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NARRATIVE INTRODUCTION

The purpose of my thesis is to offer scholarly researchers, students and general readers a reliable, genealogically-based descriptive bibliography of all U. S. and British publications of Ray Bradbury’s Fahrenheit 451 (1953). The driving force behind this thesis is the desire to preserve, catalog, describe, and archive a work of literature that has stood the test of time and continues to be an influential milestone of American culture well into the twenty-first century. There have been challenges to the stability of this modern classic all along the way, however, and a bibliography is essential to further informed study. As the influential American textual scholar Fredson Bowers observed, “Bibliography is the servant of the humanities.” Any form of research demands accurate information, and bibliography provides the documentary underpinning for all aspects of literary study.

Descriptive bibliographies document the successive editions (or typesettings) of a literary work, and identify the re-impressions (or re-printings) of each edition, which sometimes contain subtle variations buried within a seemingly identical setting of type. Ideally, literary scholars and historians should always begin with first editions and first printings to examine a given text, but things are never that easy. And the stakes are higher than most readers (and many researchers) realize. Those who wish to understand fully or comment insightfully on a literary work must know if there are significant variants, if it was revised at any stage by an editor or author, and if, as was the case with some later issues of the Fahrenheit 451 first edition, the literary work has been censored. Not having these facts could ultimately destroy a critic’s work and reputation. There are plenty of examples of a literary critic, an academic scholar, or a student who unintentionally (and all too often unknowingly) used a significantly altered edition as a primary resource without considering its origins or history.

In The Art of Literary Research (1981), Richard Altick notes the example of the eminent British scholar F. R. Leavis, who observed in an important literary study of Henry James that Roderick Hudson, James’s first published novel, exhibited structural and stylistic hallmarks that were early indicators of the mature master he would someday become. Leavis, however, was not citing from the 1876 first edition, but rather from the
so-called “New York” text, which James had completely rewritten in 1908 for the Scribner’s edition of his collected works. In essence, Leavis was praising James for writing like a master when he was, in fact, already a master. Such examples are unfortunate, but they provide priceless motivation for a bibliographer. Every book has a hidden history, and as Richard Altick points out, “the long, broad stream of history has been contaminated from many sources.”¹ A bibliographer’s job is to provide a reliable textual genealogy so that scholars and general readers can know exactly what text they are reading, and how it came to be.

This narrative introduction establishes a cultural context for *Fahrenheit 451* as a highly influential literary artifact, and provides a bibliographical survey of the novel’s variant texts and complex publishing history. I have chosen *Fahrenheit* because its complicated textual history has never been fully documented in this way, and because this novel remains today one of the best-known warnings against the danger of censorship and the more subtle loss of imagination and creativity that occurs when cultural treasures are obscured by the often mindless entertainments of mass media. Incredibly, *Fahrenheit 451* (a title based on the temperature at which book paper burns) was itself “burnt” by editors who censored “obscene” language and “inappropriate” subject matter. In 1967 (fourteen years after the initial publication) the editors at Ballantine Books decided to release a high school edition of the novel and subsequently made over one hundred silent changes designed to make the novel more appealing for school board adoption. The descriptive bibliography at the heart of this thesis documents, among many other aspects of *Fahrenheit 451*’s cultural history, this descent into censorship and eventual return to a stable literary form.

Ray Bradbury (b. 1920) has written humanistic fiction, often emerging from a child’s point of view, for seven decades. Bradbury does not particularly like being labeled as a ‘science fiction author.’ In fact, he has been quoted as saying the only true work of science fiction he authored was *Fahrenheit 451*. In his September 14, 1962, *Life* magazine essay “Cry the Cosmos,” Bradbury laid out his sense of the advantage of science fiction as a way to influence culture: “Science-fiction then can be the quickest

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distance between two irritable points, a way with shorthand to educate ourselves to our central scientific and moral problems without pomp, preachment or pushing, and remain entertaining withal.” By this time Fahrenheit 451 was already the moral center of his science fiction, and in this same article he used an invention central to the plot of Fahrenheit 451 to make his point about the role of the science fiction author: “When sleepwalkers with seashell transistor radios screwed into their eardrums prowl our streets by the millions, someone, even a writer, should run forth to direct traffic.”

Beginning his career in amateur fan magazines and the professional pulp magazines of the 1930s and 1940s, Bradbury eventually wrote hundreds of short stories that have gradually become part of the American literary identity. He is a social and cultural literary commentator whose moralistic, ever-optimistic stories offer vivid and beautiful snapshots of life, childhood, and tragedy in American suburban and small-town settings. Within a decade after writing Fahrenheit 451, Bradbury rechanneled his creativity into poetry, screen writing, and stage plays. As a result many of his stories have been adapted (by himself and others) for the stage and the screen. He has also published essay collections and books about writing, and many of his works have been refashioned into graphic publications and animated films in America and abroad.

Nearly all of his novels, novelized story cycles, and story collections remain in print today, and several (including The Martian Chronicles, The Illustrated Man, The October Country, Dandelion Wine, and Something Wicked This Way Comes) have a long history as strong perennial sellers. At various times over the last sixty years each of these books has held sway as Bradbury’s most popular title, but over the last quarter century Fahrenheit 451 has become his most influential work in American culture. The nation’s continuing reexamination and refashioning of education, along with a growing literacy crisis, has led a number of cities to adopt Fahrenheit 451 as part of the “One Book, One City” initiative.

In recent years the National Endowment for the Arts has adopted Fahrenheit 451 for the program known as “The Big Read,” and encourages reading seminars all around the nation centered on a core group of titles that continues to include Bradbury’s novel. Its objective is to restore reading as a popular pastime. Essentially, it is an enormous book club or reading circle that provides recommended reading lists, resources for further
study, and a community-based framework to discuss the books. Bradbury’s *Fahrenheit 451* offers a unique foundation for “The Big Read”: imagining a world without books provides a vital attention-generating hook, and in this way the novel has become an integral part of the NEA’s mission. Its themes are as relevant and poignant today as they were when they were written; it has become a staple in classrooms, libraries, reading groups, and universities the world over.

*Fahrenheit 451* is an iconic dystopian American novel, and critics have long considered it one of the most important social commentaries we have available. In his influential 1960 study *New Maps of Hell*, Kingsley Amis observed that Bradbury deals “with the dehumanizing effects of modernity… on human consciousness.” Bradbury has foretold a literacy crisis in the world of *Fahrenheit 451*: the fall of literacy; the death of creativity; the birth of Reality TV. He described the obsession with television, medication, alcohol, and conformity as he saw it emerging around 1950, and envisioned the trend evolving on into the future. This morality tale becomes more and more important as television, gaming, and the Internet grow today.

In a letter to Richard Matheson (January 22, 1951), Bradbury wrote, “the fact that radio has contributed to our ‘growing lack of attention’ simply because we tune in, see five minutes of one thing, ten minutes of another, half an hour of this, an hour of that. This sort of hopscotching existence makes it almost impossible for people, myself included, to sit down and get into a novel again.” Bradbury deals with several major themes in *Fahrenheit 451*: technology, media, war, drugs, human interaction, entertainment, and social norms. Written in a time of great uncertainty, it also covers a broad range of social problems: nuclear threat, political insurgency, educational downfalls, creative outlets, and war. These were issues in 1953 and they are still very much a part of our everyday lives in modern society. In true Bradbury style, technology takes over and succeeds in smothering creativity and imaginative thought. Technocracy reigns and individuality disappears.

In his own introductions and afterword commentaries to various editions and reissues of *Fahrenheit 451*, Bradbury cites several personal and historical influences that provided background to his impulse to write such a novel: his own youth spent in libraries, his love of books, the burnings of the great library at Alexandria in ancient
times, censorship under Hitler and Stalin, and Hitler’s book burning bonfires. More specific catalysts included the growing pop-culture forming around television in the late 1940s and early 1950s, a growing fear of decline in literacy, and his own memories of walking past firehouses as a young man. Above all was his sense of the overarching importance of art and creativity to our personalities.

But Bradbury is first and foremost a master of the short story form, and the line of creativity leading up to *Fahrenheit 451* runs through his long story “Pillar of Fire” (1948), which presents a future world lacking the core imagination that makes us human. All superstitions and most criminal behavior have long since passed into history, but so has creativity. As postwar paranoia over the spread of communism began to take hold of American politics and government, Bradbury reacted to the House Un-American Activities Committee hearings in the United States Congress by writing a number of stories centering on libraries and the consequences of censorship. “The Mad Wizards of Mars” (1949, better known as “The Exiles”), and “Carnival of Madness” (1950, better known as the Martian Chronicles chapter “Usher II”) are the best-known of these tales, but others (such as “The Bonfire” and “Bright Phoenix”) were not professionally published for many years. “The Pedestrian” (1951) projected a future where walking was not only considered eccentric behavior from pre-technology times, but was also outlawed. A late night walk soon became the opening image of “The Fireman” (1951), from which *Fahrenheit 451* was expanded.

Bradbury has a very large canon of works spanning many genres, and this seventy-year professional publishing legacy certainly deserves an accurate bibliography. But his prolific publishing history, combined with his life-long habit of re-writing his stories and bridging them into book-length works of fiction, has made it difficult to mount such a project. The incredibly complicated reprint history of his stories in multiple-author anthologies and textbooks has further complicated the bibliographical trail, as has the massive record of secondary critical publications on Bradbury’s work and career. Currently Professor Eller, a co-founder of the Center for Ray Bradbury Studies located in The Institute for American Thought at Indiana University’s School of Liberal Arts (IUPUI), is working with critic and bibliographer S. T. Joshi, an independent scholar known for his studies of fantasy and horror fiction, to develop a full bibliography of
Bradbury’s primary works. Their research radiates out from the archive of Professor Donn Albright of the Pratt Institute in Brooklyn, whose unpublished Bradbury collection finding list (October’s Friend) identifies most of Bradbury’s titles, including book publications, periodical appearances, multi-media adaptations, and more. However, this unpublished list is not presented in a genealogical order and functions primarily as a collector’s finding list.

Of all of Bradbury’s titles, Fahrenheit 451 is the most significant and by far the most popular. The novel is a staple in American secondary education, highlighting the value of literature, literacy, and the importance of first amendment traditions and precedents. Yet no genealogically-structured bibliography has yet been published for this seminal work. Eller and Touponce’s Ray Bradbury: The Life of Fiction (2004) offers a useful overview of the book’s publishing history, and invites a fully descriptive bibliography of this classic novel. However, I am limiting my bibliographical entries on Fahrenheit 451 to the publication record of the novel itself, for a broader chronicle of the novel’s rich adaptation history would extend beyond the scope of a Master’s thesis. There are well-known audio recordings, widely-marketed graphic adaptations, stage and opera adaptations, and Universal Studio’s 1966 film adaptation directed by Francois Truffaut. These various forms are nevertheless significant, and I offer, as an appendix, a brief, selected listing of the principal Fahrenheit 451 multi-media adaptations. The thesis concludes with a secondary bibliography identifying the major criticism, reviews, and reference works related to the study of Fahrenheit 451.

The descriptive bibliography that forms the heart of this thesis is organized genealogically and then chronologically. The basic definition that informs my approach is best summarized by William Proctor Williams and Craig Abbott in An Introduction to Bibliographical and Textual Studies: “Descriptive bibliography presents an orderly, usually chronological description of the physical embodiments of texts. Normally its subject is a physical description of all the books containing works by a single author, perhaps within a given time span, or all the books of a particular type. From an examination of particular copies, it produces an ideal description of a book—a historical...
reconstruction of the book as the publisher exposed it to the public—and it records all the variants from this ideal form."²

David Greetham’s *Textual Scholarship: An Introduction*, offering a more extensive treatment of the field of textual studies, provides a definition that focuses on the concept as applied to a specific literary title: “Conventionally, descriptive bibliography will address the so-called ideal copy of the book (that version intended by the printer for release after all determined corrections had been made) and will list not only the contents but also the format (folio, quarto, etc.), and the collation (the make-up of the folded gatherings of the book), together with any peculiarities—e.g., canceled leaves, misnumbering, etc. It therefore stands in a sense between enumerative bibliography (for descriptive bibliographers will in practice produce a list of books) and analytical, whose technical information it employs.”³

Greetham mentions enumerative bibliographies, which generally ignore the relationships between the re-printings, re-issues, and variant states within a given edition and instead simply lists each new published form (no matter what the typesetting) in chronological order. I have further refined my definition of descriptive bibliography by adapting a genealogical structure. This strategy allows me to present all the forms of a single typesetting, technically known as a single edition, in a consecutive chronological sequence *before* going on to present the publication sequence of the next edition. In this way I have presented all the published forms (reprints and reissues) of a single edition together, uninterrupted by subsequent editions (that is, new typesettings) that may reach print before all the publication stages of the previous edition have appeared in print.

