

# VOCABULARY 1000

With Words in Context

SECOND EDITION

MORTON J. CRONIN

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*California State College at Los Angeles*



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## About This Book

The feeling grows that a study of vocabulary in some systematic way is desirable in freshman English and in advanced composition courses. This book was prepared in answer to that feeling, as well as to provide a text for classes in vocabulary building.

The book's method is to whet the student's appetite for words and then to satisfy that appetite while carefully avoiding surfeit. Instead of mind-numbing lists of words or word elements, it presents "frames," most of which offer just one or two items that compose a kind of guessing game aimed at intensifying the reader's interest. Each frame is a little page in itself.

This edition is redesigned and rewritten so that a student sees a word *in context* as soon as he or she is introduced to it. It retains the fifteen Reviews—one for each ten prefixes or roots—in which the student is asked to place words in appropriate context. Like the previous edition, this one is organized around Latin and Greek prefixes, roots, and suffixes. The ability to recognize these common components of English words deepens our understanding of familiar words, helps us remember words, and allows us to acquire whole families of new words at one stroke. Neither student nor teacher need have any knowledge whatever of Latin or Greek to learn these components.

For each of these components, we progress from familiar words to more difficult ones, but with no little-used or abstruse technical terms; a student who encounters such terms elsewhere, however, will have been prepared to deal with them. The concentration is on words that are necessary for speaking and writing expressively, words that are part of the language of cultivated people in their daily conversations.

This book is designed for both classroom use and independent study. If necessary, a student can perform any exercise without an instructor's direction.

Each prefix, root, and suffix—and each word—is an end in itself. A student may learn a few, many, or all of them. He or she may go partway into the book or all the way through it. The material and its presentation are uncommonly suitable for individualized learning.

Pains have been taken to make this edition more encouraging for the beginning student without diminishing its appeal for the student who is a little further along.

A section at the end of the book deals with words whose origins are in the names of people, places, and fictional and mythological characters. This section is not programed and requires dictionary work. Suggested answers to these exercises are given in an accompanying test booklet, which also contains a series of tests (with answers) similar to the Reviews. And a much-needed index has been added to this edition, as well as improved directions for using the book.

Morton J. Cronin

## Background and Directions

Most of us have in our vocabularies words that we recognize when we see or hear them, but that we cannot fully define and are reluctant to use. We may, for example, know that *euphony* and *resonant* have some association with sound, even something favorable, but we cannot use them with confidence. We may associate *cosmopolite* with big cities and *valedictory* with a speech delivered at high-school commencements—but know no more about them. In short, we have our finger tips on such words but not a decisive grasp of them.

One reason for this uncertainty is that we have not grown up with these words. They are not part of the vocabulary we learn as children, a vocabulary that stems mostly from Old English, the language of those tribes—chiefly Angles and Saxons—that invaded England in the fifth century and drove out the native population. Rather, these words are part of that vocabulary we acquire only in later life. And it so happens that this second vocabulary consists mostly of words derived from Latin (directly or by way of the Romance languages, especially French, Italian, and Spanish) and from Greek (directly or by way of Latin).

Many thousands of such words entered England with its Christianization, with the Norman French conquest of that country in the eleventh century, with the arrival there of the Renaissance (which began in Italy), and with the continued influence—still operating—of the Greek and Roman civilizations in general and of the French, Italian, and Spanish cultures.

By the time these words get into our heads, however, the words of childhood are in our bones. If, like certain peoples, we had developed fully the practice of creating new words by combining familiar ones, the ideas expressed in words like *euphony*, *resonant*, *cosmopolite*, and *valedictory* would have materialized in some such terms as *goodsound*, *soundingagainandagain*, *worldcitizen*, and *goodbyespeech*. Nobody would have any trouble with such words as these. That is what we do when we possess a knowledge of Latin and Greek word elements—we translate into “simple” English, at least until the new words from Latin and Greek become thoroughly familiar.

Our study, therefore, will be principally concerned with Latin and Greek prefixes, roots, and suffixes. A *root* is that part of a word that expresses its central meaning, as distinguished from the formative parts—if it has any—which modify this meaning. The formative parts that precede the root are called *prefixes*; those that come after are called *suffixes*. In the word *relocation*, for instance, *loc* (meaning “place”) is the root; *re-* (meaning “again”) is the prefix; and *-ation* is the suffix by means of which the word is made a noun.

