THE WORD
WITHIN THE WORD II

Third Edition
Compatible with The Word Within the Word I, Student Book Third Edition

Instructor Manual

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The essence of *The Word Within the Word, Volume II*, is that it resumes right where *The Word Within the Word, Volume I*, leaves off, allowing the previous year's exploration of the interior of English academic vocabulary to be preserved, reinforced, and used as a foundation for important further study of this usually-unseen language within words.

The program is easy to implement, with a core of vocabulary knowledge supplemented by a flexible array of activity choices expandable to fit any available timeframe. There are so many activity choices that it is impossible to do them all, which allows instructors to choose the activities that seem most important or that the students enjoy most. These activities include reading essays and studying beautiful photographs about ancient Roman history and culture.

In Volume I students became acquainted with language as a reflective word system made of interacting ancient Latin and Greek stems. Students studied 500 stems, followed by 250 words made of those stems. An array of higher-order thinking/feeling questions and problems probed this classical content, allowing students to have a profound intellectual and affective involvement with the words and the human ideas contained in the words. Students learned to peer inside words to seek their magical contents and to perceive ancient micropoems preserved and protected within them.

Volume II continues that program. With the same foundation of Greek and Latin stems studied in Volume I, Volume II proceeds forward, presenting new words made of the stems learned previously and introducing important new stems as required. Ten new stem words are presented in each lesson, and five words are reviewed from Volume I, while the stems in these fifteen words are highlighted at the top of each list page. In other words, each list contains ten new words, five review words, and the stems of both. This format allows Volume II to incorporate and review virtually all of the content from Volume I and has the practical advantage of allowing students who did not study Volume I to participate in the program with a manageable minimum of extra effort. The true object of study is still the stem system, rather than the individual words, and the same array of thinking/feeling processes is applied to the content.

The blood that runs through the veins of this book is the idea that words are fun: learning words, creating words, using words, figuring out the hidden words within words, understanding the cultural norms and mores depicted in words, and exploring the inquisitive and creative experiences that words make possible. It is a neat game, bigger than any puzzle, richer than any crossword, more complex than any chess game, more human than any story. Even for the very brightest student or instructor, it is a game that is sophisticated and elaborate enough to last an entire lifetime, getting better with each year.

VOLUME I VERSUS VOLUME II

How they're alike: Like Volume I of *The Word Within the Word*, Volume II is not a study of lists of words. Instead, it is an exploration of a word system, of the constellation of echoes that we inherit from our ancient past. Fifty percent of every quiz is composed of Latin and Greek stems, rather than

words, and the creative exercises in each lesson are designed not just to teach students to use words but to let them use stems to make new words, to analyze words through stems, to find the stem-poetry hidden inside words, and to absorb the culture of word invention and application. The word system is the object of study.

The actual words listed in each lesson are only specimens, illustrations, a thin sample of the huge population of words that is a function of the Latin and Greek stems. The words are selected to include both words that are common and words that are rare, words from literature and words from science, literary words and scholarly words. The list is a sort of multi-directional intellectual springboard, capable of propelling students off in a multitude of directions; after all, we don't know whether a child is going to become a doctor or a novelist, a historian or an artist, and any child will benefit from a broad foundation of ideas. And as in Volume I, a few extremely rare and erudite words are included for curiosity value and to help students overcome word anxiety.

As in Volume I, the emphasis is on appreciation. I hope that, working together, we can teach children to love words absolutely. To this end, I have tried to infuse this book not only with a sense of learning but with a sense of fun, of experiment, of carefree playfulness—all applied to what I think is indisputably outstanding content: our glistening heritage of Latin and Greek stems and words.

Volume II also shares with Volume I the application of a set of thinking/feeling processes, ranging from synthesis, divergence, convergence, and analysis to emotion, intuition, and aesthetics. Ideas that appeal to the broad and deep humanity of students have more opportunity to take hold than those that have limited meaning.

How they're different: In developing Volume II of *The Word Within the Word*, I have attempted to incorporate a number of refinements and improvements while still allowing Volume II to emerge organically from the context provided by Volume I. These refinements range from a better (visual) way of indicating whether a stem is Latin or Greek, to including flip-side questions on each test, to including word creation exercises in every list, to indicating the ways in which different kinds of thinking processes interact with one another, to developing a far greater range of creative and imaginative activities, to taking advantage of my own extensive research study in the language of the classics. I hope that all of these improvements make Volume II exciting and intellectually stimulating and that you and your students will enjoy using it.

EXPLANATION OF LESSON COMPONENTS

THE LISTS

In Volume I there were twenty stem lists followed by ten word lists. In Volume II all thirty lists are similar to one another. Each list consists of ten new words derived from the Latin and Greek stems presented in Volume I, as well as some new stems that we introduce in this volume, plus five review words pulled forward from Volume I's lists, plus a selection of the Latin and Greek stems contained in the fifteen words in the list. This format allows Volume II to emerge organically from Volume I, it keeps the focus on the word system rather than on the words, it avoids abandoning Volume I's words, and it is still manageable enough to allow students who did not study Volume I to be able to take part in the program.

In Volume II's lists, stems that are Latin are set in Times New Roman type to look Latin; stems that are Greek are in *italic type* to look Greek, and new stems that did not appear in Volume I are also in **bold**. This format enables students and instructors to see at a glance what is Latin, Greek, and new. Students should be informed that intellectual etiquette calls for us to make new words by adding Latin stems to Latin stems and Greek stems to Greek stems, rather than Latin to Greek or Greek to Latin. In my Neologist's Lexicon section, I have not rigidly adhered to that etiquette, however; it is just a point of information.

SPECIAL FEATURES

Each Special Features page contains three elements to help students understand the list words.

Four-Level Grammar Analysis: In each lesson, one of the list words is presented in a sentence from a classic text, and the grammar of the sentence is displayed at four levels of analysis: parts of speech, parts of the sentence, phrases, and clauses. One purpose of this component is to remind students of the challenge of good usage; words are never used—and can never be used—outside of the grammar system. Whenever we use a word, we must use it as one of eight parts of speech, which means that we can use it correctly or incorrectly. This grammar component will help sharpen students' grammar minds and call attention to how words shift forms as they go into service as nouns, or adjectives, or verbs, or adverbs.

Pronunciation: The pronunciation guide is presented in a manner that avoids obscure symbols and markers. Rather, I have tried to give a simple phonetic indication of each word's standard pronunciation. For further detail, there is always a dictionary.

Spanish Cognates: Because English and Spanish both descend so heavily from Latin—and to a lesser extent from Greek—the two modern languages share the same stems. Often the cognate words have the same multiple stems, and in the same sequence! Spanish is a valuable study for anyone seeking to master advanced English because there are many words that are ordinary, daily words in Spanish, but their English cognates are scholarly, advanced words. Common Spanish translates to fancy English. By showing a group of cognates for each lesson in this book, we also present a kind of extended proof of the powerful connection between academic English and academic Spanish. Learning either one is a great benefit to learning the other.

NOTES

The Notes pages in Volume II are more elaborate than those in Volume I. In addition to identifying the part of speech of words discussed, I also include ideas derived from research that I have done in the words of the classics. This research enables me to show students that many of the words in the lists have been used by authors of great books, in some cases for centuries. This idea finds its fullest development in the **Classic Word** section of each Notes page. The idea here is that the word itself is a sort of microclassic, an exquisite artifact of thought prized by the best writers. These classic words (see the book *Classic Words* at the Royal Fireworks Press website) notes are intended not only to give students fascinating examples of usage and variety of usage but also to prove to them something that students sometimes doubt: that even though these words may be new to them, they are not new to the world; they actually do appear with significant frequency in the best books, and they must be known.

Another feature in the Notes pages is the **Micropoem**, a note that focuses on the beautiful interior of one of the words in the list. It cannot be overemphasized that words are one of culture's most significant vessels of wisdom and of imagery; contained within words are the images, insights, and observations of the ages.

