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From “Dudley Is Back to Normal” to “The Right Approach”

Variations on and transformations of a theme by Wodehouse

This is a long study, 13 pages! This depends on that the object for the study is a story that Wodehouse reused several times. He obviously liked this story and rewrote and developed it again and again into many different versions. I have tried to compare the different versions to get a picture of the development from the first version in 1940 to the last one in 1959.

Background

The collection “A Few Quick Ones”, including “The Right Approach” is translated into Swedish by the eminent Birgitta Hammar. Bengt Malmberg and I have found anonymous translations in Swedish magazines of the short stories “Dudley Is Back to Normal” and “Joy Bells for Barmy”. It is easy to see that these stories in reality are different versions of the same story.

Neil Midkiff on his homepage “The Wodehouse short stories” gives the following references (22/2 2014):

“Dudley Is Back to Normal (cf. **Joy Bells for Barmy**)”,
“Joy Bells for Barmy (cf. **The Right Approach**)” and
“Right Approach, The (cf. **Joy Bells for Barmy**)”.

Midkiff also tells that “The Right Approach” was at first published in Lilliput and later on rewritten for Playboy. He also tells that a shorter version of “Joy Bells for Barmy” was published in Carnival with the title “A Wedding Has Been Arranged”.

Tony Ring has written about the different versions of this story in “The Millennium Wodehouse Concordance”, in Appendix 2 of “Wodehouse at The Angler’s rest” and in Appendix 3 of “Wodehouse with Old Friends”. This made me aware of that Wodehouse used substantial elements from the same story also in the novel “Barmy In Wonderland” 1952. It was a long time since I read this book so I refreshed the acquaintance.

I wanted to have a little deeper look into the similarities and differences between these versions to see in what way it was transformed.

I have access to some English originals:

- "Barmy In Wonderland" (1952)
- "The Right Approach", (Lilliput 1958)
- "The Right Approach" (A few Quick Ones 1959)
- "The Right Approach" (Playboy 1959)

I don't have access to the originals in English of "Dudley Is Back to Normal" (Strand 1940, Plum Stones nr 8) and "Joy Bells for Barmy" (Cosmopolitan 1947, Plum Stones nr 7), so I had to confine myself with using the Swedish translations of those two stories. My impression is that the translations follow the originals fairly well. But this drawback of course means that my comparisons with these two older versions must focus mostly on the plot, and I cannot judge how big differences there are in formulations in English of similar passages in the older versions. I will try to get access to the English originals of "Dudley Gets Back to Normal" and "Joy Bells for Barmy" and then I will of course revise this study.

"A Wedding Has Been Arranged" is not translated into Swedish and I don't have access to the original in English either, so this version I have to leave outside this study. According to Midkiff this is just a shortened version of "Joy Bells for Barmy" so I think that comparison with "Joy Bells for Barmy" will do for both versions.

The story successively changes character from one version to another. The first version of the story is dominated by horrifying experiences of the hero from three terrible persons. These terrible persons are then successively taken away from the story and with them the worst horrors. The story becomes more and more a kind humoristic tale of a young lover's unsuccessful wooing until he, through some remarkable trials and misunderstandings, finally wins the girl.

Some facts about the publishing of the stories

"Dudley Is Back to Normal" (DIBtN) was published in Strand July 1940 (later republished in Plum Stones book 8 1994). In our research project for texts by Wodehouse in Swedish Press Bengt and I found an anonymous translation "Dudley blir åter normal" in the magazine Hemmets Veckotidning nr 2 1943. This translation was later republished in the anthology "Bland lordar och drönare" 2011.

"Joy Bells for Barmy" (JBfB) was published in Cosmopolitan October 1947 (later only republished in Plum Stones book 7 1994). We have found an anonymous Swedish translation "Klockan klämtar för Barmy" in Hemmets Veckotidning nr 40 1948. This short story was never published in a Swedish book. A shorter version was published in Carnival already in November 1946 but I have not seen this version.

The novel "Barmy in Wonderland" ("Angel Cake" in US) was published 1952. It is not translated into Swedish. In two chapters Wodehouse reused a lot of material from "Joy Bells for Barmy".

