

The first word of an example, every substantive and principal word in the titles of books, and the first word of every line in poetry, should begin with a capital letter.

The pronoun I, and the interjection O, are always written in capitals.

Any words, when remarkably emphatical, or when they are the principal subject of the composition, may begin with capitals.

*Exercises.*

when socrates Was Asked what Man Approached the Nearest to Perfect happiness, He answered, that man who Has The Fewest wants.  
addison Has Remark'd, with Equal piety and truth, that the Creation is a Perpetual feast To the mind of a Good man.  
diligence, industry, and Proper improvement Of time, Are Material duties of the Young; but the young Often Neglect These duties.  
how often shall my brother sin against me and I forgive him? till Seven Times?  
but what Excuse can the englishman Plead? the custom Of duelling?  
how many lessons are there in this book? are there More Than twenty five?

why did You Not Arrive sooner? were you necessarily Detained?

daughter of faith, Awake! Arise! Illume  
the Dread Unknown, The chaos of The tomb.

the lord My pasture Shall Prepare,  
and Feed Me With A shepherd's care.

father of all in Every Age,  
in Every Clime Adored,  
by Saint, by savage, and By sage,  
jehovah, jove, or lord

thou great first cause, least understood,  
who All my Sense Confined (confinedst),  
to Know But This, That thou Art good  
and That myself Am Blind.

yet Gavest me In this Dark Estate, &c.

the language of Manv of the european nations was derived From the Ancient latin.

The english and french Fleets had a Severe Engagement.  
i saw the dutch Ambassador in the Carriage of the spanish consul  
Always remember this Ancient maxim, Spoken by the greek philosopher: "Know thyself."

The christian lawgiver Says, "take up Thy Cross Daily and follow me.  
solomon observes, that "Pride goes Before Destruction."  
johnson's dictionary has long been the standard of english orthography  
but the work of doctor webster seems in a Fair way to Supplant It  
have you read rollin's ancient history.  
thomson's seasons and cowper's task contain many Poetical Beauties  
i hope You will be able to Write Correctly All that i have Written

XIV.

OF PUNCTUATION.\*

Punctuation is the art of dividing a written composition into sentences, or parts of sentences; and is principally used to mark the grammatical divisions of a sentence. The marks employed in punctuation are sometimes used to note the different pauses and tones of voice, which the sense and an accurate pronunciation require.

The characters or marks, used in punctuation are:

The Comma †	,	The quotation marks	" "
The Semicolon ‡	;	The Diæresis	..
The Colon	:	Crotchets	()
The Period §	.	Brackets	[]

\* The importance of correct punctuation may be seen by the following extract from the London Times of September, 1818.

"The contract lately made for lighting the town of Liverpool, during the ensuing year, has been thrown void by the misplacing of a comma in the advertisement, which ran thus: 'The lamps at present are about 4050 in number, and have in general two spouts each, composed of not less than twenty threads of cotton.' The contractor would have proceeded to furnish each lamp with the said twenty threads; but, this being but half the usual quantity, the commissioner discovered that the difference arose from the comma following, instead of preceding, the word *each*. The parties agreed to annul the contract, and a new one is now ordered."

Again; the meaning of the following sentence is materially affected by the punctuation:

"I said that he is dishonest it is true and I am sorry for it."

Now the pause placed after *dishonest*, will imply that *it is true* that he is *dishonest*, thus: "I said that he is dishonest; it is true, and I am sorry for it." But, if the pause be placed after *true*, the sentence implies that *it is true* that I said he is dishonest, and I am sorry that I said so, thus: "I said that he is dishonest, it is true; and I am sorry for it."

The misplacing of a comma, by a Mr. Sharpe, converted an innocent remark into a piece of horrid blasphemy: "Believing Richard Brothers to be a prophet sent, by God I have engraved his portrait." Had the comma been removed two words forward, the assertion would have been innocent.

† The word *comma* is derived from the Greek language, and properly designates a segment, section, or part *cut off* from a complete sentence. In its usual acceptation, it signifies the point, which marks the smaller segments, or portions of a period. It, therefore, represents the shortest pause, and consequently marks the least constructive or most dependent parts of a sentence.

‡ The word *semicolon* is derived from the Latin word *semi*, which means *half*, and the Greek word *kolon*, which signifies a member.

§ The word *period* is derived from the Greek language, and means "*circum*."



The Exclamation	!	The Brace	}
The Interrogation	?	The Acute Accent	'
The Dash	—	The Grave Accent	`
The Ellipsis	.....	The Circumflex Accent	^
The Hyphen	-	The Caret	^
The Breve	˘	The Cedilla	ç
The Apostrophe	'		

To these may be added the marks of reference.

