

## No one should write 'no-one'

I am "shocked and appalled" to find in your pages the phrase "no-one" spelled with a hyphen. And in the writings of an *OED* specialist yet! "No one" has always fared very well without a hyphen. It would appear that in the last few years – in Britain especially, I believe, but also in Canada – some writers have been needlessly inserting a hyphen into this phrase. Please don't support it. Fight it, just as we must fight the disappearing difference between *may* and *might*. I'd be the first to decry the modern tendency to drop hyphens from two-word terms where they are very much needed, but inserting them where they are not is not the proper reaction.

Anita Kern,  
translator,  
Government of Canada,  
Toronto, Canada

## Xlish and Ylish

Anna Dunlop (*ET*18, Apr 88) refers to the use of English words in Italian as *Itangliano*. But this is its Italian name (a blend of *italiano* and the second and third letters of *inglese*), just as *Français* is the French name for what English-speakers know more logically as *Fringlish* (half *French* and half *English*).

Since English words have been absorbed into many languages of the world, I feel we need to be consistent when giving a name to the result. Ideally, the term should be a blend of the name of the country's language and of *English*. Under this system, English words adopted by Japanese would be called *Japlish*, and English words taken over by the Russians would be *Russlish*. The Spanish equivalent is *Spanglish*

and the Italian would thus be *Italish* (which conveniently has the *l* of both *English* and *italiano*).

I am not entirely inventing whimsically, for many of these terms are now in modern dictionaries. The *Barnhart Dictionary of New English* (1973), for example, includes not only *Fringlish*, *Japlish* and *Spanglish* but also *Hinglish*, a blend of Hindi and English spoken in India.

For similar blends in other languages, one could thus have *Chinlish*, *Germlish*, *Hunglish*, *Turkish*, *Portlish* and *Czechlish*, with minor adjustments as necessary for e.g. *Pinglish* (English words adopted into Polish) and *Winglish* (ditto into Welsh).

Adrian Room  
Petersfield, Hampshire, England

## Tom Swifties

Much as I (a) enjoyed the Tom Swifties in *ET*18, and (b) know that you were only their editor once removed, I do hope that William B. Forbes of Toronto did not overstate his claim to have 'created' the second set. Willard R. Espy, in his hugely entertaining *The Game of Words*, published back in 1971, has (amongst others): "I'm glad I passed my electrocardiogram," said Tom wholeheartedly, and: "Why don't you try on this negligee?" asked Tom transparently.

M. Ean Taylor,  
Doncaster, England

## Deutsch courage?

Is Christopher Lawson quite right in heaping so much blame on the poor old Dutch (French leave and Dutch Courage, *ET*19)? Shouldn't he have looked further back in time for the origins of some of the 'Dutch' attributions he quotes? In the old

Oxford English Dictionary the first definition of 'Dutchman' is a 'German' and many other definitions point to a similar historical equivalence of *Dutch* with *Deutsch*.

Again, according to the *OED*, the English use of 'Dutch' has diverged from the German and Netherlandish use since 1600. Aren't the Americans too blaming the wrong folk with their expression 'We've been Dutched'; the Pennsylvania Dutch speakers were after all mainly Germans, not Netherlanders.

G. N. J. Beck,  
London, England

## Scotched

Having been introduced thus: "An Englishman looks at what English idioms say about the Nations of Europe and their citizens", Christopher Lawson (*ET*19) soon confuses the issue by referring to "Britain's European neighbours". Had he stayed with "England and the English" he would have found rich pickings in *Chamber's Twentieth Century Dictionary*. For example "Irish Bridge: ford or water splash" and "Scotch fiddle", the itch!

It was, however, an entertaining article and brought to my notice some interesting variations on familiar expressions. Here, in Edinburgh, being totally intoxicated is being "drunk as a lord" not a Dutchman. Perhaps the Scots looked on the Dutch with a friendlier eye having had much trade and cultural exchange with them when England and the Colonies were closed to them. He asks "why French polish, French windows, French chalk"? Could it be because they came from France? The British (I use the word deliberately) were slow to make things easier and more comfortable around the house!

Our Scottish sash windows were first imported from Holland and *Holland* was a material for making blinds and aprons. In Ireland and in Scotland a small patch of blue sky on a dull day is . . . “enough to make Paddy’s (or an Irishman’s) waistcoat”. As for “going to Denmark”, Victor Borge put it well when he described the Danes as having three sexes “male, female and convertible”.

