



BAT MAN

**A DOUBLE WHAMMY
FROM TIM EYRE!
FIRST HE REPRISES
HIS TALK ON WHAT
JAPANESE IS LIKE AS
A LANGUAGE TO LEARN
THEN HE TELLS
US ABOUT THE
MYSTERIOUS
"BATWING" COLLAR HE
WAS WEARING WHEN HE
GAVE THE TALK**

Pukka up!

Luca Jellinek reports from
the second Pukka Picnic

Confounding the Frenchies

Torquil Arbuthnot on the neglected
works of Baroness Orczy

A man of many parts

The rakish existence and confusing
background of new member
Baron von Rukavina

RESIGN!

THE NEWSLETTER OF THE NEW SHERIDAN CLUB • No. 180 • OCTOBER 2021



The New Sheridan Club traditionally meets in the upstairs room of the Wheatsheaf, just off Oxford Street. The Wheatsheaf is one of Fitzrovia's historic pubs, a one-time haunt of Dylan Thomas, George Orwell, Augustus John and Julian Maclaren-Ross. In fact Thomas met his wife Caitlin in The Wheatsheaf and, legend has it, he was known to flash at women there as well. Fitzrovia's associations with literature go back to the eighteenth century. In the twentieth century both Woolf and Shaw lived in Fitzroy Square; Pound and Lewis launched *Blast!* at the Restaurant de la Tour Eiffel in Percy Street. John Buchan lived in Portland Place and in *The Thirty-Nine Steps* Richard Hannay has a flat there. Both Lawrences (D.H. and T.E.) took rooms there, as did Aleister Crowley, Wilfred Owen, Rupert Brooke and Katherine Mansfield.

The Next Meeting

The next Club Meeting will take place on **Wednesday 6th October** in the upstairs room of the Wheatsheaf pub at 25 Rathbone Place, London W1T 1JB.

This month our speaker will be Matthew “The Chairman” Howard, who teases us with this description: “Following an almost three-year hiatus resulting from his address to the Club entitled *50 Not Out—Reflections of a Long Life in the Chair*, the Chairman returns to welcome in the season of mists and mellow fruitfulness with what he describes as an affectionate and irreverent look at the British Empire Exhibition of 1924, entitled *Return to Empire*. Sadly, as Wembley Stadium was almost demolished by the Scots in 1977, very little has survived to leave any indication that Brent is anything other than a rotten borough but, for one night only, it will be resurrected in a manner few other than the Chairman can muster. You never know—you might learn something.”

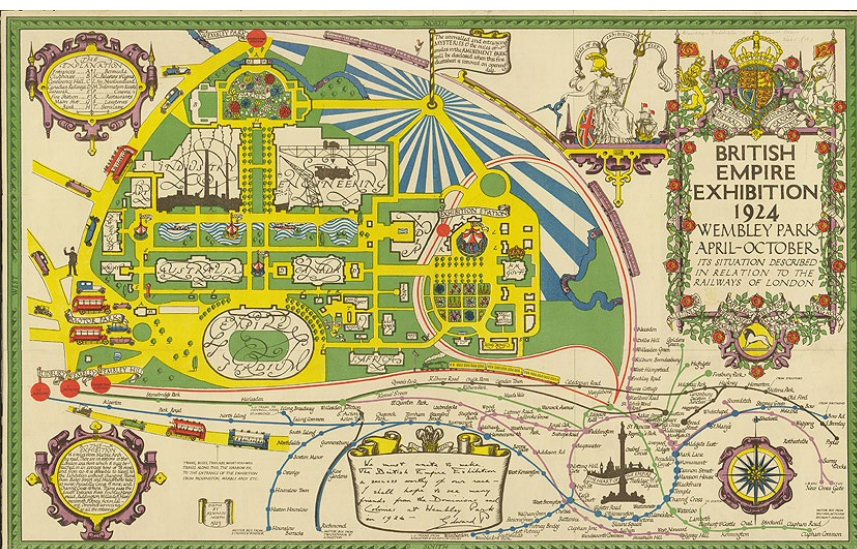
As before we will be attempting to live-stream the talk from the pub, as well as recording the video at higher resolution to upload later. The YouTube link to watch live is <https://youtu.be/i7Nz07mJ7Tw>.

There is a Facebook event for this meeting at www.facebook.com/events/2974722216102801.

The Last Meeting

For our second outing back into the real world post-lockdown we had an upliftingly healthy turn-out at the Wheatsheaf. Our speaker was Tim Eyre and his subject was *The Japanese Language*. This might seem like rather a large topic to cover in under an hour but Tim, as ever, was lucid and engaging. He was specifically looking at what Japanese is like as a language to learn, its easy and difficult aspects and its structural peculiarities. He looked at pronunciation, how subtle changes to the length of a vowel can completely change the meaning of a word, the various particles that denote the subject and object of a sentence and the suffix that turns a statement into a question. And he looked at Japanese writing—several different alphabets that can appear side by side in a sentence. Many thanks to Tim for an enlightening and accessible talk.

A video of the talk can be found on the New Sheridan Club YouTube channel. An essay version begins on page 4.





(Clockwise from top left) Chuckles, clearly struggling after months in a onesie; Mr and Mrs Sbaffi; Torquil opens proceedings; Mike Reynolds with a newcomer who is teetering on the brink of joining up; Basil Youdell, engrossed in *Resign!*; new Member Gomez Zephyr; Mark Christopher asks a question from the floor; Stuart Mitchell looking beatific; the audience, with hi-tech webcasting gear to the right. More photos in an album on our Flickr account.



THE SALIENT CHARACTERISTICS OF THE JAPANESE LANGUAGE

By Dr Timothy Eyre

IN THE SUMMER OF 2002, my wife said to me, “I’m going to start going to Japanese lessons. You don’t *have* to come if you don’t *want* to.” So it was that I started studying Japanese at an evening class that autumn. Fortunately, I found the undertaking rewarding and continued my studies quite seriously for five years. In this article, I will share some of what I learned about the Japanese language. In particular, we will see that Japanese is not quite as impenetrable a language as one might suppose, at least in the early stages of study.

First, I should acknowledge that I am by no means a highly skilled speaker of Japanese; indeed I know members of the New Sheridan Club who speak Japanese better than I do. At the peak of my abilities, I reached a level that could be generously described as intermediate: I scored well at AS level and was able to chat with monoglot Japanese friends at length. However, at no point did professional translators in the field have any cause to worry that I might blackleg their profession.

Japanese is, of course, spoken by 128 million people in Japan (fig.1). However, while Japanese is the *de facto* national language of Japan, the language has no official status there. The tiny island of Angaur in the Pacific nation of Palau (fig.2) *does* have Japanese as an official

language but has no speakers of it among its approximately 130 inhabitants. Japanese is also spoken among some members of the Japanese diaspora, with Brazil and the United States in particular having substantial populations of ethnic Japanese people.

The origins of Japanese are obscure, with there being no widely accepted theory among linguists as to the language’s genealogy. Much Japanese vocabulary has been imported from Chinese, just as many French and Latin words have made their way into English. However, while English belongs to the Germanic branch of the Indo-European language family, Japanese stands almost alone as a primary language group, with its only relations being the Ryukyuan languages spoken in the islands that lie in the south-western part of the Japanese archipelago.

Pronunciation

Some aspects of the Japanese language are downright easy to master. In particular, for native English speakers, intelligible pronunciation presents few challenges. Unlike Chinese and Zulu, Japanese is not tonal: in Chinese, the pitch at which a vowel is pronounced can completely change the meaning of an utterance. This poses a significant challenge to learners of Chinese who do not natively speak a tonal language. Students

of Japanese need not contend with such challenges. Furthermore, Japanese only has around one hundred different syllables, in contrast to the thousands of different syllables in English and Thai.

Almost all of these syllables can be reasonably approximated using sounds familiar to native speakers of English.



Fig.1



Fig.2

However, there are three aspects of Japanese pronunciation that I found interesting. The first is the glottal stop. This is the sound made in the middle of the Cockney pronunciation of “bottle” or the “-” in “uh-oh”. Many Japanese words use a glottal stop, with the utterance either changing meaning or rendered meaningless without it. In the transcription of Japanese to roman script, the glottal stop is represented by a double consonant. For example, the word for postage stamp is *kitte*, which is pronounced “ki-tay”. Were I to ask at a post office in Japan for a “kitay” instead of a “ki-tay” I would likely receive a blank look rather than something I could affix to a postcard.

Secondly, in English the length of a vowel is often a matter of emphasis or accent, with the Lancashire “laff” and Hampshire “larf” both being valid pronunciations of “laugh”. However, learners of Japanese must take care to remember and use either the single-length or double-length version of a vowel when speaking. This was effectively illustrated to me at a Japanese conversation club when I puzzled my interlocuter by informing her that during my forthcoming trip to Japan I would be engaging in *kanko* “drying up” rather than *kankō* “sightseeing”. Here we see that the standard romanization of Japanese uses the macron diacritic to indicate a long vowel.

An example of two distinct words that combine the previous two points are *hito* “person” and *hittō* “written response”. Fortunately, these distinctions are far easier to see and act upon when reading the native Japanese phonetic scripts, which we shall look at shortly.

The third interesting area of Japanese pronunciation is the group of sounds that are transliterated as *ra*, *ri*, *ru*, *re* and *ro*. Unfortunately, the Japanese phoneme that starts these syllables lies somewhere between the English “r”, “l” and “d” and I personally

have never mastered it. However, knowing that Japanese has neither an “r” nor an “l” but has a single sound that serves to approximate both helps us to understand why speakers of Japanese sometimes mix up the English letters “l” and “r”.

Vocabulary

A challenge that faces the native English speaker learning Japanese is that (unsurprisingly for a completely unrelated language) the vocabulary differs greatly from English. So whereas the French for “tortoise” is *tortue*, with the first four letters offering a strong hint as to its English equivalent, the Japanese word is *kame* (pronounced a bit like “cameh”), offering the



native English speaker no assistance whatsoever and requiring an effort of rote memorisation to learn. Students of Japanese are driven to use whatever hooks they can devise to help them retain vocabulary. A favourite of mine, and one that may be of interest to members of the club, is the word *sebiro*, which means “business suit”. The word sounds like a contraction of “Savile Row”, and indeed this is one theory for the word’s origin.

