

NOTES on PUBLISHERS

Appleton, D.; Appleton-Century

According to Edward Zempel & Linda Verkler: *First Editions: A Guide to Identification* (4th ed., p.29; The Spoon River Press, 2001) the 1937 publisher statement reads: “our first editions are designated by a small numerical one in parentheses (1) at the foot of the last page. Later, as we reprint the book, this numeral is changed accordingly to the number of the printing, that is (2), (3), etc. **This numbering was inaugurated by D. Appleton and Company in 1902.**” (emboldening added).

BURT, A. L.

Burt first published *Pinocchio* in 1923, releasing it in two editions: a **Special Edition** (\$1) and a **popular, low-cost edition** (65¢). These were not original forms, but are identical to David McKay’s (1918c) printing plates (presumably used with permission). Indeed, the Special Edition is essentially the David McKay 1918c edition whereas the 65¢ edition is shorter in height and eliminated the color plates. Both these editions are introduced with an ad in Burt’s 1923 catalog on p.21 (*Publishers Trade List Annual*):

In America this story has had a popular sale of over a million copies. Throughout the story are lessons of goodness, love, self-sacrifice, as well as laughter. A more interesting story for boys and girls of the ages five to eight years cannot be found.

Burt’s editions make use of one of two title pages: the more decorative title page (as on the Special edition 1923c) and the simpler title page (as on the popular, lower-priced edition 1923d).

In 1928 Burt introduced its “**Young Folks Library**” series which included *Pinocchio*. I believe this Catalogue’s 1928 entry is of that series because it uses the more decorative title page. Unfortunately, of the editions I have seen thus far, none of the Burt editions carry a series notation. This is true for their dust jackets as well until Burt introduced its “**Famous Books for Young Americans**” series in 1932 which, then or at a later date, added the series title to the dust jacket spine.

The **Special Edition** (\$1) was offered from 1923 to at least 1932. The Burt catalogs are not clear after that. Both the **popular** and **Special** editions appear to be offered in 1933 at 50¢, and in 1934 the Special Edition might have been omitted. More likely, however, it seems that the Special Edition was simply slipped into the “**Famous Books for Young Americans**” series (1933-1936).

The **popular edition** is run continuously in a separate ad over the span of Burt catalogs (1923-1936), and when the “**Young Folks Library**” series is introduced (1928-1933) it is presented in an additional ad. Hence, Burt seems to have offered three editions over 1928-1932, possibly four editions in 1933, and probably two over 1934-1936 (“Famous Books for Young Americans” and the popular edition). On the other hand, despite multiple ads, it could be that the popular edition simply became the “Young Folks Library” edition (perhaps distinguished only by

a different title page and maybe some notation on its dust jacket), and then reverted back to the popular edition when the “Young Folks Library” was abandoned. Future discoveries will likely be required to sort all this out.

A. L. Burt was bought out by Blue Ribbon Books in early 1937. Blue Ribbon continued to offer the Burt imprint (and the “Famous Books for Young Americans” series) at least through 1938. Blue Ribbon itself was then acquired by Doubleday Doran in 1939. It is not clear how much of or how long the Burt imprint was continued after that. Burt is omitted from the *Cumulative Book Index* 1949-1952, but is reinstated in *Cumulative Book Index* 1953-1956 under Random House, which had acquired the “**Burt Home Library**” (not containing *Pinocchio*) from Blue Ribbon Books.

Caldwell, H. M.

H. M. Caldwell, a subsidiary of the publisher Estes & Lauriat, was established in 1896 by Herbert M. Caldwell, a former trade book salesman. The intent behind setting up this new enterprise was to create substantial competition, particularly for the A. L. Burt Company, and especially Burt’s “Home Library” series. To be effective, it was believed that books must be bound in attractive and charming covers, and they would be changed in their various series from year to year to maintain interest. Indeed, the enormous variety of beautifully designed artistic covers proved to be Caldwell’s trademark, making the covers desirable almost regardless of the text they enclosed. Moreover, Caldwell’s annual catalogues (bound in *Publishers Trade List Annual*) boasted sample pictures of each year’s books and series covers so that, in almost all cases, *the book cover itself* identifies the year it was published. **However, even this enormous display of diversity does not show the even greater diversity that actually existed among the various series books** – even of the same title – that Caldwell launched (as this digitized Catalogue shows). So the same title of the same series in any particular year might appear in different colored cloths, and where pasted color pictures were added to covers, the same title might appear in the same year with any of various pictures (where the binding color might also vary). It’s almost as though each book were custom-made. The quantity of different book covers Caldwell crafted (even for the same title) is jarring, but quite tantalizing for anyone prone to collecting. For examples of Caldwell’s many children’s titles (in addition to *Pinocchio*) see the Miriam Snow Mathes Collection (State University of New York in Albany).

Caldwell must have had an arrangement with Jordan, Marsh regarding the printing of *Pinocchio* from the very beginning, and I assume Caldwell must have purchased the printing plates perhaps even as early as 1899 or 1900 so that they could continue printing it year after year. According to Caldwell’s catalogues, it sold the novel annually from 1898 through 1913 (a record all but absent from the *American Catalog* and the *United States Catalog*), until it went out of business in 1914; the Dodge Publishing Company purchased and sold off its remaining stock under “The Caldwell Line.”

According to Caldwell’s catalog the publisher released three editions of *Pinocchio* in 1898. The first was identical to the Jordan, Marsh edition except for removing the Jordan, Marsh title page and substituting its own (on both the blue-covered edition and the maroon-covered edition, the latter being labeled 1899? because I don’t know whether both editions were released simultaneously or if the maroon edition came out later). Caldwell’s second 1898 printing was in

“The De Novo Library” series; its third was in “The Young Folks Library” series. Since Caldwell listed *Pinocchio* in three editions in its 1898-1899 Catalogue, it is distinctly possible that Caldwell, and not Jordan, Marsh was the first to release the North American printing; Jordan, Marsh wanted its edition for the 1898 Christmas season. This circumstance need not contradict the fact that Jordan, Marsh was first to report the printing in *Publishers’ Weekly*, since it was the copyright holder. Furthermore, Caldwell did not report consistently to *Publishers’ Weekly*.

In it’s “Editha” series (begun in 1901) Caldwell used Jordan, Marsh’s full title for *Pinocchio: Pinocchio’s Adventures in Wonderland*. In all of its smaller sized series, Caldwell shortened this title to *Pinocchio’s Adventures*, though on some of the smaller sized books, the fuller title was reintroduced on the cover.

Caldwell published *Pinocchio* in the following series in the years noted:

The Alcazar Classics series:	1904 – 1911
The De Novo Library series:	1898 – 1899
The Editha series:	1901 – 1913
The Empyrean Library series:	1900
The Kalon series:	1901 – 1903
The Lakeside series:	1900
The Young Folks Library series:	1898 – 1911

Considering the reluctance of some of today’s parents regarding the original *Pinocchio*’s suitability for children, it is pertinent to note that the Editha series was advertised as being “for very little folks” from 1901 to 1902, “for little folks” from 1903 to 1906, and finally for “little girls” from 1907 to 1913.