My thanks to you for a fascinating hour with the dictionary; I shall now repair to the table for Scotch Broth, Welsh Rabbit and Irish Coffee; not an English anything in the recipe books. I wonder why!

Margaret M. Hendry,  
Edinburgh, Scotland

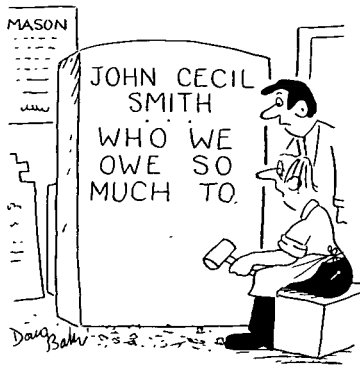
## Wrong instrument

Christopher Lawson (*ET19*) has slipped up in his eagerness to find Anglo-French “complimentary” terms. The French horn is *not* a cor anglais. The French horn is a coiled brass instrument. The cor anglais (English horn) is a straight woodwind instrument of the oboe type.

Graham Brown,  
King’s Lynn, Norfolk, England

## Shoot low, boys

Loyalty to my neighboring newsdealer gives me belated access to *English Today*. *ET19*, for example, just reached me on August 28. I’ve read about half, but don’t wish to postpone writing until I finish. Following the pair of apostrophes in the preceding sentence, a reaction to the efficacy of the spelling and grammar checkers: The third item under “Snippets” (on page 28), makes reference to a “personal director.” Any computer system that would alert the writer to the possibility he meant “personnel” would so encumber you with intrusions as to be useless. Computer-checked copy rou-



‘Six months’ work  
– thank heavens  
it’s finished!’

tinely misses such simple typing errors as *form* for *from* or *and* for *an*.

Wright and Tilley – and their ilk – remind me of a book title by Lewis Grizzard, *Shoot Low Boys, They’re Riding Sheiland Ponies*. They’ve established a minimum target that still lies below the threshold of competent writing – yet they sacrifice the simplest mechanical errors (*from/form*, etc.) to the expediency necessary to keep the computer user happy. Computers, in my judgment, demand greater writing skills from greater numbers of people than ever before. The ubiquitous modems and fax machines push computer-generated copy instantly to distant readers who have no access to the body language and supplementary oral explanations that traditionally accompanied delivery of a freshly written document.

Some comment on Christopher Lawson’s “French Leave and Dutch Courage.” I have no memory of hearing the verb “to english.” In my experience, you “put (or add) english on the ball,” that is, you apply spin so as to make it curve. Another common form is the term “body english,” applied to the physical gyrations and contortions of, for

example, the golfer who has launched his putt and now hopes his own motion will influence its course. Being of Scots ancestry, I’ve long noted the ambiguous nature of the verb “to scotch,” essentially meaning “to end.” It can be positive (scotch a rumor) or negative (scotch their fun).

Finally, let me say that yours is the only forum I know where didactic academicians and simple toilers at wordsmithy are accorded equal footing. Each issue rouses my ire and gives me succor. What more could I ask?

Duncan Morrow,  
Springfield, Virginia, USA

## Niggles

I much enjoyed the Stylewriter article in *ET19* by Wright and Tilley. However, I found the computer jargon in the “statistical summaries” to be wildly distracting. For instance, the example shows the “Number of Words” to be “147.0”. Surely this should be just 147? Similarly the “Average Sentence Length” should be either 24 or 25, but *not* 24.5 words. And 1.0 sentences over 40 words may be mathematically exact but is actually just 1 sentence. I know just how these things pop up in computer programs, and how difficult it is to control them. I do hope Messrs Wright and Tilley will clean up their act in the next version of Stylewriter!

Michael Barlow,  
Pierrefonds, Quebec, Canada

## Getting it right

I do understand why I have seemingly puzzled Paul Thompson (*ET19*), and may I assure him that the American pronunciation of ‘Maryland’ does have three syllables? Unfortunately, when my letter was published, the fact that this learned magazine is apparently not able to print phonetic symbols, combined with a misprint omitting

the second syllable, rightly gave rise to confusion. The best I can do to present it in a reasonably close approximation is: 'Mer'-a-lend'. So Americans can indeed sing 'Tannenbaum' correctly and enthusiastically with the proper tune and metre. This letter gives me an opportunity to express my surprise and disappointment that the author of *The BBC and English Pronunciation* (ET15) has not wished to comment on the rationale for the BBC apparent mispronunciation of 'Maryland', 'Houston' and 'Michigan'.

