

# The P G Wodehouse Society (UK)

Information Sheet Number 9b

Revised December 2018

## Articles from *Wooster Sauce* providing further details on six aspects of the Chronology of Wodehouse's Fiction Writing

### 1 *Reggie and the Greasy Bird*

The short story *Reggie and the Greasy Bird*, which had appeared in the *Saturday Evening Post* on 28 November 1936 was described by Wodehouse in a letter to William Townend of 28 December as being

‘. . . in that shape, rotten. I rewrote it like that because I had at last decided that I would start writing in America under another name, and then the tax matter was settled, and I sent it to the *Post* in that form, though knowing it was not so good.’

‘The tax matter’ to which he refers was a dispute with the US tax authorities of such intensity that the Internal Revenue Service had issued liens to his publishers requiring any payments to Wodehouse to be redirected to the IRS. As was to be proved by a series of court decisions, neither party had interpreted all the relevant disputed tax laws correctly (and Wodehouse came out in rather the better position at the end of the day), but the imposition of this lien had an immediate and drastic impact on his cash flow from United States sources. At the time he was used to receiving approximately \$ 40,000 per serialised novel, and \$ 4,000 per short story.

While the legal arguments were batted to and fro, he considered ways of circumventing the problem, and as he wrote to Townend, had concluded that he should submit stories under a pseudonym, in the hope that he would be able to receive immediate payment. Fortunately this unlikely concept never had to be tested, as the dispute was settled in August 1936.

Freddie Widgeon and other charismatic members of the Drones Club had been featured in a number of short stories, one of which was *The Masked Troubadour*, accepted by the *Strand Magazine* and eventually published in December 1936. Since its characters also included Barmy Fotheringay-Phipps, Catsmeat Potter-Pirbright and other names familiar to Wodehouse readers, there could be no question of submitting the story in that form to the *Saturday Evening Post* for publication under a pseudonym.

So Wodehouse had set about trying to keep the story funny (yet, even though ostensibly written by a first-time writer, so marketable as to be accepted by a hard-bitten US magazine editor), while being unrecognisable as coming from the pen of P G Wodehouse.

Some of his simple basic changes can be tabulated:

<i>Reggie and the Greasy Bird</i>	<i>The Masked Troubadour</i>
Algy Vining	Barmy Fotheringay-Phipps
Bingleton	Bottleton (a village)
Beano Bagshot	Catsmeat Potter-Pirbright
Mavis Jellaby	Dahlia Prenderby
Constance Rackstraw	Dora Pinfold
Junior Rotters Club	Drones Club
Percy (Algy's cousin)	Egbert (Barmy's cousin)
Reggie Mumford	Freddie Widgeon

Lady Rackstraw	Lady Pinfold
3rd Earl of Uppingham	Lord Blicester
a small greasy chap	a seedy individual
Sid Montrose	Waterbury

It is, of course, entirely in readers' hands whether they agree with the judgements of Wodehouse and Townend that in the form published in *Saturday Evening Post* the story was inferior. Certainly readers would have been unfamiliar with the members of the cast in the *SEP* version, which for many would have been a telling difference. But as the story anyway incorporated two themes previously used by Wodehouse, maybe the changes of character were not of critical importance. The use of those themes, though, would hardly be of assistance in his attempt to retain anonymity!

The fact remains, that a decision had to be made as to how to incorporate one or both of these stories into the *Chronology*. Since the *Reggie* version was never included in book form it did not qualify for inclusion – yet could there have been an explanatory note? It is clear from the length of this summary why no note was provided! So you will find *The Masked Troubadour* given its appropriate place in 1936, with a cross-reference to the short story collection *Lord Emsworth and Others*, the book in which it appeared in 1937.

## ***2 Later Development of the Stories in My Man Jeeves***

One of the *Special Situations* mentioned in Information Sheet 9 concerned several of the stories which appeared in *My Man Jeeves*. The purpose of this note is to provide more explanation as to how these stories developed than would have been possible in the space available in the *Chronology*.

Most readers will be aware that of the eight stories in that book, four related the adventures of Reggie Pepper and the other four represented almost the first appearances of Jeeves and Bertie Wooster. Five of the stories were wholly or partially rewritten for inclusion in the later Jeeves and Wooster collection *Carry On, Jeeves* (from which you will realise immediately that this included one of the Reggie Peppers), while two of the other Reggie Peppers were rewritten for other characters at a later date.

