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Should news providers be allowed to publish stories that may prove embarrassing to the United States government? This was the question the United States Supreme Court had to consider in the case of NEW YORK TIMES V. UNITED STATES in 1971. Author D. J. Herda examines the mood of the country during this time, along with the ideas and arguments behind this landmark case. Presented in a lively, thought-provoking overview, Herda brings to life the people and events of this decision maintaining freedom of the press. The papers relate to press censorship during World War II. There are Dept. of Information background circulars from June 1941 to Dec. 1943; a few copies of wartime newspapers; three typescript articles and four pamphlets on censorship issued by military authorities, and three books of Current Censorship Instructions for the years 1940 to 1944. Using previously unpublished material from the National Archives, this book provides a thoroughgoing account of the introduction and abolition of theatre censorship in England, from Sir Robert Walpole's Licensing Act of 1737 to the successful campaign to abolish theatre censorship in 1968. It concludes with an exploration of possible new forms of covert censorship. In this comprehensive account of censorship of the visual arts in nineteenth-century Europe, when imagery was accessible to the illiterate in ways that print was not, specialists in the history of the major European countries trace the use of censorship by the authorities to implement their fears of the visual arts, from caricature to cinema. For nearly 60 years, the Milwaukee Motion Picture Commission (MMPC) had the last word on what was suitable for exhibition at local movie theaters. Born of the high ideals of the Progressive Era, the MMPC evolved into one of the nation's strictest censor boards, and kept hundreds of scenes and films from playing in Milwaukee that ran elsewhere with little to no interference. From the bawdy antics of silent-era comedians to the unabashed sexuality of 1960s, the MMPC saw itself as a defender of Milwaukee's morality

throughout a half-century of great change and tumult. As the first-ever book-length examination of a local film censor board, *Outlaws, Rebels, & Vixens* tells the long-forgotten story of the battle for Milwaukee's cinematic soul. Includes a full index of all films either censored or banned by the MMPC. Allied propaganda and Eire censorship were a vital part of the conflict over Irish neutrality in the Second World War. Based upon original research in archives in Ireland, Great Britain, the United States and Canada, this study opens a new page in the history of wartime propaganda and censorship. It examines the channels of propaganda , including the press and other print media, broadcasting and film, employed in Eire and the agencies which operated them, and the structure and operations of the Eire censorship bureau which sought to repress them . It also looks at the role played by Irish-Americans in the conflict, some of whom supported, while others opposed, Irish neutrality. Which side could win this "war of words"? Could British and American propaganda overcome Eire neutrality, or would re censorship guarantee that it could not? In this detailed and wide-ranging examination of the "war of words" over Eire neutrality, the author addresses such subjects as public opinion, government policies, propaganda planning, objectives, content and channels of dissemination, and the purpose and tactics of censorship. In this comprehensive account of censorship of the visual arts in nineteenth-century Europe, when imagery was accessible to the illiterate in ways that print was not, specialists in the history of the major European countries trace the use of censorship by the authorities to implement their fears of the visual arts, from caricature to cinema. Germany's *Rude Awakening* depicts the rise and fall of censorship in the age of the Brothers Grimm and Prince Metternich. Focusing on the Grimm's homeland of Hesse-Cassel, Frederik Ohles illustrates how censorship first awakened to the challenge posed by new political forces and literary forms, then lost its effectiveness as more and more Germans read and wrote what they wanted, finding ways to evade both censors and police. Ohles examines actual practices, looking beyond the legislation of the German Confederation and the pronouncements of Prince Metternich. He explores the effects of the laws

on the censors' work, analyzes the political influence of Prussia and Austria on the Principality of Hesse (situated at the crossroads of the German Confederation), and interprets the results of censorship on literature, politics, the book trade, and public and private life. In telling the story of a momentous struggle between old and new views of politics and literature, he shows that while censorship became a public issue in eighteenth-century Germany, it failed as a policing institution. Ohles's extensive research includes police archives, early issues of the bookdealers' gazette published in Marburg, recollections of the Brothers Grimm, the Hessian collection of artistic and scholarly memoirs, and travelers' accounts. The result is a work that will appeal to specialists in nineteenth-century German history and literature as well as historians of censorship, publishing, and German political culture. It also complements current historical debates about communications, public culture, and the modernization of bureaucracy. This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. Censorship in varying forms has been part of human experience for 2,500 years and has proved itself to be a recurring presence for political thought, whether as active repression, a shaping context for expression, or as itself a subject for analysis and argument. From the death of Socrates to the fatwa against Salman Rushdie, attempts to silence thinkers and writers have provoked passionate and often penetrating responses that speak of their historical moment. *Censorship Moments* will provide short, accessible and stimulating access to a variety of these responses. Each chapter will couple a short textual 'moment' of writing on censorship and freedom of expression by a past writer with analysis by an expert current scholar. The book's main focus is the public political dimension of censorship, in its relation to political authority and political thought, while also reflecting on the porous boundary to literature and other areas such as law and the media. This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of

authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource. “Splendid. . . . [Darnton gives] us vivid, hard-won detail, illuminating narrative, and subtle, original insight.”—Timothy Garton Ash, *New York Review of Books*