The frames (panels into which pages are divided) dealing with prefixes are a preparation for the frames devoted to roots, which will involve many words that consist of both prefixes and roots. But a mastery of prefixes is also an end in itself; if we know what the prefix of an unfamiliar word means, we can often guess the meaning of the word (especially if we find it in context) even if we do not know the meaning of its root. If we are aware, for instance, that one of the meanings of *ex-* is “out,” we will not have much difficulty in grasping the meaning in context of *excavate*, *excision*, *excrete*, *exhume*, *expropriate*, *expunge*, *extirpate*, *extradite*, *extrude*, and *exude*. If we know the meaning of the prefixes *im-* and *e-*, we shall not confuse *immigrate* and *emigrate*. Once we learn the common prefixes, we possess a ring of keys that will help unlock the meanings of words the rest of our lives.

The words that the frames on roots call for will often contain prefixes as well as roots, and occasionally more than one of either. For instance, the exercises for the Latin root *pos*, which means “put” or “place,” might call for such words as *pose* (one root), *depose* (one prefix and one root), *decompose* (two prefixes and one root), and *juxtapose* (two roots).

As the exercises will demonstrate, when we encounter in a sentence a word containing two roots, a knowledge of just one of them will often give us a fair grasp of the word’s meaning. And if we look the word up in the dictionary, we shall remember its full meaning with more certainty because of our previous knowledge of one of its roots. The function of suffixes, which seldom poses a problem, is explained in the body of the book.

We shall concentrate on reviewing the elite verbal troops of Rome and Greece because they are the ones we need practice in commanding, not because we wish to diminish respect for the common soldiers of Old English origin—tough and durable, often piquant and expressive—without which English would not be the wonderfully versatile language it is.

Unlike the case in many other countries, where differences in grammar and pronunciation reveal the extent of one's education, in this country it is primarily differences in vocabulary that do. This does not mean that educated Americans confine themselves to words of Latin and Greek origin—far from it. It does mean, however, that their knowledge of such words is extensive and that they use them when they need them.

Every level of English has its legitimate and effective uses. The person who speaks and writes well is the person who can command the resources of English at all its levels and can thus fit the word to the situation. *Swinish* is the right word under certain circumstances, but *porcine* is the right word under others—for example, when we do not want to hit someone quite so hard. And, while everybody knows how to use the word *wrongdoer*, there are times when the more expressive term is *transgressor*.

## **ON PROGRAMING**

Material programed for study is presented in a succession of steps, or frames. Besides providing information, each frame calls for a written response from the student, the response being an answer to a question. Thus, a reader must, each step of the way, participate actively: As soon as information is presented, he or she must answer a question concerning it before moving on to the next piece of information in the following frame. This active, step-by-step involvement in the material, is characteristic of programed books as is the careful subdivision of the material, is aimed at imprinting the words and definitions on the reader's mind. (The act of writing further reinforces this effect.)



In this programmed approach, the answer for each question is provided not at the end of a unit or at the time of an overall examination, but immediately after the student has responded to a frame. Thus, a mistake can be rectified before it takes hold and a correct answer can be speedily confirmed, which psychologists as well as common sense tell us helps solidify in the reader's mind what has been learned. In short, the exercises are self-correcting and come as close as a book can to providing its user with a private teacher.

#### HOW TO USE VOCABULARY 1000

Most of the book is made up of frames, in each of which you will be asked to do one of two things:

1. Complete an unfinished sentence by supplying the word that the unfinished sentence defines or suggests.

EXAMPLE: **VER**, *true*

If you check up on an assertion and substantiate the truth of it, you verify the assertion.

2. Write an answer to a question about a word.

EXAMPLE: **VER**, *true*

When you doubt an individual's *veracity*, what do you doubt?

You doubt the individual's truthfulness.

(In the case of the second type of frame, it is not expected that your answer will match word for word the answer in the book.)

The exercises begin with Frame 1 on page 3. The word that will complete the unfinished sentence in this frame is given on page 5, *together with a sentence that presents the word in context*. If your answer is not right, or if you were not able to furnish an answer, turn back to Frame 1 and correct it or write in what is missing.

Then move to Frame 2 on page 5. At this point, you will be on your way. Every frame and every answer box is numbered in its lower right corner so that you will always know where you are and where to go next.

