

Royal Fireworks

Language Arts

by Michael Clay Thompson

CAESAR'S ENGLISH I

Classical Education Edition

Part 1

Fourth Edition

Compatible with Caesar's English I, CEE: Student Book Third Edition

Instructor Manual

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IMPLEMENTING CAESAR'S ENGLISH I

FLEXIBILITY TO FIT ANY PROGRAM

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

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

The Core

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

The Optional Activities

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

More Reading, Few Blanks

You will find that many of the activities in *Caesar's English I* are readings. From time to time, someone will ask me, "What are we supposed to do with this? Just read?" Just? The question exposes the assumption that has overwhelmed educational practice in our time: that school activities require pencils and must be gradable. In fact, the most educational experiences can occur with pencils down, and there is a catastrophic shortage of rigorous reading in our curricula. There also has been a movement toward massive

FOREWORD

Get ready for some serious fun! This edition of *Caesar's English I* has been designed especially for you. It is filled with photos, maps, facts, ideas, grammar, poems, writing challenges, and words that will give you a deep look at ancient Roman civilization and the effect of that civilization on the modern English language. Without realizing it, we speak Latin, or slightly altered Latin, much of the time. Thousands of English words are still spelled the same way and still mean the same thing that they did during the Roman Empire, 2,000 years ago.

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

For this reason, it is important to study the Latin prefixes, roots, and suffixes—we will call them *stems*—that combine to make the vocabularies of advanced academic subjects. The Latin stems make a kind of academic vocabulary construction set, and once you understand the set, you understand thousands of words easily—even words that you have never encountered

before. But before you plunge into the book, here are some ideas that will help you get the most out of your work:

- *Study the photos carefully.* The photos have been selected from thousands taken by Dr. Thomas M. Kemnitz in Rome and elsewhere, and they show important details about Roman life and architecture. You will see how massive, how truly enormous, Roman civilization was. One almost feels that these huge ruins must have been inhabited by a different species, twenty feet tall. It is difficult to believe that such an impressive and powerful civilization could have fallen, but fall it did, and this is one of the extraordinary stories of world history.
- *Explore the maps.* In many cases, the maps are related to the text on the facing page. Use a globe in connection with your studies, and get to know ancient Rome's part of the world. Learn not only the countries and land masses but the bodies of water as well.
- *Focus on the important connection between Rome and Spain* that has resulted in modern Spanish and that connects English and Spanish vocabulary today.
- Notice that *many of the activities in the book are done with pencils down.* Not every activity needs to involve writing. Some of the most important activities are careful reading, thinking, rereading, rethinking, and discussing. You will see that there is an emphasis on reading and on big ideas, rather than on memorizing trivial facts.
- Remember that *vocabulary is not a separate subject,*

apart from grammar or writing. Every vocabulary word has a grammar function. It is a noun, or an adjective, or a verb, or another part of speech, and it must be used in its grammatical way. All language skills are connected. Furthermore, every word has a past. Each word is a speck of history; it comes from Rome, or Greece, or the forests of Germany. Words are points of knowledge. Their regions of origin often can be found on a map.

- *Soak up the sounds of words.* One of the most important elements of vocabulary is sound. Words have special combinations of vowels and consonants, and these sounds, as the great British poet Percy Bysshe Shelley explained, have relationships to one another and to what they represent. We might choose scratchy or pounding or booming sounds to describe a storm, and soft, peaceful sounds to describe a gentle breeze. The more words you know, the more sound choices you have. This book pays special respect to the poetic aspects of vocabulary.
- *Look things up.* This book is in part a preview, a set of hints, a maze of clues. It is filled with references to people, places, events, cities, wars, leaders, and other details that will make exciting research for you. Be enthusiastic about going beyond this book. Take charge. Use the book as a launching platform for your own independent, self-directed learning.

We hope that you enjoy this book as much as we have enjoyed creating it.



INTRODUCTION

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.

More than a thousand years after Rome fell, Europeans discovered that there was an inhabited New World on the other side of the planet, and after three centuries of conflict and exploration, a new nation was conceived—as Abraham Lincoln put it in his *Gettysburg Address*—on the North American continent. That new nation, the United States, has itself conceived a new English, which is a combination of British English, Roman Latin, ancient Greek, German Anglo-Saxon, Spanish, Native American, and other languages. Walt Whitman, the poet of *Leaves of Grass*, once wrote: “Thus far, impress’d by New England writers and schoolmasters, we tacitly abandon ourselves to the notion that the United States have been fashion’d from the British islands only, and essentially form a second England only—which is a very great mistake.... To that composite American identity of the future, Spanish character will supply some of the most needed parts.”

Even with all of these influences, Latin, the language of

ancient Rome, is still the most important source of academic English. The further you advance in education, the more Latin you encounter in English vocabulary. This is true even though the foundation of English is Germanic, and English is not, like Spanish or French, a Romance language. 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 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 may 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 them, you will begin to notice them everywhere. You will find Latin stems in the words of books, articles, and news programs. You will hear educated adults use words that have Latin stems. You sometimes will hear a word for the first time, but you will know what it means because you will 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.