CLASSIC WORDS

Every lesson contains a fun classic words challenge. Five sentences from classic literature are presented, but in each sentence a word is left blank. The missing word appears in a multiple-choice list below with three other distractors, and it is a game for the students to figure out what the author really wrote. The problem is that more than one word may work perfectly well, in terms of making a sensible sentence. Each option will mean that the sentence has a different intention, and the students must use their intuition to guess what the author was trying to say. This clearly is not a quiz to be graded; it is a game to be tried and then discussed in a fun way. Students might work in small groups, and they should do all five before the instructor goes over the answers with them. Sometimes the answers will be a surprise.

TRANSLATIONS

In these pages I have constructed readings that are dense with the sesquipedalian language of the word lists, and the challenge is for the students to be able to read each absurdly erudite passage, comprehend it, and convert it into sensible, intelligible English. Rather than have the students write out translations, especially at the beginning of the year, it might be best to read through the passage aloud and then discuss its meaning together. What I often did was read the passage aloud twice, ask for a volunteer to summarize the passage using ordinary words, and then go through the passage one sentence at a time, letting students call out meanings. After the students adjust to the translation idea, you could have them write their translations, if it seems appropriate.

The process of translating these passages into ordinary text should be relaxed and fun. The only purpose is to comprehend the meaning of the passages and to render them in graceful language. It is not necessary to substitute list definitions for every list word, and, in fact, that would not result in a smooth rendering. Be sure that the students do not miss the point that, while it is lovely to

INTRODUCTION

It took me two years to write the original version of this book, getting up at 4:00 every morning and writing—on a good day—one page before going to class to teach English. The purpose of the book was to extend the vocabulary curriculum begun in *The Word Within the Word, Volume I*, and I first imagined that I would use the same lesson format, introducing five hundred new stems, but that proved to be impossible. I already had used the majority of important stems, and the lessons of this book had to embrace a different format, although the focus continues to be on the massive interdisciplinary power of the Latin stems—a factor that makes this book, in essence, ten vocabulary books in one.

When I wrote this book, I scarcely imagined what it would become—a vocabulary text used in all states and many foreign countries, steadily revised to include new features and improvements with each succeeding edition. The reason, I think, that *The Word Within the Word* vocabulary curriculum has been so widely adopted is the inherent interdisciplinary nature of the stems. English is at its foundation a Germanic language, not a Romance language; its origin is not from Latin. But over the centuries, the academic strata of English have been infused with thousands of Latin-based words in every major discipline—so much so that academic English now feels like a Romance language. As a result, when students study the great base of stems in this curriculum, the stems make them better students in every subject. Students acquire a powerful vocabulary connection to the words of science, history, mathematics, Spanish (of course), and other courses. The stems are a kind of magic content that expand—once ingested—into an internal vocabulary comprehension engine. There is nothing else, so far as I know, like this content in intellectual life. It is truly power-learning at its most powerful, and it has a global academic effect.

The vocabulary content is supplemented by a kind of book-within-the-book: superb photographs and essays by Dr. Thomas Milton Kemnitz, a historian by training and a photographer who took more than 100,000 photographs for this project. The material in this volume focuses on the Roman Republic, as he explains in his introduction on the following page. The focus of the book, however, is not limited to history. The central strength of the stems is that they are interdisciplinary. Indeed, we also could have created a science edition, if we had wanted to, with great effect. *The Word Within the Word* is just as powerful a foundation for science or mathematics as it is for history. It provides superior intellectual training, giving it the ability to make students stronger in every subject.

Let me explain. Unlike science or mathematics, Roman history is the actual background and source of academic English vocabulary. To study Rome *is* to study English vocabulary. To study Rome is, for any English speaker, to study yourself. Furthermore, there has been a renaissance in educational theory emphasizing the importance of nonfiction readings—what some movements refer to as informational or factual readings—and the readings about Roman history and culture are perfect—a dream come true—for that purpose. In these advanced readings, students can discover what it is like to leave basic schoolbook prose behind and begin to read real, grown-up history. They can absorb the feel of real academic writing and apply it to their own nonfiction essays. This is exceptional training for the mind. The curricular focus is still on the stems; we do not even provide quizzes or questions for these historical readings because the emphasis is not on assessing them; it is on enjoying and absorbing them. They are a bonus. As you learn the stems, read Roman history too, and see the effect on vocabulary, reading power, writing style, and intellectual light.

Michael Clay Thompson

INTRODUCTION TO THE ROMAN SECTIONS

The Word Within the Word, Volume II, has been supplemented with photographs and essays to give you some insight into the Roman world. In this volume we have limited the topic to the Roman Republic, i.e., Rome until the assassination of Julius Caesar in 44 B.C.E.

We saw in the previous volume of *The Word Within the Word* that the Greeks were not only inordinately competitive but also highly creative. In the Romans we meet a people who were no less competitive than the Greeks but who were more organized, flexible, pragmatic, and practical. They lacked the Greek cultural sophistication, but they had a genius for finding solutions to problems.

In this period we are tracing the rise of Rome from a small, land-locked mud village in central Italy to the center of the civilized world. Rome created an empire that was larger in extent than any before or since in the West. From Scotland to Saudi Arabia, from North Africa to Turkey, Rome dominated the Western and Middle Eastern world—and maintained that dominance for half a millennium.

As a republic, Rome became so powerful that its only real threat was itself, and eventually it succumbed to that threat. The essays in this book examine the critical factors that enabled the Roman Republic to become so successful, as well as at the relationships, conditions, events, and personalities that led to its collapse into an autocracy.

Rome is important to us because it was the source of Latin, which is the foundation of so many English words.   Rome was the vehicle by which most Greek culture was transmitted to us. The Roman government of the last centuries of the Republic was the model on which the American Founding Fathers based the United States Constitution, and Roman architecture was the model chosen for the buildings of the new American Republic.

This discussion of the Roman Republic is included for your enjoyment and edification, intended to broaden your education and to give you a wider understanding of the world from which our language derives.

The Word Within the Word is the premier text for developing English vocabulary. You should not be diverted by any of the discussion of ancient Rome from the fundamental purpose of this book, which is to increase your comprehension and to enhance your enjoyment of the English language.

Thomas Milton Kemnitz
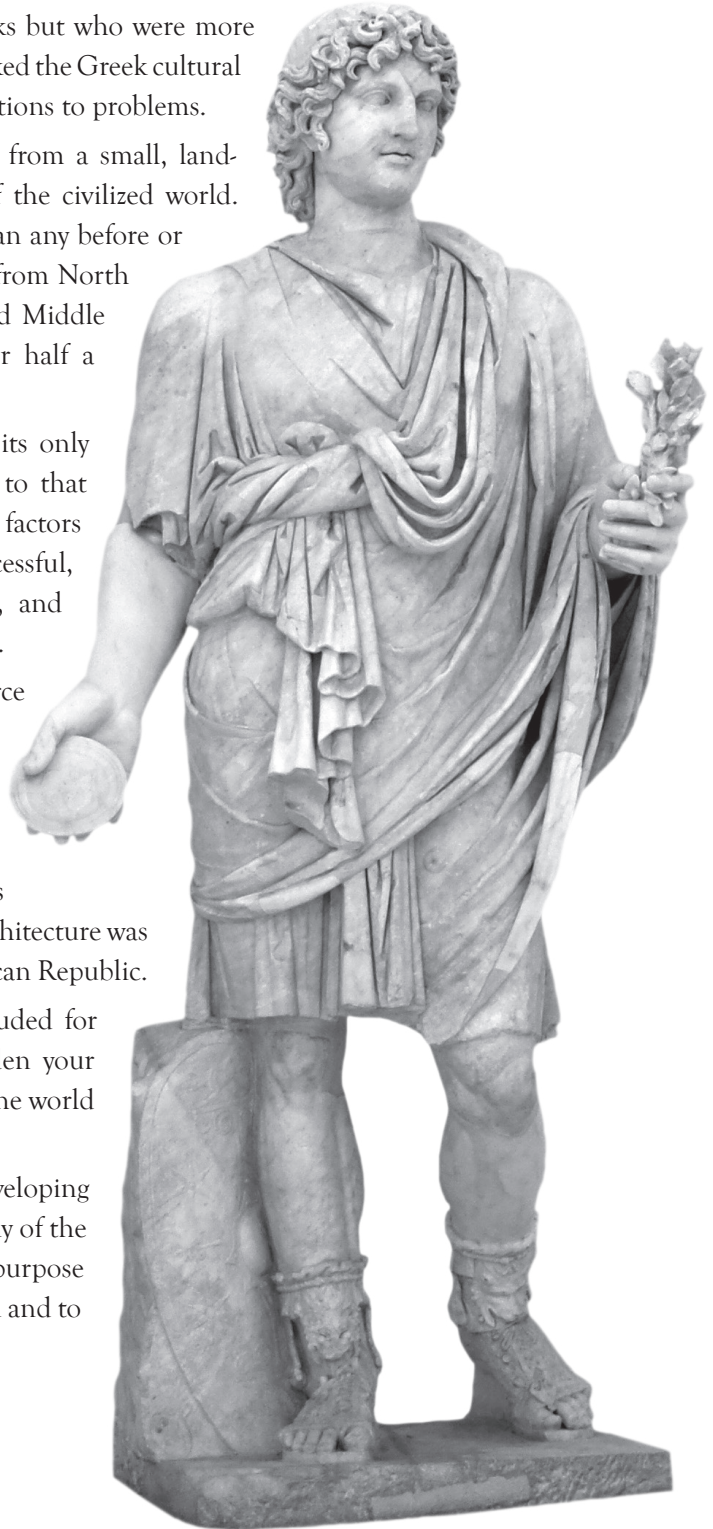
Latin stems are in standard style; Greek stems are in *italics*:

