

PREFACE TO THE THIRD EXPANDED EDITION

Wodehouse readers who are familiar with the 1989 Second Revised Edition of Daniel H. Garrison's *Who's Who in Wodehouse* may be inclined to ask why we (Dan and Neil) felt the need for this Third Expanded Edition. While Geoffrey Jaggard was compiling *Wooster's World* and *Blandings the Blest* in the 1960s, Wodehouse was still publishing new stories even as the researcher was working to catalog the characters in them. But when this volume was last revised, that was no longer the case; nor did the 1989 edition leave out any part of the canon known at the time.

What, then, prompted this re-evaluation of *Who's Who*? Most important is the increased availability of previously obscure Wodehouse works. Of the 60 items listed as "uncollected" in Appendix IV of the 1989 book, half are now available in book collections, and nearly all are viewable online, either as scans of periodicals at such sites as Google Books, the Internet Archive, and HathiTrust, or as illustrated transcriptions at Madame Eulalie's Rare Plums (<https://madameulalie.org>). And research subsequent to the monumental bibliography compiled by Eileen McIlvaine (*P. G. Wodehouse: A Comprehensive Bibliography and Checklist*, Heineman, 1990) has uncovered many additions to the canon of Wodehouse's fiction. Many short-short stories and a few stories told in narrative verse were never collected in book form, and so escaped previous compilations. Even a few full-length short stories not previously catalogued have been turned up by assiduous researchers around the globe.

Recent research has also focused on identifying variant versions of the stories and novels as they appeared in books and magazines on both sides of the Atlantic; Neil continues working on presenting what is known about these on his web pages at <https://madameulalie.org/neil/story.html> and [novel.html](https://madameulalie.org/novel.html). Where these variations are relevant to the characters as examined in this book, Neil has introduced the use of subscripts following the story or book's letter-and-number code to identify the version. (Especially if you are a new user of this work, take a detour now to p. xiii for a description of the codes.) Lower-case subscripts _a, _b, and _c refer to the initial magazine publications in the United States of America, Britain, and Canada respectively; upper-case subscripts _A and _B refer to the first American and first British book editions. In a very few cases, stories which were substantially rewritten for a later appearance, but which were collected under a single number-and-letter code in previous editions of this work, now have a second number-and-letter code assigned in order to distinguish the later from the earlier version. In general, the magazine serializations or condensations of a book which appeared *before* the hardcover publication are considered important here; those which appeared *after* the publication of the book on the same side of the Atlantic are usually ignored.

1. A few words on characters and how to count them

As Wodehouse prepared his stories for different publications and audiences, he and his editors felt free to change some of the character names and even

some of their backgrounds. When two versions of a story have different names for a character who does and says the same things in each, we count both as one character; for an example see Martin/Marvin Rossiter. Even a change in nationality or family history, if it does not directly affect the current story, does not imply that Wodehouse intended two different personalities; Reggie Pepper is the same man whether he tells us that his rich uncle's money came from coal or safety razors. But the Sir Jimmy Pitt of 09GC and the Jimmy Pitt of IJ10 are enough different in background and motivation to be listed here as two separate characters.

The most vexed question in this regard, of course, is whether the Bertie of "Extricating Young Gussie" is Bertie Mannering-Phipps or Bertie Wooster. We take the position that, as Bertie Wooster tells us in later stories that the events of 15EY happened to him, Wodehouse must have intended his readers to think of the same man in all of them. Many commentators have tried various complicated explanations for the apparent change of family name; Neil suggests one simple one: that when Aunt Agatha saw the first story in print, she ordered Bertie to use "Wooster" as a pseudonym for Mannering-Phipps in all his later writings.