Dr. Alan C. Berson,  
freelance translator,  
London, England

## BBC pronunciation

Since *ET* is timeless, I'm sure you won't mind me making reference to an article in Vol. IV No. 3 (July 1988), on B.B.C. English pronunciation, which I have just re-read.

It would seem to confirm what I have long suspected – that the Beeb concerns itself with the pronunciation of individual words only, and not with linguistic rules which cover vast numbers of foreign words. A sports commentator on the World Service, Linda Spurr, put me on to this one by pronouncing "Navratilova" three different ways in one short report: "Navratilova" (wrong), "Navrateelova" (wrong), "Navratilova" (correct).

This wouldn't have happened had Miss Spurr been told that you emphasise the first syllable in all Czech words and names ("Dubček"). When they want to break their own rule they omit the vowel at the start ("Krkonoše"). In Polish, as another example, the penultimate syllable gets the stress, which seems much more natural to English speakers: "Paderewski" (w = v of course). In Russian there are no rules which are simple to understand but, when in doubt, pretending it is

## Sorry, I must have dozed

There's something about a Z that makes me sleepy,  
My shelves are filled with titles such as these:  
SchnoZZola, Show BiZ, RaZor's Edge, and DiZZy,  
Which leap at me like rows of solid Z-Z-Z's.

No doubt that once inside between the covers,  
I'd find the pace and stimulus terrific,  
But I can't get beyond those drowsy letters.  
A Z to me is just a soporific.

Alma Denny, New York

an English word often gets it right.

Then, to Asia, ignoring Chinese. In almost all of Asia you do not emphasise any syllable but you do pronounce double consonants, sometimes separately but usually by lingering over the sound. Thus: "Pre-ma-da-sa" and "Ba-dul-la". This even works with Japanese: "Mit-su-bi-shi", "su-ki-ya-ki". Then repeat, rapidly:

I would suggest that radio newsrooms use the occasional phonetic spelling for script-only purposes. They get "Lekh Vawengsa" (Lech Walesa) more or less right but, poor old "Lódź"! It is "Woodzh" (as near as you can comfortably get in English), but few typesetters can manage the cross stroke which turns a Polish "l" into something near to English "w".

I forget the exact spelling (after 40-odd years) but it would be fun if some reader could supply the original of the Polish tongue-twister that means "The may-bug buzzes in the cane brake". In phonetic English it is something like "Khshongshch brzhmee v trzhcheenye". What a shame that we don't spell Scottish "loch", and the like, "lokh", and get rid of at least a little bit of confusion.

R. A. B. Cook,  
Bandarawela, Sri Lanka

## Toothless phonology

The bilabial fricative is not a phoneme in the English lan-

guage. We write it in words like *phony*, *telephone*, and *Joseph*, but we pronounce it as /f/. At least that was true for me until I lost my two front teeth recently and couldn't say /f/ like normal native speakers of English do. I needed the bilabial fricative.

As we learned in *Phonology I* years ago, a bilabial fricative is made by taking Lauren Bacall's screen advice to Humphrey Bogard – "Put your lips together and blow." Try it. Pretend to blow out a candle and then say "iddlesticks." It feels funny on the lips, but I've tested it with people who couldn't see my mouth. They couldn't tell it from the real thing.

When I tried to come up with a phonological sign for this helpful sound, at first all I could think of were obscene words and the symbols usually associated with them, but gravity eventually overcame levity. I reached back into my undergraduate memory and remembered the phonetic symbol for the bilabial fricative and gave it my own personal phonemic status – /p<sup>h</sup>/. While experimenting with it, I soon discovered I could make another needed sound, as in *very*, *ravage*, and *live* by voicing my /p<sup>h</sup>/ to a /b<sup>h</sup>/. Lip<sup>h</sup>e began to improve. If I meet a Castilian, I'll p<sup>h</sup>eel right at home.

It wasn't long before I p<sup>h</sup>ound I also couldn't say the unb<sup>h</sup>oiced *th*, as in *thing*, *nothing*, and *north*, at least not until I adapted another non-English sound. Actually, as far as I know, it isn't

a phoneme in any human language. But it does exist among chimpanzees, and in Brooklyn, where natives call it a “raspberry,” to be used in disapproval of a blind umpire. It’s made by sticking out the tongue one-eighth of an inch beyond the lips and blowing hard. As such it is a sign of derision, but by easing up on the force of expelled air, I can get a credible-sounding /θ/, pronounced *th*, as above. I look a little p<sup>h</sup>unny to someone who can see my lips, but it works perfectly well on the teleph<sup>h</sup>one.