With his uncanny ability to spark life in the past, Robert Darnton re-creates three historical worlds in which censorship shaped literary expression in distinctive ways. In eighteenth-century France, censors, authors, and booksellers collaborated in making literature by navigating the intricate culture of royal privilege. Even as the king's censors outlawed works by Voltaire, Rousseau, and other celebrated Enlightenment writers, the head censor himself incubated Diderot's great *Encyclopedie* by hiding the banned project's papers in his Paris townhouse. Relationships at court trumped principle in the Old Regime. Shaken by the Sepoy uprising in 1857, the British Raj undertook a vast surveillance of every aspect of Indian life, including its literary output. Years later the outrage stirred by the British partition of Bengal led the Raj to put this knowledge to use. Seeking to suppress Indian publications that it deemed seditious, the British held hearings in which literary criticism led to prison sentences. Their efforts to meld imperial power and liberal principle fed a growing Indian opposition. In Communist East Germany, censorship was a component of the party program to engineer society. Behind the unmarked office doors of Ninety Clara-Zetkin Street in East Berlin, censors developed annual plans for literature in negotiation with high party officials and prominent writers. A system so pervasive that it lodged inside the authors' heads as self-censorship, it left visible scars in the nation's literature. By rooting censorship in the particulars of history, Darnton's revealing study enables us to think more clearly about efforts to control expression past and present. Seminar paper from the year 2007 in the subject Communications - Media and Politics, Politic Communications, grade: 1,3, University of Siegen, course: Censorship - Concept & Case Studies, 12 entries in the bibliography,

language: English, abstract: On June 25th, 1943, American press editors received a confidential note, the contents and purpose of which was hard to understand even for those who were familiar with the technical terms. It said: “[...] you are asked not to publish or broadcast any information whatever regarding war experiments involving: Production or utilization of atom smashing, atomic energy, atomic fission, atomic splitting, or any of their equivalents. The use for military purposes of radium or radioactive materials, heavy water, high voltage discharge equipment, cyclotrons. The following elements or any of their compounds: polonium, uranium, ytterbium, hafnium, protactinium, radium, rhenium, thorium, deuterium.” What sounded “like Greek” to the selected addressees of the request, in retrospective can be identified even by an amateur as the attempt to hide evidence that the US government was doing research on a nuclear device. It was about to play a decisive role in the ending of the Pacific War. Since the United States' entry in World War II, domestic censorship had to draw a line very carefully: On the one hand, the First Amendment to the Constitution grants the freedom of speech and the press; on the other hand, sensitive information, if revealed to the public, could fall into the hands of enemy agents. To handle this task, the government set in effect a voluntary censorship, building up on every journalist's patriotic instinct not to publish anything that might be a threat to the war effort. How was censorship organized? What kind of information was censored? Is there an actual difference between voluntary and mandatory censorship? These are questions the following research paper will elaborate on. A brief overview of the practices of censorship in times of war will accompany the analysis. Finally, the text makes an attempt to answer the question how the United States “survived” the censorship period and how it affected further censorship strategies. An important source for this paper is the book “Secrets of Victory. The Office of Censorship and the American Press and Radio in World War II” by Michael S. Sweeney, that has been published in 2001. Censorship of the press during war is common to many countries and has been used for strategic ends in many periods of time. A characteristic for modern wars in particular is a “difference of interest”, with journalists

torn between their task to report “as truthfully as possible” and a responsibility not to help the enemy. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Articles examine the history and evolution of censorship, presented in A to Z format. When James Joyce's *Ulysses* began to appear in installments in 1918, it provoked widespread outrage and disgust. The novel violated a long list of taboos by denigrating English royalty, describing masturbation, and mingling the erotic with the excremental--in a style that some early reviewers called literary bolshevism. As a result, U.S. Postal authorities denied several installments of *Ulysses* access to the mails, initiating a series of suppressions that would result in a thirteen-year ban on Joyce's novel. Obscenity trials spanned the next decade. Using personal interviews and primary sources never before discussed in depth, *James Joyce and Censorship* closely examines the legal trials of *Ulysses* from 1920 to 1934. Paying particular attention to the decision that lifted the ban on *Ulysses* in 1933, a decision that the ACLU cites to this day in cases involving censorship, Vanderham traces the growth of the fallacy that literature is incapable of influencing individuals. He argues persuasively that underneath every esthetic lie ethical, political, philosophical, and religious convictions. The legal and the literary aspects of the *Ulysses* controversy, Vanderham insists, are virtually inseparable. By analyzing the writing and revising of *Ulysses* in the context of Joyce's lifelong struggle with the censors, he argues that the censorship of *Ulysses*