A Guide to Some of Caldwell’s *Pinocchio* Printing Features

- Description of Caldwell’s **publisher emblem or logo:** 1898b.
- Description of Caldwell’s **two printed name plates**
 - The **red-printed name plate with a girl:** 1899c [1].
 - The **blue-printed name plate with a boy:** 1899c [2].
- Description of Caldwell’s **title pages**
 - Classical urns:** 1898b.
 - Fanciful trees:** 1898c [2].
 - Pale green vine, leaves, & berries:** 1901b (title page #2).
 - “Editha” series uniform title page:** 1901c [1].
 - No publisher cited, poppy background design:** 1904a [2].
 - Black on white floral frame with red lettering:** 1905b Note.
- “Editha” series **characteristics**
 - Green background decorative endpapers:** 1901c [1].
 - Brown background decorative endpapers:** 1904c.
 - Series uniform title page:** 1901c [1].
 - Bound-in series lists begin in 1906:** 1906b.

Changing “Editha” series cover designs

Title panel crest at top of cloth spine edge: 1901c [1].

Full cover frame with series title at top: 1907b.

Crested title at top right & rural scene down right margin: 1910c.

Series title across top, title across bottom, picture in middle: 1913a [2].

Cassell

The gap between Cassell’s release of *Pinocchio* in 1892 and Jordan, Marsh’s first North American printing in 1898 is possibly due to Cassell immediately going bankrupt in June 1893. As explained in *Publishers’ Weekly* (June 24, 1893, p.945) under the title “The Cassell Publishing Company Wrecked,” the company was declared insolvent and put into receivership because its president, Mr. Oscar M. Dunham, “stands accused of converting \$180,000 of the funds of the concern to his own use.” The article goes on to explain how the collapse of this major firm has an impact on many other firms.

The company was reformed shortly thereafter as Cassell & Company, and if it ever reissued or printed *Pinocchio* subsequently, copies are yet to be found.

Crowell, T. Y.

Crowell offered an edition of *Pinocchio* continuously from 1909 to 1934. Judging from its catalogs, a decision had been made in the late 1920s, or certainly by 1930, to withdraw from the children’s field.

The 1909 *Pinocchio* edition (\$1) is listed separately in the opening alphabetical section of the catalogs up through 1914. It is omitted from the list in 1915, but included in Crowell’s “Every Land Series for Children” begun that year, where it is cited only as *Pinocchio* (the shortened title may only have been for catalog purposes; no pagination is given). The series ad in 1915 indicates that these titles or volumes “previously issued at \$1.00 per volume, are now offered at 50¢.” I am inclined to think that this was a reissue or reprint (likely in some series uniform cover), rather than simply the older 1909 stock. Until such volumes are recovered, however, the question will probably remain open. The series shows uniform price increases in 1917 (75¢), 1918 (\$1.00), and 1920 (\$1.50), which might indicate reprintings. Though the series list later declines, *Pinocchio* is retained up through 1921, the last year the “Every Land Series for Children” is offered.

In 1922 and 1923 *Pinocchio* is returned to the alphabetical section at \$1.35, with 195 pages. While I have not located a volume with this pagination, the 1909 edition with pre-text pages added in comes to about that total. It is not clear whether the 1922 listing refers to a new issue or simply to unsold “Every Land” stock. The edition is dropped in 1924 when the ‘large type edition’ (marked in the catalog as a new edition) is released at \$1.50 (cited as 240 pages). The 1933 catalog begins listing it as 248 pages. The ‘large type edition’ is offered continuously at \$1.50 from 1924 through 1934.

The early Crowell catalogs may be found in *Publishers Trade List Annual*, one source for

which is the New York State Library (Albany).

Dent, J. M. – Dutton, E. P.

The arrangement between Dutton and Dent began shortly after 1900. Charles Folkard's illustrations for their *Pinocchio* editions were sufficiently appealing (or simply available) to be taken for use afterward by several North American publishers, beginning with David McKay in 1918. I have not been able to determine if the illustrations were used by permission or whether they were simply pirated.

Dent and Dutton maintained the practice of noting reprint dates (and up through the 1930s or early 1940s, the full list of prior reprint dates) on the half-title page verso or the title page verso (depending on edition). First editions, at least up to 1920, seem to be marked by the absence of reprint information, and provide no printing date at all.

Dutton first released its edition of *Pinocchio, The Tale of a Puppet* (in cloth binding with color plates & black-and-white decorations & illustrations) in early November 1911 (cited in *Publishers' Weekly*, Nov. 11, 1911; p.1945). Its ad (*Publishers' Weekly*, Nov. 25, 1911, p.44), credited the author as "C. E. Collodi", explains that "This Italian story has become a prime favorite with children, and is generally accepted as one of the modern classics." According to Dutton catalogues (*Publishers Trade List Annual*), this edition was offered continuously from 1911 through 1945, and reflects the following prices: \$2.50 (1911-17), \$3.00 (1918-25; all Collodi entries are omitted from the 1920 catalogue), \$2.50 (1926), \$2.00 (1927-36; no 1931 catalogue in *PTLA*), \$1.50 (1937-41), \$1.75 (1942-43), \$2.00 (1944), and \$2.50 (1945). The series notation "**Children's Classics**" was assigned to this edition beginning with the 1935 catalogue, and continues through to the 1945 catalogue.

Dutton also released the above 1911 edition in leather binding at \$2.50. Catalogues offer it only in 1915 and 1916. It is, however, not cited in *Publishers' Weekly* until Feb. 12, 1916. I assume that, rather than being released twice (in 1915 and 1916), it was released only once, in 1916.

The "**Everyman's Library**" series was begun in 1906, and *Pinocchio, The Story of a Puppet* (note the distinguishing subtitle), was added almost immediately. It was smaller in size than the general edition and omitted Folkard's color plates. The "Everyman Library" edition came out just before Christmas 1911 (*Publishers' Weekly*, Dec. 23, 1911, p.513), when two variants were introduced: cloth (35¢) and leather (70¢).

The cloth binding "**Everyman's Library**" edition was offered up through either 1969 or 1973 (the catalogs become ambiguous), reflecting the following prices: 35¢ (1912-15), 40¢ (1916), 50¢ (1917), 70¢ (1918), 90¢ (1919), all Collodi entries are omitted from the 1920 catalog, no Everyman list or citation is provided in 1921-1922 catalogs, 80¢ (1923-1929), 90¢ (1930-32; no 1931 catalog in *PTLA*), 70¢ (1933), 90¢ (1934-41), 95¢ (1942-45), \$1.10 (1946), \$1.25 (1947), \$1.45 (1948-49), 95¢ (1950), \$1.25 (1951-52), \$1.65 (1953-56), \$1.85 (1957-59), \$1.95 (1960-64), \$2.25 (1965-66), *Pinocchio* omitted from the series list in 1967, then added back in 1968, \$2.45 (1968), \$2.75 (1969), and \$3.25 (1970-73 where *Pinocchio* is cited in the catalog general alphabetical list, but omitted from the separate "Everyman's" series enumeration). Probably the decision to drop *Pinocchio* was made in 1969 and only unsold stock

was offered up through 1973.

