

TARZAN THE CENSORED

by Jerry L. Schneider

Forward

In "Edgar Rice Burroughs: Master of Adventure" by Richard A. Lupoff, the author stated that the Ballantine Books' versions of the Tarzan series were edited (evidently for political correctness), not the "all complete and unabridged" as Ballantine stated on the paperbacks. So, armed with the earliest hardcover editions that I owned in my collection (McClurg, A. L. Burt, Grosset & Dunlap, Burroughs Inc., and Canaveral Press) and post 1969 Ballantine editions, I scanned through them for discrepancies and changes. There were changes from the early hardcovers that I found in some of the paperbacks.

Some of the books in the Tarzan series were edited for "political correctness" with regards to ethnicity dialects and derogatory terms. Hard to read dialects (or hard to typeset) were changed to an easier form (i.e. hit's changed to it's, heat to eat, and hour to our), while extremely derogatory terms such as Jew (see **Tarzan and the Golden Lion**) and nigger were altered or eliminated (not for the betterment of the story as the alteration in the words has lessened the impact the originals imparted to the reader—the level of anger toward the character who spoke the words has been lessened). The term "black" remained in place in some books but removed from others—no rhyme or reason to the changes. Esmeralda's original dialect in "Tarzan of the Apes" remained in place through 1969, then edited downward to an easier and friendlier version.

Because of these changes, an in-depth look at the various editions of "Tarzan of the Apes" is shown below, while the other books in the Tarzan series are only compared by using an early hardcover version and the first version that was edited, usually the Ballantine edition.

Edgar Rice Burroughs, like all other great writers of the past, when he wrote dialogue for his characters, he spelled their words as they would have been dialectally spoken and used the slang speech that was appropriate for the character. So, while many derogatory words are used throughout his writings by his characters, this in no way implies that these words or feelings

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are those that Burroughs', himself, would use, or even consider using in real life. Remember, he was a writer, and he wrote what the people in his books said.

After the original article was published and after 99% of this revised article was finished, additional information came to light concerning the Ballantine editing of "Tarzan of the Apes" in the form of a letter written to Rev. Heins from Carole Showalter, Managing Editor of Ballantine Books in August 1969: "**TARZAN OF THE APES** was reset in April 1969, — the 5th printing. The Burroughs family requested that certain material be deleted." [copy of letter appeared in ERB-dom #28, November 1969]

After this revised article was assembled, further changes were found in "Tarzan of the Apes" which do not appear in this version of the article. These changes will be added when time permits.

ACKNOWLEDGEMENTS

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EXPLANATION OF THE FORMAT

The Chapter, Page Number, and Line Number is listed as Chapter:Page Number,Line Number (99:99,99). Books used are cross-referenced with the Henry Hardy Heins "A Golden Anniversary Bibliography of Edgar Rice Burroughs" (Grant 1964) and Robert B. Zeuschner "Edgar Rice Burroughs: The Exhaustive Scholar's and Collector's Descriptive Bibliography" (McFarland 1996). Heins' work assigns individual format codes to the different works (i.e. "Tarzan of the Apes" is designated as "TA") while Zeuschner's assigns an unique number to each entry. An A. L. Burt first printing is thus shown below for Heins as H:TA5 and for Zeuschner as Z:699, while the Grosset & Dunlap reprinting of 1929 is indicated as H:TA6 and Z:701. Dates for the Burt and G&D reprints have been indicated as closely as possible by the use of "ca" (circa/about).

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"Tarzan of the Apes"

The first Ballantine edition of "Tarzan of the Apes" was published in July 1963. The text of the paperback, except for typographical errors and corrections, is identical to the early hardback edition. The Ballantine fifth printing in April 1969 was edited and retypeset. Grosset & Dunlap in their final printing in 1973, used the edited text.