affected not only the critical reception of the novel but its very shape. A collection of Professor Loades' essays on aspects of the English Reformation covering the political context, censorship and clandestine printing, relations with Rome, and sectarianism. An introduction examines the role of the state in the development of the Anglican Settlement. A study of the content and methods of royalist propaganda via newsbooks in the crucial period following the end of the first civil war. This is a study of a remarkable set of royalist newsbooks produced in conditions of strict secrecy in London during the late 1640s. It uses these flimsy, ephemeral sheets of paper to rethink the nature of both royalism and Civil War allegiance. *Royalism, Print and Censorship in Revolutionary England* moves beyond the simple and simplistic dichotomies of 'absolutism' versus 'constitutionalism'. In doing so, it offers a nuanced, innovative and exciting vision of a strangely neglected aspect of the Civil Wars. Print has always been seen as a radical, destabilizing force: an agent of social change and revolution. *Royalism, Print and Censorship in Revolutionary England* demonstrates, by contrast, how lively, vibrant and exciting the use of print as an agent of conservatism could be. It seeks to rescue the history of polemic in 1640s and 1650s England from an undue preoccupation with the factional squabbles of leading politicians. In doing so, it offers a fundamental reappraisal of the theory and practice of censorship in early-modern England, and of the way in which we should approach the history of books and print-culture. JASON McELLIGOTT is the J.P.R. Lyell Research Fellow in the History of the Early Modern Printed Book at Merton College, Oxford. *The definitive reference guide to censorship of the media--newspapers, magazines, motion pictures, radio, television, and the Internet.* The history of totalitarian states bears witness to the fact that literature and print media can be manipulated and made into vehicles of mass deception. *Censorship and Literature in Fascist Italy* is the first comprehensive account of how the Fascists attempted to control Italy's literary production. Guido Bonsaver looks at how the country's major publishing houses and individual authors responded to the new cultural directives imposed by the Fascists. Throughout his study,

Bonsaver uses rare and previously unexamined materials to shed light on important episodes in Italy's literary history, such as relationships between the regime and particular publishers, as well as individual cases involving renowned writers like Moravia, Da Verona, and Vittorini. Censorship and Literature in Fascist Italy charts the development of Fascist censorship laws and practices, including the creation of the Ministry of Popular Culture and the anti-Semitic crack-down of the late 1930s. Examining the breadth and scope of censorship in Fascist Italy, from Mussolini's role as 'prime censor' to the specific experiences of female writers, this is a fascinating look at the vulnerability of culture under a dictatorship. More than two hundred years ago, the Founding Fathers established, with the first amendment to the U.S. Constitution, the right to freedom of expression and free speech. Since then, the issues of how absolute this "freedom" is and if and when it should be censored have pervaded American thought and laws. Regulations on speech during wartime and freedom of the press dominated the legal controversies at the beginning of the 20th century. Now, at the century's close, issues have arisen over new forms of media and types of electronic communication that our ancestors could never have imagined. In Censorship, Gail Blasser Riley offers an objective overview of these subjects, examining the controversies that surround them in both a historical and a contemporary context. Excerpt from Selected Articles on Censorship of the Theater and Moving Pictures Resolved: That all motion pictures made or exhibited in the United States should be under the control and censorship of the Federal Government. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. In the

essays that follow, Fred Berger argues for freedom of expression, civil disobedience, affirmative action and what he calls liberal judicial activism and against sex-role stereotyping, paternalism and the censorship of pornography. Underlying his liberalism is a unified theory. That theory consists of a conception of rights, a theory of value and a theory of government. The conception of a right that Berger defends derives from John Stuart Mill and is captured by what he calls "the rights formula": to have a right is to have important interests that society ought to protect as a matter of general rule (pp. 2, 7, 17-18, 19, 95). Since rights are to be protected by general rule, case-by-case consideration of consequences is ruled out (pp. 3, 18, 96) and neither modest increases in the general welfare, nor majority opinion, can justify the violation of a right (pp. 14-15; 17-18). Berger combines this view of the nature of a right with an objective theory of value according to which the important interests that ought to be protected are ones that people have "whether they know them or not, whether they desire that in which they have an interest or not" (p. 14-15). First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. From the Publisher: Censorship is part of the Global Issues series, which is designed to be a first-stop resource for research on the key challenges facing the world today. Each volume contains three sections, beginning with an introduction that clearly defines the issue, followed by detailed case studies of the issue's impact in the United States and several other countries or regions. The second section draws together significant U.S. and international primary source documents, and the third section gathers useful research tools such as brief biographies, facts and figures, an annotated bibliography, and more. A foreword written by an expert in the field complements each volume. A chronology, glossary, and index provide additional help. Censorship suppresses human expression. It can be a means of limiting public dissension from an authoritarian and/or unpopular government; a method for protecting religious dogma from heresy, whether perceived or real; and a way of imposing a set of standards on communities or individuals. On the other hand, censorship, in the forms of film ratings, v-chips, and Internet filters, upholds parental authority. Thus, censorship is viewed both as evil

