CAESAR’S
ENGLISH II

CLASSICAL EDUCATION EDITION

Implementation Manual

Part 1

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Myriam Borges Thompson
Thomas Milton Kemnitz

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FOREWORD FOR STUDENTS

Get ready for exciting learning. This classical education edition of *Caesar’s English II* 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, history close-ups, informational nonfiction readings, 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 group them under the term *stems* for convenience—that combine to form 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 many 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 the countries, the land masses, and the bodies of water. This will give you a foundation not only in ancient geography but in modern geography as well.
• Focus on the powerful 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. Read with enthusiasm and commitment. One of the critical elements of intellectual development is to learn to read nonfiction—what is sometimes called informational text. Your ability to read straight knowledge—without characters or plot—is critical.

• 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. In this book we explore the grammar context of vocabulary in a way that extends the grammar foundation laid down in Grammar Voyage.

• 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 sneak preview, a finding 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.

• Write essays. This book extends the lessons of Essay Voyage, providing suggestions for essays that will give you practice with the elements of the essay that you studied in that text.

We hope you enjoy this work as much as we have enjoyed creating it.
Grasp the subject; the words will follow.

- Cato the Elder
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 variation of English, which is a combination of British English, 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 a Romance (descended from Rome) language, like Spanish or French. When it comes to academic English, the Latin frosting is larger than the German cake.

**Latin Stems:** In Caesar’s English II we will learn about our own language by learning about the 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 sometimes will 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 covers 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.

Photo by Dr. Thomas Milton Kemnitz
It is a nobler thing to enlarge the boundaries of human intelligence than those of the Roman Empire.

- Julius Caesar
LESSON I • LATIN STEMS

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>modern examples</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>com</td>
<td>together</td>
<td>combine, complete, complex</td>
<td>complejo</td>
</tr>
<tr>
<td>intra</td>
<td>within</td>
<td>intramural, intracellular, intravenous</td>
<td>intramuros</td>
</tr>
<tr>
<td>cent</td>
<td>one hundred</td>
<td>century, centimeter, centurion</td>
<td>centuria</td>
</tr>
<tr>
<td>ad</td>
<td>to</td>
<td>adhere, adapt, advocate</td>
<td>adherencia</td>
</tr>
<tr>
<td>fer</td>
<td>carry</td>
<td>transfer, aquifer, conifer</td>
<td>transferencia</td>
</tr>
</tbody>
</table>

COM means together. To combine is to put things together, something is complete when it is all together, and something is complex when many parts work together.

INTRA means within. Intramural sports are within a school, rather than between schools; intracellular means within a cell; and an intravenous injection is a shot that puts fluid within a vein.

CENT means one hundred. A century is one hundred years, a centimeter is one hundredth of a meter, and a Roman centurion was a soldier in a subdivision of a Roman legion, called a century because it contained one hundred soldiers.

AD means to. To adhere is to stick to something, to adapt is to adjust to a situation, and to advocate is to give your voice to a cause and support it.

FER means carry. To transfer is to carry things across to somewhere else, an aquifer is a natural underground system that holds (carries) water, and a conifer is an evergreen tree that carries cones.

REVIEW STEMS FROM CAESAR’S ENGLISH I

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>modern examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi</td>
<td>two</td>
<td>binocular, bilingual, binary</td>
</tr>
<tr>
<td>sub</td>
<td>under</td>
<td>subterranean, subordinate, submit</td>
</tr>
<tr>
<td>de</td>
<td>down</td>
<td>deduct, demolish, denounce</td>
</tr>
<tr>
<td>pre</td>
<td>before</td>
<td>preposition, precede, predecessor</td>
</tr>
<tr>
<td>super</td>
<td>over</td>
<td>superfluous, supernatural, supercilious</td>
</tr>
</tbody>
</table>
These pages invite students to think about the power of the stems. A single stem can be a key to hundreds of words.
NONFICTION WORDS

Here are five important nonfiction words. You might not hear them often in daily conversation, but you will encounter them frequently in your future academic life. Each word is based on one of the stems in the lesson.

<table>
<thead>
<tr>
<th>stem</th>
<th>word</th>
<th>definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>com</td>
<td>commandeer</td>
<td>officially take control</td>
</tr>
<tr>
<td>intra</td>
<td>intramural</td>
<td>within an institution</td>
</tr>
<tr>
<td>cent</td>
<td>centennial</td>
<td>of a hundredth anniversary</td>
</tr>
<tr>
<td>ad</td>
<td>ad infinitum</td>
<td>again and again forever</td>
</tr>
<tr>
<td>fer</td>
<td>infer</td>
<td>conclude from evidence</td>
</tr>
</tbody>
</table>

**COMMANDER** is a verb that means to seize control, as when the military commandeers the communication system of a country.