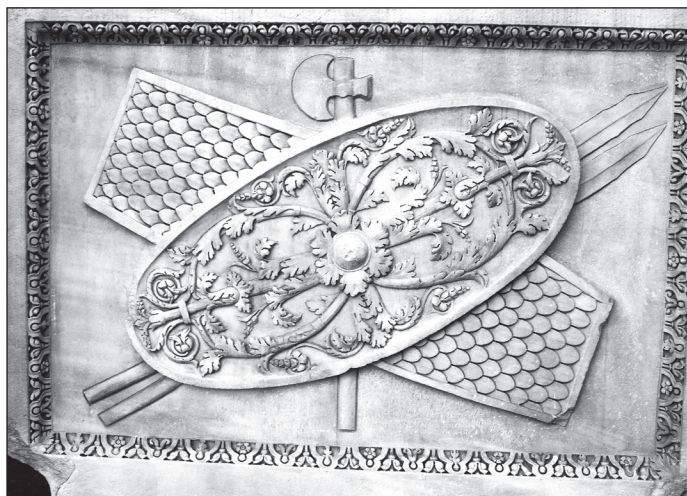
Classic Words: A second feature of this book is a series of words that are prominent in the classic books of American and British literature. These classic words are almost all of Latin origin, which is yet another indication of the powerful importance of Latin to modern English. You will see that these words 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

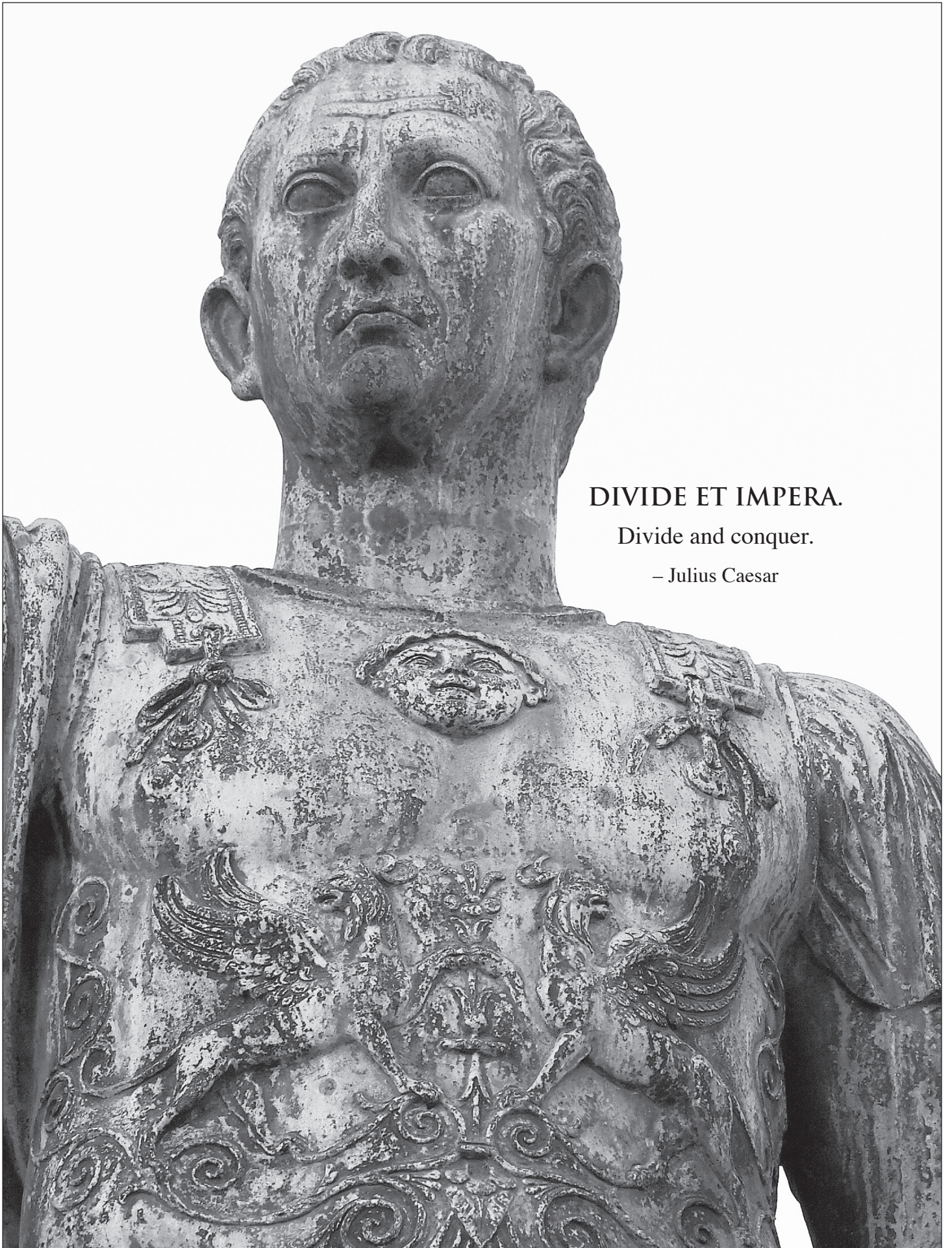
can also mean intricate, delicate, or flawless. Think flexibly.

