

FAHRENHEIT 451:
A DESCRIPTIVE BIBLIOGRAPHY

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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

¹ Richard D. Altick and John J. Fenstermaker. “The Spirit of Scholarship.” Chapter 2 of *The Art of Literary Research*. 4th edition. New York: W. W. Norton, 1981. 22-60.

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*

² William Proctor Williams and Craig Abbott. *An Introduction to Bibliographical and Textual Studies*, 2nd edition. New York: Modern Language Association, 1992. 7-8.

³ David Greetham, *Textual Scholarship: An Introduction*. New York: Garland, 1994. 7.

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",

⁴ George R. Guffey, "Fahrenheit 451 and the 'Cubby-Hole' Editors of Ballantine Books." In *Coordinates*. Edited by George E. Slusser, Eric S. Rabkin, and Robert Scholes. Carbondale, IL: Southern Illinois University Press, 1983.

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*.⁵ 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.

⁵ Sources for the *Fahrenheit 451* chronology include Eller and Touponce, *Ray Bradbury: The Life of Fiction* (2004), chapter 3, 166-76; Eller, *Becoming Ray Bradbury* (forthcoming fall 2011), chapters 35 and 45; Bradbury, introduction and “Burning Bright,” his preface to the 40th anniversary edition (NY: Simon & Schuster, 1993).

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.⁶ 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

⁶ Jonathan R. Eller and William F. Touponce. *Ray Bradbury: The Life of Fiction*. Kent, OH: Kent State University Press, 2004. 170.

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.⁷ 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.⁸

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 idiomatic 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

⁷ George R. Guffey. "Fahrenheit 451 and the 'Cubby-Hole' Editors of Ballantine Books" in *Coordinates*, edited by George E. Slusser, Eric S. Rabkin, and Robert Scholes. Carbondale, IL: Southern Illinois University Press, 1983. 101. Noel Perrin. "The Current Scene." Chapter 11 of *Dr. Bowdler's Legacy: A History of Expurgated Books in England and America*. Boston: David R. Godine, 1992. 268-270.

⁸ George R. Guffey. "Fahrenheit 451 and the 'Cubby-Hole' Editors of Ballantine Books"; Ray Bradbury. "Coda." In *Fahrenheit 451*. New York: Ballantine, 1996.

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

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”
- A2. Second Issue: New York: Ballantine, [October 19,] 1953. trade hb
- A3. Third Issue: New York: Ballantine, [October 19,] 1953. asbestos issue hb
- A4. Fourth Issue: New York: Ballantine, [October 19,] 1953. “red fuzzy” hb
- A5. Fifth Issue: New York: Ballantine, [April] 1960. mass market pb; lacks additional two stories of first printing; so-called “2nd printing”
- A6. Sixth Issue: New York: Ballantine, December 1962. mass market pb; so-called “3rd printing”, “1st Canadian printing” of February 1963, and “4th printing” of October 1963
- A7. Seventh Issue: New York: Ballantine, March 1965. mass market pb; so-called “5th printing” and “6th printing” of December 1965 (possibly January 1966)
- A8. Eighth Issue: New York: Ballantine, September 1966. mass market pb; so-called “7th printing” and simultaneous “2nd Canadian printing”, “8th printing” of January 1967 and simultaneous “3rd Canadian printing” of January 1967, “9th printing” of April 1967, “10th printing” of July 1967, “11th printing” of August 1967, and “12th printing” of November 1967
- A9. Ninth Issue: New York: Ballantine, January 1967. mass market pb; expurgated Bal-Hi issue; so-called “1st and 2nd Bal-Hi printings” of January 1967, “3rd Bal-Hi printing” of April 1967, “4th Bal-Hi printing” of September 1967, “5th Bal-Hi printing” of October 1968, “6th Bal-Hi printing” of February 1969 (possibly November 1968), “7th Bal-Hi printing” of March 1969, “8th Bal-Hi printing” of May 1969, “9th Bal-Hi printing” of June 1972, “10th Bal-Hi printing” of October 1973
- A10. Tenth Issue: New York: Ballantine, March 1968. mass market pb; so-called “13th printing”, and simultaneous “4th Canadian printing”, “14th printing” of June 1968, “15th printing” of September 1968 (possibly October 1968), “5th Canadian printing” of October 1968, “16th printing” of October 1968, “17th printing” of

June 1969, “18th printing” of October 1969, “19th printing” of January 1970
(possibly December 1969)

A11. Eleventh Issue: New York: Ballantine, March 1970. mass market pb; so-called “20th printing” (possibly April 1970), “21st printing” of September 1970, “22nd printing” of November 1970 (January 1971), “23rd printing” of February 1971 (possibly July 1971), “24th printing” of July 1971 (possibly September 1971), “25th printing” of September 1971 (possibly December 1971)

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

A13. Thirteenth Issue: New York: Ballantine / Intext, June 1972. mass market pb; so-called “27th printing” (possibly December 1971), “28th printing” of June 1972 (possibly May 1972), “29th printing” of July 1972 (possibly August 1972), “30th printing” of September 1972 (possibly October 1972), “31st printing” February 1973, “32nd printing” of June 1973, “33rd printing” of September 1973, “34th printing” of January 1974

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

A15. Fifteenth Issue: New York: Ballantine / Random House, March 1976. mass market pb; expurgated text; so-called “Special Book Club Edition”

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

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

B. Second Edition 1954

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

B2. Second Issue: London: The Science Fiction Book Club, 1955. book club hb

C. Third Edition 1957

C1. First Issue: London: Corgi / Transworld, 1957. mass market pb; reprinted 1960 and 1963

C2. Second Issue: London: Corgi / Transworld, 1965. mass market pb; reprinted 1967 (twice), 1968

C3. Third Issue: London: Corgi / Transworld, 1969. mass market pb

C4. Fourth Issue: London: Corgi / Transworld, 1970. mass market pb; reprinted 1970 (twice) and 1972

C5. Fifth Issue: London: Corgi / Transworld, 1973. mass market pb

C6. Sixth Issue: London: Panther / Granada, 1976. mass market pb

D. Fourth Edition 1967

D1. First Issue: New York: Simon and Schuster, 1967. trade hb

D2. Second Issue: New York: Simon and Schuster, 1967. book club hb

E. Fifth Edition 1968

E1. First Issue: Toronto: MacMillan of Canada, 1968. textbook edition

F. Sixth Edition 1972

F1. First Issue: Vancouver: Fitzhenry and Whiteside, 1972. textbook edition

G. Seventh Edition 1976

G1. First Issue: London: Grafton / Collins, 1976. mass market pb; reprinted 1977, 1978, 1979, 1980 (twice), 1981, 1982, 1983, 1984 (three times), 1986 (twice), 1987, 1988 (twice), 1990

G2. Second Issue: London: Flamingo / HarperCollins, 1993. trade pb

G3. Third Issue: London: HarperCollins, 1993. mass market pb

G4. Fourth Issue: London: Voyager / HarperCollins, 2001. trade pb

G5. Fifth Issue: London: Voyager / HarperCollins, 2004. trade pb

H. Eighth Edition 1979

H1. First Issue: New York: Ballantine / Random House / Del Rey, 1979. trade hb

H2. Second Issue: New York: Ballantine / Random House / Del Rey, 1981. book club hb

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

I4. Fourth Issue: New York: Ballantine / Random House / Del Rey, July 1986. mass market pb; so-called “66th printing”, “67th, 68th, 69th, 70th, 71st, 72nd, and 73rd printings” of no known dates

J. Tenth Edition 1981

J1. First Issue: New York: Ballantine / Random House / Del Rey, March 1981. trade pb

K. Eleventh Edition 1981

K1. First Issue: New York: Ballantine / Random House / Del Rey, 1981. book club hb

L. Twelfth Edition 1982

L1. First Issue: New York: The Limited Editions Club, 1982.

M. Thirteenth Edition 1985

M1. First Issue: London: Collins Educational / HarperCollins, March 1985. trade hb; reprinted 1989, 1991, 1994

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
- N2. Second Issue: New York: Ballantine / Random House / Del Rey, April 1991. mass market pb; so-called “13th printing”, “14th, 15th, 16th, and 17th printings” of April 1991
- N3. Third Issue: New York: Ballantine / Random House / Del Rey, April 1991. mass market pb; so-called “18th printing”, “19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, and 28th printings” of April 1991
- N4. Fourth Issue: New York: Ballantine / Random House / Del Rey, April 1991. mass market pb; so-called “29th printing”, “30th, 31st, 32nd, and 33rd printings” of April 1991
- N5. Fifth Issue: New York: Ballantine / Random House / Del Rey, April 1991. mass market pb; so-called “34th printing”, 35th, 36th, and 37th printings” of April 1991
- N6. Sixth Issue: New York: Ballantine / Random House / Del Rey, April 1991. mass market pb; so-called “38th printing”, “39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, and 56th printings of April 1991
- 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
- N8. Eighth Issue: New York: Ballantine / Random House / Del Rey, August 1996. trade pb; so-called “13th printing”
- N9. Ninth Issue: New York: Ballantine / Random House / Del Rey, August 1996. trade pb; so-called “14th printing”

O. Fifteenth Edition 1988

- O1. First Issue: Bath, England: Chivers Press, 1988. large print edition

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

Q2. Second Issue: New York: Quality Paperback Book Club, 2001. trade pb

Q3. Third Issue: New York: Book-of-the-Month Club, 2001. book club hb

Q4. Fourth Issue: New York: Simon and Schuster, 2003. trade hb

Q5. Fifth Issue: New York: Simon and Schuster, 2003. Science Fiction Book Club hb

R. Eighteenth Edition 1994

R1. First Issue: Cutchogue, NY: Buccaneer Books, August 1994. hb

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

U1. First Issue: Long Beach, CA: Long Beach Public Library Foundation / Angel City
Press, April 2005.