• mal	(bad)	malapropism	• pond	(weight)	imponderable
• non	(not)	nonplussed	• dict	(say)	benediction
• post	(after)	postlude	• bene	(good)	benediction
• *archy*	(government)	hierarchy	• in	(not)	incredulous
• port	(carry)	portly	• cred	(believe)	incredulous
• inter	(between)	interdiction	• sci	(know)	omniscient
• vid	(look)	*vide*	• *neo*	(new)	neophyte
• omni	(all)	omnibus	• *phyte*	(plant)	neophyte
• *mono*	(one)	monolithic	• uni	(one)	unilateral
• *lith*	(rock)	monolithic	• lat	(side)	unilateral

malapropism (ludicrous misuse of a word) His malapropisms amused us.

nonplussed (perplexed) He was nonplussed by the unexpected question.

postlude (concluding section) It was a tragic postlude to her long life.

hierarchy (ranking) There must be a hierarchy of values.

portly (stout) The portly doorman carried himself gracefully.

interdiction (prohibition) The judge's interdiction stopped the construction.

vide (see) *Vide* Johnson's definition of politics on page 35.

omnibus (covering many things) The omnibus legislative bill passed.

monolithic (massive and uniform) The monolithic totalitarian society revolted.

imponderable (difficult to ponder) He tried to weigh the imponderable issue.

• • •

benediction (blessing) The grandfather's benediction made them happy.

incredulous (not believing) Her incredulous face revealed her mistrust.

omniscient (all-knowing) The story was told from an omniscient point of view.

neophyte (beginner) The graduate was a neophyte in the business world.

unilateral (one-sided) The unilateral decision required no conference.

The *cw* circle marks an MCT Classic Word that is prominent in literature.

From Sir Walter Scott's *Ivanhoe*

	After	these	**neophytes**	came	a	guard	of	warders.
Parts of Speech:	prep.	adj.	n.	v.	adj.	n.	prep.	n.

| **Parts of Sentence:** | | | | AVP | subj. | | | |

Phrases: -----prepositional phrase-----   --prep. phrase--

Clauses: ----------------------------independent clause----------------------------------
                  a simple declarative sentence

Here Sir Walter Scott used the plural common noun *neophytes* as the object of a preposition, where the prepositional phrase modifies the verb. Notice how the subject and verb are reversed. The word *these* is a demonstrative adjective here. AVP means action verb predicate.

Pronunciation

malapropism	mal uh PRO pism	**monolithic**	mono LITH ic
nonplussed	non PLUST	**imponderable**	im POND er uh bul
postlude	POST lood	**benediction**	beneh DICT shun
hierarchy	HI er arky	**incredulous**	in KRED ju luss
portly	PORT lee	**omniscient**	om NIH shunt
interdiction	in ter DICT shun	**neophyte**	NEE oh fite
vide	VIE dee	**unilateral**	yoo nih LAT ur ul
omnibus	OM nih bus		

Spanish Cognates
English and Spanish are close relatives, as we see in these cognates:

incredulous	incrédulo	**omniscient**	omnisciente
interdiction	interdicción	**omnibus**	ómnibus
neophyte	neófito	**benediction**	bendición
monolithic	monolítico	**hierarchy**	jerarquía
unilateral	unilateral	**imponderable**	imponderable

1. A **Micropoem**: When we say that a beginner is a **neophyte**, we are comparing the beginner to a new (*neo*) plant (*phyte*) that has just pushed through the surface of the ground. In other words, to call a person a neophyte is to use a metaphor—only we often become so accustomed to using a word in its metaphorical sense that we forget that we are even doing so. The word *neophyte* is also a good example of the way we borrow words from various fields (in this case botany) for more general usage.

2. Why does the adjective **nonplussed** mean perplexed? In Latin it literally means no (*non*) more (*plus*). It is a plea for mercy! Please, no more, I am confused enough already! By the way, *nonplussed* is also sometimes spelled *nonplused*.

3. The adjective **monolithic** can refer to something made of stone, such as a large column formed from a single stone—as are some of the stones at Stonehenge. But we also use the word *monolithic* to refer to human societies. In 1989 Chinese students, massed in Tiananmen Square to protest for democratic reform, learned through bloodshed that their government intended to keep China monolithic: massively, totally uniform.

4. The noun **malapropism** is based on the character Mrs. Malaprop, created by Richard Brinsley Sheridan in his 1775 comedy *The Rivals*. It was Mrs. Malaprop's habit to misuse words in ridiculous fashion, usually confusing two words that sounded similar. Sheridan no doubt formed Mrs. Malaprop's name from the French *malapropos*, meaning badly suited to the purpose.

5. The verb *vide* is sometimes pronounced WEEday, and sometimes VYEdee, the latter being probably more common. It is rare in speech but is often used in formal academic writing to direct readers' attention to a specific passage.

6. Please do not confuse the adjectives **incredible** (unbelievable) and **incredulous** (full of disbelief). If you witness an incredible phenomenon, such as a tornado, you will have an incredulous expression on your face.