and as a tool against evil. Even in the 21st century, with its emphasis on information and globalization, and with an electronic technology that disregards borders, censorship continues to dictate the lives of many. Providing a comprehensive overview of the different forms that censorship can take, this book examines the history and current practices of censorship in five countries-the United States, Russia, China, Zimbabwe, and Egypt-and discusses key counterstrategies. Parts II and III of the book include primary source documents relating to censorship in these five countries; biographical information on key figures whose lives were, or are, linked with censorship; and a list of U.S. and international organizations and agencies that monitor and publicize censorship activity, provide legal assistance, and develop counterstrategies. An annotated bibliography, a glossary, and a chronology complete this invaluable resource. This volume is a selection of papers presented at the international conference on Translation and Censorship. From the 18th Century to the Present Day, held in Lisbon in November 2006. Although censorship in Spain under Franco dictatorship has already been thoroughly studied, the Portuguese situation under Salazar and Caetano has been, so far, almost ignored by the academic research. This is then an attempt to start filling this gap. At the same time, new case studies about the Spanish context are presented, thus contributing to a critical view of two Iberian dictatorial regimes. However other geographical and time contexts are also included: former dictatorships such as Brazil and Communist Czechoslovakia; present day countries with very strict censoring apparatus such as China, or more subtle censorial mechanisms as Turkey and Ukraine. Specific situations of past centuries are given some attention: the reception of Ovid in Portugal, the translation of English narrative fiction into Spanish in the 18th century, the translation of children literature in Victorian England and the emergence of the picaresque novel in Portugal in the 19th century. Other forms of censorship, namely self-censorship, are studied in this volume as well. "The book fits in one of the most innovative fields of research in translation studies, i.e. the study of social and political constraints on translation processes and translation functions. More

specifically, the concept of censorship is crucial to the understanding of these constraints, especially in spatio-temporal settings where translation exhibits conflicts between what is acceptable for and what is prohibited by a given culture. For that reason, detailed descriptive research is needed in as many situations as possible. It gives an excellent view on the complex mechanisms of censorship with regard to translation within a large number of modern European and non European cultures. In addition to articles devoted to cases dealing with China, Brazil, Great-Britain, Turkey, Ukraine or Czechoslovakia, Spain and Portugal occupy a prominent role. As a whole, the volume marks an important step forward in our growing understanding of the role of socio-political factors for the development and changes of translation policies. I highly recommend the publication." Prof. dr. Lieven D'hulst, Professor of Translation Studies at K.U.Leuven (Belgium). A groundbreaking and surprising look at contemporary censorship in China As authoritarian governments around the world develop sophisticated technologies for controlling information, many observers have predicted that these controls would be ineffective because they are easily thwarted and evaded by savvy Internet users. In *Censored*, Margaret Roberts demonstrates that even censorship that is easy to circumvent can still be enormously effective. Taking advantage of digital data harvested from the Chinese Internet and leaks from China's Propaganda Department, this important book sheds light on how and when censorship influences the Chinese public. Roberts finds that much of censorship in China works not by making information impossible to access but by requiring those seeking information to spend extra time and money for access. By inconveniencing users, censorship diverts the attention of citizens and powerfully shapes the spread of information. When Internet users notice blatant censorship, they are willing to compensate for better access. But subtler censorship, such as burying search results or introducing distracting information on the web, is more effective because users are less aware of it. Roberts challenges the conventional wisdom that online censorship is undermined when it is incomplete and shows instead how censorship's porous nature is used strategically to divide the public.

Drawing parallels between censorship in China and the way information is manipulated in the United States and other democracies, Roberts reveals how Internet users are susceptible to control even in the most open societies. Demonstrating how censorship travels across countries and technologies, Censored gives an unprecedented view of how governments encroach on the media consumption of citizens.

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