Censorship and Information Control – Final Text
September 17 through December 14, 2018

Acknowledgement Panel
Curator: Ada Palmer
Assistant Curator: Julia Tomasson
Art Curator: Samantha Truman
Exhibit Designer and Installer: Patti Gibbons

Many components of this exhibit were team curated by graduate and undergraduate students in a 2017 course “History of Censorship and Information Control” co-taught by Ada Palmer and Stuart McManus with the help of John-Paul Heil. Student curators: Adam Biesman, Julian Borda, Peter Chen, Anna Christensen, Timothy Cunningham, Hannah Dorsey, Nathaniel Eakman, Jamie Ehrlich, Max Freedman, Sam Gersho, Henry Hahn, Carolyn Hirsch, Michael Hosler-Lancaster, Caitlin Hubbard, Sam Koffman, Clio Sophia Koller, Sarah Larson, Jillian Lepek, Gautama Mehta, Jasmine Mithani, Morley Musick, Olivia Palid, Lauren Scott, Kyle Shyshkin, Katherine Surma, Julia Tomasson, Hannah Trower, Samantha Truman, Augustin Vannier, Julia Walker, Peyton Walker, Caleb Wang, and Victoria Xing.

With special thanks to librarians Catherine Uecker and Sem Sutter, and to Leo Cadogan, Cheryl Cape, Kyong-Hee Choi, Cory Doctorow, Adrian Johns, Mack Muldofsky, Lauren Schiller, and Jo Walton.

Made possible by projects supported by the Neubauer Collegium for Culture and Society, and the University of Chicago Institute on the Foundation of Knowledge.

Thanks also to the American Library Association Office of Intellectual Freedom, the Comic Book Legal Defense Fund, and the Wikimedia Foundation.

Exhibit catalog printing by Swift Impressions.
Intro Case
Censorship: Expectations and Realities

In George Orwell’s *1984*, Winston Smith arrives each morning at the towering, well-funded offices of the Ministry of Truth, to help colleagues falsify news, erase people, and destroy or dumb down literature and language in service of a clearly-defined, multi-decade plan. This vivid tale of totalitarianism and surveillance has become a bedrock of how we think and talk about censorship, but this centralized, top-down, state-directed censorship with stable and defined goals is very atypical of historical realities. This exhibit documents numerous cases of censorship or information control from antiquity to the present, many exemplifying decentralized, grassroots, hastily improvised, unconscious, or unintentional censorship, with motives—from protecting children to maximizing profits—very different from the Orwellian quest for control. As Orwell himself wrote in his 1946 essay “The Prevention of Literature”: “Any writer or journalist who wants to retain his integrity finds himself thwarted by the general drift of society rather than by active persecution. To exercise your right of free speech you have to fight against economic pressure and against strong sections of public opinion, but not, as yet, against a secret police force.” From the Inquisition and book burnings to film ratings and copyright law, the cases explored here demonstrate that those who seek to understand information control in our society must look out for much more than just Big Brother.

OBJECT LABELS:

Plato
*The Republic*
New York: The Limited Editions Club, 1944
JC71.P350 1944 v.1 Rare

Censorship is as old as philosophy itself: The earliest documented endorsement of censorship in the Western intellectual tradition is this passage in Plato’s *Republic*, which advocates banning Homer in his ideal city, saying that Homer teaches bad morals and incorrect theology through his unflattering depictions of the gods.

Papyri Fragment
*Iliad*
[150 CE-199CE]
Ms. 1063

Many powerful acts of censorship are unplanned: As the condition of this fragment demonstrates, papyrus, the main writing surface of the Roman Empire, was very fragile, and crumbled after a few centuries of active use. When the fall of Rome cut off access to Egyptian papyrus, Europe’s libraries had only a few centuries to copy crumbling books onto parchment (animal skin), which was so expensive that producing one book could cost as much as building a house. Not everything was copied in time, and most now-lost works of antiquity were lost during this process. Since most scribes were monks, they prioritized texts relevant to their lives, which is why more writings of Saint Augustine made the cut than all pagan Latin authors put together.
Jay Asher

*Thirteen Reasons Why*

**Censorship Today:** The American Library Association’s Office for Intellectual Freedom tracks when books are banned or challenged, usually when individuals demand that books be removed from libraries or classrooms. 2017’s most challenged book was the 2007 young adult novel *Thirteen Reasons Why*, treating depression and teen suicide, which received fresh attention due to its new Netflix TV series. From 2000 to 2009 the OIF tracked 5,000+ book challenges, most from parents or library patrons, with accusations citing sexually explicit content, violence, profanity, “homosexuality,” “religious viewpoint,” “anti-family” messages, or “occult” or “Satanic” themes, an accusation often levied against the most frequently challenged series of recent decades, *Harry Potter*.

Tohō Akam

*Kinshibon Shomoku*

Kyoto, Japan: Akama Kōbundō, Shōwa 2 [1927]

J9652 4742 Harvard Yenching/CJK

**Global Censorship:** For those accustomed to the standard logic and justifications of Western censorship, other regions offer eye-opening windows on the diverse motives that can shape human efforts to control information. In 1721-1722 the edicts of Japan’s Shogun Tokugawa Yoshimune, largely motivated by European books arriving via Dutch trade, advanced the position that extant literature was sufficient for society’s needs, “Since the earliest days there have been books. There are now enough books. Let there be no more books.” The Japanese index of forbidden books displayed here was published in Kyoto in 1927, not by censors, but by and for used booksellers to help them avoid accidentally accepting forbidden goods.

*Index Librorum Prohibitorum: SS.MI D. N. PP. XII*

Italy: Typis Polyglottis Vaticanis, 1948

Gift of Walter Kaegi

*Index Librorum Prohibitorum: SS.MI D. N. PII. PP. XI*

Vatican City: Typis Polyglottis Vaticanis, 1938

On loan from Ada Palmer

**Keeping censors up-to-date:** The Inquisition’s famous *Index* strove to help censors and readers keep track of which books and authors were prohibited, or required to have select passages “expurgated” i.e. crossed out. First printed in 1551, the *Index* was updated regularly until the 20th edition of 1948. In 1966, during the reforms of Pope Paul VI, the *Index* was declared to no longer have the force of ecclesiastical law, though to this day it is supposed to have “moral force” for Catholics, warning of “writings which could endanger faith and morality.” When these copies were printed in the 1938 and 1948, Catholic students assigned to read Machiavelli or Thomas Hobbes here at the University of Chicago were still expected to request special permission from a priest before doing so.

Francis Blackburne

*Remarks on Johnson’s Life of Milton. To which are added Milton’s Tractate of Education and Areopagities.*
London: s.n., 1780
PR3581.J7 Rare
The Sin of “Killing” a Book: John Milton’s Areopagitica is a foundational text in debates around freedom of expression. Milton had already been a target of censorship for defending divorce, but wrote this impassioned pamphlet—packed with literary references—to oppose a 1643 law mandating that all works be examined and licensed by government censors before they could be printed, as the Inquisition required in Catholic Europe. In 1945 George Orwell attended a celebration of the Areopagitica’s tercentenary and was dismayed to find that speakers shied away from discussing the many books “killed” by wartime censorship in the UK and USA, and even defended the purges then happening in Soviet Russia. This and similar experiences shaped 1984, which stands beside the Areopagitica as a pillar of censorship discourse.

George Orwell (1903-1950)
1984: A Novel
London: Secker & Warburg, 1949
PR6029.R9N7 1949a c. 2 Rare
Reflecting Reality: 1984 was less fiction than many readers realize: in addition to satirizing the totalitarian realities of Stalinist Russia, Orwell’s ironic Ministry of Truth reflected England’s real life Ministry of Information which exerted enormous control over press and publications, justified as wartime necessity even when the war was over. His famous line “We have always been at war with Eastasia” mirrored the British Communist Party’s flip-flopping on Nazism. As he described it:

“For years before September 1939 [a writer] was expected to be in a continuous stew about ‘the horrors of Nazism’ and to twist everything he wrote into a denunciation of Hitler: after September 1939, for twenty months he had to believe that Germany was more sinned against than sinning, and the word ‘Nazi’ had to drop right out of his vocabulary. Immediately after hearing the 8 o’clock bulletin on the morning of 22 June 1941, he had to start believing once again that Nazism was the most hideous evil the world had ever seen.” (“The Prevention of Literature” 1946.)

George Orwell (1903-1950)
Nineteen Eighty-Four
New York: Penguin, 2002
On loan from Ada Palmer
Orwell’s Legacy: In 2002 Penguin released this commemorative edition of Nineteen Eighty-Four, with the title and Orwell’s name blacked out as if censored, as a tribute to the book’s unique contributions to discourse about censorship. Orwell’s novel cemented dystopia as a genre—joining Yevgeny Zamyatin’s We (1921) and Aldous Huxley’s Brave New World, and created new tools and imagery for discussing censorship—such as Big Brother, thought police, thoughtcrime, and doublethink—now in use around the globe.

Savonarola
Tabule Sopra le Prediche del Reveredo
Venice: Bernardino Benali, 1517
On loan from Ada Palmer
Crowdsourcing the Inquisition: Unlike the imagined government of 1984, the Inquisition was never powerful enough to police everyone and everything. One technique for expanding manpower was requiring book owners to cross out condemned passages themselves, as a condition of keeping the censored book. This volume collects the sermons of the firebrand preacher Girolamo Savonarola, burned at the stake in 1498 for
his political activities. In 1559 the Inquisition banned his third sermon “Ecce gladius domini,” and in this copy—which once belonged to a Jesuit college—someone has loyally cut out the forbidden sermon, and pasted over its remnants.

Mark Twain (1835-1910)  
*The Adventures of Huckleberry Finn (Tom Sawyer’s Comrade)*  
London: Chatto & Windus, 1884  
PS1305.A1 1884 Rare

Nat Hentoff  
*The Day They Came to Arrest the Book*  
New York: Dell Laurel-Leaf, 1982  
On loan from Ada Palmer  
**Painful Words:** *Huckleberry Finn* was criticized for “coarse” language when first released, while in recent decades it has been criticized for racism. A 1996 lawsuit sought to block it from schools in Phoenix, Arizona, while in 2011 controversy dogged a censored edition by NewSouth books which replaced the n-word with the word “slave.” *The Day they Came to Arrest the Book,* by journalist Nat Hentoff, tells a fictionalized account based on real cases when schools have been pressured and teachers fired over *Huckleberry Finn,* which remains among the most frequently challenged books in America, making the top ten in 2002 and 2007.

Newspaper article (reproduction)  
*The Chicago Maroon*  
October 5, 1951  
“Ousted Editor Blasts Chicago for Dismissal”  
*Columbia Spectator*  
Volume XCVI, N. 43, 4 December 1951  
“Misc Holds Press Conference With Former Maroon Editor”  
*Miscellany News,* Vassar College  
Volume XXVI, n. 11, 12 December 1951

**No Record is Spotless:** In University of Chicago takes pride in its record on academic freedom, particularly the fact that it did not purge communist-affiliated faculty during the McCarthy era—a choice which sparked ferocious criticism and brought the university under FBI surveillance. Yet in 1951, Dean of Students Robert Stroizer shut down the student newspaper the *Maroon,* demanding that they replace their editor Alan D. Kimmel, who had attended a Communist World Youth rally in East Berlin. The *Maroon* considered going underground but capitulated, despite fierce campus protests and national coverage. Such cases demonstrate how difficult it is for complex institutions such as governments or universities to apply their own policies consistently, and that, if an apparatus capable of exercising censorship exists, even in the most trustworthy hands, it will likely be used someday.

Accompanying these articles are two images of University of Chicago protests. In the black and white image, University of Chicago students in 1951 protest the dismissal of *Maroon* editor Kimmel; in the full color image, University of Chicago students in 2018 protest the invitation of Trump associate Steve Bannon to speak on
campus. Then as now, universities like ours have been both deeply split and internally inconsistent in their responses to the challenge of maintaining academic freedom in a heated political climate.

Photograph
Kimmel protest
Acme Photo (Chicago Tribune, Chicago Bureau)
1951

Photograph
“Bannon Invitation Provokes Protest in Chicago” (Socialistworker.org, Anthony Cappetta)
2018
University of Chicago students in 1951 protested the dismissal of Maroon editor Kimmel; University of Chicago students in 2018 protested the invitation of Trump associate Steve Bannon to speak on campus. Then as now, universities like ours have been both deeply split and internally inconsistent in their responses to the challenge of maintaining academic freedom in a heated political climate.

Newspaper articles relating to Capping Book

*Auckland University College 1950 Capping Book*
Auckland: The New Zealand Express Co., 1950
Gift of Ada Palmer

**Students under state censorship:** Not all students enjoy the protections (and challenges) of America’s First Amendment. Students at the University of Auckland in New Zealand produced this annual magazine for capping, an event which celebrates graduation with pranks, satirical shows, and a parade. This 1950 issue was considered too much, inciting public outrage and an order for the magazine’s destruction. “Crudeness” was the common accusation, but one journalist mentioned that the magazine was also political, depicting an Orwellian future New Zealand conquered by America and exploited to develop new weapons of mass destruction. The open pages show, at right, the crudest image in the magazine, and at left a pre-written outraged letter, satirizing in advance the criticism student authors intended to incite. These students capitulated and apologized, but some copies survived, and *Capping Book* continued, inciting another storm of censorship in 1969. Elsewhere in this exhibit you can learn more about New Zealand’s censorship, and the impact of First Amendment’s absence on a culture very similar to the USA.
How Do You Define Censorship? Case
How do You Define ‘Censorship’?
Student Curators: Carolyn Hirsch, Morley Musick, Olivia Palid & Augustin Vannier

Censorship has blurry edges, cases which may feel a little bit like censorship but not quite, or which seem like censorship to some individuals but not to others. Is it censorship for a library to exclude books that deny the Holocaust? For a bookstore to refuse to stock books based on their price? For an editor to rewrite a story for a new audience? Is there some information that should be restricted? Hate speech? Bomb designs? Personal records? Misinformation? Pornography? Are some materials inappropriate for certain readers? Questions like these are much of what makes censorship so hard to legislate, or even discuss. The objects in this case are examples of these blurry edges that challenge you to explore how you personally feel about what is and is not acceptable.

OBJECT LABELS:

Cardcaptors
DVD, 2000
On loan from Ada Palmer
Invasive Editing: Cardcaptor Sakura (1996-2000) is a Japanese girls’ comic book by the all-female manga group Clamp. A 70-episode TV version aired in Japan from 1998-2000. When it was dubbed into English, instead of 70 episodes American TV aired Cardcaptors, a version cut down to 39 episodes. The change? The network thought a male main character would be more popular, so deleted footage of the “magical girl” protagonist and altered the script to make her male rival the central character. The American company paid for the right to edit the series, and let another company release the unedited version on VHS and DVD, so was it censorship? In a clearer act of censorship, the dub turned the series’ same-sex couples into “cousins.”

Petrarch
Rime du Mess. Francesco Petrarca
Venice: Appresso il Remondini con licenza de sup. E Pruiil., 1751
On loan from Ada Palmer
Giovanni Gioviano Pontano (1429-1503)
Pontani Opera
Venice: Aldus Manutius, 1533
PA8570.P5A16 1533 c. 2 Rare
Private Censorship: In these volumes two different seventeenth-century book owners, both in the privacy of their own homes, take opposite responses to the explicit content in Renaissance romantic poetry. In the Pontano, the owner has crossed out naughty words and written criticisms in the margins, without any effort to force this on other copies. Is that censorship? The Petrarch, on the other hand, was printed already bowdlerized, with new clean language carefully inserted to make the poems scan. The owner has pasted over the bowdlerized verses and written in the explicit originals by hand—here poem 136 about papal unchasteness and nude prostitutes. The owner has de-censored Petrarch but erased the original lines written
by the anonymous bowdlerizer. The latter practice was sufficiently common that some bowdlerized Petrarch editions included notes at the end specifying the altered words, to help the reader restore them if desired.

