

**SANDERS' TEST-SPELLER:  
DESIGNED FOR THE USE OF THE  
HIGHER CLASSES IN SCHOOLS,  
AND FOR TEACHERS INSTITUTES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649411306

Sanders' Test-Speller: Designed for the Use of the Higher Classes in Schools, and for Teachers  
Institutes by Charles W. Sanders

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Cover @ 2017

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**CHARLES W. SANDERS**

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SANDERS'  
TEST-SPELLER:

DESIGNED FOR THE USE OF THE  
HIGHER CLASSES IN SCHOOLS,  
AND FOR  
TEACHERS' INSTITUTES.

By CHARLES W. SANDERS, A.M.,  
AUTHOR OF "SERIES OF SCHOOL READERS;" "ANALYSIS OF ENGLISH WORDS;"  
"ELEMENTARY AND ELOCUTIONARY CHART," ETC., ETC.

IVISON, BLAKEMAN, TAYLOR & CO.,  
NEW YORK AND CHICAGO.  
1875.

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P R E F A C E.

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THE present work is but the proper sequel to the **UNION SPELLER**. It comes forth in response to a call, long since made and often repeated, for some exercises in spelling, suitable for the higher classes in Schools and for Teachers' Institutes.

The standard adopted is the new Illustrated Edition of Webster's American Dictionary. No orthographical, or orthoëpical principle, rule, analogy, or tendency, therefore, laid down and approved in that great work, is here left without ample illustration.

The number of words introduced is about five thousand. These include all those about which people are most apt to differ, or to be at a loss. And wherever, in such cases, the doubt is removable by appeal to established rule, or to reputable usage, the rule, or the usage is either given, or referred to, in a brief explanatory note.

Where, as often happens, the *ear* is likely to mislead the *eye*, as in spelling *due' tyl*, (*tyl*), and *due' tile*, (*tile*), *re cedo'*, (*cede*), and *sue' ced*, (*ceed*), the words presenting such points of resemblance, are purposely put under each other. This is done in order to inculcate these differences by the force of comparison.

In more than half of the Exercises the words are all defined. Many, moreover, are further explained in notes; while all are divided into syllables and duly accented.

Such, in brief, is the **TEST-SPELLER**; in the preparation of which the author has kept steadily in view the particular want to be supplied, and thus sought to obviate the very natural objection to an ordinary Spelling-book for advanced pupils.

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Entered, according to Act of Congress, in the year 1866, by  
CHARLES W. SANDERS,

In the Clerk's Office of the District Court of the United States, for the Southern  
District of New York.

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Electrotyped by SMITH & McDOUGAL, 82 & 84 Beekman St., N. Y.

## TO THE PUPIL.

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IN the KEY to the PRONUNCIATION, on the next two pages, you will find, for your guidance, a number of little marks or signs *over*, *under*, or *across* the several letters to indicate their sounds. It is necessary to be perfectly familiar with these.

Observe, also, in studying your lessons, how each word is divided into syllables, and which syllable bears the mark (') of the accent. This last is very important; for (among other reasons) a change of accent often involves an entire change of *meaning*. Thus, *col lect'* means *to gather together*; but *col' lect* means a *short prayer*.

Between the two words *coun' sel* or *coun' cil* or, you notice, there is little, or no difference in *sound*. But, in the *spelling*, there *is* a difference. In *coun'-sel* or, you observe, the second syllable is *sel*; in *coun'-cil* or, the second syllable is *cil*.

Differences of this kind often lead to mistakes in spelling. Hence, when such cases occur in the lessons, as often they will, they must be carefully noted, for this will serve to fix them in your mind.

Some of the marks, as the star (\*), the dagger (†), &c., point to notes at the foot of the page. Make it always a part of your lesson to know accurately what these notes teach.

## TO TEACHERS.

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THERE are few things in which *the art of questioning* can be more attractively and effectively employed than in the conduct of exercises such as the following.

Every *mark* or *sign*, accompanying the letters, whatever its office, to say nothing of the various offices of the letters themselves, will furnish opportunities for the use of this method.

Why, for example, we may ask, in the word *yacht*-ing, are the letters *ch* printed in *italics*? What means the mark (') over the first syllable? Does the mark of the accent affect a particular *letter*, or a particular *syllable*? How does *accent* differ from *emphasis*? What is the meaning of the dot under the *g* in *yacht*-ing? Does it denote one of the *Regular* or one of the *Occasional* sounds of that letter? How many *Regular* sounds has each of the vowels? How many *Occasional*? Has the letter *a* any sound except those laid down in the KEY, as *Regular* and *Occasional*? (See Sanders' Union Speller, p. 37.)

These questions may take any desirable range. They should bring out, at least, everything, whether in the TEXT or in the NOTES, that may serve to illustrate the words under notice.



# SANDERS' TEST-SPELLER.

## EXERCISE 1.

an' a lyze  
crit' i cige  
the' o rize  
an' o dyne  
cel' an dire  
an' te past  
an' ti pode  
ap' po site (-ait)  
ap' ro pos  
an' ti type  
är' ehe type  
bou quet' (-kū)  
bär ri cade  
cat' o ehige  
cau' ter ize

an' nu al  
man' u al  
Im man' u el  
an te cede'  
su per sede'  
at' ti tude  
be at' i tude  
gu' ri cle  
ör' a cle  
av' e nue  
ret' i nue  
ba rouché'  
car touch'  
ci vil' ian  
de cill' ion

ac cör' di on  
me lo' de on  
eha me' le on  
æ o' li an  
ne ces' si ty  
a pos' ta sy  
gu toe' ra cy  
as sim' i late  
dis sim' u late  
brag ga dö' ci o  
ca tas' tro phe  
da guërre' o type  
e mol' lient (yeut)  
e mol' u ment  
er y sip' e las