### **The four Jeeves and Wooster stories which appeared in both *My Man Jeeves* and *Carry On, Jeeves***

#### ***Leave it to Jeeves***

This was retitled *The Artistic Career of Corky* in *Carry On, Jeeves*. Its introductory pages were completely rewritten, but from then onwards the original text was fairly faithfully retained. Apart from the very last sentence, the only change seems to have been the omission of a line which was so good that Waterstone's made a publicity bookmark of it around 1997, without realising that its source book had not been in print for about sixty years!

The original text read:

I was so darned sorry for poor old Corky that I hadn't the heart to touch my breakfast. *I told Jeeves to drink it himself.*

But the second sentence (italics added) was omitted in *Carry On, Jeeves*. Presumably it was thought desirable to reduce the stress on an image of Bertie as a dissolute man-about-town, but it remains a lovely line.

### *Jeeves and the Unbidden Guest*

The original text remained largely untouched, the exception being the addition of a little more detail to the narrative in the early pages, the omission of a sentence or two later on, and the updating of the specific names of the hats which were in fashion.

### *Jeeves and the Hard-Boiled Egg*

Again the original text was largely retained, with just a handful of descriptive phrases or sentences omitted.

### *The Aunt and the Sluggard*

The story was augmented by the addition of rather more descriptive material for the *Carry On, Jeeves* version than had been the case for the previous two stories.

## **The Reggie Pepper story rewritten as a Jeeves and Wooster story for *Carry On, Jeeves* (1925)**

*Helping Freddie* was the original title of the 1911 story which became *Fixing it for Freddie* in the 1925 collection *Carry On, Jeeves*. Freddie Meadows, rather than Freddie Bullivant, was the lovelorn friend whom Reggie Pepper wanted to help, and the love interest was completed by Angela West rather than Elizabeth Vickers. The revised version, in which it was, of course, Jeeves who coordinated the dénouement rather than Reggie's friend Jimmy Pinkerton, was very much longer, and the quality of the writing shows clearly how quickly Wodehouse's style had evolved during the previous decade.

## **The Reggie Pepper story whose plot was used for a Jeeves and Wooster Story in *A Few Quick Ones* (1959)**

If you read *Doing Clarence a Bit of Good* from *My Man Jeeves* you may realise that the plot is very similar to one which has been used a number of times by Wodehouse over the years. In particular, it was rewritten as the Jeeves and Wooster story *Jeeves Makes an Omelette*, and found its way into *Lilliput* in the UK and *Ellery Queen* in the US (under yet another title, *Jeeves and the Stolen Venus*) before being included in book form in *A Few Quick Ones*. It was also used as the basis of chapters 25 and 26 of *The Indiscretions of Archie*, with yet another cast, and the title *The Wigmores Venus*.

## **The Reggie Pepper story whose plot was used for a stage play in 1913 and rewritten as a Mulliner story for *Plum Pie* in 1966**

*Rallying Round Old George* was the title of the story as it appeared in *Strand Magazine* and in *My Man Jeeves*, but its American magazine title was *Brother Alfred*, and this was adopted as the title of the 1913 play starring Lawrence Grossmith which was presented at the Savoy Theatre in London's West End. The final version of the story, narrated by Mr Mulliner for the 1966 book collection *Plum Pie* and the January 1967 edition of the US *Playboy* magazine was *George and Alfred*.

### **3 *When is a Mulliner Story not a Mulliner Story?***

Another complication faced in constructing *A Simplified Chronology of P G Wodehouse Fiction* concerned the treatment of stories which were not necessarily narrated by Mr Mulliner in all their published formats, ie magazines and book collections in both the UK and America. Believe it or not, there were eight examples of stories which were only narrated by Mr Mulliner when published in book form in both the UK and the US, another which only became a Mulliner story in the US book version, and two more which were narrated by Mr Mulliner in each format *except* in the American magazine! This note provides details for which the *Chronology* had no space.

