

2023

## Holy Heroes! Catholic Comics in Special Collections

Henry M. Handley  
*University of Dayton*, [hhandley1@udayton.edu](mailto:hhandley1@udayton.edu)

Stephanie Shreffler  
*University of Dayton*

Jillian M. Ewalt  
*University of Dayton*

Follow this and additional works at: [https://ecommons.udayton.edu/roesch\\_fac](https://ecommons.udayton.edu/roesch_fac)



Part of the [Catholic Studies Commons](#), and the [Library and Information Science Commons](#)

---

### eCommons Citation

Handley, Henry, Stephanie Shreffler, and Jillian Ewalt. "Holy Heroes! Catholic Comics in Special Collections." In *Comic Books, Special Collections, and Academic Libraries*, edited by Brian C. Flota and Kate Morris, 285-298. Chicago: ACRL Publishing, 2023.

This Book Chapter is brought to you for free and open access by the Roesch Library at eCommons. It has been accepted for inclusion in Roesch Library Faculty Publications by an authorized administrator of eCommons. For more information, please contact [mschlangen1@udayton.edu](mailto:mschlangen1@udayton.edu), [ecommons@udayton.edu](mailto:ecommons@udayton.edu).

CHAPTER

# 20

## Holy Heroes! Catholic Comic Books in Special Collections

---

Henry Handley, Stephanie  
Shreffler, and Jillian Ewalt

---

### Introduction

Catholic comic books might seem like a niche within a niche, a footnote in the histories of both comics and the Roman Catholic Church. Even the words “Catholic comics” might seem like an oxymoron to comics readers and scholars who are more familiar with the Church’s influence on early comics censorship through organizations like the National Organization for Decent Literature, which was led and supported by Catholic clergy.<sup>1</sup> However, Roman Catholics also adopted comics for educational use—specifically, catechesis. The Catechism of the Catholic Church defines catechesis as “an education in the faith of children, young people and adults which includes especially the teaching of Christian doctrine imparted, generally speaking, in an organic and systematic way, with a view to initiating the hearers into the fullness of Christian life.”<sup>2</sup> Both members of the clergy and lay authors were mindful of the popularity of comic books as children’s entertainment, and while other Christians also used the comic book as a vehicle for evangelization, the relationship between Roman Catholicism and comics is especially notable for propagating American Catholic culture and social philosophy.

In fact, the story of comics and the story of Catholicism in the twentieth century are intertwined. As American Catholics increasingly assimilated into mainstream American



culture, comic books also became central in secular popular culture and became subjects of catechesis and censorship. American Catholic comics were not necessarily relegated to American stories, as the comics about the Fatima apparitions show. Rather, comic books and American Catholic print culture more broadly were prelude to and part of one of the “periods of renewal in the Church [that] lead to intense catechesis,” in this case, the *aggiornamento*, or updating of the Catholic Church through the Second Vatican Council, held in Rome from 1962 to 1965.<sup>3</sup> This rich cultural background, looking back to a long tradition of religious imagery as well as forward to the Church’s reckoning with modern life in the 1960s, means that Catholic comic books have many layers to reveal in scholarly analysis. As a result, librarians and archivists at the University of Dayton have incorporated Catholic comics into a number of special collections instruction initiatives.

## Institutional Context

The University of Dayton (UD) is a private Roman Catholic university founded by the Society of Mary (Marianists) in 1850. UD hews to the Marianist charism (briefly defined as the order’s guiding spiritual principles and gifts) of a holistic education in faith, service, and community within the Catholic intellectual tradition.<sup>4</sup> The University Libraries are a space where these values play out on campus, not only in Roesch Library, the main academic library, but in three special collections areas: University Archives and Special Collections, the U.S. Catholic Special Collection (U.S. Catholic), and the Marian Library. The latter two are explicitly Catholic special collections. U.S. Catholic documents “the history and heritage of the Catholic Church and Catholic life in the United States,” with holdings of nearly 300 volumes of books and serials and 150 linear feet of archival materials.<sup>5</sup> The Marian Library serves institutional, national, and international audiences with an interest in the Blessed Virgin Mary, with holdings of more than 115,000 books and monographs, 8,000 serial volumes, 675 linear feet of archival materials, and 12,800 artworks.<sup>6</sup>

The U.S. Catholic Special Collection and the Marian Library document Catholic “intellectual and popular traditions” and advance research at the university and beyond.<sup>7</sup> The U.S. Catholic Librarian/Archivist is also the library subject liaison for the Religious Studies Department at UD and leads a “boot camp” on library research for incoming graduate students every year. The International Marian Research Institute at UD grew out of the Marian theologians leading the Marian Library in the 1970s and operated within the library as a single unit for decades, granting sacred theology doctorate and licentiate degrees in connection with the Pontifical Faculty Marianum in Rome. Today, both collections host library instruction for graduate and undergraduate classes in the humanities and social sciences with a variety of materials: published books, periodicals, pamphlets, medieval manuscripts, artworks, realia, and comic books and original comic book art.