A. L. Burt ca 1915, Z:699, H:TA5		Ballantine April 1969, Z:713	
The words <i>negro</i> and <i>negress</i> are not capitalized. See 114,7 and 173,29 for samples.		The words <i>Negro</i> and <i>Negress</i> are capitalized. See 68,26 and 105,11 for samples.	
13:178,6	... frightened child the huge black ran to bury her face on her mistress' shoulder.	13:107,28	... frightened child the huge woman ran to bury her face on her mistress' shoulder.
15:203,2	"Fo' de good Lawd's sake, ain' Ah daid?"	15:122,10	"For the good Lord's sake, ain't I dead?"
18:245,26	"O Gaberelle, Ah wants to die!" ... "Lemme die, deah Lawd, but doan lemme see dat awrful face again. Whafer yo' sen de devil 'roun' after po ole Esmeralda? She ain't done nuffin' to nobody, Lawd; hones' she ain't. She's puffickly indecent, Lawd; yas'm, deed she is."	18:149,37	"Oh, Gaberelle, I want to die!" ... "Let me die, dear Lord, don't let me see that awful face again."
18:246,7	"O Gaberelle! T'ank de Lawd," she said.	18:150,2	"O Gaberelle! Thank the Lord", she said.
18:246,10	"Ain' Miss Jane here?" ... "Oh, Lawd, now Ah	18:150,5	"Ain't Miss Jane here?" ... "Oh, Lord, now I

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	'members! It done must have tooked her away," ...		remember! It must have took her away," ...
18:246,17	"A great big gi'nt all covered with hair."	18:150,10	"A great big giant all covered with hair."
18:246,21	"Ah done thought it was de devil; but Ah guess it mus' a-been one of dem gorilephants. Oh, my po baby, my po li'l honey," ...	18:150,14	"I thought it was the devil; but I guess it must have been one of the gorilephants. Oh, my poor baby, my poor little honey," ...
22:309,21	... "What am it now? A hipponoceros? Where am he, Miss Jane?"	22:187,30	... "What is it now? A hipponoceros? Where is he, Miss Jane?"
22:309,27	"Yasm honey, but what's de matter wif you-all precious? You acts sorter kinder disgranulated dis ebenin'."	22:187,35	"Yes honey, but what's the matter with you, precious? You acts sort of disgranulated this evening."
22:310,3	"Yasm, honey; now you-all go right to sleep. Yo' nerves am all on aidge. What wif all dese ripotamuses an' man eaten geniuses dat Marse Philander been a tellin' about-laws, it ain't no wonder we all get nervous prosecution."	22:187,39	"Yes, honey; now you go right to sleep. Your nerves are all on edge. What with all these ripotamuses and man eating geniuses that Mister Philander been telling about-Lord, it ain't no wonder we all get nervous prosecution."
22:310,9	... the faithful old black cheek, bid Esmeralda good night.	22:188,4	... the faithful woman, bid Esmeralda good night.
24:329,3	"Fo' de Lawd's sake honey," cried Esmeralda. "You all doan mean to tell me dat youse a-goin' to stay right yere in dis	24:201,4	"For the Lord's sake, honey," cried Esmeralda. "You all don't mean to tell me that you're going to stay right here in this

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	yere lan' of carnivable animals when you all done got de oppahtunity to escapade on dat crosier? Doan yo' tell me <i>dat</i> , honey."		here land of carnivable animals when you all got the opportunity to escapade on that boat? Don't you tell me <i>that</i> , honey."
24:329,13	"Well Miss Jane, das all jes' as yo' say; but dat dere fores' lawd never did save us to stay yere. He done save us so we all could get away from yere. Ah expec' he be mighty peevish when he fin' we ain't got no mo' sense 'n to stay right yere after he done give us de chanct to get away."	24:201,12	"Well, Miss Jane, that's all jest as you say; but that there forest man never did save us to stay here. He done save us so we all could get away from here. I expect he be mighty peevish when he find we ain't got no more sense than to stay right here after he done give us the chance to get away."
24:329,19	"Ah hoped Ah'd never have to sleep in dis yere geological garden another night and listen to all dem lonesome noises dat come out of dat jumble after dark."	24:201,17	"I hoped I'd never have to sleep in this here geological garden another night and listen to all them lonesome noises that come out of that jumble after dark."
27:378,13	"Oh, Gaberelle, Marse Clayton, she done gone for a walk."	27:231,12	"Oh, Gaberelle, Mister Clayton, she done gone for a walk."
27:378,20	"Down dat road," ...	27:231,19	"Down that road," ...