Three of the stories were first published even before Mr Mulliner made his first appearance in 1926 in the July issue of the UK *Strand* magazine and the 3 July issue of *Liberty* in America! Two of these were the first adventures of the delightful Bobbie Wickham, whose family relationship to Mr Mulliner was not disclosed until the appearance of the collection *Mr Mulliner Speaking* in 1929, by which time she had also been drawn into the purview of Bertie Wooster in *Jeeves and the Yuletide Spirit*.

And then there were two further post-war stories with a Mulliner variation which had even more complex bibliographical histories.

The following notes summarise very briefly, the changes made in the relevant stories:

***Something Squishy* (*Saturday Evening Post* 20 December 1924; *Strand* January 1925)**

The new introduction to the story in *Mr Mulliner Speaking* (1929), in which Mr Mulliner tells his friends at the Anglers' Rest of a visit he had paid to his cousin Lady Wickham, discloses that her major concern was that her daughter Roberta did not get married. This serves to provide a frame for the story, which otherwise is more-or-less unchanged from its earlier magazine version.

***Honeysuckle Cottage* (*Saturday Evening Post* 24 January 1925; *Strand* February 1925)**

The narrator of the original version was anonymous, but had heard the tale, like Mr Mulliner, from James Rodman. It was an eerie and stormy night when Rodman asked that narrator if he believed in ghosts, whereas in *Meet Mr Mulliner* (1927), in which it was the last story in the book, Mr Mulliner himself asked the same question of his assembled coterie at the Anglers' Rest. But after the first page or two, both versions merged into one.

***The Awful Gladness of the Mater* (*Saturday Evening Post* 21 March 1925; *Strand* May 1925)**

Pausing only to refresh his glass, Mr Mulliner narrated this story in *Mr Mulliner Speaking* immediately after his first tale about Bobbie Wickham. To enable him to do so, Wodehouse only had to amend about a page of text to make the original scene-setting appropriate to the new narrator.

***Those in Peril on the Tee* (*Liberty* 21 May 1927; *Strand* June 1927)**

In its magazine versions, it was a story related by The Oldest Member, and there was no Mulliner relation within three niblick shots. It was included in the collection *Mr Mulliner Speaking* in both the UK and USA.

***The Passing of Ambrose* (*Strand* July 1928; *Cosmopolitan* August 1928)**

This story was converted into a Mulliner narrative by the simple expedient of adding '... (said Mr Mulliner) ...' into the text of the first paragraph of narrative! Quite obviously the publishers were anxious to complete the selection of nine stories for *Mr Mulliner Speaking*, and used the most rudimentary adaptation possible to convert another non-Mulliner tale into something usable.

***Best Seller* (*Cosmopolitan* June 1930; *Strand* July 1930)**

The magazine version of this story published in America did not have the Mulliner frame which was then used for the *Strand* version – but it was the *Strand* version which found its way into *Mulliner Nights* on each side of the Atlantic. *Cosmopolitan* evidently preferred an Americanised text, so the British Egbert Mulliner was renamed George Gossett, the location of his rest cure was Wissapehawkit Bay rather than Burwash Bay, and the name of Evangeline's publisher was Mainprice and Schwartz in the USA rather than Mainprice and Peabody.

*Quest* (*Cosmopolitan* April 1931; *Strand* July 1931), which became *The Knightly Quest of Mervyn in Mulliner Nights*

Both magazine versions of this story were told at the Drones Club about Freddie Widgeon, rather than at the Anglers' Rest about Mervyn Mulliner.

*The Rise of Minna Nordstrom* (*Strand* – April 1933; and as *A Star is Born* in *American* March 1933)

As with *Best Seller*, the American magazine version ignored the possibilities of Mr Mulliner's narrative style. Admittedly, the Mulliner narrative, which did appear in the UK's *Strand* magazine version, provided less detail than usual about the involvement of his relations in the plot, as he merely referred to the fact that "I have relatives and connections in Hollywood, as you know, and I learn much of the inner history of the studio world through these channels." He never claimed that Minna Nordstrom, née Vera Prebble, was an actual relation.