The Asterisk	*	The Section	§
The Obelisk	†	The Parallels	
The Double Obelisk	‡	The Paragraph	¶

#### RULES OF PUNCTUATION.

1. When two or more words are connected without the connecting word being expressed, the comma supplies the place of that word; as, "Alfred was a brave, pious, patriotic prince."
2. Those parts of a sentence which contain the relative pronoun, the case absolute, the nominative case independent, any parenthetical clause, and simple members of sentences, connected by words expressing a comparison, must be separated by commas; as, "The elephant, which you saw in the menagerie, took the child up with his trunk into his cage." "Shame being lost, all virtue is lost." "Peace, O Virtue, peace is all thine own." "Better is a dinner of herbs with love, than a stalled ox and hatred therewith."
3. The following words and phrases, and others similar to them, are generally separated by commas from the rest of the sentence; namely Nay, so, however, hence, besides, perhaps, finally, in short, at least, moreover, again, first, secondly, thirdly, lastly, once more, on the contrary, &c.
4. The words of another writer, not formally introduced as a quotation, and words and clauses expressing contrast or opposition, though closely connected in construction, are separated by a comma; as, "I pity the man, who can travel from Dan to Beersheba and cry, 'T is all barren.'"

"Though deep, yet clear; though gentle, yet not dull;  
Strong, without rage; without o'erflowing, full."

5. When the absence of a word is indicated in reading or speaking by a pause, its place may be supplied by a comma; as, "From law arises security; from security, inquiry; from inquiry, knowledge."
6. Nouns in apposition, accompanied by explanatory words or phrases, are separated by commas; but if such nouns are single, or only form a proper name, they are not divided: as, "Paul the Apostle of the Gentiles was eminent for his zeal and knowledge."
7. When a sentence consists of several members, each constituting a distinct proposition, and having a dependence upon each other, or upon some common clause, they are separated by semicolons; as, "Wisdom has builded her house; she hath hewn out her seven pillars; she hath

killed her beasts; she hath mingled her wine; she hath also furnished her table."

8. The colon is used to divide a sentence into two or more parts, which, although the sense be complete in each, are not wholly independent; as, "Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid."

9. The colon\* is used when an example, a quotation, or a speech is introduced; as, "The Scriptures give us an amiable representation of the Deity in these words: God is love."

10. The period is used at the end of a complete and independent sentence. It is also placed after initial letters, when used alone; and, likewise, after all abbreviations; as, "One clear and direct path is pointed out to man." "Fear God." "Have charity towards all men." "G. W." for "George Washington." "Geo." for "George." "Benj." for "Benjamin." "O. S." for "Old Style." "F. R. S." for "Fellow of the Royal Society."

In a general view, the period separates the paragraph into sentences, the semicolon divides a compound sentence into simple ones; and the comma collects into clauses the scattered circumstances of manner, time, place, relation, &c., belonging to every verb and to every noun.

The note of interrogation, † or the question, as it is sometimes called, is placed after every sentence which contains a question; as, "Who is this?" "What have you in your hand?" "The Cyprians said to me, Why do you weep?"

The exclamation point is used to express any sudden or violent emotion; such as surprise, joy, grief, love, hatred, anger, pity, anxiety, ardent wish, &c. It is also used to mark an exalted idea of the Deity; and is generally placed after the nominative case independent; and after the noun or pronoun which follows an interjection; as, "How mischievous are the effects of war!" "O blissful days! Ah me! how soon ye pass!"

The exclamation point is also used after sentences containing a question when no answer is expected; as, "What is more amiable than virtue!"

Several exclamation points are sometimes used together, either in a parenthesis or by themselves, for the purpose of expressing ridicule, or a great degree of surprise, &c.

A parenthesis ‡ is a sentence, or a part of a sentence, inserted within

\* Some very respectable grammarians tell us, that the propriety of using a colon or semicolon is sometimes determined by the use or omission of a conjunction; as, "Do not flatter yourself with the hope of perfect happiness: there is no such thing in the world." "Do not flatter yourselves with the hope of perfect happiness; for there is no such thing in the world." But many respectable writers make no use of the colon; and it may well be questioned, whether the retention of this character among the marks of punctuation adds any thing to the clearness or precision of written language.

† The word *interrogation* is derived from the Latin, and means a *question*.

‡ The word *parenthesis* is derived from the Greek language, and means an *insertion*.



another sentence, but which may be omitted without injuring the sense or construction, and is enclosed between two curved lines like these; ( ).

The curved lines between which a parenthesis is enclosed are called crotchets.

Sometimes a sentence is enclosed between marks like these, [ ] which are called brackets.

The following difference is to be noticed in the use of crotchets and brackets. Crotchets are used to enclose a sentence, or part of a sentence, which is inserted between the parts of another sentence: Brackets are generally used to separate two subjects, or to enclose an explanatory note or observation standing by itself. When a parenthesis occurs within another parenthesis, brackets enclose the former and crotchets the latter; as in the following sentence from Sterne: "I know the banker I deal with, or the physician I usually call in [there is no need, cried Dr. Slop (waking), to call in any physician in this case] to be neither of them men of much religion."