The advantage of this approach is that a reader can see all the successive published forms of a single edition together, and thereby trace the entire history of that edition without interruption. Subsequent editions follow in the same way, each in descending chronological order of the first printing, but in each case grouped by edition in order to see how the members of each edition “family” were handled (that is, corrected, revised or styled) by authors and editors. Some editions of *Fahrenheit 451*

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have only one issue, others have over fifteen; several of the paperback editions have dozens of printings within the single typesetting that constitutes that edition.

It remains to define the internal forms of a typical edition or typesetting. This is an extremely important key to a genealogically based descriptive bibliography, because publishers use the word 'edition' very freely in ways that reflect commercial usage rather than scholarly description. A printing (also known as an impression) is the term used to designate the copies of a book printed within a single press run; the presses will roll any time the sales stock is exhausted for a popular book, and if the type is not re-set (that is, broken down and completely recomposed), then the new press run is simply another printing or impression of that particular edition.

A re-issue is defined as a re-printing with significant marketing changes packaged around the unchanged text itself; such paratextual variants include new cover art or layout elements, a new price, new advertising copy, a new ISBN, a re-set title page, or even a new publisher designation (sometimes trade houses will sell or lease their typesetting to another house to reprint). In the process of making these changes to front- and back-matter, sometimes the page numbering has to be changed, and the running headings may change as well; however, the typesetting of the text remains the same, and therefore these changes merely constitute a re-issue of the same edition. Unfortunately, publishers often designate re-issues (and even re-printings) as new “editions” to enhance sales potential, and Fahrenheit 451 is no exception. I have identified these misleading editorial designations throughout the bibliography.

Sometimes the act of re-printing or re-issuing a book provides the opportunity for the author to make revisions or corrections. In such cases only a few words or lines of text are changed throughout the entire book, and unless correspondence between author and editor documenting such changes is at hand, a careful examination is required to detect these well-hidden variations. Such variations within a single edition’s typesetting are known as variant states (‘states’ for short). Sight collations (or comparisons) between the censored Bal-Hi issues of the 1960s and 1970s and earlier issues and printings of the Fahrenheit 451 first edition revealed approximately 100 words or phrases in this 50,000-word novel which were deleted entirely or replaced for the Bal-Hi issue without re-setting any other points within the first edition text. Machine collations (performed on a
Lindstrand comparator by editors of the resident editions of the Institute for American Thought) and sight collations (performed by individual students in the Institute’s graduate editing classes) have confirmed the Bal-Hi variant state, which was first written about by George F. Guffey in 1983.\(^4\)

Each entry in the bibliography is identified by a letter/number combination that correlates to the genealogical relationships within (and between) the edition families. Thus “A1” is the first edition, first issue of the Ballantine paperback, which has priority of issue by four or six weeks over the “simultaneous” release of the trade hardbound issue (“A2”); “A9” is the first edition, ninth issue of January 1967, the first of the ten notorious “Bal-Hi” printings. Because of the textual changes to the Bal-Hi, A9 also represents the second “state” of the first edition, and is so identified within the entry. After all of the first edition forms have been identified in the order that they descend from the A1 first printing, “B1” begins the genealogical history of the British (second) edition of 1954. An abstract table of contents, using these letter/number combinations with a short description of the editions and issues, prefaces the bibliography.

This project required deep research and analysis of approximately 50 distinct editions, all with the title Fahrenheit 451. I have described each distinct form of the book individually, focusing on the following elements: textual variations, states and issues of text, binding, artwork, dimensions, paper types, publishing houses, dates of publishing, cover (jacket and wrapper) art. I have followed the standard formats for classical descriptive bibliography, as established by the guidelines in Ronald B. McKerrow’s An Introduction to Bibliography (Oxford: Clarendon, 1927), Fredson Bowers’s Principles of Bibliographical Description (Princeton, NJ: Princeton UP, 1949; reissued NY: Russell & Russell, 1962), and Philip Gaskell’s A New Introduction to Bibliography (Oxford and NY: Oxford UP, 1972). The principles are those developed since the Renaissance to edit Biblical texts and, in more recent centuries, to edit the work of literary figures of the printed book era.

In the introduction to Pillar of Fire and Other Plays (1975), Bradbury notes that his story, “Pillar of Fire” (1948) was a ‘rehearsal’ for Fahrenheit 451. In “Usher II”,

Bradbury refers to ‘the burning crew’ that resembles closely the firemen in *Fahrenheit 451*. “The Pedestrian” explores a future where creativity and diversity are not only misunderstood but also criminalized: the protagonist is the last and only person to take walks in his neighborhood; the last (unmanned) police patrol car left in the city finds him walking one evening and arrests him. The doomed late-night footsteps of “The Pedestrian” soon led Bradbury to imagine a fireman walking home late at night; “The Pedestrian” had distorted the values of individual freedom, and Bradbury soon imagined his fireman in another distorted world—one where firemen started fires instead of putting them out.

In 1950, he composed “Long After Midnight,” his first complete draft of the 25,000-word novella “The Fireman.” During the fall of 1950 Bradbury’s New York agent, Don Congdon, sold “The Fireman” to Horace Gold, founding editor of a new digest-size science fiction magazine titled *Galaxy Science Fiction*. The February 1951 issue (now simply titled *Galaxy*) contained “The Fireman,” but by that time Bradbury was focused on the critical and media attention generated the previous summer by *The Martian Chronicles*, and by the imminent release of his next Doubleday book, a collection of earlier science fiction and fantasy stories gathered under the title metaphor of *The Illustrated Man*.

Bradbury had composed his early draft of “The Fireman” during the late spring of 1950, and he returned to the same working environment (the typing room of the UCLA library) during the late spring of 1953 to finish up his expansion of the novella into the 50,000-word novel *Fahrenheit 451*. The novel, published in October 1953, has had a rich and complicated publishing history. *Fahrenheit 451* has never been out of print, and thanks to school libraries, classroom assignments, and general reader interest in the history of book culture, it sells nearly a quarter million copies annually. The mass market and trade paperback editions from Ballantine Books (Bradbury’s original and continuing *Fahrenheit 451* publisher) have returned to the genre paperback best seller lists in recent years.

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Bradbury is traditionally a short story writer, and many of his book-length fictions were novelized story cycles or, as was the case with both of his first two true novels (*Fahrenheit 451* and *Something Wicked This Way Comes*), were concepts that grew out of earlier published stories. Even these were developed in spurts, from idea to story to novella to novel; in the case of *Something Wicked This Way Comes*, Bradbury worked up a screenplay before ever attempting to turn this material into a novel. In his many autobiographical essays he often expounds on his inability to write for long periods of time, or to focus on individual characters or plots for too long. *Fahrenheit* was a conscious writing exercise (in many ways) for Bradbury; he had wanted to test his skills, to see if he could hold onto a plot and its characters with the same sustained passion that he devoted to writing and revising his short stories.

*Fahrenheit 451* was initially to be part of a story collection, but as it doubled in length to 50,000 words, publisher Ian Ballantine and editor Stanley Kauffman worked with Bradbury to reshape the collection around *Fahrenheit 451* and include only two long companion stories, “And the Rock Cried Out” and “The Playground.” Ballantine offered Bradbury the advantage of having a rack-size paperback issue (for mass-market outlets such as department stores, grocery stores and drug stores) and a hardbound issue (primarily for reviewers and independent booksellers) from the same publisher, thus allowing Bradbury to collect more of a royalty percentage on the paperbacks than he would if a major trade house had negotiated the paperback rights to a separate publishing house. The British first edition, released by Bradbury’s established London publisher Rupert Hart-Davis, was marketed as a novel without either of the two long stories.

In between the American and British releases, *Fahrenheit 451* was serialized by Hugh Hefner’s then-new Chicago-based men’s magazine, *Playboy*. It appeared as a serial in *Playboy’s second, third, and fourth issues in March, April, and May of 1954. The trend away from a story collection format continued with the appearance of the British mass-market paperback edition, which Hart-Davis had sold to Transworld’s Corgi imprint for 1957 publication. Corgi re-set the type, thereby generating a third edition family of *Fahrenheit 451* texts. Back in the United States, financial pressures had led Ballantine to

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discontinue the hardbound option for most of his authors; Bradbury’s 1955 collection *The October Country* had been released in both formats, but eventually Ballantine let the hardbound issues of both titles go out of print. By the time that Truffaut’s film adaptation of *Fahrenheit 451* was released in 1965, Bradbury had re-negotiated hardbound rights with his new trade publisher, Simon & Schuster. The 1967 release of the re-set Simon & Schuster text established a fourth edition, and this new edition continued the marketing of *Fahrenheit 451* as a single-title volume without the original companion stories. Clearly, the sales power of *Fahrenheit 451*, coupled with release of the film adaptation, eliminated any need to retain the original story collection format.

The fifth and sixth editions were textbooks that advanced the marketability of *Fahrenheit 451* into the steady sales environment of education in both the United States and Canada. The seventh and eighth editions were trade editions but they carried new imprints on the title page, the result of big changes in publishing. By the late 1970s, Bradbury’s original British and American publishing houses had been bought by (or merged with) other publishing houses to form larger corporate structures. This phenomenon suggests that even a perennial seller like *Fahrenheit 451*, which by this time was becoming a permanent fixture in education as well as popular culture in many countries, was not able to avoid the impact of major economic change in the publishing world. Covers changed, new endorsements appeared in the advertisements, and new prices were imposed to assure that Bradbury’s sure-fire seller continued to turn a profit. In subsequent editions Ballantine sold rights to a major fine books house that produced several new editions (and re-issues) under various limited editions imprints. By the 1990s, Ballantine’s new consortium partners had reissued earlier editions in both mass market and trade paperback formats with original cover art and illustrations, taking advantage of the historical stature and title recognition that the novel had earned over nearly half a century.

There is an element of clever marketing in the way that the limited editions publishers placed *Fahrenheit 451*, the great saga of book burning, into fine-book formats designed to last for all time. But the corporate reach for new market share is most evident in the Bal-Hi episode that remains one of the great publishing ironies of modern literature. Until recent years only one article (Guffy) and part of a book chapter (Perrin)
attempt to place this episode in a larger cultural context. Ballantine notified Bradbury of the Bal-Hi imprint they were developing to extend a number of their authors into contention for textbook adoption, but without Bradbury’s further involvement they went on to make over 100 significant alterations to the text. The Bal-Hi edition was printed ten times between the years 1967-1973, and a collation of the Bal-Hi issue against the parallel printings of Ballantine’s mass-market issues of the same first edition text reveals that the 15th and 16th issues (cumulative printings 42 through 45) were accidentally printed from the censored Bal-Hi issue. From April 1976 through November 1977, only censored copies of Fahrenheit 451 were being printed in the United States, and no one knew it until students and instructors in two different high schools queried Bradbury about the differences between their classroom texts and earlier printings of the novel.

Essentially, the editors of the Bal-Hi edition did just what the firemen do in Fahrenheit 451: burn books. By omitting only a few choice categories words and/or phrases, these editors attempted—unsuccessfully—to negotiate the slippery slope of editorial tampering without sliding into outright censorship. There are patterns to the editorial targets, but some of the expurgations in the Bal-Hi issue are confusing, and indicate that there was no formal categorization of word and idea targets before these Bowdlerizations began. Inconsistency is at the heart of the confusion, as when the editors retain ‘Caesarian’ after deleting the word ‘navel,’ or keeping the word ‘drunk’ after deleting it on the previous page. The Bal-Hi also retains the words/phrases: “sex magazines,” “beatings and tortures,” “your sex and heroin.” In fact, “your sex and heroin” is kept after “to hell with it” is deleted in the same sentence. The substitution of “ears” for “navels,” perhaps the least offensive allusion to childbirth in the entire book, eliminates almost all meaning from Fire Chief Beatty’s idiom reference to the masses “with their navels to be kept clean.”