“The Right Approach” (TRAL) was published in Lilliput September 1958. The hero Augustus has the surname Mulliner but the story has not Mr Mulliner as narrator. We have not found any translation into Swedish.

“The Right approach” (TRAP) was published in Playboy January 1959 (later reprinted only in Plum Stones book 7 1994) and is *not* a Mulliner story. We have not found any translation into Swedish.

In April 1959 “The Right Approach” (TRAAFQO) appeared in “A Few Quick Ones”. This collection was published in a congenial translation by Birgitta Hammar in Sweden 1960 with the title “Sångfösare”. The story is told by Mr Mulliner at the Angler’s Rest.

All versions have common features but they are much more different from each other than for instance “Quest” and “The Knightly Quest of Mervyn” (See my study on <http://wodehouseforskning.weebly.com/artiklar.html>.)

Dudley Is Back to Normal (DIBtN)

To be able to make comparisons I need to give a short résumé of some important features of the plot.

1) Bobbie Wickham and her mother visit Balmoral, Wimbledon Common. An aunt lives there whose son Cuthbert is going to be married the next day. Dudley visits the neighbor house and he and Bobbie happen to meet. Dudley was once in love with Bobbie (see “The Awful Gladness of the Mater”) but he is now engaged to another girl. Bobbie soon manages to charm him and to get him under her spell again and she ruthlessly takes advantage of him. Cuthbert is very nervous and Bobbie is obliged to spend the evening with him. She asks Dudley to accompany them for dinner. When he arrives at Cuthbert’s apartment it shows that Cuthbert is a both muscular and intoxicated man, very easily offended and then menacing. Bobbie doesn’t show up, blaming headache but instead she visits a birthday party for a friend.

2) Cuthbert brings Dudley and his (also menacing) dog Tulip to restaurant Barchester, orders champagne and looks at the cabaret. Two “snowballs” of cotton from the cabaret ensemble hit Cuthbert. He gets offended and sets the dog on the ensemble and all three of them are thrown out.

3) After having been thrown out from another night-club Cuthbert takes Dudley to Balmoral to meet his mother. It’s night and to get into the house Cuthbert orders Dudley to climb a drainpipe and knock at a window which he says is to his mother’s room. He’s wrong. Bobbie’s mother opens the window and fires a gun at Dudley who hides in a cedar tree while the garden is searched.

4) From his hiding-place he can hear Cuthbert telling Bobbie’s mother about the evening and claiming that it was Dudley who did everything and forced him to

accompany him. He also overhears Bobbie telling Cuthbert about how she fooled Dudley.

5) Bobbie's spell is broken. Dudley is back to normal and returns to his waiting fiancée.

Joy Bells for Barmy (JBfB)

This version was written about seven years later. The male hero is the well known drone Barmy Fotheringay Phipps. Bobbie Wickham does not appear in it.

1) Together with his godmother Barmy visits a charity bazaar in the garden of Balmoral, Wimbledon Common. He meets Hermione Brimble who lives there with her aunt and immediately falls in love. Hermione seems to him angelic and he learns that she is the daughter of a bishop. Barmy decides to live saintly from now on to be worthy of her and to win her heart. Merwyn Potter, a stepson to Hermione's aunt, is going to be married the next day and is very nervous about this. Hermione asks Barmy to accompany him in the evening and Barmy says yes to please her. Barmy asks her to marry him but she simply says no. Merwyn has the same characteristics as Cuthbert, has also a menacing dog and is intoxicated when Barmy arrives. There are several sentences that seem to be almost identical even in translated form between JBfB and DIBtN, for instance about bringing a dog to a restaurant.

2) The same scene as in DIBtN is repeated at the same restaurant with the same cotton snowballs, the same dog attack and they are thrown out. Some sentences seem to be the same in the two versions, for instance when Dudley/Barmy is hungry and wants to order food but Cuthbert/Merwyn refuses anything but champagne.