However, Japanese does have many loan words from English and other languages. Some are easier to understand than others: *pen* is obvious, *hoteru* “hotel” and *terebi* “television” are slightly less so. Some are less than obvious but interesting, for example *baikingu* is derived from the English word “Viking” and refers to a self-serve buffet restaurant because of the

association with a *smörgåsbord*. Others take the learner back to rote memorization. For example, the Japanese word for “questionnaire” is *ankēto*, from the French enquête.

After a few years of study, I started to notice that the Japanese lexicon tends to have more in the way of dedicated words for concepts that in English require an expression. For example, *gyakunade* means “rubbing the fur of an animal the wrong way” and *karōshi* means “death by overwork”.

Grammar

Japanese grammar is far simpler than English grammar. For example, there are only two tenses: past and non-past. There are only three irregular verbs and these correspond to “come”, “go” and “do” so that the learner will inevitably become familiar with their slight irregularities. There are no genders, definite or indefinite articles or plurals. The grammatical rules typically operate with the rigid consistency of a computer programming language.

This is not to say that the grammar is easy. Although relatively simple, Japanese grammar differs profoundly from English grammar.

makes significantly less use of pronouns than English. More often, the person being referred to is indicated by context, implication or the use of respect words. Although the word *anata* presented in textbooks translates as “you”, in conversation a Japanese person is more likely to address the person they are speaking with by name. Where pronouns are used they are often heavily laden with social signifiers.

A grammatical pattern that exists in Japanese but not in English is a concept called “counters”. In Japanese, a number cannot modify a noun directly. Instead one must insert a “counter” word. English does this occasionally with expressions such as “two pairs of trousers”. However, in Japanese a counter word is almost always required and the counter varies depending on the thing being counted. So it is that there are distinct counters for long thin things, flat things, small round things, machines, books and cups of drink. Small animals have a counter, but rabbits are not invited to the small animal party and must share their counter with birds. This is all immense fun, all the more so when one learns that for ten or fewer objects it is possible to avoid the use of counters by using a

parallel numbering system that refers to numbers of things instead of abstract numbers.

However, the grammatical concept that lies at the core of the Japanese language and which students of the language must master in order to move beyond the uttering of simple pleasantries is that of particles. Particles are short word-like utterances that indicate the function of the preceding word or phrase in a sentence. Take

as an example the phrase, “Mr Tanaka reads a book,” which in Japanese could be rendered as *Tanaka-san wa hon o yomimasu*. Here *yomimasu* is the verb “to read”, *hon* means “book” and *-san* is an honorific attached to the name Tanaka. This leaves the two particles *wa* and *o*. The particle *wa* tells the listener that we are talking about Mr Tanaka. (It does not indicate the subject of



Tim examines the reasons Japanese appealed as a language to learn

Indeed, one of the attractions of the Japanese language for me is that it offers a fresh means of expressing oneself and forces the learner to challenge the assumptions built into ones mother tongue. Naturally this applies to all language learning, with Japanese providing an especially generous dose.

To take a straightforward example, Japanese

the sentence in a strictly grammatical sense.) The particle *o* indicates that the *hon* that comes immediately before the *o* is the object of the verb in the sentence.

To a simple sentence like this one, additional words and phrases, accompanied by a particle to indicate their function, can be inserted to make the sentence express more information. For example, the particle meaning “belong to” is *no*. So “Ms Suzuki’s book” would be rendered as *Suzuki-san no hon*. (Note that the basic Japanese name honorific *san* is not gendered.) The *hon* in our previous sentence can be substituted with *Suzuki-san no hon*, producing *Tanaka-san wa Suzuki-san no hon o yomimasu*, “Mr Tanaka reads Ms Suzuki’s book.”

In this way, the learner can build up Japanese sentences from word-plus-particle units as if building something out of Lego. Conversely, when reading Japanese a long sentence can typically be unpacked into word-plus-particle units. Learning to do this at a conversational pace is no small undertaking, but the reassuring regularity of the sentence structure combined with the relatively easy pronunciation makes expressing oneself as a beginner less difficult than one might fear.

Conjugating verbs and adjectives

In the above example, the verb appeared at the end of the sentence. This is typical in Japanese. Furthermore, not only does the speaker withhold what is happening until the last word of the sentence, further dramatic tension is obtained by the fact that the grammar indicating whether the verb is in the positive or negative form is left to the verb ending. Whereas in English one might say, “Mr Tanaka is not reading a book,” in Japanese this would be rendered as *Tanaka-san wa hon o yomimasen*, with the *-masen* ending indicating “not reading”. The listener is also left in suspense as to whether the action is happening in the past or not until the very end of the sentence: “Mr Tanaka read a

book,” (past tense) would translate as *Tanaka-san wa hon o yomimashita*.

Japanese offers some verb endings that express concepts that require a whole phrase in English. For example, to say, “Mr Tanaka wants to read a book,” it suffices to replace the *-masu* ending with *-tai*: *Tanaka-san wa hon wo yomitai*. To express that Tanaka-san is able to read a book,



one uses the suffix *-emasu*: *Tanaka-san wa hon o yomemasu*. To express that Tanaka-san does too much reading one can use the suffix *-sugimasu*: *Tanaka-san wa hon o yomisugimasu*. There is even a verb ending to implore one's fellows to do something: “Let’s read,” would be *yomimashou*. Again, the essential meaning of the sentence does not become clear until the last syllable has been uttered.

Similarly, it is not until the end of a sentence that it becomes clear whether the sentence is a statement or a question. A sentence may be converted to a question by appending the syllable *ka*. Thus, “Is Tanaka-san reading a book?” can be rendered as *Tanaka-san wa hon o yomimasuka?*

Unlike English or French, Japanese conjugates adjectives according to whether the characteristic described by the adjective was present in the past or not. For example, *isogashii* means “busy” and *hito* means “person”. A busy person is *isogashii hito* (with the adjective preceding the noun, as in English). With the conjugation of adjectives, *isogashii* can be converted into “was busy” by changing the ending so that it reads *isogashikatta*. Thus we can

雪子さんはJRの電車でビールを飲みました

Fig.3

雪子さんはJRの電車でビールを飲みました

Fig.4

雪子さんはJRの電車でビールを飲みました

Fig.5

雪子さんはJRの電車でビールを飲みました

Fig.7

雪子さんはJRの電車でビールを飲みました

Fig.9

form *isogashikatta hito*, “person who was busy”. The ending of the adjective can also be changed to indicate whether the adjective is negated or not, and doubly changed to indicate that the negation applies to a past state. These forms are *isogashikunai* and *isogashikunakatta*, so that we can express “person who is not busy” and “person who was not busy” with *isogashikunai hito* and *isogashikunakatta hito* respectively. At first blush this is a little involved, but the learner can take succour from the fact that this pattern is the same for all members of one of the two classes of adjectives. The other class of adjectives has

even simpler (but less interesting) rules.

Respect Speech

Where spoken Japanese starts to get really tricky is with “respect speech” or *keigo*. Indeed, it was while attempting to learn *keigo* that I started to let my Japanese studies slip. Social status, especially the relative status between two individuals, is extremely important in traditional Japanese culture. *Keigo* is spoken in service and business settings to emphasize social distance and differences in status. For example, airline staff use *keigo* to talk to passengers and when two

Hiragana I

Fig.6

w	r	y	m	h	n	t	s	k	-
わ	ら	や	ま	は	な	た	さ	か	あ
	り		み	ひ	に	ち	し	き	い
	る	ゆ	む	ふ	ぬ	つ	す	く	う
	れ		め	へ	ね	て	せ	け	え
を	ろ	よ	も	ほ	の	と	そ	こ	お
ん	n								

companies are conducting negotiations they will do so using *keigo*.

A Japanese speaker speaking *keigo* uses a variety of honorifics, vocabulary, grammatical forms and goodness knows what other linguistic elements to humble themselves, exalt the other person, make their language sound pleasant and to generally convey respect. Even ordinary words can have *keigo* forms. For example, although “today” is usually expressed as *kyou*, in *keigo* service staff will say *honjitsu*, which literally means “original day” whereas *kyou* literally means “now day”. These linguistic gymnastics often require special training even for native speakers. I found it quite befuddling to attempt to keep two different modes of speech in mind at the same time: one to humble and one to exalt.

Even in less formal settings, it is normal for Japanese speakers to refer to other people and their affairs using respectful language. When it comes to family relationships, the fact that the Japanese distinguish between younger and older siblings creates quite a profusion of vocabulary. For example, there are separate words for “my older sister”, “my younger sister”, “your older sister” and “your younger sister”. I found that the chore of learning this vocabulary was eased somewhat by the insight into Japanese culture so provided.

Beyond vocabulary, there are also different verb forms used for different social settings. In this article I am using what is known as the *masu* form of verbs, which is fairly polite and suitable for conversing with people one does not know well. There are other verb forms of lesser and greater levels of formality. I only ever had to get to grips with two levels: the *masu* form and the plain form, which is used in conversation with friends.

The use of different levels of formality is by no means unique to Japanese and can be readily observed in English. However, in Japanese these matters are significantly more clearly defined, are deeply embedded in the language and attract a great deal more cultural expectation.

Swearing

When asked about naughty words in the Japanese language, a Japanese person is likely to insist that there are no such things. Naturally, this is not the case and I believe that Japanese

has a rich vocabulary of profanity; indeed there are English-language books on the subject. However, given the cross-cultural challenges posed by conventional Japanese vocabulary, I judge it prudent to remain ignorant of such distasteful matters so as to avoid the risk of dropping the local equivalent of an F-bomb.

Writing

We shall now take a short tour of the Japanese writing system through the analysis of the sentence given in fig.3. Transliterated into roman characters, this sentence reads *Yukiko-san wa JR no densha de biru o nomimashita* and means, “Ms Yukiko drank beer on a JR train.” (JR is the name of Japan’s main railway company.) This simple sentence makes use of all four of the writing systems employed in Japanese.