Experimenting p<sup>h</sup>urther, I b<sup>h</sup>oiced the *th*, and suddenly I could say *then*, *weather*, and *wri-the*. See how my b<sup>h</sup>ocabulary increases! As yet, I have no typáble symbols for the last two sounds, but I’m working on it. Meanwhile, till my dentist can p<sup>h</sup>it me into an ab<sup>h</sup>ailable appointment, I’m staying home and doing most of my talking on the p<sup>h</sup>one. The thound I can’t make iz eth.

Dr. John C. McGreevy,  
assistant professor of English,  
Chicago State University,  
Chicago, Illinois, USA

## Girls and boys

People nowadays are suspicious of the word *girl* applied to an adult woman. They suspect that it demeans the person it applies to. Of course they are often right, and similar demeaning uses have occurred throughout the history of Western Languages. Nevertheless, there are positive aspects of the usage as well, as I hope to show below:

First, it is important that everything that applies to *girl* applies to *boy* as well, only it is more dangerous for *girl*.

Both *boy* and *girl* have been used to transfer the inferior status and incomplete personhood of children to adults in a low position in a hierarchy. *Boy* is or was used in colonial societies for “waiter”, “servant”, or even “native”, and in the same way *the*

*girl* may be “the maid”, *my girl* “the secretary”, and general assistant a *Girl Friday*. Earlier uses of this kind are fossilised in *knave* (which moved from “boy” to “servant” to “bad person”) and *maid* (from “girl” to “servant”). Clearly one would wish *girl* in this sense to be as obsolete as *boy*; adults are adults.

Both *boy* and *girl* are also used to emphasise the sexual aspect of a person, but here examples with *girl* are much more common. *Boy* for “nubile adult male” arguably occurs in a few usages like *toyboy*, *boyfriend*, *he’s a nice boy*, etc. but because females tend to be defined by their gender roles *girl* is very widespread for “nubile adult female”. Anyone who doubts that this is the reason why *girl* is more common than *boy* for people between 18 and 35 should try substituting *woman* in *call-girl*, *cover-girl*, *page 3 girl* etc.

This is all quite familiar, but a third function of *boy* and *girl* has had less publicity. This is as a signal of solidarity. *A night out with the boys* is a night with ones peer group, and *old boy* is used to address fellow members of some privileged group (certainly not aged waiters!) Similarly *the girls* are a supportive group of equals and *old girl* is not an oxymoron but an indication of comradeship.

As a form of address for an adult male group, *boys* is straightforward, whatever the sex of the speaker. It signals that “we are all in this together”, one cannot imagine it in modern use as the plural of *boy* “waiter” or “servant”. One could make an analogy with German *Kinder* and French *mes enfants* as unpatronising forms of address for fellow members of a team. But *Girls* in the corresponding use is more

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complex, from a man in authority it might appear demeaning (the “inferior” sense) even if intended in the “solidarity” sense, and in fact the two meanings might be mixed in it. From a female speaker it is more likely to carry connotations of solidarity; those addressed are equals or being treated as equals, members of the peer-group. An interesting test is whether *Ladies* would be inappropriate or merely more polite, in the first case *girls* is expressing solidarity, in the second it may be patronising.

Consequently, if one is trying to purify ones speech of sexist usages, one must pause to consider whether a particular instance of *girl* is a bad *girl* which patronises or stereotypes women or a good one which signals and strengthens a potentially supportive peer group.

Philip Shaw,  
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Tyne, Newcastle, England

## Simple or simplified spelling rules?

Taken at face value, John Simpson’s statement of the rule for consonant-doubling in the inflected forms of English verbs (*ET*18, p. 61) appears to be magnificent news, and something the whole British-spelling world has been needing at least since Noah Webster’s day some 200 years ago. Is John Simpson pronouncing officially on behalf of *The Oxford English Dictionary*, and will *Hart’s Rules* now be amended? The implications are truly momentous and profoundly encouraging for the long-overdue improvement of written English.

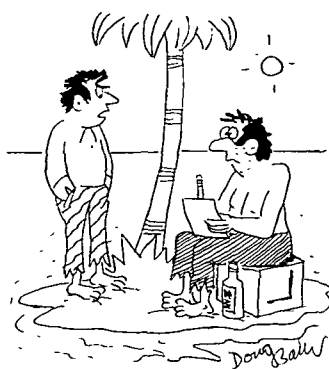
For what John Simpson says is that this spelling rule, which has caused the British-spelling world endless head-scratching, brow-beating, pupil-punishing and text-correcting ever since the literate establishment became fixated with the idea of ‘correct’ spelling, is now “quite simple”.

