

7. **voluble**

- (a) The most _____ documents were kept in a safe deposit box at the bank.
- (b) The music was so _____ that we had to shout in order to be heard.
- (c) Having a conversation with such a _____ person is impossible.

8. **sumptuous**

- (a) What I remember most distinctly from the photographs are the _____ furnishings of the castle's bedrooms.
- (b) The stage sets for the new musical are the most _____ I have ever seen.
- (c) Jonah's boss promised him a _____ raise if he continued to do well.

7c Word Study

Complete the analogies by selecting the pair of words whose relationship most resembles the relationship of the pair in capital letters. Circle the letter in front of the pair you choose.

1. VOLUBLE : SPEECH ::

- (a) painful : injury
- (b) blurry : vision
- (c) visible : eye
- (d) flamboyant : dress

2. ORATOR : WORDS ::

- (a) despot : subjects
- (b) house : bricks
- (c) pomp : parades
- (d) musician : notes

3. PROPONENT : EXTOL ::

- (a) information : impart
- (b) sojourn : remain
- (c) defeat : concede
- (d) opponent : belittle

4. INGRATE : GRATITUDE ::

- (a) gambler : luck
- (b) miser : money
- (c) invalid : health
- (d) motif : pattern

5. STRIFE : HARMONY ::

- (a) despot : fear
- (b) alacrity : speed
- (c) adage : maxim
- (d) pomp : simplicity

6. SAGACITY : MIND ::

- (a) emancipation : freedom
- (b) strength : muscle
- (c) encumbrance : burden
- (d) destitution : poverty

7. REASONABLE : EXORBITANT ::

- (a) lacking : deficient
- (b) simple : flamboyant
- (c) sagacious : wise
- (d) healthy : vibrant

amorous
belittle
censure
deem
divulge
exorbitant
expostulate
fateful
ingrate
injunction
moribund
motif
subsidize
sumptuous
voluble

8. CALLOW : MATURITY ::

- (a) laggard : impetus
- (b) voluble : voice

- (c) sumptuous : display
- (d) amorous : love

9. SPARTAN : COMFORT ::

- (a) fateful : chance
- (b) exorbitant : price

- (c) deficient : lack
- (d) destitute : money

10. HUMBLE : SUMPTUOUS ::

- (a) cynical : skeptical
- (b) voracious : ravenous

- (c) uncertain : dogmatic
- (d) thoughtful : pensive

7D

Images of Words

Circle the letter of each sentence that suggests the numbered bold vocabulary word. In each group, you may circle more than one letter or none at all.

1. **ingrate**

- (a) By excessive flattery, Simon won the confidence of Mrs. Dalloway.
- (b) After all Rosa did for Jacob, she never got so much as a thank-you.
- (c) The pitch was an easy one, and Hank drove the ball into the bleachers.

2. **belittle**

- (a) The Bulldogs came into the game unbeaten, but we cut them down to size.
- (b) "You got an A on that report only because Mom helped you," my brother hissed.
- (c) The original test had fifty questions, but the new version has only thirty.

3. **fateful**

- (a) General Lee's decision to charge the Union center at Gettysburg cost him dearly.
- (b) The sinking of the *Lusitania* brought the United States into World War I.
- (c) We met by chance on a flight to Chicago and were married a year later.

4. **exorbitant**

- (a) The space probe left Earth's orbit and headed for Mars.
- (b) All week, I've been sleeping twelve to fourteen hours a night.
- (c) I can't believe you paid two dollars for just one grapefruit.

5. **censure**

- (a) All letters sent from the war zone were opened and read.
- (b) It was wrong to answer your grandmother so belligerently.
- (c) The population of the United States is counted every ten years.

6. **amorous**

- (a) He used the money entrusted to his care to buy an expensive car for himself.
- (b) The amoeba is a one-celled animal that lacks a definite shape.
- (c) They have not spoken to each other since they quarreled a year ago.

7. **subsidy**

- (a) The Fulbright scholarship made it possible for Keisha to study abroad.
- (b) Government money helps keep tobacco growers in business.
- (c) My parents let me use their car whenever I come to visit.

8. **motif**

- (a) What possible reason could she have had for doing such a thing?
- (b) Carved roses figure prominently in the woodwork around the fireplaces.
- (c) The search for lost or stolen treasure is a theme that appears often in world folk tales.

9. **expostulate**

- (a) Can't you see that smoking cigarettes is foolish as well as harmful?
- (b) I urge you again to reconsider your decision to stop taking piano lessons.
- (c) Roberts slowly repeated his description of how the engine worked.

10. **injunction**

- (a) The company threatened to disobey the order to stop cutting down trees.
- (b) The mayor refused to allow the students to enter the school in spite of the judge's order.
- (c) There is a leak where the two pipes come together.

7E Passage

Read the passage. Then answer the questions that follow it.

Artists and Soulmates

When Anita Pollitzer received a batch of charcoal drawings done by an artist friend in South Carolina, an accompanying note told her not to show them to anyone. The work was of value to the artist, but she felt the drawings had little objective merit, and she could not bear the thought of their being **belittled** by strangers. Pollitzer disagreed with her friend's assessment, so disregarding the **injunction** to keep the drawings to herself, she showed them to Alfred Stieglitz, the owner of "291," a Manhattan art gallery. The usually **voluble** Stieglitz was silent as he studied the drawings intently. Their abstract shapes, suggestive of forms in nature, were unlike anything he had seen before. Finally he looked up. "What woman did these?" he asked, for he knew instinctively that they had not been drawn by a man. Pollitzer told him they were the work of her friend Georgia O'Keeffe. "I think I will give this woman a show," Stieglitz replied.