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.







DIVIDE ET IMPERA.

Divide and conquer.

– Julius Caesar

LESSON I › LATIN STEMS

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

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

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

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

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

SUPER means over. To *supervise* is to watch over people, a *superman* is someone with powers over and above the norm, *superior* means over others in quality, and so does *superb*. Notice that *super* and *sub* are opposites.

view preexist prefect preheat precede
season preliminary precinct
prefix preorder prefabricate
judge preliterate prearrange
id precocious premolar premeditated
quisite prepare presocratic prejudice
ained prepare preoccupy prenominal
minate predispose preexist preocular
precognition prefer preface predorsal
eclassical prefab precondition prelate
own precalculus precinct predilection
rate precipitate premise precognition
storic prenatal preconfigure prejudge
ool precedent preordained preamble
ink premonition preexist predecessor
ed pretend prefer preface precolonial
rding prehensile precession prefigure
ition eminent predestined predate
pit
al pre
ined preamble precession predispose

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

These pages will give students a chance to think about the power of the stems. A single stem can be a key to hundreds of words.

NONFICTION WORDS

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

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

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

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

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

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

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

CAESAR'S ANALOGIES

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

PRELUDE : POSTLUDE ::

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

The answer is c, and the analogy is read: "Prelude is to postlude as prologue is to epilogue."

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

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

same relationship to each other that the first pair has.

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

It is important to realize that the relationship in the second pair must be in the same direction as the relationship in the first pair.

For example, if we use the part-to-whole relationship, we might have *chimney is a part of a house as fender is a part of a car*. So *chimney : house :: fender : car* works. But if it were switched to *chimney : house :: car : fender*, it would be false. See if you can solve the following analogy:

DESCEND : ASCEND ::

a. bicycle : tricycle

b. submerge : emerge

c. man : superman

d. school : preschool

Descend is the opposite of ascend, as submerge is the opposite of emerge.

Did you see that the relationship was one of opposites?