Most of the deletions involved whole phrases, not just the words. For example, the “profanity” is omitted from the following phrases: “Good God,” “so damned late,” “a

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wild party,” “God knows why,” “damn shame,” “For God’s sake,” “thank God,” “to hell with it,” “Jesus God,” “in hell,” “idiot bastards,” “in the name of God,” “the hell out of,” “oh, hell,” and “like hell.” These phrases are simply exclamations designed to sustain and intensify crucial exchanges of dialog. The “profanity” is not being used simply to use profanity; Bradbury employs these words only when the dialogue context demands it. One could even say that Bal-Hi’s deletion of key words in phrases changes the overall interpretation and understanding of the novel, not to mention the basic flow of the narrative prose. Without the profanity, Montag’s growing sense of anger (which is the basis of all events in the novel) becomes less apparent. Just as importantly, the deletions cause a lapse within the rhythm of the prose, violating both authorial intention and aesthetic quality.

The Bal-Hi episode had little impact until it was discovered, and Bradbury prepared a “Coda” for all subsequent editions and printings of Fahrenheit 451 describing this incident and offering it as a cautionary epilogue to his cautionary tale. However, the art associated with various editions of the novel had immediate and lasting impact on the literary scene, and in many cases reinforced the creative impact of Bradbury’s narrative. His first illustrator was his friend Joe Mugnaini, a fine arts talent who had made a name as a prolific engraver, pen and ink artist, and painter during his years as a student and later as an instructor at the Otis Art Institute in Los Angeles. He had provided line art illustrations for a number of literary classics by the time he met Bradbury in 1952, and together they worked on the cover illustration and interior line art for Fahrenheit 451. For the cover Mugnaini combined a newspaper-clothed figure he had made of the Greek philosopher Diogenes with an image of Don Quixote, and the result soon grew into the metaphorical and literal burning image of the fireman that first launched Fahrenheit 451 into bookstores.9 Original Mugnaini in-text illustrations also preceded the two companion stories in the volume, “The Playground,” and “And the Rock Cried Out.” These stories were dropped from later editions of Fahrenheit 451; they eventually re-appeared in later Bradbury story collections, but without the illustrations associated with their earliest (and most prominent) book appearances. The interior line art for the novel itself (three section headpieces) fared somewhat better; a few hardback editions, mainly British, retained the

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9 Eller, Becoming Ray Bradbury, chapter 45.
initial section illustration immediately preceding the first chapter. For the most part, however, the original Mugnaini sketches are not seen by today’s readers, and in fact are largely unknown to readers of the last forty years.

In 1967, Ballantine replaced the historically and culturally significant Mugnaini art with a still image from the 1966 Francois Truffaut film adaptation of *Fahrenheit 451*. This image only lasted a couple years, to be replaced for just a few printings (ca. 1971-1972) by an uncredited newspaper-print collage with an image of a man in obvious agony. In 1972 another uncredited image was used, centering on flames engulfing the face of a woman. The 1974-1975 printings saw a change to yet another uncredited illustration of a shirtless man triumphantly holding up a book in the foreground of a large red sun. These evolving experiments in finding effective Mugnaini alternatives stand in stark contrast to the successive Bal-Hi printings of the same period, which continued to feature a reduced and modified version of the original newspapered fireman.

In 1976, Ballantine used an image from artist Whistlin’ Dixie which features psychedelic images of a man and woman holding, together, a book, while themselves being swept away in fire. Around 1979, Ballantine changed the cover image to a Barron Storey illustration of a fireman complete with black leather suit, machine-gun-like kerosene sprayer, gas mask and helmet. This image remained for at least eight years, the longest span of time Ballantine had gone without a change to its cover. In 1988, the Ballantine cover changed again to a mostly black background and a picture of a singed book, credited to Donna Diamond. For the first time, the cover art focused on an iconic image—in this case, the singed book so central to the concept of the novel’s themes—rather than some variation on the human figure. But Mugnaini’s original cover art had combined both the human figure and the printed word, and his skill as a book illustrator had formed an image that remained in the memory of an older generation of American readers. Ballantine’s editors eventually realized the way Mugnaini’s art could be associated with the great freedom and censorship struggles of the mid-twentieth century, and restored this link to the book’s origins. The longest run of a *Fahrenheit 451* cover image, nearly twenty years, is the current (as of 2011) image, modified version of the Mugnaini fireman sketch that varies very little from the line and color values of the original.
Bradbury’s *Fahrenheit 451*, building on the tradition of dystopic literature, has made it easy to see where a world would end up if it didn’t have art. The long and rich publishing history of *Fahrenheit 451*, including the design and marketing strategies and the inseparable cover art and illustrations by California-born artist Joseph Mugnaini, have never been fully documented outside of unpublished collector finding lists (Welsh and Albright), and none of these have attempted to decode the genealogical relationships between the various editions, impressions, issues and variant states found in the fifty-eight-year history of the novel. Even the tradition of banning *Fahrenheit 451* from schools has come full circle during the long life of this novel; it continues to appear on the American Library Association’s banned book list, but across the country, many libraries participate in a reading list devoted to banned books. *Fahrenheit 451* inevitably tops the list. Not surprisingly, this trend extends beyond the borders of the United States; the Pelham Public Library (Fonthill, Ontario) sponsors a Banned Book Challenge where patrons and people around the world read as many suggested banned books as possible. *Fahrenheit 451* has appeared on this list four years running.

By identifying and describing the textual and publishing variations that exist for Bradbury’s classic cautionary tale, I have contributed to the ongoing interdisciplinary discussion of the sociology of texts: how the successive means of presentation in the public forum (the various book design elements, structural components, cover art, and internal content formats) contain information about the author, editors, publishers, readers and other aspects of the literary marketplace and American culture. The bibliographical history of this book represents an archeology of sorts; it orders and illuminates the evolving stages of publication for a book that has become a cultural touchstone for reading, and in the process offers insights into the way the book-as-artifact has framed the more humane and subjective purposes at the heart of Bradbury’s novel. For *Fahrenheit 451* is a book about books, and a descriptive bibliography represents a final book chapter—one that documents *Fahrenheit 451*’s place in the history of book publishing.
GENEALOGICAL TABLE OF CONTENTS

A. First Edition 1953
A1. First Issue: New York: Ballantine, [ca. September 20,] 1953. mass market pb; so-called “1st printing”
A3. Third Issue: New York: Ballantine, [October 19,] 1953. asbestos issue hb
A5. Fifth Issue: New York: Ballantine, [April] 1960. mass market pb; lacks additional two stories of first printing; so-called “2nd printing”
A7. Seventh Issue: New York: Ballantine, March 1965. mass market pb; so-called “5th printing” and “6th printing” of December 1965 (possibly January 1966)
June 1969, “18\textsuperscript{th} printing” of October 1969, “19\textsuperscript{th} printing” of January 1970 (possibly December 1969)


A12. Twelfth Issue: New York: Ballantine / Intext, November 1971. mass market pb; so-called “26\textsuperscript{th} printing” (possibly December 1971)


A14. Fourteenth Issue: New York: Ballantine / Random House, June 1974. mass market pb; so-called “35\textsuperscript{th} printing”, “36\textsuperscript{th}, 37\textsuperscript{th}, 38\textsuperscript{th}, and 39\textsuperscript{th} printings” of no known date, “40\textsuperscript{th} printing” of December 1975, and “41\textsuperscript{st} printing” of no known date


A16. Sixteenth Issue: New York: Ballantine / Random House, April 1976. mass market pb; expurgated text; so-called “42\textsuperscript{nd} printing”, “43\textsuperscript{rd} printing” of August 1976, and “44\textsuperscript{th} printing” of August 1977

A17. Seventeenth Issue: New York: Ballantine / Random House / Del Rey, November 1977. mass market pb; expurgated text; so-called “45\textsuperscript{th} printing”, “46\textsuperscript{th} and 47\textsuperscript{th} printings” of no known date

B. Second Edition 1954

B1. First Issue: London: Rupert Hart-Davis, 1954. trade hb; 1\textsuperscript{st} impression (1954), 2\textsuperscript{nd} impression (1957), 3\textsuperscript{rd} impression (1962), 4\textsuperscript{th} impression (1965), 5\textsuperscript{th} impression (1967), 6\textsuperscript{th} impression (1969)

C. Third Edition 1957
C1. First Issue: London: Corgi / Transworld, 1957. mass market pb; reprinted 1960 and 1963
C3. Third Issue: London: Corgi / Transworld, 1969. mass market pb
C5. Fifth Issue: London: Corgi / Transworld, 1973. mass market pb

D. Fourth Edition 1967

E. Fifth Edition 1968

F. Sixth Edition 1972
F1. First Issue: Vancouver: Fitzenry and Whiteside, 1972. textbook edition

G. Seventh Edition 1976
H. Eighth Edition 1979

I. Ninth Edition 1979
I1. First Issue: New York: Ballantine / Random House / Del Rey, October 1979. mass market pb; so-called “48th printing”, “49th printing” of no known date
I2. Second Issue: New York: Ballantine / Random House / Del Rey, March 1980. mass market pb; so-called “50th printing”, “51st, 52nd, 53rd, 54th, 55th, 56th, 57th, and 58th printings” of no known dates
I3. Third Issue: New York: Ballantine / Random House / Del Rey, August 1983. mass market pb; so-called “59th printing”, “60th, 61st, 62nd, 63rd, 64th, and 65th printings” of no known dates

J. Tenth Edition 1981


L. Twelfth Edition 1982

M. Thirteenth Edition 1985
N. Fourteenth Edition 1988

N1. First Issue: New York: Ballantine / Random House / Del Rey, May 1988. mass market pb; so-called “74th printing”, “75th, 76th and 77th printings” of no known dates, “78th printing” of September 1989


N7. Seventh Issue: New York: Ballantine / Random House / Del Rey, August 1996. trade pb; so-called “1st printing”, “2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, and 12th printings” of August 1996


O. Fifteenth Edition 1988


P. Sixteenth Edition 1991

P1. First Issue: Norwalk, CT: Easton Press, 1991. hb
P2. Second Issue: Norwalk, CT: Easton Press, 1998. hb
P3. Third Issue: Norwalk, CT: Easton Press, 2000. hb

Q. Seventeenth Edition 1993
Q1. First Issue: New York: Simon and Schuster, 1993. trade hb; reprinted 6 times

R. Eighteenth Edition 1994

S. Nineteenth Edition 1997
S1. First Issue: Thorndike, ME: G. K. Hall, December 1997. large print edition

T. Twentieth Edition 1998
T1. First Issue: *Fahrenheit 451 and Related Readings*. Evanston, IL: McDougal Littell / Houghton Mifflin, April 1998. trade hb; reprinted 6 times

U. Twenty-First Edition 2005

V. Twenty-Second Edition 2005

W. Twenty-Third Edition 2005
W1. First Issue: [unknown], CA: Angel City Press, 2005. possibly same as 21st edition
X. Twenty-Fourth Edition 2008

Y. Twenty-Fifth Edition 2008
YI. UK: Banned Books edition hb
FAHRENHEIT 451: A DESCRIPTIVE BIBLIOGRAPHY

The bolded numbers identify each edition (or typesetting) and the issues within each edition; printings are identified within each edition or issue entry wherever possible. The cumulative printings within the Ballantine first editions genealogy presented the greatest difficulty. Even the resident Center for Ray Bradbury Studies (CRBS), where I conducted most of my research, lacks many of the internal re-printings, as does the Albright Collection, which was surveyed by proxy. Unseen printings are so indicated. I was able to examine most of the key printings, however, and I have interpolated at least 80 printings pre-1991 and at least 56 printings post-1991. In April 1991, Ballantine restarted their numbering. After the 56th printing post-1991 (which is the last one I possess or could find in this articulated sequence), Ballantine stopped giving the sequential number and claims April 1991 as the ‘Second Printing.’ This is the only stated date on the copyright page of subsequent printings.


[block shadow lettering] FAHRENHEIT | 451 | [in black] RAY BRADBURY |
ILLUSTRATED BY JOE MUGNAINI | FAHRENHEIT 451— | the temperature at which book-paper | catches fire, and burns... | [bottom] BALLANTINE BOOKS, INC. | NEW YORK

Collation: trimmed: 18 x 10.8 cm.; 104 individual leaves; [i-vi] [1-2] 3-147 [148-150] 151-169 [170-172] 173-199 [200-202]; page numbers on outside margin

Contents: p. [i]: short editor’s paragraph, comments on Bradbury by Christopher Isherwood and Anthony Boucher and reviewers comments on Golden Apples of the Sun by Bennett Cerf, Time Magazine, and August Derleth; p. [ii]: other books by Bradbury; p. [iii]: title page; p. [iv]: dedication and copyright; p. [v]: table of contents; p. [vi]: epigraph; p. [1]: half title with horizontal rule above title; p. [2]: Mugnaini illustration;

Typography and Paper: 37 ll.; 15.3 (15.8) x 8.9 cm.; running title centered on rectos and versos, excluded at beginning of section; paper: white, wove, unwatermarked; sheets bulk 1.4 cm.