A reader who finishes the book will have gone through it fourteen times—seven times on the right-hand pages (3, 5, 7, 9, etc.) and seven times on the left-hand pages (2, 4, 6, 8, etc.).

After every ten prefixes or roots, you will be directed to one of the Reviews at the back of the book, where you can gauge your progress in learning the word components and where you will be asked to place words containing these components in their proper contexts in a series of fill-in sentences. (Answers are on the back of the Review page.)

You will have at least some familiarity with many of the words in this book, and you are expected to guess as many answers as you can. One of the reasons for using this book is to acquire new words. A more important reason is to learn the meanings of prefixes, roots, and suffixes in order to use familiar words with greater confidence and to grasp unfamiliar words that contain these components.

At the end of the book are exercises based on words that derive from the names of people, places, characters in fiction, and mythological characters. These exercises are not programmed, nor are the answers provided. A reader must use the dictionary to find both the words and their meanings from the information given. The aim of these exercises is not only to add words to one's vocabulary but to help develop the potential word buff in all of us.

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## All the Latin Prefixes One Needs to Know (Except Four)

# 1

This book is different. Instead of reading down the page, remain on this top band and follow the arrow to pages 3, 5, 7, 9, etc.

(Frames 1-147)

### INTRA-, INTRO-, *into, within*

Commerce between states is *interstate* commerce. Commerce within the boundaries of one state is \_\_\_\_\_ commerce.

65

### semiskilled

Moll earned the modest wages of the *semiskilled*.

128

### SEMI-, *half, partly*

The series of contests that immediately precedes the *final* series in an athletic tournament is called the \_\_\_\_\_.

129

### uniform

A plaid skirt was part of Nicole's school *uniform*.

183

### UNI, *one*

Whatever is the only one of its kind is \_\_\_\_\_.

184

### Those that live in water.

249

### AQUA, AQUE, *water*

Why are certain solutions called *aqueous* solutions?

(The human eye moves in an *aqueous* solution.)

250

### malefactor

Her mother warned her that Chalky was a *malefactor*.

316

### FAC, FACT, *make, do*

The root *ol* means "smell." Our sense of smell depends on our \_\_\_\_\_ organs.

317

### delineate

He wanted to *delineate* Margo in all her moods.

383

### LINE, *line*

Using the prefix INTER-, finish this sentence: Notes inserted between the lines of a text are \_\_\_\_\_ notes.

An agreement reached by three parties.

450

**PASS, feel**

An individual who feels intensely or ardently is a \_\_\_\_\_ individual

451

The two groups become similar.

516

**SIMIL, SIMUL, like, similar**

The root *ver* means "true." When critics say of a story, play, or novel that it possesses *verisimilitude*, what do they mean?

(Ralph Ellison's new novel has *verisimilitude*.)

\_\_\_\_\_

517

invertebrates

Worms are truly *invertebrates*.

581

**VERT, VERS, turn**

If a person constantly *advert*s to a subject, what does the person do?

(When they quarreled, he always *adverted* to Taffy's first marriage.)

\_\_\_\_\_

582

A voice that sounds pleasant.

645

**EU-, good**

The root *thanas*, a variant of *thanat*, means "death." If you believe in painlessly inducing death in the victims of painful and incurable diseases, you believe in \_\_\_\_\_.

\_\_\_\_\_

646

tetrameter

Whittier wrote "The Bare-foot Boy" in *tetrameter*.

707

**PENTA, five**

The root *gon* means "angle" or "corner." The headquarters of the U.S. Department of Defense is located in a building called the \_\_\_\_\_.

\_\_\_\_\_

708

dynasty

The interests of the Du Pont *dynasty* are global.

770

**DYNA, power**

The root *aero* means "air." The science that studies, among other things, the forces exerted by air and the effect of these forces on airborne objects is known as \_\_\_\_\_.

\_\_\_\_\_

771

homonyms

"Salary" and "celery" are not quite *homonyms*.

835

**ONYM, name, meaning, pronunciation**

The root *heter* means "different." Words which are different in pronunciation and meaning but the same in spelling—e.g., *lead* (verb) and *lead* (noun)—are \_\_\_\_\_.

\_\_\_\_\_

**AB—, ABS—, from, away**

Whatever differs from the *normal* is \_\_\_\_\_.