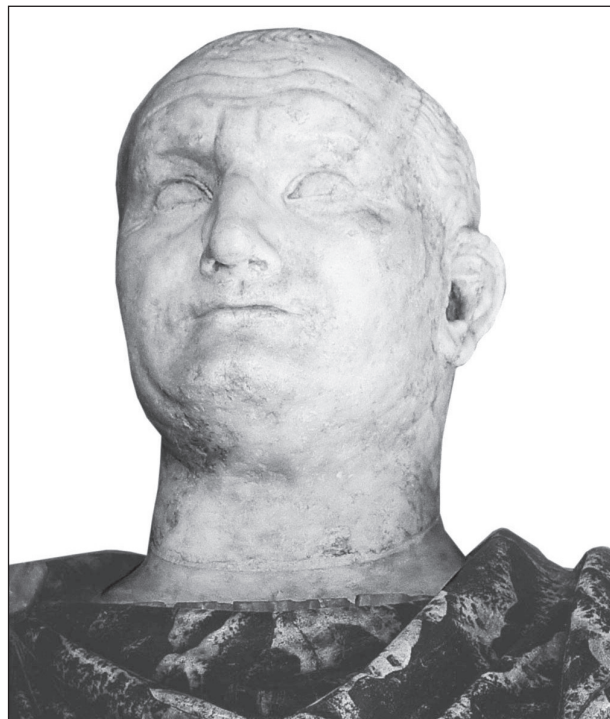
CAESAR'S SPANISH

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

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

A ROMAN FACT

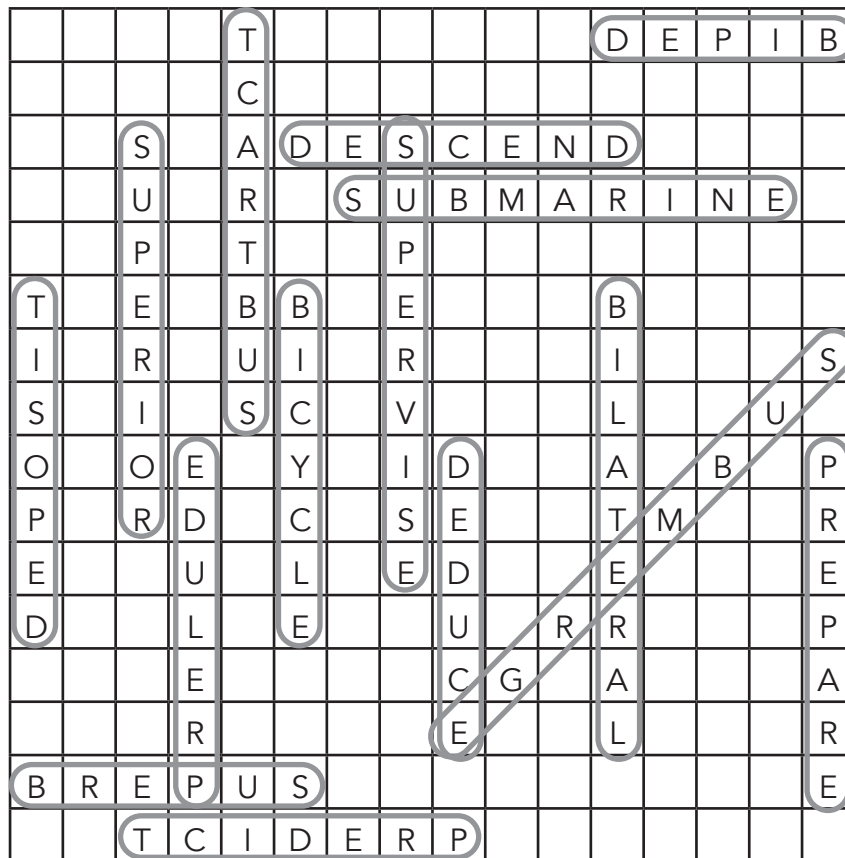
When the Roman Emperor Vespasian was shown a hoisting machine that would reduce the need for workmen in construction, he refused to use the machine. He explained, "I must feed my poor."





CAESAR'S WORD SEARCH

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



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

1. Which of these words is the most interesting?
2. Which of these words will you use most often?
3. Which two words are related to each other in some way?
4. Which word sounds most scholarly or academic?
5. Which word has the most precise meaning?



In these beautiful artifacts, which show the ravages of time, we still see the brilliant polish of the jewels and the craftsmanship.

CAESAR'S GRAMMAR › PARTS OF SPEECH

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

NOUN: names a person, place, or thing

PRONOUN: takes the place of a noun

ADJECTIVE: modifies a noun or a pronoun

VERB: shows action or being, or links a subject to another word

ADVERB: modifies a verb, adjective, or another adverb

PREPOSITION: shows a relationship between things

CONJUNCTION: joins two words or two groups of words

INTERJECTION: shows emotion

Yes, he suddenly saw the tall Roman and the short Gaul.
interj. pron. adv. v. adj. adj. n. conj. adj. adj. n.

Every word is one of these eight kinds. We will explore this first level of grammar for five lessons. When we get to Lesson VI, we will add a second level of grammar, a third level at Lesson XI, and a fourth at Lesson XVI. You can find a full exploration of grammar in *Grammar Town*.

Study these examples:

1. Caesar watched the Gauls and deduced their strategy.
n. v. adj. n. conj. v. adj. n.
2. The noisy charge was only a prelude to the main attack.
adj. adj. n. v. adv. adj. n. prep. adj. adj. n.
3. The creature was a biped and walked on two feet.
adj. n. v. adj. n. conj. v. prep. adj. n.
4. The veteran ninth legion had a superb sense of discipline.
adj. adj. adj. n. v. adj. adj. n. prep. n.
5. A grizzled old prophet predicted the defeat of the army.
adj. adj. adj. n. v. adj. n. prep. adj. n.