Stephenie Meyer  
*Breaking Dawn*  
New York: Little, Brown, and Co., 2008  
On loan from the Palid family

**Relationships of Power:** This final volume of the *Twilight* series was the first with explicit sex. In this copy, the mother of the under-age reader has cut out the pages with the sex scene and obscured related passages with whiteout and sharpie. What was done to this book—removing pages, obscuring remnants—is identical to what was done to the copy of Savonarola’s sermons in the adjacent case, but the acts feel different, since that was done by order of the Inquisition, this by a parent. Such contrasts show how the relationship of power between censor and censored is a major factor in how we feel about censorship. Tellingly, the mother was alerted to the sex scene by the reader’s elder sister, but the sister did not think to warn the mother about the graphically violent birth scene later in the same book.

Edward Alfred Pollard (1831-1872)  
*The Lost Cause*  
New York: E.B. Treat, 1866  
E487.P77 c.3 Linc

**Distortion and Omission:** The Lost Cause intellectual movement—named for this book—aimed to legitimize the Confederacy by minimizing slavery’s role in the American Civil War and downplaying the harshness of the institution. The movement produced both carefully crafted histories and fiction depicting happy slaves who loved their masters and opposed abolition and the North. Though all histories are shaped by authors’ views, the Lost Cause’s propagandistic efforts had consequences similar to information control, obscuring the truth and leaving an enduring stamp on American discourse. But is it censorship? And would removing Lost Cause works from a library be censorship?

Regulae Grammaticae et Rhetoricae  
Ms 99 MsCdx  
S.l.: ca. 1450

**Trivial Acts:** This Renaissance grammar textbook is peppered with pornographic doodles, likely added by a university student. A later user of the textbook—an expensive manuscript which would have passed through many hands—cut some of the doodles out of the pages, smearing others with ink to obscure them. This microscopic battle in the margins did not have broad consequences like banning a book but could influence the next student reader’s attitudes toward the relative acceptability of censorship and sexual expression. Is such censorship problematic or benign?

News Clippings  
The Papers of the Bulletin of Atomic Scientists  
Box 1, Folder 8
Memo to FAS Chapters
“Attack on the AEC”
May 25, 1949
Box 1, Folder 1

“The Problem of Secrecy”: The Cold War was a war of information. This caused all sorts of inefficiencies and security issues to become of National Importance. In the “Attack on the AEC” Chicago scientists express their fear that the new government strictures will needlessly produce obstacles for scientific research. While they agree that sensitive information should be kept secret, they think that to increase all security clearance and to launch mass investigations is a waste of time. In the “Problem of Secrecy” article series, Baldwin warns of the threat of “over-secrecy.” Further, he warns that in the ongoing discussions for plans about combatting espionage and “voluntary censorship” will be a “wedge in the door of freedom.”

Caroline Elizabeth Sarah Maxwell
The Juvenile Edition of Shakespeare
London: C. Chapple, 1828
PR2877.M39 1828 Rare
The Bernard Sahlins Collection of Theatrical Works

Protecting Innocence: In this children’s Shakespeare, “any incident, passage, or even word which might be thought exceptionable by the strictest delicacy, is entirely omitted, and on no occasion has the fair purity of the youthful mind been for one moment forgot.” This volume did not aim to replace the original plays, but certainly presented a distorted impression of Shakespeare’s works and ideas. Protecting children has been a perennial justification for censorship from Plato’s criticisms of Homer to contemporary America, where it motivates 300-500 school and library challenges every year.
In trying to explain Darwin's full impact, Daniel Dennett describes the theory of evolution as a "universal acid"—something that cannot be contained because it can burn through any container. This case showcases universal acids of the intellectual world, ideas that might not be controversial today, but once seemed to threaten the very glue that held society together. Before Darwin, figures including Machiavelli, Luther, Hobbes, and Spinoza sparked such widespread efforts to contain or destroy their "toxic" ideas that new techniques or even new laws or institutions developed to oppose them. Most of these volumes are ‘anti-theses’ attacking infamous works, but such published refutations disseminated and advertised the very ideas they sought to combat. Consequently, the most sensational cases of intellectual censorship tended, not to destroy ideas, but to guarantee their fame and survival, while most lost works are those which faded into the silence of obscurity.

**OBJECT LABELS:**

Regnerus van Mansvelt (1639-1671)
*Adversus anonymum theolo-politicum liber singularis...*
Amsterdam: Abrahamum Wolfgang, 1674
B3985.M3 Rare

**Arch-Heretics:** While the earlier *Index* reserved the title “Arch-Heretic” for Protestant leaders, later popular literature applied it to the most menacing intellectuals: Machiavelli, Hobbes, the Marquis de Sade, and the radical Jewish philosopher Spinoza. A pillar of the early Enlightenment, Spinoza's extreme views on God and Nature, and his expulsion from his own Jewish community for heterodoxy, earned him a reputation for atheism even though his writings are deeply pious. He was also a famously good person, and the myth of Spinoza the good atheist, like that of the “Murderous Machiavel,” was a powerful presence in discourse separate Spinoza's own ideas. This book attacking Spinoza's *Tractatus Theologico-Politicus* was published by a Dutch follower of Descartes.

Pierre Bayle (1647-1706)
*Dictionaire Historique et Critique*
Amsterdam: Chez P. Brunel, 1730
fCT142.B365 v.4 Rare

**Evading in Plain Sight:** Pierre Bayle’s extremely influential *Historical and Critical Dictionary* contains a secret: its massive footnotes—each many times longer than the entry—hide radical ideas which evaded pre-publication censors who did not bother to thoroughly cross-reference what seemed like esoteric notes. Bayle’s comments on the infamous Spinoza contain the first instance in the western tradition of any author claiming that an atheist could be a good person, against the common assumption that atheists—who did not fear God—would be wanton criminals and thus that religion must be mandatory for society to function. Bayle’s radical claim slipped past censors, but when it came to light Bayle—despite his own avowed piety—was accused of being an atheist, and his Dictionary placed on the *Index*. 
Melchior de Polignac (1661-1742?)
*L’anti-Lucrèce, poème sur la religion naturelle*
Paris: Jean-Baptiste Coignard & Antoine Boudet: 1749
PA8557.P7A63B7 v. 1 Rare

Giorgio Polacco (fl. 1644)
*Anticopernicus Catholicus*...
Venice: Guerilios, 1644
QB36.C8P76 1644 Rare

Edward Hyde Earl of Clarendon (1609-1674)
*A Brief View and Survey of the Dangerous and Pernicious Errors to Church and State, in Mr. Hobbes’s Book, Entitled Leviathan*
Oxon., [England]: Printed at the Theater, 1676
JC153.H66C6

Information through Infamy: These three texts each attack a controversial author, increasing the fame of the author’s theories. The *Anti-Lucretius* poem by Cardinal de Polignac imitates the Roman Lucretius’s poetic style while attacking his Epicurean depiction of a self-ordering nature with no need for gods—this refutation helped spread Lucretius’ ideas to Enlightenment scientists and radicals. Giorgio Polacco’s *Anticopernicus Catholicus* attacks heliocentrism, not only on theological grounds, but with mathematical and observational rebuttals which require thoroughly explaining the Copernican original. Edward Earl of Clarendon’s *Brief View and Survey* is one of the numerous efforts to refute the grim depictions of God, Nature, and humanity advanced by “the beast of Malmesbury” as contemporaries called the infamous Thomas Hobbes.

King of Prussia Frederick II (1712-1786)
*Examen du Prince de Machiavel: Avec des Notes Historiques & Politiques*...
A La Haie, France: Au dépens de la Compagnie, 1743
JC143.M4F9 1743 Rare

A Lover of Truth, Peace, and Honesty
*Anti-Machiavel: Or, Honesty Against Policy*
[London: s.n.], 1647
DA412.A1 no. 234 Rare

“The Murderous Machiavel”: Machiavelli’s infamy increased, rather than decreasing, over the three centuries after his death, as he was mythologized as the archetype of wicked intelligence. Innocent Gentillet, a French Protestant, published the first *Anti-Machiavel* in 1576, blaming many of France’s ills on Machiavelli’s influence on France’s Florentine-born queen Catherine de Medici. The 1647 *Anti-Machiavel* displayed here, authored by “a Lover of Truth, Peace and Honesty,” was the last major attack before Machiavelli’s reception was transformed by the suggestion that he was a source for Hobbes’s 1651 *Leviathan*, an accusation which enormously increased Machiavelli’s readership as Hobbes’ opponents sought to hone weapons against the younger monster by practicing on the elder. Frederick the Great’s *Anti-Machiaveli*, with a preface by Voltaire, fashions Frederick as a moral prince by showing his opposition to Machiavelli.

J. Edgar Hoover
Modern Acids: This Anti-Communist book dates from the Second Red Scare, when America was fired by fear of a Soviet-engineered communist uprising. As head of the FBI, J. Edgar Hoover oversaw the examination and dismissal of thousands of government employees and a secret program to distribute anonymous documents about the communist affiliations of private citizens, especially teachers, lawyers, and labor leaders. While Hoover’s institutional activities resembled the Inquisition in many ways, this counterfactual and ahistorical book engages with the ideas of Karl Marx in some depth, much as earlier ‘anti-theses’ engaged with Hobbes, Copernicus, or Luther.

William Jennings Bryan (1860-1925)
The Menace of Darwinism
New York: Fleming H. Revell Company, [1922]
QH367.B9 Sci
The John Crerar Library
Moral Facts: Charles Darwin’s work was immediately deemed controversial because the evidence he mounts for his own theory of evolution is counterfactual to biblical narrative, as well as the bible’s morals. Over years after his death, this controversy would bubble into the famous Scopes Trial against the teaching of evolutionary theory in schools. William Jennings Bryan, fundamentalist hero with a long history of protesting Darwinism in America, volunteered to help the prosecution. Published before the trial, which would make Bryan and his views famous, The Menace of Darwinism captures the extent to which evolutionary theory represented more than a biological fact. Bryan blamed Darwin for World War I and the degeneration of morality and family and civic virtue in America. The ‘survival of the fittest’ at the micro level led to the destruction of social bonds, while at the macro level it could be seen to blatantly contradict the bible’s chronology leading to the loss of faith.

Regnerus van Mansvelt
Adversus anonymum theolo-politicum liber singularis
Amsterdam: Abrahamum Wolfgang, 1674
B3985.M3 Rare
Arch-Heretics: While the earlier Index reserved the title “Arch-Heretic” for Protestant leaders, later popular literature applied it to the most menacing intellectuals: Machiavelli, Hobbes, the Marquis de Sade, and the radical Jewish philosopher Spinoza. A pillar of the early Enlightenment, Spinoza’s extreme views on God and Nature, and his expulsion from his own Jewish community for heterodoxy, earned him a reputation for atheism even though his writings are deeply pious. He was also a famously good person, and the myth of Spinoza the good atheist, like that of the “Murderous Machiavel,” was a powerful presence in discourse separate Spinoza’s own ideas. This book attacking Spinoza’s Tractatus Theologico-Politicus was published by a Dutch follower of Descartes.
Classics Case
Censoring the Classics
Student Curators: Timothy Cunningham & Lauren Scott

Classical literature has long occupied a privileged position in Western culture, yet the classics have been dogged by censorship, targeting pagan or philosophical content, or erotic content. While we might expect Medieval Europe and the Inquisition to be the classics’ primary adversaries, veneration for the golden age largely protected the classics in these periods, and those which were destroyed were more often victims of neglect or fire than intentional destruction, though neglect too can be a form of censorship. It was the Victorian period that saw the most extensive censorship of the classics, which were repeatedly sanitized through selective publication, inexact translation, or distorting paraphrase. While intending to protect young readers or suit the tastes of older ones, editors and translators who modified the original language and spirit of classics were in effect censors.

OBJECT LABELS:

Gaius Valerius Catullus
The Carmina of Caius Valerius Catullus
London: Printed for the translators, 1894
PA6274.A2 1933 Rare

Gaius Valerius Catullus
The Poems of Catullus, Translated by Horace Gregory
New York: Covici-Friede, [1933]
PA6274.A2 1933 c. 4 Rare

Taming a Wild Poet: Catullus, a first-century BCE Roman lyric poet, wrote numerous epigrams and poems about himself and his contemporaries, many of which are obscene, explicit, or mention homosexuality. For centuries, editors and translators have censored Catullus in a variety of ways. Catullus 16 is a particular challenge, repeatedly mentioning sex acts, and these different bowdlerizations show different efforts to create something acceptable.

Literal prose translation of Catullus 16: “I will assault you anally and orally, submissive Aurelius and catamite Furius—you who think, from my verses, which are effeminate, that I’m too immodest. For it is appropriate for a dutiful poet to himself be chaste, but it is not at all necessary that his poems be, which indeed have cunning and wit, if they are tender and a little shameless and can incite an itch—I’m not talking about in boys, but in those hairy men, who can’t move their stiff limbs. Because you have read my many thousands of kisses, do you think I am barely a man? I will assault you anally and orally.”

Gaius Valerius Catullus
The Poems of Catullus: A New Translation by Guy Lee
On loan from Ada Palmer
General Penis: In some poems, Catullus enjoys punning off the name of a prominent Roman whose name means “penis.” This 1990 translation, trying to thread the needle between accuracy and the demand for “suitable” classroom texts, renders the name as “TOOL” in all caps, censoring while drawing intentional attention to the presence of censorship.

Battista Guarini (1538-1612)
Alexandri Guarini Ferrariensis in C. V. Catullum Veronensem per Baptistam Patrem Emendatum
Expositiones cum Indice
Venice: Per Georgium de Rusconibus, 1521
PA6274.A25 1521 Rare

Trusted Elites: Approved by the authority of both the Pope and the Doge of Venice, Guarini’s commentary on Catullus prints his lewdest poems in full and analyses every part. This work was likely permitted publication because it is entirely in Latin—the Inquisition trusted that those educated enough to read Latin were too wise to be corrupted by licentious content.

Mary E. Burt
Stories from Plato and Other Classic Writers.
Boston: Ginn & Co., 1895
PZ8.1.B9 Historic Children’s Book Collection

Erasing Past Mores: These stories for children, collected from classical works, omit salacious content. Many stories suggest further reading, but this tale from Catullus ends without reference to his other works, presenting only this moralizing Victorian parable which gives a deeply false impression of a poet famous for his crude and explicit poems. Collections like this helped propagate the distorting illusion that great authors in all periods never discussed sex, and that prudish Victorian mores were a historical universal.

Thomas Bridges
A Burlesque Translation of Homer
London: Printed for S. Hooper, 1772
PR3326.B34H8 1772 Rare

Making it More Dirty: This “literal translation” of Homer promises to restore the bard’s “original design” but is in fact a burlesque rendition, filled with added lewd and suggestive humor. Thomas Bridges alleges that Alexander Pope’s Iliad “has too much dignified the poem by omitting Homer’s depiction of rowdy and bawdy gods and heroes.” Bridges’ extremely loose translation pushes in the other direction, distorting the original sense of the poem it jokingly purports to de-bowdlerize.

Homer
Homer’s Odyssey
London: Printed by J.C. for W. Crook, 1675
PA4025.A5H7 Rare

Hiding Within the Lines: After the controversy around Leviathan, Hobbes was blocked from publishing his own work, but he had begun his career as a Greek translator, so he turned to Homer in his final years, packing
Hobbesean political in among the verses. For example in the *Iliad* book 4 line 465, he describes an illegitimate son of Priam as: “A lawful son where Nature is the Law.”