*Romance at Droitgate Spa* (*Saturday Evening Post* 20 February 1937; *Strand* August 1937)

Not generally regarded as a Mulliner story, this tale of Frederick Fitch-Fitch became one only when Mr Mulliner claimed him as 'a distant connection' for the somewhat individual American collection *The Crime Wave at Blandings*. The meat of the story is the same as in the UK book version (in *Eggs, Beans and Crumpets*) and the two magazine versions.

*Big Business* (*Colliers* 13 December 1952; *Lilliput* March 1953)

See the following essay for a full analysis of the changes in this story.

*The Right Approach* (*Lilliput* September 1958; *Playboy*, January 1959)

Again, a full analysis of the complicated history of this story will be provided in the fifth essay in this series

#### **4 *A Bigger Business than you Suspected***

There were two post-war stories which became 'Mulliner' narratives late in life of which the first was *Big Business*. This had originally appeared in the American *Colliers* magazine for 13 December 1952, and in the UK's *Lilliput* in March 1953.

The magazine version, which was almost identical in each of the two countries, had been written as a straight story, without the 'Mulliner' frame which it acquired later. As a result, there are significant differences between the magazine versions and the version in the 1959 collections *A Few Quick Ones*, partly in relation to the identity of the cast of characters, and partly due to the way the story is told.

For example the pronunciation of the title of the song *Ol' (or Old) Man River*, sung in triumph by Reggie Watson-Watson in the magazine version, was the subject of a dispute between a Small Bass and a Light Lager at the Anglers' Rest in the book version. This provided Mr Mulliner with the excuse to tell the tale, using Reginald Mulliner, his late brother's son, as the principal character. Still a Reggie, but of a different ilk.

Secondly, Wodehouse was more constrained for space in the magazine version, and did not explain in any detail how Reggie Watson-Watson learned about his inheritance of £20,000, merely starting the story:

When young Reggie Watson-Watson, last of the long line of Watson-Watsons of Lower Smattering on the Wissel, in the county of Worcestershire, inherited twenty thousand pounds from a distant relative in Australia . . .

By the end of the first paragraph, not only did Amanda Biffen, the girl he loved, know about his good fortune, but so did her uncle Jasper, also a Biffen.

By contrast, when the story was told by Mr Mulliner in *A Few Quick Ones*, there is a first page with the usual preliminary conversation between his acolytes at the Anglers' Rest, followed by a page and a half explaining in leisurely style

- a how Reginald Mulliner heard from a firm of solicitors, Watson, Watson, Watson, Watson and Watson, of Lincolns Inn Fields (at least the Watson motif was retained!), that he could hear something to his advantage;
- b how he travelled to London and learned that he had inherited £ 50,000 (note the impact of inflation between 1952 and 1959) from a deceased cousin in the Argentine (even the country changed);
- c how he telephoned Amanda Biffen; and
- d how she spoke to her uncle and guardian Sir Jasper Todd.

Both versions agree that the action is to take place at Lower Smattering-on-the-Wissel, though only the book version hyphenates the name. The choice of location is of interest. Mr Mulliner had previously told of the adventures there of his poet nephew Mordred who (in *The Fiery Wooing of Mordred* in *Young Men in Spats*) had been in love with Annabelle Sprockett-Sprockett, daughter of the impecunious owner of Smattering Hall.

There were the usual range of minor differences of which perhaps only one is worth mentioning. The evil Jasper Biffen had retired to a magnificent neo-Gothic, stockbroker-Tudor-style mansion named Dunrobin, whereas the equally unpleasant Sir Jasper Todd lived in the vast Tudor residence known as Wissel Hall.

And we should not overlook the fact that the story reveals the Christian name of the Rt Hon the Lord Knubble of Knopp, whose name is familiar from offstage mentions in the earlier Mulliner stories: *The Story of Cedric*, *The Smile That Wins* and *Open House*, and the golf story *Feet of Clay*. In *Big Business*, we learn for the first time that his name is Percy.

## 5 *The Right Approach – Eventually*

The short story *The Right Approach* is the second of the post-war stories whose complex history prior to its narration at the Anglers' Rest deserves a separate article of explanation. It was only in the 1959 collection *A Few Quick Ones* that Mr Mulliner became involved, although interestingly, the magazine version in *Lilliput* in September 1958 had Augustus Mulliner as a major character. However, in that version, the story was not narrated by Mr Mulliner himself.

