ignoring deeper and more meaningful questions and ideas. The more important something is, the less likely it is that there is a right answer. There is not much of importance that can be filled into a blank, but there is a great deal of academic value that can be discussed at length, based on rigorous reading. Even in this text, however, there are some blanks and some right answers to foster long-term retention of the stems and words, but the emphasis is on understanding ideas, and most of the optional activities in the text are about ideas.
LESSON COMPONENTS

THE CORE

The essence of the core is for the students to internalize the stems and words of the program permanently—not merely memorizing them at a definitional level, but gaining a true comprehension of them for definition, nuance, and usage. This program is not about doing a unit and moving away from it; it is about changing students’ vocabulary for life.

Latin Stems

Every odd-numbered lesson in the book begins with a list of five major Latin stems, with brief definitions and example words for each stem. These stems have been selected because they are among the central, most important stems in English vocabulary. They are present in the vocabulary of every academic discipline, and students who have a foundation in them will benefit from the knowledge in every subject. The example words contain at least one word that is above grade level. Below the list of stems is a section that introduces each stem to the students.

This discussion of stems is best read aloud, slowly, with feeling, and one item at a time. Much of the content of this text is advanced for elementary students—that is exactly the intent: to offer the most advanced vocabulary text ever assigned to elementary students—and it is therefore important that the students’ first encounter with the words, authors’ names, Roman terms, and so forth be correct. We do not want to let the students develop initial habits of
mispronunciation. Careful reading aloud, with different students taking different paragraphs, and with pauses between paragraphs for short comments and discussions, is optimal.

**Nonfiction Words**

In addition to the stems in the stem lessons, there are five nonfiction words, using the lesson’s stems, for students to learn. The point of this component is that the vocabulary of academic nonfiction is a different vocabulary stratum than the literary words found in classic novels. Just studying the words of novels is not enough. Students need a strong foundation in both kinds of words—literary and nonfiction. These nonfiction words appear in the cumulative lesson quizzes. I should add that there is overlap between the words of literature and nonfiction vocabulary; the selections for this component are more typical of nonfiction, but they might be found in the occasional novel as well.

**Classic Words**

As we have seen, the odd-numbered lessons are based on Latin stems. The even-numbered lessons that alternate with them do not focus on stems but on words that reached American English from the distant shores of ancient Rome. These Latin-based words are among the most central literary words in the English language. These particular words have distinguished histories in English and can be found in the preponderance of great works in American and British English. Students who study these words will enjoy a greater ease with reading, leading to a greater fluency in general. The alternation of Latin stem chapters with classic word chapters gives Caesar’s English I a rhythm that students will enjoy.

The classic words chapters begin with a short list of words with definitions and then move to a series of short readings, one about each word in the list. These readings are intended to be
read aloud. The instructor should read the first one to model the style, which is slow and clear, pausing at the commas and periods and emphasizing the life of the author of the great quotations that are included in each reading. It is entirely appropriate to pause both during and after each reading to talk about the usages found and to express enthusiasm for uses that are creative or brilliant. The more that each reading is encountered in this way, rather than just read quickly in a monotone, the more it will transfer into the students’ thought. These readings are an especially good opportunity for intellectual leadership by the instructor, who can interject asides about famous authors or wonderful sentences and liven the experience with personal contributions.

Note: Some of the quotations have a slash / (like that) in the middle of the line. This means that the quote was from poetry, and the slash represents where a new line began in the poem.

Review for Cumulative Quiz
Each lesson concludes with a cumulative list of all stems and vocabulary words so that students can review for the quiz easily. It is also a visual presentation of the knowledge that they are accumulating.

Cumulative Quiz
Each lesson contains a cumulative quiz that is found only in the instructor manual. Students will have to study all stems and words and will have to learn the words both from word to definition and from definition to word in order to do well on the quizzes.

THE OPTIONAL ACTIVITIES
There are so many activities to choose from in this book that if you attempted to do everything, you would have time for little else in life. It is easy to create an assignment that takes only one
inch of column space in the text but takes hours to complete. This extensive array of activities gives you the chance to choose those that you most want to do, those that the students enjoy, and those that seem most necessary based on which talents you want to develop. Choose the activities you think best, based on the needs and interests of the students and on the number of hours that are available for activities.

Many of the activities call for careful reading and thoughtful discussion. They are classic open-ended explorations of ideas. Many of them require students to look things up using a dictionary, a computer, or a library. For me, the more time the student spends going beyond the text and reading about words or about Rome, the better. It is through the extensive reading of academic nonfiction—sometimes called informational text—that students internalize the sound, vocabulary, grammar, and honor of academic writing. Students who have written only journals or who have read only fiction are at a miserable disadvantage when they are asked to write a formal paper.