**INTRAMURAL** is an adjective that refers to actions or events occurring within an institution, especially an educational institution, such as sporting events between fraternities at a university. Extramural sports, by contrast, are between different universities.

**CENTENNIAL** is an adjective or a noun that refers to a one-hundredth anniversary, such as a centennial celebration for a museum or college.

**AD INFINITUM** is a Latin phrase that literally means “to infinity.” The phrase is used as an adverb to describe anything repeated indefinitely, such as when a company has a right to lease a building *ad infinitum*. The phrase is typically put in italics because it is in a foreign language, Latin.

**INFER** is a verb that means to deduce or conclude from evidence. It is contrasted with the verb *imply*, which means to suggest something that is not openly stated. If you pace and look out the window, I might infer from your actions that you are worried.

Write two good sentences for each word.
CAESAR’S ANALOGY INSTRUCTIONS

Many important tests include analogies. Why? Analogies force you to see relationships that are not expressed openly but are visible to a sharp mind. An analogy is a relationship between two pairs of things. For example, *a giant is tall as a mountain is high*. In each case, each adjective describes the height of its noun. We express an analogy this way, as a multiple-choice guessing game:

**PRELUDE : POSTLUDE ::**

a. tire : car  
b. window : house  
c. prologue : epilogue  
d. red : sunset

The answer: PRELUDE : POSTLUDE :: PROLOGUE : EPILOGUE

This analogy is read: “Prelude is to postlude as prologue is to epilogue.”

Notice that only one of the four answers is best: prologue/epilogue. Red is not the height of the sunset; it is the color of it. Tire is not the height of 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 can be many different kinds of relationships, but we are looking for a second pair that has 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 could 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,” and you would be able to see the same relationship: A is a member of B.

The relationship in the second pair must be in the same direction, order, or sequence 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

Did you see that the relationship was one of opposites?

CAESAR’S ANALOGIES: Find the most similar pairs.

INTRACELLULAR : CELL ::
  a. advocate : oppose
  b. transfer : goods
  c. interior : car
  d. century : year

ADVOCATE : OPPOSE ::
  a. complex : intricate
  b. combine : merge
  c. adhere : stick
  d. complete : partial

CAESAR’S ANTONYMS: Find the best opposite.

ADVOCATE
  a. articulate
  b. revoke
  c. invoke
  d. resist

COMPLEX
  a. elemental
  b. complete
  c. intricate
  d. ornate

CAESAR’S CONTEXT: Find the best word to complete the sentence.

The senator was forced to __________ closely to the emperor’s instruction.
  a. adapt
  b. adhere
  c. advocate
  d. aquifer
High on the mountainside above Rome, the ________ swayed in the wind.
   a. aquifers
   b. centurions
   c. conifers
   d. advocates

Cicero could not in good conscience _________ for the emperor’s new law.
   a. adapt
   b. adhere
   c. allocate
   d. advocate

**ADVANCED WORD: DEFER**

The English verb *defer* means to postpone, to put off until a later time. The word comes from Latin and uses the stems *de* (down, away) and *fer* (carry). The idea of the word is that you take the event away to a later time. We might defer a payment for something we purchased, or defer a difficult decision.
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.

```
| R | I | D | E | C | N | D |
| I | E | O | N | I | B | M | O | C | D | N |
| L | N | F | I | R | N | F |
| A | E | T | N | R | E | S | U | I |
| R | T | R | O | U | E | U | C | O | N |
| U | A | A | C | T | D | O | E | P | I |
| M | C | A | C | N | N | M |
| T | D | T | E | A | R |
| V | R | V | E | L | C | M | C |
| T | D | A | N | I | F | L | M |
| N | A | R | N | N | I | U | O |
| I | T | I | F | U | L | C |
| N | A | E | Q | A |
| I | L | A | D | A | T | P | A | R |
```

intramural    advocate    infer    aquifer
commandeer    descend    ad infinitum    intracellular
combine       compound   conifer    adapt
intravenous    centennial centurion

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?

AD and INFINITUM show up separately in the puzzle.
ROMAN AQUEDUCTS

In his epic history *The Story of Civilization*, historian Will Durant wrote:

Pliny thought that the aqueducts were Rome’s greatest achievement. “If one will note the abundance of water skillfully brought into the city for man’s public and private uses; if he will observe the lofty aqueducts required to maintain a proper elevation and grade, the mountains that had to be pierced, the depressions that had to be filled—he will conclude that the whole globe offers nothing more marvelous.” From distant springs fourteen aqueducts, totaling 1,300 miles, brought through tunnels and over majestic arches into Rome some 300,000,000 gallons of water daily—as large a quantity per capita as in any modern city.... We begin to see that despite terror and corruption Rome was the best managed capital of antiquity and one of the best equipped cities of all time.