V. Twenty-Second Edition 2005

V1. First Issue: Los Angeles, CA: Graham, 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

X1. First Issue: Detroit, MI: Gale / Wheeler Publishing, [March 19,] 2008. large print
edition

Y. Twenty-Fifth Edition 2008

Y1. 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 re-started 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.

A1: First edition, first issue, paperback (New York: Ballantine, [ca. September 20,] 1953)

[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;

pp. 3-62: 'Part One: The Hearth and the Salamander'; pp. 63-99: 'Part Two: The Sieve and the Sand'; pp. 100-147: 'Part Three: Burning Bright'; p. [148]: blank; p. [149]: half title; p. [150]: Mugnaini illustration; pp. 151-169: 'The Playground'; p. [170]: blank; p. [171]: half title; p. [172]: Mugnaini illustration; pp. 173-199: 'And the Rock Cried Out'; p. [200]: hardbound advertisement; pp. [201-202]: about Bradbury

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.

Binding: Front: [Mugnaini illustration: painting of a burning newspaper man, book bonfire at feet, tree and buildings in purple, blue and black background] [in yellow, top left] ORIGINALS | [in yellow, inside rounded-corner rectangle] 35¢ | [in yellow, inside rounded-corner rectangle] [publisher's logo] | [in yellow] 41 | [in white, right aligned] RAY BRADBURY | [in cream] *Fahrenheit* | [in cream, left aligned] 451 | [in white] Wonderful stories | by the author of | THE ILLUSTRATED MAN | [in yellow] BALLANTINE BOOKS *Spine:* [purple background, in white, horizontal] 41 [vertical, in light blue] FAHRENHEIT 451 [in yellow] BRADBURY [in white, horizontal] [publisher's logo] *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.

A2: First edition, second issue, hardbound (New York: Ballantine, [October 19,] 1953)

[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

Dust Jacket: Front: [cream background] [in green] Wonderful stories | by the author of | THE GOLDEN APPLES | OF THE SUN | [in gray] RAY | [in red] BRADBURY | [Mugnaini artwork, black and white with yellow flames] | [in green] FAHRENHEIT [in red] 451 | [in black, bottom right] BALLANTINE BOOKS *Spine:* [in green, vertical] FAHRENHEIT [in red] 451 [in black] RAY BRADBURY *Back:* [top left] [photograph of Bradbury] [top right, in black] Photo by | Morris | Dollens [below photo, in red] RAY BRADBURY | [bottom] [comment about novel] | [red horizontal rule] | [in yellow] [excerpt from novel] [in white] [comment about novel from *The Saturday Review*] | *Front flap:* [top left in black] H41 | [top right] \$2.50 | [quotes by Christopher Isherwood, Anthony Boucher, *Time Magazine*, and August Derleth] [bottom] *The low price of this new publication is made / possible by simultaneous production with a / 35¢ paperbound edition. Book Club / Edition Back flap:* [cream background, in black] [short Bradbury biography] [bottom, in red] BALLANTINE BOOKS, INC. | 404 Fifth Avenue, New York 18, N.Y.

Copies: Albright Collection (examined from photos)

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

**A3: First edition, third issue, hardbound (New York: Ballantine, [October 19,] 1953)
asbestos issue**

[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).

Dust Jacket: Front: [cream background] [in green] Wonderful stories | by the
author of | THE GOLDEN APPLES | OF THE SUN | [in gray] RAY | [in red]
BRADBURY | [Mugnaini artwork, black and white with yellow flames] | [in green]
FAHRENHEIT [in red] 451 | [in black, bottom right] BALLANTINE BOOKS *Spine:* [in
green, vertical] FAHRENHEIT [in red] 451 [in black] RAY BRADBURY *Back:* [top
left] [photograph of Bradbury] [top right, in black] Photo by | Morris | Dollens [below
photo, in red] RAY BRADBURY | [bottom] [comment about novel] | [red horizontal
rule] | [in yellow] [excerpt from novel] [in white] [comment about novel from *The
Saturday Review*] | *Front flap:* [top left in black] H41 | [top right] \$2.50 | [quotes by
Bennett Cerf, *Time Magazine*, and August Derleth] [bottom] *The low price of this new
publication is made | possible by simultaneous production with a | 35¢ paperbound
edition. Book Club / Edition Back flap:* [cream background, in black] [short Bradbury
biography] [bottom, in red] BALLANTINE BOOKS, INC. | 404 Fifth Avenue, New
York 18, N.Y.

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)

A4: First edition, fourth issue, hardbound (New York: Ballantine, [October 19,] 1953) “red fuzzy” issue

[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.

A5: First edition, fifth issue, paperback (New York: Ballantine, [April] 1960) so-called “2nd Printing”

[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

Contents: p. [i]: review excerpts on Bradbury by Orville Prescott, Gilbert Highet, and *The Nation*; p. [ii]: ‘by RAY BRADBURY | DARK CARNIVAL | MARTIAN CHRONICLES | THE ILLUSTRATED MAN | THE GOLDEN APPLES OF THE SUN | FAHRENHEIT 451 | THE OCTOBER COUNTRY | DANDELION WINE | A MEDICINE FOR MELANCHOLY | [bottom, centered] *This is an original novel—not a reprint.*’; p. [1]: title page; p. [2]: dedication, colophon, and copyright; pp. 3-62: ‘Part One: | THE HEARTH AND | THE SALAMANDER’; pp. 63-99: ‘Part Two: | THE SIEVE AND THE SAND’; pp. 100-147: ‘Part Three: | BURNING BRIGHT’; pp. [148-150]: Ballantine science fiction advertisements

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.

Binding: Front: [orange background, in white, top left] AN ORIGINAL | [publisher’s logo] | 382K | [in white, top center] “...A FAST AND SCARING NARRATIVE.” | KINGSLEY AMIS | [in black, top right] 35¢ | [in yellow] FAHRENHEIT | [in black] 451 | [white background, in green] RAY BRADBURY | [purple background] [Joseph Mugnaini’s burning newspaper man with six multi-colored flames surrounding him] *Spine:* [purple background, in white, horizontal] 382K | [in orange, vertical] FAHRENHEIT 451 | [white background, in purple, vertical] Ray Bradbury | [publisher’s logo] *Back:* [white background, in black, top left] This is an original publication – not a reprint. [top right] Printed in U.S.A. | [in red] [quote] | Ray Bradbury on his own book, as quoted by Kingsley | Amis in “New Maps of Hell.” | [purple background, in white] [publisher advertisements for other Ballantine science fiction novels]

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

A6: First edition, sixth issue, paperback (New York: Ballantine, December 1962) so-called “3rd Printing”

Same as A5, except:

Collation: 17.9 x 10.9 cm.

Contents: p. [2]: adds printing history: ‘First Printing: October 1953 | Second Printing: April 1960 | Third Printing: December 1962; pp. [148-150]: different publisher advertisements

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)

A7: First edition, seventh issue, paperback (New York: Ballantine, March 1965) so-called “5th 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.

Binding: Front: [under publisher’s logo] U2138 [background behind Mugnaini illustration changes from light purple to deep blue] *Spine:* [white rectangular background, in red] U2138 [in blue] Ray Bradbury [in red, above publisher’s logo] 50¢ *Back:* [pink background, in white] FAHRENHEIT 451 is now being filmed | in Paris by Francois Truffaut, the award- | winning French director famed for his | films “The 400 Blows,” “Jules et Jim,” | and “Shoot the Pianist.”