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The various editions of "Tarzan of the Apes" in American and/or English hardbacks and paperbacks indicate that the Whitman (Z:710) 1964 edition was the first that contained editing not performed by the author or authorized by him. As indicated above by Burt 13:178,6, Whitman on 13:126,26 printed the phrase as shown by Ballantine 13:107,28. No other editing was performed in the Whitman version. The New English Library paperback edition, dated July 1975, uses the complete edited version. Signet Classic 1990: unedited; Penguin Twentieth-Century Classics 1990: unedited; Dover Thrift Editions 1997: unedited; Buccaneer: edited; Avenel (4 in 1) 1988: unedited (used the magazine version); The Eaton Press 1993: unedited; Book-of-the-Month Club 1995: unedited.

CHART A - A Listing of the Page and Line Numbers in the Various Editions

McClurg Burt	G&D Red	G&D Mad Sq Ed	G&D BB&G variant	G&D T 1967	G&D T 1973	Whitman 1964	Ballantine 7-63	Ballantine 4-69
13:178,6	13:172,20	13:139,2	13:139,2	13:139,2	13:139,2	13:126,26	13:99,36	13:107,28
15:203,2	15:196,29	15:196,29	15:157,8	15:157,8	15:157,8	15:144,5	15:112,30	15:122,10
18:245,26	18:240,1	18:192,32	18:192,32	18:192,32	18:192,32	18:174,10	18:136,9	18:149,37
18:246,7	18:240,12	18:193,8	18:193,8	18:193,8	18:193,5	18:174,18	18:136,18	18:150,2
18:246,10	18:240,15	18:193,11	18:193,11	18:193,11	18:193,8	18:174,20	18:136,21	18:150,5
18:246,17	18:240,22	18:193,16	18:193,16	18:193,16	18:193,14	18:174,25	18:136,26	18:150,10
18:246,21	18:240,26	18:193,20	18:193,20	18:193,20	18:193,18	18:174,28	18:136,30	18:150,14
22:309,21	22:302,22	22:243,19	22:243,19	22:243,19	22:243,19	22:219,17	22:169,34	22:187,30
22:309,27	22:302,28	22:243,25	22:243,25	22:243,25	22:243,25	22:219,21	22:169,39	22:187,35
22:310,3	22:303,3	22:243,29	22:243,29	22:243,29	22:243,29	22:219,25	22:169,43	22:187,39
22:310,9	22:303,9	22:243,34	22:243,34	22:243,34	22:243,34	22:219,29	22:170,3	22:188,4
24:329,13	24:322,4	24:258,35	24:258,35	24:258,35	24:258,35	24:232,14	24:180,22	24:201,4
24:329,19	24:322,14	24:259,8	24:259,8	24:259,8	24:259,8	24:232,21	24:180,30	24:201,12
24:378,13	24:322,21	24:259,14	24:259,14	24:259,14	24:259,14	24:232,26	24:180,35	24:201,17
27:378,13	27:370,8	27:297,3	27:297,3	27:297,3	27:297,3	27:266,27	27:207,20	27:231,12
27:378,20	27:370,15	27:297,10	27:297,10	27:297,10	27:297,10	27:266,32	27:207,27	27:231,19
First Typeset	Retypeset	Retypeset	Same as Mad Sq Ed	Same as Mad Sq Ed	Retypeset	Retypeset	First Typeset	Retypeset

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"The Return of Tarzan"

The editing in this book was probably initiated by the typesetters/editors at Ballantine as there was no reason to change the words except for readability (i.e. the dialect h's were removed).

A. L. Burt 1917 H:RT7, Z:449	Ballantine July 1963 Z:456
18:245,3 "Come, come, mates," spoke up one of the men, Tompkins, who had taken no part in the altercation, "shootin' hoff hour bloomin' mugs won't get us nothin'. Has Spider 'ere said afore, we'll hall bloody well be picked hup, hangway, sez 'e, so wot's the use o' squabblin'? Let's heat, sez I."	18:151,15 "Come, come, mates," spoke up one of the men, Tompkins, who had taken no part in the altercation, "shootin' off our bloomin' mugs won't get us nothin'. As Spider 'ere said afore, we'll all bloody well be picked up, anyway, sez 'e, so wot's the use o' squabblin'? Let's eat, sez I."
18:247,4 "Well, thank Gawd it wasn't the water," cried Tompkins. "Hit's easier to get halong without food than hit his without water. We can heat hour shoes if worse comes to worst, bet we couldn't drink 'em."	18:152,24 "Well, thank Gawd it wasn't the water," cried Tompkins. "It's easier to get along without food than it is without water. We can eat our shoes if worse comes to worst, but we couldn't drink 'em."
18:249,16 "W'y not?" growled Wilson. "Hain't we gotta live? He's dead," ...	18:153,44 "W'y not?" growled Wilson. "Ain't we gotta live? He's dead," ...