Previous editions of this work limited the scope for the most part to characters who speak within the action of the story, although Dan made many useful and amusing exceptions to that rule. This edition opens its scope to a wider variety of characters; even characters who don't appear "onstage" and speak lines are included if we learn something significant about them, if they have names which are similar to other Wodehouse characters, or if their actions affect the plot of the story. Even characters from books or plays which exist only in Wodehouse's imagination, but who motivate the characters of his stories—such as by serving as a good or bad example—are now included here; for an instance, see Lord Wotwotleigh. We do not usually include real-life persons referred to in the stories, except for a few, such as Fred Patzel, who may not generally be known to be actual people.

Many of the character biographies have been expanded, to the extent possible in a one-volume work, in an attempt to be useful to the reader who remembers an event or situation but doesn't know which story includes it. We can't provide a complete *What's Where in Wodehouse*, but we can supply pointers to the story in which Jeeves gives away Bertie's purple socks (18JC) and the novel in which Lord Emsworth is tricked into jumping into the Blandings lake with all his clothes on (SS61).

All in all, the number of character listings (including cross-references) has been increased from 2,525 to 4,714; after subtracting cross-listings the number of characters is well over 4,400, though the census is necessarily imprecise because of the revisions and renamings mentioned above. The word count of the character biographies is more than twice that of the Second Edition. A new appendix, *Who's Not Who in Wodehouse*, has been created by Neil as a guide to impostures, impersonations, *noms de plume*, pseudonyms, and other cases when a character is not what or who he or she claims to be.

2. Names below stairs, on stage, and behind the bar

While we're on the subject of names, it should be noted that in many households, servants were addressed by names not their own: the first footman might always be called Charles, the second footman James, and the parlourmaid Jane, no matter what they'd been christened, as if they were taking on roles in a play. The housekeeper and the cook were typically addressed as "Mrs." irrespective of their matrimonial status. Ladies' maids, governesses, secretary-companions, and the like often were addressed by surname alone.

We're all familiar with stage names like "Cora Starr" for Corky Pirbright and "Claude Cattermole" for her brother Catsmeat. Not so widely realized is that barmaids seem often to have used professional names as well; Wodehouse gives us the tip that Maudie Montrose was the *nom de guerre* of Maudie Beach Stubbs at the Criterion bar. This probably accounts for the multiple surnames of Battling Billson's Flossie, who works as Burns at the Crown in Kennington and as Dalrymple at the Blue Anchor in Knightsbridge; we learn in SF57, after her marriage to Billson, that her real maiden name was Keggs.

3. A word on mechanics

That is, the details of spelling, punctuation, and the like. Copy editors of magazines and books on both sides of the Atlantic felt free to make adjustments to Wodehouse's usage to conform to the house styles of their publications. This volume was compiled from a variety of sources, and so a phrase quoted here may differ in these mechanical details from your favorite edition. Compound words, for instance, may be typeset as a single word, a hyphenated pair of words, or two separate words. This annoying inconsistency is a consequence of a long and popular career with publications in many countries.

Another very mechanical printer's convention is unfamiliar to most modern readers: names beginning with Mc were traditionally typeset with a superscript ^c as in M^cTodd, and when a font of type did not include superscripts, an inverted comma [^] was used as a substitute—the metal slug of type with , on it was rotated 180° in the form, which is why it's called an inverted comma. So M^cTodd, M[^]Todd, and M[^]Todd are all the same name with the same pronunciation. Some modern reprints and transcriptions use an ordinary apostrophe as in M'Todd, but this is an error.

Another inconsistent detail was the result of governmental fiat: the spelling of Pittsburg which Wodehouse learned while on his initial visits to the United States. In 1890 the U.S. Board of Geographic Names had ruled that all place names ending in *-burgh* should henceforth be spelled with a *-burg* ending. Though the residents of the Pennsylvania city had successfully petitioned for the restoration of the original spelling of Pittsburgh by 1911, Wodehouse sometimes continued to use the shorter version in his later works.