**Homer**

*Iliad*

*Coloniae: Heronum Alopecium, [1522]*

*PA4024.A3 1522 Rare*

**Pleasing the Reader:** In this—one of the earliest translations of Homer—Valla was accused of paraphrasing rather than translating, yet his changes may have encouraged more people to read. Renaissance scholars were eager to recover the long lost *Iliad*, but were dismayed on reading it to discover that—unlike their beloved pro-imperial *Aeneid*—the *Iliad* foregrounded anti-war messages and miserable heroes. Renaissance translators like Valla tweaked the *Iliad* to make it more comfortable for Renaissance readers accustomed to depictions of glorious war, increasing the book’s circulation while distorting its message. Valla himself was the author of the infamous *On the Donation of Constantine*, which undermined papal claims to imperial power.

**Martial**

*Select Epigrams of Martial*

*London: R. and J. Dodsley, 1755*

*PA6501.A3H4 Rare*

**Picking and Choosing:** Selectively publishing only parts of an author's corpus was a common method of suppressing controversial material. Hay, as translator and editor, states in the preface of this volume that he has intentionally excluded some of Martial’s work, largely because of obscenity, leaving only “generally moral or instructive” epigrams.

**Anacreon**

*Ta tou Anakreontos kai Sapphous Mêlê*

*Salmvrii: R. Pean, 1680*

*PA3865.A1L5 1680 Rare*

**Censorship Victorious:** Sappho was a sixth century BCE female lyric poet from the Greek island of Lesbos. In the 11th century, the infamous Pope Gregory VII burned her work because of its prominent homoerotic themes, so only fragments survive today. This 1680 book claims to contain the poetry of Sappho and Anacreon, but in fact only Anacreon appears—evidence of Gregory’s success. Such cases, where an entire work was successfully destroyed after circulating, are remarkably rare in the historical record.

**Philippe Thomassin and Michelangelo Buonarroti**

*The Abduction of Ganymede*

*[1618]*

*Engraving A151*

**More than a Myth:** Zeus, in the form of an eagle, kidnapped Ganymede, a beautiful young mortal, to serve as a cup-bearer on Mount Olympus. As a mythological example of a sexual relationship between an older man and a teenaged boy, Ganymede is emblematic of Greek pederasty. As noted in the lower right, this
engraving was printed by Philippe Thomassin, a French printer living in Rome, who was previously arrested for printing an engraving of Protestant French king Henry IV of France. The engraving, however, was made by Michelangelo, whose other art and poetry has often incurred the label ‘homoerotic.’ Classical themes of homoerotic relationships served as inspiration for artists in the religious renaissance.

Love Stories of the Gods
[1535]
Engraving
C632
Salacious Scenes: This print depicts Vertumnus, the Roman god of seasons, seducing Pomona, the goddess of fruit trees. This is part of a set of fifteen to twenty engravings depicting Greek myths of seductions. It illustrates the kind of erotic classical content that was frequently censored in postclassical Europe, but these prints passed down into the private collection of the English Romantic portrait painter Thomas Lawrence.

Martial
Epigrams
London: W. Heinemann, 1919-1920
PA3612.M34 1919 v.2 c. 5 Gen
099218713
From the Library of Samuel Jaffe

These books displayed closed as a group:
Petronius Arbiter
Petronius: With an English Translation by Michael Heseltine
Cambridge, Massachusetts: Harvard University Press, 1930
PA3612.P5 1930 Gen

Achilles Tatius
Achilles Tatius: With an English Translation by S. Gaselee
London: G.P. Putnam’s Sons, 1917
PA3612.A24 1917 Gen

Apuleius
The Golden Ass
London: W. Heinemann, 1915
PA3612.A678M47 1915 c.2 Gen

Gaius Valerius Catullus
Catullus, Tibullus, and Pervigilium Veneris
PA3612.C44 1950 Gen

Horace
Horace: The Odes and Epodes
London: W. Heinemann, 1929
PA3612.H8 1929 c. 2 Gen

Juvenal
Juvenal and Persius
London: W. Heinemann, 1918
PA3612.J96 1918 c. 3 Gen

Ovid
Heroides and Amores
London: W. Heinemann, 1914
PA3612.O9 1914 Gen

The Greek Anthology
Cambridge, Massachusetts: Harvard University Press, [1916-1918]
PA3611.A24 v.4 c.5 Gen

Martial
Epigrams
London: W. Heinemann, 1919-1920
PA3612.M34 1919 v.2 c. 5 Gen
099218713

From the Library of Samuel Jaffe

Stack-Browsers Beware: The Loeb Classical Library is a ubiquitous collection of classical works, used by many scholars and students, with the Greek and Latin texts facing an English translation. Editors and translators bowdlerized many early Loeb editions, including those here, removing objectionable material through excision or euphemistic translation. In this translation of Martial’s Epigrams, translator Walter Ker has removed sexually explicit terms from Epigram XLV, and has provided Italian, instead of English, for the entirely obscene Epigram XLVI. These censored editions remain in the stacks of this and many other libraries, where patrons have no way to realize they are censored.
Colonialism Case
Colonial Censorship
Student Curators: Peter Chen & Anna Christensen

Empires often seek to control the culture, religion and economics of their colonial possessions to maintain power and to expand their influence. To this end, colonial powers often censor indigenous cultural and religious practices, language and literature. In some cases, empires used assimilatory educational policies or missionary work. In others banned texts or attempted to eliminate or manipulate of native languages. Colonizing powers usually present this censorship as necessary for maintaining authority and often for “bettering” or “civilizing” colonized peoples, colonized peoples responded to control efforts with varying degrees of compliance, resistance, and artistic innovation. See more imperial materials in the Plural Inquisitions case.

OBJECT LABELS:

Sarah Geraldina Stock (1839-1898)
Missionary Heroes of Africa
London: London Missionary Society, 1897
DT18.S7 1897 Historical Children's Book Collection
Another Era's Heroes: This book—deeply uncomfortable to most readers today—was meant to give children an engaging and positive overview of missionary work in Africa. Through adventure narratives and illustrations, it glorifies the men and women who travelled there to spread Christianity. The book describes how missionaries changed the dress, religious beliefs, and forms of labor of African peoples, making them give up their “heathen” practices for Christian ones.

Henry Albert Willem van Coenen Torchiana (1867-1940)
Tropical Holland, Java and Other Islands
Chicago: University of Chicago Press, 1923
DS634.T71 UCPress
The Language of the Rulers: Henry Torchiana was born in Java but later moved to California where he became Consul General for the Netherlands in 1913. In this treatise, he notes that “a native was not allowed to address a Dutch official or merchant in the Dutch language” (Torchiana 195). The Western nature and relative difficulty of Dutch was used to justify the restriction of the language, which reinforced the separate and unequal status of colonists and colonized.

Ignacio de Paredes
Promptuario Manual Mexicano
Mexico: Imprint of the Mexican Library, 1759
PM4068.1.P3 Rare
Protect and Proselytize: As part of their efforts to spread Christianity across the world, Christian missionaries codified and applied local languages in the Americas and elsewhere. These were often the subject of intense scrutiny by censors, and in some cases the Inquisition, as it was essential that native
neophytes not be exposed to heretical doctrines. The example here, printed in 1759 on the press founded by the famous Mexican polymath Juan José Egüíara y Eguren (1696-1763), contains sermons and moral lectures (*pláticas*) in Nahuatl, an indigenous language still spoken in some parts of Mexico and Central America.

Sajjad Zahir (1905-1973)

*Angaaray*


PK2199.S25A5413 2014 Gen

**Indigenous Requests for Censorship**: Colonized peoples also took advantage of the presence of colonial censorship to advance their own agendas. This book of stories strongly critical of Muslim culture in India was banned by the British colonial government in 1933 at the request of members of India’s Muslim community. All but five copies were destroyed. The banning of *Angaaray* helped catalyze the formation of the All India Progressive Writers’ Association, which stood against censorship by the colonial government.

John Bartholomew & Co.

*The British Empire: Showing Degree of Self-Government*

Edinburgh: John Bartholomew & Co., [1889]

G3201.F33 1889.J6 Map Collection

**Plural Imperial Policies**: Just as the Inquisitions were decentralized, each colony or territory within the British Empire had unique local rights, treaties, policies, and officials which made the power and operations of censorship different in each area. In the upper map, the different colors delineating the degree of self-government in each region not only reveal the extent of the British Empire but emphasize the degree of separation between independent and dependent territories.

Photographs of Motion Picture Stills from the film *Redskin*, 1929

Motion Picture Stills Collection

Box 51, Folder 30

**Hollywood Imagines Assimilation**: A largely silent film with sections of sound and color, *Redskin* follows a Navajo boy named Wing Foot who is forcibly assimilated into the dominant culture at a residential school. Subjected to racism from his white peers at university, Wing Foot returns to his people, but rejects their way of life and ends up an outcast in both the Navajo world and the white one. In a typical 1920s happy ending Wing Foot discovers oil, makes the tribes rich, and gets the girl. Records suggest that no Native Americans were involved in the production, but the film’s existence demonstrates some public awareness of the problems of forced integration.
De-Censoring Education: Founded by the American Indian Movement in the 1970s, the “survival school” Red School House was a Native educational institution that attempted to combat the censorship of indigenous language and tradition that Native American children experienced in America’s colonial education systems. The school aimed to foster a sense of community among Native American children, and to educate them about their cultural and linguistic heritage.

Gustavus Lindquist (1886-1967)
*A Handbook for Missionary Workers Among the American Indians*
New York: Home Missions Council, c. 1932
E98.M6L73 1932 Rare

Curating Culture: This handbook aimed at Christian missionaries working among Native Americans describes, among instructions and strategies for conversion, the necessity of curbing the “communist” tendencies of the “Indian,” and explains how native words could be altered to reflect Christian concepts. The missionary efforts outlined in this text are dually focused on Christianization and assimilation.

* Jin zhi tu shu mu lu: Kang Ri zhi bu*
[Beijing: Xin min hui, 1939]
9564 0278 Harvard Yenching/CJK

20th Century Colonialism: During the Second Sino-Japanese War, which began in 1937 and continued to become part of World War II, the Japanese empire established a series of puppet states in China, including the Provisional Government of the Republic of China, with its capital in Beiping (modern-day Beijing). This index, produced during the war, listed publications banned by the occupation government for containing anti-Japanese sentiment. The introductory notes are in Japanese, while the main text is in Chinese.
Translation Case
Censorship in Translation
Student Curators: Peter Chen, Hannah Dorsey, Caitlin Hubbard, Sam Koffman, Gautama Mehta, Hannah Trower & Victoria Xing

We tend to judge translations on their accuracy or elegance, but any translation adds new actors to the chain of a text’s creation. As translators and new local editors and publishers move texts across linguistic and geographic barriers, they must navigate political and ideological differences, and, often, local censorship. These objects show how intentional changes made during translation have been used to censor, distort, silence, or propagandize, but also to advance new ideas, express forbidden dissent by hiding it in the words of another, and even to protect authors. You can find more intersections between censorship and translation—especially translation between elite or imperial languages and vernacular or indigenous ones—in the cases on Colonial Censorship and the Plural Inquisitions.

OBJECT LABELS:

Cha jin tu shu mu lu
Taiwan: Taiwan jing bei zong si ling bu, [1966]
9564 4391 Harvard Yenching/CJK
Fearing the Translator: When Japan surrendered in 1945, Taiwan passed into the control of the fiercely anti-Communist Republic of China, which put Taiwan under martial law from 1949-1987, the longest period of martial law anywhere in world history. This index, produced by the Taiwan Garrison Command, banned mainly communist writings, but even books merely translated by communist writers, like Hawthorne’s The Scarlet Letter or Bronte’s Jane Eyre, were deemed harmful and forbidden.

William Shakespeare (1564-1616)
Tian chou ji -- Hamlet. Chinese
Shanghai: Shang wu yin shu guan, [1930]
5988 4421 Harvard Yenching/CJK
Borrowed Revenge: This 1920s prose translation of Hamlet by Shao Ting reframed its protagonist as a righteous filial avenger angered by the state abuse. With allusions classical Chinese tragedy, including a new title ‘Tale [of] Heaven’s Hatred,’ Shao’s translation reflected his grief at his father’s assassination under Sun Yat-sen.

Voltaire (1694-1778)
Lettres Escrites de Londres
[Basel: Jean Brandmuller & fils: 1737]
PQ2086.L4 1737 Rare

Eugène Delacroix (1798-1863)
Hamlet, Act III, Scene 2: Hamlet and Guildenstern
C. 1834
Lithography on heavy wove paper
1967.116.84

On loan from the David and Alfred Smart Museum of Art, University of Chicago, Transfer from Max Epstein Archive, Gift of the Carnegie Corporation, 1927

New Associations: Voltaire’s enormously influential letters praise England’s liberal policies on religion, politics, and culture compared to France. The book was burned in France and a warrant was issued for Voltaire’s arrest. In the ‘Letter on Tragedy’ Voltaire translates Hamlet’s ‘To Be or Not to Be’—the first partial translation of Hamlet into French—but increases the role of religion in the speech, making fear of damnation the reason men “bless the hypocrisy of our lying priests” and “grovel under a minister, worshiping his haughtiness.” Hamlet retained an association with dissent with France, and Eugène Delacroix—who painted the famous “Liberty Leading the People,” celebrating the overthrow of Charles X in the 1830 July Revolution—produced this series of lithographs illustrating Hamlet.

William Shakespeare (1564-1616)

Hamlet
Moscow: Gos. Izd-vo Detskoi liter, 1956
PR2807.A6R9P3 Gen

New Associations: Poet and novelist Boris Pasternak refused to endorse Stalin’s Purges or write to the party line. Forbidden to publish original work, in 1941 he published this translated Hamlet, modernizing the text and seeding it with contemporary commentary by substituting politically relevant phrases like “red tape” for “the law’s delay.”

Boris Pasternak

Doktor Zhivago
Moscow: “Azbukovnik”, 2013
PG3476.P27D6 2013 Gen

Weaponizing Translation: Banned under Stalin, Pasternak’s Dr. Zhivago was printed clandestinely and rapidly translated into other languages. It became a pan-European bestseller and received the 1958 Nobel Prize, bringing the wrath of the communist party down on the author. Pasternak’s name reportedly appeared on a list of those to be Purged but was crossed off by Stalin. In fact everything—the Russian edition, translations, high sales, and Nobel prize—was engineered by the CIA to stir anti-Soviet feeling.

Yevgeny Zamyatin (1884-1937)

My: Roman
New York: Mezhdunarodnoe Literatunoe Sodruzhestvo, 1967
PG3476.Z34M8 1967 Gen

Protecting the Author: We established the dystopian genre and influenced Orwell’s 1984. Banned in the USSR, it appeared in English in 1924. A Czech translation appeared in 1927, and Marc Slonim then published excerpts of the Russian original in his émigré journal Volja Rossi (Russia’s Will), but, to protect the author from Soviet backlash, Rossi claimed the text was retranslated into Russian from the Czech, and he even garbled some sections to make it plausible that the author was uninvolved.
Welcome There, Unwelcome Here: This German biography treats Prussian General Gebhard Leberecht von Blücher who fought Napoleon in 1813. It asserts that, throughout Russian history, when a leader wanted to change royal dynasties, he or she hatched a plot similar to creating a modern business firm. Because this implied Catherine the Great was involved in the overthrow and murder of her husband, the Russian Foreign Censorship Committee blacked it out in all copies imported to Russia.

Inserting Criticism: This autobiography of Nkrumah, President of Ghana during the Cold War, appeared in English in 1961, then in Russian translation in the USSR in 1962. The Russian version includes excisions but also additions, mainly inserting or exaggerating criticisms of the USA. The open passage recounts an interview in which Nkrumah was asked about the racial relations in the United States. The original English reads, “the racial question in the United States has often been exaggerated.” This was replaced in the Russian with: “Racialism, I said, wherever it existed, obviously should be abolished.”