It may be here remarked, that a parenthesis is frequently placed between commas, instead of crotchets, &c.; but the best writers avoid the use of parentheses as much as is possible.

The hyphen \* is a small mark placed between the parts of a compound word; as, sea-water, semi-circle.

The hyphen is also used to denote the long sound of a vowel; as, Epicuræan, decò-rum, balcò-ny.

The hyphen must always be put at the end of the line when part of a word is in one line and part in another; but, in this case, the letters of a syllable must never be separated; as, extraordinary, not extraordinary.

The dash is a straight mark longer than a hyphen; thus, —

The proper use of the dash is to express a sudden stop, or change of the subject; but, by modern writers, it is employed as a substitute for almost all of the other marks; being used sometimes for a comma, semi colon, colon, or period; sometimes for a question or an exclamation, and sometimes for crotchets and brackets to enclose a parenthesis.

An ellipsis † or omission of words, syllables, or letters, is indicated by various marks; sometimes by a dash; as, the k—g, for the king; sometimes by asterisks or stars, like these, \* \* \* \*; sometimes by hyphens, thus, - - -; sometimes by small dots or periods, like these: . . . .

The breve (thus ˘) is placed over a vowel to indicate its short sound, as, St. Helena.

The apostrophe ‡ is a comma placed above the line. It is used as the sign of the possessive case, and sometimes indicates the omission of a letter or several letters; as, John's; "T is" for "it is"; "tho'" for "though"; "lov'd" for "loved"; "I'll" for "I will."

The quotation marks, or inverted commas, as they are sometimes

\* The word *hyphen* is derived from the Greek language, and signifies *under one, or together*; and is used to imply that the words or syllables, between which it is placed, are to be taken *together* as one word.

† The word *ellipsis* is derived from the Greek language, and means an *omission*.

‡ The word *apostrophe* is derived from the Greek language, and signifies the *turning away, or omission*, of one letter or more.

called, consist of four commas; two inverted, or upside down, at the beginning of a word, phrase, or sentence which is quoted or transcribed from some author in his own words; and two others, in their direct position, placed at the conclusion; as, An excellent poet says:

"The proper study of mankind is man."

Sometimes the quotation is marked by single, instead of double, commas.

The diæresis \* consists of two periods placed over the latter of two vowels; to show that they are to be pronounced in separate syllables; as, Laocoön, Zoönomia, coöperate.

The brace is employed to unite several lines of poetry, or to connect a number of words with one common term; and it is also used to prevent a repetition in writing or printing; thus,

"Waller was smooth; but Dryden taught to join }  
The varying verse, the full-resounding line, }  
The long majestic march and energy divine." }

C-e-o-u-s }  
C-i-o-u-s } are pronounced like shus.  
S-c-i-o-u-s }  
T-i-o-u-s }

The cedilla, or cerilla, is a curve line placed under the letter c, to show that it has the sound of s. It is used principally in words derived from the French language.

Thus, garçon, in which word the ç is to be pronounced like s.

The accents † are marks used to signify the proper pronunciation of words.

The accents are three in number;

The grave accent thus, `   
The acute accent; thus, ´   
The circumflex accent; thus, ^

The grave accent is represented by a mark placed over a letter, or syllable, to show that it must be pronounced with the falling inflection of the voice; as, Reuthàmir.

The acute accent is represented by a similar mark, pointing in the opposite direction, to show that the letter or syllable must be pronounced with the rising inflection of the voice; thus, Epicuréan, Européan.

The meaning of a sentence often depends on the kind of accent which is used; thus, the following sentence if the acute accent be used on the word *alone*, becomes a question.

"Pleased thou shalt hear, and thou *alone* shalt hear?"

But, if the grave accent be placed on the word *alone*, it becomes a simple declaration; as,

\* The word *diæresis* is derived from the Greek language, and signifies *taking away, or a division*.

† The word *accent* is derived from the Latin language, and signifies *the one of the voice*.



"Pleased thou shalt hear, and thou alone shalt hear."

The circumflex accent is the union of the grave and acute accents, and indicates that the syllable on which it is placed should have both the rising and the falling inflection of the voice.

The caret \* is a mark resembling an inverted v, placed under the line. It is never used in printed books, but, in manuscripts, it shows that something has been accidentally omitted; as,

recited  
"George has his lesson."

The following marks are references; and are generally used to call attention to notes on words or sentences, placed at the bottom of the page:

The Asterisk, *	The Parallels,
The Obelisk, †	The Paragraph, ¶
The Double Obelisk, ‡	The Index, ☞
The Section, §	

When many notes occur on a page, and these marks are all exhausted, they are sometimes doubled. Figures and letters are also sometimes used instead of the above marks.