4. And a few words on alphabetical ordering

Characters with titles are most often found under their family name, especially when alongside other family members; for instance, Clarence

Threepwood, ninth Earl of Emsworth, is found among the Threepwoods. For convenience, the titles are also listed at their alphabetical place, with a cross-reference to the family name.

Characters known only by a surname are listed at the beginning of their surname group, in chronological sequence by publication year, and with a distinguishing superscript numeral when needed; these may be followed by characters known by a rank, occupation, title, or other epithet along with that surname; next come those known by a first name and that surname. Hence Bates¹ from PU03 and Bates² from UF39 are followed by Farmer Bates and Old Bates, and then all other Bates names from Anastatia to William.

Characters known only by a first name must, of course, be entered under that name. Relations such as someone's "Aunt Jane" will appear with other Janes; *noms de plume* such as advice columnist "Aunt Phyllis," however, are listed under Aunt. Criminals and outlaws known by a place name and a first name are alphabetized by complete alias: for "Chicago Ed" look under Chicago.

Since it is often difficult to remember just how compound last names are spaced (is it van den Burg or Vandenburg?) we've sorted all "de" and "De" compounds as if spelled as one word beginning with "D" and similarly with "van" and "von" as if spelled as one word beginning with "V". German names with *ö* and *ü* are alphabetized as if the *ö* were *oe* and the *ü* were *ue*.

5. What's When in Wodehouse

A great deal of ink has already been spilled in considering the question of how the timelines of Wodehouse's world relate to the world we live in, and to the dates of publication of the stories and novels. The only conclusion that makes sense to us is to emphasize the internal clues given in the stories and to de-emphasize relations to the outside world, either regarding publication dates or references to real events. Even a cursory examination will show that some later-published stories must be told about things that happened prior to other earlier-published stories. And in most of the major series of tales, we get plenty of internal evidence which knocks the publication dates out of consideration.

In the school stories, the first half of *Mike* is two years before the second half, and must take place before other Wrykyn tales published earlier such as *The Gold Bat* and *The White Feather*; see e.g. the histories of Clephane, Clowes, Henfrey, Leather-Twigg, and Trevor for evidence.

The Ukridge short stories (published beginning in the 1920s) all seem to take place before his marriage to Millie, which has already happened in the 1906 *Love Among the Chickens*.

In the golf stories, Jane Packard agrees to marry William Bates in 24RF (the "24" shows that this is a 1924 story; we continue here using the letter-and-number codes for the sake of brevity); they are married with a four-year-old son in 24JG; the son is six in 25PR and nine in 49RR.

Empress of Blandings wins her first silver medal at the end of 27PH, and has won it only once in FP29 and HW33, although "it looked like a silver medal" at the end of HW33 foreshadows her second win. In UF39 and FM47

she has won twice, in successive years; her third successive medal is awarded at the end of PW52. Internal evidence tells us that FP29 is two years after LP23, and that HW33 takes place some ten days after FP29. Even PW52 is only two years after 28CG. And BG65, in which Tipton Plimsoll has not yet married Veronica Wedge, must be earlier than 50BS.

Similarly, in the Jeeves saga, CW38 is only a few months after RH34, whose events happened the preceding summer. Even MS49 has RH34 as the previous summer, as does HR60. And since Aunt Dahlia is still running *Milady's Boudoir* in 59JM and 66JG, these stories must take place before JF54, in which the paper is sold. So it is clear that publication dates are an unreliable basis for the time sequence within the stories.

References to real-world dates and events show that Wodehouse's characters must live in a world which runs on a different time scale from the world we are forced to live in. The discrepancy is not so extreme as that of the village in *Brigadoon*, which touches our world once every hundred years, but it does allow characters born in the mid-Victorian era to stay active and hearty into the era of nuclear bomb protests.