Remarkably, three separate stories – and four magazine presentations in all – come together in *The Right Approach*, that in *Lilliput* being closest to the book version. They can be summarised as follows:

<i>Dudley is Back to Normal</i>	<i>Strand</i>	July 1940
<i>Joy Bells for Barmy</i>	<i>Cosmopolitan</i>	October 1947
<i>The Right Approach</i>	<i>Lilliput</i>	September 1958
<i>The Right Approach</i>	<i>Playboy</i>	January 1959

Perhaps the starting point of any analysis is to take the *Colliers* story, *Joy Bells for Barmy*, and reflect that the major characters in this story are Beatrice, (wife of Wilberforce Gudgeon), Hermione Brimble, Eustace (Barmy) Fotheringay-Phipps, Mervyn Potter, the dog Tulip and Bulstrode.

Barmy Fotheringay-Phipps is a Drone, (who with the alternative Christian name Cyril appeared in a number of short stories such as *Fate* and *Tried in the Furnace* (both in *Young*

*Men in Spats*, 1936), in person or offstage in several novels in the Jeeves & Wooster saga and as the title character in *Barmy in Wonderland*).

Mervyn Potter is also a significant character in the latter novel, and indeed, *Joy Bells For Barmy* is largely incorporated into it as chapters 5 and 6. The dog Tulip has a starring role, and the language in many instances is very similar. In the novel, Barmy is 'Cyril' rather than 'Eustace', and is overcome with desire for Dinty Moore rather than Hermione Brimble. She in turn is engaged to Mervyn Potter. There is no doubt that the chapters in the novel evolved from this short story.

It is now necessary to go back a further seven years to the *Strand* magazine of July 1940, and introduce into the equation the story *Dudley is Back to Normal*. This story was offered to *Saturday Evening Post* and rejected, and as Colliers were only prepared to offer \$ 750 instead of the more usual \$ 3,000 or so, Wodehouse wrote to his US agent, Paul Reynolds, on 26 June, 1939, saying that he would rather withdraw it:

If Colliers refuse it will you withdraw it from circulation. I may be able to get an idea for rewriting it. Perhaps it would be better as a story told at the Drones Club by the Crumpet. It may be significant that it is the only story I have written in years which is told as a straight story instead of being a yarn by Mr Mulliner or somebody.

*Dudley* had Bobbie Wickham as a key character, and as mentioned in the third essay in this series, her mother had previously been identified as a cousin of Mr Mulliner. *Dudley is Back to Normal* follows on from *The Awful Gladness of the Mater* (another Bobbie Wickham story which had later been converted into a Mulliner narrative) in which Dudley Finch, whilst under the influence (of Bobbie, not the sauce), had visited Skeldings Hall. While there, he had encountered Lady Wickham in circumstances which were not wholly conducive to producing the appropriate feelings of love and tenderness necessary for the development of a Wodehouse beau's romance. The tenderness was more likely to have been felt in his nether regions, he having had to escape from Skeldings using knotted sheets and landing in a lovely soft flowerbed along which at regular intervals were planted large bushes of a hard and spiky nature.

It is of little wonder that Dudley, left mulling over his wounded body and soul, was relieved to be going to Australia with his benefactor, Mr Sampson Broadhurst, away from female Wickhams of all shapes and sizes. But it is on his first visit back to the UK (complete with Australian fiancée Ellabelle) that he once again encountered his former love.

In a dress rehearsal for *Joy Bells For Barmy*, he was introduced to Bobbie's cousin Cuthbert Wickham (who plays the role later taken by Mervyn Potter, and, indeed, Oswald Stoker) and is freed by the dog Tulip. Even the house Balmoral, in Wimbledon Common, was used in both stories.

It is fairly evident that these two stories, neither of which had appeared in book collections, were plagiarised by Wodehouse first for the version of *The Right Approach* which was published in *Lilliput* in 1958, and, after being rewritten yet again, for *Playboy* in 1959. For once, the reason for a rewrite is susceptible to a relatively straightforward explanation. *Playboy's* policy was not to accept any contributions that had previously appeared anywhere in the world, so the *Lilliput* story could not be submitted to it for consideration in its original form.