It is proper to remark, that, in some books the section, §, and the paragraph, ¶, are used to mark the parts of a composition, which in writing or printing should be separated.

A paragraph † denotes the beginning of a new subject, or a sentence not connected with the foregoing.

A section ‡ is used for subdividing a chapter into smaller parts.

It is proper here to remark, that every composition should be divided into paragraphs, when the sense will allow the separation. Different subjects, unless they are very short, or very numerous in a small compass should be separated into paragraphs.

#### EXERCISES IN PUNCTUATION.

*Insert Commas in their proper places in the following sentences.*

Wife children servants all that coul<sup>d</sup> be found were savagely slaughtered.

He had been born bred and educated on a small moorland farm which he now cultivated.

Doing to others as we wish them to do to us constitutes the fundamental principle of Christian charity.

Julius Cæsar wrote in a clear natural correct flowing style.

\* The word *caret* is derived from the Latin language, and signifies *it is wanting*.

† The word *paragraph* is derived from the Greek language, and signifies *an ascription in the margin*.

‡ The word *section* is derived from the Latin language, and signifies *a division or cutting*. The character which denotes a section seems to be made of ss, and to be an abbreviation of the words *signum sectionis*, the sign of the section.

Climate soil laws custom food and other accidental differences have produced an astonishing variety in the complexion features manners and faculties of the human race.

In our epistolary correspondence we may advise dissuade exhort request recommend discuss comfort reconcile.

Exercise ferments the humors casts them into the proper channels throws off redundancies and assists nature in her necessary operations.

A wise man will examine every thing coolly impartially accurately and rationally.

Homer the greatest poet of antiquity is reported to have been blind. Milton the author of "Paradise Lost" and "Regained" was blind I am my dear Sir your humble servant.

The earth like a tender mother nourishes her children.

Harold being slain the conqueror marched immediately to London

Swift says no man ever wished himself younger.

To err is human; to forgive divine.

The great Xerxes upon whom fortune had lavished all her favors not content with being master of powerful armies numerous fleets and inexhaustible treasures proposed a reward to any one who should invent a new pleasure.

You should not desire says an ancient Greek author even the thread of another man's needle.

She let concealment like a worm in the bud feed on her damask cheek.

Nature has wisely determined that man shall want an appetite in the beginning of distempers as a defence against their increase.

The whole circle of vices like shadows towards the evening of life appear enormous to a thinking person.

You are not to suppose that the fate either of single persons of empires or of the whole earth depends on the influence of the stars.

*Insert the Comma, Colon, and Semicolon where they belong in the following sentences.*

Green is generally considered the most refreshing color to the eye therefore Providence has made it the common dress of nature.

To err is human to forgive divine.

The aim of orators is victory of historians truth of poets admiration.

Saint Peter is painted with the keys Paul with a sword Andrew with a cross James the Greater with a pilgrim's staff and a gourd bottle James the Less with a fuller's pole John with a cup and a winged serpent Bartholomew with a knife Philip with a long staff or cross Thomas with a lance Matthew with a hatchet Matthias with a battle-axe Simon with a saw and Jude with a club.

Some place their bliss in action some in ease

Those call it pleasure and contentment these.

Most of our pleasures may be regarded as imaginary but our disquietudes may be considered as real.

Chaucer we are told by Dryden followed nature every where but that he never went beyond her.

A clownish air is but a trifling defect yet it is enough to make a man universally disagreeable.

In the New Testament as in the dignified and sober liturgy of the Church we see deep humility but not loathsome abjectness sincere repent



ance but not agonizing horror steadfast faith but not presumptuous assurance lively hope but not seraphic abstraction the deep sense of human infirmity but not the unblushing profession of leprous depravity the holy and heavenly communion but not vague experiences nor the intemperate trance.

Do not flatter yourself with the idea of enjoying perfect happiness there is no such thing in the world.

Keep close to thy business it will keep thee from wickedness poverty and shame.

The path of truth is a plain and it is a safe path that of falsehood is a perplexing maze.

Do not flatter yourself with the idea of enjoying perfect happiness for there is no such thing in the world.

Were all books reduced to their quintessence many a bulky author would make his appearance in a penny paper there would be no such thing in nature as a folio the works of an age would be contained on a few shelves not to mention millions of volumes that would be utterly annihilated.

