

Americans say "yes, sir," and "no, sir," with a sense different from that with which the words are used in England; but they mark the difference of sense by a difference of intonation. Thus, if a question is asked to which the reply in English would be simply "yes" or "no" (or, according to the rank or station of the querist, "yes, sir," or "no sir,") the American reply would be "yes, sir," or "no, sir," intonated as with us in England. But if the reply is intended to be emphatic, then the intonation is such as to throw the emphasis on the word "sir"—the reply is "yes, *sir*," or "no, *sir*." In passing, I may note that I have never heard an American waiter reply "yessir," as our English waiters do.

The American use of the word "quit" is peculiar. They do not limit the word, as we do, to the signification "take leave"—in fact, I have never heard an American use the word in that sense. They generally use it as an equivalent to "leave off" or "stop." (In passing, one may notice as rather strange the circumstance that the word "quit," which properly means "to go away from," and the word "stop," which means to "stay," should both have to be used as signifying to "leave off.") Thus Americans say "quit fooling" for "leave off playing the fool," "quit singing," "quit laughing," and so forth.

To English ears an American use of the word "some" sounds strange—viz., as an adverb. An American will say, "I think some of buying a new house," or the like, "for I have some idea of buying," etc. I have indeed heard the usage defended as perfectly correct, though assuredly there is not an instance in all the wide range of English literature which will justify it.

So, also, many Americans defend as good English the use of the word "good" in such phrases as the following; "I have written that note good," for "well;" "that will make you feel good," for "that will do you good," and in other ways all equally incorrect. Of course, there are instances in which adjectives are allowed by custom to be used as adverbs, as, for instance, "right" for "right-

ly," etc., but there can be no reason for substituting the adjective "good" in place of the adverb "well," which is as short a word and at least equally euphonious. The use of "real" for "really," as "real angry," "real nice," is, of course, grammatically indefensible.

The use of the word "elegant" for "fine" strikes English ears as strange. For instance, if you say to an American, "This is a fine morning," he is likely to reply, "It is an elegant morning," or perhaps oftener by using simply the word "Elegant." It is not a pleasing use of the word.

There are some Americanisms which seem more than defensible—in fact, grammatically more correct than our English usage. Thus, we seldom hear in America the redundant word "got" in such expressions as "I have got," etc., etc. Where the word would not be redundant, it is yet generally replaced by the more euphonious word "gotten," now scarcely ever heard in England. Yet again, we often hear in America such expressions as "I shall get me a new book," "I have gotten me a dress," "I must buy me that," and the like. This use of "me" for "myself" is good old English, at any rate.

I have been struck by the circumstance that neither the conventional, but generally very absurd, American of our English novelists, nor the conventional, but at least equally absurd, Englishman of American novelists, is made to employ the more delicate Americanisms or Anglicisms. We generally find the American "guessing" or "calculating" if not even more coarsely Yankee, like Reade's Joshua Fullalove, while the Englishman of American novels is almost always very coarsely British, even if he is not represented as using what Americans persist in regarding as the true "Henglish haccent." Where an American is less coarsely drawn, as Trollope's "American Senator," he uses expressions which no American ever uses, and none of those Americanisms which, while more delicate, are in reality more characteristic, because they are common, all Americans using them. And in like manner, when an American writer introduces an Eng-