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

Binding: Front: [white background, in black, top left] [publisher’s logo] A BALLANTINE SCIENCE FICTION ORIGINAL [top right] 60¢ | [vertical, under publisher’s logo] U5060 | [black rectangle background, in white] RAY BRADBURY | [red rectangle background, in yellow] FAHRENHEIT | [in white] 451 | [Mugnaini’s burning newspaper man with 13 multi-colored flames surrounding him] | [bottom right, blue rectangle background, in black] A MAJOR MOTION PICTURE FROM | UNIVERSAL – STARRING JULIE | CHRISTIE AND OSKAR WERNER | Directed by FRANCOIS TRUFFAUT *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 Highet, *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)

A9: First edition, ninth issue, paperback (New York: Ballantine, January 1967) so-called “1st Bal-Hi Printing” (printings 1-10, expurgated text)

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

A10: First edition, tenth issue, paperback (New York: Ballantine, March 1968) so-called “13th Printing” (printings 13-19)

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 |

451 | [movie still by Philippe Halsman] | [green background, in white] A Major Motion Picture Starring | JULIE CHRISTIE and OSKAR WERNER | Directed by | FRANCOIS TRUFFAUT | A Universal Release. *Spine*: [black background, in white, horizontal] U5060 | [vertical] FAHRENHEIT 451 RAY BRADBURY [publisher's logo] *Back*: same as A8

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

A11: First edition, eleventh issue, paperback (New York: Ballantine, March 1970) so-called “20th Printing” (printings 20-25)

Same as A10, except:

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

Contents: p. [ii]: [centered near top] ‘Other titles by Ray Bradbury | [space] | THE OCTOBER COUNTRY | TOMORROW MIDNIGHT | THE AUTUMN PEOPLE | [space] | *Also available in Ballantine Books.*’; p. [2]: omits ‘Cover Photo Copyright 1966 by Philippe Halsman’, adds to printing history; pp. [148-150] different publisher advertisements

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

foreground] *Spine*: [in black, horizontal] [publisher's logo] [vertical] RAY BRADBURY
[space] FAHRENHEIT 451 [space] 345 •01636 •075 *Back*: [white background, in black]
[comments from *New York Times* and the *Washington Herald* about the novel] |
[publisher advertisements] [vertical, bottom right] Cover printed in USA

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>

A12: First edition, twelfth issue, paperback (New York: Ballantine / Intext, November 1971) so-called “26th Printing”

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>

A13: First edition, thirteenth issue, paperback (New York: Ballantine / Intext, June 1972) so-called “27th Printing” (printings 27-34)

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.

Contents: p. [ii]: omits ‘Also available in Ballantine Books.’ adds to bottom of page: ‘*Published by Ballantine Books*’; p. [2]: omits ornamental horizontal rules and borders, adds ‘*U.S. Printing History*’, adds to printing history; pp. [148-150] different publisher advertisements

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 | [horizontal rule] | “The Finest Living American Fantasist...” –*Harper’s* [horizontal rule] | [anonymous 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)

A14: First edition, fourteenth issue, paperback (New York: Ballantine / Random House, June 1974) so-called “35th Printing” (printings 35-41)

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

Binding: Front: [black background, in white] Ballantine/Novel [publisher’s logo] 22761/\$1.25 | RAY BRADBURY | FAHRENHEIT 451 | THE WORLD’S OUTSTANDING SCIENCE FICTION CLASSIC | [on right] “Mr. Bradbury’s account | of this insane world... | bears many alarming | resemblances to our own.” | — New York Times | [anonymous art of shirtless man raising a book in the air, in front of a red sun] *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 Ballantine Books of Canada, Ltd., Toronto, Canada.’, adds ‘ISBN 0-345-25297-7’, adds 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

A16: First edition, sixteenth issue, paperback (New York: Ballantine / Random House, April, 1976) so-called “42nd Printing” (printings 42-44, expurgated text)

Same as A14, except:

Collation: 17.7 x 10.7 cm.

Contents: p. [i]: replaces with a different excerpt: ‘In the Beginning... also a beginning!’; p. [ii]: replaces dedication with: ‘Also by RAY BRADBURY on the Ballantine Books list: | THE OCTOBER COUNTRY’ | [publisher’s logo] 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 Ballantine Books of Canada, Ltd., Toronto, Canada.’, adds ‘ISBN 0-345-25027-3-150’, adds to printing history, adds: ‘Cover art by Whistlin’ Dixie’; p. [148]: blank; pp. [149-150] different publisher advertisements

Binding: Front: [white background, in black, top right] 25027 / \$1.50 [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 345-25027-3-150 *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 (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

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*

A17: First edition, seventeenth issue, paperback (New York: Ballantine / Random House / Del Rey, November 1977) so-called “45th Printing” (expurgated text)

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

Binding: Same as A15, except: *Front:* [omits ‘Ballantine’ from top right] 25027 / \$1.95 [slightly different publisher’s logo] *Spine:* [black square background, in red, top, horizontal] DEL | REY [in black, vertical] 345-27431-8-195 *Back:* [vertical, bottom right] Cover printed in USA

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

B1: Second edition, first issue, hardbound (London: Rupert Hart-Davis, 1954)

[in black, centered] RAY BRADBURY | Fahrenheit | 451 | Fahrenheit 451: the temperature at which | book-paper catches fire and burns. | RUPERT HART-DAVIS | London | 1969

Collation: trimmed: 19.7 x 12.8 cm; 1-10⁸, 80 leaves; [1-8] 9-67 [68-70] 71-107 [108-110] 111-158 [159-160]; page numbers centered on bottom of page except on section title and blank pages

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

Contents: p. [1]: half title; p. [2]: Mugnaini sketch; p. [3]: title page; p. [4]: copyright, 11 books ‘By the same author’ | ‘Frontispiece by | JOE MUGNAINI | [space] | ‘*First published in 1954 | by Rupert Hart-Davis Ltd | 3, Upper James Street, Golden Square, London W.1 | Second impression 1957 | Third impression 1962 | Fourth impression 1965 | Fifth impression 1967 | Sixth impression 1969 | PRINTED IN GREAT BRITAIN BY | WESTERN PRINTING SERVICES LTD., BRISTOL*’; p. [5]: dedication; p. [6]: epigraph; p. [7]: ‘Part One | [horizontal rule] | THE HEARTH AND | THE SALAMANDER’; p. [8]: blank; pp. 9-67: text; p. [68]: blank; p. [69]: ‘Part Two | [horizontal rule] | THE SIEVE | AND THE SAND’; p. [70]: blank; pp. 71-107: text; p. [108]: blank; p. [109]: ‘Part Three | [horizontal rule] | BURNING BRIGHT’; p. [110]: blank; pp. 111-158: text; pp. [159-160]: blank

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

Dust Jacket: Front: [black background, in yellow] Ray Bradbury | [in red with yellow shadow] Fahrenheit | 451 | [black and white Mugnaini illustration with red and yellow flames] *Spine:* [black background, in yellow, vertical] Ray Bradbury [in red with yellow shadow] Fahrenheit 451 [in yellow, horizontal] Hart-Davis *Back:* [yellow background, in black] ALSO BY RAY BRADBURY [six novels with six quotes about them] | CONTINUED ON BACK FLAP *Front flap:* [white background, in black] [four paragraphs about the book] [space] *Sixth impression* / [bottom right] 30s (£1.50) *net Back flap:* [white background, in black] [four more novels with two more quotes] RUPERT HART-DAVIS LTD | 3 Upper James Street Golden Square | London W.1. | SBN: 246 63571 1

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)

B2: Second edition, second issue, hardbound (London: Science Fiction Book Club, 1955) British Science Fiction Book Club edition

Same as B1, except:

[in black, centered] RAY BRADBURY | Fahrenheit | 451 | Fahrenheit 451: the temperature at which | book-paper catches fire and burns. | [Science Fiction Book Club logo] | THE SCIENCE FICTION BOOK CLUB | *by arrangement with* | RUPERT HART-DAVIS

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. Informa- | tion 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)

C1: Third edition, first issue, paperback (London: Corgi / Transworld, 1957)

[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.

Contents: p. [1]: half title; p. [2]: 'Also by Ray Bradbury... and published in Corgi Editions'; p. [3]: title; p. [4]: copyright, printing history; p. [5]: dedication; p. [6]: blank; p. [7]: 'FAHRENHEIT 451: | the temperature at which | book-paper catches fire and burns; p. [8]: epigraph; p. [9]: 'FAHRENHEIT 451'; p. [10]: blank; pp. 11-126: text

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>

C2: Third edition, second issue, paperback (London: Corgi / Transworld, 1965)

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.