Back: [solid yellow background] [in black, inside rounded-corner rectangle, top left] 35¢ [in black, right aligned, top right] This is an original publication—not a reprint. A hardbound edition of this book priced at $2.50 may be obtained from your local bookstore. [photo of Bradbury by Morris Dollens] [in black] [excerpt from The Saturday Review book review] [bottom left] Printed in U.S.A.

Copies: CRBS (4)

Notes: Published: 4-6 weeks prior to hardback, approximately September 20, 1953. $0.35 on front and back covers. Publisher number: 41.

[near top right, in black, left aligned] FAHRENHEIT | 451

Collation: Presumably the same as A1; 20.3 x 14 cm.; 104 individual pages

Contents: Presumably the same as A1

Typography and Paper:

Binding: Deep red (13) boards, yellow print on front over and spine; Joseph Mugnaini cover art with three illustrations


Copies: Albright Collection (examined from photos)

Notes: first printing; 4250 copies released October 19, 1953. $2.50 top of front cover.

[block shadow lettering] FAHRENHEIT | 451 | [in black] RAY BRADBURY |
ILLUSTRATED BY JOE MUGNAINI | FAHRENHEIT 451— | the temperature at which book-paper catches fire, and burns... | [bottom] BALLANTINE BOOKS, INC. | NEW YORK

Collation: Presumably the same as A1; 20.3 x 14 cm.; 104 individual pages

Contents: Presumably the same as A1

Binding: Yellowish white (92) asbestos boards, red print on front cover and spine; no dustjacket (dustjacket later provided by Roy Squires).


Copies: Albright Collection (examined from photos)
Notes: part of first printing; 200 numbered and signed copies; 50 copies were sold with the trade dustjacket (Roy Squires bookstore, Glendale, California)


[near top right, in black, left aligned] FAHRENHEIT | 451

Collation: Presumably the same as A1; 20.3 x 14 cm.; 104 individual pages

Contents: Presumably the same as A1, except “limitation/signature leaf tipped-in after front endpaper”

Binding: red cloth, stamped in gold on front cover and spine

Copies: Albright Collection (examined from photos)

Notes: Part of first printing. So-called “red fuzzy,” 60 copies printed for Bradbury; rarest of all Fahrenheit 451 books.


[in black, right aligned] FAHRENHEIT | 451 | RAY BRADBURY | Cover painting by JOE MUGNAINI | FAHRENHEIT 451 – | the temperature at which book-paper | catches fire, and burns… | BALLANTINE BOOKS • NEW YORK

Collation: trimmed: 17.9 x 10.7 cm.; 76 individual leaves; [i-ii] [1-2] 3-147 [148-150]; page numbers on top outside margin except at the beginning of a section where page numbers are centered on the bottom of page

*Typography and Paper:* 37 ll.; 15.4 (15.9) x 8.8 cm.; running title centered on recto and verso; paper: white, wove, unwatermarked; sheets bulk 1.2 cm.


*Copies:* CRBS (2nd printing)

*Notes:* 35¢ on front cover; new publisher number: 382K; unstated 2nd printing of A1; the first U.S. occurrence of printing the title novel independently

Same as A5, except:

*Collation:* 17.9 x 10.9 cm.


*Typography and Paper:* sheets bulk 1.0 cm.

*Binding:* Front: [white rectangular background, in black, under publisher’s logo] F676 [in black, top right] 50¢ [background behind Mugnaini illustration changes from deep purple to light purple] Spine: [white rectangular background, in black, top] F676 Back: [bottom background changes from deep purple to light purple]

*Copies:* Barrett (3rd printing)

*Notes:* price changes from 35¢ to 50¢ on front cover; publisher number changes from 382K to F676; probably reprinted (not seen): February 1963 (1st Canadian printing); October 1963 (4th printing)

Same as A6, except:

Collation: 17.7 x 10.4 cm.

Contents: p. [ii]: adds two more books by Bradbury: ‘SOMETHING WICKED THIS WAY COMES | THE ANTHEM SPRINTERS’; p. [2]: adds to printing history; pp. [148-150]: different publisher advertisements

Typography and Paper: sheets bulk 1.1 cm.


Copies: CRBS (5th printing)

Notes: price remains 50¢; publisher number changes from F676 to U2138; probably reprinted (not seen): December 1965 (6th printing); so-called “35th printing” claims the 6th printing took place in January 1966
A8: First edition, eighth issue, paperback (New York: Ballantine, September 1966) so-called “7th Printing” (printings 7-12)

Same as A7, except:

_Collation:_ 17.8 x 10.4 cm

_Typography and Paper:_ 37 ll.; 15 (15.5) x 8.6 cm.; sheets bulk 1.1 cm.

_Contents:_ p. [i]: excerpt from novel: ‘Montag had been a fireman…stalked by the Mechanical Hound…’ | quote about Bradbury by Nelson Algren; p. [2]: adds to printing history; pp. [148-150]: different publisher advertisements


UNIVERSAL – STARRING JULIE CHRISTIE AND OSKAR WERNER | Directed by FRANCOIS TRUFFAULT _Spine:_ [black background, in white] [horizontal] U5060 | [vertical] FAHRENHEIT 451 RAY BRADBURY | [horizontal, in red] [publisher’s logo] _Back:_ [white background, in black, left aligned] This is an original publication—not a reprint. [right aligned] Printed in U.S.A. | [black rectangle background, in white] RAY BRADBURY | [thin red rectangle border, in red] FAHRENHEIT 451 | [in black] [comments praising the novel by Gilbert Hight, _Washington, D.C. Times Herald_, and Orville Prescott] | Acclaimed as a modern classic in the vein of _Brave New World_ and _1984_, FAHRENHEIT 451 is a major motion picture starring Oskar Werner and Julie Christie, and directed by Francois Truffaut.

_Copies:_ CRBS (7th printing)
Notes: price changes from 50¢ to 60¢; publisher number changes from U2138 to U5060; probably reprinted (not seen): September 1966 (2nd Canadian printing): copyright page says ‘Printed in Canada’ but the latest date is September 1966 which coincides with the 7th U.S. printing; January 1967 (8th printing); January 1967 (3rd Canadian printing); April 1967 (9th printing); July 1967 (10th printing); August 1967 (11th printing); November 1967 (12th printing)


Same as A8, except:

Collation: trimmed: 17.7 x 10.7 cm

Typography and Paper: 37 ll.; 15.4 (15.8) x 8.8 cm.; sheets bulk 1.0 cm.

Contents: pp. [i-ii]: ‘A Note to Teachers and Parents’ [written by Richard H. Tyre]; p. [2]: dedication moved above epigraph, ornamental rules above and below epigraph, adds IRS (paragraph reference, reading level) within double-line rules, horizontal rules, adds to printing history within ruled block, adds zip code to Ballantine address; pp. [148-150]: different publisher advertisements

Binding: Front: [purple border around whole front cover] [white background, in black, top left] [different publisher’s logo] U2843 A BALLANTINE BAL-HI BOOK [in red] ORIGINAL [in black] [50¢] [thin purple border] [in black] RAY BRADBURY | [horizontal rule] [in red] FAHRENHEIT 451 | [same illustration as A7] Spine: [horizontal, in black] [publisher’s logo] U2843 | [vertical, in red] FAHRENHEIT 451 [in black] RAY BRADBURY Back: [same as A8 except:] [in black, top left] U2843T

Copies: CRBS (1st, 2nd and 3rd printings)
Notes: Bal-Hi price reverts to a lower price (50¢) than the trade (60¢); publisher number changes from U5060 to U2843 (U2843T appears on back cover); reprinted: January 1967 (2nd Bal-Hi printing): p. [2]: adds to printing history; reprinted: April 1967 (3rd Bal-Hi printing): p. [2]: adds to printing history; probably reprinted (not seen): September 1967 (4th Bal-Hi printing); October 1968 (5th Bal-Hi printing): so-called “35th printing” claims the 5th Bal-Hi printing occurred September 1968; February 1969 (6th Bal-Hi printing): so-called “35th printing” claims the 6th Bal-Hi printing occurred November 1968; March 1969 (7th Bal-Hi printing); May 1969 (8th Bal-Hi printing); June 1972 (9th Bal-Hi printing); October 1973 (10th Bal-Hi printing); contains over one hundred textual variations from original text


Same as A9, except:

[in black, right aligned] FAHRENHEIT | 451 | RAY BRADBURY | FAHRENHEIT 451 – | the temperature at which book-paper | catches fire, and burns… | BALLANTINE BOOKS • NEW YORK

Collation: 17.8 x 10.6 cm

Typography and Paper: 37 ll.; 15.2 (15.7) x 8.8 cm.; sheets bulk 1.0 cm.

Contents: pp. [i-ii]: same as A8; p. [1]: omits “Cover painting by JOE MUGNAINI”; p. [2]: omits IRS section, replaces with “Cover Photo Copyright 1966 by Philippe Halsman”, adds to printing history; pp. [148-150]: same as A8

Binding: Front: [white background, in blue, top left] [publisher’s logo] [in black] A BALLANTINE SCIENCE FICTION ORIGINAL [top right] 60¢ | [vertical] U5060 | [red rectangle background, in white] RAY BRADBURY | [horizontal rule] | FAHRENHEIT |

Copies: CRBS (13th printing)

Notes: price remains the same as A8: 60¢; publisher number returns to A8: U5060; probably reprinted (not seen): March 1968 (4th Canadian printing); June 1968 (14th printing); September 1968 (15th printing); so-called “35th printing” claims the 15th printing occurred October 1968; October 1968 (5th Canadian printing); October 1968 (16th printing): so-called “35th printing” claims 16th printing occurred April 1969; June 1969 (17th printing); October 1969 (18th printing); January 1970 (19th printing): so-called “27th, 30th and 35th printings” claim 19th printing occurred December 1969


Same as A10, except:

Typography and Paper: 15.1 (15.6) x 8.7 cm.


Binding: Front: [white background, in black, top left, vertical] Ballantine Books Science Fiction 75¢ 01630 [publisher’s logo] | [horizontal, surrounded by brown oval border] RAY BRADBURY | [horizontal rule] | FAHRENHEIT 451 | “THE FINEST LIVING AMERICAN FANTASIST…” | HARPER’S | [anonymous collage with man in
Copies: CRBS (20th printing)

Notes: price changes from 60¢ to 75¢; publisher number changes from U5060 to 345-01636-075; so-called “26th, 27th, 30th, and 35th printings” claim the 20th printing occurred April 1970; probably reprinted (not seen): September 1970 (21st printing); November 1970 (22nd printing); so-called “27th and 30th printings” claim 22nd printing occurred January 1971; February 1971 (23rd printing): so-called “27th and 30th printings” claims 23rd printing occurred July 1971, so-called “35th printing” claims 23rd printing occurred February 1970; July 1971 (24th printing): so-called “27th and 30th printings” claims 24th printing occurred September 1971; September 1971 (25th printing): so-called “27th, 30th, and 35th printings” claims 25th printing occurred December 1971; cover art likely by Bob Pepper, from http://www.isfdb.org


Same as A11, except:

Collation: 17.7 x 10.7 cm

Typography and Paper: 15 (15.5) x 8.6 cm.

Contents: p. [2]: adds to printing history, adds ‘An Intext Publisher’ under publisher’s address; pp. [148-150]: different publisher advertisements
Binding: Front: [vertical] Ballantine Books Science Fiction 02302•1•095 [publisher’s logo] [top right corner] 95¢ [same art, except reds are now oranges]
Spine: 345•02302•1•095 Back: [same comments] [different publisher advertisements]

Copies: Barrett

Notes: price changes from 75¢ to 95¢; publisher number changes from 345-01636-075 to 345-02302-1-095; so-called “27th, 30th, and 35th printings” claim the 26th printing occurred December 1971; cover art likely by Bob Pepper, from http://www.isfdb.org


Same as A12, except:

[in black, centered:] FAHRENHEIT | 451 | Ray Bradbury | FAHRENHEIT 451 – | the temperature at which book-paper | catches fire, and burns… | [bottom] BALLANTINE BOOKS • NEW YORK | An Intext Publisher

Collation: 17.8 x 10.7 cm.

Typography and Paper: 15.3 (15.8) x 8.8 cm.