I am reminded of a story about Harper Lee, the author of *To Kill a Mockingbird*. Someone asked her how to become a novelist. She answered, “Read your head off.” The same is true of academic writing. How do you become an academic writer? Read your head off—but not just novels. Read nonfiction. You write the way you read, and a student who has read little nonfiction will be unable to reproduce it in his or her own writing. This book is intentionally designed to promote nonfiction reading. I should mention that I do not include textbooks in this plan; almost all modern textbooks have been systematically dumbed down to someone’s idea of “grade-level” language, so when I say that students should read good nonfiction, I mean scholarly articles and books, not textbooks or .com anonymous websites. You must read the kind of language you will be asked to write. We must require students to read the kind
of language we expect on research papers and scholarly essays.

Notice that this is in direct contradiction to the current emphasis on writing to a prompt. Real academic life does not provide a prompt, especially a prompt that does not involve knowledge. We want promptless writing that requires students to read and learn about an academic topic and then write about it in an academic style.

Advanced Words

It is important for students to acquire a realistic view of English vocabulary, rather than being trapped in grade-level thinking. The Advanced Word segments of the stem lessons give students a chance to see an advanced word—one that would never normally be studied by younger students. The word might be a classic word, or it might be a nonfiction word, but it is an example of an above-grade-level word that the students will see in the future. These should be read aloud carefully and discussed. One good idea for the Advanced Words is to let students know that you will use them as extra point questions on the cumulative quizzes. You might write on the blackboard, “What is the advanced word that means...,” and let students supply the word you have defined.

Who Is That Writer?

The word discussions in Caesar’s English I make routine reference to great writers from American and British literature. Many of these, such as Robert Louis Stevenson, Frances Hodgson Burnett, and Kenneth Grahame, are authors of children’s books that elementary students can read immediately. Other authors, such as Ernest Hemingway, Jane Austen, and F. Scott Fitzgerald, are typically read in middle or high school, or even college. Even though the students will not soon be reading some of the books mentioned, it will do no harm for them to begin hearing these famous names.
The purpose of these sections is to provide some background information so that students have at least an introductory education about the importance of these authors. It is highly recommended that the instructor read through these sections with the students and share enthusiasm, telling the students a little bit more and giving small reports to the students about his or her own favorite works by these authors. There may well be students in the classroom or homeschool setting who are ready for *Tom Sawyer* or another such book. It is also possible that an instructor might select a few of the titles from these discussions for reading.

**Caesar’s Spanish**

Everyone who has acquired a close acquaintance with English, Spanish, and Latin knows that the two great languages of the contemporary United States are close siblings, both influenced by the same ancient Latin and sharing a vast overlap of common Latin stems and similar cognates. The cognates presented in the Caesar’s Spanish component are offered for inspection as dazzling examples. They can be read either silently or aloud. It would be good if bilingual instructors and/or students would piggyback on these examples to come up with more. Clearly, one purpose of this component is to increase respect for Spanish as a Romance language that shares its great intellectual heritage of Latin with English. As we have mentioned before, English is fundamentally a Germanic language, but it has an enormous Latin influence.

**A Roman Fact**

Throughout *Caesar’s English I*, there are fragments of Roman history, culture, and civilization. Sometimes these are simple facts that are fascinating and that are designed to lure the students in, inviting further research. The Roman Fact segments, the quotes from Julius Caesar’s *Commentaries on the Gallic Wars*, the graphic
images—all of these are designed to associate inextricably English vocabulary and ancient Roman history and to increase the intellectual content and fascination of our study.

Caesar’s Word Search

These, for some ineffable reason, are just fun. They are probably good for visual learners, and they give us a pain-free chance to internalize more great words that have Latin foundations. The process of seeing them, pronouncing them, and finding them will do no child harm. These puzzles are enhanced with thoughtful questions to discuss.

What Is This Writer Saying?

One of the most effective components in the lessons is the What Is This Writer Saying? sections, which present students with five sentences from famous authors and ask them to explain the meaning of those sentences. Each sentence uses one of the words in the lesson. The point is that authors use words with great fun and subtlety. Students quickly will find that the brief definition given at the beginning is minimal and that to explain the essence of the writer’s intent, they will have to resort to other words not provided for them.

Caesar’s Rewrites

Caesar’s Rewrites is another activity that will strengthen memory and comprehension. We all know that if you can put something into your own words accurately, that is a sign of understanding. If students rewrite the five sentences in each Caesar’s Rewrites activity, putting the ideas into their own words—not just substituting a lesson word with the lesson definition, but really rewriting the sentence—it will help to internalize the vocabulary. The follow-up is to read their revisions to the class and compare.
Caesar’s Analogies

There is no reason why young students cannot begin to do analogies. It is good for them to understand the fundamental idea that analogies force you to focus on the invisible connection between two words, rather than on the words themselves. In order to see the invisible middle, you have to understand each term clearly.

Each lesson contains one or two analogies. These are best assigned either as homework or as small-group problems, followed in either case by classroom review in which students present their reasoning. Keep in mind that bright children often see relationships unnoticed by others, and highly intelligent answers may emerge that are not in agreement with the answers given in this book. In such a case, review the reasons for the book answer while still praising the insight of the student answer.