Many of the changes from *Lilliput* to *Playboy* were in fact cosmetic, as indeed were the further alterations made to convert it from the *Lilliput* version to a traditional Mulliner story on its inclusion in the *A Few Quick Ones* collection.

The *Lilliput* and book versions both starred Augustus Mulliner (taking Barmy's role), Hermione Brimble, Beatrice (now Mrs Willoughby Gudgeon), Oswald Stoker (taking the Mervyn Potter role), Staniforth (equivalent to Bulstrode) and Russell Clutterbuck, the

American publisher, the catalyst for the story's plot development. Tulip lost his name, and changed from a "large beige Tanganyika lion dog" to an anonymous dog "not unlike the Hound of the Baskervilles though not covered in phosphorous".

The *Lilliput* version has a neat ending, with Augustus and Hermione going off to find a few frogs which, together with a toad already in their possession, they considered might amuse the butler Staniforth. This scene was omitted from the *Playboy* version. Many of the other changes in the *Playboy* version were merely in the names of some of the characters. Augustus Brattle replaced Augustus Mulliner in the lead role, and the love of his life became Evangeline Elphinstone-Golightly, whose mother was not named. She did, however, have a nephew Oswald Stoker, playing the same role as in *Lilliput*.

Russell Clutterbuck had retired, to be replaced as Augustus's employer by J Lester Clam of Lester Clam Inc, music publishers. (There is no evidence to suppose he was related to J Chichester Clam of Clam Line Inc fame in *Joy in the Morning*.)

We hope that readers will appreciate that not all these subtleties could have been easily explained in the main text of *A Simplified Chronology of P G Wodehouse!*

## 6 *The Episodic Novels*

This final essay providing additional explanations to entries in *The Simplified Chronology of P G Wodehouse* concerns his two 'episodic novels' *Indiscretions of Archie* and *The Inimitable Jeeves*. Virtually all the material which they include had previously appeared as self-standing stories in magazines on both sides of the Atlantic. But Wodehouse worked hard to adapt the individual stories as he thought necessary to create books which bore more features of novels than short story collections.

### *Indiscretions of Archie*

This book was made up of eleven short stories, all of which appeared in *Strand* in the UK, but oddly, only ten made the pages of *Cosmopolitan* in the USA. And equally strangely, the run in the *Strand*, from March 1920 to February 1921, did not include the Christmas issue, which instead featured the golf story *Sundered Hearts*.

The recommendation to members would be to read the book, rather than try to find all the individual magazines and piece together the stories in the form Wodehouse finally reached. By doing so, of course, you will not have the illustrations, but the story evolves in a well-constructed manner.

Apart from cosmetic changes to many of the individual episodes (most of which were turned into two chapters in the book) the most important creative aspect of Wodehouse's revision was to thoroughly combine the scenes of two of his original short stories, *Paving the Way for Mabel* and *Archie and the Sausage Chappie*, so that together they became the four chapters 17 to 20 in the book edition.

### *The Inimitable Jeeves*

This book was also made up from eleven short stories, four of which were included in the book in single chapters, while the other seven had two chapters each. This can be exceptionally confusing when trying to follow the history as, for example, the story *Aunt Agatha Takes the Count*, which first appeared in *Strand* in April 1922, was retitled *Aunt Agatha Makes a Bloomer* in *Cosmopolitan* six months later, and divided into two chapters, *Aunt Agatha Speaks Her Mind* and *Pearls Mean Tears* for the purposes of the book.

This particular story, also, was radically rewritten – for the better, in my opinion – for *The Inimitable Jeeves*. In the original magazine version, which was adopted for the 1931 *The Jeeves Omnibus* (and later short story omnibuses in the UK), Bertie went to Roville at Jeeves's suggestion to escape his Aunt's wrath after upsetting Sir Roderick Glossop, and he

more-or-less fell in love with Aline Hemmingway at first sight and of his own volition. In that version, Aunt Agatha never met her, let alone promoted her as a suitable wife for Bertie, so when Jeeves retrieved Aunt Agatha's pearls from Aline's, possession their return was not accompanied by any second element of embarrassment on his Aunt's behalf.