Fig.4 highlights the use of Roman characters, known in Japanese as *romaji*. These characters are mostly used for advertising, brand names and aesthetic effect. Thus they are highly visible in Japanese streets but see little practical use.

Fig.5 highlights the phonetic Japanese script called *hiragana*. This attractive form of writing is about a thousand years old and derives from a cursive Chinese script. It is used for verb endings, particles and some Japanese words. Roughly speaking, each Japanese syllable has a corresponding *hiragana* character. The full set of hiragana characters can be seen in fig.6. They can be easily memorized with a few days of study and writing them is a pleasant activity. However, for all their aesthetic appeal, given their purpose in the writing system they are of limited use in isolation.

Fig.7 highlights the second Japanese script, which is called *katakana*. This script is mostly used to depict loan words; in this case *biru*, which is derived from the Dutch word for beer, *bier*. The full set of characters appears in fig.8. The sounds they represent are identical to those represented by the *hiragana*. This is analogous to the use of lower- and upper-case letters in European languages.

Katakana appear on public signs throughout Japan. This means that the ability to read them empowers the visitor to understand much more of their surroundings. As such, it is worth considering spending a few days to memorize this character set if planning a holiday to Japan.

Katakana

w	r	y	m	h	n	t	s	k	-	
ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア	a
	リ		ミ	ヒ	ニ	チ	シ	キ	イ	i
	ル	ユ	ム	フ	ヌ	ツ	ス	ク	ウ	u
	レ		メ	ヘ	ネ	テ	セ	ケ	エ	e
ヲ	ロ	ヨ	モ	ホ	ノ	ト	ソ	コ	オ	o
ン	n									

Kanji

Figure 9 highlights some *kanji*. These are Chinese characters that were imported into Japan well over a thousand years ago. Japanese had no other writing system, so systems of writing Japanese using Chinese characters were devised. The fact that Chinese grammar is somewhat different from Japanese grammar presented challenges that eventually led to the use of *hiragana* alongside *kanji*, as described above.

Japanese people are expected to be able to read about 2,100 different *kanji* and learning them is a major part of the education of native speakers. However, picking up a few of these symbols is an enjoyable learning exercise. For example, fig.10a shows a rough drawing of a tree. It is not too much of a stretch to see how this relates to the Japanese character for “tree” shown in fig.10b. Fig.10c shows the character for “wood” (in the sense of many trees) and fig.10d shows the character for “forest”.

Similarly plausible is the development of the symbol for “sun” from the picture in fig.11a, through fig.11b to the official character in fig.11c. (This is the most frequently used symbol out of all the *kanji*.) Figs 12a and 12b show a picture of the moon and the official character. No great feat of imagination is required to see the relationship between the two. Furthermore, combining the characters for “sun” and “moon” gives us the character depicted in fig.13, which fittingly means “bright”.

Unfortunately, learning *kanji* does not remain this simple. The character in fig.14 simply reverses the symbols for sun and moon and draws a line beneath the sun character. The result is a character that means “gall bladder”.

Compounding the challenge of learning *kanji* is the fact that most characters have multiple possible pronunciations; the one depicted in fig.14 can be read as *tan*, *kimo*, *i* or *makoto*. This contrasts with Chinese, where there is always only one pronunciation associated with a given

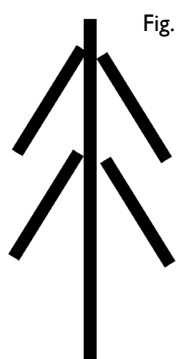


Fig.10a

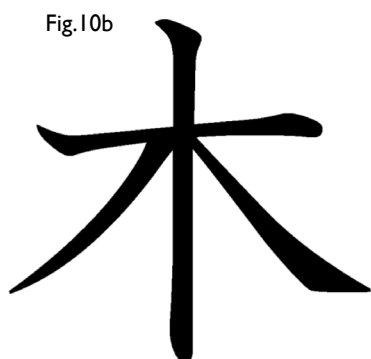


Fig.10b



Fig.10c

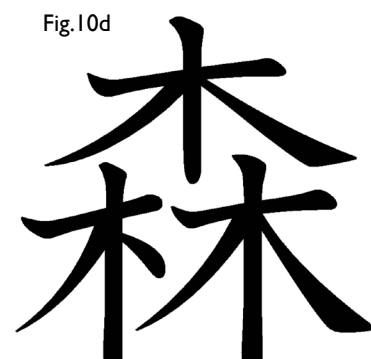


Fig.10d

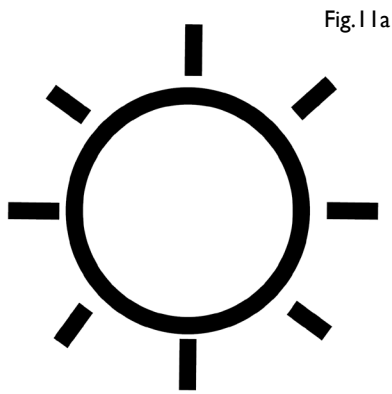


Fig. 11a

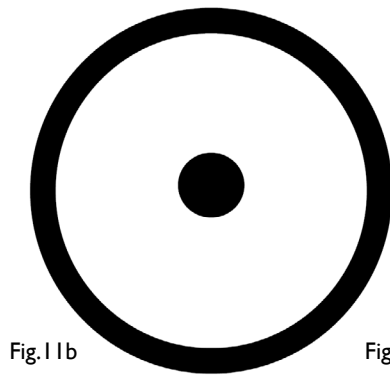


Fig. 11b

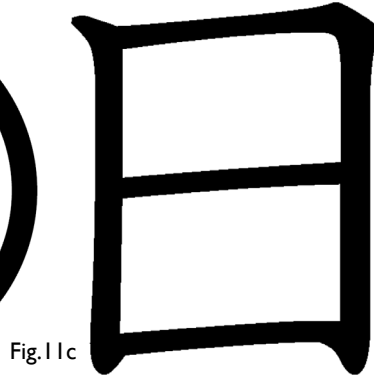


Fig. 11c

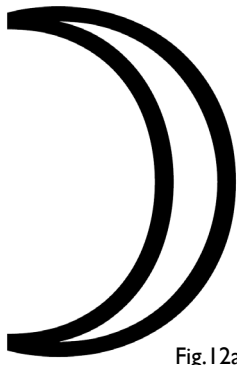


Fig. 12a

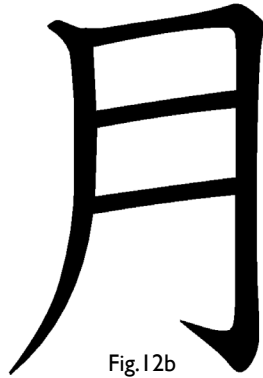


Fig. 12b



Fig. 13



Fig. 14

character. Therefore, even with full knowledge of a character, the reader may not be able to fathom

different sets of accompanying strokes that create opposite meanings. Japanese children learn the characters by writing them out thousands of times. Students learning outside the demanding Japanese educational system generally rely on all manner of memory-assisting mnemonics and diligent study (or extraordinary talent).

These challenges are further compounded by the fact that Japanese language exams demand a precise knowledge of the characters. Fig. 18 shows the correct and an incorrect way to write the character for “winter”. This is a real example that appeared in a Japanese language exam that I once sat. Even the order in which the strokes are written are considered important; fig. 19 shows the correct stroke order for “winter”.

But Why?

Attentive readers may by now have gathered that the Japanese writing system is not entirely straightforward. Why then do the Japanese persist in using it? Theoretically, it would be possible to abandon *kanji* and use *hiragana* alone. However, it is exceedingly unlikely that this will happen. The key reason for this is that *kanji* are deeply embedded into Japanese culture. Calligraphy is viewed as a high form of art and the knowledge of a large number of *kanji* is a mark of education comparable to a native English speaker’s possession of a wide vocabulary. Furthermore, *kanji* are considered to be more expressive than *hiragana* and *katakana*. Based on my own experience I can confirm that once a reader has thoroughly internalised a *kanji* character, its meaning is conveyed from print to

how it should be said. To assist with this, the Japanese sometimes print small *hiragana* characters next to a *kanji* to indicate how it should be spoken.

Like the characters in Figs 13 and 14, most *kanji* incorporate simpler *kanji* within themselves. These components are called radicals in English and sometimes offer a clue as to the more complex character’s meaning. The simpler characters often change shape when used as radicals, as can be seen for the “person” radical in fig. 15. When this radical is combined with the character for “mountain” we get the character for “hermit” (fig. 16).

When learning *kanji* in bulk it quickly becomes troublesome to tell similar characters apart from each other. See, for example, fig. 17, where we see the gate radical with two

Fig.15

Fig.16

Open

Fig.17

Close

Fig.18

Fig.19

mind with greater immediacy than English text written in Roman characters.

I should like to present two other advantages that *kanji* offer over phonetic writing systems. First, with no coupling between sound and meaning, knowledge of Japanese *kanji* can be of significant help in other countries that use Chinese characters. For example, when visiting Taiwan I was able to spot places where alcohol might be available by recognizing the character depicted in fig.20, despite having no idea how to say the local word.

Second, the Japanese language has many homophones. *Kanji* enable the writer to distinguish between two words that would be written the same in *hiragana* but have different meanings. Indeed, the need to distinguish between homophones is a

reason for retaining the vexatiously capricious spelling used in the English language.

Keyboarding

With the profusion of characters used in Japanese writing and the prevalence of technology in Japan, one might reasonably wonder how the Japanese language is entered on a keyboard. The first Japanese-language typewriter appeared in 1915 (fig.21). They were laborious to use and required great skill on the part of the operator. Nevertheless, the

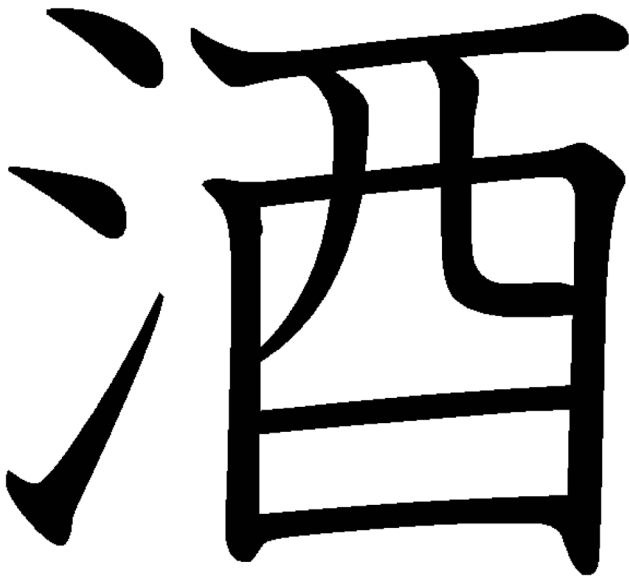


Fig.20

production of Japanese typewriters continued until they were superseded by electronic word processors and then personal computers.

