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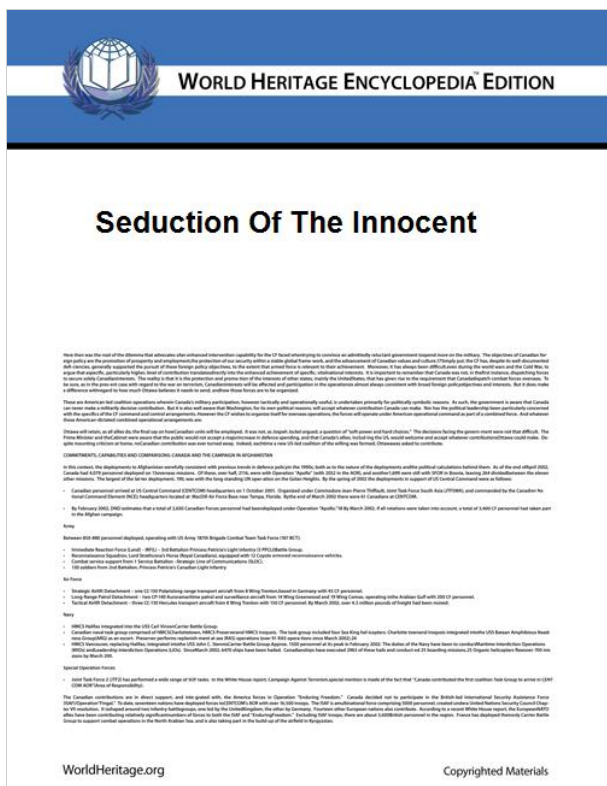
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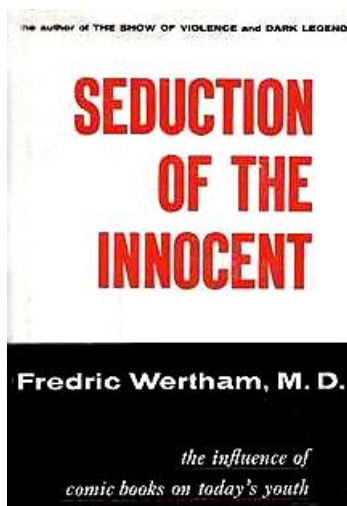


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SEDUCTION OF THE INNOCENT

Seduction of the Innocent



First edition cover

Author: Fredric Wertham
Subject: Comic books

Seduction of the Innocent is a book by German-American psychiatrist Fredric Wertham, published in 1954, that warned that comic books were a negative form of popular literature and a serious cause of juvenile delinquency. The book was taken seriously at the time, and was a minor bestseller that created alarm in parents and galvanized them to campaign for censorship. At the same time, a U.S. Congressional inquiry was launched into the comic book industry. Subsequent to the publication of *Seduction of the Innocent*, the Comics Code Authority was voluntarily established by publishers to self-censor their titles.

CONTENT AND THEMES

Seduction of the Innocent cited overt or covert depictions of violence, sex, drug use, and other adult fare within "crime comics" – a term Wertham used to describe not only the popular gangster/murder-oriented titles of the time, but superhero and horror comics as well. The book asserted that reading this material encouraged similar behavior in children.

Comics, especially the crime/horror titles pioneered by EC, were not lacking in gruesome images; Wertham reproduced these extensively, pointing out what he saw as recurring morbid themes such as "injury to the eye".^[1] Many of

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Publisher	Rinehart & Company
Publication date	1954

his other conjectures, particularly about hidden sexual themes (e.g. images of female nudity concealed in drawings or Batman and Robin as gay partners), met with derision within the comics industry. Wertham's claim that *Wonder Woman* had a bondage subtext was somewhat better documented, as her creator

William Moulton Marston had admitted as much; however, Wertham also claimed *Wonder Woman*'s strength and independence made her a lesbian.^[2] Wertham also claimed that Superman was both un-American and a fascist.