Contents: p. [4]: adds to printing history; p. [11]: ‘PART I | IT WAS A PLEASURE TO BURN’ and text; pp. 12-71: text; p. [72]: ‘PART II | THE SIEVE AND THE SAND’ and text; pp. 73-109: text; p. [110]: ‘PART III | BURNING BRIGHT’ and text; pp. 111-158: text; pp. [159-160]: publisher advertisements

Binding: Front: [black background, in red, top left] [publisher logo] [top right] GS7186 CORGI SCIENCE FICTION 3/6 | [white horizontal rule] | RAY BRADBURY | [in white] FAHRENHEIT 451 | [in blue] A NOVEL OF A STRANGE AND WEIRD FUTURE | [anonymous artwork: futuristic background with eight-legged machine in foreground, possibly a rendition of the Mechanical Hound] *Spine:* [black background, in white, horizontal] GS7186 | [white horizontal rule] [in red, vertical] FAHRENHEIT 451 RAY BRADBURY [bottom, horizontal] [publisher’s logo] *Back:* [black background, in red, top left] A CORGI BOOK [top right] [publisher’s logo] | [white horizontal rule] | [bottom, in white] THE [mirror image of ‘imagination’] NOITANIGAMI | OF RAY BRADBURY | [in red] [quote from novel] | [quote from *Daily Telegraph*]

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”

C3: Third edition, third issue, paperback (London: Corgi / Transworld, 1969)

Same as C2, except:

Collation: 18.0 x 11.1 cm.

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

Binding: Front: [red background, in black] [publisher’s logo] GS7654 CORGI SCIENCE FICTION 3s. 6d. | [in white] RAY BRADBURY | [in yellow-orange] FAHRENHEIT | 451 | [anonymous art: fireman dressed in black with flamethrower torching books in foreground] [diagonal text ‘READ & DESTROY!’ over art] *Spine:* [black background, in white, horizontal] GS7654 | [horizontal rule] | SCIENCE | FICTION | [horizontal rule] | [publisher’s logo] [in yellow-orange, vertical] FAHRENHEIT 451 RAY BRADBURY
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 | NEW ZEALAND.....55c | 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

C4: Third edition, fourth issue, paperback (London: Corgi / Transworld, 1970)

Same as C3, except:

[in black, centered] RAY BRADBURY | FAHRENHEIT 451 | [bottom] [publisher’s logo] | CORGI [hollow block letters] BOOKS | [in black] TRANSWORLD PUBLISHERS LTD | A National General Company

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

Binding: Front: [gray metallic background] [top left, vertical] 552 08350 X [top right, horizontal] CORGI | [hollow block letters] BOOKS | [publisher’s logo] | [inside blue geometrical design] [in yellow] FAHRENHEIT 451 | [in blue] Ray | Bradbury | [anonymous art: burning background, eight-legged machine (possibly rendition of Mechanical Hound) in foreground standing atop burning debris including books] *Spine:* [gray metallic background, in black, horizontal] 552 | 08350 | X | SCIENCE FICTION | [publisher’s logo] | [in black, vertical] FAHRENHEIT 451 RAY BRADBURY CORGI [hollow block letters] BOOKS *Back:* [gray metallic background] [inside blue geometrical design] [in yellow] FAHRENHEIT451 | [in blue] Ray | Bradbury | [in black] [quote from

the novel] | [quote from *Daily Telegraph*] | [bottom right] U.K.20p. (4s.) | AUSTRALIA65c | NEW ZEALAND65c | SOUTH AFRICA50c

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”

C5: Third edition, fifth issue, paperback (London: Corgi / Transworld, 1973)

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 SPECIALLY 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

Binding: Front: [blue background, in white, top left, vertical] 0 552 09238 X | [top right, horizontal] CORGI | [centered] CORGI | SF COLLECTOR'S | LIBRARY | [in orange] Fahrenheit 451 | [in white] RAY BRADBURY | [horizontal rule] | A NOVEL OF A STRANGE AND WEIRD FUTURE | [horizontal rule] | [anonymous artwork: faces melting and falling away like burning paper] *Spine:* [blue background, in white, horizontal] 0 552 | 09238 | X | SF | COLLECTOR'S | LIBRARY | [in orange, vertical] FAHRENHEIT 451 [in white] RAY BRADBURY [bottom] CORGI *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”

C6: Third edition, sixth issue, paperback (London: Panther / Granada, 1976)

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”

D1: Fourth edition, first issue, hardbound (New York: Simon and Schuster, 1967) 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

D2: Fourth edition, second issue, hardbound (New York: Simon and Schuster, 1967) 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

Collation: top and bottom trimmed, side untrimmed and ragged: 21 x 13.7 cm.; 1-6¹⁶, 96 leaves; [1-9] 10-15 [16-19] 20-149 [150] 151-166 [167] 168-191 [192]; page numbers on outside margin

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.

Contents: p. [1]: publisher's logo; p. [2]: blank; p. [3]: title; p. [4]: copyright: 'DESIGNED BY EVE METZ'; p. [5]: dedication; p. [6]: blank; p. [7]: table of contents; p. [8]: blank; pp. [9]-15: 'Introduction' by Bradbury; p. [16]: blank; p. [17]: epigraph; p. [18]: blank; pp. [19]-149; pp. [150]-166: 'The Playground'; pp. [167]-191: 'And the Rock Cried Out'; p. [192]: blank

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>

E1: Fifth edition, first issue (Toronto: MacMillan of Canada, 1968) textbook edition

[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*

G1: Seventh edition, first issue, paperback (London: Grafton / Collins, 1976)

[centered, in black] RAY BRADBURY | [space] | Fahrenheit 451 | [bottom] GRAFTON BOOKS | A Division of the Collins Publishing Group | [horizontal rule] | LONDON GLASGOW | TORONTO SYDNEY AUCKLAND

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.

Contents: p. [1]: comment on Bradbury; p. [2]: 21 books ‘By the same author’; p. [3]: title page; p. [4]: copyright; p. [5]: dedication; p. [6]: blank; p. [7]: ‘FAHRENHEIT 451: | the temperature at which | book-paper catches fire and burns’; p. [8]: epigraph; p. [9]: ‘PART ONE | It was a Pleasure to Burn’; p. [10]: blank; pp. 11-75: text; p. [76]: blank; p. [77]: ‘PART TWO | The Sieve and the Sand’; p. [78]: blank; pp. 79-118: text; p. [119]: ‘PART THREE | Burning Bright’; p. [120]: blank; pp. 121-172; pp. [173-176]: blank

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)

Notes: ISBN number: 0-586-04356-X; the title of Part One of the novel is different: p. [9]: “It was a Pleasure to Burn” instead of “The Hearth and the Salamander”; this description is based on the 1990 reprint; probably reprinted (not seen): 1976, 1977, 1978, 1979, 1980 (twice), 1981, 1982, 1983, 1984 (three times), 1986 (twice), 1987, 1988 (twice); Flamingo / HarperCollins 1993 issue states ‘Previously published in paperback by Grafton 1976 | Reprinted nineteen times’; HarperCollins 2nd printing of 1993 issue states ‘Previously published in paperback by Grafton 1976 | Reprinted twenty one times’

G2: Seventh edition, second issue, trade paperback (London: Flamingo / HarperCollins, 1993)

[in black, top, inside rectangular border] MODERN CLASSIC | [middle, no border] RAY BRADBURY | [horizontal rule] | Fahrenheit 451 | [bottom] [publisher's logo] | Flamingo | *An Imprint of HarperCollins Publishers*

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.

Contents: p. [i]: two paragraphs of Bradbury bio, comment about novel by John Betjeman; p. [ii]: 26 books 'BY THE SAME AUTHOR'; p. [iii]: title page; p. [iv]: dedication, copyright; pp. [v-xi]: 'BURNING BRIGHT | *A preface by Ray Bradbury, February, 1993*' | [text]; p. [xii]: epigraph; p. [xiii]: 'PART ONE | The Hearth and the Salamander'; p. [xiv]: 'FAHRENHEIT 451: | the temperature at which | book paper catches fire and burns'; pp. 11-75; p. [76]: blank; p. [77]: 'PART TWO | The Sieve and the Sand'; p. [78]: blank; pp. 79-118: text; p. [119]: 'PART THREE | Burning Bright'; p. [120]: blank; pp. 121-172: text

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] |

[in black] Kingsley Amis | [in red] [comment] | [in black] Christopher Isherwood | [in red] [comment] | [in black] *Guardian* | [bottom left] UK £4.99 | Aust \$12.95* | NZ \$19.95* | (inc. GST) | *recommended | price [bottom right] [barcode]

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’

G3: Seventh edition, third issue, paperback (London: HarperCollins, 1993)

Same as G2, except:

[in 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*Publishers*

Collation: 17.3 x 11.1 cm.; 96 individual leaves; [1-10] 11-75 [76-78] 79-118 [119-120] 121-172 [173-174] 175-184 [185-192]

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

Contents: p. [1]: about Bradbury, titled ‘*Fahrenheit 451*’; p. [2]: 23 books ‘BY THE SAME AUTHOR’; p. [3]: title page; p. [4]: copyright; p. [5]: dedication; p. [6]: blank; p. [7]: ‘FAHRENHEIT 451: | the temperature at which | book-paper catches fire and burns’; p. [8]: epigraph; p. [9]: ‘PART ONE | The Hearth and the Salamander’; p. [10]: blank; pp. 11-75: text; p. [76]: blank; p. [77]: ‘PART TWO | The Sieve and the Sand’; p. [78]: blank; pp. 79-118: text; p. [119]: ‘PART THREE | Burning Bright’; p. [120]: blank; pp. 121-172: text; p. [173]: ‘AFTERWORD’; p. [174]: blank; pp. 175-184: ‘[BURNING