*Insert the Period, Question, and Exclamation Point, where they respectively belong in the following sentences.*

Honor all men Fear God Truth is the basis of every virtue Every deviation from veracity is criminal The Latin language is now called a dead language because it is not spoken as the mother tongue of any nation America was discovered in the night of Oct 11th O S A D 1492 Have you ever read its history The Rambler was written by Samuel Johnson LL D Sir Josh Reynolds F R S was a very distinguished artist

In the formation of man what wonderful proofs of the magnificence of God's works and how poor and trifling in comparison are the productions of man Why do you weave around you this web of occupation and then complain that you cannot break it How superior is the internal construction of the productions of nature to all the works of men

## XV.

### DERIVATION AND COMPOSITION OF WORDS.

Words, with regard to their origin, are divided into primitive and derivative; and, with regard to their form, into simple and compound.

A primitive word is a word which is in its original form, and is not derived from any other word; as, man, good, content.

A derivative word is that which is derived from another word; as, manful, manhood, manly, manliness; goodness, goodly, &c.; contented, contentment, contenting, contentedly, &c.; which are derived respectively from the primitive words, man, good, content.

A simple word consists of one word, not compounded; as sea, able, self.

A compound word is a word that is made up of two or more words, or of one word and some syllable added; as, sea-water, unable, myself. \*

Words are found, on examination, to be reducible to groups or families, and are related to each other by identity of origin and similarity of signification. Thus the words *justly, justice, justify, justification, judiciary, adjust, readjust, unjust, injustice, &c.*, are all kindred words, connected with the primitive word *just*. The primitive words of a language are generally few in number, and language is rendered copious and expressive by the formation of derivatives and compounds from the primitives.

When a syllable is added, in the composition of words, it takes its name from the position in which it is placed with regard to the word. If it is placed before the word it is called a *prefix*, if at the end of the word, it is called an *affix*.

In derivative words, there are generally three, and sometimes four things to be considered; namely, first, the *root*, from which the word is derived; secondly, the *prefix*; thirdly, the *affix*; fourthly, the letters which are added for the sake of sound, and which may be called *euphonic* letters.

The root is sometimes called the *radical letters* of a word. Thus, from the Latin word *venio*, which signifies *to come*, and its variation *ventum*, many English words are derived, in the following manner: The first three letters of the word are taken, as the radical letters, or root of the word. By adding the prefix *contra*, which signifies *against*, we have *contraven*; to which is added the euphonic letter *e*, to lengthen the last syllable, and thus is composed the word *contravene*, which means *to come against*, or *oppose*. In a similar manner, we have the words *prevent, invent, circumvent, convent*, and their derivatives. †

\* Some compound words are formed by the union of two other words; as *sea-water, semi-annual*. Such words are generally recognized by the hyphen placed between the words composing the compound. Mr. Gould Brown says, that "*permanent compounds are consolidated*," that is, are written without the hyphen. But it is contended that "*glass-house*" is as much a permanent compound as "*bookseller*." The truth is, that no better reason can be given for the use or omission of the hyphen, than caprice.

† The student who wishes to study this department of etymology, will find it more fully displayed in Horne Tooke's "*Diversions of Purley*;" Rice's "*Composition*," McCulloch's "*Grammar*," and Towne's "*Analysis of Derivative Words*." In the first mentioned of these works, the "*Diversions of Purley*," may be found a learned and ingenious account of the derivation and meaning of many of the adverbs, conjunctions and prepositions of the English language.



Many of the prefixes used in the composition of English words are Latin or Greek prepositions; and the effect which they produce upon the meaning of the root contributes much to the copiousness of the English language.

There are so many other ways of deriving words from one another, that it would be extremely difficult and nearly impossible to enumerate them. A few instances, only, of the various modes of derivation, can be given here.

Some nouns are derived from other nouns, or from adjectives, by adding the affix *hood*, or *head*, *ship*, *ry*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age*; as, from *man*, by adding the affix *hood*, comes *manhood*, from *knight*, *knight-hood*, &c., from *false*, *falsehood*, &c.

Nouns ending in *hood*, or *head*, are such as signify character or quality; as, *manhood*, *falsehood*.

Nouns ending in *ship* are those that signify office, employment, state, or condition; as *lordship*, *stewardship*, *hardship*.

Nouns ending in *ery* signify action or habit; as, *slavery*, *knavery*, *bravery*.

Nouns ending in *wick*, *rick*, and *dom*, denote dominion, jurisdiction, or condition; as *balliwick*, *bishoprick*, *dukedom*, *kingdom*, *freedom*.

Nouns ending in *ian* signify profession; as, *physician*, *musician*, &c.

Nouns that end in *ment* or *age* signify the act, or habit; as *commandment*, *usage*.

Nouns that end in *ard* denote character or habit; as *drunkard*, *dotard*.

Nouns ending in *kin*, *ling*, *ing*, *ock*, *el*, generally signify diminution; as *lamb*, *lambkin*, *duck*, *ducking*, *hill*, *hillock*, *cock*, *cockerel*.

Nouns ending in *tude*, or *ude*, generally signify state, condition, or capacity; as *plenitude*, *aptitude*, &c.