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"The Beasts of Tarzan"

The only differences between the McClurg/Burt/Grosset & Dunlap editions and the Ballantine editions is that the word *nigger* is edited in two places (see below) and the word *check* is spelled the British way, *cheque*. The word *black* was not edited out. The Swede's dialect was not edited.

Grosset & Dunlap ca 1929 H:Bta 4, Z:46		Ballantine July 1963 Z:52	
20:305,13	"Ah!" exclaimed Gust, "there is where you are wrong. There is where you are lucky that you have an educated man like me to tell you what to do. You are a poor nigger, Momulla, and so you know nothing of wireless."	20:145,26	"Ah!" exclaimed Gust, "there is where you are wrong. There is where you are lucky that you have an educated man like me to tell you what to do. You are an ignorant savage, Momulla, and so you know nothing of wireless."
20:305,20	"I am no nigger," he shouted.	20:145,32	"I am no savage," he shouted.

"The Son of Tarzan"

The word *negro* is not capitalized in the hardcover editions, but is in the Ballantine version.

A. L. Burt ca 1918 H:ST6, Z:489		Ballantine July 1963 H:ST17, Z:495	
1:1,16	"Wot 'ell?" ...	1:7,11	"Wot the 'ell?" ...

"Tarzan and the Jewels of Opar"

The word *negro* is not capitalized in the hardcover editions, but is in the Ballantine version. No other apparent changes in the text.

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"Jungle Tales of Tarzan"

There were no apparent changes in the text.

"Tarzan the Untamed"

There were no apparent changes in the text.

"Tarzan the Terrible"

There were no apparent changes in the text.

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"Tarzan and the Golden Lion"

Throughout the text, references to Bluber as a German Jew have been removed and he has become just a German. "Jewish" words have become German words. Because these changes appeared in a Grosset & Dunlap edition prior to Burroughs' death, it is most likely that Burroughs made the changes in the text, probably due to sympathy for the German Jews after World War II. Not to be outdone, Ballantine edited one sentence, removing "h's" from Peebles dialect (see below).

Grosset & Dunlap 1927 Z:585, H:GL3a		G&D BB&G Z:592	
3:32,19	"Oi! Oi!" exclaimed Bluber. "But dot is a lot of money—two t'ousand pounds. Oi! Oi!"	3:32,19	"Ach, weh!" exclaimed Bluber. "But dat is a lot of money—two t'ousand pounds."
3:33,21	"Oi! Oi!" cried Bluber	3:33,21	"Ach, weh!" cried Bluber.
3:33,26	"Vat you t'ink; I carry all dot money" ...	3:33,26	"Vat you t'ink; I carry all dat money" ...
3:37,7	Bluber threw up his hands. "Oi! Miss Flora, what you t'ink, ve spend two t'ousand pounds to buy a pig in a poke? Oi! Oi! you wouldn't ask us to do dot? ...	3:37,7	Bluber threw up his hands. "Ach! Miss Flora, what you t'ink, ve spend two t'ousand pounds to buy a pig in a poke? Ach, weh! you wouldn't ask us to do dot? ...
3:37,31	"But we are not gonoffs, Miss Flora," insisted the Jew.	3:37,31	"But we are not fools, Miss Flora," insisted Bluber.
5:57,23	... the third appeared to be a short, fat, German Jew, ...	5:57,23	... the third appeared to be short, fat, and Teutonic, ...