7. A **Classic Word**: The adjective **portly** is often seen in the classics. In 1596 Shakespeare used it in *Romeo and Juliet*: "A bears him like a portly gentleman." (The *A* in Shakespeare's sentence is not a typo; it was shorthand for *he*.) Almost three hundred years later, in 1876, Mark Twain used *portly* to modify the same noun: "a fine, portly, middle-aged gentleman." Barrie described "two portly figures" in *Peter Pan*. In *Lord Jim* (1900), Joseph Conrad described a man "well set up, portly, and of conquering mien." But the most fun to be had with *portly* was by that American genius Herman Melville, who used *portly* to describe—what else—the whale! "The Fin-back," said Melville with his distinguished tongue in cheek, "resembles the right whale, but is of a less portly girth." The sperm whale, according to Melville, was also portly. Even the words themselves that Melville applied to the whale seemed to him to be necessarily portly: "Applied to any other creature than the Leviathan—to an ant or a flea—such portly terms might justly be deemed unwarrantably grandiloquent."
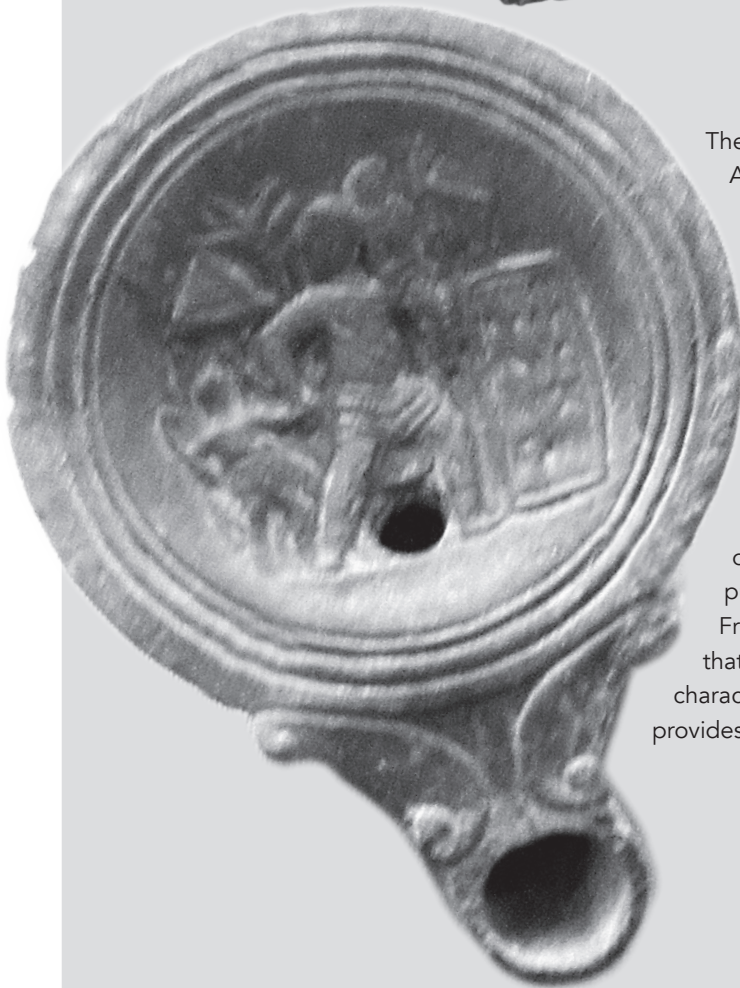
The myth of the founding of Rome is that the Trojan Aeneas escaped from Troy as it fell and made his way to Italy, where he founded a town called Lavinium. Four centuries later, his descendants Romulus and Remus were cast out as infants and were saved by a she-wolf who fed and cared for them. This particular bronze wolf dates back to the beginning of the fifth century B.C.E.; the two infants were a later addition. The lamp shows Aeneas leaving Troy with his father on his back and his son in hand. The Greeks in the Classical Age left tens of thousands of vases with wonderfully sharp images; much of what the Romans of the Republic left is far less distinct, and we have to puzzle out the meaning of images that are less clear. Frequently we have to look to other sources to be certain that our interpretation is correct. Often it is what the characters are holding or wearing or their juxtaposition that provides the evidence we need to interpret an image correctly.

THE FOUNDING OF ROME

Dr. Thomas Milton Kemnitz

Rome is the site of old settlements—far older than the legend of its founding by Romulus and Remus in 753 B.C.E. indicates. However, the ancient Romans believed the founding story of Romulus and Remus, as well as a chronology that Rome was ruled by seven kings before it became a republic in 509 B.C.E. Because the records of the city were destroyed by Gallic invaders in 387 B.C.E., the Romans knew little about their early history. The difficulty was that in 387, the Romans had no sense of history or its importance. The Greek Herodotus had begun to write history less than a century earlier, and the concept had not yet reached Rome, so when the records were destroyed, no one tried to recreate them. The legend of the founding of the Roman Republic in 509 B.C.E. might or (more likely) might not be accurate; the date gives Rome precedence by two years over Athens in the formation of that city's democracy. The interesting questions are how and why a little mud village in central Italy became the center of the greatest empire the West has ever known.

Rome's rise from a village of no consequence to the major power controlling all of the Italian peninsula was the result of a multitude of factors. First, the Roman belief structure was based on the family, clan, and community as more important than the individual. These beliefs produced men and women who were willing to sacrifice for the state, who thought in terms of their duty to larger entities rather than looking out for their own individual welfare. Second, the organization of the Republic fostered a small number of families and clans fighting for pre-eminence. Pre-eminence was gained by serving Rome. The Roman Republic was based on a constant striving for *auctoritas*, on having a prestige based on family eminence and individual achievement. The individual gained recognition through his service to the state, and that included administration as well as military service—Romans did not separate the two. Third, the Romans were remarkably pragmatic, flexible, undogmatic, and organized in their arrangements—particularly in comparison to those of their contemporaries; this enabled them to co-opt rather than conquer the people they defeated in battle. Fourth, the Romans did not give up.

The family/clan arrangement is crucial to understanding Rome; the head of the family (*paterfamilias*) ruled with complete authority over everyone in the family except his wife—women in Rome had some personal freedoms not generally enjoyed by women in the ancient world. Rome was effectively ruled by a small number of patrician families. The patrician *paterfamilias* played an especially important role because he was the head of a group of men and their families for which he was the patron, and they were his clients. Their obligation was to support him, his to provide for them. This relationship might include dozens or hundreds of clients. In Rome itself, the clients (*clientes*) would gather at the home of their patron (*patroni*) in the morning and accompany him to the Forum or the Senate or wherever his business took him. In a city without a police force, they were his personal safety; in a country without a safety net, he was their long-term security. There might be a difference in power, but their interests were mutual. The relationship was a matter of tradition, honor, and law; the patrons did not cheat or fail the clients. This patron/client relationship (*clientala*) was extremely important in Rome; it was often a hereditary bond that superseded family obligations. The Roman terms were *pietas* for the respect the clients owed to the patron and *fides* for the faithfulness both sides felt in carrying out their duties in the relationship. This sense of mutuality was fundamental to how Romans understood the world, and it would prove key to their ability to conquer it.

First known Olympic games	Traditional date for founding of Rome	Traditional date for founding of Roman Republic	Athenian democracy established
767 B.C.E.	**753 B.C.E.**	**509 B.C.E.**	**508/07 B.C.E.**

In each case below, one of the choices was really the word used by the author in the sentence provided. All of the choices can be found in the example words on the first page of this lesson. Your challenge is to decide which word the author used. This is not a test; it is more like a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess correctly which word the author used. You may use a dictionary.

1. **From Herman Melville's *Billy Budd***

   He was _____, evincing a confusion.
   a. omnibus
   b. monolithic
   c. nonplussed
   d. omniscient

2. **From Herman Melville's *Moby Dick***

   What things real are there, but _____ thoughts?
   a. omnibus
   b. imponderable
   c. incredulous
   d. unilateral

3. **From Joseph Heller's *Catch-22***

   His ruddy _____ face softened with amusement.
   a. incredulous
   b. portly
   c. nonplussed
   d. monolithic

4. **From E.L. Doctorow's *Ragtime***

   He talked incessantly in his European accent, with _____ he himself...laughed over.
   a. malapropisms
   b. imponderables
   c. neophytes
   d. benedictions

5. **From John Milton's *Paradise Lost***

   Sternly he pronounced the rigid _____.
   a. hierarchy
   b. postlude
   c. interdiction
   d. benediction

Roman oil lamp

Though it is a good thing to have a rich vocabulary, it is not a good thing to abuse that vocabulary by writing verbose, abstruse, sesquipedalian sentences. Those who overuse their vocabularies often do so at the expense of clarity. Translate the following showy, ponderous passage into graceful, direct English. Do not use slang, but do use words that seem familiar and comfortable.

> UPON HEARING the omniscient judge issue his imponderable interdiction against omnibus legislation and monolithic government, the nonplussed, portly neophyte unilaterally pronounced a benediction, which included the following malapropism: "I have not begun to postlude remarks about such matters." This sentence formed a condign postlude to the day's events.

Lavinium in Roman legend is the city Aeneas founded after reaching Italy on his journey from Troy via Carthage. It is there that he deposited the Penates that he had carried from Troy. The Penates were worshipped privately as protectors of the individual household, particularly the larder and food stores. Villas had shrines with images of them—like the one pictured here—that were worshipped at family meals and on special occasions. The shrines were often in the atrium as well as in the areas where food was prepared or eaten. Offerings were made of small portions of food. The state as a whole worshipped the public Penates (*Penates Publici*). This state cult occupied a significant role as a focal point of Roman patriotism and nationalism. The Penates were related to Vesta, the goddess of the hearth—and of the city of Rome. This Penate is carrying a cornucopia, or horn of plenty, as a symbol of abundance in his right hand, and he holds a libation bowl (like the Greek *phiale*) in his left hand.