CAESAR’S SPANISH

<table>
<thead>
<tr>
<th>stem</th>
<th>meaning</th>
<th>English / Spanish examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>com</td>
<td>together</td>
<td>complex / complejo</td>
</tr>
<tr>
<td>intra</td>
<td>within</td>
<td>intramural / intramuros</td>
</tr>
<tr>
<td>cent</td>
<td>one hundred</td>
<td>century / centuria</td>
</tr>
<tr>
<td>ad</td>
<td>to</td>
<td>adhere / adherencia</td>
</tr>
<tr>
<td>fer</td>
<td>carry</td>
<td>transfer / transferencia</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.
CAESAR'S CLASSIC WORDS CHALLENGE

If we want to get a feel for how words are used, we must see how great writers use words. In each case below, one of the choices was the word used by the author. For you, this is a word game. Your challenge is to guess which word the author used. This is not a test; it is a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess which word the author used. You may need a dictionary.

1. From Joseph Heller’s *Catch-22*

Havermeyer had tiny bits of peanut brittle __________ to his lips.
   a. advocating
   b. completing
   c. adhering
   d. transferring

2. From George Orwell’s *Animal Farm*

He set forth his reasons for __________ the building of the windmill.
   a. advocating
   b. adhering
   c. completing
   d. transferring

3. From Toni Morrison’s *Song of Solomon*

The doctor had prescribed...hours of rest to be rigidly __________ to.
   a. complex
   b. advocated
   c. transferred
   d. adhered

Emphasize that this isn’t a test; it is a guessing game.
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 II 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—the noun and the 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.
interj. pron. adv. v. adj. adj. n. conj. adj. adj. n.

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 Voyage. Study these examples:

1. The legions mounted a complex assault on the fortress.
   adj. n. v. adj. adj. n. prep. adj. n.

2. Caesar had a long, intrapersonal conversation with himself.
   n. v. adj. n. adj. n. prep. pron.

3. Yes, two centurions battered at the barbarian’s door.
   interj. adj. n. v. prep. adj. n. n.
4. The venerable senator **advocated** peace with the Gauls.

5. The Senate reluctantly **transferred** power to mighty Caesar.

Here is a four-level grammar analysis of a sentence using the noun *conifer*, which refers to cone-bearing trees such as pines:

**Parts of Speech:**

<table>
<thead>
<tr>
<th>The huge conifers concealed the Roman legion.</th>
</tr>
</thead>
<tbody>
<tr>
<td>adj.   adj.   n.   v.   adj.   adj.   n.</td>
</tr>
</tbody>
</table>

**Parts of Sentence:**

<table>
<thead>
<tr>
<th>subj.</th>
<th>AVP</th>
<th>D.O.</th>
</tr>
</thead>
</table>

**Phrases:**

no prepositional, appositive, or verbal phrases

**Clauses:**

one independent clause; a simple declarative sentence

In this sentence, *conifer* is a noun; it is also the subject of the action verb *concealed*, which transfers its action to the noun *legion*, which is the direct object. **AVP means action verb predicate.** If the verb is linking, the code will be **LVP, linking verb predicate.**
CAIUS THE CENTURION
Michael Clay Thompson

The grim centurion descended from the wall
and stood staring at the stone road
that led north from Rome. Appalled,
he felt—appalled that once more his load
would fall, his halting stamps on stones
a strain of thud and thud, *ad infinitum*.

The general had fused two legions,
*commandeered* the wagons of some tribes
to port supplies, and Caius now *inferred* a season’s
grim invasion, storming north into the German region,
the freezing forest’s green gloom. He sighed.

He’d jabber with his family two more days,
a haze of *intramural* flatteries, a daze,
and then the troops would tramp, tramp, tramp.
Ten thousand feet in lethal phase. North, north, north.
At night the northland camps, the trace of brother-face,
the damp, the false invincibility as all the days
led closer to the cold, cold Rhine, the bold Goth tribes,
those hooting guys with great beards
and heavy shields.
Ask students to imagine building such roads for hundreds of miles.
THE MEDITERRANEAN SEA

The ancient Roman civilization extended out from the city of Rome, on the western coast of the boot-shaped Italian peninsula—a central and powerful position on the Mediterranean Sea. The Mediterranean Sea—from the stems medi (middle) and terr (land)—connected Rome to the lands of southern Europe, northern Africa, and the Middle East. The western end of the Mediterranean opens past the Strait of Gibraltar into the Atlantic Ocean, and the eastern end of the Mediterranean connects with the Black Sea through the strait of the Bosporus.

The Romans called the Mediterranean the Mare Nostrum, Latin for “Our Sea.”

Sections of the Mediterranean Sea—including the Adriatic Sea, the Ionian Sea, the Aegean Sea, and others—have their own names, but they are still considered to be part of the Mediterranean.

The Mediterranean Sea has an average depth of nearly 5,000 feet, but it is more than 17,000 feet deep (more than three miles) in the Calypso Deep, which is off the western coast of Greece.