BRIGHT | *An afterword by Ray Bradbury, February, 1993* | [text]; pp. [185-186]: blank; [187-192]: publisher's advertisements

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, horizontal] 'His masterwork' | *Sunday Telegraph Spine:* [plum-purple background] [in yellow, vertical] RAY BRADBURY [in white] • *Fahrenheit* 451 [horizontal] [publisher's logo] SCIENCE | FICTION | [red horizontal rule] | FANTASY *Back:* [art wrap-around background] [in yellow] Fahrenheit 451: the temperature at which book paper | catches fire and burns. [in white] [comments on the novel by Kingsley Amis, Christopher Isherwood and the *Guardian*] | [bottom center, with barcode information] UK £3.99 | AUS \$10.95* | *recommended price [barcode]

Copies: CRBS (2nd printing)

Notes: Price changes from UK price £4.99 to £3.99; ISBN number changes from 0 00 654606 4 to 0 586 04356 X: includes afterword titled "Burning Bright" ("Five short jumps... wrote it for me."); p. [4]: 'Previously published in paperback by Grafton 1976 | Reprinted twenty one times'

G4: Seventh edition, fourth issue, trade paperback (London: Voyager / HarperCollins, 2001)

Same as F3, except:

[in black, centered, in italics] Voyager Classics | [in roman] FAHRENHEIT 451 | RAY BRADBURY | [bottom] [publisher's logo] | HarperCollins *Publishers*

Collation: 19.6 x 13.0 cm.; 88 individual leaves; [1-10] 11-75 [76-78] 79-118 [119-120] 121-172 [173-176]

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

Binding: Front: [all dark blue background, in silver metallic] FAHRENHEIT 451 | [flame logo] | RAY BRADBURY | [in reflective script lettering] Voyager Classics *Spine:* [in silver metallic, vertical] FAHRENHEIT 451 [flame logo] RAY BRADBURY [horizontal] [publisher’s logo] [in script] Voyager | Classics *Back:* [in reflective script lettering] Voyager Classics [in white] ‘Ray Bradbury has a powerful and | mysterious imagination that would | undoubtedly earn the respect of Edgar | Allan Poe’ *Guardian* | [bottom] [barcode] *Inside front flap:* [in white] [three paragraphs about the novel *Inside back flap:* [in white] [one paragraph about Bradbury]

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

G5: Seventh edition, fifth issue, paperback (London: Voyager / HarperCollins, 2004)

Same as G4, except:

[in black, inside thin rectangular border] *Voyager | Fahrenheit 451* | Ray Bradbury | [bottom] [publisher’s logo] | HarperCollins *Publishers*

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

Typography and Paper: 14.4 x 8.9 cm.

Contents: p. [1]: about Bradbury, titled ‘*Fahrenheit 451*’; p. [2]: 27 books ‘BY THE SAME AUTHOR’; pp. [9-13]: ‘*A New Introduction* / by Ray Bradbury | March 12, 2003’ text; p. [14]: blank; p. [15]: ‘PART ONE | The Hearth and the Salamander’; p. [16]: blank; pp. 11-75: text; p. [76]: blank; p. [77]: ‘PART TWO | The Sieve and the Sand’; p. [78]: blank; pp. 79-118: text; p. [119]: ‘PART THREE | Burning Bright’; p. [120]: blank; pp. 121-172: text; p. [173]: ‘AFTERWORD’; p. [174]: blank; pp. 175-184: ‘BURNING BRIGHT | *An afterword by Ray Bradbury*’; pp. [185-186]: blank

Binding: Front: [orange background, with red and black flames on top and bottom] [in dark yellow] RAY | [in red] BRADBURY | [in black] Fahrenheit | 451 | [50th anniversary logo] *Spine:* [in black, vertical] Fahrenheit 451 [in dark orange] RAY [in red] BRADBURY [in black, horizontal] [publisher’s logo] | *Voyager Back:* [in black] [three paragraphs about the novel] | [quote from *The Times*] | [quote from Kingsley Amis] | [in red] www.voyager-books.co.uk | [barcode]

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.”)

H1: Eight edition, first issue, hardbound (New York: Ballantine / Random House / Del Rey, 1979) trade edition

[unseen]; simultaneous publishing with book club edition

H2: Eighth edition, second issue, hardbound (New York: Ballantine / Random House / Del Rey, 1981) 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.; 1-9¹⁰, 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.

Contents: p. [i]: half title; p. [ii]: blank; p. [iii]: title; p. [iv]: copyright; p. [v]: dedication; p. [vi]: blank; p. [vii]: table of contents; p. [viii]: epigraph; p. [1]: part one title; pp. [2]-60: text; p. [61]: part two title; pp. [62]-98: text; p. [99]: part three title; pp. [100]-146: text; pp. [147]-151: 'Author's Afterword'; p. [152]: about the author paragraph

Binding: brown cardboard boards, spine stamped in white

Dust Jacket: Front: [light tan, yellowish background, in brown, left aligned] RAY | BRADBURY | [horizontal rule] | [in red] Fahrenheit | 451 | [adapted Joe Mugnaini sketch] *Spine:* [in brown, horizontal rule] [in red, vertical] FAHRENHEIT 451 [in brown] RAY | BRADBURY [horizontal rule] [Del Rey logo] *Back:* blank *Front flap:* [white background, in red, centered] FAHRENHEIT | 451 | [in brown] RAY BRADBURY | [in black, two paragraphs about the novel] [bottom right] *Book Club / Edition Back flap:* [white background, in black] [paragraph continued from front flap] [three quotes about the novel] PRINTED IN THE U.S.A.

Copies: CRBS

Notes: no price, Book Club edition

I1: Ninth edition, first issue, trade paperback (New York: Ballantine / Random House / Del Rey, October 1979) so-called “48th Printing”

[in black, centered] FAHRENHEIT | [in hollow lettering] 451 | [in black] Ray Bradbury | Fahrenheit 451 – | *the temperature at which book paper | catches fire, and burns...* | [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.

Contents: p. [i]: excerpt from novel; p. [ii]: ‘Also by Ray Bradbury | *Published by Ballantine Books:* | THE OCTOBER COUNTRY’; p. [iii]: title; p. [iv]: copyright, ‘ISBN 0-345-28482-8’, ‘Cover art by Barron Storey’ p. [v]: dedication; p. [vi]: blank; p. [vii]: table of contents; p. [viii]: epigraph; p. [1]: section title; p. [2]: blank; pp. 3-73: text; p. [74]: blank; p. [75]: section title; p. [76]: blank; pp. 77-120: text; p. [121]: section title; p. [122]: blank; pp. 123-179: text; p. [180]: blank; pp. 181-184: ‘Author’s Afterword’

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”)

I2: Ninth edition, second issue, paperback (New York: Ballantine / Random House / Del Rey, March 1980) so-called “50th 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”)

I3: Ninth edition, third issue, paperback (New York: Ballantine / Random House / Del Rey, August 1983) so-called “59th Printing”

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")

I4: Ninth edition, fourth issue, paperback (New York: Ballantine / Random House / Del Rey, July 1986) so-called "66th printing"

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)

Notes: price changes from \$2.25 to \$3.95; publisher number (on front cover) changes from 29234 to 34200; ISBN number changes from 0-345-29234-0 to 0-345-34200-3; states "Printed in Canada" but the latest date on the printing history is under the U.S. printing label: "U.S. Printing History | First Edition: October 1953 | Sixty-sixth Printing: July 1986 | Canadian Printing History | First Edition: February 1963 | Seventh Printing: October 1972..."; probably reprinted (not seen): ca. 1986-1988 ("67th – 73rd printings")

J1: Tenth edition, first issue, trade paperback (New York: Ballantine / Random House / Del Rey, March 1981)

[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*

K1: Eleventh edition, first issue, hardbound (New York: Ballantine / Random House / Del Rey, 1981) book club edition

[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*

L1: Twelfth edition, first issue (New York: The Limited Editions Club, 1982)

[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*

M1: Thirteenth edition, first issue, hardbound (London: Collins Educational / HarperCollins, March 1985)

[in black, left aligned] Fahrenheit 451 | [horizontal rule] | Ray Bradbury | [bottom]
[publisher's logo] | CollinsEducational | *An imprint of HarperCollins Publishers*

Collation: trimmed: 18.5 x 12.3 cm.; 1-5¹⁶, 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.