At the time of this **fateful** conversation in 1916, O'Keeffe was an unknown art teacher in her late twenties, while the fifty-two-year-old Stieglitz had an international reputation as a photographer and art dealer. It was almost entirely due to his efforts

- amorous
- belittle
- censure
- deem
- divulge
- exorbitant
- expostulate
- fateful
- ingrate
- injunction
- moribund
- motif
- subsidize
- sumptuous
- voluble

that photography had become recognized as one of the fine arts. *Camera Work*, his **sumptuously** printed magazine, first appeared in 1903, and his gallery at 291 Fifth Avenue, which opened two years later, sold photographic prints as works of art. An admirer of the painters Picasso and Matisse long before their work was fashionable, Stieglitz introduced these giants of modern art to the American public.

Stieglitz went ahead with his plan to give “this woman” a show without **divulging** his intention to O’Keeffe. She found out about it by accident on a visit to New York and stalked into the gallery, demanding that the drawings be taken down. Stieglitz calmly ignored her **expostulations** and told her she had no right to withhold her work from the world. The force of his conviction may have made O’Keeffe feel like an **ingrate**, for she withdrew her objection.

In the months that followed, O’Keeffe, who had moved to Texas where she was giving art lessons, was constantly in Stieglitz’s thoughts. His letters to her were filled with passionate expressions of concern for her future as an artist, but his words grew increasingly **amorous** as his outpourings received a ready response. Letters passed between them at a furious rate, sometimes as many as five a day. “They knock me down,” O’Keeffe wrote to Anita Pollitzer, “but I get up again.”

Stieglitz was waiting to welcome O’Keeffe when she returned to New York in May 1917. The two wanted to marry, but there was one snag. Stieglitz already had a wife. The marriage was **moribund** and Stieglitz intended to get a divorce. This did not save them from the **censure** of many family members and friends who disapproved of the relationship. Stieglitz’s wife came from a wealthy family, and he had used some of her money to **subsidize** his artistic ventures. These funds were cut off, and Stieglitz was reduced to accepting handouts from his brothers to survive. *Camera Work* ceased publication and his gallery closed.

The lean years ended in 1921 with a triumphant exhibition of Stieglitz’s photographs; O’Keeffe had posed for forty-five of them and they created a sensation. O’Keeffe became an instant celebrity and Stieglitz was able to command the **exorbitant** sum of five thousand dollars for a single photograph of her. Two years later he arranged an exhibition of one hundred O’Keeffe paintings and drawings. Twenty sold immediately and O’Keeffe’s career was launched. The next year, following his divorce, she and Stieglitz were married.

The marriage, which ended with Stieglitz’s death in 1946, was marked by long separations as O’Keeffe was drawn increasingly to the American Southwest, the inspiration for much of her art. Sun-bleached skulls in desert landscapes and oversized flowers in extreme close-up are the most common **motifs** in her paintings. She outlived her husband by more than forty years, and when she died, at ninety-eight, her paintings sold for millions of dollars. Today they hang in museums and private collections throughout the United States. Her reputation continues to grow, and today she is **deemed** by most critics the greater artist of the two.

► Answer each question in the form of a sentence. If a question does not contain a word from the lesson, use one in your answer. Use each word only once.

1. Why is the meeting between Pollitzer and Stieglitz described as **fateful**?

2. Why might Pollitzer have had reason to fear O’Keeffe’s **censure**?

3. Why was O’Keeffe taken by surprise when she saw her works exhibited?

4. Why do you think O’Keeffe **expostulated** with Stieglitz about the exhibition of her work?

5. Why is it unlikely that O’Keeffe was living in a very **sumptuous** style in Texas?

6. How did Stieglitz’s **voluble** nature express itself while O’Keeffe was in Texas?

7. How did O’Keeffe respond to Stieglitz’s **amorous** letters?

8. Why might Stieglitz’s first wife have considered him an **ingrate**?

9. Do you think five thousand dollars is an **exorbitant** price for a photograph? Explain.

10. Why did the breakup of Stieglitz’s marriage probably not come as a surprise?

11. Would you say that the **motifs** of O’Keeffe’s paintings are unusual? Why or why not?

amorous
belittle
censure
deem
divulge
exorbitant
expostulate
fateful
ingrate
injunction
moribund
motif
subsidize
sumptuous
voluble

12. Why would it be inaccurate to say that O’Keeffe’s paintings are **belittled** today?

FUN & FASCINATING FACTS

- The Latin *orbita* means “track” or “course” and is the root of the word *orbit*, which means “the path of one heavenly body around another,” as, for example, the moon around the earth or the planets around the sun. Combined with the prefix *ex-*, one of whose meanings is “away from,” *orbita* gives us **exorbitant**. If the price of something stays within a range over a period of time and then moves off the track, showing a steep increase, the price has moved away from its accustomed course, and has become exorbitant.
- **Fateful** and *fatal* have separate but slightly overlapping meanings. *Fateful* is the more general term, referring to that which has or could have serious consequences. *Fatal* is more specific and means “causing death” or more generally, “causing ruin.” Something can be *fateful* without being *fatal*. (It was a fateful day when Rosa Parks refused to give up her seat on the Montgomery, Alabama bus.) Something can be *fatal* without being *fateful*. (A candle flame can be fatal to moths.) Something can be both *fatal* and *fateful*. An example is the maiden voyage of the *Titanic*, which sank in 1912 with the loss of over 1,500 lives.
- The Latin *mori* means “to die” and forms the root of several English words. A *mortuary* is a place where dead bodies are kept before burial; a *mortal* blow is one that causes death; and to be **moribund** is to exist in a state near death. One might think that *morgue*, a synonym for *mortuary*, is formed from the same root, but this is not the case. It comes from an Old French verb, *morguer*, “to look solemnly,” presumably derived from the expressions of those obliged to visit a place where cheerfulness would be inappropriate.