

## ACKNOWLEDGMENTS

While an undertaking of this kind is indebted to many, many people for help in accomplishing it, there are five whose assistance has been crucial to carrying it out. The first of these is David Mitchell, Curator pro bono of the Miriam Snow Mathes Historical Children's Literature Collection (at the State University of New York in Albany). Dave, who became my close friend and colleague, was also my informal mentor in things bibliographical. We first met in the early 1980s while I was compiling my first *Pinocchio Catalogue*; his enthusiasm for the project and knowledgeable guidance about researching it were pivotal for me. Moreover, it was Dave who alerted me to the *Publishers Trade List Annual* (conveniently housed in the New York State Library in Albany "but a stones through away") which revealed the magical secrets of the H. M. Caldwell Publishing Company (1896-1913) as well as many other early publishers. I am forever in debt for that gift. In addition, Dave has consistently sleuthed out information on mysterious, little known *Pinocchio* editions and their publishers that I was unable to. The richness and depth of this Catalogue could not exist without Dave's watchfulness and contributions.

The second person critical for this project is Joel Cadbury, who very quickly became a close friend and colleague, too. Joel introduced himself on a telephone call shortly after my *Pinocchio Catalogue* was published in 1988. He was also a long-standing collector – but of the Howard R. Garis' *Uncle Wiggily* series. Joel wanted to inform me that my designation in the Catalogue of M. A. Donohue's *Pinocchio* (with 13 full-page illustrations) as 190-? was erroneous. According to my entry description, the back cover had an ad for two *Uncle Wiggily* books. Donohue, Joel explained, did not get rights to publish *Uncle Wiggily* until 1929, so the book I labeled as 190-? could not possibly have been released before 1929! And, indeed, some years afterward Joel did locate a 1932 Donohue catalogue that prominently displayed, with pictures, the very volume I had mislabeled. Since our first phone conversation Joel has kept watch over the internet for *Pinoccchios* I might like – and is happily responsible for many dramatic *Pinocchio* findings. Among these are hosts of Caldwell editions (including its first *Pinocchio*), the very rare Ginn first U.S. English translation, the exceedingly rare *Pinocchio* published by Montgomery Ward, and lots more that have extended the breadth and depth of this collection. I might never have found any of these books, much less acquired them, without Joel's initiative and enthusiasm.

Third is my wife, dear friend, and confidante, Kathie, who has tolerated and supported my near half-century preoccupation with a puppet. She watches over and clarifies much of what I write, often making me grumble uncomfortably at first, but in the end, her suggestions have always proven themselves. In this case, Kathie tidied up and reorganized "About This Catalogue," making it far superior to my original draft. She has taught me a great deal about grammar and how to communicate more clearly in writing. For her company and love I deeply thank her.

Last, I thank Mark Wolfe for explaining the process and encouraging me to digitize this Catalogue, making it easily accessible to a wider interested audience. And I thank Mark and Greg Wiedeman for actually carrying out this digitization process. Somewhere, I know, Carlo Collodi and *Pinocchio* are looking down on them with broad smiles.

Richard Wunderlich      March, 2024