Binding: Front: [black background, in white, top left, vertical] Ballantine Books Science Fiction 02761•2•125 [horizontal] [publisher’s logo] | [top right around sunburst design] $1.25 | [black background, in white] CLASSIC | RAY BRADBURY | FAHRENHEIT
451 | “The Finest Living American Fantasist…” –Harper’s |
[anonymouse art of girl’s head in flames above books] Spine: [white background, in black, horizontal] [publisher’s logo] [vertical] FAHRENHEIT 451 [space] RAY BRADBURY [space] 345•02761•2•125 Back: [white background, in black] Ballantine Books | Twentieth Anniversary | Classic Science | Fiction Celebration | [horizontal rule] |
[same two comments as A12] | [publisher advertisement] [vertical, bottom right] Cover printed in USA

Copies: CRBS (so-called 27th and 30th printings)

Notes: price changes from 95¢ to $1.25; publisher number changes from 345-02302-1-095 to 345-02761-2-125; Intext added to title page; so-called “35th printing” claims the 27th printing occurred December 1971; reprinted September 1972 (“30th printing”) same except: Harper’s quote on front cover is omitted; p. [2]: adds ‘SBN 345-02761-2-125’, adds to printing history; pp. [148-150] different publisher advertisements; probably reprinted (not seen): June 1972 (28th printing): so-called “35th printing” claims 28th printing occurred May 1972; July 1972 (29th printing): so-called “35th printing” claims 29th printing occurred August 1972; September 1972 (30th printing): so-called “35th printing” claims 30th printing occurred October 1972; February 1973 (31st printing); June 1973 (32nd printing); September 1973 (33rd printing); January 1974 (34th printing)


Same as A13, except:

[block shadow lettering, left aligned] FAHRENHEIT | 451 | [in black] RAY BRADBURY | FAHRENHEIT 451— | the temperature at which book-paper | catches fire, and burns... | [bottom] BALLANTINE BOOKS • NEW YORK

Collation: 17.8 x 10.6 cm.
Typography and Paper: 15.2 (15.7) x 8.7 cm.

Contents: p. [ii]: dedication only; p. [2]: omits dedication and epigraph, adds: ‘All rights reserved.’ SBN changes to 345-22761-1-125, Ballantine address changes from ‘101 Fifth Avenue, New York, N.Y. 10003’ to ‘201 East 50th Street, New York, N.Y. 10022’, omits ‘Intext’, adds ‘A Division of Random House, Inc.’ above address; adds to U.S. printing history, adds to Canadian printing history, adds to Bal-Hi printing history (Special Editions); p. 3: [top right corner] epigraph; pp. [148-150] different publisher advertisements

Spine: [white background, in black, horizontal] [publisher’s logo] Novel [vertical] FAHRENHEIT 451 [space] RAY BRADBURY [space] 345•22761•1•125 Back: [white background, in red] RAY BRADBURY’S | FAHRENHEIT 451 | [around thin black border] [anonymous quote about the novel] [publisher advertisements] [bottom left, vertical] Cover printed in USA

Copies: CRBS (35th printing); Barrett (38th printing)

Reprinted: July 1975 (38th printing): same except: p. [2]: back to basic printing history; pp. [148-150]: different publisher advertisements; same ISBN; same price

Notes: price remains the same: $1.25; publisher number changes from 345-02761-2-125 to (first stated SBN number) 345-22761-1-125; contains a detailed printing history but a lot of the dates are either wrong or corrections; Ballantine’s address changes; probably reprinted (not seen): no known date (36th printing); no known date (37th printing); no
known date (38th printing); no known date (39th printing); December 1975 (40th printing);
no known date (41st printing)

A15: First edition, fifteenth issue, paperback (New York: Ballantine / Random
House, March 1976) so-called “Special Book Club Edition” (expurgated text)

Same as A14, except:

Collation: 17.6 x 10.6 cm.

Contents: p. [i]: replaces with a different excerpt: ‘In the Beginning… also a beginning!’;
p. [ii]: blank; p. [2]: adds dedication, adds: ‘Published in the United States by Ballantine
Books, a division of Random House, Inc., New York, and simultaneously in Canada by
to printing history; p. [148-150]: blank

Binding: Front: [white background, in black, top left] Ballantine Special Book Club
Edition [top right] [publisher’s logo] | [horizontal rule] THE TERRIFYING STORY | OF
THE FALL AND RISE OF MAN! | [horizontal rule] | [in red] RAY | BRADBURY | [in
black] FAHRENHEIT 451 | [art by Whistlin’ Dixie of man and woman in flames Spine:
[white background, in black, horizontal] [publisher’s logo] | Science Fiction | [vertical]
FAHRENHEIT 451 RAY BRADBURY Back: [white background, in red] THE
WORLD’S | GREAT | SCIENCE-FICTION | CLASSIC | [horizontal rule] | [excerpt] |
[horizontal rule] | [quote from New York Times about the novel] | [horizontal rule] |
[vertical, bottom right] Printed in USA

Copies: CRBS (Albright Gift)

Notes: no price; SBN number changes from 345-22761-1-125 to 0-345-25297-7; uses
expurgated Bal-Hi text without mention and without “A Note to Teachers and Parents”;
pp. [2]: adds to printing history

Same as A14, except:

*Collation:* 17.7 x 10.7 cm.


*Copies:* CRBS (42nd printing); Barrett (43rd printing)

*Notes:* price changes from $1.25 to $1.50; SBN number changes from 345-22761-1-125 to first-stated ISBN number 0-345-25027-3-150; uses expurgated Bal-Hi text without mention and without “A Note to Teachers and Parents”; so-called “43rd printing” of August 1976 is the same except: pp. [2]: omits all commas between month and year in

41
printing history, adds to printing history; pp. [149-150]: different publisher advertisements; probably reprinted (not seen): August 1977 (44th printing); the 42nd printing of this issue was packaged with the 1976 Listening Library audio version of FAHRENHEIT 451


Same as A15, except:

[block shadow lettering, left aligned] FAHRENHEIT | 451 | [in black] RAY BRADBURY | FAHRENHEIT 451— | the temperature at which book-paper | catches fire, and burns… | [Del Rey logo] | A Del Rey Book | [bottom] BALLANTINE BOOKS • NEW YORK

Collation: 17.8 x 10.6 cm.

Contents: p. [ii]: text is centered ‘Also by RAY BRADBURY | published by Ballantine Books: | THE OCTOBER COUNTRY’, omits publisher’s logo; p. [2]: adds ‘A Del Rey Book | Published by Ballantine Books’, ISBN number changes to 0-345-27431-8, adds to printing history, changes ‘Whistlin’ Dixie’ to ‘Whistl’n Dixie’; pp. [149-150]: different publisher advertisements


Copies: Barrett
Notes: price changes from $1.50 to $1.95; ISBN number changes from 345-25027-3-150 to 0-345-27431-8; uses expurgated Bal-Hi text without mention and without “A Note to Teachers and Parents”; probably reprinted (not seen): no known date (46th printing); no known date (47th printing); these are the last known expurgated printings of the mass-market paperback


Typography and Paper: 36 ll.; 15.2 x 9.3 cm.; no running titles; paper: white, wove, unwatermarked; sheets bulk 1.3 cm.

Binding: red cloth; spine stamped in gold, front and back blank, white endpapers


Copies: CRBS (6th impression)

Notes: this description based on 1969, 6th impression; reprinted (not seen): March 19, 1954 (1st impression), 1957 (2nd impression); 1962 (3rd impression); 1965 (4th impression); 1967 (5th impression); 1969 (6th impression)


Same as B1, except:


Collation: trimmed: 18.4 x 12.0 cm.; [F:B-F:K8], 80 leaves

Typography and Paper: sheets bulk 1.5 cm.
Contents: p. [4]: ‘Fahrenheit 451’ by Ray Bradbury was first published by Rupert Hart-Davis in 1954. This edition was produced in 1955 by The Science Fiction Book Club for sale to its members only. Information about the Science Fiction Book Club (proprietors Sidgwick and Jackson Limited) can be obtained from 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.’ [space] ‘Frontispiece by JOE MUGNAINI’ [space] PRINTED IN GREAT BRITAIN BY WESTERN PRINTING SERVICES LTD., BRISTOL’

Binding: green-yellow boards; spine stamped in metallic purple background with green cloth showing through, front and back blank, white endpapers

Dust Jacket: Front: [red background, yellow globules on front, spine and back] [on yellow background, in red and yellow block shadow lettering] FAHRENHEIT | 451 | [on red background, in yellow] THE SCIENCE FICTION | [on yellow background, in red and yellow block shadow lettering] 14 | [on red background, in yellow] BOOK CLUB | [on yellow background, in red and yellow block shadow lettering] RAY BRADBURY

Spine: [on yellow background, in red] FAHREN- | HEIT | 451 | [one star] | BRADBURY [on bottom] SCIENCE | FICTION | BOOK | CLUB Back: [no writing] Front flap: [yellow background, in red] This volume is produced by The Science Fiction Book Club (proprietors Sidgwick & Jackson, Ltd.) for sale to its members only. Details of the Club and how to become a member may be obtained from 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1. Back flap: [yellow, no writing]

Copies: Barrett

Notes: no price; publisher number: 14 (in SFBC series)

[in black, centered] RAY BRADBURY | FAHRENHEIT 451 | [space] | [publisher’s logo] | TRANSWORLD PUBLISHERS | LONDON

Collation: trimmed: 18.1 x 11.1 cm.; 63 individual leaves; [1-10] 11-126; page numbers centered on bottom

Typography and Paper: 43 ll.; 15.1 x 8.9 cm.; no running title; sheets bulk 1.1 cm.


Binding: Front: [yellow background, thin brown border] [publisher’s logo] [brown rectangular background, in red] YS1367 CORGI SCIENCE FICTION 3 - | [artist background, in white] RAY BRADBURY | MASTER OF FANTASY AND SCIENCE FICTION | FAHRENHEIT 451 | [anonymous art: two firemen with flame throwers behind burning books, books are flying in air while in flames] Spine: [brown background, in white, horizontal] YS1367 | [in red, vertical] FAHRENHEIT 451 RAY BRADBURY | [in white, horizontal] [publisher’s logo] Back: [yellow background, thin brown border] [publisher’s logo] [brown rectangular background, in red] A CORGI BOOK | [red rectangular background, in black] [excerpt from novel] [in yellow] [quote from Daily Telegraph about Bradbury]

Copies: Barrett (1963 reprint)

Notes: 3 shillings on front cover, publisher number: YS1367; this description based on 1963 reprint; probably reprinted (not seen): February 1, 1957, 1960, and 1963; the title of Part One of the novel is different: p. 11: ‘IT WAS A PLEASURE TO BURN’ instead of
“The Hearth and the Salamander”; cover art likely by Josh Kirby, from http://www.isfdb.org


Same as C1, except:

[in black, centered] RAY BRADBURY | FAHRENHEIT 451 | [space] | [publisher’s logo] | CORGI BOOKS | A DIVISION OF TRANSWORLD PUBLISHERS

Collation: 80 individual leaves; [1-11] 12-71 [72] 73-109 [110] 111-158 [159-160]; page numbers on outside margin except on section starters

Typography and Paper: 34 ll.; 13.7 (14.4) x 9.0 cm.; running titles on recto and verso except on section starters; sheets bulk 1.3 cm.


Copies: Barrett

Notes: price changes from “3-“ to “3/6”; publisher number changes from YS1367 to GS7186; probably reprinted (not seen): 1967 (twice), 1968; the title of Part One of the novel is different: p. [11]: ‘IT WAS A PLEASURE TO BURN’ instead of “The Hearth and the Salamander”


Same as C2, except:

Collation: 18.0 x 11.1 cm.

Contents: p. [4]: adds to printing history; pp. [159-160]: different publisher advertisements


Back: [black background, in pink] BOOKS ARE EVIL | [in teal] Books are hated and feared. ‘Their pages are tainted | with thoughts – ideas. | [in pink] DESTROY THEM | [in teal] Search out the men who keep the books. Theirs is a crime | against the State. | [in pink] DESTROY… | ANNIHilate… | BURN… | [in white] FAHRENHEIT 451 | The Rank Release Film of a weird and strange future. | [white background, in black, bottom left] 552 07654 6 | [bottom right] U.K.………………3s. 6d. | AUSTRALIA…………60c | SOUTH AFRICA……45c

Copies: Barrett (1969 reprint)
Notes: price changes from “3/6” to “3s. 6d.”; publisher number changes from GS7186 to GS7654; unidentified number on copyright page: 552 07654 6; the title of Part One of the novel is different: p. [11]: ‘IT WAS A PLEASURE TO BURN’ instead of “The Hearth and the Salamander”; this description is based on 1969 reprint; cover art likely by Bruce Pennington


Same as C3, except:


Collation: 18.1 x 11.2 cm.