It amounts to this: if the preceding vowel is stressed and written as one letter, the final consonant of the base forms of verbs is doubled before [-ed, -ing]; exceptions include “a few recognised oddities such as “bus/bused, busing”. We therefore write *targeted*, *benefited*, *headed* but *equipped*, *befitted*, *wetted*.

One great advantage of this simple rule is that at last it aligns many British spellings with their simpler American equivalents. No longer do the poor British have to remember to write *traveled* with [11] but *paralleled* with only one [1] (or rather, only three), and *worshiped*, *kidnaped* with [pp] but *galloped*, *gossiped* with only [p]. Similarly, we shall no longer have to distinguish *formatted* with [t] from *limited* with only [t]. No longer will the foreign learner have to note specially that *libelled* and *rebelled* do not rhyme, because the difference in spelling shows at a glance that *libeled*: *rebelled* do not.

So far so good. However the rule as thus formulated also seems to suggest that common words like *have*, *come*, *give*, *love* should inflect as *havving*, *giovving*, *lovving*, which is really rather daring, though a perfectly logical way of distinguishing the vowels in such forms from those in *shaving*, *homing*, *skiving*, *roving*. Surely John Simpson is not trying to foist such dull and predictable rationality onto the rich variety of written English as we know it? So should these words be added to the list of exceptions, like *busing* (which appears to rhyme with *abusing*)? Or does the final [e] of their base form disqualify them from participation in this particular game? He can hardly be implying anything so outrageous as that the base forms should be written *hav*, *com*, *giv*, *lov*, can he? This would take half the fun out of learning to read and write, would it not, if we could actually spell words as simply as we speak them?

Alright, I am being disingenuous, I am being sarcastic. But



*‘Does it really matter whether the preceding preposition governs the noun equivalent, putting it in the accusative case?’*

at the same time, I am puzzled: what exactly is John Simpson trying to tell us when he says that the rule for doubling consonants is simple “if you keep your head”? What was the Kingman report trying to tell the teaching profession last year, when it said that 7 year olds should at one and the same time spell common words correctly, and understand that spelling obeys rules? What was Chomsky trying to tell us twenty years ago, when he said English spelling was a “near-optimal” way of representing English words because *courage*: *courageous* are spelt nearly the same (although he did not mention all the other pairs, such as *speech*:*speech*, which unaccountably differ)?

I do not know what these eminent authorities are trying to tell us; but taken at face value, it appears they are describing another language than English as it is currently written.

But what is clear is they would like English to be written simply, to obey rules, to represent the words near-optimally. They would like it because it appeals to their sense of order, because simplicity and regularity and optimality appeal to the aesthetic sense and to the intellect, because simple, regular spelling

meets profound psychological needs, where complex, irregular spelling generates confusion, frustration and waste – of time, resources, and human potential.

But it is not just such eminent authorities who (secretly?) yearn for English spelling to be rationalized. Far more important are the hundreds of millions of native speaking children and foreign learners of all ages who have to try and master the present system, and who stumble at the hurdles, many (20% of children with special learning difficulties in the UK) scarcely to rise again, but all suffering unnecessary educational hassle and handicaps. Why are the children of the English speaking world found to lag behind the Germans, French, Japanese in their educational achievement? The writing system discourages logical thinking, it demotivates vast numbers, leaving them in various degrees of illiteracy, and it takes up precious school time that could be used for substantive study.

For centuries it was thought that the problem could be easily resolved, merely by respelling all English words in accordance with their pronunciation. The practical obstacles to such a reform today, once one begins to think about how it might be introduced, rule it out from all but the realms of pure fantasy. But small steps could perfectly well be taken to ameliorate the situation little by little.

And John Simpson, wittingly or not, has given us a perfect example of one such small step. Let the British (and all who spell like them) emulate the Americans by distinguishing the pronunciation of *libeled*: *rebelled* and by not distinguishing *worshiped*: *gossiped*. Let us all apply the simple rule for consonant doubling that John Simpson has propounded.