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

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

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

476 A.D.

Michael Clay Thompson

Notice:
*cracked, stacked,
fractured,
subtracting, and
slacked.*

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

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

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



476 A.D.

Translated by Dr. Myriam Borges Thompson

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

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

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



JULIUS CAESAR, PART I

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

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

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

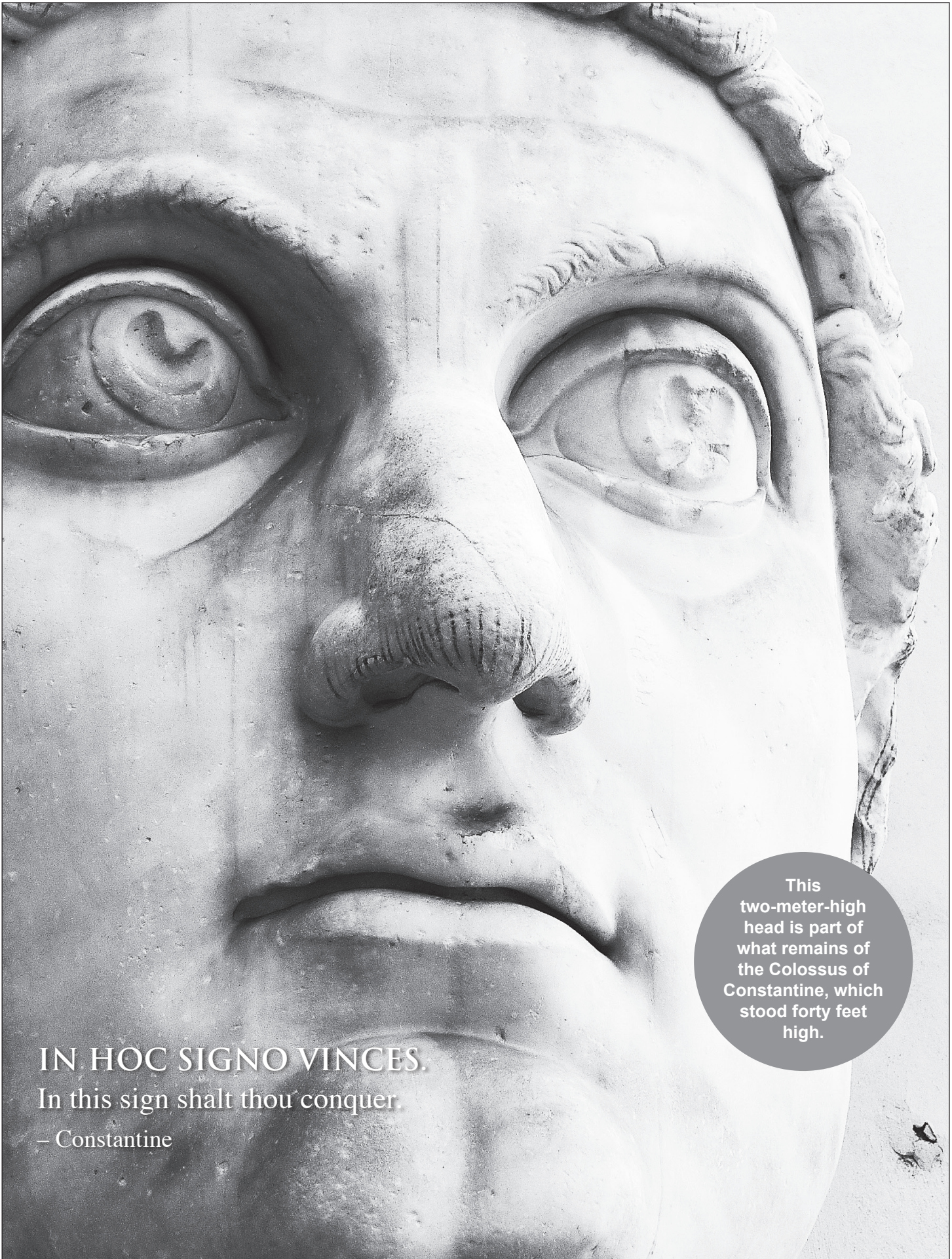
As high priest of Jupiter, Caesar had been forbidden even to look upon an army. Now free of the duties of priesthood, he was able to pursue a military career. He left Rome, joined the Roman legions, and began the prelude to his life of military genius, a life in which he would shatter superannuated military traditions and develop superior, unprecedented strategies.

It is worth the effort to teach the names of the bodies of water. Students will hear references to these for the rest of their lives.



THE SEAS OF THE ROMAN EMPIRE

A: Pharsalus
B: Athens



IN HOC SIGNO VINCES.

In this sign shalt thou conquer.

– Constantine

This two-meter-high head is part of what remains of the Colossus of Constantine, which stood forty feet high.

LESSON II › CLASSIC WORDS

countenance: facial expression

profound: deep

manifest: obvious

prodigious: huge

languor: weakness

Explain that *countenance* as a verb can mean approve or accept, as in, “I will not countenance such language.”

COUNTENANCE

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

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

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



PROFOUND

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

Could a countenance be profound?

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

MANIFEST

The English adjective *manifest* comes from the Latin *manifestus* and means obvious. When something is manifest, it is completely apparent and open to view. The noun form of *manifest* is *manifestation*, and there is even a verb form: something can manifest itself, meaning make itself obvious or clear. In George Orwell's 1945 book *Animal Farm*, Orwell wrote that the pigs were "manifestly cleverer than the other animals." In his American philosophical classic *Walden*, Henry David Thoreau wrote that

“the squirrels manifest no concern whether the woods will bear chestnuts this year or not.” Martin Luther King, Jr., wrote that “The yearning for freedom eventually manifests itself.”

Could confidence be manifest on your countenance?

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

PRODIGIOUS

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

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

LANGUOR

Languor is weakness, either of body or of mind. The noun *languor* comes from the Latin verb *languere*, to languish. If you are weak, weary, tired, or droopy, you are in a state of languor. The noun *languor* can transform and appear as the adjectives *languid*

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

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

WHO IS THAT WRITER?

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

WHO IS THAT WRITER?