Typography and Paper: 13.6 (14.2) x 8.9 cm.

Contents: p. [2]: adds ‘THE SILVER LOCUSTS’ to books by Bradbury; p. [4]: adds to printing history; pp. [159-160]: different publisher advertisements

Copies: Barrett

Notes: price changes from “3s. 6d.” to “20p. (4s.)”; no publisher number given; same unidentified number: 552 07654 6; probably reprinted (not seen): 1970 (twice), and 1972; the title of Part One of the novel is different: p. [11]: ‘IT WAS A PLEASURE TO BURN’ instead of “The Hearth and the Salamander”


Same as C4, except:

[in black, centered] RAY BRADBURY | Fahrenheit 451 | [bottom] CORGI BOOKS | A DIVISION OF TRANSWORLD PUBLISHERS LTD | A NATIONAL GENERAL COMPANY

Collation: 17.8 x 11.0 cm.

Typography and Paper: 13.7 (14.3) x 8.8 cm.

Contents: p. [1]: ‘CORGI SF COLLECTOR’S LIBRARY’, quote from novel, quote from Daily Telegraph; p. [2]: ‘SF TITLES SPECIALY SELECTED TO APPEAR IN | CORGI | SF COLLECTOR’S LIBRARY’, adds ‘I SING THE BODY ELECTRIC’ to books by Bradbury; p. [4]: adds to printing history, unidentified number changes to 0 552 09238 X, Transworld address changes, adds ‘NOTE: The Australian price appearing on the back cover is the recommended retail price’; pp. [159-160]: different publisher advertisements
Back: [blue background, in white] CORGI S FICTION | FANTASY COLLECTOR’S LIBRARY | FACT | [comment on the collector’s library] | [in orange] FAHRENHEIT 451 | [in white] [comment on the novel] | [centered, on bottom] UK ….. 35p | Australia ….. *$1.10 | New Zealand …. $1.10 | *RECOMMENDED PRICE ONLY

Copies: Barrett

Notes: price changes from “20p. (4s.)” to “35p”; unidentified number changes from 552 07654 6 to 0 552 09238 X; the title of Part One of the novel is different: p. [11]: ‘IT WAS A PLEASURE TO BURN’ instead of “The Hearth and the Salamander”


Same as C5, except:

[in black, right-aligned] Ray Bradbury | Fahrenheit 451 | [bottom] Panther

Collation: 17.7 x 11.0 cm.

Typography and Paper: 13.6 (14.2) x 8.9 cm.; p. [4]: ‘Set in Linotype Plantin’

Contents: p. [1]: [excerpt from novel] [quote about the novel]; p. [2]: ‘Also by Ray Bradbury in Panther Books | The Small Assassin | The October Country’; p. [4]: copyright, no printing history; p. [159]: blank; [160]: different publisher advertisements
Binding: Front: [white background, in black, centered] Panther Science Fiction | RAY |
BRADBURY | [thick horizontal rule] | [in red] FAHRENHEIT | 451 | [anonymous art:
flames] [in black, bottom left, vertical] 586 04356 X Spine: [white background, in black, 
vertical] RAY BRADBURY [in red] FAHRENHEIT 451 [space] [in black] Panther 586 
04356 X Back: [white background, in black] READ AND DESTROY! | [paragraph about 
the novel] [quote about Ray Bradbury] [bottom left] U.K. 50p [space] CANADA $1.75 |
AUSTRALIA $1.60 [space] NEW ZEALAND $1.70 [bottom right] SCIENCE FICTION |
| 586 04356 X

Copies: Barrett

Notes: price changes from “35p” to “50p”; publisher number changes from 0 552 09238 
X to 586 04356 X; the title of Part One of the novel is different: p. [11]: ‘IT WAS A 
PLEASURE TO BURN’ instead of “The Hearth and the Salamander”

trade edition

[unseen]; published simultaneously with the book club edition

Notes: 96 leaves; [1-9] 10-192; black boards, stamped in gold; $4.95 on bottom of front 
flap; printed May 10, 1967; data from Welsh and Albright, October’s Friend; cover art 
likely by Alfred Zalon

book club edition

[in black, left aligned] RAY BRADBURY | FAHRENHEIT 451 | [space] |
FAHRENHEIT 451—the temperature at which book-paper catches fire, | and burns... |
| [space] | [bottom] SIMON AND SCHUSTER • NEW YORK

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Typography and Paper: 38 ll.; 16.1 (16.7) x 9.6 cm.; running title on inside margin of rectos, section titles (‘Introduction’, ‘Fahrenheit 451’, ‘The Playground’, and ‘And the Rock Cried Out’) on inside margin of versos, except pages [1-9], [16-19], [150], and [167]; sheets bulk 1.3 cm.


Binding: black boards, spine stamped in red

Dust Jacket: Front: [black background, centered, in letters top-half white, bottom-half red] RAY | BRADBURY | FAHRENHEIT | 451 | [space] | [in red] with a new introduction by the author Spine: [black background, in letters top-half white, bottom-half red, vertical] RAY | BRADBURY [SPACE] FAHRENHEIT | 451 [in red] Simon and | Schuster Back: [photo of Bradbury by Helen Miljakovich] Front flap: [white background, in black] [paragraph about Bradbury, paragraph about the novel] [bottom right] Book Club | Edition Back flap: [paragraph continued from front flap] [bottom, centered] PHOTOGRAPH BY HELEN MILJAKOVICH | Jacket design by Alfred Zalon | Printed in the U.S.A.

Copies: CRBS

Notes: no price: Book Club edition; includes Introduction by Bradbury, “It is always easier to recall...a little way.” (1966); restores ‘The Playground’ and ‘And the Rock
Cried Out”; first hardbound printing in twelve years; published simultaneously with trade edition; cover art likely by Alfred Zalon, from http://www.isfdb.org


[unseen]

*Notes*: 19.2 x 13 cm.; 88 leaves; [i-vi] vii-xi [xii-xvi] 1-159 [160]; no dustjacket, illustrated cloth binding; data from Welsh and Albright, *October’s Friend*

**F1: Sixth edition, first issue (Vancouver: Fitzenry and Whiteside, 1972) textbook edition**

[unseen]

*Notes*: 18.3 x 12.7 cm.; 80 leaves; [i-1] 2-154 [155-156]; photo-illustrated wrappers; data from Welsh and Albright, *October’s Friend*


*Collation*: trimmed: 17.7 x 11 cm.; 88 individual leaves; [1-10] 11-75 [76-78] 79-118 [119-120] 121-172 [173-176]; page numbers centered on bottom, except blank pages and section starters

*Typography and Paper*: 33 ll.; 14.3 x 8.9 cm.; p. [4]: ‘Set in Plantin’; no running titles. Paper: white, wove, unwatermarked; sheets bulk 1.2 cm.

Binding: Front: [red background, in white, with blue underscore before and after lettering] RAY | [no underscore] BRADBURY | [blue horizontal rule] | [Steve Crisp artwork: shiny, futuristic helmet (like an astronaut’s) reflecting the image of a single book in flames] | [blue horizontal rule] | [in yellow] FAHRENHEIT | 451 | [blue horizontal rule] | [in white] ‘HIS MASTERWORK’ | SUNDAY TELEGRAPH Spine: [red background, in white, vertical] RAY BRADBURY [in yellow] FAHRENHEIT 451 [bottom, in white] GRAFTON Back: [red background, in yellow, centered] READ AND DESTROY! | [in white] [comment on novel] | [in yellow] [comment from Daily Telegraph] | [comment from John Betjeman] | [in black, bottom left] Front cover illustration by | Steve Crisp | SCIENCE FICTION | UNITED KINGDOM £2.99 | NEW ZEALAND $14.95 RRP INC.GST | AUSTRALIA $9.99 ‘[recommended]’ | [bottom right] [barcode]

Copies: CRBS (1990 reprint)


Collation: trimmed: 19.7 x 13 cm.; 88 individual leaves; [i-iv] v-xi [xii-xiv] 11-75 [76-78] 79-118 [119-120] 121-172; page numbers centered on bottom except on blank pages and section starters

Typography and Paper: 34 ll.; 15.9 x 9.8 cm.; p. [iv]: ‘Set in Times’; no running titles; Paper: white, wove, unwatermarked; sheets bulk 1.1 cm.


Binding: Front: [background is cover art: anonymous sepia-toned portrait sketch engulfed by flames with unintelligible words on the bottom right] [in yellow] Ray Bradbury | [in white hollow block letters] 451 | [in white, vertical] Fahrenheit | [bottom left] [in black, white background inside white rectangular border] flamingo | [in white, black background] MODERN CLASSIC Spine: [art wrap-around background] [in yellow, vertical] RAY BRADBURY [in white] • Fahrenheit 451 [horizontal] [publisher’s logo] [vertical] flamingo Back: [full right side is art wrap-around] [white background, in red] [comment] [in black] Sunday Telegraph | [comments on the novel] | [in red] [comment] |
Copies: CRBS (1st printing of “A Flamingo Modern Classic 1993”)

Notes: UK price: £4.99; ISBN number: 0 00 654606 4; includes preface titled “Burning Bright” (“Five short jumps… wrote it for me.”); pagination is confused: goes from page ‘xiv’ to ‘11’; p. [iv]: ‘Previously published in paperback by Grafton 1976 | Reprinted nineteen times’


Same as G2, except:

[black, top, two horizontal rules] SCIENCE | FICTION | [horizontal rule] | FANTASY | [two horizontal rules] | [middle, no border] RAY BRADBURY | [horizontal rule] |
Fahrenheit 451 | [bottom] [publisher’s logo] | HarperCollins


Typography and Paper: 14.4 x 9.9 cm.; sheets bulk 1.2 cm.

Typography and Paper: 15.7 x 9.8 cm.; sheets bulk 1.0 cm.; p. [4]: ‘Set in Times’

Contents: p. [1]: two paragraphs about Voyager Classics; p. [2]: ‘THE VOYAGER CLASSICS COLLECTION’; pp. [173-176]: publisher’s advertisements


Copies: CRBS (1st printing)

Notes: price changes from UK £3.99 to £7.99; ISBN changes from 0 586 04356 X to 0 00 711710 8


Same as G4, except:


Collation: 17.7 x 11.0 cm.; sheets bulk 1.1 cm.

Typography and Paper: 14.4 x 8.9 cm.


Copies: CRBS (8th printing)

Notes: price changes from UK £7.99 to £6.99; ISBN changes from 0 00 711710 8 to 0 00 718170 1; pagination is wrong: it goes from page [16] to page 11; includes ‘A New Introduction’ (“What is there… that it was done”); includes ‘Burning Bright: An afterword’ (“Five short jumps… wrote it for me.”)


[unseen]; simultaneous publishing with book club edition

[centered, in black] [one thick and one thin horizontal rule] FAHRENHEIT | 451 |
horizontal rule] | Ray Bradbury | [space] | Fahrenheit 451 – the temperature | at which book paper catches fire, | and burns… | [space] | [Del Rey logo] | BALLANTINE BOOKS • NEW YORK | [one thin and one thick horizontal rule]

Collation: top and bottom trimmed, side trimmed but ragged:20.8 x 13.7 cm.; 1-9½, 90 leaves; [i-viii] [1-2] 3-60 [61-62] 63-98 [99-100] 101-146 [147] 148-151 [152]; page numbers centered on top, with double horizontal lines on both sides of number, except section starters

Typography and Paper: 36 ll.; 16.2 (16.9) x 9.9 cm.; no running titles. Paper: white, wove, unwatermarked; sheets bulk 1.0 cm.


Binding: brown cardboard boards, spine stamped in white


[space] | [Del Rey logo] | A Del Rey Book | BALLANTINE BOOKS • NEW YORK

Collation: trimmed: 17.8 x 10.5 cm.; 96 individual leaves; [i-viii] [1-2] 3-73 [74-76] 77-120 [121-122] 123-179 [180] 181-184; page numbers centered on bottom

Typography and Paper: 34 ll.; 13.5 (14.1) x 8.0 cm.; running title on versos, section title on rectos except section starter; Paper: white, woven, unwatermarked; sheets bulk: 1.3 cm.