Contents: p. [1]: half title; p. [2]: 'Titles in the *Cascades* series include:'; p. [3]: title page; p. [4]: dedication, epigraph, copyright; p. [5]: 'Part One | THE HEARTH AND | THE SALAMANDER'; pp. 6-68: text; p. [69]: 'Part Two | THE SIEVE | AND THE SAND'; pp. 70-108: text; p. [109]: 'Part Three | BURNING BRIGHT'; pp. 110-160: text

Binding: no dust jacket;

Front: [cover art: film still of Oskar Werner behind flames] [bottom right, in yellow] RAY BRADBURY | [in white] FAHRENHEIT | 451 *Spine:* [in yellow] FAHRENHEIT 451 [in orange] RAY BRADBURY [bottom, in white] COLLINS *Back:* [in yellow] FAHRENHEIT 451 | [in white] It was a pleasure to burn. | [excerpt from the novel] | Cover photograph courtesy of the Kobal Collection | ISBN 00 3300277 | [bottom left] [publisher's logo] | CollinsEducational | *An imprint of HarperCollins Publishers* | [bottom right] [barcode]

Copies: CRBS (1994 reprint)

Notes: ISBN number: 0 00 330027 7; no price given; this description based on 1994 reprint; probably reprinted (not seen): 1985, 1989, 1991 and 1994; "Published in *Cascades* in 1985 by Collins Educational"; p. [4]: states '© Roy Bradbury 1954' [sic]

N1: Fourteenth edition, first issue, paperback (New York: Ballantine / Random House / Del Rey, May 1988) so-called “74th printing”

[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

Collation: trimmed: 17.4 x 10.5 cm.; 96 individual leaves; [i-x] [1-2] 3-68 [69-70] 71-110 [111-112] 113-165 [166] 167-173 [174] 175-179 [180-182]; page numbers centered on bottom

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.

Contents: p. [i]: excerpt from novel; p. [ii]: ‘By Ray Bradbury | *Published by Ballantine Books:* | FAHRENHEIT 451 | THE COMPLETE POEMS OF RAY BRADBURY | THE OCTOBER COUNTRY’; p. [iii]: title page; p. [iv]: copyright, ‘Cover art by Donna Diamond’; p. [v]: dedication; p. [vi]: blank; p. [vii]: table of contents; p. [viii]: blank; p. [ix]: epigraph; p. [x]: blank; p. [1]: ‘PART ONE | The Hearth and the Salamander’; p. [2]: blank; pp. 3-68: text; p. [69]: ‘PART TWO | The Sieve and | the Sand’; p. [70]: blank; pp.71-110: text; p. [111]: ‘PART THREE | Burning Bright’; p. [112]: blank; pp. 113-165: text; p. [166]: blank; pp. 167-173: “Afterword” text; p. [174]: blank; pp. 175-179: “Coda” text; p. [180]: blank; p. [181]: ‘ABOUT THE AUTHOR’; p. [182]: publisher advertisement

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,

horizontal] [red Del Rey logo] | [in black] Science | Fiction | [vertical] Fahrenheit 451
[miniature Diamond art] Ray Bradbury [horizontal, bottom] U.S. 395 | [in black rectangle
border] CAN. 550 | [no border] 345- | 34296-8 *Back*: [tan border] [black background, in
white] [about novel] | [red horizontal rule] | [about novel] | [red horizontal rule] | [about
novel] | [red horizontal rule] | [about novel] | [red horizontal rule] | [in red] [comment
from *New York Times* review] [in white] *The New York Times* / [red horizontal rule] |
OVER 4 ½ MILLION COPIES IN PRINT | [bottom left] [barcode] [bottom right] Cover
printed in USA

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

**N2: Fourteenth edition, second issue, paperback (New York: Ballantine / Random
House / Del Rey, April 1991) so-called “13th printing”**

Same as N1 (“78th printing”), except,

Collation: 17.4 x 10.1 cm.

Contents: p. [iv]: ‘U.S. Printing History | First Edition: October 1953 | Second Printing:
April 1991’, omits ‘Revised Bal-Hi Editions’ tenth printing date, adds serial numbers on
bottom; p. [180]: ‘ABOUT THE AUTHOR’; [181-182]: publisher advertisements

Binding: Front: [bottom] 0-345-34296-8 *Spine:* Fahrenheit 451 [mini artwork] Ray Bradbury | [bottom] [in black, white background, inside black rectangular border] U.S. | \$5.99 | [horizontal rule] | Canada | \$6.99 *Back:* [bottom, centered] [barcode] [bottom left, vertical] Cover printed in USA

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”

N3: Fourteenth edition, third issue, paperback (New York: Ballantine / Random House / Del Rey, April 1991) so-called “18th printing”

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

Binding: Front: [bottom] [blank] *Spine:* [bottom] [in white, black background, inside white rectangular border] U.S. | \$6.99 | [horizontal rule] | Canada | \$8.99 *Back:* [bottom right, in white, centered] Visit our | Web site at | [www. | randomhouse. | com/delrey](http://www.randomhouse.com/delrey)

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 –

23rd printings”; so-called “24th printing”: same price, same ISBN, same publisher advertisements as “21st printing”; so-called “25th printing”: Everbind books edition (hardbound), no price, same ISBN, same publisher advertisements as “21st printing”; probably reprinted (not seen): so-called “26th – 28th printings”

N4: Fourteenth edition fourth issue, paperback (New York: Ballantine / Random House / Del Rey, April 1991) so-called “29th printing”

Same as N3 (25th printing), except:

Collation: 17.6 x 10.1 cm.

Contents: p. [182]: different publisher advertisement

Binding: Front: [resembles first edition hardbound dustjacket with tear showing red boards] [top left] [in black] By the 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 | [in red, bottom right] A NOVEL *Spine:* [black background] [in white, horizontal] Ballantine | Books | [green Del Rey logo] | Science | Fiction [in yellow, vertical] FAHRENHEIT [in red] 451 [in white] RAY BRADBURY *Back:* [top left] [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 *New York Times*] | [in white] Visit our Web site at www.delreydigital.com | [barcode] | [bottom left] Cover art by | Joseph Mugnaini

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”

N5: Fourteenth edition, fifth issue, paperback (New York: Ballantine / Random House / Del Rey, April 1991) so-called “34th printing”

Same as N4, except:

Collation: 17.4 x 10.6 cm.

Contents: p. [ii]: ‘By Ray Bradbury | *Published by The Ballantine Publishing Group* | FAHRENHEIT 451 | THE OCTOBER COUNTRY’; p. [iv]: adds ‘www.delreymdigital.com’, ‘Canadian Printing History | First Edition: October 1953’, omits ‘Cover art by Donna Diamond’, adds ‘OPM’ before serial numbers; pp. [181-182]: different publisher advertisements

Binding: Front: [resembles first edition hardbound dustjacket with tear showing red boards] [top left] [National Book Award seal] | [in gray] RAY | [in red] BRADBURY | [Mugnaini artwork, black and white with yellow flames] | [in green] FAHRENHEIT [in red] 451 | [green horizontal rule] | THE 50th ANNIVERSARY EDITION | [green horizontal rule] *Spine:* [black background] [in white, horizontal] Ballantine | Books | [green Del Rey logo] | Science | Fiction [in yellow, vertical] FAHRENHEIT [in red] 451 [in white] RAY BRADBURY *Back:* [green horizontal rule] | [in yellow] FEATURING A CONVERSATION WITH RAY BRADBURY | [horizontal rule] [top left] [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 *New York Times*] | [in white] Visit our Web site at www.delreymdigital.com | [barcode] | [bottom left] Cover art by | Joseph Mugnaini

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”

N6: Fourteenth edition, sixth issue, paperback (New York: Ballantine / Random House / Del Rey, April 1991) so-called 38th printing

Same as N5, except:

Collation: 17.6 x 10.6 cm.