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5:58,11	"With a startled shriek the Jew ...	5:58,11	With a startled shriek Bluber ...
5:58,21	The Jew crawled to his feet. " <i>Mein Gott!</i> he cried, his voice quavering, "I t'ought sure he vas coming over the fence. S'elp me if I ever get out of diss, neffer again—not for all der gold in Africa would I go t'rough vat I haf been t'rough dese past t'ree mont's. <i>Oi! Oi!</i> ven I t'ink of it, <i>Oi! Oi!</i> Lions, und leopards, und rhinoceroses und hippopotamuses, <i>Oi! Oi!</i> "	5:58,21	Bluber crawled to his feet. " <i>Mein Gott!</i> " he cried, his voice quavering, "I t'ought sure he vas coming over der fence. S'elp me if I ever get out of diss, neffer again—not for all der gold in Africa would I go t'rough vat I haf been t'rough dese past t'ree mont's. <i>Ach, weh!</i> ven I t'ink of it, <i>Ach, du lieber!</i> Lions, und leopards, und rhinoceroses und hippopotamuses."
5:64,2	... but it was the German Jew who ...	5:64,2	... but it was the German who ...
10:133,2	"For vy should ve quarrel?" demanded Bluber. "Dere is enough for all—over forty-tree t'ousand pounds apiece. Ven yu get mad at me you call me a dirty Jew und say dat I am stingy, but <i>Mein Gott!</i> you Christians are vorser." ...	10:133,2	"For vy should ve quarrel?" demanded Bluber. "Dere is enough for all—over forty-tree t'ousand pounds apiece. Ven you get mad at me you call me names und say dat I am stingy, but <i>Mein Gott!</i> you English are vorser." ...
10:133,22	... "The dago there" and he indicated Esteban—	10:133,22	... "The actor there"—and he indicated Esteban—
10:134,11	" <i>Oi! Oi!</i> You don't mean to leave the gold?" almost shrieked Bluber.	10:134,11	" <i>Ach, nein!</i> You don't mean to leave der gold?" almost shrieked Bluber.
10:136,9	" <i>Oi! Oi!</i> " spluttered	10:136,9	" <i>Himmel!</i> " spluttered

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Bluber, ...	Bluber, ...
10:136,25 ... Bluber, "Oi! Oi!"	10:136,25 ... Bluber.
10:146,26 ... Oi! Oi!" ...	10:146,26 ... Ach! Ach!" ...
10:147,12 "Oi! Oi!" almost shrieked Bluber, "der dirty crook. He steals all our gold, und ve lose our two t'ousand pounds into the bargain. Oi! Oi!"	10:147,12 "Ach, weh!" almost shrieked Bluber, "der dirty crook. He steals all our gold, und ve lose our two t'ousand pounds into der bargain."
15:230,29 "Oi! Oi!" cried Bluber...	15:230,29 "Ach, weh!" cried Bluber...
15:231,4 ... "Oi! vy did I done it? ...	15:231,4 ... "Ach! vy did I done it? ...
18:274,24 "Oi! Oi! I don't care vot nobody says," moaned Bluber.	18:274,24 "Ach, weh! I don't care vot nobody says," moaned Bluber.
18:277,2 "Oi!" groaned Bluber, ...	18:277,2 "Ach!" groaned Bluber, ...
18:279,19 "Oi!" shrieked Bluber, ...	18:279,19 "Ach!" shrieked Bluber, ...
18:280,6 ... "Oi! Oi! ...	18:280,6 "Ach, nein! ...
18:281,6 "Oi! Oi!" cried Bluber...	18:281,6 "Ja, Ja!" cried Bluber...
19:287,20 "Oi! Oi! Vot have ve got to steal?" ...	19:287,20 "Ach, weh!" Vot have ve got to steal? ...
	Ballantine July 1963 Z:593
3:31,20 "Hale!" cried Peebles, pounding the table to attract the attention of a waiter, "let us 'ave hale."	3:23,41 "Ale!" cried Peebles, pounding the table to attract the attention of a waiter, "let's 'ave ale."

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"Tarzan and the Ant Men"

The word *negro* is capitalized in the Ballantine version. No other apparent changes in the text.

"Tarzan, Lord of the Jungle"

The word *negro* is capitalized in the Ballantine version.