Marjorie Kinnan Rawlings, the author of *The Yearling*, was born in Washington, D.C., in 1896. She began writing when she was six years old and earned a degree in English from the University

of Wisconsin. Rawlings fell in love with Florida during a visit to her brother-in-law in 1926 and returned in 1928 to buy seventy-two acres at Cross Creek near Gainesville. In 1939 *The Yearling* won the Pulitzer Prize. Rawlings died in 1953 at the age of fifty-seven.

CAESAR'S MATHEMATICS

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

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

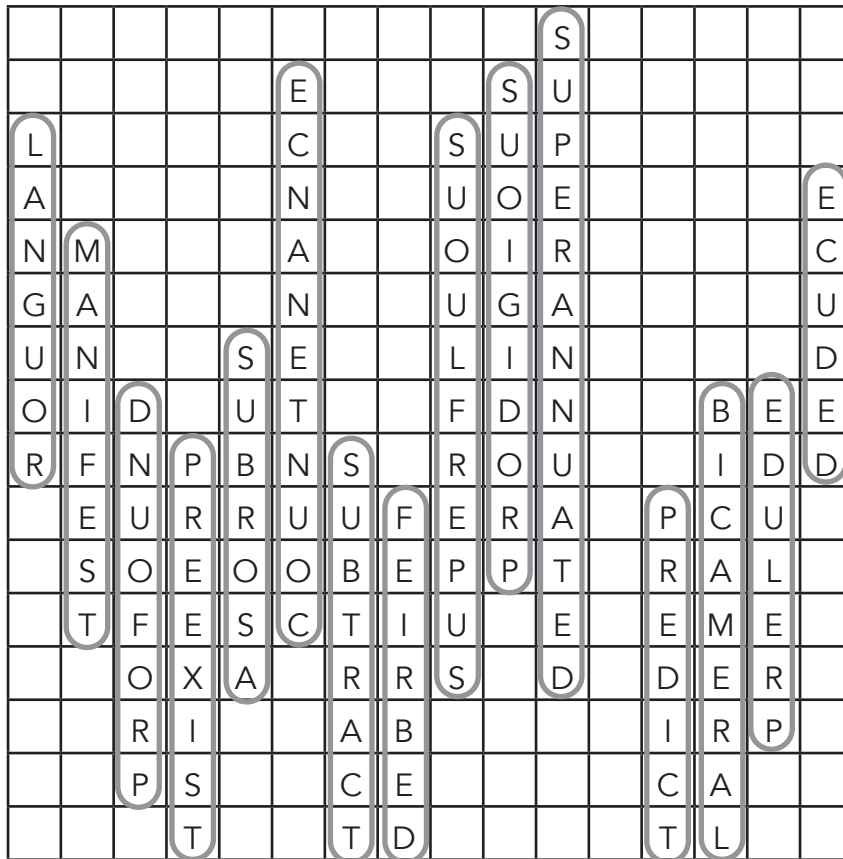
We often see Roman numerals used on modern buildings, in film credits, or in book covers to indicate dates. For example, the date 2006 would be represented as MMVI. The date 1947 would be:

MCMXLVII

M – 1,000, CM – 900, XL – 40, VII – 7

CAESAR'S WORD SEARCH

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



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

1. Which of these words has the most beautiful sound?
2. Which of these words will you see in novels?
3. Which word is most unusual?
4. Which word is the most scholarly or academic?
5. Which word has the most exact meaning?



It will be interesting to look at labeled maps and then identify places on this satellite photograph. Where is Rome?

CAESAR'S SPANISH

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

<i>Latin</i>	<i>Spanish</i>	<i>English</i>
profundus	profundo	profound
manifestus	manifiesto	manifest
prodigiosus	prodigioso	prodigious
languidus	lánguido	languid

CAESAR'S SYNONYMS

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

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

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

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

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

languor: dreaminess, laziness, listlessness, quiet, stillness, inertia, lassitude, inaction, idleness, dormancy, stupor, torpidity, sluggishness, stagnation, drowsiness, somnolence

CAESAR'S REWRITES

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

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

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

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

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

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

prodigious

CAESAR'S ANTONYMS

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

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

Examples:
countenance: forbid
profound: shallow
manifest: opaque
prodigious: minute
languor: enthusiasm

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

CAESAR'S ANALOGIES

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

MANIFEST : OBSERVABLE ::