During the period when the Roman Empire emerged, there were no rapid overland means of transportation. There were no airplanes; they would not be developed for another 2,000 years. There were no good roads to connect the Empire; the Romans would gradually build a great system of roads to accomplish that. The most important means of transportation was by water. Covering more than 965,000 square miles, the Mediterranean was the superhighway of the ancient world. Wooden ships could sail from Rome to Egypt or Carthage or Greece or Phoenecia or Iberia or Asia Minor, moving merchandise and food rapidly from one place to another. A journey from Rome to Athens, which would take months on a land march, was a scant few days’ sail. It took about a week to sail from Rome to Gibraltar. The Mediterranean also allowed the Carthaginian general Hannibal to land an invasion fleet safely in Hispania and then march through Gaul and over the Alps to invade Rome.

The Rhone River flows south from Switzerland through France into the Mediterranean, the Ebro River flows south through Spain into the Mediterranean, the Po River flows east across northern Italy into the Adriatic area of the Mediterranean, and the Nile River flows north from Egypt into the Mediterranean. These navigable rivers extended the systems of transportation to and from Rome, making the shipping of goods and merchandise and the transportation of armies much easier.
This map is blank. Look at it closely. Do you know where Italy is? Greece? Where is Hispania? Gaul? Germania? Can you find the Aegean Sea or the Adriatic Sea or the Black Sea? Can you spot Sicily? Crete? Cyprus? Where on this map was Constantinople?

Notice how Rome is at the very center of its empire.
A portrait of Matidia,
Emperor Hadrian’s wife

Photo by Dr. Thomas Milton Kemnitz
LESSON II • CLASSIC WORDS

**English**

- **placate**: to appease
- **derision**: ridicule
- **vivacious**: full of life
- **procure**: to acquire
- **retort**: a quick, clever reply

**Spanish**

- **aplacar**
- **irisión**
- **vivaz**
- **procurar**
- **retorta**

**PLACATE** (PLAY-kate)

The English verb *placate* comes from the Latin *placare*, to appease, to pacify someone’s anger or resentment. Someone whose anger cannot be placated is, in adjective form, *implacable*. In 1959 Alfred Lansing used *implacable* in *Endurance*, his account of Shackleton’s voyage, to describe the huge waves of the Antarctic seas: “rollers 30 feet high, stretching from horizon to horizon, swept down through the [ice] pack in long implacable lines a half mile apart.” In her 1938 classic *The Yearling*, Marjorie Rawlings wrote that “He had never seen his father so cold and implacable.” Jack London used *implacable* in *White Fang*: “White Fang was bitter and implacable.” Joseph Conrad also used *implacable* in his 1902 masterpiece *Heart of Darkness*: “It was the stillness of an implacable force brooding over an inscrutable intention.” And a century before that, in 1813, Jane Austen used *implacable* in *Pride and Prejudice*: “Implacable resentment is a shade in a character.” What do you think she meant by that?

**DERISION** (de-RIZH-un)

The noun *derision* comes from the Latin *derisus* and is scorn, mockery, ridicule. It is laughing (*ris*) down (*de*) at someone. William Golding, who won the Nobel Prize for literature, wrote in *Lord of the Flies* that the “sniggering of the savages became a loud derisive jeer.” In *The Red Badge of Courage*, written in 1895, Stephen Crane wrote that “His mind heard howls of derision” and that “It would now be he who could laugh and shoot the shafts of derision.” Mark Twain used the adjective form, *derisive*, in *The Prince and the Pauper*: “The youth nearby burst into a derisive laugh,” and he used *derision* in *Tom Sawyer* to describe how “Tom withered him with derision.” *Derision* has a long history in English literature; even four centuries ago, Shakespeare used *derision* in his plays. In *A Midsummer Night’s Dream*, a character says, “When they next wake,
all this derision shall seem a dream and fruitless vision.” Which of these sentences is your favorite?

VIVACIOUS (vie-VAY-shuss)

The adjective *vivacious* (the noun form is *vivacity*) comes from the Latin *vivax* and refers to someone who is full (*ous*) of life (*viv*). In fact, sometimes people are so vivacious that they try your nerves. Charles Dickens, in his 1860 classic *Great Expectations*, wrote that “he had too much spare vivacity,” and in *David Copperfield*, he wrote that a character was “full of vivacious conversation.” Herman Melville used *vivacity* in his 1851 *Moby Dick*, the adventure of the search for the great white whale; Melville described one of the ship’s characters as “truly vivacious, tumultuous, ostentatious little Flask.” In *Animal Farm* (1945), George Orwell wrote that “Snowball was a more vivacious pig than Napoleon.” Jane Austen used *vivacity* in her 1816 classic *Emma* to explain that “His lady greeted him with some of her sparkling vivacity,” and a century before Austen, Daniel Defoe used it in *Robinson Crusoe* to describe “a great vivacity and sparkling sharpness in his eyes.” What does Dickens’s “too much spare vivacity” mean?