Grosset & Dunlap 1939 H:LJ6 , Z:685		Ballantine Sept 1963 H:LJ13, Z:690	
4:48,17	"You damned clumsy nigger!" ...	4:30,17	"You damned clumsy swine!"
4:62,8	"I'm not paying you damned niggers for advice," ...	4:36,26	"I'm not paying you damn fools for advice," ...
5:64,18	"How about the niggers?"	5:37,31	"How about the porters?"
5:64,25	... anything about niggers. You're ...	5:38,1	... anything about natives. You're ...
5:65,6	... now let me handle the niggers- ...	5:38,7	... now let me handle the men- ...
5:66,13	... mighty sick niggers in these parts...	5:38,31	... mighty sick porters in these parts...
5:67,9	"Yes. Some crazy nut I suppose. The niggers seemed to know about him."	5:39,4	"Yes. Some crazy nut I suppose. The askari seemed to know about him."
5:69,15	"I don't chum with niggers," sneered Stimbol.	5:40,5	"I don't chum with porters," sneered Stimbol.
5:70,1	... half the askari, and I want to tell you niggers right now ...	5:40,13	... half the askari, and I want to tell you right now ...

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6:88,8 "The lazy niggers," he grumbled.	6:49,14 "The lazy swine," he grumbled.
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"Tarzan and the Lost Empire"

The word *black* has been changed or edited out of the Ballantine version. A representative sampling is shown below:

ERB Inc. 1948 H:LE5, Z:642		Ballantine Oct. 1963 Z:646	
1:5,11	A tall, black warrior was the first of the party ...	1:6,18	A tall Negro warrior was the first of the party ...
4:46,8	As von Harben and Gabula stood looking out across this (to them) new and mysterious world, the black warriors in the dugout watched them attentively. The strangers were still so far away that the blacks were unable to identify them ...	4:27,21	As von Harben and Gabula stood looking out across this (to them) new and mysterious world, the warriors in the dugout watched them attentively. The strangers were still so far away that the men were unable to identify them ...
4:49,7	... and the two men found themselves covered by the weapons of a boatload of ebon warriors.	4:28,44	... and the two men found themselves covered by the weapons of a boatload of warriors.
7:78,1	Tarzan of the Apes ... had so filled the breast of the black youth with terror.	7:43,15	Tarzan of the Apes ... had so filled the breast of the youth with terror.

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"Tarzan at the Earth's Core"

The word *black* when used for Tarzan's warriors, the Waziri, was not edited out, but when used in reference to the cook, Robert Jones, it was edited in the Ballantine editions.

Metropolitan 1930 H:TEC1, Z:665	Ballantine Mar 1964 Z:672
3:33,3 "Lawd, niggah!" he exclaimed; "you all suah done overslep' yo'sef."	3:29,22 "Lawd!" he exclaimed; "you all suah done overslep' yo'sef."
3:33,32 "Ah knew it!" exclaimed the black. "No suh, Ah ain't seen nothin' o' Massa Ta'zan sence yesterday."	3:30,11 "Ah knew it!" the man exclaimed. "No suh, Ah ain't seen nothin' o' Ta'zan sence yesterday."
3:40,17 ... Robert Jones, watching from the galley door, swelled with pride. "Dem niggahs is sho nuf hot babies," he exclaimed. "All dem flyin' snakes ..."	3:34,12 Robert Jones, watching from the galley door, swelled with pride. "All dem flyin' snakes ..."
5:81,19 As the three men seated themselves, Robert Jones entered from the galley, his black face wreathed in smiles.	5:59,1 As the three men seated themselves, Robert Jones entered from the galley, his shining face wreathed in smiles.
5:81,22 "Ah'm suttinly glad to see you all, Mas' Jason," ...	5:59,3 "Ah'm suttinly glad to see you all, suh," ...

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"Tarzan the Invincible"

The word *negro* is capitalized in the Ballantine edition.

Grosset & Dunlap ca 1934 H:TI3, Z:735		Ballantine March 1974	
9:158,8	"Lay off, Peter," said Dorsky. "You will have the whole bunch of us in a minute and we shall all be killed. Every nigger in the outfit is in sympathy with these men."	9:97,25	"Lay off, Peter," said Dorsky. "You will have the whole bunch on us in a minute and we shall all be killed."