6. Angler's Rest or Anglers' Rest?

Both versions appear in the published stories featuring Mr. Mulliner—but not from the very beginning. Both American and British magazine versions of “The Truth About George,” the first Mulliner story, take place in an unnamed “little fishing inn”; the name “Anglers' Rest” appears for the first time in the second story, “A Slice of Life,” in the magazines. When the stories were collected in *Meet Mr. Mulliner*, “little fishing inn” is replaced by “Angler's Rest” in “The Truth About George”; the name of the inn appears as “Anglers' Rest” in later stories in *Meet Mr. Mulliner*, as well as in “The Truth About George” when collected in *The World of Mr. Mulliner*. However, both singular and plural possessive forms appear in later magazine stories and book collections, and it seems impossible to resolve the issue consistently, despite our preference for Anglers' Rest as the best-attested early version.

The most important point to remember, though, is that Mr. Mulliner is a fisherman himself, and that fishermen, in the words of the narrator of “The Truth About George,” are traditionally careless of the truth.

7. Locksley and other schools appearing under a pseudonym

In *Wodehouse Goes to School*, Volume 3 of the *Millennium Wodehouse Concordance*, Tony Ring and Geoffrey Jaggard present a comparison of the masters and pupils at Locksley who also appear in the school stories and novels set at St. Austin's and at Wrykyn. All the Locksley stories appeared in *Pearson's*, and no other school was named in stories published there. It cannot now be determined whether the magazine editor asked Wodehouse for a distinctive school name, changed the school name himself, or whether Wodehouse initiated the change so as to give the editor a sense that he was getting an exclusive series. In this book, we regard Locksley as a transparent pseudonym

for one of the other schools, and we treat each master or pupil named at two schools as a single character.

Another story, “The Prize Poem” (01PP), appeared first in the *Public School Magazine* set at St. Martin’s School; the school name and that of the headmaster were changed when the story was collected in *Tales of St. Austin’s*.

8. Sports teams by number

Especially in the school stories, sports teams are often nicknamed by the number of players on a side. Fifteen or XV refers to rugby football; eleven or XI refers to cricket or, in a few rare instances, to Association football (soccer), as at Marleigh School in *The Luck Stone*. Thus a school’s first eleven is its best cricket team, and Prescott in 03MC is captain of Dacre’s fifteen, the rugby squad from Mr. Dacre’s house. Other teams are occasionally mentioned in this fashion, including the shooting eight and the gymnasium pair or Gym. Six. Do not confuse these with “fives”: a one-against-one (or occasionally two-against-two) ball game played in a walled court, similar to handball or racketball; variations using the gloved hand or a bat (a short willow paddle) were both popular.

9. Pronunciation

Wodehouse clearly enjoyed the quirky traditions of pronouncing English family names in a manner not suggested by their spelling, and in most cases he tells us within the story how the names are to be spoken, as with Bluffinghame, Mapledurham, and Moffam (q.v.). In *Company for Henry* he even makes a joke about calling “Cholmondeley Marchbanks (the sort of cockeyed thing you must expect in England).” He apparently assumed that his readers would be familiar with these names: Cholmondeley is pronounced “Chumley” and Marjoribanks is pronounced “Marchbanks.” But only in his letters do we find that Ukridge is to be pronounced “YEWK-ridge,” and we wish that he had given us similar guidance for Featherstonehaugh (q.v. under Ukridge).

The preface to the 1989 edition of this book (see p. xiv) gives credit to those authors, correspondents, and collectors who assisted Dan in researching the earlier editions of this volume. Both of us wish to thank Tony Ring for his monumental expansion of Geoffrey Jaggard’s work into the *Millennium Wodehouse Concordance* in eight volumes, and to express our appreciation to Raja Srinivasan, Ananth Kaitharam, Ian Michaud, Arthur Robinson, Lynn Vesley-Gross, Karen Shotting, John Dawson, Charles Stone-Tolcher, Diego Seguí, and the other contributors to Madame Eulalie’s Rare Plums, whose work in making Wodehouse’s early writings available online has in large measure made this new edition both necessary and possible. Ian, Karen, and Diego have also assisted with the proofreading of this edition; beyond catching many errors and saving us much associated embarrassment, each has made valuable suggestions for improvements, for which we are grateful beyond words.