PROCURE (pro-KYURE)

The English verb *procure* comes from the Latin *procurare*, to take care of. To procure is to acquire. In H.G. Wells’s 1897 classic *The Invisible Man*, the invisible man says that “My idea was to procure clothing.” In Wells’s *The Time Machine*, we read, “I hoped to procure some means of fire.” In 1876 Mark Twain wrote in *Tom Sawyer*, “Bundles of candles were procured.” In Mary Shelley’s *Frankenstein*, written in 1816, there is “a list of several books treating of natural philosophy, which he desired me to procure.” Even Benjamin Franklin used *procure*; in his 1788 *Autobiography*, he discussed “the variety of particulars we had been obliged to procure.” Jonathan Swift, in his 1726 classic *Gulliver’s Travels*, described characters who had “procured to themselves high titles of honor, and prodigious estates.” And in 1604 Christopher Marlowe wrote in *Doctor Faustus* that “I have procured your pardons.” How would you procure someone’s pardon?

RETORT (ree-TORT)

The English word *retort*, from the Latin *retortus*, can be a noun or a verb; it means a swift and clever reply that is twisted (*tort*) back (*re*) on someone.
Someone else has to have spoken first; then we retort. In *Lost Horizon*, written by James Hilton in 1933, “the missionary turned round briskly to retort.” Elizabeth Montgomery wrote in her 1908 classic *Anne of Green Gables* that the “retort silenced Matthew if it did not convince him.” James Barrie used *retort* in *Peter Pan*; we read that “her father retorted, with a vindictive politeness that was quite thrown away on her.” And in Robert Louis Stevenson’s 1881 classic *Treasure Island*, we read, “‘Enough, too,’ retorted George.” In Dickens’s *Great Expectations*, written in 1860, there is “‘Who’s a-going to try?’ retorted Joe.” And in *David Copperfield*, Dickens wrote, “‘Well,’ retorted Mr. Peggotty.” What is happening in the Elizabeth Montgomery example?

**REVIEW WORDS FROM CAESAR’S ENGLISH I**

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

**CAESAR’S MATHEMATICS: A REVIEW FROM CEI**

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:

- I - 1  II - 2  III - 3  IV - 4
- V - 5  VI - 6  IX - 9  X - 10
- XII - 12  XLIII - 43  LXI - 61  XC - 90
- CXV - 115  DCII - 602  CM - 900  MMV - 2005

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.

placate  retort  prodigious  centennial
derision  countenance  languor  compound
vivacious  profound  conifer  advocate
procure  manifest  centurion

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?
CAESAR'S CLASSIC WORDS CHALLENGE

If we want to get a feel for how words are used, we must see how great writers use words. In each case below, one of the choices was the word used by the author. For you, this is a word game. Your challenge is to guess which word the author used. This is not a test; it is a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess which word the author used. You may need a dictionary.

1. From Bram Stoker’s *Dracula*

Tell me of the house which you have __________ for me.

a. placated

b. **procured**

c. retorted

d. derided

2. From John Knowles’s *A Separate Peace*

“The winter loves me,” he __________.

a. advocated

b. procured

c. placated

**d. retorted**

3. From Toni Morrison’s *Song of Solomon*

It was a drama of wronged ladies and __________ hates.

a. implacable

b. vivacious

c. retorted

d. derisive
CAESAR'S GRAMMAR · PARTS OF SPEECH

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.”

Study the grammar of our vocabulary below. On the lines below sentences three through five, write the part of speech of each word. If you have not already studied *Grammar Voyage* 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. Nothing **placated** the anger of the indignant crowd.
   
   pron.  v.  adj.  n.  prep.  adj.  adj.  n.
   

2. The barbarian’s swift **retort** offended the weary official.
   
   adj.  n.  adj.  n.  v.  adj.  adj.  n.
   

3. The crowd’s roaring **derision** echoed from the Colosseum.
   
   adj.  n.  adj.  n.  v.  prep.  adj.  n.
   

4. The centurion **procured** a wagon from a local tribesman.
   
   adj.  n.  v.  adj.  n.  prep.  adj.  adj.  n.
   

5. Her **vivacious** charm had little effect on Antony.
   
   adj.  adj.  n.  v.  adj.  n.  prep.  n.
   

For each bold vocabulary word, ask why it is the part of speech it is.
Here is a four-level analysis of a sentence using the adjective *vivacious*, which means full of life:

<table>
<thead>
<tr>
<th>Parts of Speech:</th>
<th>The</th>
<th>leader</th>
<th>had</th>
<th>a</th>
<th><strong>vivacious</strong></th>
<th>charm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parts of Sentence:</td>
<td>subj.</td>
<td>AVP</td>
<td>D.O.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrases:</td>
<td>no prepositional, appositive, or verbal phrases</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clauses:</td>
<td>one independent clause; a simple declarative sentence</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this sentence, the adjective *vivacious* modifies the singular common noun *charm*, which is the direct object, since it receives the action from the past tense action verb *had*. The abbreviation AVP means action verb predicate. This sentence has only one clause, since it has only one subject/predicate set.