But it is all very well to say, “Let us do this”, “Let us do that”. How in fact can the new simplified spellings be propa-

gated? Dictionaries could help by listing simpler, more regular spellings as the ones to be preferred. Governments could help, by ensuring that school textbooks use them, and teachers teach them. University departments of Education, Linguistics and Psychology could help by giving higher priority to researching the optimal regularisations that could be introduced: they would be doing mankind a service.

That is however looking ahead a little. For the moment there is the Simplified Spelling Society, small but with links around the world and growing, which is researching, advocating, publicising in a modest way, and anxious to spread its message. For further information contact the author, who is also the Society's Membership Secretary, at 61 Valentine Road, Birmingham B14 7AJ (tel. 021-444 2937).

Christopher Upward,  
Birmingham, England

## International Daleks

It was kind of Mrs Yule to explore my letter in such detail. As a Cockney who has lived in fear that someone would activate Bernard Shaw's 40-letter alphabet in his lifetime, I am astonished to be considered part of some elite. Is not elitism (which I too deplore) an attitude of mind that believes that other people are too stupid to encompass what we ourselves have achieved?

Much ink has been spilt in discussing who *wrote* Shakespeare's plays; much less on those who actually *listened* to them. Could the reluctance to accept that Shakespeare wrote Shakespeare spring from an elitist unwillingness to believe that someone who never went to University could flash the searchlight of his intelligence over the whole range of human experience and set down what he saw in its gleam in language that ravishes the ear? His plays were not learned treatises to be delivered before Oxbridge scholars; they were

written to be "understood" by the common people of Tudor England. When he declaimed "the multitudinous seas incarnadine" was he speaking above their heads? Perhaps – but he never made the mistake of underestimating their intelligence. People may not always understand what is being said to them, but they always know when they are being talked down to.

The generation that has grown up with TV and the computer faces different language problems, or a different approach to language problems, from those of us who grew up with books and the radio – as do their teachers. But however hard it may be to accept, the fact remains that we cannot evade history in any of its manifestations, and language is one of them. Any given moment in time is the summation of all that has gone before, and it is only by being aware of the past that we can make any sense of the present. We deceive ourselves if we believe there is no need to distinguish between *tide* and *tied* (Yule-tide or Yule-tied?), *led* and *lead*, *compliment* and *complement*, *wade* and *weighed*, *thrown* and *throne*, *retch* and *wretch*; or that it is a matter of indifference whether we write *peak*, *peek*, *peke*, or *pique*, *pare*, *pair* or *pear*, *aisle*, *isle* or *I'll*, *rain*, *reign* or *rein*. If a word does not awaken a concept in our minds it is not performing its proper function. We can reduce stadia to tiers but not human beings. Who is there among us who if his son asks for a beer will give him a bier, or a sweet will offer him a suite?

"Native" English speakers welcome their "New Englishes" cousins for they are but overseas additions, with their own accent and vocabulary variations, to the variety of Englishes that have always existed within England itself. The French treat foreign words as bastards; the English lovingly adopt them as their own, and now have the largest family of foster children in the world.

Are not *glasnost* and *perestroika* already playing happily with *koala*, *kookaburra* and *didgeridoo*? Why, having welcomed them as they are, should we wish to alter their appearance by cosmetic spelling? What would Jewish or French people say if we transformed a *chauffeur* into a *shofar* (even if some drivers give the impression that that is what they have become)?

Is it not wiser to leave well alone? Does not "improved" spelling beg the question? If it is our destiny to end up talking/writing Anglo-Russo-Indo-Sino-Nippon computer-speak at one another, that can only leave us all diminished. And if we allow our similes and metaphors and thought processes to become gradually dominated by the mechanised world we have created, rather than the natural world we are in the process of destroying, we shall become international Daleks whose main distinguishing feature from computers will be our merciful ability to forget. Not even Christ could have said "Consider the lilies of the field . . ." in a world from which all lilies had disappeared.

Australia is in the process of absorbing many multilingual immigrants and perhaps the problems that this creates are what disturb Mrs Yule. Du courage! Conrad was Polish, Karen Blixen Danish, and even Russia's greatest poet had Ethiopian ancestry. Could Leslie Howard have really been Hungarian? Is it possible that Laurence Harvey was Lithuanian? As Peter Sellers once said: "You can tell they're foreigners, they speak English so well." How sad (and ironic) if "foreigners" ended up knowing more about English than the English themselves – as many already do.

I have always believed that verbal is the least personal and offensive of all forms of humour. Mrs Malaprop gave her name to a whole branch of the family and one of her descendants is alive and well, and appears in East