Removing Criticism: American Secretary of State Henry Kissinger's *On China* largely offered a positive portrayal, but the Chinese edition was censored to remove criticisms of China’s human rights violations, including a depiction of the tragedy of Tiananmen. Political conversations between then-president Deng Xiaoping and Kissinger were also removed, as well as references to protesters such as Fang Lizhi who had fled China seeking US asylum. The Chinese publishers stated that it was better to have “90 percent of the book than 0.”

On loan from the David and Alfred Smart Museum of Art, University of Chicago, Gift of Linda H. and John B. Hillman
Cold War Freeze: Born in Uzbekistan in 1906 during a period of conflict with the Russian Empire, Georgy Zelma focused his photography career on the Soviet Union’s political climate. His work was featured in several publications, including the propaganda journal “USSR in Construction.” This photograph depicts Joseph Stalin, whose USSR administration enacted widespread censorship policies to ensure that only select information reached the Soviet Union’s populace. Following Stalin’s death in 1952, the state gradually lessened censorship strictness in the “Khrushchev Thaw.”
Fake News Case
Fake News is Not New
Student Curators: Adam Biesman, Jamie Ehrlich, Max Freedman & Katherine Surma

Any writer or journalist who wants to retain his integrity finds himself thwarted by the general drift of society, the concentration of the press in the hands of a few rich men, the grip of monopoly on radio and the films, the unwillingness of the public to spend money on books, making it necessary for nearly every writer to earn part of his living by hack work, the encroachment of official bodies, and the continuous war atmosphere of the past ten years, whose distorting effects no one has been able to escape. What is really at issue is the right to report contemporary events truthfully. George Orwell, “The Prevention of Literature,” 1946

Orwell’s description of threats to journalistic integrity might almost describe our own decade, since many controversies dogging the press today are new versions of old problems, reshaped by new information technologies. Terms such as “fake news,” the German *lügenpresse* (“lying press”), and other allegations of libel have been used in many eras to delegitimize the press and manipulate public opinion. The reverse, genuinely false news reports (whether propaganda or honest error) are also a perennial problem, since tools created to restrict misinformation are easily repurposed to censor other things.

**OBJECT LABELS:**

Pierre Alexandre Du Peyrou
*Lettre à Monsieur*
[Lyon]: A Goa, 1765
PQ2043.D92 1765 Rare

Forbidden to Defend One’s Self: While some Enlightenment authors self-censored to avoid persecution, Jean-Jacques Rousseau naively published his radically deist *Emile* under his own name, and was immediately condemned in his native Geneva and his new home Paris. In exile, Rousseau sparred in print with Voltaire and other intellectuals, but was deeply hurt by the personal attacks and libels which dogged many condemned authors. As his own writings continued to be banned and burned, allies defended him from libels in works like this, by his editor and executor Pierre Alexandre Du Peyrou.

*Italian Ballad Pamphlet Collection of English Churchman Walter Augustus Shirley*
[Italy]: s.n., [between 1810 and 1824]
PQ4222.B3I83 1810 Rare

Early Instant News: Popular ballads—quick to print and usually penned to fit existing melodies—were a major news medium in Europe in the 16th to 18th centuries, disseminating sensational accounts of crimes, scandals, battles, politics, and miracles in formats accessible even to the semi-literate. These
18th century Italian ballads were collected by Bishop Walter Augustus Shirley, demonstrating how these disposable works crossed national and linguistic barriers.

William Shakespeare (1564-1616)
*King Henry IV*
London: Cassell & Company, 1887
ffPR2809.A2D75 1887 Rare

**Rumor’s Smooth Comforts False:** *Henry IV Part 2* opens with a monologue by personified Rumour, who causes misery by spreading false news, in this case about who won a battle. Fake news recurs in the scene illustrated here, when Pistol, reporting Henry IV’s death, falsely proclaims that Falstaff—about to be exiled—is now one of the greatest men in the realm. In the sequel, *Henry V*, the wise young king refuses to believe which side has won the battle of Agincourt until the French ambassador tells him in person. These references show that false news was a familiar issue for Shakespeare’s audience, and that the ability to disregard rumor and seek credible sources was one mark of a good leader.

Newspaper article (reproduction)
“Army to Eat Fish to Help Germany...”
*New York Times*
March 4, 1936

**“Lügenpresse” Hidden on Page Sixteen:** In this *New York Times* update about affairs in Germany, a headline about fish and meat stocks hides a report of Germany stripping citizenship from twenty-five journalists, authors, actors, and other intellectuals. Jewish journalist Herbert Stahl is singled out for having “directed lying press (i.e. *lügenpresse*) attacks in American newspapers against Germany.” These events were buried deep in the newspaper, in a moment when people still hoped Nazism would not lead America back into war.

*Peoples Speaking to Peoples*, Document No. 62a, Page 2
Robert Leigh and Llewellyn White
Commission on Freedom of the Press Records 1944-46
Box 3, Folder 1

*Self-Regulation of the Movies*, pages 115-117
Commission on Freedom of the Press Records 1944-46
Box 3, Folder 8

William E. Hocking
Commission on Freedom of the Press Records 1944-46
Box 9, Folder 3
The Press and Democracy, Friends or Foes? During World War II, the Commission on Freedom of the Press, led by University of Chicago President Robert Hutchins, sought to produce a report on how to balance freedom of speech with fears that an irresponsible press could be damaging to democracy. One page in commission report defines wrongfully misleading information as “an intentional falsification of the evidence pertinent to a current argument” saying that “it isn’t simply that the press lies but that the press lies in respect to public issues which the public is called upon to discuss and therefore is muddying the waters of opinion.” In People Speaking to Peoples the commission discusses the importance of providing true information to counter ignorance and deceit, not simply more information. This distinction implies that false information should be censored in order to promote understanding. In Self-Regulation of the Movies, the commission emphasizes that “practical provisions of the Code were empirically derived.” Here, they show the similarities and agreements between the rulings of different censor boards and public audiences compiled in the “Don’ts and Be Carefuls” lists and the commission’s own Practical Applications of the Code.

Photograph (reproduction)
President Trump Calling CNN Reporter Jim Acosta “Fake News”
*White House Press Conference Recording*
February 16, 2017

**A Rebirth of Fake News:** In his 2016 campaign, then-candidate Donald Trump began levying “fake news” as a slur against sources critical of him and his campaign. Some of his supporters have also shouted “lügenpresse” at members of the media. Such discrediting labels act as de facto censorship—while the source is not banned it is drowned out, and when the public loses confidence in journalism authorities can step in to control the narrative.

Photograph (reproduction)
Inauguration Crowd Size Photo Composite
*National Park Service*
Released March 2017

**Doublethink?** Donald Trump’s presidency kicked off with a strikingly Orwellian moment, when Trump told White House staff to disseminate the false information that his inauguration had garnered—as then-Press Secretary Sean Spicer put it—the “largest audience to ever to witness an inauguration, period – both in person and around the globe.” Trump claimed that the Press was falsely denying this fact, and that these famous side-by-side photos of Obama’s inauguration and his own were doctored.

Photograph (reproduction)
Tillerson’s Meeting with the Afghan President, Composite Photo
*BBC News*
October 24, 2017

**The Doctoring’s in the Details:** When Secretary of State Rex Tillerson traveled to Afghanistan in 2017 to meet with the Afghan President, they fashioned a room on the military base to look like an office conference room for a press conference, but there was still a military clock on the wall. When the pictures were released, an image tweeted by staff showed the clock, but the official press release
photos had the clock photoshopped out, so Afghani citizens could not tell that their President had traveled to an American military base.

Photograph (reproduction)
Red Feed, Blue Feed
*The Wall Street Journal*
Sampled August 24, 2018
**Divided Communities:** This graphic made by *The Wall Street Journal* shows the divergence in news sources that appear on the Facebook feeds of people with different partisan affiliations. The lack of commonality is striking and some have claimed that this curated or targeted news is making people more susceptible to believing that sources which challenge their beliefs are fake news. While faster moving than pre-modern versions, the split resembles how Protestant and Catholic communities—sometimes in the same cities—received and trusted rival sources, not only of theology, but of history, and news.

Photograph (reproduction)
CNN News Chyrons
August 11, 2016
**When Even Truth Backfires:** Beginning in the 2016 election cycle, CNN provided live fact-checking in their news chyrons to maintain accuracy and to avoid perpetuating so-called fake news. Some suggest that the consequent differences in claims advanced by different news sources actually worsened the problem by strengthening the impression that some sources could not be trusted. Critics also accused CNN of inserting opinion into their journalism through this live fact-checking.

Photograph (reproduction)
Truman Holding “Dewey Beats Truman”
*Associated Press*
November 3, 1948
**Small Changes in Technology:** Here victorious Truman laughingly shows off one of the most famous newspaper errors in American History. The 1948 election still seemed to favor Dewey late into the night, and, due to a worker strike, the *Tribune* had switched from linotype printing to a slower system which required the *Tribune* to finalize their text several hours sooner than most newspapers if they hoped to make their morning release.
Comics and graphic novels face more censorship than text literature, for several reasons. First, comics are literally “graphic,” and visual depictions of violence or sexuality spark stronger reactions than text. Second, many—not all—societies associate comic books with children, so comics with mature content are often considered a threat to young readers regardless of their intended audience. Third, political cartoons are a staple of political dissent, sparking reprisals from politicians and publics. Organizations such as Cartoonists Rights Network International and the Comic Book Legal Defense Fund work to protect artists—such as Ramón Esono Ebalé, who was arrested and held without charge 2017-18 in Equatorial Guinea, and Atena Farghadani, who is currently serving a twelve-year jail sentence in Iran—as well as publishers, vendors, and readers. In the USA one can be fined or jailed for creating, selling, or owning “obscene” comics, and obscenity laws require the defense to establish that a supposedly-obscene work has redeeming “artistic merit,” a vague criterion which leaves much room for bias. In Japan—a much larger producer of comics than the USA—a new restriction on comics “harmful to the youth” was passed as recently as 2011. You can find many more controversial comics—including the controversial French satirical newspaper *Charlie Hebdo*, target of the infamous 2015 shooting—on our Banned Bookcase.

**OBJECT LABELS:**

Daniel Clowes Archive
Box 9, Folder 1

**Protecting Children:** These are sketches from the creation Daniel Clowes's comic *Eightball 22*, or *Ice Haven*, a renowned and award-winning but also crude and mature alternative series. In 2007, Connecticut high school teacher Nathan Fisher lent a copy of *Eightball 22* to a thirteen-year-old student as makeup summer reading assignment, whose parents called the police in, characterizing the comic’s depictions of a topless woman and a man's hand reaching up a skirt as "borderline pornography". Fisher resigned during the controversy, but no charges were pressed.

*Bat Man*, numbers 89, 90, 92
Walter C. Dopierala Comic Book Collection
Box 38, Folder 4

Photograph (reproduction)
Catholic students burn 10,000 comic books, in Binghamton, NY 1948

**Book-Burnings in America:** Wertham’s 1954 *Seduction of the Innocent* blamed juvenile delinquency on comic books, citing evidence much of which was later demonstrated to be fabricated or manipulated. The book sparked an anti-comics fervor that led to comic-book-burnings and a Congressional inquiry. To dodge the First Amendment, the Senate asked publishers to self-censor, leading to the creation of a private “optional” censoring body, the Comics Code Authority. Venders agreed to only sell comics that bore the CCA’s seal, and
its censors forbade, not only sex and violence, but dress, disrespectful depictions of police and politicians, and mandated that "in every instance good shall triumph over evil." Like many censoring bodies, the CCA was repurposed over time, and as the civil rights movement heated up, some artists reported the CCA giving them a hard time about depictions of African American characters, quietly discouraging representation. The importance of the CCA weakened over decades, and ended with the withdrawal of Marvel comics in 2001 and DC and Archie comics in 2011.

**Holy Censorship, Batman!** Wertham targeted Batman specifically in *Seduction of the Innocent*, alleging homosexual subtext between Batman and Robin. Here the uncensored *Batman* #89 contrasts with the abrupt, showy appearance of the Code's seal on *Batman* #90, while a DC advertisement in *Batman* #92 (open), advertises the Code as a new selling point.

Takeshi Nogami, Takaaki Suzuki, Dan Kanemitsu  
*Monkey Business: Idiot's Guide to Tokyo's Harmful Books Regulation*  
Japan: Takeshi Nogami, 2010  
On loan from Ada Palmer

**Nonexistent Victims:** In 2011, Tokyo expanded an ordinance regarding “Healthy Development of Youths” to prohibit harmful depictions of “nonexistent youths” or “depicted youths” i.e. drawings and comics depicting incest, sexual assault, and other “harmful” themes. So far the only works affected by the ban have been hardcore pornography most readers would find distasteful, but publishers and authors say the ordinance has had a “chilling effect,” sewing fear and encouraging self-censorship. This *dōjinshi* (fan comic) protesting the bill was produced bilingually in Japanese and English, likely in hopes that America would pressure on Japan to end the regulation.

*Le Sceptre d'Ottokar*  
[Belgium]: Casterman, 1947  
PN6790.B43S247 1947  
Historic Children's Book Collection  
**Close to Home:** *Le Sceptre d'Ottokar* is the eighth volume of *The Adventures of Tintin* printed originally in serial form from August 1938-August 1939 by Belgian cartoonist Hergé. The story is about a young reporter Tintin who tries to stop a plot to overthrow the monarchy of the fictional Balkan country Syldavia. The serialized plot was meant as a satire of Nazi policies of expansionism after the annexation of Austria earlier in 1938, but also capitalized on the anxiety of European powers. While originally printed in the children’s section of a Belgian newspaper, it was reprinted several times and translated into several languages partly on Hergé’s request to take advantage of current events. Hergé continued *The Adventures of Tintin* until 1940 when Germany occupied Belgium.

Fredric Wertham (1895-1981)  
*Seduction of the Innocent*, 1954  
On loan from Ada Palmer

*Demon Beast Invasion: the Fallen* #2  
Bare Bear Press, New York, 1998  
On loan from Ada Palmer
Absolutely Not For Children: In 2000 in Dallas TX, comics shop worker Jesus Castillo was arrested and charged with obscenity for selling (in a clearly labeled adult section of the store) this extreme pornographic comic, Demon Beast Invasion: The Fallen. He was fined 4,000 and sentenced to 180 days in jail in a conviction upheld by the U.S. Supreme Court in 2002. Prosecutors echoed familiar claim that “Comic books, traditionally what we think of, are for kids.” This copy was special ordered for this exhibit through a local Chicago comics shop, whose staff—very conscious of the dangers all US comics store staff face on the front lines of censorship—kept the comic behind the counter, sealed in plastic, with paper pasted over the cover. If you want to see the content which caused such controversy, you can peep inside the comic if you go around behind the case.

Osamu Tezuka
Astro Boy, volume 7
Tokyo: Dark Horse Comics, 2002
On loan from Ada Palmer

Osamu Tezuka
Astro Boy, volume 4
Tokyo: Dark Horse Comics, 2002
On loan from Ada Palmer

Yoshihiro Tatsumi
A Drifting Life
Montreal: Drawn and Quarterly, 2009
On loan from Ada Palmer

Keiji Nakazawa
Barefoot Gen: A Cartoon Story of Hiroshima, volume 1
San Francisco: Last Gasp, 2004
On loan from Ada Palmer

Childhood Without Books: During World War II a generation of Japanese kids grow up in a broken school system, while censored presses produced only war propaganda. When the war ended, both the Japanese and American occupation governments suppressed discussions of the war, leaving these kids desperate—both for any children’s literature—and for a way to understand the events which had shattered their world and families. Members of this generation vividly recount the arrival of the first bright, colorful books by “God of Manga” Osamu Tezuka. A fierce pacifist, Tezuka’s iconic Astro Boy (Tetsuwan Atomu, 1952-68) depicted a robot civil rights movement, including robot voter suppression, anti-robot lynch mobs with KKK hoods, wars, nuclear bombs, and the robot-hating dictator “Hitlini.” While being perceived as “for kids” often brings comics under fire, here censors ignored a mere science fiction comic, which let Tezuka kickstart the conversation about the mistakes of the past and the possibilities of a better future.