One of the secrets of advanced vocabulary is knowing how to alter words in order to use them as different parts of speech. In one situation, we might use the adjective *profound*, in another we might use the adverb form *profoundly*, and in another we might want the noun *profundity*. Pick one example from each column below, and write a good sentence using it.

<table>
<thead>
<tr>
<th>noun</th>
<th>adjective</th>
<th>verb</th>
<th>adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>vivacity</td>
<td>vivacious</td>
<td>-</td>
<td>vivaciously</td>
</tr>
<tr>
<td>derision</td>
<td>derisive</td>
<td>deride</td>
<td>derisively</td>
</tr>
<tr>
<td>manifestation</td>
<td>manifest</td>
<td>manifest</td>
<td>manifestly</td>
</tr>
<tr>
<td>prodigy</td>
<td>prodigious</td>
<td>-</td>
<td>prodigiously</td>
</tr>
<tr>
<td>languor</td>
<td>languid</td>
<td>languish</td>
<td>languidly</td>
</tr>
</tbody>
</table>
CAESAR’S SESQUIPEDALIAN STORY

A manifest determination clouded Caesar’s vivacious countenance as he pondered the prodigious problems of the attack against the Gauls. He would have to procure supplies for the legions, and he would have to placate the angry Senate, which was growing profoundly weary of his extended campaigns. Cicero, with his lightning retorts, was making a mockery of Caesar’s missives when they were read to the Senate. Even in the streets, Caesar was being held in derision by Romans who could not understand how formidable the tribes of Gauls were. The Gauls, though barbarians by Roman standards, were good fighters—not easy enemies weakened by languor. Time would tell.
CLAUDIA’S BALLAD
Michael Clay Thompson

The Alps towered above the wood. Vivacious Claudia descended down the road, her basket full of market food procured in town.

She’d feed the kids tonight; she’d win, adapt, whatever it would take. Her husband Marcus, a centurion, had marched away, placating those who doubted him, the vision of his legion a retort to the derision and the lies of jealous wights who bragged and crowed ad infinitum.

He’d kept his silence just to spite ’em. He’d seen their fear and commandeered their horses. Now with forces new-combined, he marched to fight...

fight who?...someone—someone whose luck had just run out, whose fate he’d inferred silently—doom advocated by the bosses back in Rome who struck a deal. He thought of Claudia at home; she’d manage. She was smart and tough, but when would she have had enough of being a centurion’s wife...alone?
THE IONIAN SEA

The Ionian Sea—one of the most seismically active places in the world—is a region of the Mediterranean Sea. Its name comes from the ancient Greek *ionio pelagos*. The Greek tragic playwright Aeschylus inferred that the name *Ionian* arose from the myth of Io, a nymph changed by Zeus into a heifer to prevent Hera from discovering his affair with her. Today Io is also the name of one of the four Galilean moons of the monster planet Jupiter; it is the fourth-largest moon in the solar system. The Ionian Sea is the deepest part of the Mediterranean; it is the location of the Calypso Deep, which is 17,280 feet—or 5,267 meters—in depth.

South of Italy and the Adriatic Sea and north of Africa, the Ionian Sea is bounded by Sicily (the largest island in the Mediterranean) on the west and Greece and Crete on the east. Sicily is the location of Mount Etna, which at nearly 11,000 feet high is the tallest active volcano in Europe. The name *Etna* comes from an ancient Phoenician word for furnace or chimney. Sicily seems to have been inhabited as early as 8000 B.C. and has been under the control of Greece, Rome, Carthage, the Vandals, the Byzantines, and numerous other powers. It became part of Italy in 1860. We will learn more about Sicily in Lesson IV.

REVIEW FOR CUMULATIVE QUIZ

- **com** together
- **cent** one hundred
- **fer** carry
- **sub** under
- **pre** before
- **placate** to appease
- **derision** ridicule
- **procure** to acquire
- **countenance** facial expression
- **manifest** obvious
- **intra** within
- **ad** to
- **bi** two
- **de** down
- **super** over
- **placate** to appease
- **derision** ridicule
- **procure** to acquire
- **countenance** facial expression
- **manifest** obvious
- **languor** weakness
- **vivacious** full of life
- **retort** a quick, clever reply
- **profound** deep
- **prodigious** huge

Remind students that all quizzes are cumulative; review is the key.
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.
Men in general are quick to believe that which they wish to be true.