The leather binding “**Everyman’s Library**” edition was offered 1911-24, and reflects the following series prices: 70¢ (1912-15), 80¢ (1916), \$1.00 (1917), \$1.25 (1918), \$1.50 (1919), all Collodi references are omitted from the 1920 catalog and no “Everyman’s” list or citation is provided in the *PTLA* catalogs of 1921 or 1922, but is \$1.60 (1923-24). The fact that the cloth edition declines in price between 1919 (90¢) and 1923 (80¢), while the leather edition increases in price between 1919 (\$1.50) and 1923 (\$1.60) might suggest a reissue of the latter (either a new printing, the manufacture of new covers for unbound sheets, or both).

A third form of the “**Everyman’s Library**” edition, in “library cloth reinforced binding”, was released in 1913. This edition is usually cited along with the other two in the general alphabetical list, and is cited separately in Dutton’s educational catalogue list. The educational catalogue designates this for third grade use, and over 1915-19 refers to the binding as a reinforced Bancroft Binding. *Publishers’ Weekly* Educational List of 1913 (July 26, p.190) includes the Dutton entry; the 1912 list (March 30, p.1116) does not. It is not clear how long the library binding was offered. The last explicit citation is in 1924, but it may have been offered up through as late as 1938. The catalogue shows the following prices: 50¢ (1913-16), 60¢ (1917), 90¢ (1918), \$1.20 (1919), all Collodi references are omitted from the 1920 catalogue and no Everyman’s or educational list is provided in the *PTLA* catalogues of 1921 or 1922, but it is again listed as \$1.00 (1923-24).

“**The Tales for Children from Many Lands**” series (edited by Frederick Colin Tilney) abridged edition of *Pinocchio* (titled *Pinocchio, The Story of a Puppet*, the same title used for the “**Everyman**” series edition) was released in 1914 (*Publishers’ Weekly*, Nov. 7, p.1449), and is offered in the catalogues up through 1945. The entire series is omitted in 1946 – however I did locate a 1949 reprint with both Dent and Dutton on the title page, but only Dent on the spine (The Miriam Snow Mathes Collection, State University of New York, Albany). Catalogues show the following prices: 50¢ (1914-1916), 60¢ (1917), 65¢ (1918), 75¢ (1919), all Collodi references are omitted from the 1920 catalogue and the series is omitted from 1921 catalogue, but it and *Pinocchio* are reintroduced at \$1.00 (1922-40, though the TCML series list is omitted from the 1930-31 catalogues). In 1938 a “new cheap edition, new format” is introduced (which is offered along with the older edition until the latter is omitted in 1941): 75¢ (1938-44), & \$1.00 (1945).

“**The Tales for Children from Many Lands**” series is also offered in Dutton’s educational catalogue, at least up to 1919. Since its prices are the same as the TCML trade cloth edition, it probably was not manufactured in a reinforced binding, and I assume its citation in the educational list is a reference to the same cloth edition above.

“**The Tales for Children from Many Lands**” edition was, however, also offered in a leather binding (80¢, Dutton’s 1915-16 catalogues). *Publishers’ Weekly* cites it only in 1916 (Feb. 12, p.567), and I therefore assume it was not released until 1916.

Regarding the first and early printings of Tilney’s “The Tales for Children from Many Lands” series, I am speculating that copies with a blank title page verso are first or early printings because the only editions I have found with printing information on the title page verso state that they are reprints of the 1914 edition. The information about J. M. Dent & E. P. Dutton in Zempel & Verkler’s *First Editions*, Fourth edition (The Spoon River Press, 2001) is, at best suggestive. The earliest statement for J. M. Dent (1928, which may be too late) says, in part, “Our usual practice is to print a date on the title page of a first edition; if a book is reprinted we put a new

date on the title page and print on the reverse – ‘First published so-and-so. Reprinted so-and-so.’” (p.164). I have thus far never located a Tilney edition with a date on the title page, if that practice was followed in 1914.

First Edition’s statement (also 1928) from E. P. Dutton is “Unfortunately we have no definite scheme for identifying First Editions. Recently a copyright notice behind a title-page, on which nothing occurs but that, is an indication it is a first, because when we begin the second printing we mark it on the back.” (p.181-182). All in all, then, without further concrete information regarding Dent & Dutton, I can only speculate that those copies with a blank title page verso might be earliest and might be the first.

Dutton’s general *Pinocchio* edition, discussed in the beginning of this note, having run 1911-45, is omitted 1946-51. Then, in 1951, J. M. Dent printed Tassinari’s revision of Murray’s translation, reduced the number of Folkard’s color plates and black-and-white illustrations, and offered this *Pinocchio* edition as part of the “**Children’s Illustrated Classics**” series. Dutton released this edition in 1952 and continued it through 1975: \$1.75 (1952-53), \$1.95 (1954), \$2.25 (1955), \$2.50 (1956), \$2.75 (1957-65), \$3.50 (1966-70), \$3.95 (1971), & \$4.50 (1972-75). Dutton omitted *Pinocchio* in 1976.

J. M. Dent continued to offer Tassinari’s revision in Great Britain, and released a new cloth edition of it under the “**Jason**” series in 1972. This was not taken by Dutton, but at least one later reprint of this series was distributed in the U.S. over 1978-80 (see J. M. Dent, 1978).

Doubleday, Page

Mary E. Burt notes in her Preface that she discovered *Pinocchio* in Naples in 1902. She went to the publisher in Florence “who agreed to sell me the right to bring out a translation in America, and so this book is not pirated” (p.xvii). “The Caprani translation, from which I have edited this volume [Doubleday, Page’s *Pinocchio*], was brought to me from my translator, A. G. Caprani, by the American consul at Naples late in the spring of 1904.” (p.xviii).

Caprani’s translation is a very fine and sensitive rendition. While we do not know if Doubleday, Page printed it more than once, it was reprinted by George Sully in 1918 (but again, we don’t know whether Sully made any additional printings after the first). According to Doubleday, Page’s catalog, the “full and half-leather binding” (\$1.50) was offered only in 1909. The 90¢ edition (1909g [1]) was offered 1909-15; in 1916 *Pinocchio* and the entire “Adventures Every Child Should Know” series was omitted.

The early Doubleday, Page catalogs may be found in *Publishers Trade List Annual*, one source for which is the New York State Library (Albany).