Making Room for Adults: One young reader who read and reread Tezuka’s early manga until they fell apart was Yoshihiro Tatsumi, whose autobiography is displayed here. As Tatsumi himself began to publish manga in the 1950s-70s, Japan experienced its own wave of public and parental outrage about comics harming children. Since manga literally means “whimsical pictures” critics argued that manga must be light and funny. Tatsumi coined the term gekiga (“dramatic pictures”) adopted by a wave of serious and provocative authors. By the 1970s, the efforts of Tatsumi and his peers to make space for mature manga let the authors they had looked
up to as children to finally treat the war directly, in works such as Shigeru Mizuki’s *Showa: a History of Japan*, and Tezuka’s *Message to Adolf* and Buddhist epic *Phoenix*.

**Activism or Obscenity?** Another of Tezuka’s avid early readers was Hiroshima survivor Keiji Nakazawa, who found in art and manga hope for a universal medium which could let his pleas for peace and nuclear disarmament cross language barriers. Many of the grotesque images of gory melting faces in Nakazawa’s harrowing autobiography *Barefoot Gen* are indistinguishable from the imagery in violent horror comics which critics so often denounce as harmful to children. Our impulse to place political works like *Barefoot Gen* in a separate category from graphic horror or pornography demonstrates why obscenity laws often resort to vague concepts such as “artistic merit” or “potential harm” rather than forbidding specific content.

Suehiro Maruo
*Ultra Gash Inferno*
S.I.: Creation Books, 2001

*On loan from Ada Palmer*

**Defending “Icky Speech”:** *Ero guro nansensu* (ero “erotic” + guro “grotesque” + “nonsense”) is a Japanese literary and artistic movement, originating in the 1930s, which explores eroticism, decadence, violence, and nihilistic hedonism. This example *Ultra Gash Inferno*, is so extreme that the curator who wrote this label vomited while reading it. Twice. This is precisely the kind of material many people are comfortable censoring, but the last quarter of the volume is a social commentary protesting abuse of Japanese women by American occupation troops after World War II. This demonstrates how impossible it is to regulate “icky speech” without infringing political expression.
Copyright Case 1 and 2
None

OBJECT LABELS:

An Impartial Account of What Pass’d Most Remarkable in the Last Session of Parliament...
[London]: Printed for Jacob Tonson, 1710
DA497.S3I3 Rare

Henry Sacheverell
The Tryal of Dr. Henry Sacheverell...
London: J. Tonson, 1710
xxKD8281.53 Law
On loan from D’Angelo Law Library, University of Chicago

The Profit Motive: Tonson v. Baker was the first lawsuit filed under the rules outlined by the Statute of Anne. In this case, Jacob Tonsor Sr., the most famous publisher of the day, sued a gang of book pirates led by John Baker for the exclusive right to print this book the trial proceedings of Henry Sacheverell.

Defiance Punished: Despite the elimination of formal licensing with the Statute of Anne, censorship continued in other forms. Henry Sacheverell was a popular preacher at Oxford whose sermons stirred controversy. In November 1709, he gave his most contentious speech, attacking Catholics and dissenters by comparing the failed Gunpowder Plot to the earlier execution of King Charles I. Despite an order banning the printing of this sermon, Sacheverell published it and was put on trial. The final page of the trial proceedings records the outcome.

John Milton (1608-1674)
Paradise Lost: A Poem Written in Ten Books…
London: P. Parker, 1667
alc PR3560 1667 Rege

Just One Word: Milton’s Paradise Lost faced the very licensing system he had protested in his Aeropagitica. While the religious content and Satan’s speeches, echoing controversial anti-monarchical rhetoric, were left untouched, censors objected to a reference to an eclipse foretelling change in lines 596 to 599 and “Hal’d” (hailed i.e. moved) in line 596 to “hail’d” (summoned) to weaken the implied power of planets. Astrology was a sore spot for Church and Crown because, if the planets dictated Earthly events, that seemed to undermine the power of both God and kings.
This book was published by the Chicago Civil Liberties Committee in 1942, an autonomous organization affiliated with the ACLU that formed to fight censorship and defend the rights of groups targeted by police. *Pursuit of Freedom* was meant as a public education tool, repeating the motto “Eternal vigilance is the price of liberty” (Wendell Phillips, *American Abolitionist*, January 28, 1852). Each chapter includes an engraving by innovative printmaker Misch Kohn. This one depicts a “fight for life” against the oppressive Chicago Police Department.
Ando Case and Its Subsections
The Plural Inquisitions
Student Curators: Julian Borda, Michael Hosler-Lancaster, Kaitlin Hubbard, Jillian Lepek, Gautama Metha, Jasmine Mithani Samantha Truman, Julia Walker & Peyton Walker

The Plural Inquisitions
No censoring body in history captures our imagination like the infamous Catholic Inquisition. Despite its claims of universality, the real Inquisition was a far cry from the centralized and all-pervasive institution its architects aspired to create. A world where it took weeks to ride from town to town or months to sail from short to shore made truly universal information control an impossibility. While Rome declared its authority on paper, numerous centers of Inquisition activity multiplied across Europe and beyond, spearheaded by local authorities from kings, queens, and dukes to monastic orders, universities, city governments, and colonial governors, and individual bishops. The Roman Index of banned books raced to keep track of new authors condemned by distant branches, and rival indexes were printed by other Catholic authorities, such as Spain and Portugal. Inquisitors also depended on local governments to cover the considerable costs of arrests, jails, torturers, and executions, and civil powers used their control over infrastructure and purse strings to manipulate local Inquisitions, wielding them against personal and political enemies while protecting friends and favorites. The inconsistency of these plural Inquisitions had very different impacts in different corners of the globe.

Created in Haste, Repurposed in Crisis:
The Inquisition transformed repeatedly in response to perceived crises. The first inquisitors were created in the 1100s when secular and religious authorities demanded a legal framework to combat the spreading Cathar and Waldensian heresies. Monastic orders, especially the scholarly Dominicans, were trusted with the process, and by 1252 the pope authorized the use of torture in interrogations. This decentralized system was soon adapted to new uses, including witchcraft trials and policing public morals. The next crisis came with the expulsion of the Jews from Spain. Anxious that Jews who had converted to avoid expulsion were secretly returning to Judaism, Ferdinand of Aragon and Isabella of Castile established the Spanish Inquisition in 1478, which—thanks to royal funding and enthusiasm—was far more powerful and active than Rome’s. Portugal established a similar Inquisition in 1536. Two more crises joined these. First the printing press let books proliferate by the thousand, which led Rome to issue a bull in 1515 requiring that all books be examined by a Church authority before they were printed. Then the advent of the Protestant Reformation in 1517 explosively increased Rome’s fears of printed heresy, leading to the founding of the Holy Office of the Inquisition in 1542. Early Catholic lists of prohibited books were printed in the 1530s-1540s in the Netherlands, Paris, and Venice. Rome’s first Index, which claimed authority over all Christendom, was printed in 1557, but quickly replaced by the expanded Index of 1559 which focused on Protestantism. Over the next centuries, the Inquisition continued to transform in response to sequential crises, first scientific attacks on Aristotle, then the Enlightenment, communism, Darwinism, and others.
Censorship Before or After?
As the Reformation heated up, both Protestant and Catholic regions created diverse laws aiming to control and label the dizzying produce of the still-multiplying printing press. Catholic lands, and some Protestant ones, required all books to receive a license or imprimatur (“let it be printed”) before they were printed, effectively pre-banning all works. Others allowed free printing but would ban and confiscate books afterward and prosecute printer and author if the work was judged to be dangerous. Such policies often banned anonymous works, and required all books to include the printer’s address. Thus in his Aeropagitica, subtitled “For the Liberty of Unlicenc’d Printing” Milton was not defending full freedom of expression as we understand it today, but defended prosecuting after publication rather than censoring before. While we would call both an unfree press, Milton argued that censorship before publication twisted the author into writing for the censor rather than for the public. He also feared that there would be a scarcity of people “both studious, learned, and judicious” qualified to judge books. In many real cases of pre-publication censorship in England and elsewhere, we see censors—usually scholars themselves—take great liberties, sometimes letting radical material slip through if they themselves were sympathetic, other times making changes to content or style which had no connection to ideology or policy.

Migrating Print Capitals
Where to print was an evolving question in the Renaissance and Reformation. In 1450 Gutenberg developed his press in Germany, but he and other early German printers went bankrupt, since print’s mass production had no equivalent mass distribution mechanism, and it proved impossible to sell hundreds of copies of the same book when each town had at most a dozen buyers. In the 1480s to 1510s more lucrative print shops flourished in Italy, some founded by Germans who fled south to escape their debts. Venice emerged as a print capital since, as the center of all Mediterranean shipping, it could distribute books through a system not unlike modern airline hubs, while its comparative independence from Rome’s Inquisition was another convenience. By the 1520s Paris and Lyon emerged as centers, serving France’s large population and universities, while German printing regenerated as a system of book fairs solved the distribution challenge. As the Reformation and Counter-Reformation heated up, and as governments and guilds implemented licensing and other attempts to control what people printed and who could profit from it, publishers turned increasingly to the less regulated presses of Switzerland and the Low Countries. The absence of a licensing process benefited not only radicals but anyone who wanted to publish quickly without red tape. By the later 1500s Amsterdam—with its port convenient to the increasingly-important Atlantic—accounted for more than a third of all printing, including many condemned works printed to be smuggled into England or Catholic lands. Some branches the Inquisition, unable to keep up with the tide of innovation, simply banned all books printed in Amsterdam.

No One Expects the Philippine Inquisition
Consulting Curator: Stuart McManus
The largely independent Spanish and Portuguese Inquisitions were two of the most far-reaching systems of institutionalized censorship in Earth’s history, affecting spaces from the Netherlands and Iberia to sub-Saharan Africa, North and South America, the Philippines, Sri Lanka, Goa in India, and affecting China and Japan. Both were unstable, with multiple overlapping authorities—Jesuits,
Dominicans, local governors, indigenous elites, and officers of the distant Crown and Pope—competing to exert control while cut off from central oversight by months of travel. Sometimes different censors had authority over different people, individuals categorized as European falling under one, those classified as indigenous under another, though categorization was complex, and two siblings of mixed parentage might choose to present themselves as different categories in documents, since each offered unique legal and career opportunities. One of the greatest anxieties of both empires was to keep Protestantism out of their colonies, which extended to anxiety about any text in English or German or printed in a Protestant capital.

With the Approval of the King

“Àvec Approbation et Privélègue du Roy” (With the Approval and Privilege of the King) might be the ironic motto of the French Enlightenment, the phrase required on every title page to indicate that a work has been approved for publication. Since the Inquisition’s inception local inquisitors, personally vulnerable to local politics, had been powerless to refuse when kings or dukes demanded licenses for their court scholars to possess condemned books. As kings consolidated their power, a system of royal censors took over most book licensing, but clerics could still denounce a work to the Inquisition even if it had royal approval. Since aristocrats and even kings embraced many ideas and authors of the Enlightenment, moderately radical works usually secured royal approval, especially since many scholars who paid their bills working as royal censors were themselves authors and members of the new movement. Thus, moderate works—such as the Encyclopédie of Diderot and d’Alambert—often received royal approval only to be later condemned by Rome, which the Catholic king was then obliged to recognize, at least officially. So while Montesquieu, Voltaire, Rousseau and the Encyclopédie were banned and burned in public, we have numerous records of clandestine book traders facing few repercussions from carrying these authors. For other works, however—Protestant tracts, criticisms of the king, or works of the Catholic movement known as Jansenism—the consequences could be severe.

The Church and Art

In the Renaissance, new paintings and sculptures were usually commissioned wealthy elites with too much clout for the Inquisition to touch them or the artists they protected, but art censorship still came in several forms. The Vatican attempted to restrict imagery used in religious art, fearing that viewers could be led to heresy if confused. For example, attempts were made—though inconsistent and hard to enforce—to limit which kinds of halos or coronas could surround which saints, and to specify that art could depict one or three aspects of God (Father, Son, Holy Spirit) but never two, for fear of muddling viewers’ understandings of the Trinity. Nudes and neoclassical or pagan art were also attacked but inconsistently, usually when a particular local bishop or influential preacher launched a campaign against nudity or paganism, which often involved the Church but rarely the Inquisition. The subject of a painting greatly affected its reception, and a Venus might draw criticism while an equally erotic nude Mary Magdalene or Saint Sebastian did not.

OBJECT LABELS (see item list for subsection placement):
Word and Image: The Great Lutheran Fool, by the Catholic satirist Thomas Murner, was banned and confiscated by the Protestant authorities of Strasburg. The pamphlet’s woodcut prints demonstrate the inflammatory potential of combining printed text with images, especially when visual literacy far exceeded textual literacy.

Dealing with the Devil: Whether viewed as superstitious and cruel, or dutiful servants of God, the inquisitors who set out to rid Christendom of the heresy of witchcraft, were well armed come the 1487 publication of the “how-to” guide the Malleus Maleficarum. Written by Heinrich Kramer (Instititoris) and Jacob Sprenger, the Malleus details the ceremonies by which witches swore allegiance to the devil and provides a framework for detecting and adjudicating the accused. The sordid history of the Malleus, its use and long-standing popularity (second only to the Bible in terms of numbers printed for roughly 200 years) is testament to the Roman Inquisitions determination to censor heretical knowledge, and the disastrous effects it carried for some individuals. Heinrich Kramer and Jacob Sprenger, authors of the Malleus Maleficarum, were by no means alone in their assessment that the heresy of witchcraft was running rampant in German-speaking regions of Europe. Book Five of Johannes Nider’s Formicarius, first printed in 1475 after having been circulated in the 1430’s, recounts the inquisitor Peter of Greyerz’s tale of having interviewed a male witch, who described in detail some of the more gruesome aspects of the heresy of witchcraft, such as the ceremonial murder of children.
torture thought to elicit a confession from those accused of participating in such rites. The *Directorium* remained highly influential for the Spanish Inquisition well into the seventeenth century.

*The Holy Bible*
London: Robert Barker, 1611
fBS185 1611 c.2 Rare

**The Most Dangerous Book:** The best known English Bible translation, completed in 1611, the King James Bible includes an introduction decrying Roman Catholic censorship of translations of the Bible into vernacular languages. Translated Scripture was one of the Inquisition’s greatest fears, since it facilitated unsupervised reading and plural interpretations. Some versions of the *Index* proclaimed that reading any part of the Bible in translation (other than Latin of course) resulted in instant damnation without the possibility of repentance or redemption.

Walter Lawry (1793-1859)
*A Second Missionary Visit to the Friendly and Fleeje Islands*
London: J. Mason and C. Gilpin, 1851
BV3680.F5L3 Rare

**Rival Missions:** Protestant empires too undertook programs of conversion and control. Hoole’s narrative of his missionary travels documents the extent of Christianization among indigenous peoples, celebrating that many had given up their “idols.” He depicts conflicts between Catholic and Protestant missionaries and emphasizes the importance of making the Bible widely accessible to natives—the opposite of the Catholic strategy.

Saint Thomas More (1478-1535)
*A Frutefull, Pleasaunt, & Wittie Worke…*
London: Abraham Vele [1556]
alCHX810.5.E54 1556

**In Word vs. In Deed:** The ideal laws of Thomas More’s imaginary *Utopia*, “gave to everye man free libertie and choise to believe what he would. Saving [omitted] that no man should conceive so vile and base an opinion of the dignite of mans nature, as to think that the souls do die and perish with the bodye; or that the world runneth at all a[d]ventures governed by no divine providence.” Yet the Reformation hit England shortly after More published this radical endorsement of religious tolerance in 1520, and as Lord Chancellor he personally condemned and burned numerous Protestants and their books, before he was himself executed for refusing to recant his Catholicism when Henry VIII broke with Rome.