## EXERCISE 2.

co ör' cion  
as pör' sion  
ex ör' tion  
col on nade'  
lem on ade'  
cyl' in der  
fare well'  
wel' fare  
frol' ie some  
frol' ick ing \*  
ab' sence  
li' cense  
non' sense

de tach'  
dis patch'  
e lix' ir  
ex cheq' uer  
fäi' chion  
fai' la cy  
pol' i cy  
gran' a ry  
tan' ner y  
gër' an dole  
äp' ish  
a pos' tle  
är' ehives

e vis' cer ate  
ex hil' a rate  
fas ci na' tion  
av oir du pois'  
coun' ter poise  
as cet' i cism  
fe rog' i ty  
ver bos' i ty  
gym na' si um  
hal lu ci na' tion  
mu nic' i pal  
mus co va' do  
näu' se ä (-she-)

\* Why is *k* found in *frollicking*, and not in *frollicsome*? See Sanders' Union Speller, p. 61.

## EXERCISE 3.

hāl lōw een'	hal' i but	hār'le quin ( <i>kin</i> )
hal' cy on	haut' boy ( <i>hō'-</i> )	hy poc' ri sy
hand' i work	hem' or rhage	de moc' ra cy
hāre' lip	hol i' dāy	id i oc' ra sy
hāre' lip ped	hol' ly hock	in nu en' do
hi' e rareh	hi a' tus	in tel' li gence
bip' po drome	hy e' nā	i ras' ci ble
hyp' o crite	in vōi' gle	ka lei' do scope
i' cī cle	kan ga roo'	Lil i pu' tian
i' sin glāss	lēop' ard	mal' le a ble
liq' ua ble	shep' herd	man' tūe-māk'er
liq' ue fy	lifhe' some	mil' li ner y
liq' ui date	lōath' some	mil' le na ry
mill ion āiro'	lōrgn ette' ( <i>-yet</i> )	neq' es sa ry
mi rāge' ( <i>rāzh</i> )	mācl' strom	no go' ti ate
mus' kal lōnge	mig' tie toe	as so' cī ate

## EXERCISE 4.

nōv' ice	mol' li fy	Nie a rā' guā
no vī' ti ate	cal' e fy	no' tice a ble*
of fī' ci ate	numb' ness	ob scen' i ty
oc' cu py	num' skull	op po sī' tion
oc' u lar	op' er ate	prop o sī' tion
os' cil late	sep' a rate	o rang'-gu tang
os' si fy	pal' li ate	pār lia ment' a ry
paq' i fy	re tal' i ate	al i ment' a ry
clas' si fy	pār' a site	pal la' di um
pag' eānt ry	pār' ri cide	pan e gŷr' ic
pal' lid ness	pho' to graph	pa ral' y sis
pet ri fy	phthis' ick y ( <i>tiz</i> )†	pec ca dil' lo
pu tre fy	phy sī' cian	phil o pe' nā
poign' an cy	pe lisse'	po lit' ic al
preç' i pice	po lice'	an a lyt' ic al
preç' e dent	va lise'	pōrte-mōn naie'
pres' i dent	ca price'	pōrt fōl' io

\* To what rule of orthography does *noticeable* form an exception?  
See Sanders' Union Speller, p. 68.

† See note on *proficiency*, p. 7.

## EXERCISE 8.

ple be' ian	pic a yune'	phre nol' o gy
pneū mat' ies	piqu' an cy	pī ā' no-fōr tē
pōs til' ion	pol' li wig	prac tī' cian
quad rill' ion	pol y ehord	prac tī' tion er
quay' age (kē-')	re lig' ion	reç i prog i ty
rail' ler y	ren' dez vous	re con' nals sance }
sal' a ry	(ren' de voo)	re con' nois sance }
gal' ler y	re vail' le	re doubt' a ble
cel' er y	(re vail' ya)	rep a ra' tion
rasp' ber ry	reç' nard	re sus' ci tate
reç' i pe*	rail' ment	rhi noç' e ros
re gat' tā	sab' a oth	sac' ri fice (-fize)
sat' el lite	sab' bath	sarsa pa ril' la

## EXERCISE 9.

scal' lop	se ces' sion	scin til la' tion
trol' lop	Soyth' i an	su per in tend'
jal' ap	ser' geant (sar-)	tēr ra' que ous
shal' lop	shil la' lah	tio dou lou reux' (roo)
wal' lop	shok' el	ty ran' ni cide
es cal' op	speck' le	u biq' ui ty
seir' rhus	sol' emn	ven tril' o quism
scis' gorg	col' umn	ver i sin' i lar
scrive' ner	qu' turn	ab o rig' i nēs
scūr' ril ous	vol' ume (yum)	Ab ys sin' i an
shel' drake	stadt' hold er	ac clām'
shell' -fish	stat u esque'	ac cla ma' tion
shel' duck	stryeh' nīne	ac knōwl' edg ment
singe' ing†	sub pce' nā	ad ven tī' tious
in fring' ing	suf fice' (-fize)	ag ri cult' ure
som' er sault }	sul' phur	al lo path ic
som er set }	cam' phor	al to geth' er

\* The letter *e*, when *final*, is always *silent*, except in words of one syllable containing no other vowel, and in some words of classical origin, such as *sim' i le*, *reç' i pe*, etc., etc.

† Why, in *singeing*, is the *e* retained, while, in forming *infringing* from *infringe*, the *e* of the latter is omitted? See Sanders' Union Speller, p. 68.