Ginn

My sincere thanks to Catherine Simeone of Ginn’s Copyright Department, whom I contacted in the mid 1980s, for hunting down and providing long-forgotten information about Ginn’s *Pinocchio* publications, especially for the period 1904-20. Unfortunately, there was no

record that unlocked the secret of Ginn's baffling printer's mark, and no one in the Company knew what it meant. I am indebted to Catherine de Saint-Rat (Miami University Library, Oxford, Ohio) for suggesting how that printing mark might be deciphered; the resulting interpretation has withstood every independent test I have made with volumes whose dates (actual or approximate) were known.

The key to Ginn's printing mark is that the year is designated by the one or two digits DIRECTLY TO THE LEFT of the dot. The year is then PRECEDED by a single digit (over the 35 different marks I have seen, only the numbers 3, 4, 5, 6, and 8, have been used; I do not know this number's meaning, unless it indicates the plant or section that did the printing). Whatever it means, that number effectively obscures the significance of the number after it (i.e., the year). **TO THE RIGHT OF THE DOT is a second number** which, based on my 35 examples, ranges anywhere from 1 to 12, **indicating, I infer, the month of the printing.**

Ginn released the first U.S. translation, *The Adventures of Pinocchio*, for both elementary school and trade markets (distinguished by their covers) in September 1904. A copyright deposit copy of the bound school edition was received by the Copyright Office on September 2, 1904. It was sumptuously decorated with "many original drawings" by Charles Copeland which turn out to be not entirely original at all. Though Copeland does modify the images of the chief characters, most of the illustrations are virtually direct copies or slight alterations of those created by the second Italian book illustrator, Carlo Chiostri, in 1901. See Wunderlich & Morrissey's *Pinocchio Goes Postmodern* pp.52-56 for examples.

Ginn's records show that by November 1904 *The Adventures of Pinocchio* was replaced by *Pinocchio, The Adventures of a Marionette*, with no reason given for the title change. The change, indeed, seems rather whimsical and trivial, but a comparison of texts shows it was neither, and shows it must have been costly. The latter title is a complete revision, page by page, of the former, required, I assume, by the (Boston or Massachusetts) Board of Education as a condition of sale to schools. Words and phrases are altered throughout, small segments are excised (except for Chapter 2, which is cut in half), and at least one small addition is introduced. The changes were not made to correct any difficulty of language in the original, but were made through some criterion of appropriateness for grade school children. Ginn had to reset or alter every page of the original printing plates (including some changes in illustrations), and print the book all over again. **The change in title** signified a different volume. For a fuller comparison of the two texts, see Wunderlich & Morrissey's *Pinocchio Goes Postmodern* pp.36-41. The translation's original title (and text), it appears, was printed only once, though the unused already-printed pages were rebound and sold as a trade edition to the general public (until they ran out).

Ginn's investment in the school edition, designated for grades 3-6 in their 1912 catalogue, apparently paid off. It was reprinted continuously (extant records are available only for 1936-48), running from 1904 to 1951 as part of the "Once Upon A Time" series. The trade edition, which differed only in binding, was offered from 1904 to about 1919.

- **School Edition Cover # 1: No series designation on the cover** beginning in 1904 (*The Adventures of Pinocchio*: 44.7). The last instances of this format that I have found are 1911 (*Pinocchio, The Adventures of a Marionette*: 411.2) and 1912 (*Pinocchio In Africa*): 812.9).

- **School Edition Cover # 2: Once • Upon • A • Time Series** (series title words separated by a slanted dash on one line at the cover bottom). The earliest instances I have found of this format is 1913 (*Pinocchio, The Adventures of a Marionette*: 413.1) and 1916 (*Pinocchio In Africa*: 816.10). This form was continued up through the last printing of *Pinocchio*.
- **Trade Edition Cover # 1: “Once Upon A Time” Series** (the series title in quotes on 1 line, ‘Series’ on a 2nd line without quotation marks) across the cover bottom. The format was used in the first trade edition (44.7; i.e., 1904) of both the translation and the adapted translation. The last instances of this format I have found are 1911 (*Pinocchio, The Adventures of a Marionette*: 411.12 and *Pinocchio In Africa*: 811.6).
- **Trade Edition Cover # 2: Once • Upon • A • Time Series** (series title words separated by a slanted dash on one line at the cover bottom). The earliest instance I have found this format is 1913 (*Pinocchio, The Adventures of a Marionette*: 413.1). The last instance of this format I have found is 1917 (*Pinocchio, The Adventures of a Marionette*: 317.6).

In 1909 Ginn released a special trade edition that was larger in size and added colors to the frontispiece, title page, and full-page illustrations. This is cited in the American Catalogue as the “New Holiday Edition”; Ginn’s catalogues refer to it simply as the “Holiday Edition”. It was reprinted at least a second time in 1912.

In 1911 Ginn added Patri’s rendition of Cherubini’s *Pinocchio In Africa* to the “Once Upon A Time” series for elementary school distribution. Also reprinted frequently, it was available 1911 through 1952. A trade edition was also released in 1911.

Angelo Patri’s *Pinocchio’s Visit to America* (a retitling of Doubleday Doran’s *Pinocchio In America*) was added to the school “Once Upon A Time” series with illustrations by Gallagher patterned after the earlier ones by Copeland (in *Pinocchio, The Adventures of a Marionette*). This was available 1929 through 1951.

Heath, D.C.

Since the Library of Congress copyright deposit copy of Heath’s 1932 *Avventuri di Pinocchio* (their student Italian language edition) was no longer held, I retrieved 6 other Heath copyright deposit titles. These, together, suggested that **Heath’s printing mark, that consisted of a number, letter, and another number**, was correctly interpreted as **the year (combining the 2 numbers) and the month (the inserted letter) of publication**. Forty other randomly selected Heath titles held by the College of St. Rose’s Neil Hellman Library were then examined. **All supported this interpretation**, i.e., no numbers indicated any year before that copy’s copyright year. Moreover, beginning with letter ‘A’ for January, no letter exceeded the letter ‘L’ (for December). So, for example, the printing mark **“3 B 2” designates February 1932**.