The entry of Japanese text on personal computers is surprisingly straightforward. A typical Japanese computer keyboard uses the QWERTY layout (fig.22) with a few extra keys for switching between scripts and with *hiragana* printed on the keycaps in addition to Roman characters. In typical use, the user types a Japanese phrase phonetically using Roman characters. The phrase appears on the screen in *hiragana* as it is typed.

When the phrase is complete, the operating system displays a drop-down list of possible *kanji* renderings, from which the user selects the desired expression (fig.23, where the characters mean “off-campus”). The process is smooth and quick in daily use. A similar system is used for composing text on field telephones.



Fig.23

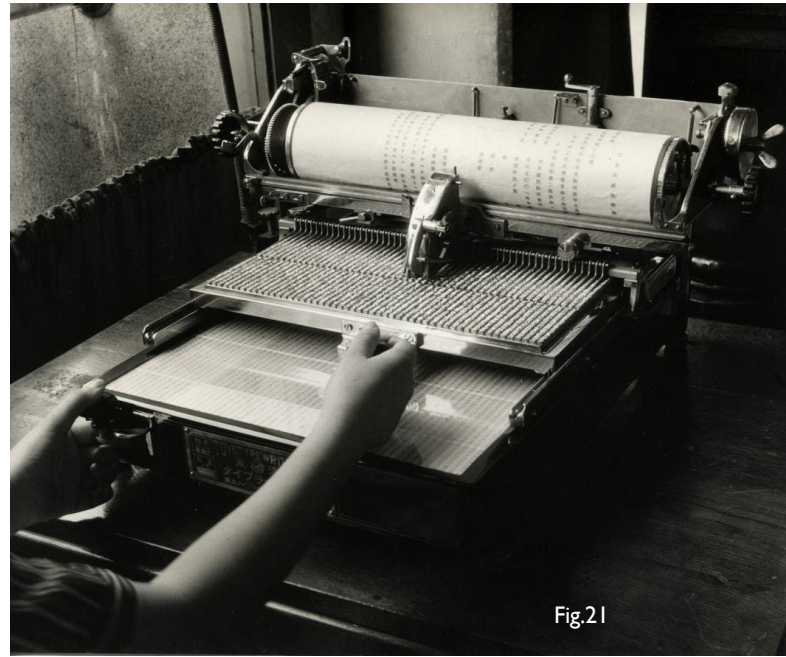
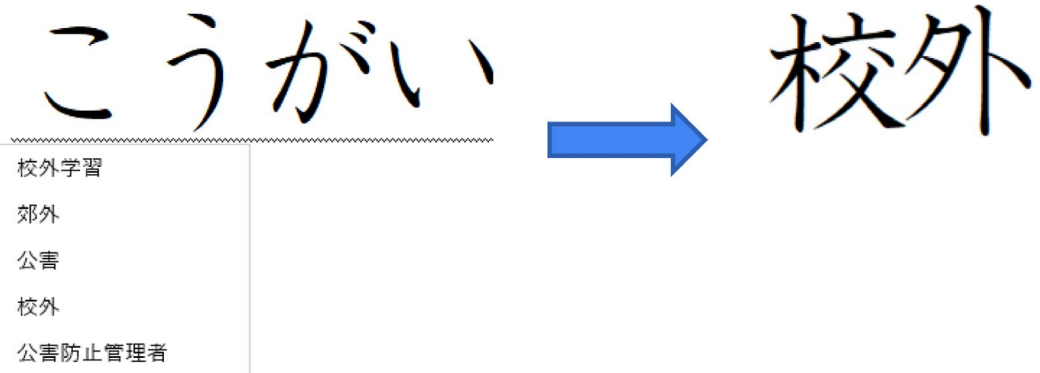


Fig.21

Conclusion

Japanese is profoundly different from English. As such, even a passing familiarity with the language can challenge one’s linguistic assumptions and broaden the mind.

If you ever contemplate a visit to Japan, do bear in mind that it is quite straightforward to learn a few pleasantries and a little of the writing system. Doing so will greatly enhance any visit.

PUKKA PICNIC II

More Boaters, Bubbly and Belles

By Luca Jelinek

ON SATURDAY 11TH SEPTEMBER the second annual Pukka Picnic was held.

From the start, the intention was for the picnic to be repeated annually. With a second edition of the “Boaters, Bubbly and Belles” bash now under our belt, that ambition appears a little closer to being realised.

The first Pukka Picnic was held, by sheer luck, during a brief period of relaxation in the rules on public gatherings, last year, and perhaps was more poignant for that. Restrictions had been entirely lifted this time around, but two elements of continuity could be found. Firstly, the picnic was held on the commodious but fairly sheltered Daffodil Lawn of Holland Park. Secondly, we were blessed with very amiable weather.

For those who have been unable to attend yet, the idea of the Pukka Picnic is simply to gather a goodly number of vintage and “chappist” aficionados for one of the last jaunts of the Boater Season. It is not a strictly NSC event but, happily, the Sheridanite contingent was extremely well represented. Two members of the Glorious Committee for Life—Air Commodore (ret.) Arbuthnot and the Chairman—graced the occasion with their presence, as did many stalwarts of the first Wednesday of the month. At the same time, a few newcomers were spotted and as always it is a pleasure to

expand the range of acquaintances among such a stylish, Champagne-quaffing set.

Due to the crass absent-mindedness of the organiser, the Pukka Picnic coincided with the second evening of the re-opening of the Candlelight Club. We were very gratified to see that a number of picnic attendees made it to that event, too, displaying a Brideshead Revisited-level of commitment to partying and joining several other Sheridanites in welcoming back Prohibition-era excess.



Luca and his wife Ginny



Picnic engines are deployed



Stuart and Frances Mitchell



Miss Minna chatting to Andrew Harrison, with Andrew Dobbie in the foreground



(l-r) Ginny Yeoward, Pandora Harrison, and Adrienne Hess Duchesse De St Gènes



(Above, l-r) Lord Hare, Torquil Arbuthnot and the Earl of Essex; (right) whatever the collective noun for co-respondent brogues is



(l-r) Marcus Walters, James Blah and Jonny Haart

THE BROGUES GALLERY

WITH ARTEMIS
SCARHEART



In which a Member of the New Sheridan Club is asked to introduce themselves to other Members so that those at Home and Across the Seas may all get to know fellow Club Members. No part of this interview may be used in court or bankruptcy proceedings.

Baron von Rukavina

Name or preferred name?

Clubwise: Baron Iason von Rukavina. To friends, coves and (if one may use such a vulgar term in your esteemed rag) “work colleagues”, “Jason” may be preferred. Legally: I prefer to remain, as ever, anonymous to Her Majesty’s Police Force.

Why that nickname or nom de plume?

As I have Illyrian descent, I am graced to inherit said title, although the vicissitudes of familial relationships in the early 1900s meant that the former Yugoslavia annulled all such titles.

Where do you hail from?

Well, that is a story indeed... In brief, without prejudice (and do recall the “Yusupov disclaimer”, which henceforth applies): Father: Viking to French (a Duke du Ginnes came along with that rotter William) to English to Irish (William bribed du Ginnes with a Barony in land he did not invade, Ireland—so the start of the Troubles?—where he had fun: a bit of doit-de-seigneur may have led to the McInnis family) to Scotland (terrible weather, bad at growing potatoes, thereupon a bit of bastardy lead to McGuinness) to English (someone fell into the Liverpool docks in the 1900s, roughly when the closed-shops there did not approve at all of those who were not a “member”). Mother: Mongol (a certain G.Khan killed 10% of the world’s population apparently—greatest xenophobe of all time) then Rus (Vikings came there too, but our ancestors ran

away) to Illyrian (where they subjugated the locals and were called “von Rukavina”, meaning those of the long sleeves) to Croat (a “von Vidovgrad” was added, apparently from the coats of arms they really, really made up for previous cowardice; might have even been made “Knez” or “Dukes”) to Austro-Hungarian (rose to Barony despite a lascivious taste for other gentlemen’s wives and the ensuing duels; apparently a certain Napoleon favoured Croats in his armies—hence “Hvat”, now corrupted to “Cravat”, due to their neckwear and thus excellent Chappisness) to Yugoslav (Mother’s father disappeared in most mysterious circumstances) to English (Mother had a distaste for Mr Tito’s politics). I consider myself Northumbrian—born in London but lived my formative years there. Hence my taste for quality overcoats.

Favourite cocktail?

Start of soiree: Aviation No.2. In the small hours: Corpse Reviver No.2; very, very sharp.

Most Chappist skill?

Difficult to know. I offer these for consideration: Tweaking my moustache. Knowing at least five ways to tie a tie and two ways to tie a bow tie. Ah! I seem to have an ability to pour equal portions of wine into a selection of glasses (which have varying amounts in them already) such that at the end they are all at equal levels (by Mk.1 Eyeball) without overflowing the glasses... in one pass, with no refill attempts! (No guarantees are provided.) Howzat?

Most Chappist possession?

My ultra-rare “Zeppelin” pipe, given as a 50th

birthday present by the memsahib while on a wander in Vienna for that occasion. Or perhaps my battered top hat—oh, the stories it could tell, that I have sadly (or conveniently) forgotten! Or the smoking jacket I “borrowed” off my father... Then there is my smoking hat—most convenient as it packs to almost nothing, so while smoking, abroad, one may be suitably attired.

Personal Motto?