## ALPHABETICAL SYNOPSIS OF PREFIXES.

A, Ab, Abs, <i>from</i> .	De, <i>from, down</i> .
Ad, Ac, Al, Ap, At, &c., <i>to</i> .	Deca, <i>ten</i> .
Ambi, <i>both</i> .	Di, Dis, &c., <i>separation, not</i> .
Amb, amphi, <i>round</i> .	Dia, <i>through</i> .
Ante, <i>before</i> .	Dys, <i>bad, difficult, hard</i> .
Anti, <i>against</i> .	E, Ex, El, Em, Er, &c., <i>out of</i> .
Ana, <i>back</i> .	En, Em, <i>in</i> .
Apo, Aph, <i>from</i> .	Epi, <i>upon</i> .
Auto, <i>one's self</i> .	Equi, <i>equal</i> .
Be, <i>to make</i> .	Extra, <i>beyond</i> .
Bene, <i>well</i> .	For, <i>against</i> .
Bi, Bis, <i>two, half</i> .	Fore, <i>prior</i> .
Biblio, <i>book</i> .	Geo, <i>the earth</i> .
Bio, <i>life</i> .	Hetero, <i>of divers kinds</i> .
Centu, <i>hundred</i> .	Hex, Hexa, <i>six</i> .
Chrono, <i>time</i> .	Homo, <i>of one kind</i> .
Circum, <i>round</i> .	Hydro, <i>water</i> .
Co, Con, Col, Com, Cor, <i>with</i> .	Hyper, <i>over</i> .
Contra, <i>against</i> .	In, Im, Il, <i>not, with an adjective, into, with a verb, on</i> .
Cosmo, <i>the world</i> .	Inter, <i>among</i> .
Counter, <i>opposite</i> .	

Intro, *within*.  
 Juri, *legal*.  
 Juxta, *near*.  
 Litho, *stone*.  
 Male, *evil*.  
 Manu, *hand*.  
 Mis, *error*.  
 Mono, *one*.  
 Multi, *many*.  
 Myth, *fabulous*.  
 Noct, *night*.  
 Non, Ne, *not*.  
 Ob, Oc, &c., *before, against*.  
 Oct, *eight*.  
 Omni, *all*.  
 Ornitho, *bird*.  
 Ortho, *right*.  
 Oste, *bone*.  
 Out, *beyond*.  
 Over, *above*.  
 Pan, *all*.  
 Para, *against*.  
 Penta, *five*.  
 Per, *through*.  
 Peri, *around*.  
 Phil, *friendly*.  
 Physi, *nature*.  
 Pleni, *full*.  
 Poly, *many*.  
 Post, *after*.  
 Pre, *before*.

Preter, *beyond*.  
 Pro, *before, out*.  
 Pyro, *fire*.  
 Quad, *four*.  
 Re, *again*.  
 Retro, *back*.  
 Se, *separation*.  
 Semi, }  
 Demi, } *half*.  
 Hemi, }  
 Sex, *six*.  
 Sine, *without*.  
 Soli, *alone*.  
 Steno, *short*.  
 Stereo, *solid*.  
 Sub, Suc, &c., *under*.  
 Subter, *under*.  
 Super, Supra, *above*.  
 Sur, *over*.  
 Syn, Syl, &c., *with*.  
 Tetra, *four*.  
 Theo, *God*.  
 Topo, *place*.  
 Trans, *across*.  
 Tri, *three*.  
 Typo, *type*.  
 Under, *beneath*.  
 Uni, *one*.  
 With, *opposition*.  
 Zoo, *animal life*.

## ALPHABETICAL SYNOPSIS OF AFFIXES.

Age, rank, office.	Ism, <i>doctrine, state</i> .
Ance, ancy, } <i>state or act of</i> .	Ive, ic, ical, ile, ine, ing, it, ial, ent
Ence, ency, } <i>state or act of</i> .	ant, <i>pertaining to, having the quality, relating to</i> .
Ant, ent, } <i>state or act of</i> .	Ize, <i>to make</i> .
Ate, ary, <i>having</i> .	Less, <i>without</i> .
Ble, <i>that may be</i> .	Ly, <i>like, resembling</i> .
Bleness, <i>the quality of being able</i> .	Ness, <i>quality of</i> .
Bly, <i>in a manner</i> .	Oid, <i>resembling</i> .
Cy, ty, y, ity, <i>state, condition</i> .	Ons, ose, } <i>nature of</i> .
En, in.	Ory, some, } <i>like, full of</i> .
Er, or, an, ian, ex, ess, ee, eer, ist, ite, san, zen, <i>the person who</i> .	Ric, dom, <i>possession</i> .
Fy, <i>to make</i> .	Ship, <i>office</i> .
Ics, <i>science, art</i> .	Ude, <i>state of being</i> .
Ion, ity, ment, <i>the state or act of</i> .	Ure, <i>act of, state of being</i> .
Ish, <i>some degree</i> .	Ward, <i>in a direction</i> .



