CAESAR’S ENGLISH II

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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.
Grammar Review

In *Caesar’s English II*, the use of words is explained in the language of grammar. To be specific, most words are discussed in terms of their parts of speech. The parts of speech are the eight kinds of words in English. Did you realize that there are only eight kinds of words?

The eight parts of speech (kinds of words) in English are:

- **NOUN** - the name of a person, place, or thing
- **PRONOUN** - a word that takes the place of a noun
- **ADJECTIVE** - a word that modifies a noun or a pronoun
- **VERB** - a word that shows action or being or that links a subject to another word
- **ADVERB** - a word that modifies a verb, adjective, or another adverb
- **PREPOSITION** - a word that shows the relationship between its object and another word in the sentence
- **CONJUNCTION** - a word that joins two words or two groups of words
- **INTERJECTION** - a word that shows emotion but has no grammatical function

Example:

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

It is important to note that many of the words presented in *Caesar’s English II* appear in various guises; we might see the word *vivacious* in its adjective form, or we might see it in its noun form *vivacity*, or we might see it in its adverb form *vivaciously*. By paying attention to the grammar of the examples, you can gain a stronger understanding of the best way to use the words.
Lesson I  
Latin Stems

Latin Stem List

<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>

Latin Stem Talk

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>
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: Intramural

The English adjective *intramural* (intra-MYOR-al) contains the Latin stem *intra* (within) joined to the stem *mur*, which means wall. *Intramural* refers to events that happen within an institution, rather than between two different institutions. Intramural college sports are among teams from within the walls, metaphorically speaking, of one college, rather than between two or more colleges.

The Grammar of Vocabulary: *conifer*, a noun

It is important for us to remember that vocabulary and grammar are not two different things. Every word is used as one of the eight parts of speech. It plays a part in its sentence. It may, if it is a noun, be the subject of the sentence, or the direct object. And so as we learn new words, it is important for us to be mindful of the grammar of the vocabulary we are learning. Here is a sentence using the noun *conifer*, which refers to cone-bearing trees such as pines:

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The huge conifers concealed the Roman legion.
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<table>
<thead>
<tr>
<th>Parts of Speech:</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</th>
<th>v.</th>
<th>adj.</th>
<th>adj.</th>
<th>n.</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>
<td></td>
</tr>
</tbody>
</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 stands for action verb predicate, and D.O. means direct object.
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>
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<td>transfer / transferencia</td>
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</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.

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 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
It is a nobler thing to enlarge the boundaries of human intelligence than those of the Roman Empire.

- Julius Caesar
  100-44 B.C.
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

The Grammar of Vocabulary: *vivacious*, an adjective

Vocabulary and grammar are not two different things. In order to use words well, we must use them in their correct grammatical function. Here is a sentence using the adjective *vivacious*, which means full of life:

\[
\text{The leader had a vivacious charm.}
\]

Parts of Speech:  
adj. n. v. adj. adj. n.

Parts of Sentence:  
subject AVP D.O.

Phrases:  
no prepositional, appositive, or verbal phrases

Clauses:  
one independent clause; a simple declarative sentence

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*. This sentence has only one clause, since it has only one subject/predicate set.
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 Usage

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>
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<td>derisively</td>
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<td>manifest</td>
<td>manifest</td>
<td>manifestly</td>
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<tr>
<td>prodigy</td>
<td>prodigious</td>
<td>-</td>
<td>prodigiously</td>
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<tr>
<td>languor</td>
<td>languid</td>
<td>languish</td>
<td>languidly</td>
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</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.
Review for Cumulative Quiz

com          together  
intra        within    
cent         one hundred  
ad           to        
fer          carry     
placate      to appease 
derision     ridicule    
vivacious    full of life 
procure      to acquire 
retort       a quick, clever reply
placate

to appease

Methought I saw him placable and mild.

- John Milton
Paradise Lost