3) The night-club visit is omitted. Merwyn takes Barmy to Balmoral to see his stepmother. It's night and to get into the house Merwyn orders Barmy to climb the drainpipe and break a window. A servant recognizes Barmy and goes out into the garden with a torch and a gun. Barmy hides from him and from the dog in a cedar tree.

4) Hermione and her aunt come home and from his hiding-place Barmy overhears the servant telling them about the attempted burglary of Barmy. He also overhears Merwyn telling Hermione about the evening and claiming that it was Barmy who did everything and forced Merwyn to accompany him.

5) The ending is quite another! Hermione in despair tells Merwyn that she loves Barmy, but now has lost him since she rejected his proposal. His saintly behavior had made her regard him as dull and old-maidish and now she understands that he was just acting and that he in reality is a charming adventurer. Barmy overhears this from his cedar and jumps down. They fall into each others arms.

The main similarities between JBfB and DIBtN:

- It takes place in the same locations.
- Merwyn is a copy of Cuthbert.

- The events at the restaurant are almost identical.
- The break-in at Balmoral and the refuge in the cedar tree are very similar, but he hides from a servant instead of Bobbie's horrifying mother.
- The overhearing of conversations.

The main differences between JBfB and DIBtN:

- Hermione is not intriguing like Bobbie. Barmy volunteers to accompany Merwyn just to please her.
- Barmy's decision to be saint-like to please Hermione.
- The visit at the night-club is omitted (at least in the Swedish translation).
- The happy end when Hermione realizes that Barmy's dullness was just acting.

In the common parts of the plot there are several sentences and formulations in the translated versions that are so similar that it seems clear that Wodehouse reused passages he especially liked from DIBtN.

Barmy in Wonderland (BIW)

In this novel which Wodehouse wrote five years after "Joy Bells for Barmy" he used scenes from this short story.

- 1) No correspondence in the novel.
- 2) Barmy comes to Merwyn Potter's apartment and finds him loaded. Barmy, Merwyn and his dog Tulip (the same names!) goes to restaurant Piazza in New York. The events at the restaurant with the cabaret are almost identical. Even the dog and its behavior is described in the same way.
- 3) After being thrown out they go to the house of the family of Merwyn's fiancé Hermione Brimble(!). Barmy is forced by Merwyn to climb a pipe and break a window. He is shot at by the butler and climbs a cedar tree to escape him and Merwyn's dog.

4) He overhears Merwyn blaming him for everything.

5) No correspondence in the novel.

So, important scenes in chapter five and six are very much copied from JBfB! Also many sentences seem (I have only the Swedish translation of JBfB) almost directly copied from short story, but others are changed to fit the new circumstances. A few paragraphs from JBfB are omitted and some new are added. Wodehouse must have liked these scenes, the comedy and the verbal jokes in them!!

The main differences between BIW and JBfB

- The events take place in New York.
- There is no romance in it with Barmy involved. He doesn't know Hermione. The scene when they meet at a bazaar.
- Merwyn is a famous actor engaged to Hermione Brimble.

- Mervin's advices to Barmy about animals in Africa are now about film people in Hollywood.

- Hermione issues an ultimatum for Merwyn not to touch alcohol again or the engagement is off. Merwyn and Barmy leave the premises.

The Right Approach in A Few Quick Ones (TRAAFQO)

Even if the Lilliput version was published a few months earlier I will comment on that a little later as it is mainly a shortened version of TRAAFQO. Both these versions were published more than 11 years after "Joy Bells for Barmy" and are clearly based on this story but partly rewritten. TRAAFQO is a Mr Mulliner story, told by Mr Mulliner at the Angler's Rest. It is not just an added introduction, (as for instance the Mulliner version of "Romance at Droitgate Spa"), but there are changes also in the plot.

1) After the introduction with a discussion at the Angler's Rest about falling in love at first sight and wooing, Mr Mulliner tells the story about Augustus Mulliner. After this introduction the beginning part of the story is almost exactly the same as in JBfB: the charity bazaar at Balmoral, Wimbledon Common, the meeting with Hermione Brimble (her name is kept), and the decision to live saintly. The stepson of the aunt is here called Oswald Stoker, and is an author who is concerned about a dinner with his American publisher Russel Clutterbuck. His memories from their last dinner are vague because of heavy consumption of alcohol. Augustus tells Hermione that he only drinks lemonade and asks her to marry him. She answers no.