Binding: Front: [art background, in white, vertical, top left] Ballantine / 28482 / $1.95 [horizontal] One of the most important | books of our time... | over 3 million copies in print! [top right] [publisher’s (Del Rey SF Classic) logo] | [centered] Ray Bradbury’s | [horizontal rule] | Fahrenheit 451 | [Art by Barron Storey: fireman with flame thrower amidst many books Spine: [black background, in white, horizontal] [Del Rey logo] | Science | Fiction | Classic [vertical] Fahrenheit 451 • Ray Bradbury [space] 345-28482-8-
195 *Back:* [black background, in white] [excerpt from novel] [in red, inside thin white square border] [quote about the novel] [bottom left] Cover printed in USA

*Copies:* CRBS (48th printing)

*Notes:* $1.95 on cover; publisher number: 28482; ISBN: 0-345-28482-8; includes “Author’s Afterword” (“About two years ago… Not even you.”); probably reprinted (not seen): ca. January 1979 (so-called “49th printing”)


Same as I1, except:

*Notes:* price changes from $1.95 to $2.25; publisher number (on front cover) changes from 28482 to 29234; ISBN number changes from 0-345-28482-8 to 0-345-29234-0; probably reprinted (not seen): ca 1980-1983 (so-called “51st – 58th printings”)


Same as I2, except:

*Collation:* 17.4 x 10.5 cm.

*Binding: Back:* [adds barcode to bottom left] [bottom right, vertical] Cover printed in USA

*Copies:* CRBS (59th printing)
Notes: price, publisher number and ISBN remain the same; adds Author’s Afterword to the table of contents; probably reprinted (not seen): ca. 1983-1986 (so-called “60th – 65th printings”)


Same as I3, except:

Collation: 17.4 x 10.2 cm.

Typography and Paper:

Contents: p. [ii]: adds ‘THE COMPLETE POEMS OF RAY BRADBURY’; p. [iv]: states ‘Printed in Canada’

Binding: Back: [New York Times comment in yellow]

Copies: CRBS (66th printing)


[unseen]

Notes: states “First Ballantine Books Trade Edition: March 1981”; $5.95; 20.8 x 13.5 cm.; 88 leaves; [i-2] 3-167 [168]; “Del Rey Gold Seal Selection”; data from Welsh and Albright, October’s Friend


[unseen]

Notes: Literary Guild book club edition; first printing has the code “L30” at the bottom of page 150; 80 leaves; [i-2] 3-151 [152]; 21.5 x 14.5 cm.; data from Welsh and Albright, October’s Friend


[unseen]

Notes: 28 x 18.2 cm.; 92 leaves; [i-xiv] xv-xx [xxi-2] 3-152 [153-156]; printed September 1982; limited edition of 2000 numbered copies signed by Bradbury and illustrator Joseph Mugnaini; with a new Foreword by Bradbury; data from Welsh and Albright, October’s Friend


Collation: trimmed: 18.5 x 12.3 cm.; 1-5 16, 80 leaves; [1-5] 6-68 [69] 70-108 [109] 110-160; page numbers centered on bottom except on blank pages

Typography and Paper: 36 ll.; 15.9 x 9.3 cm.; no running titles; Paper: white, woven and unwatermarked; sheets bulk 0.8 cm.


Binding: no dust jacket;


Copies: CRBS (1994 reprint)


[in black, left aligned] Fahrenheit | 451 | Ray | Bradbury | Fahrenheit 451 – | the temperature at which book paper | catches fire, and burns… | [Del Rey logo] | A Del Rey Book | BALLANTINE BOOKS • NEW YORK


Typography and Paper: 36 ll.; 15.2 (15.7) x 8.5 cm.; running title on versos, section title on rectos except section starter; Paper: white, woven, unwatermarked; sheets bulk 1.3 cm.


Binding: Front: [tan border] [black background, in red] T [in white] HE CLASSIC
BESTSELLER ABOUT CENSORSHIP | – MORE IMPORTANT NOW THAN EVER BEFORE | [red horizontal rule] | [in yellow] Fahrenheit | 451 | [in white] …THE TEMPERATURE AT WHICH BOOKS BURN | The novel of | firemen who | are paid to set | books ablaze |
[Donna Diamond artwork: three scorched books, no flames] | Ray | Bradbury | [red Del Rey logo] Ballantine / 34296 (Canada $5.50) U.S. $3.95 Spine: [tan background,
Copies: CRBS (74th printing), Barrett (78th printing)

Notes: price: $3.95; publisher number: 34296; ISBN: 0-345-34296-8; includes afterword “I didn’t know it… not tell me!” and coda “About two years ago… Not even you.”; probably reprinted (not seen): ca. 1988-1989 (so-called “75th-77th printings”)

September 1989 (so-called “78th printing”) (Barrett): 17.5 x 10.6 cm.; same ISBN, publisher number and price; p. [182]: publisher advertisement; p. [181]: edited and omits one entire paragraph


Same as N1 (“78th printing”), except,

Collation: 17.4 x 10.1 cm.


Copies: CRBS (13th printing)

Notes: price changes from $3.95 to $5.99; same ISBN; this description based on so-called “13th printing”; Ballantine restarts numbering April 1991, also stop giving printing dates except “April 1991”; probably reprinted (not seen): so-called “14th -17th printings”


Same as N2, except:

Contents: p. [ii]: adds to bottom of page around black border: ‘Books published by The Ballantine Publishing Group | are available at quantity discounts on bulk purchases | for premium, educational, fund-raising, and special | sales use. For details, please call 1-800-733-3000.’; p. [iv]: adds ‘http://www.randomhouse.com’; pp. [181-182]: different publisher advertisements


Copies: CRBS (18th printing), Barrett (21st printing), Barrett (24th printing)

Notes: price changes from $5.99 to $6.99; same ISBN; probably reprinted (not seen): so-called “19th – 20th printings”; so-called “21st printing”: same price, same ISBN, pp. [181-182]: different publisher advertisements; probably reprinted (not seen): so-called “22nd –


Same as N3 (25th printing), except:

*Collation:* 17.6 x 10.1 cm.

*Contents:* p. [182]: different publisher advertisement


*Notes:* same price; same ISBN; still states “Cover art by Donna Diamond” on copyright page; has two different website URLs: www.delreydigital.com (back cover) and www.randomhouse.com/delrey (copyright page); probably reprinted (not seen): so-called “30th – 33rd printings”

Same as N4, except:

Collation: 17.4 x 10.6 cm.


Copies: CRBS (34th printing)

Notes: same price; same ISBN; p. [iv]: claims first Canadian printing took place October 1953; back cover claims there is a new interview, but it is not in the book; probably reprinted (not seen): so-called “35th – 37th printings”

Same as N5, except:

*Collation:* 17.6 x 10.6 cm.


*Copies:* Barrett (38th printing), CRBS (42nd printing), Barrett (47th printing), Barrett (56th printing)

*Notes:* same price; same ISBN; adds interview but does not add it to the table of contents; Ballantine is removed from the copyright page (still states “Ballantine Books” on spine and title page)

so-called “42nd printing”: p. [ii]: ‘By Ray Bradbury | Published by Del Rey Books’; p. [iv]: URL changes from ‘www.delreydigital.com’ to ‘www.delreybooks.com’; p. [195]: blank; same publisher advertisements; still says “Ballantine”; still doesn’t add interview to table of contents

so-called “44th printing”: same as “42nd printing”

so-called “56th printing”: Canadian price reduces from $8.99 to $7.99, same U.S. price, same ISBN


[in black, left aligned] Fahrenheit | 451 | Ray | Bradbury | Fahrenheit 451— | the temperature at which book paper catches fire, and burns… [Del Rey logo] | A Del Rey® Book | BALLANTINE BOOKS • NEW YORK


Typography and Paper: 36 ll.; 16.7 (17.3) x 9.2 cm.; running titles on all versos; running section titles on rectos; paper: white, wove, unwatermarked; sheets bulk 1.2 cm.

Binding: Front: [red background on left and right, top yellow background, in black] FAHRENHEIT | 451 [photo of flames] [middle black and white stripes] [white rectangular background, in red] A NOVEL [black background, in yellow] RAY | [red horizontal rule] BRADBURY Spine: [red background on left and right, top yellow background] [horizontal] [Del Rey logo] [in black] Science | Fiction [in red, vertical] RAY BRADBURY [in black] FAHRENHEIT 451 [bottom] 345- | 41001-7- | 1000 Back: [red background on left and right, top yellow background, in black] The system was simple. Everyone understood it. | Books were for burning, along with the houses in | which they were hidden… [black background, in white] [two paragraphs about the novel] [comment from the New York Times] [white and black stripe background, in red] MORE THAN 4 ½ MILLION COPIES IN PRINT [black background, in white, bottom left] Cover design by David Stevenson | Cover photo courtesy of | Picture Perfect, NY | [Del Rey logo] | Ballantine/41001 | $10.00 in USA • $14.00 in Canada | Cover printed in USA | Visit our World Wide Web page at | http://www.randomhouse.com [bottom right] [barcode]

Copies: CRBS (1st printing)

Notes: price: $10.00; ISBN: 345-41001-7; includes “Afterword” (“I didn’t know it…not tell me!”) and “Coda” (“About two years... Not even you.”); finally adds Afterword and Coda to the table of contents

Same as N7, except:

Binding: Front: [resembles first edition hardbound dustjacket with tear showing red boards] [top left] [in black] WINNER OF THE NATIONAL BOOK | FOUNDATION MEDAL FOR | DISTINGUISHED CONTRIBUTION | TO AMERICAN LETTERS | [in gray] RAY | [in red] BRADBURY | [Mugnaini artwork, black and white with yellow flames] | [in green] FAHRENHEIT [in red] 451 Spine: [black background, in yellow, vertical] FAHRENHEIT [in red] 451 [in white] RAY BRADBURY [in yellow, horizontal] [Del Rey logo] Back: [left side, wrap-around background from cover, in green, vertical] FAHRENHEIT [in red] 451 [in black] BRADBURY [top] [photograph of Bradbury] [in white] [comment about novel] | [red horizontal rule] | [in yellow] [excerpt from novel] [in white] [comment about novel] | [red horizontal rule] | [comment from the New York Times] | [in white] This commemorative edition of Fahrenheit 451 features the original cover of the 1953 | Ballantine hardcover, with artwork by Joseph Mugnaini | [Del Rey logo] | Science Fiction/41001 | Ballantine | $12.00 in USA | $18.00 in Canada | Visit our Web site at | www.randomhouse.com/delrey/ | [bottom right] [barcode]

Copies: CRBS (13th printing)

Notes: price changes from $10.00 to $12.00; same ISBN


Same as N8, except:

Copies: CRBS (14th printing)

Notes: same price, same ISBN


Collation: 22.2 x 14.2 cm.; 108 leaves; [i-xii] 1-204

Binding:


Copies: Albright Collection (examined from photos)

Notes: ISBN 0745171060; “by arrangement with the author and in the U.S.A. and Canada with Simon & Schuster, Inc at the request of The London & Home Counties Brand of the Library Association”


COLLECTOR’S EDITION | *Bound in Genuine Leather* | [publisher’s logo] | *the Easton Press* | NORWALK, CONNECTICUT

*Binding:* red leather, stamped with gold, flame design on front and back

*Collation:* 116 leaves; [1-8] 9-227 [228-232]; endpapers have light watermark

*Copies:* Albright collection (examined from photos)

*Notes:* “Artwork by Joseph Mugnaini copyright 1991”; “published by The Easton Press with the permission of Simon & Schuster”; includes introduction, foreword, “The Playground” and “And the Rock Cried Out”; Masterpieces of Science Fiction Series; satin ribbon marker


Same as P1, except:


*Binding:* dark blue leather with gold-stamped designs

*Contents:* faux wood-grain endpapers; does not include “The Playground” and “And the Rock Cried Out”

[in unseen]

Q1: Seventeenth edition, first issue, hardbound (New York: Simon and Schuster, 1993) 40\textsuperscript{th} anniversary edition

[in black] FAHRENHEIT | [left aligned] FAHRENHEIT 451 – THE TEMPERATURE | AT WHICH BOOK PAPER | CATCHES FIRE AND BURNS… [right aligned] 451 | Ray Bradbury | The 40\textsuperscript{th} Anniversary Edition | WITH A NEW FOREWORD BY RAY BRADBURY | [bottom right] SIMON & SCHUSTER | NEW YORK • LONDON • TORONTO • SYDNEY • TOKYO • SINGAPORE

Collation: top and bottom trimmed, right ragged: 21.4 x 14 cm.; 1-6\textsuperscript{16}, 96 leaves; [1-10] 11-21 [22] 23-30 [31-32] 33-190 [191-192]; page numbers below running titles on outside margins except on blank pages, section starter page numbers on bottom outside margins

Typography and Paper: 33 ll.; 16.4 (16.9) x 9.3 cm.; running titles on all rectos, running “Ray Bradbury” on all versos; paper: white, wove, unwatermarked; sheets bulk 1.9 cm.