As advised by my house-master: “Thou shalt not get caught!” or, if one desires Latin, “Digitus ex posteris extractibo!” [Note that the Latin does NOT mean the same as the English... —Ed]

Favourite quotes?

Churchill: “It is the right of every English Gentleman to define the English Language as he sees fit.” Or, in my line of toil, Turing: “If a problem may be broken up into finitely many, indivisible, computable steps then that problem is computable.” A quote I find utterly enlightening and of such sophistication it is rather distracting.

Not a lot of people know this about me...

I have a passion for the meta-problem of how one solves problems.

How long have you been involved with the NSC?

A certain Mark Christopher (my proposer) had mentioned this esteemed club some time ago, so I have known of it, yet the positions of the stars only aligned recently.

How did you hear about the Club to begin with?

The details of the night in which Mr Mark Christopher mentioned it are known, due to the occasion and sands of time, only to my top hat or The Time Traveller.

What one thing would you recommend to fellow Members and why (cocktail, night out, tailor, watchmaker, public house, etc.)?



Napkin clips (should one “wear one’s stains with pride”?). Ullman’s of Greville St attend to my pocket watches; a wonderful gentleman if curmudgeonly!

Your three chosen dinner party guests from history or fiction and why?

Let us assume we can understand one another, therefore: 1. Archimedes of Syracuse: this incredible thinker developed logic, infinitesimals, integration, probably the world’s first computer: the “Antikythera Mechanism”. 2. Herodotus: the ancient

Greek historian who travelled the world circa 400BC—his extensive knowledge of the ancient world would be unsurpassed. 3. Euripides: the ancient Greek playwright who investigated such themes as “might is right”, “what is good?” and so-forth—these underpin many of our modern codes of morality and humanism. 4. Homer: what a good story-teller he would be—one would need a few Corpse Revivers while listening to him! 5. Academician S. Korolev: the Father of the Soviet space programme, a genius, outstanding organiser and the most influential man of the Cold War that we have never heard of. 6. Corresponding Member B. Chertok: said to be the Mother of the Soviet Space programme. He was the “man on the pad” for the USSR’s only ICBM or the launch of “Mars III” during the Cuban Missile Crisis—he had to call Khrushchev personally to inform him that either one or the other could be on the pad, not both! He was also the Chief Designer for all of the internal computer systems in the capsules. Oh golly! Do forgive me: six not three! Egads!

Favourite Member of the Glorious Committee?

Artemis Scarheart, obviously. Also Mark Christopher is a fair cove. [Readers should note that, despite his fantasies, Mark is NOT a member of the Committee —Ed]

Thank you for allowing yourself to be interviewed in the palatial surroundings of the NSC Club House. On behalf of the Members may I respectfully ask you to resign.

BARONESS ORCZY

By Torquil Arbuthnot

**“They seek him here, they seek him there,
Those Frenchies seek him everywhere
Is he in heaven? Is he in hell?
That demned elusive Pimpernel.”**

– *The Scarlet Pimpernel*

BARONESS ORCZY (Emma Magdolna Rozália Mária Jozefa Borbála Orczy de Orci) was born in 1865 at Tarnaörs, near Jászberény, about 50 miles west of Budapest in Hungary. She was the younger of the two daughters of Baron Bódog, a landowner, and his wife, Emma, daughter of Count Wass. The Hungarian form of Baroness Orczy’s first name, by which she was called and which she preferred, was Emmuska. Her father was a great-grandson of the noted Hungarian poet Lőrinc Orczy (1718–1789).

Her paternal grandfather lived in considerable state at Tarnaörs with his Viennese wife, who never allowed Hungarian to be spoken in her presence. Baroness Orczy described her early upbringing as a time of “splendid feudal lords ensconced in their opulent chateaux, medieval still in their magnificence”.

Later her father was given the estate of Tisza-Abád, to which they moved, and to which he sought to bring modern agricultural machinery and methods. Like much of the peasantry throughout Europe, the workers on

the Orczy farm were afraid that the new machinery would replace them. Many of them called the machines the work of the devil.

One July evening when Baroness Orczy was three, the family held a grand party for her elder sister’s birthday. It was to be a masquerade party in which “everyone was to dress up in some fantastic guise. The women were to don male attire and the men to wear bodices and petticoats.” Just as the party reached its peak, she and her sister were hastily put to bed. After being tucked in, she remembered seeing a red glow at her window and thinking it must

already be sunrise. When she and her sister went to the window she saw that the farm workers had set fire to the barn and the stables. The fire then spread to the crops, and the harvest was ruined. In one night she was confronted with two elements that were important in her later work: peasants rebelling against the aristocracy, and “the delightful mystery of masks”.

Because of this uprising, and because of the agricultural depression and the Viennese banking crisis, her family moved to Budapest. Here Felix Orczy, who was deeply interested in music, was *Intendan* of the national theatres, where he championed the music of Richard Wagner against some opposition, and appointed Hans Richter (1843–1916) as *Kapellmeister*. These actions caused controversy, and he resigned and



Baroness
Orczy in
1920

moved to Brussels, where he taught music.

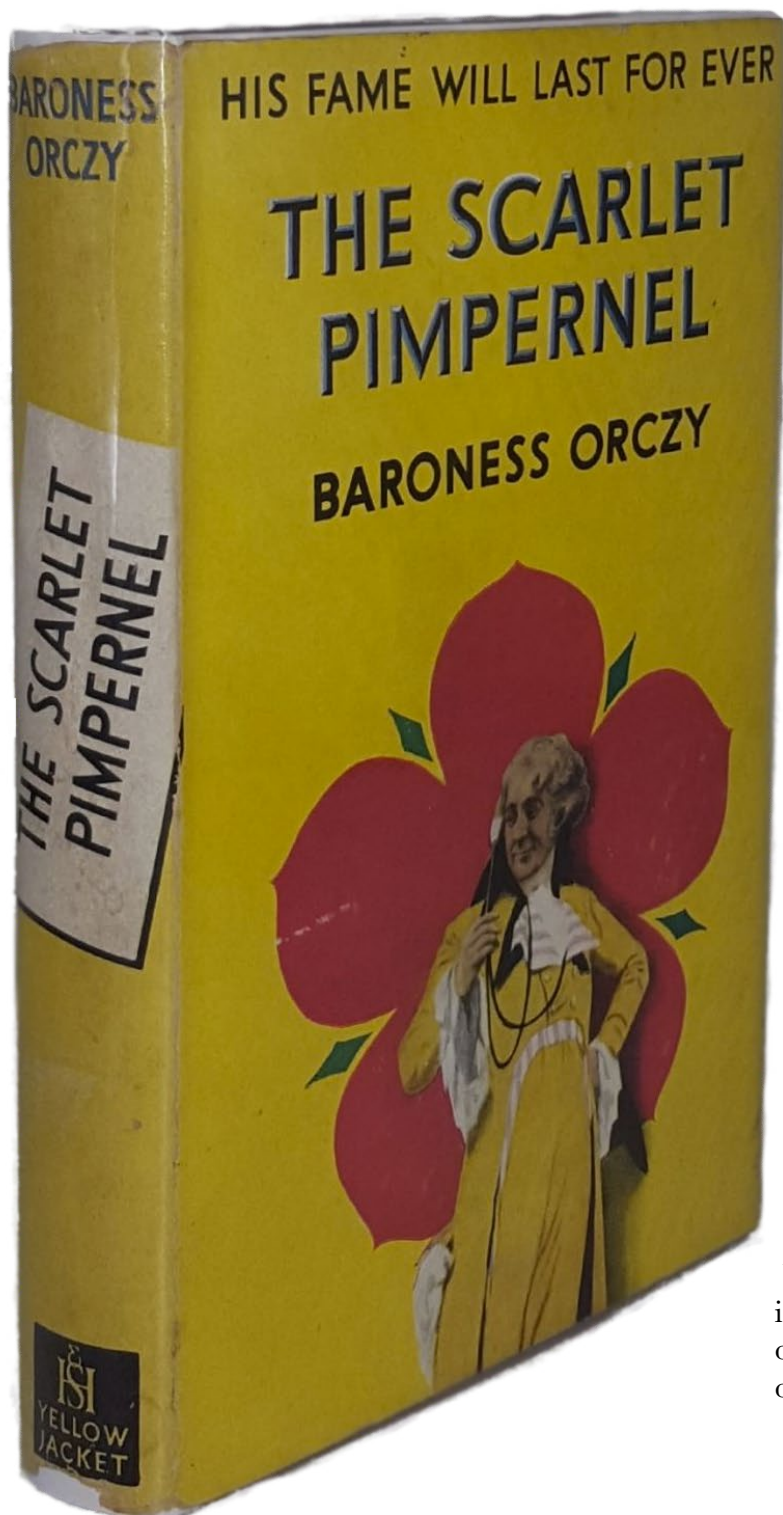
There the girls spent a year at a convent of the Visitation, and there the elder, Madeleine, died, aged about twelve. Baroness Orczy subsequently went to another convent in Paris. She spoke Hungarian with her father, and French with her mother, but disliked having to speak German to her grandmother. However, she spoke not a word of English when, aged 15, she moved with her parents to London, and went for a while to a small day school kept by a German couple near their home in Wimpole Street. The Orczy's house became a salon of sorts for the musical geniuses of that time, and

visitors included Liszt, Gounod and Wagner.

Emmuska Orczy decided she wanted to be an artist ("a mad desire to adopt an artistic career") and went to the West London School of Art and then to Heatherley's. However, she hated modern art with its "naked ladies with green thighs and faces like acidulated pumpkins". At Heatherley's she met her future husband, Henry George Montague Maclean Barstow (1862/3–1943), son of the curate of Thornton Watlass, Yorkshire; they married in London in 1894. Their only child, John Montagu Orczy Barstow, who wrote novels under the name John Blakeney, was born in 1899. The Barstows set up home in a studio flat in Holland Park Road and earned their living doing book and magazine illustrations. He illustrated and she translated *Old Hungarian Fairy Tales* (1895).