2) There is no restaurant scene.

3) During the night Augustus begins to think that Hermione must have misunderstood him and decides to go to Balmoral immediately. The butler opens. Hermione and her mother are not at home yet. Augustus spends the waiting time in the garden looking at the house where his beloved lives. Oswald and Russel arrive with Russel's dog, both men quite intoxicated. Oswald tells Augustus that they have been thrown out from three grill bars and one milk bar because of Russel's opinion that electrical fans are made for throwing eggs into (cf. 2) in JBfB). To escape the menacing dog Augustus climbs the cedar tree.

4) From the tree he witnesses Russel throwing a champagne bottle and an egg through a window and Oswald singing a serenade. On the butler's question "Who's there?" Oswald answers "Augustus Mulliner". The butler comes out of the house with a rifle, meets Oswald whom he recognizes and who tells him that it was the disappeared Augustus who did everything. The butler is searching the garden when Hermione and her aunt come home. He tells them about the events. He also tells what Oswald told him about Augustus spending the evening with them and that Augustus was the reason that they were thrown out from the bars.

5) Almost identical ending scene as in JBfB.

The main similarities with JBfB

- The same location and even the same name of the girl.
- The meeting between Augustus and Hermione and his wooing behavior is almost identical with the meeting in JBfB.
- An intoxicated step-cousin
- A menacing dog.
- The escape into a cedar tree.
- An armed butler searches the garden.
- Augustus/Barmy in the cedar tree overhears Oswald/Merwyn blaming him for everything.
- The reaction of Hermione and the happy ending is almost identical.

The main differences from JBfB

- Oswald is not menacing like Merwyn and does not bring Augustus to the restaurant.
- The restaurant scene with the cabaret is omitted. Instead Oswald tells that he and Russel have been thrown out from some establishments.
- The cause of being thrown out is that Russel threw eggs, not an attack of the dog.
- Augustus is not forced to climb a drainpipe and break a window. Instead he witnesses Russel breaking a window by throwing a bottle and Oswald singing a serenade to help Augustus with the wooing.
- It is not the butler who makes Augustus climb the cedar tree but the dog.

The Right Approach in Lilliput (TRAL)

The Lilliput version (thanks Neil Midkiff for sending it!) was published earlier than TRAAFQO but I think it was written later. It seems to be a rewritten version of TRAAFQO. Many sentences and paragraphs are identical with those in TRAAFQO, but there are lots of changes all the way from the beginning of the story to the end. The name of the hero, Augustus Mulliner, is kept, but the introduction with Mr Mulliner at the Angler's Rest in TRAAFQO (about 1,5 pages) is omitted and replaced with a new shorter introduction (about one paragraph). All other references to Mr Mulliner ("my nephew" ... "like all Mulliners") are also taken away. In "Information sheet number 9" at the home page of the Wodehouse Society in UK Tony Ring classifies this as a Mulliner Story.

What makes a story a Mulliner story? Is it enough that the hero has the Mulliner surname, as here? In my opinion the main feature of a Mulliner story is that it is **Mr Mulliner** who tells the story in front of other guests at the Angler's Rest. It would perhaps be more appropriate to call them **Mr Mulliner** stories? Cf. "The Passing of Ambrose", which has no introduction at the Angler's Rest, just one insertion of '(said Mr Mulliner)' in the beginning. This is however an indication that the narrator is **Mr**

Mulliner! This story was also included by Wodehouse in a Mulliner collection (“Mr Mulliner Speaking”). The Lilliput version of “The Right Approach” is about a person named Augustus Mulliner but it is not evident from the text who tells it, and not if Augustus is a relative to **the** Mr Mulliner. The version of “The Right Approach” that appear in “The World of Mr Mulliner” is the one from “A Few Quick Ones”. There is also one example of a short story where Mr Mulliner is the narrator, but where the hero is *not* a relative to him: the American version of “Romance at Droitgate Spa”. This story is for unknown reasons not included in “The World of Mr Mulliner”.