Reading Comprehension

1. In Translation #31, which of the following best expresses the main idea?
    a. Most judges do not know what they are talking about.
    b. Powerful governments need to be restrained by the people.
    c. A beginner was pleased that the judge stood up to big government.
    d. It is important to choose your words precisely.

2. The author's attitude in Translation #31 is best described as:
    a. The day's events had been ridiculous.
    b. Judges deserve more respect than they get.
    c. The neophyte should have kept quiet.
    d. The day's events had been important and meaningful.

> The logic behind the analogies answers is presented in the Assessment Materials section of this book.

Analogies

3. **BENEDICTION : INTERDICTION ::**
    a. order : command
    b. blessing : judge
    c. Pope : judge
    d. church : prohibition

4. **IMPONDERABLE : NONPLUSSED ::**
    a. confusing : confused
    b. heavy : more
    c. impressive : noncombatant
    d. perplexed : difficult to ponder

> The sanctuary for the household gods—a small alcove called a *lararium*—can be seen in many of the structures still standing in Pompeii and Herculaneum. The curved top was the *limus*, and the most sacred spot in the home was under the *limus*. It is from this association that we get the word *sublime* and its meaning. These household gods fell victim to the eruption of Vesuvius. The shape of the lararium can be seen more clearly on page 22.

Antonyms

5. **INCREDULOUS :**
    a. incredible
    b. credulity
    c. omniscient
    d. gullible

6. **OMNIBUS :**
    a. taxicab
    b. narrow
    c. monolithic
    d. unilateral

synthesis

With which other word in List #31 do you think the adjective **nonplussed** has the most in common? Explain why you think the two words have something in common. Remember that your connection can be in any category at all.

analysis

Imagine that you decided to organize your values into a **hierarchy** so that you knew what was important to you. To begin, you would sort your values into categories in order to make better sense of them. What would be some of the main categories of values you would use?

divergence

List as many things as you can that might be described as **imponderable**. Remember to keep listing after the easy answers are exhausted so that you find some original and creative answers.

convergence

If you had to live in a **monolithic** society in which a tyrannical government demanded mass, uniform adherence to its ideas, which society would you choose? You may select any society you can think of, ancient or modern, fictional or historical. Explain your choice.

application

Use five or more of the words in List #31 to describe something or to make a statement.

evaluation

What criteria might a judge use to determine whether or not to issue an **interdiction** against building a toxic waste site in a populated area? List at least five criteria, and then rank them in order of importance.

ethics

Imagine that a strange virus was slowly giving you the power of **omniscience** but that you could still choose not to know certain things if you wished. What things, other than some of the obvious private matters in individuals' lives, would you choose not to know because you think it would not be ethical for you to know them?

intuition

You have just written a short story in which the character wakes with a start, a completely **incredulous** expression on his face. Why is he incredulous?

emotion

Is being **nonplussed** an emotion? Or is it not an emotion but simply a perception, more intellectual than affective? Explain.

Neologist's Lexicon

Use the stems in this list to create a new word (neologism). Give the word, the pronunciation, the part of speech, the etymology, and the definition(s). Keep a record of the neologisms you create from list to list. Here are some examples:

> **monoscient** (mah NO shent) adj. [*mono* (one), *sci* (know)] 1. being fixed and obsessed with a single idea 2. so specialized as to know only one thing, while being ignorant of all else

> **lithovidesis** (lith o vid EE sis) n. [*lith* (rock), *vid* (look)] 1. a look that turns one to stone, as the look of the Gorgon 2. the look of one whose name you have mispronounced

Sesquipedalian Theater

Using at least one word from this week's list in every sentence, write a small one-act play. Use a pseudonym, or *nom de plume*, if you like. Emphasis should be on creativity and fun; feel free to be silly or absurd. As an example:

<div align="center">

Unidentified Flying Monoliths
by Michael Skellig

</div>

Scene: A small group of people are walking in the park. One is pulling a stuffed animal on a leash. One is bouncing a basketball and never stops or looks up throughout the play. One is chewing gum animatedly and stares wide-eyed at the audience the whole time.

One: Look, in the imponderable sky! It is a bird, a plane, an unidentified flying monolith!
Two: Monolith?? Oh no! I see, but I'm incredulous, but I see, but I'm incredulous!
One: Be not nonplussed! Trust to the verification of your own eyes!
Three (looking up, agape): Oh my omnibus mind, my neophyte eyes! Can this vision be unilateral, or does all the world see what I see?
One and Two: *Vide*, *VIDE*, *VIDE*!! (They pronounce the word differently each time.)
One: Oh hierarchy of truths! Oh benediction and postlude to nonplussed day! Oh omniscient visitors from afar! What interdictions have we broken, that you visit us??
Two: Wait!
One: Oh, my earthbound portliness! Oh, my....
Two: Wait!
One: Oh, OMNIBUS OMNISCIENT BENEDICTIONS AND INTERDICTIONS AND...
Two: WAIT! Did you say "unidentified flying monolith"? That's no monolith! That's a monoPLANE, you neophyte! MONOPLANE! Ha!! What a malapropism!
One: Monoplane?...
One: Plane?...
One: Malapropism?...
All (muttering): Ooohh nooo....
All stare blankly at audience.

<div align="center">

finis

</div>

Latin stems are in standard style; Greek stems are in *italics*; new stems are in **bold**:

• re	(again)	remonstrate	• ject	(throw)	*disjecta membra*
• sol	(alone)	solipsism	• ob	(against)	obloquy
• *ism*	(doctrine)	solipsism	• loqu	(talk)	obloquy
• in	(not)	ineluctable	• *acro*	(high)	acronym
• ex	(out)	ineluctable	• *nym*	(name)	acronym
• **luct**	(struggle)	ineluctable	• pugn	(fight)	pugnacious
• super	(over)	supererogatory	• cise	(cut)	incisive
• rogat	(ask)	supererogatory	• *dia*	(across)	diatribe
• infra	(beneath)	*infra dig*	• ab	(away)	abrogate
• terr	(land)	disinter	• con	(together)	recondite
• lent	(full of)	truculent			

remonstrate (plead in protest) Her earnest, repeated remonstrations were in vain.

solipsism (doctrine: only self exists) His narcissistic solipsism was amusing.

ineluctable (not escapable) You must face the ineluctable consequences.

truculent (fiercely savage) His truculent nationalism was undiplomatic.

supererogatory (beyond what's asked) His supererogatory efforts annoyed us.

infra dig (beneath dignity) It was considered *infra dig* even to ask.

recondite (abstruse) The recondite subject was beyond his intellect.

disinter (unearth) The crew slowly disinterred the buried home.

disjecta membra (scattered fragments) Only the *disjecta membra* of her work remained.

obloquy (verbal abuse) Hester received the obloquy of the community.

•   •   •

abrogate (annul) It is preferable not to abrogate a firm agreement.

acronym (initials-name) NATO, RADAR, and SCUBA are acronyms.

pugnacious (combative) The pugnacious youth always started fights.

incisive (sharp) Her incisive questions cut to the heart of the issue.

diatribe (abusive criticism) The senator's public diatribe reflected his rage.

From F. Scott Fitzgerald's *The Great Gatsby*

	The	policeman	looked	over	with	**truculent**	eyes.
Parts of Speech:	adj.	n.	v.	adv.	prep.	adj.	n.
Parts of Sentence:		subj.	AVP				
Phrases:					-----prepositional phrase-----		
Clauses:	------------------------------independent clause---------------------------- a simple declarative sentence						

Here Fitzgerald used the adjective *truculent* to modify a noun, *eyes*, that is the object of a preposition. The prepositional phrase modifies the verb.

