**Context Clues**

1. Entire villages and clans have been bound together by this brotherhood and an injury to one is considered injury to all. Hence the **vendetta** and **blood-feud**.

2. Put a thick round of Edam or Gouda on the blackest of bread companioned by the blackest of coffee makes a muscular breakfast that puts to shame **epicene** toast and orange juice.

3. In the form it is **protean**: The ball and the brick, the cube and the cucumber, the disc and the dumbbell, the melon and the millstone, the bologna and the ostrich egg, the pineapple and the parallelepiped.

4. I daren’t put my feet on yonder sofa for fear of **sullying** the damask, or, worse still, for fear that Hicks, the committee man should pass, and spy out my sacrilegious boots and the cushion.

5. Now, then, that you are a member of the **plyanthus**, I trust you will **comport** yourself with propriety in the place; and permit me to offer you a few hints with regard to your bearing.

6. Here is dignity of a passing age- ladies whispering chitchat and gentleman strolling the veranda. Bridge is an exciting sport that Flinch would suit or a wild game of Five Hundred..... In this **soporific** community lives Mrs. Lillian Saunders.

7. But that solitary meal in Chambers was indeed a dismal **refection**.

8. And that is enough science for an article on Varadero, a place for less conductive to research than to leisurely sun baths, **alfresco** dining, casual strolls along dirt roads and all-night dancing.

**Applying the Techniques**

1. So far you have learned about four techniques for learning words from context:
   a. Look for definitions and examples
   b. Look for familiar key words
   c. Look for an opposite word
   d. Follow the logic of the passage

2. Not all of these techniques work equally well with different contexts. Even in a short passage you would probably need to vary the techniques, using ones that fit the context. In the following examples notice the variety of techniques used.

**Example A**

Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line, and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his astonishment that all the lights were one enormous building-a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy out-lines of a **palatial chateau**; it was set on a high **bluff**, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows. “**Mirage**” thought Rainsford. But it was not mirage, he found, when he opened the tall spiked iron gate. The stone steps real enough; the massive door with a leering **gargoyle** for a knocker was real enough; yet above it all hung an air of unreality.

**Sample Techniques for Example A**

**Palatial and chateau**: If you follow the logic of the passage, you would guess that “enormous building”, “lofty structure,” and “palatial chateau” all refer to the same things. Then it’s simple to reason that palatial means enormous, and that a chateau is a building. Other details, such as the towers and the massive door, might hint at the magnificence of a palatial chateau.

**Bluff**: The adjective “high” immediately tells you that a bluff rises above the ground. And the descriptive phrase “on three sides of it, “ cliffs gives you a clear visual image.

**Mirage**: “But... no mirage... real enough” tells you tat a mirage is the opposite of something real.

**Gargoyle**: The familiar word leering indicates that a gargoyle must have a face. This does not give the full flavor of the word, but it helps.