## AFFIXES TO AFFIXES.

*Ar*, ated, ating, ater, ator, ately, ateness, ation, ative, atory, able, ably.  
 ableness, ability, ty's, ties, ties'.

*Ant*, antly, ance, ancy, ancy's, ancies, ancies'.

*Ful*, fully, fulness.

*Fy*, fies, fiest, fied, fying, fier, fication, cative, cator.

*Al*, ally, alness, alism, alist, ality, ty's, &c.

*Ize*, ized, izing, ization, ism, ic, izable.

*Ous*, ously, ousness, osity, ity, y, ty.

*Ive*, ively, iveness, ivity.

*Ile*, ilely, ileness, ility.

The English language has, in many instances, two sets of derivative words, expressive of the same thing, the one of Saxon, and the other of Latin origin. Thus,

SAXON.	LATIN.	SAXON.	LATIN.
Fearful,	Timid.	Height,	Altitude.
Swiftness,	Velocity.	Lifeless,	Exanimate.
Womanish,	Effeminate.	Yearly,	Annual.
Building,	Edifice.	Watery,	Aqueous.
Fewness,	Paucity.	Hearer,	Auditor.

And, in many instances, the nouns are of Saxon origin, while the corresponding adjectives are from the Latin. Thus,

NOUNS FROM THE SAXON.	ADJECTIVES FROM THE LATIN.
Beginning,	Initial.
Body,	Corporeal.
Brother,	Fraternal.
Father,	Paternal.
Mother,	Maternal.
Cat,	Feline.
Day,	Diurnal.
Dog,	Canine.
Earth,	Terrestrial.
Flock,	Gregarious.
Flour,	Farinaceous.
Glass,	Vitreous, &c.

The student is now prepared to write a list of words derived from the proposed simple words, according to the following

## Example.

From the word *press*, the following words are derived

Presser,	pressed,	pression,
pressure,	pressive,	pressingly.

depress,	uncompressed, &c.	oppressor,
depression, &c.	repress,	oppression, &c.
impress,	repressed,	suppressor,
impression, &c.	repression,	suppression, &c.
re-impress, &c.	express,	insuppress, &c.
compress,	expression,	unsuppressed, &c.
compression, &c.	oppress,	
uncompress,		

## Exercises.

Write a list of words derived from the following words or roots by adding the prefixes, suffixes, &c., that have been explained.

Faith.	Jure.	Right.	Append.
Health.	Marry.	Good.	Absolve.
Pity.	Merge.	Idol.	Abridge.
Hope.	Tend.	Law.	Answer.
Mercy.	Stand.	Author.	Aspire.
Art.	Run.	Contract.	Pride.
Care.	Ply.	Present.	Blame.
Need.	Range.	Attend.	Bless.
Fear.	Create.	Moderate.	Caprice.
Shame.	Pose.	Virtue.	Censure.
Respect.	Graphic.	Use.	Caution.
Create.	Fac and	Presume.	Cite.
Fine.	Factum.*	Separate.	Commune.
Scribe.	Divide.	Critic.	Conceal.
Argue.	Improve.	False.	Correct.
Sense.	Profess.	Fire.	Reform.
Lude.	Succeed.	Full.	Defy.
Join.	Deduce.	Frolic.	Define.
Real.	Defend.	Fortune.	Discover.
Large.	Resolve.	Multiply.	Elect.
Form.	Calumny.	Note.	Elevate.
Fense.	Arm.	Conform.	Fancy.
Move.	Peace.	Hinder.	Faction.
Spect.	Love.	Book.	Fault.
Sign.	Laugh.	Apply.	Favor.

\* The origin of this word is the Latin verb *facio*, and its supine *factum*, which signifies *to make, to do, or to cause*, and it enters, in some form, into the composition of more than five hundred of our English words. The word *pono*, and its supine *positum*, furnish 250 words; *plico*, 200; *fero* and *latum*, 193; *specio*, 177; *mitto* and *missum*, 174; *teneo* and *tentum*, 168; *capio* and *captum*, 197; *tendo*, *tensum*, and *tentum*, 162; *duco* and *ductum*, 156; *logos*, (from the Greek language,) 156; *grapho*, 152. These twelve words enter, in some shape, into the composition of nearly 2500 English words. From 154 Greek and Latin primitives, nearly 13,000 English words are derived, or are affected in their signification. See Towne's *Analysis of Derivative Words*.



Figure.	Mount.	Motion.	Teach.
Form.	Open.	Rebel.	Tolerate.
Fury.	Peace.	Remark.	Tradition.
Grace.	Potent.	Represent.	Tremble.
Harm.	Prefer.	Secret.	Value.
Humor.	Presume.	Spirit.	Vapor.
Imitate.	Proper.	Subscribe.	Vivid.
Indulge.	Pure.	Suffice.	Wit.
Moral.	Reason.		