Pronunciation

remonstrate	reh MON strate	*disjecta membra*	dis JEK tuh MEM bruh
solipsism	SOLL ip sizm	**obloquy**	OB lo kwee
ineluctable	in ee LUCK tuh bul	**abrogate**	AB row gate
truculent	TRUCK yoo lent	**acronym**	ACK row nim
supererogatory	super eh ROGG atory	**pugnacious**	pug NAY shus
infra dig	IN fra DIG	**incisive**	in SIE siv
recondite	RECK un dite	**diatribe**	DIE uh tribe
disinter	dis in TUR		

Spanish Cognates

truculent	truculento	**recondite**	recóndito
pugnacious	pugnaz	**acronym**	acrónimo
diatribe	diatriba	**abrogated**	abrogado
solipsism	solipsismo	**incisive**	incisivo
disinterment	desenterramiento		

1. I admit it: ***disjecta membra*** is an erudite term that you will rarely see, but it is still fun to look at a word such as this sometimes. And it is good to begin to have a sense of what these scholarly terms are like. You might see this term if you are studying, say, a classical poet such as Sappho, whose work only exists in scattered fragments, leaving us wishing that we still possessed her other poems that we know existed but that have been lost.

2. It will be easy to remember what the noun **obloquy** means because the word is such a literal construction of its pieces. If you are receiving the obloquy of the community, people are talking (*loqu*) against (*ob*) you. You are the object of unfavorable discussion—most unpleasant.

3. A **Micropoem**: Imagine absolute and final solitude. Well, **solipsism** is the doctrine (*ism*) that you are alone (*sol*). It is the philosophical idea that only the self exists (only I exist and, everyone else is merely a figment of my imagination). It seems to be a ridiculous idea—until you try to disprove it. And then you begin to see its value. Attempting to disprove solipsism is a fascinating intellectual experience because in doing so, you realize the difficulty of thinking deeply. If you cannot prove that solipsism is false, do you know that it is false? And if you cannot prove something so seemingly obvious, how can you hope to prove or know other things that are apparently far more difficult and complex?

   After thinking about *solipsism*, you become more careful with the word **obvious**. Bertrand Russell and Alfred North Whitehead labored for years on *Principia Mathematica,* in which they attempted to prove that the foundation of mathematics and arithmetic was sound. This task proved to be so difficult that Russell later said it had permanently reduced his intelligence; he claimed never to be as sharp again, which brings up the well-known fact that most mathematicians make their major contributions to mathematics while they are young.

   And another thing. The old stereotype that boys need to study more mathematics than girls do is superannuated—obsolete. In the challenging economy of the future, mathematics will be more important than ever, and there is no reason why bright boys and girls should not equally study and profit from as much advanced mathematics as they can possibly learn. Hundreds of exciting futures will be closed to the ill-advised student who takes the low and short road in mathematics. Bright girls are hereby urged to ignore limiting stereotypes and pursue academics.

4. **Truculent** refers to behavior that is more than hostile or violent. It describes behavior that is disturbingly brutal, fiercely savage, such as the attacks that Mr. Hyde makes on a little girl and an old man in Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*.

5. A **Classic Word**: To **remonstrate** is to try emphatically or over and over again (*re*) to show (*monstrare*) someone something, as someone who is pleading in protest does. Since *remonstrate* is a word that possesses energy and human emotion, we would expect it to be a common word in the classics, and it is; Barrie, London, Conrad, Wells, Crane, Dickens, Melville, Stowe, Hawthorne, the Brontës, and Scott all used it. In *Jane Eyre*, Miss Temple seemed to remonstrate, while Jane eschewed upbraiding and curtailed remonstrance. In *Ivanhoe*, the Saxon remonstrated strongly with his friend upon the injudicious choice he had made of his party.

Wars in the East brought Romans into direct contact with Greece and Greek culture. Among the primary Greek deities who gained added importance in Rome in the third and second centuries B.C.E. was Apollo, shown here in a statue that is one of many Roman copies of a Greek original. The kithara was a stringed musical instrument more sophisticated than the lyre, and Apollo is often depicted with one or the other, as he is in this sculpture.

THE CONQUEST OF ALEXANDER'S WORLD

Dr. Thomas Milton Kemnitz

The Romans fought a series of wars in Greece, the Balkans, and Asia Minor from 214 to 146 B.C.E. An unadorned list of them indicates the Roman determination to prevent any challenge from the East: First Macedonian War, 214-205 B.C.E.; Second Macedonian War, 200-196; Seleucid War, 192-188; Third Macedonian War, 172-168; Fourth Macedonian War, 150-148; and the Achaean War, 146. At the beginning of this period, Alexander's empire had devolved into three significant powers in Macedonia, the Selucid Empire, and Egypt, as well as some secondary powers such as Pergamum and Rhodes.

By 217 Philip V of Macedon controlled all of Greece except Athens. In 215 B.C.E., however, Philip—following the Roman defeat at Cannae—formed an alliance with Hannibal and made himself and his kingdom Rome's enemy. Rome immediately moved to neutralize Philip by forming alliances with Rhodes and Pergamum and the Achaean cities. They sent enough troops to Greece to keep Philip busy and unable to aid Hannibal and made peace with him in 205 when the Carthaginians were no longer a threat.

The Second Macedonian War erupted when Philip entered into an alliance with the Seleucid Empire, and the two sought to take control of Egypt. Again Rome lured away Philip's allies in Greece and in 197 B.C.E. decisively defeated him at the Battle of Cynoscephalae. Philip had to surrender his fleet, become a Roman ally, and abjure any foreign policy, but he was otherwise spared. The Roman victor, Titus Quinctius Flaminius, declared all the Greek cities free, although Roman garrisons were placed at Corinth and Chalcis. Flaminius meant that the Greeks were free to do what Rome wished.

In the Seleucid War, Antiochus III (the Great) led his Seleucid army into Greece and attempted to hold Thermopylae Pass, but the Romans did as Xerxes had done: they went around the pass and drove Antiochus out of Greece. The Romans decisively defeated the empire at sea, invaded Asia Minor for the first time, and decisively won on land. Rome had thus destroyed two of the three major remnants of Alexander's empire and had begun to exert indirect control over the other parts, including Egypt, Rhodes, and Pergamum. By 188 B.C.E., the Romans were masters of the known world.

In the Third Macedonian War, Perseus, the successor to Philip V, challenged the Romans and was defeated decisively at Pydna in 168 B.C.E., where 32,000 of the 40,000 Macedonian troops died. The Romans sold about 300,000 of the inhabitants of Macedonia into slavery, divided the province into four republics, and settled many retired legionnaires and allies on the land. The same year saw the defeat of Genius, the last king of Illyria; he was brought to Rome in chains and displayed. The following year the Romans attacked Epirus, and 15,000 of its inhabitants were sold into slavery.

In 150, a pretender claiming to be Perseus's son led a revolt against Roman rule. After some success, he was defeated at Pydna in 148 B.C.E., and the Romans simply annexed Macedonia as a Roman colony with a permanent Roman garrison. The remaining Greek cities of the Achaean League rose up in their objection of this arrangement, but they were speedily crushed. The Romans totally destroyed the ancient city of Corinth, plundered much of the rest of Greece, and took many Greeks as slaves. They divided Greece into two Roman provinces. The Romans intended to ensure that they would never again have to fight the Greeks by leaving Greece without the resources to wage war.

Second Macedonian War	Seleucid War	Third Macedonian War	Fourth Macedonian War	Third Punic War begins	Rome destroys Carthage and Corinth
200-196 B.C.E.	192-188 B.C.E.	172-168 B.C.E.	150-148 B.C.E.	148 B.C.E.	146 B.C.E.
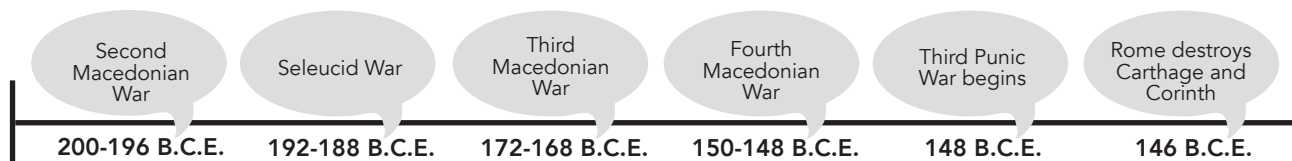
This slave collar bore a message that asked that the slave be returned for a reward. It is a telling fact that sometimes when archaeologists find just the inscribed disc, they cannot be certain whether it attached to a collar for a slave or a dog.