Jordan, Marsh

There is no information as to how many times Jordan, Marsh printed *Pinocchio* (aside from the fact that the larger, decorative edition with color plates by Quentin released in 1899 suggests a new printing). I thought there might have been more than one printing for several reasons. (1) The 1898 edition appears in two differently colored covers, the blue cover and a maroon cover. While copies in both covers may have been released at the same time in 1898, the fact that extant blue covers are now more numerous than extant maroon covers might suggest that the maroon cover was released later (and was probably a second printing). (2) There are various problems in the printing of the word ‘difficulties’ on the last line of p.180 (my sincere thanks to Catherine de Saint-Rat of Miami University Library in Oxford, Ohio for pointing this out). In some copies the word is complete and the letters are aligned except for a noticeable separation or break in the top of the second ‘f’ (this was so in 3 individual copies each inscribed Christmas 1898). Another copy (inscribed New Year 1899) shows the word perfectly aligned, the second letter ‘f’ complete, but with the letter ‘t’ missing. (Later Caldwell reprints of this edition also show various problems in printing this word.) So I considered that the printed state of this word might suggest different printings. (3) I noted, but did not systematically record, that both the blue-cover and maroon-cover editions come with square-cut pages (most predominate) and round-cut pages, which also might suggest different printings. Justin G. Schiller, the noted antiquarian book dealer, in a private conversation, expressed the view that Jordan, Marsh printed *Pinocchio* only once (with the possible exception of the edition with Quentin plates); that the practice of the time was to use one kind of cloth for the cover (blue) and when it ran out, to shift to a new cloth (maroon), suggesting that the maroon came after the blue but was not simultaneous with it; and that it was normal at the time to have problems with type-set plates, which would be corrected in process when the printing problem was observed, so the trouble with ‘difficulties’ need not mean a new printing.

Since Jordan, Marsh’s *Pinocchio* was not released until the end of September or the beginning of October 1898, I take it as highly likely that the maroon-covered edition (if the blue-cloth material had to run out first) came out in 1899, and have dated it here as 1899? (the ‘?’ allowing that it may instead have come out later in 1898). Moreover, there is now no longer any question that *Pinocchio* and *this particular Jordan, Marsh rendition* became, not just popular, but *very widely popular* in the U.S. While Jordan, Marsh’s own printing record may be limited to only one or possibly two printings – its edition had far wider currency. Because Jordan, Marsh owned the copyright, it must therefore have had a leasing arrangement permitting other publishers to print it under their own names, e.g., International Art Publishing Co. and Montgomery Ward & Co. Publishers (the Montgomery Ward *Catalogue of Books: 1903-1904* shows it offered *Pinocchio* for distribution throughout the Midwest and West). But the greatest purveyor of Jordan, Marsh’s edition was by far H. M. Caldwell (New York & Boston), who not only offered *three separate editions in 1898 alone* – but released multiple editions in different series almost up through its last year, 1913. Moreover, personal inscriptions in these Caldwell reprints are by owners living in Western and Midwest states). The Caldwell (Montgomery Ward and Jordan, Marsh) editions had to be exceedingly current throughout the early 1900s. How else is one to explain Adams Rice’s attribution of *Pinocchio*’s authorship (in his 1931 play, likely written in the 1920s) *not* to Collodi, *but to Hezekiah Butterworth*?

Jordan, Marsh’s curious and inventive title *Pinocchio’s Adventures in Wonderland* begs

for an explanation. The simplest answer is that which the publisher gave (see the 1898a note): it was an advertising gimmick intentionally meant to associate the novel with the popular *Alice in Wonderland*. There may, however, have been an added reason – to conceal the book’s source, i.e., it may have been pirated (a practice apparently in vogue at the time) *and* the publisher was furthermore claiming copyright protection. In addition to its distracting title, note that neither Collodi, nor Murray, nor Mazzanti are credited. All of this information was available in the Cassell edition (1892a [1]), which I assume was its source. Therefore, I infer, omitting the names was not accidental, but intentional. What else was Adams Rice to think when the only name appearing on Jordan Marsh’s title page was Hezekiah Butterworth? Jordan Marsh knew Collodi was the author because they added as part of their proposed title “Translated from the Italian of C. Collodi” on their copyright application (May 6, 1898). The Copyright Office had to write back asking for the translator; Jordan Marsh responded that the translator “is M. A. Murray, his [*sic*] nationality is English” (June 18, 1898). Murray’s initials stand for Mary Alice. *Pinocchio*’s beginnings in this country appear suspect.

Lippincott, J. B.

Lippincott first released *Pinocchio*, with illustrations by Maria L. Kirk, as part of its “**Stories All Children Love**” series in **September 1916**. It is cited in *Publisher’s Weekly* September 23rd, 1916 (p.889), and is reviewed in the November 18th issue (p.175). Around 1924, possibly in connection with its leasing of the printing plates to Grosset & Dunlap, “Copyright 1914” was erroneously substituted for “Copyright 1916” on the title page verso, and stayed there for the remainder of printings in this series. *Publisher’s Weekly* makes no reference to a Lippincott *Pinocchio* in either 1914 or 1915, and the U.S. Copyright Office has no record of any 1914 copyright, but only the 1916 and 1920 copyrights. The first edition, following Lippincott’s practice of this period, is dated at the bottom of the title page.

Up to about 1920 reprint information was supplied on the “Stories All Children Love” edition title page verso. Thereafter numbered impression (i.e., printing) information, without any date, was supplied on the half-title page up to perhaps 1930 or 1931. Thirteen impressions have been located with the exception of the fifth (released between 1919 & 1921), and the eighth (probably released in 1923). I have had to rely on owner inscriptions to date most of the impressions. In about 1925 the endpapers were changed and the white filler was removed from the front cover design. In addition to the copyright date change (about 1924), from about 1932 or 1933 (and perhaps beginning in 1930) the title page verso is simplified: the publishing information at the bottom is omitted and “Printed in the U.S.A.” is substituted. *Pinocchio* was offered in this series continuously from 1916 to 1944; it was priced at \$1.50 through 1931, then reduced to \$1.00 from 1932 on.

The **Gift** (\$3) and **Deluxe** (\$6) editions, which added decorative borders and six more color plates, were both released in **1920**, with first editions dated at the bottom of the title page. According to Lippincott catalogs, the **Deluxe** was offered 1920-1939; the **Gift** edition was available 1920-1929, omitted in 1930, and reintroduced 1931-1936. The prices of both editions remained at \$6 and \$3 respectively throughout their duration.

In October 1925 *Pinocchio* was added to a special “**Dollar Series**” where its color plates were reduced to four and its cover design, further simplified. It was offered in this series 1925-

1936.

The **Tinker Gift Edition** was introduced in 1930, and at a lower price (\$2.50) than the Kirk Gift Edition (\$3). It may have been meant to replace the Kirk edition, but the latter is returned in 1931. I have not found a Tinker edition dated on the title page, and do not know if Lippincott ceased its practice of dating first editions or if a first edition is yet to be located. The publishing information on the title page verso is omitted and "Printed in the United States of America" is substituted, which I have used to help date some Kirk Gift and Deluxe editions. The **Tinker edition** was announced in *Publisher's Weekly* Fall Book Index (Sept. 20, 1930) and in its Weekly Record (Oct. 11, 1930, p.1755); neither reference mentions cover color. Tinker's edition was offered 1930-1936 with no variation in price.

