HOW and WHY THIS CAME TO BE:
ABOUT THIS NEW CATALOGUE

PREFACE

This Catalogue is a revision and update of *The Pinocchio Catalogue: Being a Descriptive Bibliography and Printing History of English Language Translations and Other Renditions Appearing in the United States, 1892–1987* published by Greenwood Press in 1988. The purpose of that first Catalogue was to explore, by looking at printings and reprintings, whether Carlo Collodi's 1883 children's story (in English translation) was actually popular in the United States *before* it was transformed by Walt Disney and others, or whether it became popular *only after* it was changed into versions known well today. Why was that pursuit pertinent? Because these are two very different narratives, and the renditions best known today sap out the magnificence and power of the story they displace.

Collodi's original *Pinocchio* is a fast-paced *coming-of-age story*. It opens with a head-strong puppet who tumbles from one adventure or crisis to another, whose self-preoccupation, as well as lack of experience, blinds him into making mistake after mistake. Children, moreover, can identify not only with the what Pinocchio goes through, but also observe how his poor judgment leads to even more trouble. The story urges children to look at themselves. In time the puppet gains understanding, and importantly, learns to see outside himself, and sees that others are important and have feelings, too. He discovers he has an impact on those around him and even that he has feelings of care and concern for some (e.g., Geppetto). Indeed, it is Pinocchio's concern for others that lifts him out of himself, out of his self-absorption, that makes him a "real boy" at the end – that makes him a *person*. And this is his real transformation. So while Collodi's *Pinocchio* does not show children how to grow up (which all children are curious to know), it provides a model of how a puppet did so and one example of what growing-up looks like.

In contrast, the rewrites most people know as *Pinocchio* today are little more than entertaining adventures. They intend no depth or self-reflection. They mean to be pleasant and delightful, which are valuable, but as purposes, are limited. Certainly they do not address the important aim of growing up.

What the 1988 Catalogue demonstrated (through the number of printings, reprintings, the emergence of new translations, etc.) was that Collodi's *Pinocchio* was indeed *very* popular in the U.S. from 1892 (when it first arrived here) through all of the 1930s – before it was ever rewritten and altered. Moreover, the Catalogue demonstrated that significant changes in Collodi's story were not written until the late 1930s: first, by Yasha Frank (plays produced by the Federal Theatre Project, beginning in 1937); second, by Roselle Ross (a children's novel that rewrites the story, first published in June 1939); and only then, by Walt Disney (film, released in February 1940).

So why was Collodi's story changed? By indicating *when* it was changed, the 1988 Catalogue suggests *why* it was changed. The rewritings occur only after the country endured almost a decade of the Great Depression, with no sign of letting up. Tom Morrissey and I address this question in *Pinocchio Goes Postmodern: Perils of a Puppet in the United States* (Routledge, 2002). There we argue that it was the long experience of the Depression – the despair, the hopelessness, the fear, the anger – that soured Americans on the "harshness" of Collodi's tale. Enduring poverty, conflict, and exploitation on a daily basis, people no longer had any taste for the same in a children's novel. In addition, especially as the Depression proved unyielding, the federal government urged film makers and radio script writers to supply light and happy entertainment to give the public relief, albeit temporary, from the hardships being faced. And the industries did so. Adding to daily tensions, however, was nervousness about political stability: labor unions and Communist organizers pressed for social change, and an increasing share of the public viewed their demands sympathetically. Moreover, there was heightening concern about the rise of fascism in the United States itself. Fear and desperation yearned for a balm, and until the Depression ended, distraction and happiness helped supply it. And so, Collodi's *Pinocchio*, we argue, was rewritten to further offer that distraction and happiness, which many in the public, worn down, sought.

Believing Carlo Collodi's original *Pinocchio* to be far more interesting and useful for children than any of its rewritings, the 1988 Catalogue was also compiled to distinguish the original (in translation) from its entertaining revisions. In this way it can act as a guide for children (and their parents) who would like to discover the true *Pinocchio.*

THIS DIGITIZED CATALOGUE

To be sure, the goal of that 1988 Catalogue was quixotic: to identify and describe everything called *Pinocchio*. Now, 36 years of research later, a more reasonable goal of this digitized updated and revised Catalogue (which has at least twice as many entries) has been to provide a much fuller account of *Pinocchio*-related items since its first English translation. In so doing, I wish to bring to mind this rich literary past by capturing whatever I have been able to locate up to the current year. Certainly all of the new English translations and illustrations of the 1990s and 2000s should be represented here. This Catalogue is designed to be added to and corrected in the future; hopefully, others will maintain and continue it when I no longer can.