SLAVERY
Dr. Thomas Milton Kemnitz

Slavery was an increasing phenomenon in the Roman Republic, and it was a major factor in changing Roman society, economics, and living conditions. Slavery in the United States was racial; people of color were enslaved by white people, and an ideology evolved that people of color were inferior to their white masters. In the ancient world slavery was not racial but rather a condition of life in the Persian Empire, as it was in ancient Greece. The Greeks tended to enslave foreigners—their term was *barbarians*—whom they captured in battle or when they took a city, and the Spartan act of enslaving fellow Greeks—the Helots—outraged the Athenians when they saw it firsthand.

As Roman conquerors moved farther from Rome and encountered strangers in Gaul or the Iberian Peninsula or North Africa or Greece or the Middle East, they increasingly took prisoners whom they sold into slavery. Indeed, selling slaves was one of the most profitable outcomes of winning a battle or of taking a city that had closed its gates to the Roman army. Selling slaves paid the army's wages, and taking prisoners to sell into slavery was a means by which a commander could ensure his popularity with his troops. By the middle of the third century B.C.E., the Romans held tens of thousands of slaves; by the middle of the second century B.C.E., with Carthage enslaved and Corinth reduced to ashes, the Romans held hundreds of thousands of slaves.

The most desirable slaves were Greeks, who frequently were used to educate children, to run the library, or to manage the household. A wealthy urban household might contain many slaves, while a country villa might run entirely on slave labor. Skilled slaves were an advantage at every point in the domestic economy, from food preparation to clothing manufacture to shoe making to grooming of the master and mistress of the household to the arrangement of the master's toga. A large country villa might include slaves capable of making tiles, drainpipes, or even fired bricks. Slaves would till the fields, harvest the crops, and look after the livestock. State-owned slaves undertook public works such as repairing roads and aqueducts. The abundance of slave labor enabled the wealthy of Rome to have a very luxurious life.

The children of a slave woman were slaves. Unlike in America, where skin color meant permanent servitude, in Rome slaves might be able to purchase their freedom. Many masters made arrangements with their slaves so that they profited substantially from the transaction whereby a slave paid for his freedom. The elder Cato bought young men who were without skills, trained them in a trade, and then sold them at a handsome profit, and he was not alone in profiting by training slaves. Fortunes were made from slaves, beginning with those who risked their lives following the army and buying the captives directly after battles. Their lot could become very precarious in any military reversal or if the baggage train was ambushed or overrun; they might easily be killed or taken captive themselves.

Many men made their fortune by using slaves for enterprises such as mines or quarries or indeed anywhere that heavy manual labor was done regularly. Slaves were often used by fullers (cleaners), in bakeries, and in other uncomfortable or unpleasant occupations. One of the most spectacular endeavors in which slaves were trained was as gladiators. This was a particularly apt use of barbarian warriors.

Runaway slaves were a constant problem in Rome. They were not so much a threat to the social order as they were an economic loss for their owners. One large disruption was caused by a slave rebellion led by Spartacus and others who were being trained as gladiators. After a series of setbacks, the destruction of a lot of property, and the murder of many slave-owning families, the Roman army led by Crassus won a decisive victory and crucified every one of Spartacus's army who survived the final battle.

In each case below, one of the choices was really the word used by the author in the sentence provided. All of the choices can be found in the example words on the first page of this lesson. Your challenge is to decide which word the author used. This is not a test; it is more like a game because more than one word choice may work perfectly well. See if you can use your sensitivity and intuition to guess correctly which word the author used.

1. **From James Joyce's *Portrait of the Artist as a Young Man***

   He drove his soul daily through an increasing circle of works of _____.
   a. truculence
   b. solipsism
   c. supererogation
   d. *disjecta membra*

2. **From Upton Sinclair's *The Jungle***

   I am not to be silenced by poverty and sickness, not by hatred and _____.
   a. obloquy
   b. pugnacity
   c. truculence
   d. diatribe

3. **From George Orwell's *1984***

   The word you are trying to think of is _____.
   a. solipsism
   b. diatribe
   c. ineluctable
   d. remonstrate

4. **From Alan Paton's *Cry, the Beloved Country***

   The pain was deep, deep and _____.
   a. recondite
   b. ineluctable
   c. incisive
   d. truculent

5. **From James M. Barrie's *Peter Pan***

   "Wendy," _____ Michael, "I'm too big for a cradle."
   a. abrogated
   b. disinterred
   c. remonstrated
   d. truculent

Roman oil lamp

Though it is a good thing to have a rich vocabulary, it is not a good thing to abuse that vocabulary by writing verbose, abstruse, sesquipedalian sentences. Those who overuse their vocabularies often do so at the expense of clarity. Translate the following showy, ponderous passage into graceful, direct English. Do not use slang, but do use words that seem familiar and comfortable.

AS THE RUSTY, MONOLITHIC ROCKET settled into the dusty *terra firma* of the moribund planet, the crew could see archaeological excavations scattered over the tortuous landscape, disinterring the ruins of the autochthonous truculent civilization that had once developed there. Incisive scientists had come to the ineluctable conclusion that the pugnacious and malefic society had finally become too bellicose for its own survival; had abrogated all of its treaties; had contravened galactic interdictions; had received the remonstrations, objurgations, obloquies, diatribes, and finally the maledictions of all neighboring planets; and had fallen into the solitary decadence that it condignly deserved. The collapse was so complete that it had become *infra dig* to mention it in polite society.

A recent discovery, however, cast a new light on things. The *disjecta membra* of an ancient hagiography were slowly being pieced together by archaeologists and poets working together. Recondite, sesquipedalian, and sententious, the *magnum opus* appeared to offer *a posteriori* evidence (in mellifluous assonance) of metempsychosis on the warrior planet and could become the omnibus *locus classicus* for the new science of psychocosmology, the study of the universe as a solipsistic manifestation of the omniscient mind of the Divine Emissary, which is what the planets in this wing of the spiral galaxy (known as Messier Object M33, or by the acronym ELVIS, for Extragallactic Lifeform VIral Situ) called their anthropomorphic deity.

Descending the gangplank into the mauve, circumambient, translucent atmosphere, the crew felt the nonplussed xenophobia of the neophyte. Fair enough. They were beginners, after all, and they were uncertain what supererogatory efforts would be expected of them, but nothing, they knew, could ever make them abjure their duties to the planetary confederacy.

Reading Comprehension

1. Which of the following best expresses the main idea of Translation #43?
   a. Political violence is most destructive to the society that employs it.
   b. Loyalty to one's superiors is the only thing that matters.
   c. Science is the most powerful weapon in the search for truth.
   d. An ethical life can only be circumvented at great cost.

2. With which statement would the author likely agree?
   a. If you are going to use military force, use enough, or do not use it at all.
   b. Do not use military force to assert your goals over other societies.
   c. Military force is necessary in political affairs because the end justifies the means.
   d. Military force should be strictly confined to defensive purposes.

Analogies

3. **TRUCULENT : PUGNACIOUS ::**
   a. 8 : 5
   b. wolf : rabbit
   c. murderer : pugilist
   d. cannibal : anthropophagite

4. **RECONDITE : INCISIVE ::**
   a. obscure : keen
   b. erudite : perspicuous
   c. reclaim : include
   d. smart : astute

Antonyms

5. **REMONSTRATE :**
   a. expostulate
   b. acclaim
   c. ignore
   d. stolid

6. **INELUCTABLE :**
   a. rife
   b. omnipresent
   c. rare
   d. capture

This little statue of a slave boy shows him chained to the box that is between his feet.

synthesis

Can you use the adjectives **pugnacious** and **incisive** to describe the same noun? Think of a way to use them both in a sentence to modify the same noun. What things can you think of that are both **truculent** and **ineluctable**? Can you think of a behavior that is both *infra dig* and **supererogatory**?