To summarize, Lippincott offered one edition of *Pinocchio* from 1916 to 1919, three editions over 1920-1924, four editions over 1925-1930, and five editions over 1931-1936. In 1936 *Pinocchio* is reduced to two editions ("Stories All Children Love" at \$1 and the Kirk Deluxe edition, \$6). The Deluxe is dropped in 1940, leaving only the SACL edition during 1940-1944. In **1948** the **Heyneman** illustrated "**Lippincott Classics**" *Pinocchio* edition was introduced (\$2.50). It was available through 1968 (reflecting price increases to \$3 in 1952 and \$3.50 in 1957). After an extensive search I have not found any copy other than that marked "First Impression", so presumably it was printed only once.

Macmillan

Macmillan's first venture was not Collodi's novel, but *Pinocchio Under the Sea*. According to *Publishers' Weekly* (October 18, 1913; p.1287), the book:

Tells of the experiences of a marionette who, under the protection and guidance of a wily but kind dolphin, voyages under the sea. *Pinocchio* is really in search of his father, from whom he had been unhappily estranged, and of everyone he meets he asks for information as to his parent. His search is ultimately rewarded and the reader is assured that "*Pinocchio* lived happily ever afterward.."

Pinocchio Under the Sea was released in both trade and school editions, and, as is noted in the Catalogue, I cannot always determine which are which. What copies I have found supply printing information on the title page verso. According to Macmillan catalogs, the trade edition reflects the following prices: \$1.25 (1913-1919), \$1.50 (1920-1925), \$1.25 (1926-1936), \$1.50 (1937-1941), \$1.75 (1942-1946), and \$2.00 (1947). It is omitted beginning the 1948 catalog.

The school edition was released in 1914 (50¢) and was available through 1925. Its price changed twice: up to \$1.00 in 1920 and down to 80¢ in 1922.

Pinocchio Under the Sea was also offered in a second trade edition, the "**Seventy-five Cent Library**" series, 1922-1925.

Louise Seaman (according to Tebbel in *A History of Book Publishing in the United States*, volume 3, p.276) was responsible for arranging Macmillan's first translation of *Pinocchio*, the magnificent quarto edition (released in 1925 at \$5) profusely illustrated by Attilio Mussino. The edition, which substitutes Carol Della Chiesa's translation for the Italian, was printed in Italy for Macmillan by Bemporad, which also published its Italian language

counterpart. It was reprinted by Bemporad for Macmillan twice more (in 1926 and 1929).

In 1927 Macmillan introduced its smaller 220-page edition of *Pinocchio* (with twelve color plates and twenty-four part-page black-and-white illustrations developed from the quarto edition) for the “**Children’s Classics**” series. These are each dated at the bottom of the title page. This edition is offered in Macmillan catalogs from 1927 to 1959: \$1.75 (1927-1930), \$1.00 (1931-1942), \$1.25 (1943-1945), \$1.50 (1946-1951), and \$1.75 (1952-1959). Beginning about 1942 or 1943, the color plates, except for the frontispiece, were omitted.

In 1951 Macmillan substituted the “**New Children’s Classics**” series *Pinocchio* (206 pages) as its regular edition. This was available through 1962 and went through five printings (each noted on the title page verso).

In 1963 a new edition with illustrations by Naiad Einsel (192 pages) became the Macmillan regular *Pinocchio* as part of the “**Macmillan Classics**” series. The first four printings (1963-1966) are dated on the title page bottom; beginning with the fifth printing (the last that I have found), title page dating is omitted and a printer’s line (with no date information) is substituted on the title page verso. This edition is listed in *Children’s Books In Print* up through 1981. If *CBIP* is accurate, the trade edition itself was available only up through 1974 (beginning at \$2.95 in 1963, the price was raised only once, to \$3.95 in 1967). The library binding edition was available 1963-1973, omitted in 1974, and then offered alone from 1975 to 1981. It was priced at \$5.25 from 1975 to 1980, then increased to \$8.95 in 1981).

In 1969 Macmillan released (in both cloth and paperback) a version of its 1925 quarto edition. Both were reprinted in 1978.

Beginning in 1972 Collier (New York) and Collier-Macmillan (London) released a 220-page paperback edition (different from Macmillan’s 1927 edition), which underwent at least a second printing. *Children’s Books In Print* records it over 1972-1980.

Owen, F. A.

Owen published material for grade school use; it is recorded in CBI at least as early as 1900 & up through CBI 1965-66. The “**Instructor Literature Series**” appeared in both paper and thin cloth (linen) covers; title numbers added the letter “c” to designate cloth covers; the paper and cloth covers each had separate series uniform designs. The title numbers are sequential in terms of first printing and © date. The periodical *Normal Instructor and Primary Plans* for October 1922 carries an ad that includes the “Instructor Literature Series Double-Numbers” 401 – 405; the January 1922 issue includes the series list with no “Double Numbers.” We therefore infer that these were introduced in 1922. [Thanks to David Mitchell for sleuthing this out.] *Pinocchio* was intended for 4th grade use (according to the bound-in series list in the 1929? entry).

Pictorial Color Book Company

See Sully & Kleinteich, below.

Sully & Kleinteich; George Sully & Company

Sully & Kleinteich, founded in 1913 (established at 373 4th Avenue, New York City), became known for publishing high-quality children's books. It was headed by George Sully and Herman Kleinteich. Effective February 1, 1918, however, the firm changed its name to George Sully & Company because of the immense prejudice during World War I regarding names of German origin (e.g., Kleinteich). In 1922 the company moved to 114 East 25th Street, New York City. George Sully & Company, Inc. continued in business until it liquidated and sold all of its stock plates and copyrights to A. L. Burt Company, New York, in 1933.

The Pictorial Color Book Company of New York was incorporated in late 1919, announced in *The New York Times* (December 27, 1919) as a "new incorporation". It appears that The Pictorial Color Book Company obtained the older stock and publishing rights to those books from the George Sully & Company shortly after the death of Sully's partner, Herman Kleinteich in September, 1921. It was not uncommon for publishers to sell their titles (including remainders or resting stock) to other companies.

The source of all the above information is <https://www.vintagepopupbooks.com/category-s/1860.htm> (Thanks to David Mitchell, curator of the Miriam Snow Mathes Collection at the State University of New York, Albany for sleuthing all this out).

Whitman

Other than the fact that it printed large numbers of inexpensive children's books during the mid and late 1930s (Tebbel, *A History of Book Publishing in the United States*, vol. 3), I have no information on the Whitman Publishing Company. Catalog references to Whitman are scanty and it submitted no material to *Publishers Trade List Annual*. My dating is therefore very much guess work, helped by owner inscriptions, and focused on book cover, endpaper, and title page verso changes.

Whitman's first *Pinocchio* is that illustrated by Alice Carsey, released in 1917. Any title page verso marked "copyright 1916" is later and in error. The U.S. Copyright Office records only a 1917 copyright. The edition was announced in *Publisher's Weekly* December 8th, 1917, and there are no earlier announcements in any of the 1916 issues. The copyright deposit copy (1917c [1]) is the criterion from which I start.