We dedicate this volume to the memory of Norman Murphy, whose passion for sharing the fruits of his deep and broad research into Wodehouse's world will forever serve as an example for other scholars and writers.

The earlier preface also makes a point which is worth repeating here: with the kind permission of the Wodehouse estate, we have been able to include Plum's own descriptive wording without cluttering the text with quotation marks. So, as before, "much of the language and all of the invention herein is Wodehouse's," not ours.

In conclusion, we trust that this expanded edition will serve both new and experienced Wodehouse readers as a guide to further reading as well as a refresher of pleasant memories of characters already encountered, and as a glimpse into the fertile imagination of a literary genius.

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Evanston, Illinois
January 2020

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January 2020

How to use this book

In order to keep the bulk of this volume within reasonable limits, we have reduced the titles of Wodehouse's novels and stories to a four-character code. All stories are represented by a two-letter abbreviation preceded by the year of first publication: "Uncle Fred Flits By," which first appeared in 1935, is thus abbreviated as 35UF. All novels are similarly represented, but in reverse order, with the year of first publication following the title letters: *Uncle Dynamite*, first published in 1948, is abbreviated as UD48.

When it is necessary to distinguish between variant versions of a work, subscripts are added in this edition: _a, _b, or _c for the first magazine or newspaper appearance in the United States of America, Britain, or Canada respectively, and _A or _B for the first hardcover edition in America or Britain. Subscript numerals ₁ and ₂ are used to denote a few significant revised reissues, and to distinguish the two halves of MK09, originally serialized separately and later divided in book form as well.

Story collections are coded by boldface acronyms such as **EBC** and **GO**.

A key to the title abbreviations begins on page 329, arranged by publication year; an alphabetical list of titles begins on page 348, followed by a guide to the volumes of collected stories on page 364.

PREFACE TO THE SECOND EDITION

Since the death of P. G. Wodehouse in 1975, the canon of his published novels and collected stories has become well enough fixed for Wodehouse lovers to expect a comprehensive guide to his characters. So great was the enthusiasm of his earlier chroniclers that the first character lists, David Jasen's Index to Characters in his *Bibliography and Reader's Guide to the First Editions of P. G. Wodehouse* (Archon Books, 1970) and Geoffrey Jaggard's two concordances, *Wooster's World* (Macdonald, 1967) and *Blandings the Blest* (Macdonald, 1968), were outrun by The Master's continued profligacy in the invention of characters.

Besides bringing the tally up to date, the present book should be serviceable by virtue of its attention to characters only. It does not aspire to be a concordance, nor have I tried to include every personage mentioned in Wodehouse. The main business here is with characters who actually enter Wodehouse's stage and speak lines. A few others have found their way in: butlers, manservants, parlormaid, and other persons in domestic service are generally exempted from the requirement that they appear onstage and speak lines, as are a few other characters with interesting names or exploits. Besides these there are two moustaches, a bath sponge, a pig, assorted cats and dogs, and a beverage, chiefly because their omission seemed to do less than full justice to the joyful irrationality of Wodehouse's human world.

My treatment of characters falls somewhere between that of Jasen, who simply identifies them, and Jaggard, who editorializes (though with no small judgement and wit). This prosopography, in the tradition of the lists of Roman magistrates with which classical historians occupy themselves, is poker-faced and factual. When a character is described as looking like a parrot that has been drawn through a hedge backwards, it is because Wodehouse himself provided that information. In order to make my account of Wodehouse characters as authoritative as possible, I have with the kind permission of the Wodehouse estate used the author's own language wherever feasible, omitting quotation marks. Consequently, much of the language and all of the invention herein is Wodehouse's, not mine.