Typography and Paper: 104 individual leaves; [i-x] [1-2] 3-68 [69-70] 71-110 [111-112] 113-165 [166] 167-173 [174] 175-190 [191-198]; sheets bulk 1.4 cm

Contents: p. [ii]: ‘By Ray Bradbury | *Published by The Random House Publishing Group* | FAHRENHEIT 451 | THE OCTOBER COUNTRY’; p. [iv]: omits “Published by The Ballantine Publishing Group” and replaces with ‘Published by The Random House Publishing Group’; pp. 180-190: ‘A Conversation with Ray Bradbury’; p. [191]: ‘ABOUT THE AUTHOR’; pp. [192-194]: publisher advertisements; p. [195]: same exact advertisement as on p. [194]; pp. [196-198]: blank

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.delreymdigital.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 “47th printing”: *Binding: Spine:* [omits ‘Science Fiction’] *Back:* [bottom, after last comment by *New York Times*] [in yellow] A selection of The Big Read initiative, sponsored by | the National Endowment for the Arts.’ | [in white] www.delreybooks.com | [bottom left] Cover art: | © Joseph Mugnaini *Notes:* Canadian price reduces from \$10.99 to \$8.99, same U.S. price, same ISBN

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

N7: Fourteenth edition, seventh issue, trade paperback (New York: Ballantine / Random House / Del Rey, August 1996)

[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

Collation: trimmed: 20.9 x 13.9 cm.; 96 individual leaves; [i-x] [1-2] 3-68 [69-70] 71-110 [111-112] 113-165 [166] 167-173 [174] 175-179 [180-182]; page numbers centered on bottom except blank pages and section starters

Contents: p. [i]: half title; p. [ii]: ‘By Ray Bradbury | FAHRENHEIT 451 | THE COMPLETE POEMS OF RAY BRADBURY | THE OCTOBER COUNTRY’; p. [iii]: title page; p. [iv]: copyright; p. [v]: dedication; p. [vi]: blank; p. [vii]: table of contents; p. [viii]: blank; p. [ix]: epigraph; p. [x]: blank; p. [1]: ‘PART ONE | The Hearth and | the Salamander’; p. [2]: blank; pp. 3-68: text; p. [69]: ‘PART TWO | The Sieve and | the Sand’; p. [70]: blank; pp. 71-110: text; p. [111]: ‘PART THREE | Burning Bright’; p. [112]: blank; pp. 113-165: text; p. [166]: blank; pp. 167-173: ‘Afterword’; p. [174]: blank; pp. 175-179: ‘Coda’; p. [180]: blank; p. [181]: ‘ABOUT THE AUTHOR’; p. [182]: blank

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

N8: Fourteenth edition, eighth issue, trade paperback (New York: Ballantine / Random House / Del Rey, August 1996)

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

N9: Fourteenth edition, ninth issue, trade paperback (New York: Ballantine / Random House / Del Rey, August 1996)

Same as N8, except:

Binding: Front: [top right] [National Book Award seal] *Spine:* [bottom, above logo, in yellow, horizontal] Ballantine | Books *Back:* [bottom left] www.delreymdigital.com

Copies: CRBS (14th printing)

Notes: same price, same ISBN

O1: Fifteenth edition, first issue (Bath, England: Chivers Press, 1988) large print edition

[in black, centered] FAHRENHEIT | 451 | RAY BRADBURY | [publisher's logo] | *A New Portway Large Print Book* / [horizontal rule] | CHIVERS PRESS | BATH

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

Binding:

Dust Jacket: Front: [black background, in white] RAY | BRADBURY [in orange and yellow] FAHRENHEIT | 451 *Spine:* [horizontal, in white] LARGE | PRINT [vertical] FAHRENHEIT 451 RAY BRADBURY *Back:* [black background, in white, near bottom] [large block letters] LA [in white] A NEW PORTWAY | LARGE PRINT BOOK | Published by CHIVERS PRESS, BATH

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 Branch of the Library Association”

P1: Sixteenth edition, first issue, hardbound (Norwalk, CT: Easton Press, 1991)

[in black, centered] RAY BRADBURY | [horizontal rule] | Fahrenheit 451 | [horizontal rule] | FAHRENHEIT 451 – *the temperature at which / book-paper catches fire, and burns...* | Introduction by Eric S. Rabkin | Artwork by Joseph Mugnaini |

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

P2: Sixteenth edition, second issue, hardbound (Norwalk, CT: Easton Press, 1998)

Same as P1, except:

[in black, centered] FAHRENHEIT | [in red] 451 | [left aligned, in black] FAHRENHEIT
451 -- | THE TEMPERATURE | AT WHICH BOOK PAPER | CATCHES FIRE AND
BURNS... [image of library in flames] | Ray Bradbury | COLLECTOR'S EDITION |
Bound in Genuine Leather / [publisher's logo] | *the Easton Press* | NORWALK,
CONNECTICUT

Binding: dark blue leather with gold-stamped designs

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

P3: Sixteenth edition, third issue, hardbound (Norwalk, CT: Easton Press, 1998)

[unseen]

Q1: Seventeenth edition, first issue, hardbound (New York: Simon and Schuster, 1993) 40th 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 40th 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.; 1-6¹⁶, 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.

Contents: p. [1]: publisher’s logo; p. [2]: blank; p. [3]: 26 books by ‘ALSO BY RAY BRADBURY’; p. [4]: blank; p. [5]: title page; p. [6]: copyright; p. [7]: dedication; p. [8]: blank; p. [9]: table of contents; p. [10]: blank; pp. 11-21: ‘Burning Bright: a foreword’ text; p. [22]: blank; pp. 23-30: ‘Introduction’ text; p. [31]: epigraph; p. [32]: blank; pp. 33-98: ‘one | The Heart | and the Salamander’ text; pp. 99-138: ‘two | The Sieve and the Sand’ text; pp. 139-190: ‘three | Burning Bright’ text; p. [191]: ‘A Note About the Author’; p. [192]: blank

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

Q2: Seventeenth edition, second issue, trade paperback (New York: Quality Paperback Book Club, 2001)

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

Contents: p. [3]: half title; p. [4]: 30 ‘BOOKS BY RAY BRADBURY’; p. [5]: title page; p. [6]: copyright; p. [7]: dedication; p. [8]: blank; p. [9]: table of contents; p. [10]: blank; pp. [11-21]: ‘Burning Bright | a foreword by | Ray Bradbury’; p. [22]: blank; pp. 23-30: ‘Introduction’; p. [31]: epigraph; p. [32]: blank; pp. 33-98: ‘one | The Hearth | and the Salamander’ text; pp. 99-138: ‘two | The Sieve and the Sand’ text; pp. 139-190: ‘three | Burning Bright’ text; p. [191]: paragraph about Bradbury; p. [192-194]: blank

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

Binding: Front: [red outline] [tan background, in gray] Wonderful stories | by the author of | THE GOLDEN APPLES | OF THE SUN | [first edition Mugnaini artwork, black and white with yellow flames] RAY | [in red] BRADBURY | [bottom, in green] FAHRENHEIT [in red] 451 *Spine:* [red background, in white, vertical] RAY BRADBURY [in yellow] FAHRENHEIT 451 [bottom] [publisher’s logo] *Back:* [red outline] [tan background, in black] [comment about novel] [top right] [photo of Bradbury by Tom Victor] [bottom left] Cover illustration by Joseph Mugnaini, from | Ballantine’s 1953 edition | Author photo by Tom Victor | Printed in U.S.A. [bottom right] [barcode]

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]

Q3: Seventeenth edition, third issue, hardbound (New York: Book-of-the-Month-Club, 2001)

Same as Q2, except:

[in black] FAHRENHEIT 451 | RAY BRADBURY | *Fahrenheit 451 – The temperature at which book paper catches fire and burns...* | BOOK-OF-THE-MONTH CLUB | NEW YORK

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

Q4: Seventeenth edition, fourth issue, hardbound (New York: Simon and Schuster, 2003) 50th anniversary edition

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

Collation: 21.0 x 14.4 cm.; 104 leaves; [i-viii] [1-4] 5-9 [10] 11-21 [22] 23-30 [31-32] 33-190 [191-200]

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

Contents: p. [i-ii]: blank; p. [iii]: publisher's logo; p. [iv]: blank; p. [v]: 31 books 'BY RAY BRADBURY'; p. [vi]: blank; p. [vii]: title page; p. [viii]: copyright; p. [1]: dedication; p. [2]: blank; p. [3]: table of contents; p. [4]: blank; pp. 5-9: 'A New Introduction' text; p. [10]: blank; pp. 11-21: 'Burning Bright | a foreword...' text; p. [22]: blank; pp. 23-30: 'Introduction' text; pp. [192-200]: blank

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

Dust Jacket: Front: [top half red background, in yellow] Fahrenheit 451 | [in white] A Novel | RAY BRADBURY [blue circular background, in white, vertical] SIMON & SCHUSTER | CLASSIC EDITION [horizontal] [publisher's logo] [bottom half black background] [photograph by Kenichi Seki / Photonica] | [in white] WITH A NEW INTRODUCTION BY THE AUTHOR *Spine:* [top half red background, in white, vertical] RAY | BRADBURY [blue wrap-around background, horizontal, in white] SIMON & | SCHUSTER | [publisher's logo] | CLASSIC | EDITION [bottom half white background, in black, vertical] Fahrenheit 451 *Back:* [top half red background, bottom half black background] [middle, white rectangular background, in black] [quote from *The New York Times*] [bottom left] [barcode] *Front flap:* [white background, in black, top right] U.S. \$23.00 | [horizontal rule] | Can. \$36.00 | [three paragraphs about the novel] *Back flap:* [paragraph about Bradbury] [bottom, inside rectangular border] Visit us online at www.simonsays.com | [no border] Jacket design by Patti Ratchford | Jacket photograph © Kenichi Seki / Photonica | Printed in the U.S.A. | Copyright © 2003 Simon & Schuster

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.”)