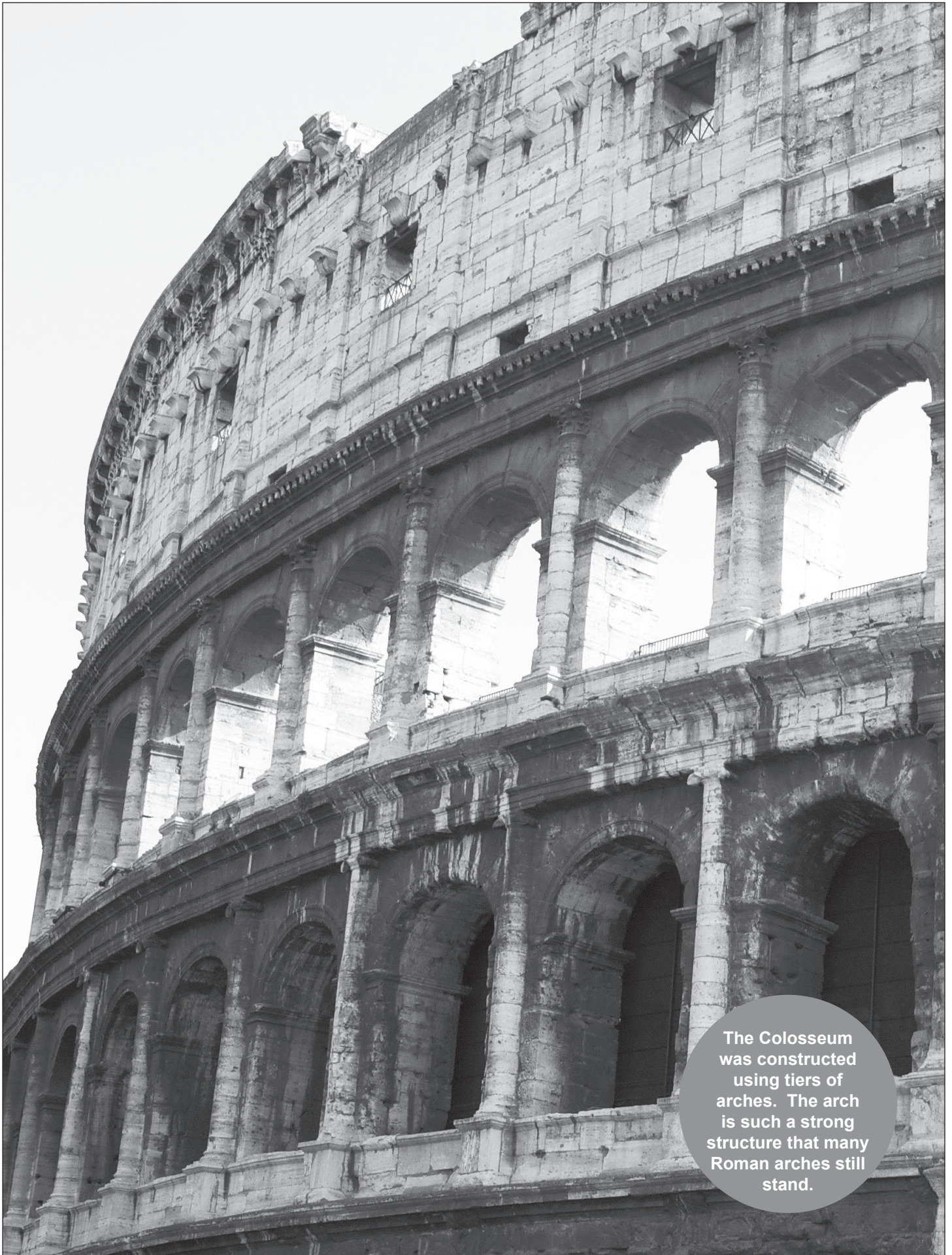
- a. acute : pain
- b. odious : lovable
- c. languor : weakness**
- d. condescend : admire

The two terms are synonyms.

WISDOM : PROFOUND ::

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

The second term is a characteristic of the first.



The Colosseum was constructed using tiers of arches. The arch is such a strong structure that many Roman arches still stand.

SONNET FOR CONSTANTINE

Michael Clay Thompson

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

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

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

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

Notice the near
rhymes:
confidence / evident,
courtesy / certainty,
deduced / news.

Notice the
resonance in
fact, subtracted,
attacks.

*An allusion to Percy Bysshe Shelley's poem "Ozymandias." This poem thus compares Constantine's power to the power of the Egyptian pharaohs. It is an English sonnet: four quatrains and a couplet in iambic pentameter, rhyme scheme *abab cdcd efef gg*. The three blank lines that separate the quatrains and couplet are not typically present. For more information on the elements and rules of poetry, see the poetics text *Building Poems*. *Obsequious* is an adjective that means groveling or repulsively subservient.



SONETO PARA CONSTANTINO

Translated by Dr. Myriam Borges Thompson

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

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

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

La capital de Constantino—¿algo superfluo?—
Constantinopla en el Bósforo.

This translation will allow students to scan back and forth and observe the strong Latin influence in both languages.



JULIUS CAESAR, PART II

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

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

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

When Caesar returned to Rome in 67 B.C.E., he married Pompeia, Sulla's granddaughter, and challenged two senators for election as Pontifex Maximus, the chief priest of Rome. Caesar was elected amid accusations of *sub rosa* bribery, and he divorced Pompeia after accusing her of scandalous behavior.