Some sentences and paragraphs throughout the story, which are not vital for the plot, are omitted, reformulated and sometimes replaced. I appreciate that TRAL is about 15-20% shorter than TRAAFQO. Neil Midkiff suggested that it might have been editors at Lilliput that omitted the introduction for lack of space. But there are *many* more differences than the omission of the introduction, and the omissions are sometimes replaced with shorter new text. The whole story is extensively rewritten but much of the text from TRAAFQO is used. The replacing introduction and other replacing formulations are in my opinion so typical Wodehouse that I think it is probable that it was he who rewrote the whole story. The reason for making it shorter may well be lack of space in the magazine. Maybe editors are responsible for some shortening. However, I think there are reasonable doubts that all this extensive rewriting was made by som editor at Lilliput.

The origin, TRAAFQO is a typical Mulliner story, but as I argue earlier, TRAL is missing Mr Mulliner as narrator. There are many stories that have been transformed from non-Mulliner into a Mulliner version but I’ve not found any story that has been transformed the opposite way!

The Right Approach in Playboy (TRAP)

The Right Approach was published in Playboy just five months later than in Lilliput, but earlier than in A Few Quick Ones. This is *not* a Mulliner story and has features from mainly TRAAFQO and JBfB but has also features that differ from all the other versions!

1) Evangeline Elphinstone-Golightly visits Droitgate Spa together with her hypochondriac mother. Augustus Brattle visits the Spa to collect background information for a new thriller he is writing. Evangeline had read his books and expects the author to be an adventurer. They meet and he immediately falls in love. In all the other versions this first meeting took place at a bazaar in Wimbledon Common. The method Augustus adopts to approach the girl and to win her love is not at all the same as in JBfB and TRAAFQO. As they meet at a Spa he pretends to have health problems to facilitate making contact with Evangeline’s mother and Evangeline. He

hopes to arouse the girl's compassion and love. Evangeline and her mother lives in Wimbledon Common (not in Balmoral but in Chatsworth) and Augustus visits them there. In this version Oswald Stoker (the name is kept) is a nephew of Mrs Elphinstone-Golightly. Augustus asks Evangeline to marry him. Evangeline is however totally fed up with the weaknesses and hypochondria from her mother and to Augustus' big surprise she turns him down.

2) Like in TRAAFQO there is no restaurant scene.

3) Almost the same plot as in TRAAFQO. Augustus goes to Wimbledon, meets Oswald and his boss Lester Clam, both plastered, and escapes Clam's menacing dog into a tree. Much of the text is identical.

4) Almost the same plot as in TRAAFQO with the throwing of a champagne bottle and an egg and a serenade. The butler, with the same name, comes out with a shotgun. Evangeline and her mother returns and are told Oswald's version of what has happened and that Augustus had played a leading role in the evening. Augustus overhears it from his hiding-place in the tree. Also much of the text is the same.

5) Similar ending with the difference that Augustus does not lose a saintly halo but Evangeline understands that he just pretended to be sick to impress her mother. Some parts of the text are the same.

The main similarities with TRAAFQO (and TRAL)

- The same events in a garden in Wimbledon.
- An intoxicated Oswald with his employer blames everything on Augustus.
- A lot of text is almost identical, but this version is somewhat shorter.

The main differences with TRAAFQO (and TRAL)

- Evangeline is not daughter of a bishop.
- Augustus and Evangeline don't meet at a bazaar in Wimbledon but at Droitgate Spa where Evangeline is as a company to her mother.

- This makes Augustus choose another method in his wooing. He pretends to be sick to make it easier to approach Evangeline through her mother. He thinks that if he can make Evangeline's heart bleeding for him it's just a short step further for her to fall in love.

- This version is a little shortened, but not so much as TRAL. Formulations added in TRAL don't appear in it so it seems likely that Wodehouse departed from TRAAFQO, not TRAL, when he rewrote this story.