In order to add and relate items found after the 1988 Catalogue's publication – particularly items prior to 1988 – it was necessary to revise all entry designations accordingly. **Hence the entry designations in this new digitized *Pinocchio Catalogue* are likely to be different from those in the 1988 version, except for the year.** Of course **when information shows that the earlier dating was incorrect, the item's year is changed accordingly.**

I am a sociologist with background in research methods who stumbled on and became entranced by a puppet and the implications of his misadventures in print. Professional bibliographers might be impatient that I have not followed standard tabulating techniques. Nevertheless, I believe that this Catalogue will be quite serviceable to bibliographers, librarians, historians, collectors, and others who may just want to identify a *Pinocchio* found in a family collection or a used bookstore. Each volume here is described (using abbreviations so as to reduce length) in order to provide an impression of that volume and the details that distinguish it from other similar volumes. Later releases, then, are described in reference to first releases. Information on title pages is reproduced as faithfully as possible, for small changes here are pertinent regarding printings.

EACH ENTRY PROVIDES the FOLLOWING INFORMATION:

- **year of release** (and where dating is a problem, the rationale for placement is given)
- **full title, etc.** derived from the title page
- **copyright information**, where © alone indicates that the copyright is held by the publisher)

- **pagination**
- **series notation (**and number, if any)
- **cover size** (usually just height)
- **cover description** (material, color, and design)
- **description of the book's interior** (title page verso, endpapers, illustrations)
- **text characterization** (from translation through to adaptation; plays, films, etc.); here and there I comment on particular renditions or volumes, and, when continuations of *Pinocchio* are the subject, provide a brief summary
- **provenance** (if a book is a reprint or reissue, the original is identified)
- **source of the copy described**

FURTHER EXPLANATIONS
of the DEVELOPMENT and PRESENTATION of ENTRIES

- **Measurement of cover height** is to the nearest tenth of a centimeter using a precision graded metal rule (plastic rules can vary uncomfortably). Since the height of a book cover can vary slightly depending on where the measure is taken, I've adapted the practice of measuring height along the book's spine edge to maintain consistency. A size difference between books of .01 cm or less *might not* be a real difference, but could be due to measurement error or variation (when it's hard to tell exactly where the cover lines up against the rule, which different people might read differently). However, any measurement difference of .02 cm or more does reflect a real difference in height. When measurement is recorded here to a whole or half number without reference to decimals, it is a close approximation, as employed by bibliographers. I've deliberately measured to the nearest tenth of a centimeter because I discovered very early that approximations to whole and half numbers hide size differences that actually exist, which can be meaningful since they might suggest an additional printing.

- **Color descriptions of book covers** can be difficult due to color nuance. I wanted to use terms that were readily understood, so, for the most part, I have given colors in shades of basic colors. Where colors are stated more exquisitely I have relied on the judgment of

others; in some cases I did refer to internet color charts. Another problem regarding color, especially for older books, is how closely the book in-hand matches its state when first printed: Cover colors can fade over time as well as be affected by owner handling.

- **Almost all entries** are marked by **a single dot** prior to the entry description; that single dot designates an entry that is true to the original story of *Pinocchio* (i.e., a translation) or ***purports*** to be (e.g., an abridgement, condensation, or adaptation). **Entries**, **marked by three dots** prior to the description, indicate entries that *do not* claim to tell the original tale; these might be continuations of the puppet's adventures or sundry other Pinocchio items (e.g., musical scores, puzzles, games, toys, etc.). **Entry notations that include a bracketed number** indicate (when known) more than one edition that is released at the same time – **except when the editions are in different series released simultaneously**, in which case each series is given a separate notation.