Wodehouse hit upon the idea of strengthening the entire plot by having Aunt Agatha summon Bertie to Renville and, while there, to introduce him to Aline Hemmingway as a prospective bride she had found for him. At the end of this revised version, Bertie (through Jeeves's skills) was able to deal Aunt Agatha a double blow, not only by returning his Aunt's pearls but by stressing that it was Aline and her brother who had stolen them.

This change necessitated a revision in the order of appearance of the stories when *The Inimitable Jeeves* was published. *Aunt Agatha Takes the Count* (to give it its original title) was inserted before *Scoring Off Jeeves* and *Sir Roderick Comes to Lunch*, the two stories dealing with Bertie's potential romance with Honoria Glossop, each of which had appeared earlier in the magazines.

There follows a table showing (in the order of the stories as they appear in *The Inimitable Jeeves*):

- a the titles of the equivalent story in *Strand* and *Cosmopolitan* (or *Saturday Evening Post* in the case of) respectively; and
- b the titles and chapter numbers of the stories as they appear in *The Inimitable Jeeves* and *The Jeeves Omnibus*.

It should be noted, however, that chronologically *Jeeves and the Chump Cyril* was the first of these stories to be published (in 1918 – more than three years earlier than any of the others). Otherwise, the only part of *The Inimitable Jeeves* which is out of order, as explained above, is the revised story in chapters 3 and 4, originally *Aunt Agatha Takes the Count*.

<i>The Inimitable Jeeves</i>		<i>The Jeeves Omnibus</i>		<i>UK Magazine</i>	<i>US Magazine</i>
Ch	Title	Ch	Title	<i>Strand</i> Title	<i>Cosmopolitan or [Saturday Evening Post]/Title</i>
1	<i>Jeeves Exerts the Old Cerebellum</i>	2	<i>Jeeves in the Springtime</i>	<i>Jeeves in the Springtime</i>	<i>Jeeves in the Springtime</i>
2	<i>No Wedding Bells for Bingo</i>				
3	<i>Aunt Agatha Speaks Her Mind</i>	5	<i>Aunt Agatha Takes the Count</i>	<i>Aunt Agatha Takes the Count</i>	<i>Aunt Agatha Makes a Bloomer</i>
4	<i>Pearls Mean Tears</i>				
5	<i>The Pride of the Woosters is Wounded</i>	3	<i>Scoring Off Jeeves</i>	<i>Scoring Off Jeeves</i>	<i>Bertie Gets Even</i>
6	<i>The Hero's Reward</i>				
7	<i>Introducing Claude &amp; Eustace</i>	4	<i>Sir Roderick Comes to Lunch</i>	<i>Sir Roderick Comes to Lunch</i>	<i>Jeeves and the Blighter</i>
8	<i>Sir Roderick Comes to Lunch</i>				
9	<i>A Letter of Introduction</i>	7	<i>Jeeves and the Chump Cyril</i>	<i>Jeeves and the Chump Cyril</i>	<i>[Jeeves and the Chump Cyril]</i>
10	<i>Startling Dressiness of a Lift Attendant</i>				
11	<i>Comrade Bingo</i>	11	<i>Comrade Bingo</i>	<i>Comrade Bingo</i>	<i>Comrade Bingo</i>
12	<i>Bingo has a Bad Goodwood</i>				
13	<i>The Great Sermon Handicap</i>	12	<i>The Great Sermon Handicap</i>	<i>The Great Sermon Handicap</i>	<i>The Great Sermon Handicap</i>
14	<i>The Purity of the Turf</i>	13	<i>The Purity of the Turf</i>	<i>The Purity of the Turf</i>	<i>The Purity of the Turf</i>
15	<i>The Metropolitan Touch</i>	14	<i>The Metropolitan Touch</i>	<i>The Metropolitan Touch</i>	<i>The Metropolitan Touch</i>
16	<i>The Delayed Exit of Claude and Eustace</i>	15	<i>The Delayed Exit of Claude and Eustace</i>	<i>The Delayed Exit of Claude and Eustace</i>	<i>The Delayed Exit of Claude and Eustace</i>
17	<i>Bingo and the Little Woman</i>	16	<i>Bingo and the Little Woman</i>	<i>Bingo and the Little Woman</i>	<i>Bingo and the Little Woman</i>
18	<i>All's Well</i>				