How many words from List #43 can you apply to Shakespearean characters or plays? Hamlet's mind, for example, is **incisive**. Could any of these words describe characters or events in *Julius Caesar*, *A Midsummer Night's Dream*, *Romeo and Juliet*, or *King Lear*?

imagination and intuition

As the desert sun rises over the Nile, you gaze at the pits where the crew members are **disinterring** one thing after another. Describe some of the wonderful artifacts that are being unearthed.

**emotion, imagination, and intuition**

Imagine, as vividly as you can, that you are desperately **remonstrating** with someone, but the person is **intractable**. Write a short story that gives elaborate detail about this scene.

divergence

How many **acronyms**, such as NATO, SCUBA, and RADAR, can you think of? Make a long list of acronyms, and then invent some. Try to invent an acronym that is funny or witty, such as STICK: Strict Teachers of Incorrigible Children in Kindergarten.

emotion

What if you suddenly realized with complete certainty that **solipsism** was true, and that you actually were the only living thing, and that everything else, living and inanimate, was only your imagination? How would you feel?
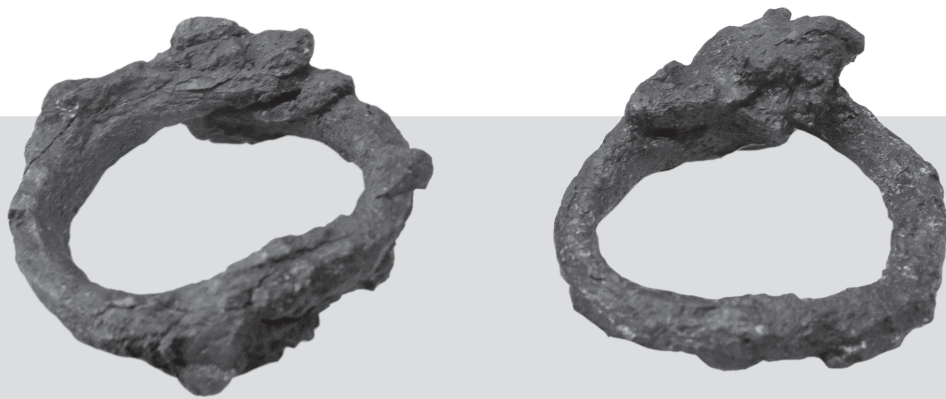
These shackles would have hampered the slave who tried unsuccessfully to flee Vesuvius when it erupted.

Neologist's Lexicon

Use the stems in this list to create a new word (neologism). Give the word, the pronunciation, the part of speech, the etymology, and the definition(s). Keep a record of the neologisms you create from list to list. Here are some examples:

terraluction (TERR a LUCK shun) n. [*terr* (land), *luct* (struggle) *tion* (act)] 1. the struggle to live off of the land 2. farming, especially operating a family farm under economic conditions that are unfavorable to profitability

loqucism (LOW kyew sizm) n. [*loqu* (talk), *cise* (cut)] 1. a form of obloquy in which the victim is cut to shreds by what is said 2. the art of offensive criticism

Sesquipedalian Fiction

Using at least one word from this week's list in almost every line, write a short play, scene, or story. You may also use words from previous lists if you like. Feel free to be imaginative, silly, or absurd. Do not let your critical or judgmental faculties interfere with your creative ideas.

Sesquipedalian Poetry

Using at least one word from this week's list in every (or almost every) line, write a short poem. You may use regular meter, or end rhyme, or other poetic devices, or not. You can even experiment with creative punctuation.

me *disjecta membra*

scattered fragments of memory
disjecta membra
mind present, mind lost, mind losing, ineluctable fragments...
da doo ron ron ron da doo ron ron
disinterred recollections reinterred
autoincisive self-awareness.
it has become/*infra dig* to/become meself
becoming/*infra dig*
in a solipsism of gentle truculence¿

Roman oil lamp

Assessment Materials

Define the stems:

1. vid _____

2. mono _____

3. mal _____

4. non _____

5. neo _____

6. phyte _____

7. post _____

8. archy _____

9. inter _____

10. cred _____

11. omni _____

12. lith _____

13. bene _____

14. sci _____

15. in _____

16. uni _____

17. pond _____

18. port _____

19. dict _____

20. lat _____

Define the words:

21. vide _____

22. monolithic _____

23. malapropism _____

24. portly _____

25. postlude _____

26. benediction _____

27. omniscient _____

Write the word for each definition:

28. covering many things _____

29. difficult to ponder _____

30. perplexed _____

31. prohibition _____

32. ranking _____

33. not believing _____

34. beginner _____

Define the stems:

1. vid *look*
2. mono *one*
3. mal *bad*
4. non *not*
5. neo *new*
6. phyte *plant*
7. post *after*
8. archy *government*
9. inter *between*
10. cred *believe*
11. omni *all*
12. lith *rock*
13. bene *good*
14. sci *know*
15. in *not*
16. uni *one*
17. pond *weight*
18. port *carry*
19. dict *say*
20. lat *side*

Define the words:

21. vide *see*
22. monolithic *massive and uniform*
23. malapropism *ludicrous misuse of a word*
24. portly *stout*
25. postlude *concluding section*
26. benediction *blessing*
27. omniscient *all-knowing*

Write the word for each definition:

28. covering many things *omnibus*
29. difficult to ponder *imponderable*
30. perplexed *nonplussed*
31. prohibition *interdiction*
32. ranking *hierarchy*
33. not believing *incredulous*
34. beginner *neophyte*

Define the stems:

1. ject _____

2. ex _____

3. rogat _____

4. pugn _____

5. dia _____

6. re _____

7. meta _____

8. psych _____

9. greg _____

10. par _____

11. terr _____

12. ob _____

13. loqu _____

14. nym _____

15. infra _____

16. luct _____

17. algia _____

18. bio _____

19. curs _____

20. gen _____

Define the words:

21. recondite _____

22. solipsism _____

23. pugnacious _____

24. acronym _____

25. incisive _____

26. obloquy _____

27. supererogatory _____

28. diatribe _____

29. egregious _____

30. discursive _____

31. contiguous _____

32. superannuated _____

33. expedite _____

34. inter alia _____

35. ineffable _____

Write the word for each definition:

36. fiercely savage _____

37. unearth _____

38. plead in protest _____

39. scattered fragments _____

40. beneath dignity _____

41. not escapable _____

42. annul _____

43. theory of life from life _____

44. painkiller _____

45. low-relief sculpture _____

46. causing harm _____

47. warlike _____

48. to elaborate _____

49. false _____

50. scornful _____

Define the stems:

1. ject *throw*
2. ex *out*
3. rogat *ask*
4. pugn *fight*
5. dia *across*
6. re *again*
7. meta *change*
8. psych *soul*
9. greg *group*
10. par *equal*
11. terr *land*
12. ob *against*
13. loqu *talk*
14. nym *name*
15. infra *beneath*
16. luct *struggle*
17. algia *pain*
18. bio *life*
19. curs *run*
20. gen *origin*

Define the words:

21. recondite *abstruse*
22. solipsism *doctrine: only self exists*
23. pugnacious *combative*
24. acronym *initials-name*
25. incisive *sharp*
26. obloquy *verbal abuse*
27. supererogatory *beyond what's asked*
28. diatribe *abusive criticism*
29. egregious *blatant*
30. discursive *rambling*
31. contiguous *touching*
32. superannuated *obsolete*
33. expedite *hasten*
34. inter alia *among other things*
35. ineffable *inexpressible*

Write the word for each definition:

36. fiercely savage *truculent*
37. unearth *disinter*
38. plead in protest *remonstrate*
39. scattered fragments *disjecta membra*
40. beneath dignity *infra dig*
41. not escapable *ineluctable*
42. annul *abrogate*
43. theory of life from life *biogenesis*
44. painkiller *analgesic*
45. low-relief sculpture *bas-relief*
46. causing harm *malefic*
47. warlike *bellicose*
48. to elaborate *expatiate*
49. false *specious*
50. scornful *supercilious*