The *United States Catalog Supplement 1918-1921* records an address change for Whitman from "Racine and Chicago" to "Racine", but does not indicate which year the change occurred. I used this as a basis for dating the 1921? Whitman. The shift of the copyright date to 1916 occurred almost immediately (possibly in the confusion of moving to a new address?): the 1918 Whitman entry already shows this change.

What has astounded me about the Carsey illustrated versions, particularly in light of the scant summary catalog references (e.g., *The United States Catalog*), is both the large number of different copies and their apparent longevity. *The United States Catalog* cites the 1917 edition (\$1.25) and *Cumulative Book Index 1928-32*, a 50¢ edition. Even considering the limitation of records over that period I was not prepared for the number and variety of copies that emerged. Originally I thought that Whitman stopped printing the Carsey illustrated edition when it released

the Heisenfelt edition in 1934. Now it is clear that Carsey editions were reprinted through the 1930s and very likely into the 1940s. To date these books I am very much dependent on owner inscriptions.

Based on its current scarcity, I judge that Whitman printed Heisenfelt's *Pinocchio* only once (1934). In 1939 Whitman produced three or four mass market Disney adaptations, and probably continued with such editions from 1940 on.

In 1963 or 1964 Whitman became a subsidiary of Western Publishing Company, which still (at my writing in 1987) used the Whitman imprint. The text of the old Carsey illustrated volumes was revived in 1967 with new illustrations by Leslie Gray. Whitman printed or reissued this new edition at least a second time.

Winston, John C.

Dating and disentangling Winston *Pinocchios* proved an almost insuperable challenge. The editions are confusing and their history appears most remarkably convoluted. Bringing together information from *Publisher's Weekly* and Winston catalogs, however, allows it to be sorted. The following account, after much frustration, is a personal achievement.

Winston's first *Pinocchio* was a 63-page condensation by Sidney G. Firman that ends the story where Pinocchio drinks the Fairy's medicine and feels better. It concludes with him promising he will not need such coaxing in the future, thanking her for saving him, and telling her that he shall always love her for being so kind. The condensation itself includes 10 full-page illustrations (black & white with shades of gray, brown, and pale orange) by Frederick Richardson. It, "Pinocchio, The Story of a Marionette" by C. Collodi", appears in *The Winston Readers: Third Reader* by Sidney G. Firman and Ethel H. Maltby, Illustrated by Frederick Richardson, **published in 1918.**

Winston's first full-length Firman condensation (carrying the story to Pinocchio's transformation into a boy) in a book all its own was the red cover edition *Pinocchio, The Story of a Marionette* (167 pages) **released in 1923.** According to U.S. Copyright Office records it came out in November, 1923. The edition (80¢) was distributed for elementary school use and included twenty-one full-page color illustrations by Frederick Richardson. Almost immediately after, **in the early months of 1924,** Winston inaugurated its "**Clear-Type Popular Classics**" series for school use beginning with four titles, and this edition became a charter member of that series; the series title, "**The Winston Clear-Type Popular Classics,**" was added to the book spine. The school series, including *Pinocchio*, was offered 1924-1931; in 1932 the entire school series is dropped. In 1926, however, this edition (in the very same cover, judging from the Winston catalog pictures of other titles), along with most of the other titles in the **CTPC** series, continued as a trade edition. *Pinocchio* in the trade edition series was offered 1926-1943. The series was dropped in 1944.

The **CTPC editions added Winston's logo** in black print **to the back cover**, a practice stopped in the late 1930s or early 1940s depending on the title. So, for example, I have found square back editions with blank back covers on *Water Babies* (1938), *Pinocchio* (1941), and *Andersen's Fairy Tales* (1941). **Of the back cover logos, there are two designs. The earlier logo** is an oval, 4.7cm. high, (its background color being that of the book cover with the design in black) containing the western & eastern Earth hemispheres separated by a thin flaming torch that

spreads thin light beams [i.e., lines] throughout the oval; “The John C. Winston Co.” is in an arched open scroll above the torch’s flame in the oval’s top; “International / Press” (2 lines) is across the torch’s handle in the oval’s bottom. **The later logo** is a circle (with an interior decorated border), 3.1cm high, (with a black background, the interior design being the color of the book cover) again showing the two hemispheres separated by a flaming torch with its spreading light beams; **hanging outside of and below the logo’s circle** is a black-outlined strip panel (with cover color background) reading “International Press” (1 line). **The simplest way to distinguish the logos** is that **the earlier one** in an oval with all of the words and decorations within it; **the later one** is a circle with a strip panel hanging outside it at the bottom.

In **September 1924** Winston added Firman’s full condensation, *Pinocchio, The Story of a Marionette*, as a trade edition to its **“Children’s Bookshelf” series**. The Winston catalogs of 1926 and 1927 specify it as having 167 pages. This edition wore an orangish brown cover with gold print and design with a pasted full-color Richardson illustration (The Fox, Cat, & Pinocchio walking to the ‘Gray Goose’ Inn with sundry animals around them against what appears to be the interior of a walled city) which was the same as the book’s frontispiece. It contained all of Richardson’s twenty-one illustrations within. Released at \$1.25, Firman’s condensation was part of the “Children’s Bookshelf” series from 1924 through 1929. Probably it was this 1924 trade release that prompted Winston to expand the original two-paragraph Preface to five paragraphs, a change maintained from then on in the “Clear-Type Popular Classics” edition as well.

Presumably, for their common duration, the **“Clear-Type Popular Classics”** trade and school editions were indistinguishable. It could be that only trade edition title page versos carried series lists. I have not treated them that way in this Catalogue, however. Rather, I assume that the very same printing was made available both to the general public and the schools without any need to distinguish them on the title page verso. I therefore sought to determine some kind of progression among the various title page versos. Fortunately, in the late 1920s Winston introduced **an easily interpreted printing mark**. The earliest of these I have found is “P-8-27” (i.e., August, 1927) in an edition of *The Man Without a Country and Other Patriotic Stories* edited by John M. Foote, (© 1925).

Dating **Clear-Type Popular Classics** before 1927 can be done by means of the series list often printed on the title page verso beginning in 1924 (though the first titles printed displayed no series list). The last year a series list was printed on the title page verso (based on the titles I have seen) was January 1930 (P-1-30); 27 titles beginning with *Mother Goose Nursery Rhymes* and ending with *The Swiss Family Robinson* in an edition of *An Old-Fashioned Girl*. From that point on (based on the titles I have seen), beginning with September 1930 (P-9-30 in *Wings of the Morning*) series lists are omitted from title page versos.

Knowing Winston’s copyright date for its titles provides the clue **for comfortably dating** the appearance of various **CTPC series lists**:

(1) **8 titles** (beginning *Pinocchio*, ending *Lamb’s Tales from Shakespeare*) **is later in 1924** (4 of the titles are © 1924).

