

NOTES on PUBLISHERS

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 felt, books had to be bound in attractive, and even charming, covers, and these, in their various series, would be changed 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*.

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.

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).

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 1914 (*Pinocchio, The Adventures of a Marionette*: 414.5) 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 1914 (*Pinocchio, The Adventures of a Marionette*: 414.5). 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.

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.