Thomas Hobbes (1588-1679)
*Leviathan*
London: Printed for A. Crooke, 1651
JC153.H649 Rare
The Bugbear of the Nation: Few books have sparked such fierce responses as Hobbes’s *Leviathan*. His description of vicious, distrustful human nature seemed to erode the dignity of government, humanity, even God, yet he argued so masterfully—using the methods of Francis Bacon with which all England was enamored—that, as the broadside above put it, “He with such Art deceiv’d, that none can say,/ If his be Errours, where his Errour lay.” From 1651 until Locke’s refutations of 1689, defeating Hobbes was one the main goals English scholarship, and public and leaders alike called for harsher censorship to make it easier to silence “the Beast of Malmesbury.” The broadside above mockingly celebrates the Hobbes’s long-awaited death: “Leviathan the Great is faln! But see/The small Behemoths of his Progenie;/ Survive to duel all Divinitie.”

Charles Blount (1654-1693)
*A Just Vindication of Learning*
London: s.n., 1679
Z657.B65 Rare

Small Behemoths of His Progeny: Hobbes had some admirers among his many enemies, including the deist Charles Blount, who admiringly sent Hobbes a copy of his (anonymous) 1679 essay *Anima Mundi*, which ambiguously reviews but also mocks proofs of the immortal soul. In *A Just Vindication of Learning* he echoes Milton’s arguments against the law that books be licensed by censors before printing. Blount also wrote of his frustration at how hasty people were to condemn heterodox faiths such as his own deism:

“Methinks I already behold some haughty Pedant [omitted] looking down [omitted] as from the Devils Mountain upon the Universe, where amongst several other inferior objects, he happens at last to cast his eye upon this Treatise [omitted] damning it by the name of an Atheistical, Heretical Pamphlet: and to glorifie his own Zeal, under the pretence of becoming a Champion of Truth, summons Ignorance and Malice for his Seconds.” *Anima Mundi*, 1679.

Hendrik van Cuyck (1546-1609)
*Panegyricae orations dva*
Louvain: Iacobum Heybergium, 1595
BR120.C89 1595 Rare

The George Williamson Endowment Fund

Lucrative Lies: Hendrik van Cuyck was a Catholic archbishop and papal and royal censor of books in the Netherlands. His *Panegyricae orationes septem. Argumenta versa pagina exhibebit. Addita est: paraenetica in Henricum Bochorinck, catholicae religionis desertorem* is a collection of essays including a defense of censorship of the press. Van Cuyck wrote that it was the invention of the printing press which was responsible for the “pernicious lies” which infected the modern world. He commented that prohibited books themselves had become a lucrative genre for booksellers and printers, naming explicitly the works of Luther, Calvin, Erasmus and Hebrew and Islamic religious texts as being examples of particularly hazardous material for the laity.

Hugo Grotius (1583-1645)
Protestants Persecuting Protestants: Hugo Grotius was a Dutch jurist and an Arminian, believing that Faith is a free choice, against the Calvinist position that it is a condition imposed by God. Grotius advocated religious tolerance and angered Holland’s Calvinist majority by defending in print the right of the University of Leiden to appoint faculty regardless of their theological positions. When Holland banned Arminianism in 1618 Grotius—age thirty-six—was arrested and sentenced to life imprisonment, but his wife helped him escape hidden in a chest of books. He lived thereafter in exile in France, where he wrote this work on the theological, human, and political complexities of war between Catholics Protestants.

Friends in the right places: While we might expect 18th century Inquisitors to fear Enlightenment innovations such as cultural relativism, deism, atheism, and calls for religious toleration, Inquisitors at the time were far more concerned by Jansenism, a controversial Catholic theological movement which integrated major elements of Calvinism, such as predestination. The mathematician and philosopher Blaise Pascal was a notorious Jansenist, but kept securing permission to publish new works by getting endorsements from influential bishops, whom low-local censors—who were little more than clerks—dared not anger. Here in his Lettres Provinciales he laments the results of the Church labeling heretics.

More or Less Condemned: For some authors, such as the Jansenist Blaise Pascal, the Inquisition’s Index banned only specific works; for others, such as the John Calvin’s associate Augustin Marlorat, it forbade all works on a particular topic, such as theology; for others—such as Luther or Calvin—it banned all works, regardless of the topic. This 1570 update was printed in Antwerp, a print center itself caught in the midst of violent clashes between its Catholic Spanish rulers and Dutch Protestant revolutionaries.
**Handling Arch-Heretics:** John Calvin founded one of the most powerful and—from its adversaries’ perspective—fearsome Protestant denominations: Calvinism. Figures like Calvin led the editors of the Index to differentiate “arch-heretics” listed in all caps in some editions. Struggling to keep up with an ever-multiplying list of Protestants, the Index sometimes banned all works from a particular place—such as Calvin’s Geneva—or all works by associates of a particular person, and at one point all works printed on a printing press that had printed the works of Luther, since such a printer would likely print other Protestants. In this book, Calvin offers his views on civil and canon law.

**Genesis cum Catholica Expositione Ecclesiastica**
Morgiis: Sumptibus Ioannis le Preux & Eustachij Vignon., 1585
fBS1236.A1 1585 Rare

**Political Fire:** Marlorat was a French Protestant reformer who helped John Calvin write his seminal Institutes of the Christian Religion. His commentary on the Genesis cites Reformed, Catholic, and Lutheran sources. Marlorat was burned at the stake in 1562, not for heresy but for treason, since he was one of the leaders of a Protestant rebellion which briefly seized control of the French the city of Rouen, after the Crown denied their petition for permission to practice their faith.

**Clavis haeresim claudens & aperiens**
Hradec Králové: Jana Klimenta Tybely, 1749
Z1019.C53 1749 Rare

**Meticulous Record-Keepers:** Jesuit missionary and prolific bookburner Antonín Koniáš assembled this, A Key to Identifying and Eradicating Heretical Mistakes, listing Czech language Protestant and anti-Catholic literature to be confiscated or burned. No one else in the period kept records of Czech publishing, so this work is now the foundation of Czech bibliography, and the only record of many works which—partly through Koniáš’s efforts—do not survive.

**Conrad Gessner (1516-1565)**
Conradi Gesneri Medici Tigurini Historiae Animalium…
Tiguri: C. Froschouerus, [1554]
fQL41.G39 1554 pt. 2 Rare Crerar

**A Divided Audience:** The Protestant Conrad Gessner wrote books on numerous uncontroversial topics, including this encyclopedia of animals. The makers of the Index decided that Catholics could own the book, but Gessner frequently thanks and praises fellow scientists who sent him drawings or observations, and the Index commanded that, while the Catholic owner could have the information and the name, praise must be crossed out if the scientist was a Protestant, since heretics are not “learned” or “excellent.” In many cases like this, the Inquisition’s goal was clearly not destroy or even control information, but to remind the reader on every page—through the vivid black blots—of Inquisition’s presence and authority, and that reading Protestant authors brought one close to a dangerous divide.
Leonhart Fuchs (1501-1566)

*Methodus Sev Ratio Compendiaria Perueniendi ad Veram Solidamq*

[Venice: Per I.A. & P. de Nicolinis de Sabio, 1543]

R128.6.F92 Rare

**With Special Permission:** German physician and botanist Leonhart Fuchs (from whom Fuchsia, the plant and color, take their names) published medical texts, especially on the medical applications of plants. A firm Protestant, his works were condemned by the Inquisition, but were invaluable to doctors. Historian of Science Hannah Marcus has uncovered hundreds of cases in the Inquisition granted doctors three-year renewable licenses to own Fuchs’s works, usually with the stipulation that they destroy his name: some cut it out, some change it to a pun or nonsense word, some black it out, and some draw a thin line through, obscuring nothing.

Girolamo Balduini (fl. 1560-1570)

*Quaesita Hieronymi Balduini*

Neap.: Matthiam Cancerem, 1550

fB485.B35 1550 Rare

*Gift of the Joseph Halle Schaffner Endowed Book Fund*

**Conquest Through Ridicule:** Sometimes inquisitors used humor to mock and belittle condemned authors. Here Dominican friar Egidius de Andrea has carried out the order to excise the author’s name Balduinus, not by blacking it out, but by changing it to Babbuinus (baboon) and preceding it with insults such as “ingnorantissimus” (most ignorant). Balduino himself was educated at the University of Padua—a haven of heterodoxy protected by the Venetian Republic—and this controversial work, whose content the censor has left intact, outlined the weaknesses and limitations of Aristotelian logic, and influenced Galileo’s science.

Niccolò Machiavelli (1469-1527)

*De’ discorsi politici*

Venetia: Presso Marco Ginammi, 1630

JC143.M136 Rare

After his death, Machiavelli became kind of mythical archetype, the wicked atheist who justifies sin and whose name “Niccolo” became a nickname for the Devil “Old Nick.” Yet the Inquisition never considered him as dangerous as heretical theologians. This 1630 edition of Machiavelli’s Discourses managed to be printed in Catholic Venice using the transparent pseudonym “Amadio Niecolveci,” aided, no doubt, by local censors who considered Machiavelli a minor threat, and by the impregnable Venetian Republic’s comparative independence from Rome.

Galileo Galilei (1564-1642)
Science Takes its Turn: This Assayer is one of a few copies Galileo personally sent to friends, and the list of errata in the back is supplemented by an extra correction in his own hand. In contrast with many thousands of prosecutions heresy, astrology, or magic, Inquisition scholars have found only one dozen cases of prosecutions in the archives of the Roman motivated specifically by scientific views, all within a decade of 1600. In this moment the ever-changing Inquisition briefly focused on the crisis of experimental science’s challenges to Aristotelianism, but it soon evolved again to focus newer crises such as Socinianism, Jansenism, and the early Enlightenment.

No Other Protector: Gerolamo Cardano (1501-1576) was an Italian mathematician, physician, chemist, inventor, and astrologer who taught at the University of Pavia in the north of Italy. He then moved to the University of Bologna, more renowned but located in the Papal States, which made faculty more vulnerable to Inquisition than faculty at distant universities who could seek protection from local dukes or city councils. Cardano was arrested by the Inquisition in 1570, imprisoned for several months, and forced to renounce his professorship. This work—primarily treating minerals—has been expurgated following the Inquisition’s guidelines.

The Power of the Crown: A Dominican monk, astrologer, astronomer, opponent of Aristotle, and defender of Galileo, Tomasso Campanella faced repeated arrests and imprisonments. First denounced to the Inquisition in 1594 he was held in a convent for three years, but far worse came from secular authorities when the Spanish-controlled Naples charged him with treason against the Crown for his experiments with social communal living. He was tortured seven times and crippled, avoiding execution only by feigning madness. Sentenced to life in prison he still wrote numerous important works and maintained an influential correspondence with philosophers and scientists. After twenty-seven years he was freed by the one force neither Inquisition nor Naples could resist: the personal intervention of even more powerful patrons, first Pope Urban VIII, then king Louis XIII of France and Cardinal Richelieu.
Policing Elites vs. Policing the Public: De rerum natura (On the Nature of Things) by the Roman poet Lucretius explains the doctrines of Epicureanism, including denial of Providence, divine creation, the immortal soul, and atomist science. The Inquisition considered the Latin text benign since it could only be read by elite scholars too wise to be “misled” by its “errors.” However, when in 1669 the mathematician Alessandro Marchetti translated it into Italian for the general public, the translation was banned, and added to the Index. Manuscripts of the forbidden translation, like the one displayed here, were owned by many prominent figures including Voltaire, while this early printed edition claims to be printed in “Londra” (London), but is likely an Italian product attempting to evade censors.

Censoring a Beloved Bestseller: Dutch humanist Erasmus of Rotterdam was a masterful Latin stylist, scholar, and, for several decades, the most widely printed author in Europe. While remaining Catholic, he corresponded with Luther and endorsed a compromise between Protestants and Catholics, for which the Church criticized him fiercely. As a result of his popularity his works were banned more in form than substance. Here a volume of Horace, edited by Erasmus, has his name crossed out, while this copy of his Adages (elegant Latin maxims), lacks Erasmus’s name entirely, which was enough to secure permission to circulate in Catholic lands. The Horace’s editor, Paulus Manuzius, was a son of the great Venetian printer of the classics Aldus Manutius, who was hired by the Vatican to set up a print shop in Rome where he printed—among other works—the Inquisition’s Index.
Standardizing Condemnation: Rome’s foundational expanded 1559 Index focused on Protestantism and local Italian concerns, but Spain issued its own versions continuing its anxiety about conversos (converted Jews). Here a rare facsimile reproduces the first independent Spanish Index, also printed in 1559. Beside it, the massive Index of 1667 was printed in Spain but a joint effort to include both Rome’s and Spain’s condemnations in one volume. Such guides aimed to help inquisitors in Rome and across Europe keep up with the breakneck pace of Spanish condemnations.

Juan Antonio Llorente (1756-1823)
*Histoire Critique de l’Inquisition d’Espagne*
Paris: Treuttel et Würz, 1817-18
BX1735.L71 v. 4 Rare

Strife between Inquisitions: Juan Antonio Llorente (1756-1823) was a Spanish cleric and commissary of the Inquisition. Loyal to Napoleon, he fled France following the Peninsular War, where he wrote the first comprehensive history of the Inquisition. The work details letters of correspondence, shown here, between Pope Sixtus IV and the Spanish monarchy. Here Sixtus condemns Ferdinand and Isabella for their persecution of Spain’s Jews. These letters, and the book in, show the early schism between the Spanish monarchy and the Vatican, which initially opposed this separate Inquisition.

Solom Ibn Verga (1460-1554)
*Shevet Yehudah*
Amsterdam: Henricum Westenium, 1680
Rosenberger 42-341 Rosen

Surviving the Inquisition: This work, written in Hebrew and later translated, was authored in the early 16th century by Spanish historian Solomon ibn Verga (1460-1554). A Sephardic Jew, he fled the Spanish Inquisition, settling in Turkey, where he wrote this exhaustive account of the persecution of Jews in Spain and Portugal, based on eyewitness and secondhand accounts. The work was never condemned, but was not published in Spain for centuries. This Latin translation was published in Amsterdam, a whose comparatively free press became a refuge for books banned elsewhere.

*Auto Pubblico de Fee*
Seville: For Francisco de Lyra, 1648
BX1735.S268 1648 Rare

Performing persecution: The Spanish and Portuguese Inquisitions revived and expanded the *auto-da-fé* ( “act of faith”), a ritual of public penance. When the local Inquisition had accumulated and tried a number of prisoners, an all night public vigil and daybreak mass were followed by a parade, in which the accused marched wearing ritual garments which coded their various crimes—heresy,
treason, "judaising," witchcraft etc.—as well as their sentences. At the end some were released, others tortured or burned. This document describes an *auto-da-fé* “celebrated” in southern Spain in the 17th century.

[Sale Documents for Inquisition Confiscations]
S.l.: 1513
Ms1181 MssCdx

**A self-funding system:** Following administration of an *auto-da-fé*, the belongings of convicted heretics were routinely collected and sold at auction, as described in this archival document. This helped fund the local Inquisition branch, making it easier for more active branches to hire more officers.

Antonio Attaide
*Relazione de' felici progressi della missione de Ceylano*
Rome: Stamperia di G. Zempel, 1734
fBV3275.A8 Rare

**Silencing Local Religion:** Portuguese explorers reached Ceylon (modern-day Sri Lanka) in 1505. This *Account of the Happy Progresses of the Mission in Ceylon* recounts what is called a dark age in modern Sri Lankan histories, as missionaries led by Goa’s Inquisition worked to suppress local religions and spread Christianity. Accustomed to Jews and Muslims as their non-Christian audiences, missionaries struggled to communicate Abrahamic metaphysics to people steeped in Buddhist and Hindu worldviews. Portugal’s conquests in Sri Lanka grew until the 1630s when indigenous powers allied with the Dutch East India Company to drive Portugal out, at the cost of admitting a different colonial power.