- Julius Caesar

Photo by Dr. Thomas Milton Kemnitz
CAESAR’S ENGLISH II

IMPLEMENTATION INSTRUCTIONS

AND

QUIZZES
IMPLEMENTING
CAESAR’S ENGLISH II

Caesar’s English II extends the foundation of Latin stems and classic words begun in Caesar’s English I. The emphasis is on the extreme quality of the vocabulary selection and on the crucial intellectual foundation that is the historical and cultural environment for the words and stems in the curriculum. Odd-numbered lessons feature Latin stems, and even-numbered lessons feature classic words.

This classical education edition of Caesar’s English II is an extraordinary revision of the already-rigorous vocabulary text. It is packed with features, photographs, and activities that make it a rich and challenging experience for students, not only building their English vocabulary base but also plunging them into an interdisciplinary exploration of the life of the mind, including history, geography, grammar, mathematics, poetry, and nonfiction reading—all in the context of the powerful vocabulary featured in the book.

The text is supported by exceptional photographs taken by Dr. Thomas M. Kemnitz, as well as special essays by Dr. Kemnitz and Dr. Myriam Borges Thompson. These essays increase the quantity of rigorous nonfiction readings—readings that today are sometimes referred to as informational text and that develop students’ ability to read and absorb factual text not based on characters or plot. In other words, the informational readings in this book are precisely of the genre that accustoms students to the kind of language expected in the formal papers required both in advanced high school and college academics.

Easy and Flexible Implementation

Caesar’s English II is designed for ease of implementation. There are twenty lessons in the book, so if you wish to implement the program for an academic year of thirty weeks, you will have twenty quiz weeks and ten activity weeks that you can arrange flexibly to suit your calendar. Many of the best and most intellectual activities are done with pencils down. Not every activity should produce a number grade or evaluation of any kind; rather, a great activity should mimic behavior that one would choose to do. Close reading and discussion is—by far—the best activity. The evaluation, if we need one, is embedded in the discussion.
A surfeit of activities is provided for flexible choices to suit every schedule and timeframe. There is no requirement to do every activity or to do the activities in the same order that they appear in the lessons. Rather, there is a prodigious menu of activities that you can choose from, ranging from analogies to informational readings to map study to poetry. There are so many activities that you most likely cannot do them all, and you will choose those that are, in your estimation, most worthwhile and/or that the students enjoy.

**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.

**Spanish in *Caesar’s English II***

To the right of the stems there are definitions, example words, and example words from Spanish. It is one of the most important messages of this book that English and Spanish are family members; we want students to see, over and over again, that the same stems appear in Spanish, and that the same advanced vocabulary words appear in Spanish forms, and that both of our languages owe much of their origin to the same Latin. This is the case even though English is a Germanic language at its base; the infusion of Latin-based words into academic English makes English almost seem like a Romance language.
Review Stems from *Caesar’s English I*

Some instructors will have students who previously studied *Caesar’s English I*. Including those stems in this book’s lessons lets the instructor easily maintain the knowledge from that book. Even students who did not previously study that content can incorporate it, since there are only five stems per segment. It would be easy to select some review stems, write them on the board during quizzes, and offer them as extra credit.

**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 nonfiction words are specifically chosen for their academic essence. These words are blended into stories and assignments, strengthening the vocabulary base even further. These nonfiction words appear in the cumulative lesson quizzes.

**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 II* 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 Words from *Caesar’s English I***

As with the Latin stem lessons, the classic words lessons include review words from *Caesar’s English I*. Students will benefit from reviewing these words, and instructors can use them as bonus questions on the quizzes.

**Caesar’s Analogies, Antonyms, Context**

There is no reason why young students cannot 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 stem lesson contains 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.

Although antonyms are no longer included in some prominent tests, they are intellectually valuable. It will do students good to work them out, perhaps with a dictionary.

The context questions give students another exposure to the stems as embodied in words, strengthening their sense of proper usage.

**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
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.

Essay Assignments

The writing text that goes with Caesar’s English II is Essay Voyage. Accordingly, Caesar’s English II includes essay assignments that allow students to practice the essay form. Students are invited to read about Rome and to write a short essay on a topic, usually something specific suggested in the lesson, making sure to include some of the vocabulary words in the essay.

Caesar’s Word Search

Each lesson contains special word search problems using the vocabulary as the content. These puzzles are enhanced with thoughtful questions to discuss. Word search puzzles are surprisingly good activities, giving students additional encounters with words in a context of fun.