TRAAFQO was the last version of "The Right Approach" to be *published*. I have however found no information about when these versions were *written*. **Which version of TRA was written first?** As I wrote above I think that TRAL was a rewritten and shortened version of TRAAFQO even if it was published earlier. The use of the name Augustus Mulliner also indicates this. This means that TRAAFQO

was written before September 1958. As I also remarked above it seems that Wodehouse used TRAAFQO (and JBfB) as the basis when he wrote TRAP. I don't know how long time it took Wodehouse to complete all the stories in "A Few Quick Ones". "The Right Approach" is printed as the third of ten stories in the collection, and was maybe one of the first that was finished? Perhaps the production time also was much shorter for magazines than for books? *Probably* the Mulliner version in "A Few Quick Ones" was the first TRA to be written.

There are many stories that at first were non Mulliner stories but later on were rewritten to Mr Mulliner stories. **This story is the only example I'm aware of, where a story probably is rewritten the opposite way!** If the assumptions about when the stories were written are true, then Wodehouse at first "**mullinerized**" the JBfB story when he rewrote it for A Few Quick Ones. Later on he "**demullinerized**" it again for Playboy. If this is correct it's unique. I have never seen anything about any other story that Wodehouse demullinerized. (If you count the Lilliput version as a non Mulliner story it was demullinerized **twice!**)

In "Information sheet number 9" at the home page of the British Wodehouse Society Tony Ring mentions eight stories which were at first published in non-Mulliner versions in magazines but were Mulliner stories when they later were published in books. For some reason he doesn't mention The Right Approach among those! Perhaps the reason is that the earlier non-Mulliner versions had another title? Ring here doesn't either mention the substantially rewritten non-Mulliner Playboy version, only the one in Lilliput and he says nothing about *any story* that is transformed from a Mulliner story to a non-Mulliner version.

It's reasonable to ask **why** Wodehouse should "demullinerize" the story. Wasn't he satisfied with the Mulliner version of the story he just had written? Or were there some other reasons? In the Lilliput case it is very probable that the reason was the editors demand to get a shorter story. Neil Midkiff told that the editors at Playboy didn't want to publish a story that was already published somewhere else. So Wodehouse had to rewrite it substantially to be able to sell it to Playboy. It's ironical that they didn't observe that they got a story that earlier was used so many times in different shapes!

The development between the variations

The first version, DIBtN, is a story about a poor guy, who falls under the spell of a charming but ruthless girl, Bobbie, and is dominated by his following experiences of horror. He is fooled by her and has to suffer a ghastly evening at a restaurant together with a plastered and menacing brute. He is forced by this brute to climb a drainpipe and knock at a window at the house where Bobbie lives. He is shot at by Bobbie's mother and escapes into a tree. One horror scene after another! The happy ending consists of that his eyes are opened for Bobbie's real character and that the

spell is broken. This version is dominated by three unpleasant, not to say abominable persons, Bobbie, her mother and Cuthbert.

In the second version, JBfB, the deceitful Bobbie and her mother does not appear and Bobbie is re-placed by a lovely girl. The other horrifying ingredients remain with the menacing brute, his menacing dog and an armed butler. The hero has to suffer the same horrifying experiences at a restaurant. He is forced to try to get into the house and has to escape into a tree from a dog and an armed butler. From the tree he witness "attacks" on the house which he later gets the blame for. This untrue blame turns out to be his luck and the happy end is that the hero's saintly halo is destroyed in the girl's eyes and he wins her love.

The events in BIW are almost copied from JBfB. But the introduction and the ending are quite different, so BIW is not quite a complete version, comparable to the short stories.

In the third version, TRAAFQO and TRAL the hero is relieved also from the horror at the restaurant and there is no really unpleasant and abominable person in the story. Most of the horrors in the story are removed. He tries to be saintly to win the love of the girl. An intoxicated step-cousin plays a role, but the motive for his actions is to help the hero in wooing. The only remaining horror is that he is forced into a tree by a menacing dog and an armed servant. The end is the same as in JBfB.