"Tarzan Triumphant"

ERB Inc. 1948 H:TTr6, Z:788		Ballantine Mar 1964 Z:790	
3:46,2	"What sort of a burgh is it? I don't think I'd like bein' bossed by a lot of smokes, though most of 'em is regular, at that. I knew some nigger cops in Chi that never looked to frame a guy."	3:30,12	"What sort of a burgh is it? I don't think I'd like bein' bossed by a lot of savages, though a lot of 'em is regular, at that. I knew some negro cops in Chi that never looked to frame a guy."
3:49,13	... "It'll cut down expenses, and two white fellows is got a better chanct than one alone in any bunch of smokes I ever seen. Do we stick or do we split?"	3:32,11	... "It'll cut down expenses, and two white fellows is got a better chanct than one alone. Do we stick or do we split?"
5:71,9	"I wasn't takin' no chances in a country full of strange smokes," said the	5:45,8	"I wasn't takin no chances in a country full of strange characters," said the

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	"Gunner". "Say, a broad I meets on the boat tells me some of these smokes eats people."		"Gunner". "Say, a broad I meets on the boat tells me some of these guys eats people."
10:131,1	... "Wonder what became of him. Guess I'll give him a tail. Come on, dinge," he concluded aloud to Obambi.	10:79,43	... "Wonder what became of him. Guess I'll give him a tail. Come on," he concluded aloud to Obambi.
13:162,14	... "Cotton ball here," ...	13:98,29	... "Obambi here," ...
13:165,12	"Where do you see any white men, tar baby?" ...	13:100,21	"Where do you see any white men?" ...
13:165,26	... called Danny, "it's only me and the smoke."	13:100,34	... called Danny, "it's only me and Obambi."
13:170,7	"Geeze, you wops is dumb," ...	13:103,17	"Geeze, you guys is dumb," ...
16:204,20	... "Didn't I tell you you'd get your ransom, you damn wop?"	16:123,42	... "Didn't I tell you you'd get your ransom?"
16:207,14	"Say," exclaimed Danny, "how come you knew them Wops had taken me for a ride?"	16:125,27	"Say," exclaimed Danny, "how come you knew them guys had taken me for a ride?"
24:299,23	"It sounded like the Valentine Massacre," said Danny, "but I guess it's them tough smokes from the village." ...	24:180,29	"It sounded like the Valentine Massacre," said Danny, "but I guess it's them toughs from the village." ...
24:301,21	"Oh, that Tarzan guy! Say kid, if he knew we was here he'd walk in and push all these nutty dumps over with	24:181,37	"Oh, that Tarzan guy! Say kid, if he knew we was here he'd walk in and push all these nutty dumps over with

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	one mit and kick the smokes over the back fence." ...		one mitt and kick the whole gang over the back fence." ...
25:309,9	"Them's the other half of 'Gunner' Patrick," replied Danny. "Now, bring on your tough smokes!"	25:186,8	"Them's the other half of 'Gunner' Patrick," replied Danny. "Now, bring on the dirty rats!"
25:311,18	"Hey! Big Smoke, you!"	25:187,30	"Hey! Big feller, you!"

"Tarzan and the City of Gold"

No apparent changes found in the text.

"Tarzan and the Lion Man"

The word *black* and *blacks* has been edited out. A few examples are shown below. Derogatory terms such as *nigger* and *smoke* have also been changed, usually to *porter* or *native*.

ERB Inc. 1948 H:LiM6, Z:632		Ballantine Mar 1964 Z:634	
2:22,23	"Lay into it, you lazy bums!" he yelled, and the long lash reached out and wrapped around the shoulders of the black.	2:15,1	"Lay into it, you lazy bums!" he yelled, and the long lash reached out and wrapped around the shoulders of a native.
2:23,12	"Oh, well," said Baine, "you got to treat those niggers rough;" ...	2:15,19	"Oh, well," said Baine, "you got to treat those workmen rough;" ...
2:23,15	"Those slave driving days are over, Baine; and the blacks know it. Orman'll get in plenty of trouble for this if the blacks report it,"	2:15,22	"Those slave driving days are over, Baine; and the natives know it. Orman'll get in plenty of trouble for this if the men report

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...		it;" ...	
2:24,19	... To the running boards of a number of the trucks clung some of the blacks, ...	2:16,9	... To the running boards of a number of the trucks clung some of the workgang, ...
3:27,22	Orman nodded. "I suppose so. They think they can frighten me with a few arrows, but I'll show the dirty niggers."	3:18,6	Orman nodded. "I suppose so. They think they can frighten me with a few arrows, but I'll show the dirty rats."
3:30,32	There were many stops while a crew of blacks ...	3:20,13	There were many stops while a crew of natives ...
3:33,16	... "Say, those blacks of ours are all shot." ...	3:21,37	... "Say, those porters of ours are all shot." ...
5:48,6	... and the shelters of the blacks ...	5:30,20	... and the shelters of the natives ...
5:48,22	The director shrugged. "We still got more niggers than we need anyway."	5:30,35	The director shrugged. "We still got more than we need anyway."
5:49,9	"Well, turn back if you want to, and take the niggers with you," ...	5:31,9	"Well, turn back if you want to, and take the rates with you," ...
5:50,27	"Some of those smokes had good sense anyway," ...	5:32,8	"Some of those porters had good sense anyway," ...
8:81,8	... It was the name the blacks of the safari ...	8:49,30	... It was the name the natives of the safari ...