(2) **12 titles** (beginning *Pinocchio*, ending *Robinson Crusoe*) **is 1925**
(3 of the 4 new titles are © 1925; I have no copy of the 4th, *Kidnapped*).

- (3) **13 titles** (beginning *Pinocchio*, ending *The Man Without a Country*) **is later in 1925** (*The Man Without a Country* is © 1925).
- (4) **13 titles** (beginning *Little Women*, ending *Robinson Crusoe*) **is 1926** (*Little Women* is © 1926).
- (5) **14 titles** (beginning *Little Women*, ending *Robinson Crusoe*) **is later 1926** (the new title, *Andersen's Fairy Tales* is © 1926).
- (6 a) **15 titles** (beginning *Alice's Adventures in Wonderland*, ending *Treasure Island*) **is 1927**; I date this 1927 because of # 6b below.
- (6 b) **15 titles** (identical to # 6a) in *The Man Without a Country*, printing mark 'P-8-27' (August 1927) **is 1927**.
- (7) **21 titles** (beginning *Mother Goose Nursery Rhymes*, ending *Folk Tales from the Far East*) in *Folk Tales from the Far East*, printing mark 'P-5-28' (May 1928) and in *King Arthur*, printing mark 'P-7-28' (July 1928) **is 1928**.
- (8) **23 titles** (beginning *Mother Goose Nursery Rhymes*, ending *Folk Tales from the Far East*) in *Little Men*, printing mark 'P-8-28' (August 1928) **is 1928**.
- (9) **26 titles** (beginning *Mother Goose Nursery Rhymes*, ending *Dickens' Stories About Children*) in *Pinocchio*, printing mark 'P-10-29' (October 1929) **is 1929**.
- (10) **27 titles** (beginning *Mother Goose Nursery Rhymes*, ending *The Swiss Family Robinson*), printing mark 'P-1-30' (January 1930) **is 1930**.

Beginning in 1935 the **CTPC series** was bound in **the Hercules binding**, cited continuously through 1943. *Publishers' Weekly* (August 3, 1935, p.303) carries a full-page ad (showing pictures of volumes in this series, including *Pinocchio*) for Holliston Roxite bindings, which I assume were the Hercules bindings.

Winston's **first full translation of *Pinocchio*** (262 pages) **was not released until 1927**. It used Murray's translation. This is the green covered edition, an elaborately decorated modification of the "Children's Bookshelf" cover design, substituting Richardson's color illustration of Pinocchio running out the door from Geppetto as the pasted picture. The title page, a plate, is decorated to match the cover. Like the condensation, this edition, too, is titled *Pinocchio, The Story of a Marionette*, and while Firman is not credited here (as he is on the condensation), neither is Murray, author of the translation. This edition contained all Richardson's twenty-one color illustrations (included in the pagination) as well as a large number of Folkard's black & white text illustrations (not credited, either). It was released as part of the **"Treasure Shelf" series**. *Pinocchio* and this series were offered 1927-1933.

In 1930 Winston released *The Adventures of Pinocchio* (again crediting neither Murray

nor Folkard) in its **“Children’s Bookshelf” series**. This edition has 250 pages, and carries the very same cover borne by Firman’s condensation when it was a member of the “Children’s Bookshelf” series the year before (1924-1929). Without notice the publisher switched texts! Furthermore, the 250-page text plates are identical to the 262-page text plates. The difference in pagination comes from the fact that Richardson’s color illustrations are now reduced to eight. While they were originally counted in the pagination (both page sides), and are still counted in the pagination here, the loss of six illustrations amounts to twelve pages that equals the difference between 262 pages and 250 pages. While not directly saying so, Winston’s 1930 catalog reintroduces some volume descriptions for this series that indicate this change of text did occur in 1930. While the catalog does not supply the pagination for *Pinocchio*, the novel is for the first time listed as having eight color plates, and the book’s thickness is increased from 1¼ inches (cited up through 1929) to 1¾ inches (the difference between 167 pages and 250 pages). It must have been at this time, too, that Winston discovered certain inconsistencies (perhaps the text was actually read?). In addition to actually changing the title from *Pinocchio*, *The Story of a Marionette* (distinguishing it from Firman’s condensation), the frontispiece caption is changed from “the Gray Goose Inn” (Firman’s designation, which also appears in the “Treasure Shelf” series 262-page edition) to “the Inn of the Red Crawfish” (Murray’s reference).

The 250-page “Children’s Bookshelf” edition was available from 1930 through 1943, and judging from the fair number of copies still extant, must have been reprinted several times. I have not found, however, any differences among copies (except for some small spine variations) to suggest an actual reprint.

Dust jackets, of course, are not to be especially trusted for dating volumes. “Children’s Bookshelf” examples I have seen *do* carry series lists. For whatever help it might be in the future, Winston catalogues tabulated **the annual number of “Children’s Bookshelf” titles** as follows: 1930 (34 titles), 1931 (36), 1932 (37), 1933 (41), 1934-1935 (46), 1936 (48), 1937-1940 (50), 1941 (51), and 1942-1943 (50).

In 1934 Winston released its Murray translation (250 pages, all 21 Richardson color illustrations) again as *Pinocchio*, *The Story of a Marionette* in the **“New Treasure Shelf” series**. This edition uses the cover, endpapers, and ornate title page of the 1927 “Treasure Shelf” series to superficially transform what is otherwise its 1930 “Children’s Bookshelf” series edition. The “New Treasure Shelf” series ran 1934-1937, but *Pinocchio* is listed in it only in 1934.

Pinocchio, *The Story of a Marionette* (Murray translation, but 234 pages) appeared again, yet I don’t know when. In the Catalogue, 194-? (i.e., sometime in the 1940s), I assume this was pieced together when Winston was getting ready to drop the title. I now wonder if it might have come in at the tail end of the first “Treasure Shelf” series (the early 1930s). The volume uses the Lippincott (“Stories All Children Love” series) pages and bright red cover to which is substituted the “Treasure Shelf” series ornate title page, and all 21 Richardson color plates are tucked in. I now think the edition could be earlier than the 1940s because (1) the first Lippincott cover that includes white filler (abandoned by Lippincott around 1925) is used, (2) all twenty-one, rather than eight, Richardson plates are used, and (3) the frontispiece is given Firman’s “Gray Goose Inn” label. On the other hand, if this is the product of the 1940s, the color plates could simply have been the remnants of the “Clear-Type Popular Classics” series, which was retired in 1944.

Winston again brings out *Pinocchio*, *The Story of a Marionette* (Firman’s condensation, not credited) again in a single volume with *Aesop’s Fables* (The **“Great Books for Children” series**) in 1958. Richardson’s illustrations are rendered in black & white except for two plates

that add in too many distracting, ill-chosen colors.

Winston submitted its last catalog to *Publishers Trade List Annual* in 1959. In 1960 it became part of Holt, Rinehart, Winston.