Where on this map is Athens, Greece? How many miles would a flight from Rome to Athens be? Where on this map was ancient Sparta?

ROME

ADRIATIC SEA

IONIAN SEA

AEGEAN SEA

CAESAR'S GRAMMAR › PARTS OF SPEECH

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

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

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

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

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

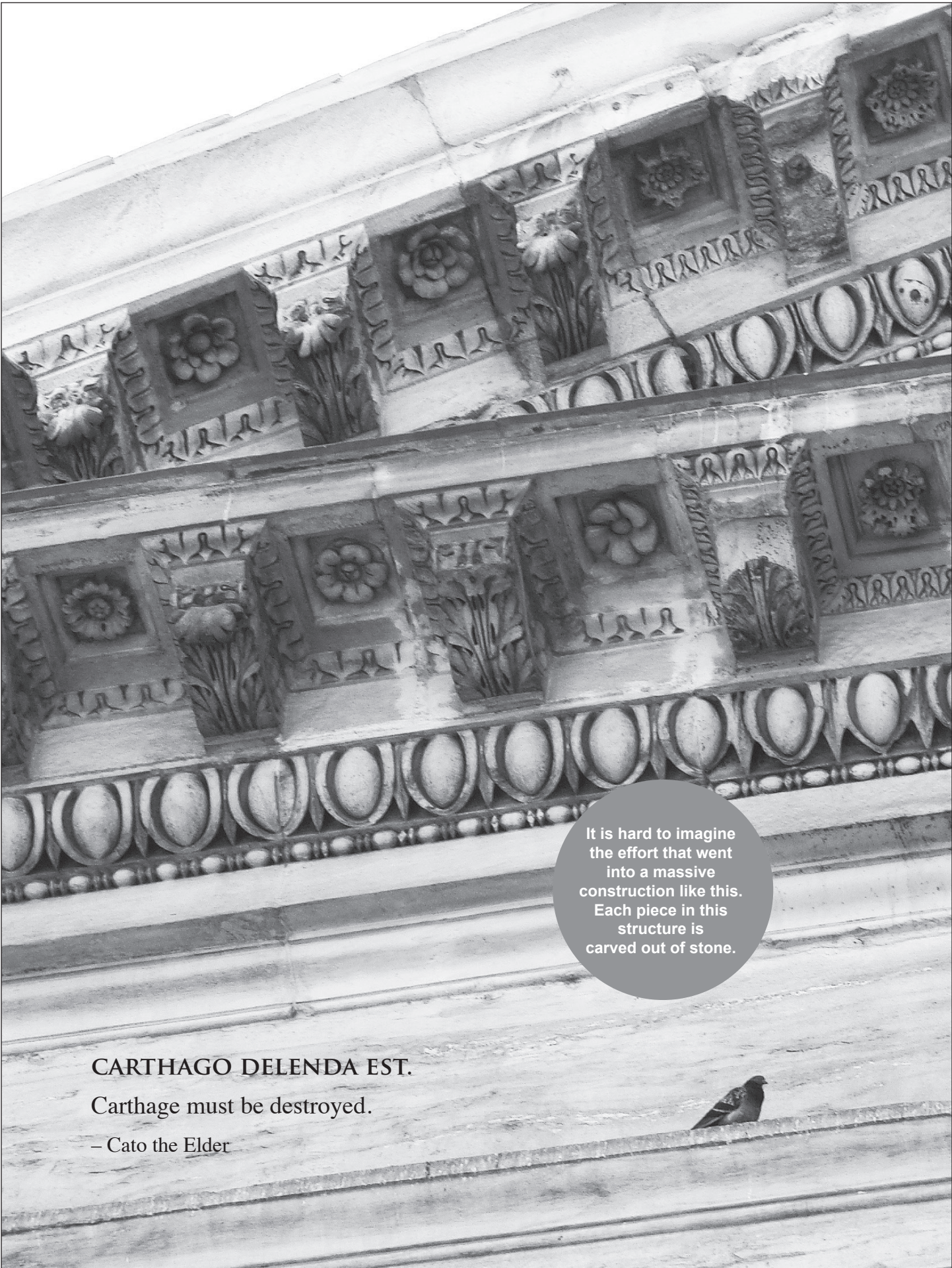
4. A **manifest** anxiety spread through the outpost.
adj. adj. n. v. prep. adj. n.

5. The treaty had a **profound** effect on the senators.
adj. n. v. adj. adj. n. prep. adj. n.

REVIEW FOR CUMULATIVE QUIZ

bi	two
sub	under
de	down
pre	before
super	over
bicameral	having two chambers
<i>sub rosa</i>	done in secret
debrief	to question someone
preexist	existing beforehand
superannuated	obsolete
countenance	facial expression
profound	deep
manifest	obvious
prodigious	huge
languor	weakness

profound



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

CARTHAGO DELEND A EST.

Carthage must be destroyed.

– Cato the Elder