Caesar’s Synonyms

This section presents students with an array of words that are either synonyms, partial synonyms, or related words. The students should study each word and its relatives, look up any word not known, and then pick one of the related words to explain to the other students. The object is to make fine distinctions. Rarely are synonyms truly exact; subtle differences of emphasis, style, or detail separate them. There are times when one would use countenance, or visage, or aspect, or face, or physiognomy, and a judicious selection of any over the others is a mark of intellect. This activity lets students refine their subtle selection.

Caesar’s Antonyms

The testing services may have discontinued antonyms from major tests, but that does not mean that thinking about antonyms is a bad idea. In fact, there are times when producing an antonym is decisive in understanding, as when we notice that diffidence is the
opposite of confidence. This activity will let students try to produce antonyms for list words, generating some interesting thought and discussion in the process as they realize that it is impossible to produce a true antonym for some words. This is another activity that can be done together. The instructor should let the students work out antonyms either individually or in small groups and then bring the whole class together to compare the answers for each one.

**Caesar’s Mathematics**

Caesar’s Mathematics are fun and challenging problems that will appeal especially to mathematically inclined students. Each problem combines several elements: first, the mathematics itself; second, the advanced vocabulary of the lessons; and third, Roman numerals. Many students today go through their educational experience without any significant encounter with Roman numerals, so these special math problems will be a workout.

**Caesar’s Grammar**

This edition of Caesar’s *English I* has a rigorous new grammar component that will strengthen students’ use of words and connect this text to all others in the MCT curriculum—and especially, in this case, to *Grammar Town*. In a brief but substantive way, this text introduces and reinforces the parts of speech, parts of sentence, phrases, and clauses, allowing students to see their vocabulary words in action. The grammar component builds slowly, with five lessons devoted to each of the four levels of grammar. The structure is:

<table>
<thead>
<tr>
<th>Lessons</th>
<th>Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>I-V</td>
<td>Parts of Speech</td>
</tr>
<tr>
<td>VI-X</td>
<td>Parts of Sentence</td>
</tr>
<tr>
<td>XI-XV</td>
<td>Phrases</td>
</tr>
<tr>
<td>XVI-XX</td>
<td>Clauses</td>
</tr>
</tbody>
</table>

Copyright © 2016. Royal Fireworks Publishing Co., Inc. This page may not be reproduced.
These grammar activities do not need to be graded. I recommend removing any such anxiety from the activity. Treat the grammar activities as practice. Allow the students to study the examples and work on the analysis of the sentences, and discuss any issues that come up. For more support, you can refer to *Grammar Town* and *Practice Town*. In any event, it is important that the students see a vocabulary word as a grammar object, designed to serve a traditional grammar function. The usage of the words should always be discussed this way, saying that *serene*, for example, is an adjective, whereas *countenance* is usually a noun. As you work through the grammar activities, be patient. It is fine for the students to gain understanding slowly, lesson by lesson, until they see how grammar works.

**Caesar’s Paragraphs**

The paragraph components of the lessons in this text connect with the classical elements of paragraph writing in *Paragraph Town*. They are not simple paragraph tasks written to a prompt that anyone could answer. Rather, they require students to write paragraphs that use vocabulary from the lesson, and they cover specific topics about Roman history and civilization. Before writing the paragraphs, the students will have to find sources, either online or in print, and gather facts about Rome. The assignment will teach them the patience required to gather information and understanding before writing. It is micro-practice that teaches elements of writing a research paper—on a paragraph scale. Emphasis is placed on academic writing style; students should not use first person or contractions.

**Vocabulary Poems**

I have written twenty new vocabulary poems for this text. They illustrate elements of poetic technique, they provide students with
additional vocabulary encounters, and they give vivid imagined views of life in ancient Rome. They should be read both silently and aloud, with pauses at commas and periods. They are sometimes accompanied by maps or photographs that enhance the effects of the poems.

**Essays**

In this special edition of *Caesar’s English I*, there are vocabulary-rich essays for the students to read. They are samples of nonfiction style and academic tone. I have contributed a ten-part life of Julius Caesar and an essay about Vercingetorix. Myriam Borges Thompson has contributed essays on Roman Spain and on three outstanding Roman emperors who came from Spain, and Dr. Thomas M. Kemnitz has contributed fifteen essays on ancient Roman life, architecture, and civilization. These are to be read and enjoyed, but they also are offered as temptations for research in the hope of further reading and exploration, far beyond the limitations of this text. It is impossible for students to read too much academic nonfiction.

**Photographs by Dr. Tomas M. Kemnitz**

This classical edition of *Caesar’s English I* is in large part transformed by a superb collection of photographs taken especially for this book by Thomas Kemnitz in Rome, Greece, and England. These photographs reveal, more than words could do, the massive scale of Roman civilization. This was a powerful, highly advanced civilization. It is difficult for us, when looking at the ruins and artifacts, to imagine that Rome could have fallen.