



HARRY RANSOM CENTER

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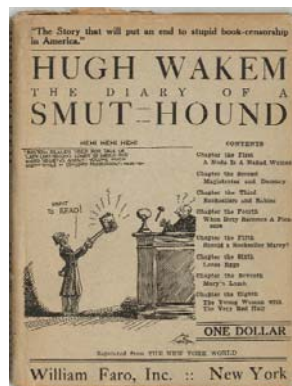
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Sept. 6, 2011 – Jan. 22, 2012

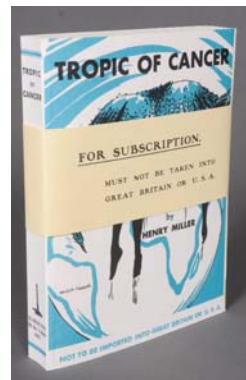
Banned, Burned, Seized, and Censored



Graphic identity for *Banned, Burned, Seized, and Censored* exhibition. Image courtesy of the Harry Ransom Center.



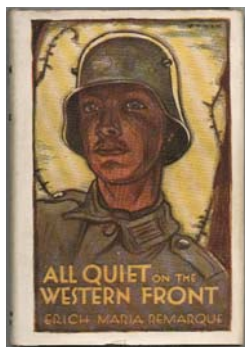
The Diary of a Smut Hound (1930) mocked "smuthound" John Sumner of the New York Society for the Suppression of Vice. Roth was a frequent target of Sumner's crusade against "obscene" literature. Image courtesy of the Harry Ransom Center.



Henry Miller's *Tropic of Cancer* (1934) was deemed obscene by the United States Customs Department and as such could not be brought into the United States. Image courtesy of the Harry Ransom Center.



After Boston banned his novel *Oil!*, Upton Sinclair took to the city's streets selling a special "fig leaf" edition. Sinclair had solid fig leaves printed on pages in place of objectionable text. Image courtesy of the Harry Ransom Center.



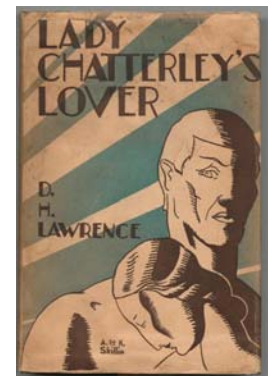
The first American edition of Erich Remarque's *All Quiet on the Western Front* (1929) was expurgated by the publisher Little, Brown & Company, encouraged by the Book-of-the-Month Club. Image courtesy of the Harry Ransom Center.



This 1942 poster reminded Americans of the widespread 1933 Nazi book burnings and presented books as playing a fundamental role in the fight against tyranny. Image courtesy of the Harry Ransom Center.



Morris L. Ernst (left, holding book) was one of the most active attorneys for the anti-censorship cause during the interwar years. In this 1935 photograph, from the *New York Journal American*, Ernst defends Gustav Flaubert's *November*. Image courtesy of the Harry Ransom Center.



Samuel Roth published this pirated edition of *Lady Chatterley's Lover*. This edition didn't have D. H. Lawrence's authorization and was the second pirated edition Roth produced. Image courtesy of the Harry Ransom Center.