Q5: Seventeenth edition, fifth issue, hardbound (New York: Simon and Schuster, 2003) Science Fiction Book Club edition

Same as Q4, 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

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]

Notes: no price given; ISBN changes from 0-671-87036-X, 0-671-87229-X (special edition) and 0-7432-4722-1 to ‘ISBN-13: 978-1-60751-166-3’; no publishing date given, 2003 is the latest copyright date

R1: Eighteenth edition, first issue, hardbound (Cutchogue, NY: Buccaneer Books, August 1994)

[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)

**S1: Nineteenth edition, first issue (Thorndike, ME: G. K. Hall, December 1997)
large print edition**

[centered, in black] FAHRENHEIT | [right-aligned] 451 | [centered] RAY BRADBURY |
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

Dust Jacket: Front: [top, in white] LARGE PRINT [image of feather]
PERENNIAL BESTSELLER | [blue background, on left, vertical, in red] RAY
BRADBURY | [black background, on right, in white] FAHRENHEIT | 451 [near bottom]
with a new foreword by the author | [along bottom, black background, in white] The
message is as relevant today as it was 40 years ago. *Inside front cover:* FAHRENHEIT
451 | [horizontal rule] | Ray Bradbury [three paragraphs about the novel] *Spine:*
[horizontal, in yellow] [publisher’s logo] [vertical, in red] RAY BRADBURY [in white]
fahrenheit 451 *Back:* [gray background, in black] LARGE PRINT EDITION /
FAHRENHEIT 451 / Ray Bradbury | [quote from *The Nation*] | [bottom] G. K. Hall &
Co.

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

T1: Twentieth edition, first issue, hardbound (Evanston, IL: McDougal Littell / Houghton Mifflin, April 1998)

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

Collation: trimmed: 21.2 x 13.5 cm.; 1-7¹⁶, 112 leaves; [i-iv] [1-6] 7-167 [168-172] 173-216 [217] 218 [219-220]; page numbers on outside margins on bottom

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.

Contents: p. [i]: title page; p. [ii]: copyright; p. [iii-iv]: table of contents; [1]: ‘*Fahrenheit / 451* / Ray Bradbury | Fahrenheit 451—the | temperature at which | book paper catches fire | and burns...’; p. [2]: blank; p. [3]: dedication; p. [4]: blank; p. [5]: epigraph; p. [6]: blank; pp. 7-72: ‘Part | One | The Heart and | the Salamander’ text; pp. 73-113: ‘Part | Two | The Sieve and the Sand’ text; p. [114]: blank; pp. 115-167: ‘Part | Three | Burning Bright’ text; p. [168]: blank; p. [169]: ‘*Related Readings*’; p. [170]: blank; pp. [171-172]: table of contents; pp. 173-179: ‘Afterword to | the Novel’ text; pp. 180-188: ‘The Portable | Phonograph | by Walter Van Tilburg Clark’ text; pp. 189-192: ‘“You Have | Insulted Me”: | a Letter | by Kurt Vonnegut, Jr.’ text; p. 193: ‘Burning a Book | by William Stafford’ text; pp. 194-203: ‘A Summer’s | Reading | by Bernard Malamud’ text; pp. 204-210: ‘The Paterson | Public Library | by Judith Ortiz Cofer’ text; pp. 211-216: ‘The Phoenix | by Sylvia Townsend Warner’ text; p. [217]: blank; p. 218: ‘Acknowledgments’; pp. [219-220]: blank

Binding: [no dust jacket] *Front:* [top half red background photo of flames] [in white] LITERATURE CONNECTIONS | [purple background, in white] FAHRENHEIT | [in orange] 451 | [in white] RAY BRADBURY | [art of burning book and city with a phoenix rising from the flames by Artur Kotarba] | [bottom half purple background photo of flames] [in white] AND RELATED READINGS | [bottom] MCDUGAL LITTELL
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)

Notes: no price given; ISBN: 0-395-87806-3; includes 'Afterword to the Novel' ("I didn't know it...And not tell me!"); probably reprinted (not seen): 2nd, 3rd, 4th and 5th printings;
Reprinted: 2000 (6th printing): same ISBN, same barcode

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"

V1: Twenty-Second edition, first issue, hardbound (Los Angeles, CA: Graham, 2005)

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

Collation: trimmed: 25.4 x 17.7 cm.; 1¹⁰ 2-11⁸, 98 leaves; [i-xvi] xvii-xxi [xxii-xxiv] [1-4] 5-17 [18] 19-21 [22-23] 24-33 [34] 35-37 [38-39] 40-42 [43] 44-50 [51] 52-53 [54] 55-62 [63-66] 67-68 [69] 70-95 [96-97] 98-99 [100-101] 102-103 [104-106] 107-111 [112] 113-136 [137] 138-139 [140-141] 142-143 [144-145] 146-147 [148] 149-152 [153-158]; page numbers on outside margin on bottom

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.

Contents: p. [i]: 'This illustrated 50th Anniversary Edition of | FAHRENHEIT 451 | is published in an edition of 451 copies. | This is copy | Author's Copy | signed by the author Ray Bradbury | [signature]'; p. [ii]: blank; p. [iii]: half title; p. [iv-v]: blank; p. [vi]: frontispiece; p. [vii]: title page; p. [viii]: copyright; p. [ix-x]: blank; p. [xi]: dedication; p. [xii]: blank; p. [xiii]: table of contents; p. [xiv]: blank; p. [xv]: list of illustrations; p. [xvi]: blank; pp. xvii-xxi: 'Introduction' text; p. [xxii]: blank; p. [xxiii]: epigraph; p. [xxiv]: blank; p. [1]: 'FAHRENHEIT 451 – The temperature at which book paper catches fire and burns...'; p. [2]: artwork; p. [3]: artwork and 'PART ONE: The Hearth and the Salamander'; p. [4]: blank; pp. 5-17: text; p. [18]: artwork; pp. 19-21: text; pp. [22-23]: artwork; pp. 24-33: text; p. [34]: artwork; pp. 35-37: text; pp. [38-39]: artwork; pp. 40-42: text; p. [43]: artwork; pp. 44-50: text; p. [51]: artwork; pp. 52-53: text; p. [54]: artwork; pp. 55-62: text; p. [63]: blank; p. [64]: artwork and 'PART TWO: The Sieve and the Sand'; p. [65]: artwork; p. [66]: blank; pp. 67-68: text; p. [69]: artwork; pp. 70-95: text; pp. [96-97]: artwork; pp. 98-99: text; pp. [100-101]: artwork; pp. 102-103: text; p. [104]: artwork; p. [105]: artwork and 'PART THREE: Burning Bright'; p. [106]: blank; pp. 107-111: text; p. [112]: artwork; pp. 113-136: text; p. [137]: artwork;

pp. 138-139: text; pp. [140-141]: artwork; pp. 142-143: text; pp. [144-145]: artwork; pp. 146-147: text; p. [148]: artwork; pp. 149-152: text; p. [153]: artwork; p. [154]: blank; p. [155]: ‘A NOTE FROM THE PUBLISHER’; pp. [156-158]: blank

Binding: red cloth stamped in gold, black endpapers

Dust Jacket: Front: [Steadman artwork background: fireman with Mechanical Hound] [in black, top] FAHRENHEIT 451 | [in red, right aligned] by | Ray Bradbury | [bottom] [in black] | Drawings by | Ralph Steadman *Spine:* [black background, in red, vertical] Ray Bradbury FAHRENHEIT 451 [horizontal] [publisher’s logo] *Back:* [all red, no text or images] *Front flap:* [white background, in red] FAHRENHEIT | 451 | by | Ray Bradbury | [in black] [four paragraphs about the novel] *Back flap:* [photograph of Bradbury courtesy of Craig Graham] | [paragraph about Bradbury] | [paragraph about Ralph Steadman] | Dust jacket illustration by Ralph Steadman | Dust jacket design by Judy Beaulieu | GRAHAM | Los Angeles 2005

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)]

X1: Twenty-Fourth edition, first issue, paperbound (Detroit, MI: Gale / Wheeler Publishing, [March 19,] 2008) large print edition

[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

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 white, horizontal] WHEELER | PUBLISHING | [horizontal rule] | LARGE | PRINT [in yellow, vertical] FAHRENHEIT [in red] 451 [in white] RAY BRADBURY [publisher's logo] *Back:* [top left] *LARGE PRINT FICTION / FAHRENHEIT 451* | Ray Bradbury | [paragraph on the novel] | This commemorative edition of *Fahrenheit 451* features the | original cover of the 1953 Ballantine hardcover, with artwork | by Joseph Mugnaini.

Copies: Albright Collection (examined from photos)

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

Y1: Twenty-Fifth edition, first issue (UK: Banned Books, ca. 2009)

[unseen]

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Notes: Radio broadcast
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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
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Notes: Computer game
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Notes: Musical
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Notes: Musical

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Notes: 2 CDs

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

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