- **I am not an expert on cover material**, and though the distinction between cloth and paper on cardboard seemed easy enough through the 1950s, with changes in technology, the nature of the material has not been so clear after that time. I am indebted to David Mitchell (Curator, Miriam Snow Mathes Collection, State University of New York, Albany) for the term *slick paper on cardboard* for describing hardback books especially from the 1990s on. I have also been broad in my use of the term *paper* to describe cover material. Though occasionally more specific, the word *paper* could actually mean paper, as in a comic book cover, or it could mean a very thin cardboard, as used on most paperbacks.

- **Where books are not paginated** I may not have been fully consistent in counting pages. Since initially I wanted a gauge for the length of the rendition itself, I counted the pages from the first text page on through to the last (which might be an illustration). Usually I supplemented this with a count of leaves, and in most cases counted all leaves *except* endpapers. In regard to shorter renditions my count of leaves was exactly that: a count of all leaves between the two covers.

- **My count of illustrations** is a count of the frontispiece (separately) and everything over the text pages (excluding, except where noted, illustrations on pre-text material). Describing illustrations as full-page and part-page was sufficient until about the mid 1940s. Then single part-page pictures might actually flow over two pages, comprising a single scene (counted as two part-page pictures, unless specified otherwise), a full-page picture might continue as an adjacent part-page picture (often counted as a single full-page picture and part-page picture), or, except for a few lines of text, a large picture might cover the whole page (counted as part-page from the notion that a full-page illustration would have only an illustration, except when the "text" is a caption). As individual entries show, I tried various ways to provide a sense for the illustrations when the older method of counting and categorizing was strained.

- **Regarding right and left**, though I've worked hard to get the direction correct, some mistakes may have occurred. There is a remedy: Should a book in-hand differ from its entry (regarding right and left), it may be that the book indeed is different from what I have described – or that it is *not* different, and that I have made a recording error. To find out which is which, one should go to the source of the book described to see if my entry is correct (and, if the entry is not, hopefully, to have it corrected in this record).

HOW TO USE THIS CATALOGUE

There are at least four ways to enter the Catalogue: through

- **Date** (year)
- **Publisher Index**
- **Name Index**, where, due to the length it would require, only citations to first printings or forms is given; later name references can then be pursued by means of the Publisher Index
- **Synoptic Tables**: distinct renditions by earliest known date of appearance in the United States.

I believe the Catalogue entries here are sufficiently complete to fulfill their chief purpose: to permit the unambiguous identification of a *Pinocchio* in hand and to permit the

unambiguous identification of copies that are *not* recorded herein. Furthermore, to the extent that particular publishers follow certain patterns of changes in editions, the entries should also provide sufficient information for the approximate placement of newer found copies.

I explain in Notes on Publishers (under Disney, Walt) the reason I did not include a full Walt Disney *Pinocchio* history (restricting myself to 1939 and the film only in 1940). Disney *Pinocchio* items are vast and deserve their own separate catalog. In addition, their inclusion here would overwhelm non-Disney entries and would distort the intent of this Catalogue (to explore the popularity of Collodi's tale in translation and to trace when alterations of that story were introduced).

I did *not* pursue **anthologies** containing *Pinocchio* excerpts systematically, but only added them on encounter.

Against all my hope and diligence, it is too much to expect that a Catalogue of this kind be free of dating misjudgments. Such errors require additional information on publishers or newly found copies dated by owners or dated in some other way. Receiving information that might correct or improve the accuracy of entries would be very much appreciated.

I make no pretense of having captured all the *Pinocchio*s released in the U.S. since 1892, only that (with the help of many friends and kind librarians throughout the country and Canada) I have captured a good deal more than I myself ever imagined existed. Are there still more *Pinocchio*s to be retrieved from the past? I would not at all be surprised, and would very much like to hear of them when they are found.

OTHER USEFUL DATING CRITERIA

For dating various later copies, the following information might be helpful:

- **City postal zone codes** were introduced in June, 1943.
- **Library of Congress Catalog Card numbers** are used on title page versos in my material as early as 1958.
- **U.S. postal ZIP codes** were instituted in 1963.
- The **International Standard Book Number (ISBN)** was introduced in 1970. The ISBN is ten digits long if assigned before 2007 and thirteen digits long if assigned on or after 1 January 2007 (Wikipedia).