Wertham critiqued the commercial environment of comic book publishing and retailing, objecting to air rifles and knives advertised alongside violent stories. Wertham sympathized with retailers who did not want to sell horror comics, yet were compelled to by their distributors' table d'hôte product line policies.

Seduction of the Innocent was illustrated with comic-book panels offered as evidence, each accompanied by a line of Wertham's sardonic commentary. The first printing contained a bibliography listing the comic book publishers cited, but fears of lawsuits compelled the publisher to tear the bibliography page from any copies available, so copies with an intact bibliography are rare. Early complete editions of *Seduction of the Innocent* often sell for high figures among book and comic book collectors.

Beginning in 1948, Wertham wrote and spoke widely, arguing about the detrimental effects that comics reading had on young people. Consequently, *Seduction of the Innocent* serves as a culminating expression of his sentiments about comics and presents augmented examples and arguments, rather than wholly new material.^[3] Wertham's concerns were not limited to comics' impact on boys: He also expressed a concern for the effect of impossibly proportioned female characters on girl readers. A. David Lewis writes that Wertham's anxiety over Batman's and Robin's perceived homosexual subtexts was aimed at the welfare of a child introduced to that sort of family unit, not on some inherent immorality of homosexuality.^[4] Will Brooker also points out in *Batman Unmasked: Analyzing a Cultural Icon* that Wertham's notorious reading of Batman and Robin as a homosexual couple was not of his own invention, but was suggested to him by homosexual males whom he interviewed.^[5]

INFLUENCE

The fame of *Seduction of the Innocent* added to Wertham's previous celebrity as an expert witness and made him an obvious choice to appear before the Senate Subcommittee on Juvenile Delinquency led by anti-crime crusader Estes Kefauver. In extensive testimony before the committee, Wertham restated arguments from his book and pointed to comics as a major cause of juvenile crime. The committee's questioning of their next witness, EC publisher William Gaines, focused on violent scenes of the type Wertham had decried. Though the committee's final report did not blame comics for crime, it recommended that the comics industry tone down its content voluntarily. Possibly taking this as a veiled threat of potential censorship, publishers developed the Comics Code Authority to censor their own content. The new code not only banned violent images, but entire words and concepts (e.g. "terror" and "zombies"), and dictated that criminals must always be punished. This destroyed most EC-style titles, leaving a sanitized subset of superhero comics as the chief remaining genre. Wertham nevertheless considered the Comics Code inadequate to protect youth.

Among comic-book collectors any comic book with a story or panel referred to in *Seduction of the Innocent* is known as a "*Seduction* issue", and is usually more valued than other issues in the same run of a title. *Seduction of the Innocent* is one of the few non-illustrative works to be listed in the Overstreet Comic Book Price Guide as a collectible in its own right.

FALSIFIED INFORMATION AND CRITICISM

Wertham "manipulated, overstated, compromised, and fabricated evidence" in support of the contentions expressed in *Seduction of the Innocent*.^[3] He intentionally mis-projected both the sample size and substance of his research, making it out to be more objective and less anecdotal than it truly was.^[6] He generally did not adhere to standards worthy of scientific research, instead using questionable evidence as rhetorical ammunition for his argument that comics were a cultural failure.^[7]

Wertham used New York City adolescents from troubled backgrounds with previous evidence of behavior disorders as his primary sample population. For instance, he used children at the Lafargue Clinic to argue that comics disturbed young people, but according to a staff member's calculation seventy percent of children under the age of sixteen at the clinic had diagnoses of behavior problems.^[8] He also used children with more severe psychiatric disorders which required hospitalization at Bellevue Hospital Center, Kings County Hospital Center, or Queens General Hospital. Conclusions drawn from flawed sample populations cannot be extrapolated to society at large, leading to sampling error.