She and her husband went to the theatre every night, befriending some of the rising stars in the English theatre like Henry Irving, Ellen Terry, and A.W. Pinero. The theatre is where she became interested in thrillers, or "marrow-freezing dramas" as she called them, with titles like *Lady Audley's Secret*, *The Lonely Man of the Ocean*, or (a favourite of hers) *The Vicissitudes of a Servant Girl*. In describing them, she could also be describing her future work: "Virtue was inevitably triumphant in the end. Vice, as exemplified by the villain, brought about its own chastisement; and comedy was always on the side of virtue."

Just before the turn of the century, when Orczy was in her mid-thirties, she began a second career as a writer. A series of mystery stories for the *Royal Magazine* featured the Old Man in the Corner, who solves murders by pure deduction while sitting in an ABC teashop playing with pieces of string. Historians of the crime fiction genre regard him as one of the first armchair detectives. As she said, he "was in no way reminiscent of any other character in detective fiction. I thought of him in his big checkered ulster, of his horn-rimmed spectacles, of his cracked voice and dribbling nose, and above all of his lean, bony fingers fidgiting, always fidgiting, with a bit of string." Orczy created other detectives, including Lady Molly of Scotland Yard, one of the first women detectives in 1910 and Skin o' My Tooth, a lawyer/detective. Orczy was



a founding member of the Detection Club in 1930, along with Agatha Christie, Dorothy L. Sayers and G.K. Chesterton.

The Barstows wanted to visit the Paris Exhibition of 1900 and arranged journalistic commissions to pay for their trip. Of this visit to Paris Orczy later wrote, “We wandered through the streets of that quarter of old Paris which held enshrined the whole of her marvellous history and along the pavements which to my ears still echoed with the footsteps of Robespierre and Danton...with the clatter of the tumbrels and the shouts of the revolutionary mob thirsting for freedom at the price of the tyrant’s blood.” Inspired by this visit, Orczy wrote *The Scarlet Pimpernel* in five weeks. The inspiration for her hero, she said, came to her in a flash:

I first saw him standing before me—don’t gasp, please—on the platform of an underground station... Now, of all the dull, prosy places in the world, can you beat an Underground railway station? But I give you my word that as I was sitting there, I saw—yes, I saw—Sir Percy Blakeney, just as you know him now... I saw him in his exquisite clothes, his slender hands hold up his spy-glass; I heard his lazy, drawling speech, his quaint laugh... It was a mental vision, of course—but it was the whole life story of the Scarlet Pimpernel that was there and then revealed to me... My thoughts were clear enough for me to tell my beloved husband about the wonder that had occurred; the birth of the Scarlet Pimpernel.

The novel was rejected by a dozen publishers, and she nearly accepted £30 for all rights to it. But in 1903 she and her husband succeeded in getting a dramatised version they had written accepted for production by Fred Terry. It was produced that autumn in Nottingham, with no great success, and the Barstows rewrote the last act, so that Terry would not be in a hideous disguise for his final bow. It was finally produced in London in 1905 and after a shaky start became very popular, running for over 2,000 performances.

The Scarlet Pimpernel was an instant best-seller when published as a novel in 1905. The plot was a peculiarly potent mixture of the familiar ingredients of historical fiction. During the French Revolution a secret band of daring Englishmen in disguise rescue French aristocrats from the Reign of Terror. They are led by Sir

Percy Blakeney, who appears to the world a nincompoop and a fop but is in reality a master of disguise and a brilliant leader of men. As Orczy emphasised in later years, he is the typical English gentleman. This symbol of British foreign policy repeatedly outwits the bungling French bureaucrat Chauvelin. Like *The Four Just Men* (1905) by Edgar Wallace, the novel pits a group of self-selected upper-class amateurs against the power of the state. Sir Percy is also the soul of honour; he is temporarily estranged from his beautiful French wife, Marguerite, because she has betrayed an enemy of hers to the revolutionaries, recalling the romantic vision of personal integrity in other novels of the period such as *The Four Feathers* (1902) by A.E.W. Mason.

The story also became the subject of several film versions; the earliest, a silent film of 1928, was called *The Triumph of the Scarlet Pimpernel*. The most famous, *The Scarlet Pimpernel* (1935), was produced by Sir Alexander Korda, another Hungarian, who had been born in a town not far from the Orczy farm. It starred Leslie Howard, although Charles Laughton was originally slated to play Sir Percy. A 1982 version starred Anthony Andrews and was directed by Clive Donner. Television adaptations range from the BBC television series of 1950, starring James Carney, to a 1999 British–American co-production, starring Richard E. Grant.

Orczy gained a following of readers in England and throughout the world and, with the demand high, she wrote 11 sequels to *The Scarlet Pimpernel* over the next 35 years. As well as the Scarlet Pimpernel adventures, Orczy published many other novels, mostly historical fiction, and a biography of the duchesse de Berry.

In 1906 Orczy inherited from an uncle the property of Tarnaörs and a private income, which she was later to lose in the crash which followed the First World War. During that war, Orczy formed the Women of England’s Active Service League, an unofficial organisation aimed at encouraging women to persuade men to volunteer for active service in the armed forces. Her aim was to enlist 100,000 women who would pledge “to persuade every man I know to offer his service to his country”. Some 20,000 women joined her organisation.

After the war, partly because her husband had a weak chest, they bought the Villa Bijou at



Stills and poster from the 1935 film version of *The Scarlet Pimpernel*



Monte Carlo, Monaco, a place to which they had taken a liking when she had convalesced there after a nervous breakdown in 1915. There they were instrumental in bringing about the construction of an Anglican church.

Their decision to move abroad may have been influenced by the xenophobia current in England at the time; Orczy's widowed mother, who had returned to Hungary in the 1890s but escaped during the war to live near them in Kent, returned home (where she became a captive of the Bolsheviks) in 1918 because she thought that her presence as an enemy alien was doing them harm.

Like many Hungarians, Orczy resented the partition of her country under the terms of the 1919 treaty of Trianon. During the 1920s, as Monte Carlo became built up, the Barstows

also bought a house in Italy, La Padula, at Rezzola on the Gulf of Spezia, but, finding life in Mussolini's Italy increasingly disagreeable, they sold it in 1933. Orczy spent the duration of the Second World War in Monte Carlo, in circumstances of some difficulty. Barstow died in 1943, and after the war she returned to England, where she published her memoirs. She died, in Brown's Hotel in London, in 1947.

Once she was asked, "Baroness, you have the real distinction of having lived equal amounts of time in England and Hungary, you know both ways of living, so you can compare the two places better than anyone else. Please tell me, how would you compare the lifestyle of the two countries?" To which she replied, "Well, I would say the Englishman lives like a king and eats like a pig, and the Hungarian lives like a pig, but God knows he eats like a king."



THE BAT WING COLLAR

By Tim Eyre

AT THE SEPTEMBER club meeting a few people commented on my collar (pictured left). Given the level of interest, it seems fitting to share a little about this element of my couture in the pages of this august organ.

The collar is, of course, detachable. The global pandemic may have closed Lock & Co. for a time, but this is no reason to let ones neckwear standards slip. The detachability means I am able to attach it to any of my various collarless shirts at a whim. Having worn primarily detachable collars for the past several years, I have determined that this particular style is my favourite. Those curious about detachable collars may wish to refer to issue 132 of *Resign!*, which includes an article on the subject.

As we all know, detachable collars are typically stiff, require special laundering and are not made of shirting cloth. However, I like to wear detachable collars on a daily basis, and therefore I must be pragmatic. So it is that most of my collars are made of fairly stiff white cotton cloth and can be washed in a domestic washing machine. I find that this works better for turn-down collars such as this one, rather than wing collars.

The manufacturer of this particular collar was my trusty tailor Nita Fashions of Hong Kong. They made it for me along with a batch of collarless shirts. So far as I can tell, Nita Fashions is the only tailor that offers this collar style. They call it “Bat Wing” in reference to the concave curves framing the throat. Nita can tailor shirts with this style of collar attached or detached, as you choose. They charge between US\$95 and US\$150 per shirt, including shipping, depending on the cloth. Payment can be made by credit card. An easy way to provide them with your measurements is to send them an existing shirt that fits you well. As with all decent tailors, they can satisfy your every shirt-related whim, so do not hesitate to ask for exotic cuffs or an unusual button layout.

The attention my Bat Wing collar received in September has inspired me to order a few more from Nita along with my next commission. The collars are costing US\$30 each, which so far as I am concerned is a bargain for such an unusual yet aesthetically pleasing style.

Nita Fashions, 16 Mody Road, Ground Floor, Kowloon, Hong Kong, www.nitafashions.com, sales@nitafashions.com, +852-2721-9990





CLUB NOTES

New Members

A COUPLE OF joiners for you to give virtual shoulder-claps to this month. Baron Iason von Rukavina is an old mucker of existing member Mark Christopher and seems to have been finally persuaded to sign up at our summer party in August. In his application form he gave little away (apart from a 7 3/8 hat size) but you can glean much more about him from the Brogues Gallery item on pages 16 and 17.