Classic Words Challenge

In the Classic Words Challenge, students are presented with a sentence by a famous author and asked to guess which of the following choices was the word the author used. This is not a test; it is a guessing game, since more than one word may work perfectly well. The challenge is to narrow down by eliminating unlikely choices, and then pick the one that feels best in the context of the sentence. Inevitably, some of the results will be surprises to the students, who will have the interesting experience of realizing what the author was really saying. Many of these sentences come from books that the students will not read for years, but it will do them no harm to become acquainted with famous names and with many excellent sentences that illustrate great vocabulary used well.
**The Grammar of Vocabulary: A Four-Level Analysis**

This is a new component that was not part of *Caesar’s English I*. It is a fact that correct usage of vocabulary is a function of grammar. Most words have forms that allow them to serve as different parts of speech, and so this section features one of the vocabulary words in its full grammar context, with parts of speech, parts of sentence, phrases, and clauses all analyzed. Even if the students are not up to speed with the grammar at the beginning, it will not take long to learn the basic grammar, just from this segment, and by doing so to gain a far deeper understanding of the right usage of the words. This segment is complemented by a usage segment that gives students an opportunity to write sentences using the words in various ways.

The four-level analysis is supplemented by a methodical grammar component that builds cumulatively throughout the book, with parts of speech being the focus in Lessons I through V, parts of sentence added in Lessons VI through X, phrases added in Lessons XI through XV, and clauses added for the final five lessons. This section is presented as an activity, as a kind of grammatical problem-solving for students to work out, allowing them a rich examination of their vocabulary words in their authentic grammar context. This section also ties this text to the other texts in the MCT curriculum, reinforcing those texts and allowing students who have studied them to keep their edges sharp.

**Sesquipedalian Stories**

The Sesquipedalian Stories combine all of the big words that the students have learned into a single story. The word *sesquipedalian* means a-foot-and-a-half-long and refers to BIG words. This story should be read aloud in the class, two or three students taking turns, and then the instructor should go back through the story, sentence by sentence, having the students explain the meaning of each sentence. When this is done, one student should volunteer to retell the whole story in ordinary English. Part of the secret plan in the Sesquipedalian Story component is that if students can read these stories, they can read *anything*.

**Poems**

Most lessons contain poems. The poems focus on details of Roman life and history and are loaded with the vocabulary. They are designed to move students forward in their understanding of what poetry is and how it works. The poems deliberately avoid the stereotypes of poetry, such as that poems should be pretty
or that they are more for girls. Nothing could be clearer from great poetry than that those stereotypes are not true. Some poems are pretty, but poetry is a rich and complete approach to existence, just like every other major art form. Some of the poems employ classical stanza forms and rhymes, such as sonnets and ballads, and other poems are written in a modern voice, emphasizing less obvious poetic devices such as assonance and consonance. I recommend first reading the poem aloud together, then studying the poem silently for a few minutes, then discussing the poetic devices that are detected, with an emphasis on how the sounds of the poem might support the meaning of the poem. Poetry tends to be a neglected element of language arts, but it deserves to be a core component. Most great writers also wrote poetry, and they incorporated poetic devices into the paragraphs of their novels. It is important that students are poetically aware if they are to be great readers of prose. Ask students to find the vocabulary in the poems and to identify the part of speech of each word they find.

Nonfiction Readings

The text of *Caesar's English II* is also strengthened by many nonfiction readings—factual informational readings that will develop the nonfiction side of students’ intellects. Nonfiction has been identified as a neglected area of reading, with many programs focusing almost exclusively on fiction. Students must read copious amounts of nonfiction to prepare for college reading. In addition to my own essays about geography and history, there are pieces by Dr. Thomas M. Kemnitz about Roman history and by Dr. Myriam Borges Thompson that focus on the place of Hispania in Roman history. We have made an effort to incorporate, without overdoing it, the vocabulary into these readings, and I have underlined the vocabulary in the instructor manual.

We specifically reject following these readings with a list of concrete questions, asking students to search for the answers in the text. It is far more advanced to read and discuss ideas, asking students what they think is most interesting, or surprising, or important about the content of the readings.

Photographs by Dr. Thomas M. Kemnitz

This classical edition of *Caesar’s English II* includes an extraordinary collection of photographs taken by Dr. Thomas Kemnitz in Italy, Greece, England, and other locations. I have tried to feature photographs that reveal the reality and humanity of ancient Romans. You will find many photographs of faces of
sculpture, as well as many of architectural ruins that demonstrate the impressive, even astonishing, scale of Roman civilization. A photograph makes a beautiful activity; you can look at the photograph together, commenting on what you notice about it. It would make an excellent warm-up activity to discuss how any of the words in the lesson could be applied to one of the photographs. Many of the Roman sculptures have realistic faces that look like real people, in contrast to the idealized Greek sculptures that preceded them. As these sculptures show, the Romans were a tough lot, and they look it.

**Geography: Maps and Photographs from Space**

One of the key components of this text is geography. All of the great events occurred a measurable number of miles from where we are right now. We could get in airplanes and cars and go to where they happened. To be geographically aware is to understand the history of our language better. Also, all of the locations of ancient history are still there: the waters are still filled with boats and ships, and the valleys are still filled with people. The ancient empires are still present as modern countries. A good study of the English language is a perfect opportunity to become acquainted with the features of today’s planet.

**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.