Statements from Wertham's subjects were sometimes altered, combined, or excerpted so as to be misleading. Relevant personal experience was sometimes left unmentioned. For instance, in arguing that the Batman comics condoned homosexuality because of the relationship between Batman and his sidekick Robin, there is evidence that Wertham misrepresented the testimony of young men. He combined two subjects' statements into one, and the two subjects had been in a homosexual relationship for years prior. He failed to inform readers that a subject had been recently sodomized. Despite subjects specifically noting a preference for or the superior relevance of other comics, he chose to give greater weight to the readership of Batman.^[9] Wertham also presented as first-hand stories that he could have only heard through colleagues.

His descriptions of comic content were frequently misleading, either by exaggeration or elision. He mentions a "headless man" in *Captain Marvel* while the comic only shows *Captain Marvel*'s face splashed with an invisibility potion,^[10] not a decapitated figure. He exaggerated a thirteen-year-old girl's report of stealing in a comic from "sometimes" to "often".^[11] He compared the *Blue Beetle* to a Kafkaesque nightmare, failing to mention that the *Blue Beetle* is a man and not, in fact, an insect.

SEE ALSO

Homosexuality in the Batman franchise

NOTES

FURTHER READING

Beatty, Bart (2005). *Fredric Wertham and the Critique of Mass Culture*. University Press of Mississippi, ISBN 1-57806-819-3.

Nyberg, Ami Kiste (1998). *Seal of Approval: The History of the Comics Code*, University Press of Mississippi, ISBN 0-87805-975-X.

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Warshow, Robert S. *Commentary* (June 1954). "The Study of Man: Paul, the Horror Comics, and Dr. Wertham"

Wright, Bradford W. (2001). *Comic Book Nation: The Transformation of Youth Culture in America* Johns Hopkins University Press, ISBN 0-8018-7450-5.

online*Seduction of the Innocent*Text of , but with different images

*Seduction of the Innocent*The bibliography from

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Worlds Within Words: A Literature Exhibit Literature comes from the Greek word *littera* which pertains to the nature of books and writings that are culturally or historically significant.

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[Verse 1] He always wears his bible belt The collar under his head It's like a noose around his neck His sandaled feet don't touch the ground Ears don't hear a sound
Seduction Of The Innocent. [Chorus] Everybody thinks there's always a reason Need a reason to cry You kiss the hand of the man for all seasons And don't know why.
[Bridge] Say it friend, if you had to do it all over again Would you know the trickery that he's praying? [Verse 2] The padre looks well fed Remember what the good book
said Vultures circle overhead Whatever gets you through the night Friend SEDUCTION OF THE by. Fredric. INNOCENT W crtbam. MD. Thi~ is rne most shocking book of
recent yelrs, And it should be the most jullueut;"l. Sedncuon of tbe innocent is chc compicrc, derailed repon of the findings of famed psychiau-istr, Fredric 'Werrham, on the
pernicious influence of comic books on the ycurh of today. No parent can afford to ignore it. You think your child is immune! Don't Jorg ee - 90,000,000 comic buuks are
read each mcnrh. You think thcy arc mostly abouc floppy-eared bunnies, attractive little mice and chipmunks> Go take a look. On the basis of wide exper

Search for "Seduction of the Innocent" on Amazon.com. Share this Rating. Title: Seduction of the Innocent (1961). 6,3/10. Want to share IMDb's rating on your own site?Â Even more relevant today than it was in the year of its production, Seduction of the Innocent packs a powerful punch and should be required viewing in all schools and rehabilitative facilities. Produced by Sid Davis with incredible style and grace despite the low-budget constraints, this short film is made intensely moving by the uniform excellence of the performances from a cast of relatively unknown actors. The unidentified actress who plays the young girl who progresses from pot to a woman addicted to "H" gives a stunning performance. Sid's remake of The Terrible Truth is, in many ways, superior to it, if only because by the mid-sixties there were a lot more ways for kids to get themselves into trouble. This is a warning about the path of casual drug usage leading to "the point of no return" and the user being permanently lost to society. Jeanette is introduced to drugs through her new boyfriend and casually pops pills for the first time. However, she rapidly progresses into more extreme forms of drug usage, smoking marijuana and shooting heroin. In order to support their habits Jeanette and her boyfriend beg