NOTE An *italicized* word is always a clue to the word called for.

1

intrastate

The sisters in Utah created a thriving *intrastate* business.

65

**INTRA—, INTRO—, into, within**

An *extrovert* is an outgoing person. The opposite kind of person is an \_\_\_\_\_.

66

semifinals

Wheezie reached the *semifinals* before he collapsed.

129

**SEMI—, half, partly**

Such gems as garnets, amethysts, and opals are not classified as *precious* stones but rather as \_\_\_\_\_ stones.

130

unique

Marigold had a *unique* gift for reading men's minds.

184

**UNI, one**

A creature which consists of one *cell*—the amoeba, for example—is a \_\_\_\_\_ creature.

185

Because they are watery solutions.

250

**AQUA, AQUE, water**

Why is a certain constellation of stars called *Aquarius*?

(*Aquarius* is the eleventh sign of the zodiac.)

251

olfactory

His many fights had damaged Pug's *olfactory* organs.

317

**FAC, FACT, make, do**

The root *simil* means "like" or "similar." If you make a *facsimile* of an original work, what do you make?

(A publisher prepared a *facsimile* of the famous manuscript.)

318

interlinear

His editor inserted *interlinear* notes.

384

**LINE, line**

The root *recti* means "straight." A figure whose lines are straight is \_\_\_\_\_.

385

passionate

Mory covered before his  
*passionate* and stormy wife.

451

**PASS, feel**

Using the prefix COM—, what is another word for *pity* or *sympathy*?

\_\_\_\_\_

452

They mean it seems  
true to life.

517

**SON, sound**

A short verse form, of which Petrarch and Shakespeare are the out-  
standing masters, is the \_\_\_\_\_.

518

The person constantly refers,  
or turns, to the subject.

582

**VIS, VID, see**

Anything that can be seen is \_\_\_\_\_.

583

euthanasia

Merv's belief in *euthanasia*  
made his grandparents uneasy.

646

**EU—, good**

When individuals are in a state of *euphoria*, how do they feel?

(She longed to feel again her premarital *euphoria*.)

\_\_\_\_\_

647

Pentagon

Her job in the *Pentagon*  
exhilarated Nellie.

708

**PENTA, five**

The root *athlon* means a "contest." In the Olympic games, the contest  
in which each contestant competes in five different events is called the

\_\_\_\_\_.

709

aerodynamics

She wished Lars loved *her*  
as he did *aerodynamics*.

771

**DYNA, power**

The root *thermo* means "heat." The science that studies the forces  
exerted by heat and the conversion of these forces into mechanical  
energy is called \_\_\_\_\_.

772

heteronyms

English possesses more hom-  
onyms than *heteronyms*.

836

**ONYM, name, meaning, pronunciation**

The root *pseud* means "fictitious." A fictitious name, such as writers  
sometimes assume—*Mark Twain* is an example—is a \_\_\_\_\_.



abnormal

Emmaline sometimes feared that her impulses were *abnormal*.

1

**AB—, ABS—, from, away**

If you refuse to participate in an activity, such as drinking or smoking, you \_\_\_\_\_ from it.

2

introvert

She wished Waldo were not such an *introvert*.

66

**INTRA—, INTRO—, into, within**

The root *ven* means "vein." An injection in a vein is an \_\_\_\_\_ injection.

67

semiprecious

She said Zeb's gift of *semiprecious* gems was sweet.

130

**SEMI—, half, partly**

How often does a *semiannual* event occur?

(The old classmates made their reunion a *semiannual* event.)

131

unicellular

The most primitive creatures are *unicellular*.

185

**UNI, one**

Every state in America except one has a two-house, or *bicameral*, legislature. Nebraska, which is the exception, has a one-house, or \_\_\_\_\_, legislature.

186

Because its outline supposedly suggests a man pouring water.

251

**ARM, weapon, arm**

A place in which arms are stored is an \_\_\_\_\_.

252

You make an exact copy of the original work.

318

**FAC, FACT, make, do**

What do we mean when we refer to a person, employed by some organization, as a general *factotum*?

(Lem served the hotel as a general *factotum*.)

319

rectilinear

Allison hated *rectilinear*, modernistic furniture.

385

**LINE, line**

The root *curvi* means "curved." A figure whose lines are curved is \_\_\_\_\_.

386