## XVI.

## SYNONYMES.

Synonymes are words having precisely the same meaning. The number of words, in any language, which are strictly synonymous, are few; but, as was stated in the last lesson, in the English language there are many instances of words, derived from different sources, expressive of precisely the same idea. Thus, the words *swiftness* and *velocity*, *womanish* and *effeminate*, *building* and *edifice*, *fewness* and *paucity*, *brotherly* and *fraternal*, *fatherly* and *paternal*, *motherly* and *maternal*, *yearly* and *annual*, *height* and *altitude*, are words of precisely the same import.

Although, with exceptions of the kind just enumerated, the words strictly synonymous are few, yet it is often the case that one word of similar meaning may be substituted in a sentence for another, without materially altering the idea intended to be expressed. Thus, in the sentence, "I *design* to show the difference in these words," the word *design* may be changed into *intend*, *purpose*, *propose*, or *mean*; thus.

I *design* to show the difference in these words.

I *intend* to show the difference in these words.

I *purpose*, *propose*, or *mean* to show the difference, &c.

The word *show* may, in like manner, be changed into *explain*, *point out*, or *illustrate*; the word *difference* may be changed into *distinction*, and *expressions* may be substituted for *words*, without materially altering the meaning of the sentence.

Such exercises as these give a command of language to the student, and are of great use as a preparation for exercises in prose, as well as verse. But to the poet especially a familiar acquaintance with expressions of similar meaning is absolutely indispensable. Confined as he is to certain rules, it is often the case, that a long word must be substituted for a short one, or a short one for a long, in order to produce the necessa-

ry succession of syllables to constitute the measure, or the harmony, of his verses.

It has been stated, that few words are strictly synonymous. Although, in the sentence just recited, namely, "I *design* to show the difference in these words," it has been observed, that the words *intend*, *purpose*, *propose*, or *mean*, may be substituted for *design*, without materially altering the sense, yet it must be understood, that the words themselves are really different in meaning. The word *design* properly signifies to *mark out*, as *with a pencil*; *purpose* signifies to *set before one's mind as an object of pursuit*; *mean* signifies to *have in the mind*; *propose* properly implies to *offer*, and *intend* expresses the *bending of the mind toward an object*.\*

The words *difficulties*, *embarrassments*, and *troubles*, are often used as words of precisely similar signification; but there is, in reality, considerable difference in their signification. The three terms are all applicable to a person's concerns in life, but *difficulties* relate to the *facility* of accomplishing an undertaking, and imply, that it is not *easily* done. *Embarrassments* relate to the confusion attending a state of debt, and *trouble* to the pain which is the natural consequence of not fulfilling engagements or answering demands. Of the three words, *difficulties* expresses the least, and *troubles* the most. "A young man, on his entrance into the world, will unavoidably experience *difficulties*, if not provided with ample means in the outset. But, let his means be ever so ample, if he have not prudence, and talents fitted for business, he will hardly keep himself free from *embarrassments*, which are the greatest *troubles* that can arise to disturb the peace of a man's mind."

The words *difficulty*, *obstacle*, and *impediment*, although frequently used as synonymous, have nice distinctions in their meanings. *Difficulty*, as has already been observed, relates to the *ease* with which a thing is *done*; *obstacle* signifies the thing which *stands in the way* between the person and the object he has in view; and *impediment* signifies the thing which *entangles the feet*. All of these terms include in their signification, that which interferes either with the actions or views of men. The *difficulty* lies most in the nature and circumstances of the thing itself; the *obstacle* and *impediment* consist of that which is *external* or *foreign*; the *difficulty* interferes with the completion of any work; the *obstacle* interferes with the attainment of any end; the *impediment* interrupts the progress and prevents the execution of one's wishes; the *difficulty* embarrasses; it suspends the powers of acting or deciding; the *obstacle* opposes itself; it is properly met in the way, and intervenes between us and our object; the *impediment* shackles and puts a stop to our proceeding; we speak of encountering a *difficulty*, surmounting an *obstacle*, and removing an *impediment*; we go *through difficulty*, *over an obstacle*, and *pass by impediments*. The disposition of the mind often occasions more *difficulties* in negotiations, than the subjects themselves; the eloquence of Demosthenes was the greatest *obstacle* which Philip of Macedon experienced in his political career; ignorance in the language is the greatest *impediment* which a foreigner experiences in the pursuit of any object out of his own country.

\* The student who wishes a fuller explanation of the difference between these words is referred to that very valuable work entitled, "English Synonymes explained in Alphabetical Order, with copious Illustrations and Examples drawn from the best Writers, by George Crabb, of Magdalen Hall, Oxford."