Gabriel Dellon
*Relation de l’Inquisition de Goa*
Paris: Chez Daniel Horthemels, 1688
BX1733.G7D297 Rare

**With No Restraining Power Near:** Portugal ruled Goa, on the west coast of India, from 1510 to 1961. Goa’s Inquisition, initiated by Jesuit leader Francis Xavier, suppressed Hindu, Buddhist, and Muslim practice, and burnt all books written in Sanskrit, Konkani, or Marathi regardless of content. This damning account by French physician Gabriel Dellon describes how he was arrested in Goa for having criticized the Inquisition and the validity of baptism, and was excommunicated, stripped of his property, and sentenced to five years in the galleys, a story which influenced Voltaire’s *Candide*.

Miguel de Cervantes Saavedra (1547-1616)
*El Ingenioso Hidalgo Don Quixote de la Mancha*
Madrid: Cámera de S. M. y de la Real Academia, [1780]
alcPQ6323.A1 1780 v. 1 and v.2 Rare
Satire Survives: The Inquisition oversaw Spanish literature’s Siglo de Oro (“Golden Age”) including the publication of Cervantes’ Don Quixote. In one scene, two of Quixote’s friends (a barber and a priest), burn his library, fearing that he’s made himself sick reading too many chivalric texts. This satirical jab at the practice of book burning was left untouched by inquisitors and even featured on the frontispiece of the 1780 edition. The only sentence in Don Quixote removed by inquisitors was the seemingly benign comment, “works of charity done in a lukewarm and half-hearted way are without merit and of no avail,” which was read as a tacit endorsement of the Protestant doctrine of sola fide.

Luis António Verney
Verdadeiro Método de Estudar
Valencia, Spain: Office of António Balle, 1747
On loan from Ada Palmer

Dissent From Within: Luis Antonio Verney, born in Portugal of French émigré parents, was a leader of Portugal’s Enlightenment. This educational treatise criticized Jesuit teaching and triggered major educational reforms. The Inquisition seized and destroyed the first edition when it reached Lisbon harbor, so only a few copies survive, guarded by fake title pages. This second edition was printed in secret by Manuel de Santa Marta Teixeira, himself a preacher and officer of the Inquisition, one of many Enlightenment-era censors sympathetic to progress who undermined the system from the inside.

D. José I, King of Portugal
Edital da Real Meca Censoria
[Portugal]: s.n., 1773
On loan from Ada Palmer

Hear Ye! Hear Ye! Condemnations had to be speedily communicated to readers and booksellers, often in broadsides or pamphlets like this royal decree announcing the condemnation in Portugal of Guillaume Thomas François Raynal’s Philosophical and Political History of the Two Indies. A collaboration with others including Diderot and Baron d’Holbach, the history was spotty on its actual history but attempted to recount European conquests in East Asia and the Americas, advancing democratic ideas and decrying the atrocities of slavery. The decree states that “no person, of whatever station” may have the book, and specifies where law-abiding citizens may turn in their copies.

Encyclopédie
Yverdon, Switzerland: [F.B. de Félice], 1770-1780
AE25.E66 Plates v. 7 Rare

Only Slightly Banned: The Encyclopédie—spearheaded by Diderot and d’Holbach—aimed to achieve universal education by putting fundamental knowledge at everyone’s fingertips. Diderot and associates wrote to their intellectual allies asking them to tone down their radicalism (in public at least) until the Encyclopédie finished, to avoid ruffling the feathers of Church or State. The texts
“Vive le Roi” and “Gloire a Dieu” in this illustration of printers’ type are another declaration of loyalty. The king approved, but they only got as far as H before Rome cracked down. Later volumes were smuggled in from Switzerland, but sympathetic border guards let it through so consistently that smugglers began hiding more dangerous works inside the Encyclopédie to cross the border.

Title page of the seventh volume, printed in Paris with the names of its editors, the names and addresses of the four printers who teamed up to produce it in enough volume to meet demand, and “Avec Approbation et Privilège du Roy.”

Title page of the eighth volume, printed after the condemnation, and vol. 8 (The first afterward, printed in Neufchastel Switzerland, in the name of “Mr. ***”

Denis Diderot (1713-1784)
Rameau’s Neffe
Leipzig: G.J. Göschén, c. 1805
PQ1979.A723G54 Rare

Bust of Denis Diderot (reproduction after Houdin)
On loan from Ada Palmer

Index Librorum Prohibitorum: SS.MI D. N. PII. PP. XII
Vatican City: Typis Polyglottis Vaticanis, 1948
On loan from Ada Palmer

Best Behavior: In the Eighteenth Century atheism—still illegal—was becoming a movement, with a literature and unifying ideas. Diderot was himself an atheist, but—after three months’ incarceration in 1749 for his Letter on the Blind—he self-censored his atheist works, circulating them only in manuscript to protect his reputation and, thereby, the Encyclopédie. As a result, Rameau’s Nephew, one of the most innovative works of the century, vanished until Goethe published this 1805 German translation from a manuscript which then disappeared. Diderot’s original draft turned up at a second-hand bookshop in 1890. In this 1938 Index, the Encyclopédie still appears along with some of Diderot’s posthumously-published atheist works.

Index Librorum Prohibitorum Sancrissimi Domini Nostri Pii Sessi Pontificus Max
Rome: Ex Typographia Rev. Cameraw Apostolicae, 1786
Z1020.1786 Rare

An Index of Enlightenment: Once established, Rome’s Index of banned books was constantly adapted to address new crises. This version from the eve of the French Revolution continues to focus on listing Protestant theologians and diverse Catholic heresies, but also includes figures central to the French Enlightenment and innovations of the seventeenth century, such as Voltaire, Rousseau, Diderot, D’Alambert, Thomas Hobbes, and Spinoza.
Erasing Old Privilege: Also called the Journal de Trévoux, this journal reviewed mainly scientific works from 1701-1782. Written largely by Jesuits, it was conservative but moderate and cosmopolitan, opposing nationalistic discourse and offering serious and sophisticated refutations in its polemics with Voltaire, Diderot and other leaders of the more radical Enlightenment. After the French Revolution, a censor went through this copy to efface the vestiges of the old regime: cutting out the royal coat of arms and inking over roi (king) in the approbation.

Francisco de Goya (1746-1828)
Trials (Ensayos)
1797-98
Etching, aquatint, and burin
2003.22
On loan from the David and Alfred Smart Museum of Art, University of Chicago, Gift of Brenda F. and Joseph V. Smith

Francisco de Goya (1746-1828)
There is Much to Suck (Mucho hay que chupar)
1797-98
Etching and aquatint
2003.13
On loan from the David and Alfred Smart Museum of Art, University of Chicago, Gift of Brenda F. and Joseph V. Smith

A Thousand Words: The series first published in 1799, Goya's Los Caprichos highlights the follies and caprices of contemporary Spanish society. The 80 etchings and aquatints were largely inspired by the artist’s interest in the French Revolution, particularly the taboo writings of Jean-Jacques Rousseau. Goya was aware of the politically contentious nature of the series—an awareness which is reflected in his evasive captions and allegorical imagery. However, the images themselves openly presented both political and anticlerical themes, including those leveled against the Spanish Inquisition. Pressure from the Inquisition led Goya to suspend sales of the series soon after publication. The unsold works were purchased in 1803 by King Charles IV, who effectively shielded Goya from the Inquisition.

Unknown artist
The Last Judgment (after Michelangelo Buonarroti)
n.d.
Engraving
2004.104
**A Cover-Up Job:** This represents an “uncensored” engraving of the Last Judgment fresco. Michelangelo’s work came under Inquisitorial scrutiny for displaying excessive nudity and for depicting saints and holy figures in an immodest fashion. Post-facto clothing was added to the painting to address the religious elite’s fear that the ignorant would be corrupted by obscene imagery. Although this fresco is adequately sequestered in the Sistine Chapel, the proliferation of copies and prints such as this one widened the breadth of potentially seditious art.

Arthur Pond (1705-1758)
*Pope Clement IX and the Jesuit Cardinals (after Carlo Maratta)*
1736
Etching on wove paper
1976.145.330
On loan from the David and Alfred Smart Museum of Art, University of Chicago, University Transfer from Max Epstein Archive

**A Private Retaliation:** This image is a copy of a caricature of Pope Clement IX surrounded by a group of Jesuit cardinals. The original drawing, created by Italian artist Carlo Maratta who had also painted an official portrait of Clement IX, was intended to be an attack on the Jesuit cardinals who exposed the artist’s love affair and forced his mistress to flee. Jesuits themselves have often been linked to the Inquisition, although the order was founded in 1534, 60 years after the original founding of the Inquisition. Early Jesuit missionary, St. Francis Xavier, proposed the founding of the Goa Inquisition. Between its founding in 1561 and its temporary disbanding in 1774, the Goan Inquisition brought over 16,000 people to trial. These were primarily members of the native population, targeted by the Inquisition for practicing Crypto-Judaism.

Ludolph Büsing (1599/1602-1669)
*Saints Mark and Luke (after Georges Lallemand)*
c. 1623-1625
Three-color chiaroscuro woodcut on laid paper
1967.116.100
On loan from the David and Alfred Smart Museum of Art, University of Chicago, University Transfer from Max Epstein Archive, Purchase, 1949

**War on Images:** This woodcut depicts Saint Luke (right) displaying a portrait of the Virgin Mary and infant Christ. Luke is traditionally believed to have been the first painter of religious icons and is the patron saint of artists. According to legend, Luke painted the Virgin and Child from life. Since the 11th century, numerous images have been identified and subsequently venerated as this original icon. Despite this association, debates about the theological validity of visual images have been waged throughout the history of the Christian Church. Periods of iconoclasm, the destruction of religious images, have arisen in both the Eastern and Western Churches.
Chu Teh-chun (1920-2014)
*Gouache No. 4*
c. 1960
Gouache on heavy wove paper
1980.65
*On loan from the David and Alfred Smart Museum of Art, University of Chicago, Gift of the Estate of Mandelene Franks Ricketts*

**Artistic Freedom:** Gouache No. 4 shows the integration of traditional Chinese brushwork with gouache, a European water-based medium with a consistency similar to brush ink. This work reflects the nuances of calligraphy, showing the coexistence between Chinese and Western values. In China, Chu studied both classical Chinese painting and Western art at the National School for Fine Arts. In 1949 Chu's career in China was cut short after the Communist victory. Under Mao, all artists had to adhere to the ‘party line’ and during the Cultural Revolution, artists were forced to work within the style of “revolutionary romanticism.” Chu fled to Taiwan, and eventually moved to France where he became the first Chinese member of the Académie des Beaux-Arts.

Francesco Bartolozzi (1727-1815)
*Nude Female, from the Rear (after Annibale Carracci)*
1812
Crayon manner stipple engraving, printed in Siena
1976.145.259
*On loan from the David and Alfred Smart Museum of Art, University of Chicago, University Transfer from Max Epstein Archive, Purchase*

**Different Types of Nudity:** This sketch of a nude woman's back represents the fine line between artistic nudity and sexual connotations. With the resurgence of interest in classical themes during the Italian Renaissance, idealized nude figures once again gained acceptance in art. However, nudity was often the subject of scrutiny and widespread censorship. Images determined to display gratuitous or sexualized nudity were suppressed or removed from circulation.

Photo reproductions:
Titian, *Mary Magdalene*, 1533 (Palazzo Pitti, Florence)
Titian, *Venus of Urbino*, 1534. (Uffizi Gallery, Florence)

**The Church and Art:** In the Renaissance, new paintings and sculptures were usually commissioned by wealthy elites with too much clout for the Inquisition to touch them or the artists they protected, but art censorship still came in several forms. The Vatican attempted to restrict imagery used in religious art, fearing that viewers could be led to heresy if confused. For example, attempts were made—though inconsistent and hard to enforce—to limit which kinds of halos or coronas could surround which saints, and to specify that art could depict one or three aspects of God (Father, Son, Holy Spirit) but never two, for fear of muddling viewers’ understandings of the Trinity. Nudes and neoclassical or pagan art were also attacked but inconsistently, usually when a particular local bishop or influential preacher launched a campaign against nudity or paganism, which often involved the
Church but rarely the Inquisition. The subject of a painting greatly affected its reception, and a Venus might draw criticism while an equally erotic nude Mary Magdalene or Saint Sebastian did not.

Photo reproduction:
_Last Supper/ Feast in the House of Levi_, Paolo Veronese, 1573, oil on canvas, 218 x 516 inches

**Contemporary Life:** Ordinary furniture in the Virgin Mary’s bedroom, or shepherds chatting outside the window encouraged viewers to imagine holy scenes happening in the real world around them and let artists display their creativity and skill. But in this piece by Paolo Veronese the addition of numerous lively and secular-feeling figures to a Last Supper—which usually includes only Christ and the apostles—caused a sufficient stir to bring Veronese before the Venetian and Roman Inquisitions. This is one of few fully documented cases in which the Inquisition—as opposed to local bishops or other authorities—censored an artist. Ordered by the Inquisition to “fix” the painting, rather than painting over the extra figures, Veronese changed the painting’s name, claiming it did not depict the Last Supper but the Feast in the House of Levi, which was enough to appease the censors. The trial of a Venetian artist in the name of Rome’s Inquisition also reflected Rome’s continuing efforts to exert authority over the largely independent republic.

Photo reproductions:
*Maja Desnuda*, Francisco de Goya (1746-1828), 1797
*Maja Vestida*, Francisco de Goya (1746-1828), 1797

**When the Patron Gets in Trouble:** Even in the nineteenth century the Inquisition remained a useful tool for others to manipulate. Goya’s paired paintings _The Nude Maja_ and _The Clothed Maja_ were in a collection of nudes belonging to Spanish Prime Minister Manuel de Godoy. In 1808 the Inquisition prosecuted Godoy and Goya, not on its own initiative but as part of larger political maneuvers to remove Godoy from power. Goya was acquitted after claiming he had simply imitated the nudes of Titian and Velásquez, artists admired even by kings of Spain.
Misc. Mounted Panels in Gallery:

1. “Visitors Be Aware” signs – 2

Visitor Be Aware
Why are some labels marked XXX?

In this exhibit, wherever an editor would normally use “… ” to mark omissions, we have used XXXXXX instead, to let you sample the chill readers experience when the marks of expurgation and redaction pepper books and documents, and to remind you that even the choices made in curating an exhibit like this can be a form of information control.

You can also taste the experience of expurgation documents yourself at our Censor’s Desk.

2. Graphic content warning signs – 2

Warning
The content within would not be approved for all audiences by the motion picture association of America, Inc. or by many similar rating and censoring bodies.

R Visitors Strongly Cautioned
Some material may be uncomfortable or offensive
Violence, crude and sexual content, nudity, strong language, disturbing thematic material, irreverent humor, irreverent political commentary, offensive views, propaganda and misinformation.

Most of the explicit and offensive content in this exhibit is in the “Banned Bookcase,” an open-stacks area where you can touch & read banned & challenged works from every inhabited continent, choosing for yourself how much or how little to experience.

3. Graphic Panel “Banned Comics” chart, Comic Book Legal Defense Fund
4. Graphic Panel “Censorship by the Numbers” chart, ALA/Office for Intellectual Freedom
5. Graphic Panel “Censorship Statistics” chart, ALA/Office for Intellectual Freedom

6. Panel “Banned Bookcase: Tour the Continents”

Banned Bookcase: Tour the Continents
Student Curators: Peter Chen, Hannah Dorsey, Jasmine Mithani, Olivia Palid, Victoria Xing

Read a banned book! This bookcase collects works that have been banned, censored, or challenged in many different times and places, from nudist magazines and pornography to euthanasia literature and young adult books challenged in American classrooms. A bookmark inside each item describes its particular history. Ten items from each continent offer a tour of censorship as a global phenomenon, while books used in the University of Chicago’s Core classes remind us how censorship touches our campus community. Extra copies of the bookmarks are available if you want to take home reminders of items to look up later. So please sit and enjoy, but be warned: some of these books do contain offensive and graphic content including nudity. Please be gentle with them, and tidy up when finished.
7. Panel “Does it Belong on Library Shelves?”