The editing on this book apparently ended with Chapter Eight as many references to *pickaninny*, *smoke*, and *black(s)* were left in without alteration from Chapter Nine to the end of the novel.

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"Tarzan and the Leopard Men"

The word *black* was eliminated in many, but not all instances in the Ballantine edition.

ERB Inc. 1948 H:LeM6, Z:622		Ballantine Mar 1964 Z:623	
1:11,6	... but even that had languished and expired in the face of the fierce equatorial sun and before an audience consisting exclusively of low browed, West African blacks.	1:8,12	... but even that had languished and expired in the face of the fierce equatorial sun and before an audience consisting exclusively of low browed, West Africans.
1:11,25	... a great hulking black, ...	1:8,27	... a great hulking native, ...
2:23,20	The black warrior wormed ...	2:15,3	The warrior wormed ...
4:56,18	"I know," agreed Old Timer. "The thing each of us can't talk about probably explains why he is here. It was a woman with me; that's why I hate 'em. These native Shebas fulfill all my requirements as far as women are concerned, but they offend my olfactories."	4:33,30	"I know," agreed Old Timer. "The thing each of us can't talk about probably explains why he is here. It was a woman with me; that's why I hate 'em."
4:56,24	"Simple, wholesome, outdoor girls with cow dung and lice in their hair," supplemented The Kid. "Just lookin' at 'em would be enough to make me fall in love with the first white woman I saw; let alone	<i>eliminated text</i>	

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smellin' 'em."	
4:57,1 "Not me," said Old Timer. "I hate the sight of a white woman. I hope to God I never see another one as long as I live."	<i>eliminated text</i>

"Tarzan's Quest"

Appears to have no editing, but several lines have disappeared from the Ballantine edition, probably due to typographical error.

ERB Inc. 1948 H:TQ5, Z:798	Ballantine Mar 1964 Z:799
13:131,11 "I did not say that Tarzan had not been here," retorted Udalo; "I say that he is not here, and that I know nothing of him. I do not know where he went after he left here. If you will lay aside your arms, you and your men may enter the village; then we may talk. If you come in peace, you will do this; if you do not do it, Udalo will know that you have come to make war. As you can see, he has many warriors. We are not afraid of you, but we do not want war."	13:79,1 "I did not say that Tarzan had not been here," retorted Udalo; "I say that he is not here, and that I know nothing of him. I do not know where he went after he left here. If <i>rest of paragraph missing</i>
13:131,20 "We have come in peace," replied Muviro, "but warriors do not lay aside their	<i>paragraph missing</i>

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weapons. If you have so many brave warriors, why should you fear ten men?"	
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"Tarzan and the Forbidden City"

The word *black* is sometimes edited out of the Ballantine edition.

ERB Inc. 1948 H:FC3, Z:571		Ballantine Mar 1964 Z:574	
1:8,23	Crouching upon the great back of Tantor, ready for any eventuality, Tarzan watched the trail along which the black man was approaching.	1:6,5	Crouching upon the great back of Tantor, ready for any eventuality, Tarzan watched the trail along which the man was approaching.
8:78,4	The assurance of the blacks vanished, ...	8:47,36	The assurance of the savages vanished, ...

"Tarzan the Magnificent"

Appears to have no editing.

"Tarzan and the Foreign Legion"

Appears to have no editing.

"Tarzan and the Castaways"

Appears to have no editing.

"Tarzan and the Madman"

Appears to have no editing.

Tarzan, having acclimated to life in London, is called back to his former home in the jungle to investigate the activities at a mining encampment. Tarzan, having acclimated to life in London, is called back to his former home in the jungle to investigate the activities at a mining encampment. Director: David Yates.