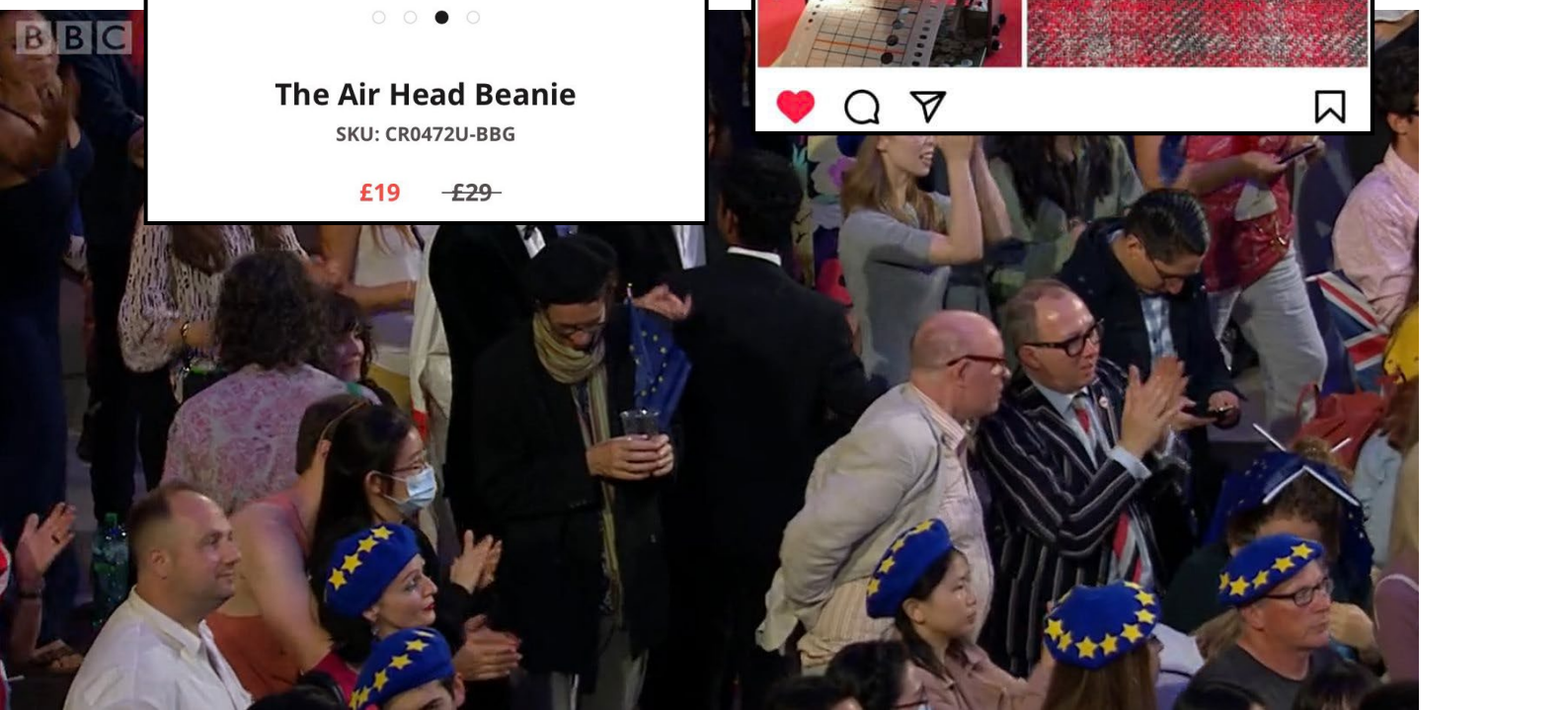
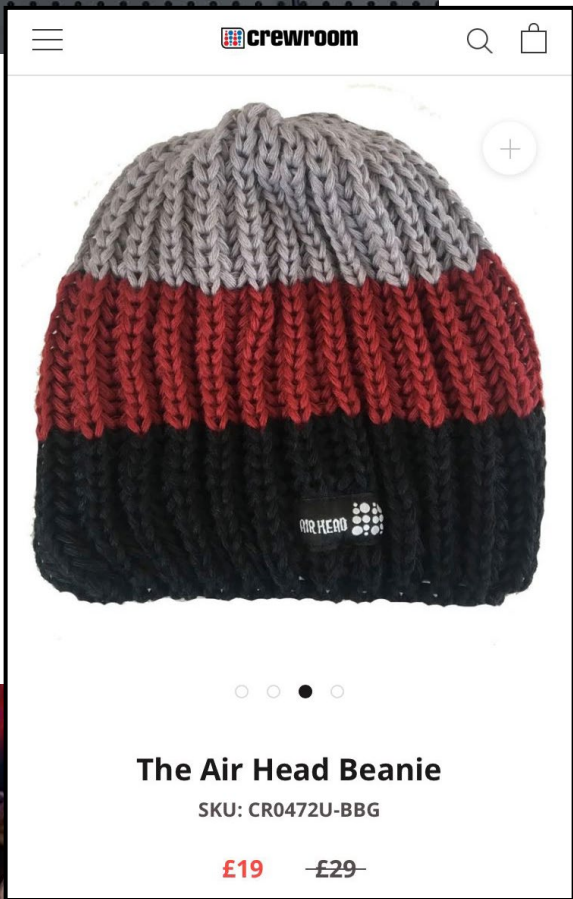
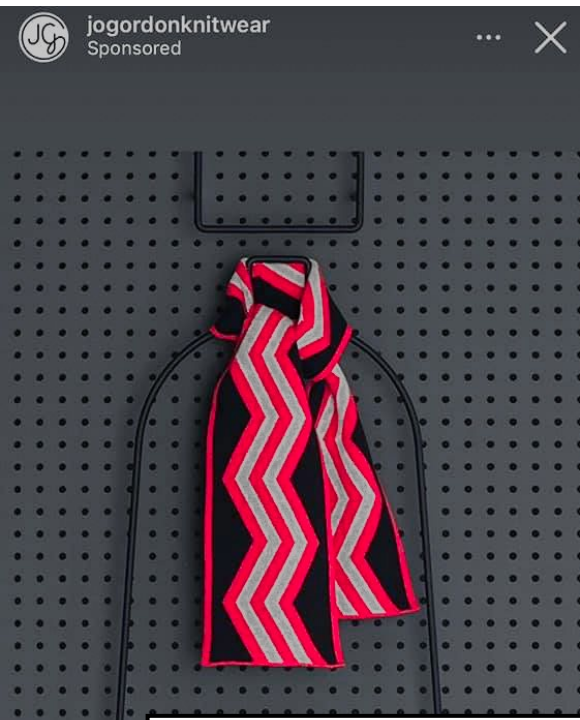
Marc Wheat, on the other hand, hails all the way from Arlington, Virginia, and is playfully elusive about himself: he gives his hat size as “one size fits all”, his favourite cocktail as “anything shaken, not stirred” and his special skill as “repartée”. In signing up to his Overseas Membership he also comments that we “let in too many foreigners”.

Club Tie Corner

LET’S KICK OFF with something seasonal, this NSC skeleton butler drinks holder (right, courtesy of Gary Wallace), yours in time for Halloween for the knock-down price of \$34.95 from exquisite.fit. For something more traditional, Baron Solf has realised that Tim Curry in the 1975 BBC version of *Three Men in a Boat* is sporting a Club tie (below right). Facing page, clockwise from top left: Will Smith spotted this jangly Deco scarf for the jazzier chap; Sir Roger Moore clearly wearing Club silk to advertise a Ford Fiesta, spotted by Actuarius; Will Smith is also overseeing the tweed mills of Harris as they work flat out to produce the Club tweed in time for autumn; Adrian Prooth was watching the Beeb’s coverage of the Proms when who hove into view but these reprobates? Matthew Howard in a Club tie and the Earl of Essex in—gasp—no tie at all. Finally David Pittard offers what I can imagine Club saboteurs wearing, if it weren’t for the awkward name.

Iason von Rukavina, looking confused at our summer party in August







Clockwise from top left: Ever keen to help the Committee travel the globe in comfort, Ivan Debono has designed this airship; given his infatuation with Dutch cyclist Puck Moonen, it's surprising that it's taken Mark Christopher this long to notice her helmet; Debono again, this time with a light aircraft; Benjamin Negroto feels that these, surely, must be the doors to the Club; Debono now turns his attention to the Club gym—needless to say, no one is in it; Scarheart,





meanwhile, has been working on M16-style headquarters; Debono completes his transport hat-trick with a Club sub. This page, clockwise from top left: Debono's art historical rigour has proved George de la Tour's painting to feature an early Club Treasurer; he also noted that the police investigation in *Vigil* is run by the NSC; Col. Choke has unearthed one of the Club's public health posters from 1920s Berlin warning about venereal disease; Mark Christopher's eagle eyes noticed the Club tie in *The Firm* (1993); it was Debono who found both the Club's beach volleyball and the volleyball team, but I think Mark Christopher put him up to it.





Forthcoming Events



**BOTH OFFICIAL NSC JAUNTS (🚫)
AND THIRD-PARTY WHEEZES WE
THINK YOU MIGHT ENJOY**

FOR THE LATEST developments, see the Events page at www.newsheridanclub.co.uk plus our Facebook page.

🚫 NSC Club Night

Wednesday 6th October

7pm–11pm

The upstairs room at the Wheatsheaf,
25 Rathbone Place, London W1T 1JB

Admission: Free

See page 2. Matthew Howard will doubtless entertain us all with *Return to Empire*, his irreverent look at the 1924 British Empire Exhibition.

Although we are now returning to physical meetings, we will be endeavouring to live-stream the talk from the pub. The link to view this is <https://youtu.be/i7Nz07mJ7Tw>. Success or failure will depend to a large extent on the pub's wifi, though we'll also attempt to record the video for later upload.

Decadence and Aestheticism: Truth

Thursday 7th October
2021

6–7.30pm

Online (see bads.gold.ac.uk)

Admission: £3 (free to
BADS members)

The British Association of Decadence Studies, in collaboration with the Decadence Research Centre at Goldsmiths, organised by Dr Robyne Calvert and Dr Veronica Isaac, present an Autumn

2021 series of *Feudis* that will explore the connections between Aestheticism and Decadence through the lens of 19th-century fashion and related literary and material culture. More details on the BADS website.

On 7th October, *Truth* will include:

Emily Taylor: *Material constructions: making, outré and taste in late 19th century dress*

Stefanie John: *Unveiling Truth and Beauty: Textiles in Sarah Grand's Short Fiction*

Hilary Davidson: *Looking Back Through Fashion: Regency Romanticisms*

The Candlelight Club's 10th Birthday Party

Friday 8th and Saturday 9th October

7pm–12am

A secret location in central London

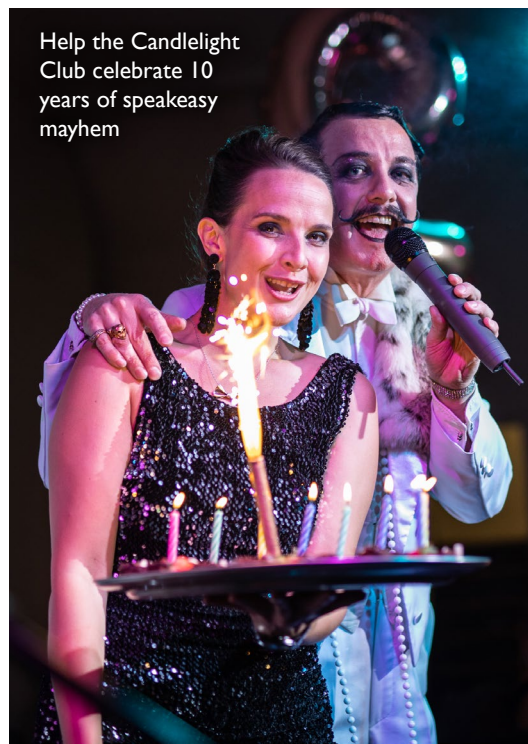
Admission: £25 in advance

Dress: Prohibition dandies, swells, gangsters and molls, Peaky Blinders, decadent aesthetes, corrupt politicians and the Smart Set In the Know

The Candlelight Club is a clandestine pop-up 1920s speakeasy, in a secret London venue lit by candles. Each event offers a one-off cocktail menu with special themes, plus live period jazz bands and vintage vinylism for your dancing pleasure. Ticket holders get an email two days before revealing the location.