**Does It Belong On Library Shelves?** Controversial materials like *Charlie Hebdo*, Nazi propaganda, or anti-vaccination literature are excellent examples of how libraries exercise teamwork. A library’s collection policy spells out what criteria librarians should use in acquiring books. A small public library’s policy usually focuses on books’ current popularity and local needs—school books, books of legal or medical help—trusting special collections libraries to archive materials like *Charlie Hebdo* for the use of researchers and journalists. For this reason our Special Collections Research Center—like many such collections—is open to the public. Clear collection policies also help librarians respond to pressures to include or exclude books. Madonna’s 1992 book *Sex* sparked a rash of demands that it be barred from libraries. Some libraries struggled to improvise responses to pressure from parents and local government, while others with clear collections policies such as “Purchase X copies of a book for every Y people on the waiting list,” looked at their numbers and ordered more. Clear policies also help librarians choose which items should be removed to make space, and which donations should be accepted.

8. Panel “Extreme Edges of Free Speech”

**Extreme Edges of Free Speech:** Also on this shelf you will find issues of the infamous French satirical comic newspaper *Charlie Hebdo*. Unrelentingly political and inflammatory, the paper is known for its offensive content—especially Islamophobia and provocative depictions of the Prophet Muhammad—and was sued for hate speech by the Grand Mosque of Paris in 2007. In 2015 two Muslim extremists shot and killed twelve people in the paper’s Paris offices, sparking international demonstrations and birthing the solidarity slogan “Je Suis Charlie.” Here, if you wish, you can explore the paper’s uncomfortable cartoons, as well as documents recording international reactions to the 2015 attack. Or you can choose to say “No thanks,” and move on to other materials.

9. Censor’s Desk “Learn What Censoring Feels Like”

**What is it like destroying words for a living?** The censors employed by the Inquisition and other famous censoring bodies were real human beings just like us, many of them well-educated intellectuals. Here we invite you to sit down and experience the physical act of censorship.

One set of materials allows you to try an inquisitor’s task, expurgating—by crossing out with pen—condemned sentences from a book in which the Inquisition has condemned a few lines but not the whole thing. The other set allows you to try the modern practice of redacting—by blacking out with marker—a US government document, following mandated guidelines of what kind of content may be excised before a document demanded under the Freedom of Information Act is released to the public. You are welcome to keep your copies of your redacted pages. You will also find a blank book in which you can record your comments on what it felt like intentionally effacing text, and see the reactions of others.
Quote Panels:
1. With Intro Case: Milton and Dell Comics Pledge
   “As good almost kill a man as kill a good book: who kills a man kills a reasonable creature, God’s image; but he who destroys a good book kills reason itself.”
   – Milton, Areopagitica, 1644
   “The Dell code eliminates entirely, rather than regulates, objectionable material. ‘DELL COMICS ARE GOOD COMICS’ is our credo and constant goal.”
   – “A Pledge to Dell Comic Parents,” 1956

2. With “How Do You Define Censorship?” Case: Al Gosaibi and Larry Flynt
   “Informal censorship is often fiercer, tougher, and more violent than official censorship, and its inherently voluntary and curious nature is the most accurate word.”
   – Ghazi Abdul Rahman Al Gosaibi, Bây Bây Landan!– wa-maqâlāt nkbâra, 2007
   “If the human body is obscene, complain to the manufacturer!”
   – Larry Flynt, Sex, Lies & Politics: The Naked Truth, 1956
3. With Ando subsection “Censorship Before or After” Milton and Blount
“That no book be Printed, unless the Printers and the Authors name, or at least the Printers be register’d. Those which otherwise come forth, if they be found mischievous and libellous, the fire and the executioner will be the timeliest and the most effectuall remedy, that mans prevention can use.”
–Milton, *Aeropagitica*, 1644
“Licensing and Persecution of Conscience are two Sisters that ever go hand in hand together, being both founded upon one and the same Principle: Therefore to Asperse the one, permit me to Defame the other.”
– Charles Blount, *A Just Vindication of Learning*, 1678

4. With Ando subsection “Migrating Print Capitals” Blount’s Editor and Taylor on Venice
“nothing can be more pernicious consequence than the perusal of bad books. The commonwealth of Venice seems to be the only republic that has ever had a just notion of the importance of this maxim. her ministers, to this day, enjoy the right of examining whatever books are printed, to prevent their instilling any pernicious doctrines, As for those which were formerly published, occasioned by too great reminissness of the censors, she prevents their being reprinted, in order to put an entire stop to the evil.”
“The Free Use of the Press hath in these parts of Christendom, to the great advantage of Knowledge, been allow’d, till now of late it appears in some places so clogg’d wit un-ingenious Restraints, as Necessitates those who would communicate Fancies not vulgar, either to bury them as an untimely Birth, or else to use them as men do pure Gold, mingling it with base Metal to make it the better endure Minting. But we of the Low-Countries, not thinking any part of our Government so defective, as that our security depends upon the Subjects ignorance, are unwilling to give men any just occasion to quarrel with Learning, by Printing only such books as like Carriers Horses run on in the dirty beaten track of those who went before.”
– Printer’s preface to Charles Blount’s *Anima Mundi*, 1679

5. With Ando subsection “Migrating Print Capitals” *Inter sollicitudines* and Milton
“The skill of book-printing has been invented, or rather improved and perfected, with God’s assistance, particularly in our time. Without doubt it has brought many benefits to men and women. Some printers have the boldness to print books contrary to the Christian religion and to the reputation of prominent persons of rank. To prevent what has been a healthy discovery from being misused, we establish that no one may dare to print any book or other writing without the book or writings having first been closely examined, at Rome by our vicar and the master of the sacred palace, in other cities and dioceses by the bishop or some other person who knows about the printing of books, and also by the inquisitor of heresy for the city.”
– *Inter sollicitudines*, Papal Bull of Leo X, 1515

“To fill up the measure of encroachment, their last invention was to ordain that no Book, pamphlet, or paper should be Printed (as if St. Peter had bequeath’d them the keys of the Presse also out of Paradise) unless it were approv’d and licenc’t under the hands of 2 or 3 glutton Friers.”

— Milton, *Aeropagitica*, 1644

6. With Ando Church Art: Poggio and Guarino

“Even the painters, to whom as also to the poets all things are permissible, though they may have painted a naked woman, yet they cover the privy parts of the body with some sort of drapery, imitating their guide Nature, which has hidden far from sight those parts that are in some degree shameful.”

— Poggio Bracciolini (rediscoverer of Lucretius) criticizing Antonio Panormita’s 1425 *Hermaphroditus*

"I would not esteem the man's poem and talent any the less for his jokes being highly flavoured. Shall we praise Apelles or Fabius or any painter the less because they have painted naked and unconcealed those details of the body which nature prefers hidden? If they have depicted worms and serpents, mice, scorpions, flies, and other distasteful creatures, will you not admire and praise the artist's art and skill?"

— Guarino da Verona (translator of Martial and Juvenal) praising Antonio Panormita’s 1425 *Hermaphroditus*

7. With the Rocky Birth of Copyright Law: Milton and Kurosawa

“It cannot be deny’d but that he who is made judge to sit upon the birth, or death of books whether they may be wafted into this world, or not, had need to be a man above the common measure, both studious, learned, and judicious; there may be else mistakes in the censure of what is passable or not.”

— Milton, *Aeropagitica*, 1644

“The censors were so far gone as to find the following sentence obscene: 'The factory gate waited for the student workers, thrown open in longing.' I could not fathom what he found to be obscene about this sentence. But for the mentally disturbed censor this sentence was unquestionably obscene. He explained that the word 'gate' very vividly suggested to him the vagina!”


8. With Toxic Ideas/Universal Acids: Freud and Milton

“What progress we are making. In the Middle Ages they would have burned me. Now they are content with burning my books.”

— Freud, “Letter to Ernest Jones,” 1933
“I deny not, but that it is of greatest concernment in the Church and Commonwealth, to have a vigilant eye how Bookes demean themselves as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors: For Books are not absolutely dead things, but doe contain a potencie of life in them to be as active as that soule was whose progeny they are as lively, and as vigorously productive, as those fabulous Dragons teeth; and being sown up and down, may chance to spring up armed men.”

– Milton, Areopagitica, 1644

9. With Censoring the Classics: Caroline Maxwell and Saint Jerome

“Any incident, passage, or even word which might be thought exceptionable by the strictest delicacy, is entirely omitted, and on no occasion has the fair purity of the youthful mind been for one moment forgot, in offering, and in selecting these pages for their perusal.”

– Caroline Maxwell, The Juvenile Edition of Shakespeare, Adapted to the Capacities of Youth, 1828

"Wherever then in his books I have found a statement concerning the Trinity contrary to those which in other places he has faithfully made on the same subject, I have either omitted the passage as garbled or misleading, or have substituted that view of the matter"

– St. Jerome, letter LXXX to Rufinius, 399CE

10. With Censorship in Translation: Zamyatin in 1919 and Zamyatin in 1931

“The world is kept alive only by heretics: the heretic Christ, the heretic Copernicus, the heretic Tolstoy. Our symbol of faith is heresy: tomorrow is inevitably heresy to today, which has turned into a pillar of salt, and to yesterday, which has scattered to dust. Today denies yesterday, but is a denial of denial tomorrow. This is the constant dialectic path which, in a grandiose parabola, sweeps the world into infinity. The only weapon worthy of man—of tomorrow's man—is the word.”

– Yevgeni Zamyatin, “Tomorrow,” 1919-20

“To me as a writer, being deprived of the opportunity to write is nothing less than a death sentence. Yet the situation that has come about is such that I cannot continue my work, because no creative activity is possible in an atmosphere of systematic persecution that increases in intensity from year to year.”


11. With Censorship in Internet Censorship Poster: Borges and Mehmet Murat ildan

"Censorship is the mother of metaphor. Spliced together, I am in favor of censorship. When there is censorship, literature becomes more virile, subtler, more composed... Without censorship we would not have Gibbon’s or Voltaire’s irony."

– Jorge Luis Borges, to his friend Biyo, 1967

“Is there any censorship in your country’s media? Then you are definitely living in a fascist country! Censorship is the tool of the coward governments. Criminals are always afraid of the truths.”

– Mehmet Murat ildan, 2013
12. With Censoring Comics: Neal Gaiman and Texas V. Costello
“The Law is a blunt instrument. It's not a scalpel. It's a club. If you accept—and I do—that freedom of speech is important, then you are going to have to defend the indefensible. That means you are going to be defending the right of people to read, or to write, or to say, what you don't say or like or want said. The Law is a huge blunt weapon that does not and will not make distinctions between what you find acceptable and what you don't.”

“Comic books, traditionally what we think of, are for kids. This is in a store directly across from an elementary school and it is put in a medium, in a forum, to directly appeal to kids. We're here to get this off the shelf.”
– ADA Nancy Ohan, Texas v. Castillo, 2000

13. With Censoring Comics: Nakazawa and Oe
“For ten years after the atomic bomb was dropped there was so little public discussion of the bomb or of radioactivity that even the Chugoku Shinbun, the major newspaper of the city where the atomic bomb was dropped, did not have the movable type for 'atomic bomb' or 'radioactivity'. The silence continued so long because the U.S. Army Surgeons Investigation Team in the fall of 1945 had issued a mistaken statement: all people expected to die from the radiation effects of the atomic bomb had by then already died; accordingly, no further cases of physiological effects due to residual radiation would be acknowledged.”
– Kenzaburō Ōe, Hiroshima Notes, 1995 [1965]

“I have to draw every one of these wretched people blasted away by the bomb and thrown away like so much garbage. I'll draw them if it's the last thing I do.”
– Keiji Nakazawa, Barefoot Gen: Life After the Bomb, 1972-1973

14. With Chicago Art Censorship: Kieślowski and Jacobellis v. Ohio
“Why did they devise censorship? To show a world which doesn’t exist, an ideal world, or what they envisaged as the ideal world. And we wanted to depict the world as it was.”
— Krzysztof Kieślowski, Index on Censorship vol. 24 (6), 1995 [1992]

“I know it when I see it.”
– Supreme Court Justice Potter Stewart on obscenity, Jacobellis v. Ohio, 1964

15. With Fake News: Germaine de Staël and Hitler
“But the press was then far from being enslaved as it is at present; the government exercised a censorship upon newspapers, but not upon books; a distinction which might be supported, if the censorship had been used with moderation: for newspapers exert a popular influence, while books, for the greater part, are only read by well informed people, and may enlighten, but not inflame opinion.”
– Germaine de Staël, Ten Years of Exile, 1810-1817
“It is the press, above all, which wages a positively fanatical and slanderous struggle, tearing down everything which can be regarded as a support of national independence, cultural elevation, and the economic independence of the nation.”
— Adolf Hitler, Mein Kampf, 1925

16. With With Fake News: Orwell and Blount
“Freedom of the intellect means freedom to report what one has seen, heard, and felt, and not to be obliged to fabricate imaginary facts and feelings. Friends of totalitarianism in this country tend to argue that since absolute truth is not attainable, a big lie is no worse than a little lie.”
“We need no other new Laws for the punishing of them than what are already in force: As for example, if any Audacious Villain shall Publish Treason, he is already lyable to suffer as a Traytor; or if he Writes Scandalous Reflections upon the Government, I presume he is by the present Laws of the Land subject to a Fine and Imprisonment.”
— Charles Blount, A Just Vindication of Learning, 1678

17. With Internet Censorship Poster: Milton and Nelson against Milton
“And though all the windes of doctrin were let loose to play upon the earth, so Truth be in the field, we do injuriously, by licencing and prohibiting to misdoubt her strength.”
— Milton, Aeropagitica, 1644
“Of late years, the arguments of Milton and Mill has been questions, because truth does not seem to emerge from a controversy in the automatic way their [logic] would lead us to expect.”
— Harold Nelson, Freedom of the Press from Hamilton to the Warren Court, 1967

18. With Chicago Art: Rosenheim and Motion Picture Production Code
"No one today has the guts to talk about art for art's sake. The danger is that Hollywood and TV producers will define my children's notion of what is beautiful."
— Edward Rosenheim, lecture at the University of Chicago, 1958

General Principles:
1. No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.
2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.
—Motion Picture Production Code (Hays Code), 1930

19. With Banned Bookcase: Macey France and Eleanor Barkhorn
“[O]pting your child out of reading this book doesn’t protect him or her. They are still surrounded by the other students who are going to be saturated with this book.”


“It's scary to think of books being removed from libraries because they're controversial. But it's even scarier to think of a country where books are so irrelevant, parents don't even care enough to complain.

– Eleanor Barkhorn, “Why We Want Parents to Try to Ban Books,” The Atlantic, 2010

20. With Censor’s Desk: Saint Jerome and Sylvia Townsend Warner

“When you have once corrected these misstatements and parted them with your Censor’s wand from the faith of the Church, I may read what is left with safety, and having first taken the antidote need no longer dread the poison.”

– St. Jerome, Letter LXXXIV to Pammachius and Oceanus, 399-400 CE

Do you ever think of the Censor? I don't mean from the point of view of muttonising your language, for it’s obvious you don’t do that. But do you ever think of him as rooms full of ladies and gentlemen, all engaged in the embarrassing occupation of reading other people’s letters? What will they do when they can’t be censors any longer? Will they pine and languish and suddenly feel themselves cut off from humanity? Or will they demonstrate their freedom by never opening another envelope, not even envelopes addressed to them?

– Letter from Sylvia Townsend Warner to Paul Nordoff regarding Britain’s wartime censorship of civilian letters, November 17th 1940