Binding: black cloth, outside wrapped with light brown paper, front etched Bradbury signature, spine stamped in gold
Dust Jacket: Front: [burnt book pages photograph by Mark Tauss background, in red, on left, vertical] RAY BRADBURY [in white, horizontal] FAHRENHEIT | 451 | 40th ANNIVERSARY EDITION | with a new foreword by the author Spine: [in red, vertical] RAY BRADBURY [in white] FAHRENHEIT 451 [in light blue, horizontal] [publisher’s logo] | SIMON & | SCHUSTER Back: [white background] [facsimile image of first edition dust jacket] [in black] [quote by Bradbury] [bottom left] [barcode] Front flap: [white background, in black] [two paragraphs about novel] | [quote from The Nation] | [quote from The New York Times] | [one paragraph about the novel] Back flap: [white background, in black] [one paragraph about the novel] | [in red] RAY BRADBURY [in black] [paragraph about Bradbury] [bottom, centered] Jacket design by Julie Metz | Jacket photograph by Mark Tauss | Printed in the U.S.A. Copyright © 1993 Simon & Schuster

Copies: CRBS (1st and 6th printings)

Notes: no prices given; ISBN: 0-671-87036-X and 0-671-87229-X (special edition); includes ‘Burning Bright’ (“Five short jumps... he wrote it for me”) and ‘Introduction’ (“It is always easier...a little way”); probably reprinted (not seen): 2nd, 3rd, 4th, and 5th printings; Reprinted: 6th printing: p. [6]: adds to printing history; all sides trimmed


Same as Q1, except:

[in black] FAHRENHEIT 451 | RAY BRADBURY | Fahrenheit 451 – The temperature at which book paper | catches fire and burns... | QUALITY PAPERBACK BOOK CLUB | NEW YORK
Collation: trimmed: 21 x 14 cm.; 96 individual leaves; [3-22] 23-30 [31-32] 33-190 [191-194]; page numbers below running titles on outside margins except on blank pages, section starter page numbers on bottom outside margins


Typography and Paper: 16.7 (17.4) x 9.6 cm.; sheets bulk 1.3 cm.


Copies: CRBS

Notes: no price, ISBN: 0-965-02059-2; includes “Burning Bright: a foreword” (“Five short jumps… wrote it for me.”) and “Introduction” (“It is always easier…a little way.”); no pages [1-2]

Same as Q2, except:


*Collation:* 19.9 x 13.7 cm.; 1-6₁⁶, 96 leaves

*Typography and Paper:* 16.8 (17.4) x 9.6 cm.; sheets bulk 1.2 cm.

*Binding:* white boards, red paper on left and spine, spine stamped in gold

*Dust Jacket: Front:* [bottom, in black] BALLANTINE BOOKS *Spine:* [bottom, in white] [Ballantine’s logo] *Back:* [red outline] [photo of Bradbury by Tom Victor] [tan background, in black] [one paragraph about the novel] [bottom right] [barcode]

*Copies:* CRBS

*Notes:* no price, same ISBN


Same as Q1, except:

[in black] FAHRENHEIT | [left aligned] FAHRENHEIT 451 – *THE TEMPERATURE AT WHICH BOOK PAPER CATCHES FIRE AND BURNS*… | [right aligned] 451 | Ray Bradbury | [bottom right] SIMON & SCHUSTER | NEW YORK • LONDON • TORONTO • SYDNEY • TOKYO • SINGAPORE

Typography and Paper: 16.2 (16.8) x 9.2 cm.


Binding: black cloth, wrapped in red paper on outside, spine stamped in gold


Copies: CRBS (1st printing)

Notes: no prices given; adds third ISBN: 0-671-87036-X, 0-671-87229-X (special edition) and 0-7432-4722-1; includes ‘A New Introduction’ (“What is there new… that it
is done.”) and ‘Burning Bright’ (“Five short jumps… wrote it for me.”) and
‘Introduction’ (“It is always easier…a little way.”)


Same as Q4, except:


Collation: 20.9 x 14.0 cm.

Binding: black boards, spine stamped in gold

Dust Jacket: Front: [similar to first edition] [red outline] [cream background, in red] RAY BRADBURY [in red-to-black gradient, left side, vertical] FAHRENHEIT 451 [Joseph Mugnaini burning newspaper man with added yellow to flames] [bottom on red outline, in white] WITH A NEW INTRODUCTION BY THE AUTHOR Spine: [white background in black, vertical] BRADBURY [in red-to-black gradient] FAHRENHEIT 451 [in black, horizontal] [Science Fiction Book Club logo] | SCIENCE | FICTION Back: [black-to-red gradient background] [off-centered, cream rectangular background, in black] [quote by The New York Times] [bottom left] [barcode]


[unseen]

Notes: 22.3 x 14.4 cm.; [i-2] 3-179 [180-182]; 500 copies, per publisher; grey cloth, dark blue print; no dust jacket; contains “Coda” and “Investing Dimes” (afterword)


The 40th Anniversary Edition | WITH A NEW FOREWORD BY RAY BRADBURY |
[new bottom] G.K. Hall & Co. | Thorndike, Maine

116 leaves; [1-8] 9-227 [228-232]

Binding: white boards, half-bound in blue cloth, spine stamped in silver


Copies: Albright Collection (examined from photos)
Notes: “Set in 16 pt. Plantin by Minnie B. Raven.”; contains a foreword by Bradbury and an introduction; states “Published in 1997 by arrangement with Simon & Schuster”; ISBN: 0783883137


[in black] LITERATURE CONNECTIONS | Fahrenheit | 451 | and Related Readings |
[bottom] [publisher’s logo] McDougal Littell | A HOUGHTON MIFFLIN COMPANY | Evanston, Illinois • Boston • Dallas


Typography and Paper: 36 ll.; 17.7 x 9.1 cm.; running titles on all versos, running ‘Literature Connections’ on all rectos; paper: white, wove, unwatermarked; sheets bulk 1.1 cm.


Spine: [same top and bottom backgrounds] [in white, vertical] Fahrenheit 451 [bottom half] Ray Bradbury | [horizontal] [publisher’s logo] | ML Back: [top half bright orange background, in white] CONTENTS | [lists contents] | [middle, photo of Bradbury provided by Form and Function copyrighted by Jay Kay Klein] | [bottom half purple background] [paragraph about Bradbury] [bottom right] [barcode]

Copies: CRBS (1st and 6th printings)


U1: Twenty-First edition, first issue (Long Beach, CA: Long Beach Public Library Foundation / Angel City Press, April 2005)

144 leaves; [i-vi] vii-xiv [xv-xvi] 1-268 [269-272]; 2500 numbered copies, first 100 copies signed

Copies: Albright Collection (examined from photos)

Notes: “Design by Amy Inouye, www.futurestudio.com”; cover art by Daniel Barajas; back cover art by Michael Neal (left) and Loren Mader (right); list of 36 ‘Other books by Ray Bradbury’; dedication differs: “This one, with gratitude, | is for | the Long Beach Library Foundation”

[in black] FAHRENHEIT | 451 | by | RAY BRADBURY | Drawings by | Ralph Steadman | [bottom] GRAHAM | Los Angeles 2005


Typography and Paper: 36 ll.; 20.2 (21.6) x 12.4 cm.; running titles on all versos, running ‘RAY BRADBURY’ on all rectos; paper: white, glossy; sheets bulk 1.0 cm.


Binding: red cloth stamped in gold, black endpapers


Copies: William F. Touponce

Notes: no price, special edition; ISBN: 0-940941-45-1; p. [viii]: ‘Book designed by Patricia and Craig Graham’; includes ‘Introduction’ (“I’ve often been asked… Nuff said!”); 52 lettered copies signed by Ray Bradbury and Ralph Steadman

W1: Twenty-Third edition, first issue ([unknown], CA: Angel City Press, 2005)

195 pp. 2500 copies limited edition. Sponsored by Long Beach Public Library Foundation. The Long Beach Public Library Foundation presents the 2005 Long Beach Reads One Book (haha). A citywide art contest was held encouraging local artists to design the cover and interior illustrations of this very special memento and tribute to author Ray Bradbury. The artwork of 3 very gifted students, Daniel Barajas, Michael Neal, Loren Mader, is shown in this book. [Information from eBay, eBay price 3/31/2009 $70.00 (Signed)]

[in black, centered] FAHRENHEIT 451 | Ray Bradbury | WHEELER PUBLISHING | A part of Gale, Cengage Learning | [bottom] [publisher's logo] GALE | CENGAGE LEARNING | [horizontal rule] Detroit • New York • San Francisco • New Haven, Conn. • Waterville, Maine • London

223 pp. 8.4 x 5.5 x 0.6 INCHES
265 pp. 8.46 x 5.79 x .68 INCHES
Both have same ISBN, both paperbound
Front Cover: similar to first edition


Copies: Albright Collection (examined from photos)

Notes: “Published in 2008 by arrangement with Don Congdon Associates…”; contains afterword and coda

[unseen]
PRIMARY BIBLIOGRAPHY

Articles, essays, and introductions to other works containing references to Fahrenheit 451:


Audio/visual/graphic adaptations:

Notes: Radio broadcast
Notes: Two 12” records; read by Ray Bradbury; Album design by Robert Gleason; packaged with 42nd printing of the first edition, which includes the EXPURGATED text from the Bal-Hi issues
Notes: Computer game
Notes: Musical
Notes: Musical

Notes: Disc 2 of 4 (only 2 discs); Read by Michael Prichard

———. *Fahrenheit 451*. Newport Beach, CA: Coastline Community College,
December 6, 7, 13, 14, 21, 1991.
Notes: Play

Notes: play adaptation by Adam Grant

Notes: 4 cassettes, read by Paul Hecht, approx 5 hours 45 minutes running
time

Notes: 4 cassettes, approx 6 hours running time, read by Bradbury

Notes: 6 CDs, approx 6 hours running time, read by Bradbury

Notes: 2 CDs

Notes: 4 CDs, and packaged as 4 cassettes, read by Christopher Hurt,
approx 5 hours running time

Endowment for the Arts, 2006.
Notes: 1 CD, with additions by Orson Scott Card, Luis Alberto Urrea,
Sam Weller and Hector Elizondo

Notes: Introduction by Ray Bradbury
SECONDARY BIBLIOGRAPHY

General textual and bibliographical references:


Bradbury enumerative bibliographies and publication histories:


Unpublished Bradbury enumerative bibliographies:


Welsh, James and Donn Albright. *October’s Friend: A Bibliography of Ray Bradbury*.

Selected book reviews:


Prescott, Orville. “Books of the Time.”

Books about Ray Bradbury and/or *Fahrenheit 451*:


Foster, Mark A. *Write the Other Way: The Correlation of Style and Theme in Selected Prose Fiction of Ray Bradbury*. Ann Arbor, MI: University Microfilms, 1973. Dissertation for PhD in English from Florida State University.


Articles about Ray Bradbury and/or FAHRENHEIT 451:


Partial Books about Ray Bradbury and/or *Fahrenheit 451*:


Web resources:


CURRICULUM VITAE
Amanda Kay Barrett

EDUCATION

Indiana University Purdue University Indianapolis
2011 Master of Arts in English
2008 Graduate Certificate in Professional and Scholarly Editing
2006 Bachelor of Arts in English

RESEARCH AND TRAINING

Proxy research for Kirwan Cox of EyeSteelFilm Inc.
Research assistant for School of Library and Information Science

PROFESSIONAL EXPERIENCE

Indiana University Purdue University Indianapolis

- May 2007-Present, Webmaster and Librarian, Institute for American Thought
  - Manage, organize and redesign websites
  - Information and collection management
  - Clerical and administrative duties
  - Proxy research

- January 2010-January 2011, Graduate Research Assistant, School of Library and Information Science
  - Collecting, managing and analyzing data
  - Organizing focus groups

- August 2003-May 2008, Editor-in-Chief, Department of English
  - Produce and distribute literary and art magazine
  - Manage a team of editors
  - Coordinate with faculty and department heads