Technically it's 11 years since our first event, back in October 2010—we were planning a big ten-year celebration last year but obviously because of Covid that didn't happen. So we're damn well going to have it now. Come and wish us happy birthday and celebrate ten years of speakeasy shenanigans.

Joining us to get your feet moving on the dance floor will be bandleader (and TikTok darling) Jack Calloway and his mighty Parlophonians. Hosting, of course, will be the Lord of Cabaret misrule, Champagne Charlie, with a slap, a tickle and a saucy song. When the band aren't playing DJ Baronness Jojo from the Bee's Knees will be spinning vintage vinyl into the night. There





Get decadent with the BADS lectures this month

will also be a pop-up vintage jewellery store, a fortune teller and a roaming photographer.

In addition to the main cocktail bar, our famous rum, absinthe and cigar bar will be selling genuine Havana cigars to smoke in our private garden. You can reserve a table with Champagne, to which you can also add food from a menu of snacks and sharing platters.

“The closest you’ll find to an authentic Jazz Age experience in central London. Its unique ambience, fuelled by hundreds of candles, is truly a scene to behold.” —*Time Out*

Barrellhouse Hot Jazz Jam

Sunday 10th October

8.30–11.30pm

The Barrellhouse, 33 Gordon Road, Bristol, BS8 1AW

Admission: Free

Seeing out your weekend and seeing in the coming week with a Sunday night dose of hot jazz and cocktails. Preemptively cast aside those Monday blues with the aid of the Barrellhouse’s weekly Hot Jazz Jam, hosted by Jack Calloway and selected members of the Parlophonians Orchestra (fresh from playing at the Candlelight Club in London the night before). Bring your instruments, bring your dance partners and be sure to cool yourself off with the help of the infamous Jack Calloway cocktail...

The Mildmay Jazz Club

Tuesdays 12th, 19th and 26th October
8pm–12am

Mildmay Working Men’s Club, 34 Newington Green, London N16 8QL

Admission: £10 a night or £35 for a month, in advance from Eventbrite; £15 on the door or £20 with the lesson

Weekly jazz night featuring live acts each time—this month including David McTea and the Swinging Magpies on the 12th and Minnie and the Moochers on the 19th.

You’re welcome just to come, sit and enjoy the cheap drinks, but if you want to learn to dance there is an introductory swing dance lesson for total beginners (no need to bring a partner) at 8pm, followed by the main event from 8.30; the band plays sets at 9pm, 10pm and 11pm, and doors close at midnight.

Decadence and Aestheticism: Beauty

Thursday 14th October 2021

6–7.30pm

Online (see bads.gold.ac.uk)

Admission: £3 (free to BADS members)

See above. The second instalment, *Beauty*, on 14th October, will include:

Ailsa Boyd: *Some Americans in the “House Beautiful”*: Edith Wharton and Wildean Aesthetics

Max Donnelly: *Daniel Cottier and the House Beautiful*

Kimberly Wahl: *Decadent Beauty: Haptic Modes in Aesthetic Dress and Design*

Some Like It Swing

Friday 15th October

7.30–11.30pm

Genesis Cinema, 93–95 Mile End Road, London E1 4UJ

Admission: £5 for the lesson (prebooking recommended from genesiscinema.co.uk); social dance is free

Dress: 1940s

Genesis Cinema and SwingdanceUK invite you to a monthly swing dancing night where you can learn the steps at the beginners class, enjoy some cocktails and Lindy Hop till you drop:

7.30pm: Beginners Lindy Hop class with Simon and Anna (£5)

8.30pm: Dancing with resident DJ Mr Kicks (free); all welcome.

Nauck's Vintage Records

Broadcast

Saturday 16th–Sunday 17th October

1pm Saturday–5am Monday morning

Online: <https://radiodismuke.com>

Online vintage radio station Radio Dismuke is having its 32nd semi-annual Nauck's Vintage Records Broadcast, hosted by Kurt Nauck of Nauck's Vintage Records, the world's largest and most prestigious auction house of rare and collectible vintage records. Nauck's has partnered with Radio Dismuke to share some of the rare and exceptional recordings that pass through their doors before ultimately finding homes in private collections.

For these special broadcasts, Kurt makes all of the nearly 10,000 vintage records in his current auction available for the programme. During the broadcast, Radio Dismuke will depart from its strictly 1920s and 1930s popular music and jazz format and play recordings from just about every musical genre imaginable from the dawn of commercial recorded sound in the 1890s through to the end of the 78rpm era in the late 1950s. Many of the records in the auction are extremely rare

and the vast majority have never been reissued in modern formats.

The broadcast will provide an opportunity to hear very early cylinder records played through Kurt's Archeophone—a modern, electrical playback device designed specifically for the reproduction and preservation of vintage cylinder records. Late 19th-century wax cylinder records are especially fascinating because very frequently they are the last surviving copies of the recorded performance.

In addition to vintage cylinders and conventional 78rpm discs, the broadcast will feature other vintage formats such as Edison diamond discs, radio transcription discs, picture records and cardboard “Hit of the Week” records. Radio Dismuke listeners have the opportunity to hear recordings from a wide variety of musical genres ranging from jazz and dance band music to classical, opera, blues, country and even early rock and roll.

The programme will play in continuous rotation throughout the the weekends of 16–17th October and again on 23–24th October.



Bishopsgate Swing

Sunday 17th October

6.30–10.30pm

Bishopsgate Institute, 230 Bishopsgate, London EC2M 4QD

Swing dance night in partnership with Swing Patrol, with live music from Palace Avenue Swing. Prebooked tickets only, from www.bishopsgate.org.uk/whats-on/activity/211017-bishopsgate-swing. It sounds as if they are still being pretty cautious re. Covid, so read the T&Cs on the website.

NSC Virtual Pub Quiz

Wednesday 20th October

7.45pm

Online via Zoom

Admission: Free

Despite the return to monthly corporeal meetings at the Wheatsheaf, there is still an interest in the virtual pub quizzes held during lockdown, so for now we will continue them on a monthly basis, on the third Wednesday of the month (balancing our Club Nights which are on the first Wednesday).

You'll need the (free) Zoom app installed, which should launch automatically when you click on the meeting's weblink. (You can go directly via Zoom: the meeting ID is 895 3231 3869 and the passcode is 726210.) The quiz starts at 8pm, though the meeting convenes about 15 minutes earlier to allow people to register their teams if they haven't already done so. The quiz will have six rounds with an interval, and each team can play their joker on one round in advance, which doubles the points they receive for that round.

Decadence and Aestheticism: Exoticism

Thursday 21st October 2021

6–7.30pm

Online (see badsgold.ac.uk)

Admission: £3 (free to BADS members)

See above. On 21st October, *Exoticism* will include:

Samuel Love: *Send in the Clowns: The Pierrot Costume as Decadent Cipher*

Louise Wenman-James: 'Oh, I didn't know you were a Selfridgette!': *Power Play, Self Construction, and Fashion in Ada Levenson's The Bird of Paradise*

Nauck's Vintage Records Broadcast

Saturday 23rd–Sunday 24th October

1pm Saturday–5am Monday morning

Online: <https://radiodismuke.com>

See above.

The Camden Furniture Flea

Sunday 24th October

10.30am–4.30pm

Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY

Admission: £5 from 10.30am, £4 from 11.30am from Ticket Tailor

Returning after the Covid hiatus, Vintage Furniture Flea focuses on mid-century furniture homewares as a combination of quality and affordability, as opposed to expensive reproductions. Expect to see chairs, tables and more by giants like Ercol and G-Plan, cocktail glasses and barware



Celebrate Halloween as Gatsby would, at the Candlelight Club—host (and NSC Secretary) Clayton Hartley seen here with TV's Zack Pinsent at a previous bash

and kitchenalia, textiles and fabrics, sewing machines, cameras, record players and radios, posters and magazines, lampshades, mirrors, toys, telephones, ceramics, lighting and more.

Decadence and Aestheticism: Sublime

Thursday 28th October 2021

6–7.30pm

Online (see badsgold.ac.uk)

Admission: £3 (free to BADS members)

See above. On 28th October, *Sublime* will include:

Robyne Calvert: *Dark Decadence: The Gothic in Aestheticism and Neo-Aestheticism*

Sally-Anne Huxtable: *Cloths of Heaven: Decadence and Dress in the British Occult & Witchcraft Revival*

Catherine Spooner: *Title TBC*

The Candlelight Club's Halloween Party

Friday 29th and Saturday 30th October

7pm–12am

A secret location in central London

Admission: £25 in advance

Dress: Usual Candlelight 1920s attire—or a 1920s take on Halloween costume

See above. No one liked a fancy dress party more than the fast Jazz Age crowd. Come to our elegantly eerie spooky soirée and mingle with ghostly flappers, vampish witches, dapper devils, coquettish black cats...

Leading the revels will be Ghost With the Most, Champagne Charlie, and we'll have live rhythms from the Shirt Tail Stompers and vintage vinyl spun by tipsy witches the Bees Knees. There will also be a pop-up vintage jewellery store and fortune teller.

Luca Jellinek looking dapper as he hosts the second Pukka Picnic. See pages 14–15