In the fifth version, TRAP, the hero meets the girl at a Spa and, instead of being saintly, pretends sickness to make it easier to approach the girl and her hypochondriac mother in order to awake the girl's compassion. He thus uses a quite another method than in TRAAFQO. Apart from that most of the story is very similar to TRAAFQO. The happy ending is brought in the same way as in TRAAFQO. He is unjustly blamed for the events but here it is his image of sickness that is destroyed in the eyes of the girl.

When I read DIBtN for the first time I found that the portrait of Bobbie was perhaps the most unsympathetic portraits of a girl Wodehouse ever wrote, and that it was more a horror story than a humoristic story. In "The Awful Gladness of the Mater", where Dudley also is Bobbie's victim, she appears to me more thoughtless and careless but in DIBtN she is deliberately fraudulent. The main feeling I was filled with was pity for the poor guy. Perhaps Wodehouse felt the same way or maybe he thought that he had squeezed everything from these scenes in the three first versions? It seems that he successively made the story nicer, more inoffensive by taking away unpleasant persons and events from the plot. In JBfB 1947 (and in BIW 1952) he keeps the horror scenes at the restaurant and in the garden, but five years later he removes these scenes in TRA. TRAAFQO, TRAL and TRAP are more a story about some trials that the hero meets on his path to love. Wodehouse has released

the reader from becoming upset about abominable persons. Left are two intoxicated but friendly persons which are perhaps more suited for comical purposes.

Ending comments

My comparisons and comments are mostly concerning the plot. The successive changes in the plot of course mean that a lot of text is omitted and a lot of new text is added. I have not tried to judge if the new passages are funnier than the omitted ones. But Wodehouse has kept some funny passages, some formulations, some dialogue, probably because it was formulations he liked.

I will once more emphasize that my comparisons of "Dudley Is Back to Normal" and "Joy Bells for Barmy" are made from Swedish translations. I will try to get the originals to these stories. If/when I get copies of these I will of course revise this study.

I have looked for information about the creation of all these five versions, and *when* Wodehouse *wrote* them, in different biographies and among his published letters, but found nothing. If someone who reads this knows a source of information about the writing of these stories I would be very grateful for a hint.

On the next page I have summarized the comparisons in form of a table. I have concentrated on the substantially different versions of the complete short story and thus omitted the Lilliput version, and Barmy in Wonderland.

The development of the plot in short

	<u>DIBtN 1940</u>	<u>JBfB 1947</u>	<u>TRAAFQO 1959</u>	<u>TRAP 1959</u>
The hero	Victim for Bobbie who fools him and for Cuthbert with the restaurant horror.	Victim for Merwyn with the restaurant horror.	A Mulliner. No victim, no restaurant horror.	Not a Mulliner. No victim, no restaurant horror.
The wooing The girl	He trusts Bobbie. The manipulative Bobbie Wickham. Not in love with Dudley.	He tries to be saintly. The lovely Hermione Brimble, in love with Barmy but can't stand his saintliness.	He tries to be saintly. The lovely Hermione Brimble, in love with Augustus but can't stand his saintliness.	He pretends sickness. The lovely Evangeline in love with Augustus but can't stand his health problems.
Setting	Garden of Balmoral, Wimbledon Common.	Garden of Balmoral, Wimbledon Common.	Garden of Balmoral, Wimbledon Common.	Garden of Chatsworth, Wimbledon Common.
Male relative	Cuthbert. Intoxicated, strong, easily offended, threatful. Lies about Dudley's role.	Merwyn. Intoxicated, strong, easily offended, threatful. Lies about Barmy's role.	Oswald. Intoxicated, but friendly. Lies about Augustus' role.	Oswald. Intoxicated but friendly. Lies about Augustus' role.
Escape	Into cedar tree from Bobbie's mother with gun.	Into cedar tree from servant with gun.	Into cedar tree from dog and servant with rifle.	Into tree from dog and servant with shot gun.
Ending	Aware of Bobbie's deceit, her spell over Dudley is broken and He returns to his fiancée.	Barmy loses his halo in Hermione's eyes. Happy ending for the young couple.	Augustus loses his halo in Hermione's eyes. Happy ending for the young couple.	Evangeline understands that Augustus is not at all weak, but adventurous. Happy ending for the young couple.