The lists of titles and collections at the end of this book will serve as an elementary Wodehouse bibliography; more deeply afflicted Wodehouse fans should consult the revised and enlarged 1986 edition of David A. Jasen's *Bibliography and Reader's Guide to the First Editions of P. G. Wodehouse*, published in London by Greenhill Books. Those who must know all will have the pleasure of consulting James H. Heineman's comprehensive bibliography (all editions worldwide, including translations), *P. G. Wodehouse: A Comprehensive Bibliography and Checklist*, published in the U.K. by James H. Heineman and St. Paul's Bibliographies, and in the U.S. by Omni Graphics.

No one who has made as many embarrassing slips as I have in various stages of assembling this list can claim to be a meticulous worker. By any reasonable reckoning, there are over 2100 characters in Wodehouse, half again as many as in Dickens and more than double the number in Shakespeare. More than 300 of these—about one in seven—reappear in at least one other Wodehouse title, making a truly accurate and comprehensive account risky business, even for a pious drudge. In spite of my best efforts, there are certain to be mistakes in this book. There would be many more, had I not had the broad shoulders of David

Jasen's bibliography and Geoffrey Jaggard's concordances to stand on. Norman Murphy's *In Search of Blandings* added biographical background to that provided earlier by Jasen's *P. G. Wodehouse: A Portrait of a Master*, Frances Donaldson's *P. G. Wodehouse*, and the Wodehouse centenary volume edited by James H. Heineman and Donald R. Bensen. For their personal help, I would like to thank Charles E. Gould Jr. and James H. Heineman for their frequent encouragement and aid. Heineman deserves additional thanks for supplying the illustrations. Richard Osborne took the trouble to read the entire text with great care before it was committed to print; his extraordinary knowledge of Wodehouse, together with his command of English usage, saved me from publicly disgracing myself more times than I care to think about. For making the special Wodehouse collection at Northwestern available, I am grateful to Russell Maylone, and to Marjorie Carpenter for getting me copies of Wodehouse books not at Northwestern.

Since publishing the first edition of this book, I have added characters from the three novels and forty-eight stories which so far have not been reprinted since their first appearance. This supplementary canon of Wodehouse fiction is based on Eileen McIlvaine's *P. G. Wodehouse in Periodicals*, a 1985 bibliography now included in James Heineman's *P. G. Wodehouse: A Comprehensive Bibliography and Checklist*. My Appendix IV lists those items. For photocopies of these pieces, I am chiefly indebted to Len Lawson and (once again) to Marjorie Carpenter, now retired from the Interlibrary Loan Department at the Northwestern University Library. Charles Gould, whose business it is to *sell* rare editions of Wodehouse rather than give out free copies, filled in several critical gaps with photocopies of early school stories. Phil Ayers, Richard Osborne, James Heineman, Bill and Nancy Horn, Pauline Blanc, and James B. Meriwether have also rendered valuable assistance. The inspiration for this enlarged second edition came during a meeting of the Wodehouse Society in San Francisco on the very day the first edition was officially published in the U.S.: *sic volvere Parcas*. Special thanks are therefore due to the San Francisco chapter of the Society, and to many members nationwide who encouraged me to proceed.

It is customary at this point in a preface to thank the little woman who typed all seven drafts of the manuscript, but I am happy to report that technology has relegated the tiresome chore to a congeries of computer hardware and software. I would therefore like to address my gratitude to Greg Ney of Software First, a literary scholar in his own right, who helped me find and showed me how to use the equipment with which this book was prepared.

Lacking as I do the usual people to blame for whatever may have gone wrong in my book, I wish nevertheless to point an accusing finger at Jeanne Tubman, who brought me my first Wodehouse when I lay ill, at Terry Connors, who sent the book (a well-thumbed copy of *The Most of P. G. Wodehouse*), and at Charles Tubman, an unindicted co-conspirator. To them, as the *primum mobile*, I dedicate this book, spots and all.

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June, 1989