Beyond religious scholars and historians, U.S. Catholic and the Marian Library may be best known on campus life for the latter “popular traditions.” The Pauline A. Money

collection in U.S. Catholic, often referred to simply as “the nun dolls,” features over 130 dolls on display on the sixth floor of the Roesch Library building. They document the habits of Catholic sisters collected by the donor as material and visual culture and are depicted on buttons given to first-year students during orientation and alumni at annual reunions. The Marian Library is likewise well-known on campus and in the Dayton community for its “At the Manger” exhibit, which features crèches, or Nativity sets, from a collection of 3,600 sets from over 100 countries.

The comic books held by U.S. Catholic and the Marian Library represent important facets of the popular traditions of Catholics in the twentieth century. U.S. Catholic has a near-complete run of *Treasure Chest* in addition to over 150 other Christian comic books. The Marian Library holds approximately sixty-five comic books and graphic novels, the majority of which are in the Juvenile Book Collection and feature catechetical content on subjects including the life of Mary, the rosary, saints, and church history. As the case studies below reveal, their use in instruction sheds light on Catholic popular culture, making the Marian Library and U.S. Catholic special collections—which sometimes seem daunting to students—accessible, engaging, and even surprising.

## Literature Review: Comics, Catholics, and Collections

Although there is a wide field of comics pedagogy in higher education, from teaching with comics to teaching by making comics, very few address that pedagogy as library pedagogy, let alone in special collections. *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, offers a section on teaching with chapters on the role of comics in the authors’ own critical librarianship, from the philosophies and pedagogies of creating comics in library instruction to comics taught as archival primary sources and critical visual information literacy subjects.<sup>8</sup> In special collections, librarians can and do find many parallels between comics and other media in their collections. Beyond this section in *Comics and Critical Librarianship*, Jason Nargis and Benn Joseph draw connections between a fifteenth-century Paupers’ Bible and the comics collection started in 1972 by a Northwestern undergraduate religion major in a curated exhibit: the Bible is part of the tradition of visual catechesis of the Catholic Church.<sup>9</sup> Damian Duffy also writes about literacy pedagogies based on two experiences curating comics exhibits, which indicate “future possibilities for critical library instruction” that builds on a librarian’s consideration of comics literacy serving faculty (and their students) in a range of academic disciplines.<sup>10</sup> Teaching faculty have also taught comics in ways that further the literacy goals and subject-specific knowledge that special collections librarians and archivists are well-positioned to support. In a chapter of *Comic Books and American Cultural History*, Jessamyn Neuhaus focuses on “how comic books help my students learn how to ‘do history’ and to recognize history as an ongoing debate and ‘conversation’ about the meaning of the past.”<sup>11</sup>

There have been multiple studies of twentieth-century Catholic print culture that incorporate comics as part of its development in the decades leading up to 1962, the beginning of the Second Vatican Council (also known as “Vatican II”) that aimed to renew the Catholic Church in the modern world. Emily Clark’s analysis of anti-communist publishing by the Catechetical Guild, among others, notes, “Catholic educational authorities could not dispute the powerful ability of comic books to reach American youths.”<sup>12</sup> Although Catholic comics became important educational and catechetical tools, their content was subject to church authority. The Catholic Church historically has employed both catechesis and censorship as partners in the goal of raising future generations of believing Catholics. Thomas F. O’Connor’s study of the National Organization for Decent Literature (NODL), a bishop-led organization with lay Catholic volunteers, analyzes when and how Catholics stepped in to address magazines, comic books, and other cheaply printed materials that were deemed obscene. Following Dr. Frederic Wertham’s condemnation of comics and the establishment of the Association of Comics Magazines Publishers’ comics code, the NODL established its own code in 1949 and published a list twice yearly before ceding moral comic book review to the Comics Magazine Association of America and its Code Authority in 1955.<sup>13</sup>

The NODL’s comics censorship was only one arm of a powerful church apparatus. In the sixteenth century, the Catholic Church created the *Index Librorum Prohibitorum*, or Index of Prohibited Books, which listed books that Catholics were forbidden to read, under pain of excommunication, unless specifically granted permission by the Apostolic See in Rome.<sup>14</sup> The creation of the Index was meant not just to prevent “objectionable materials from corrupting the faith and morals of Catholics,” but also to maintain “the social order of Christendom itself... as well as the church’s role as its spiritual, intellectual, and political center.”<sup>15</sup> A revision of the Index in 1900 upheld the decrees of the sixteenth-century Index and reiterated that all books by Catholics on religion and morals were subject to church censorship.<sup>16</sup> This decree directly affected the publication of Catholic comic books in the twentieth century, such as the *Treasure Chest of Fun and Fact*. Issues of *Treasure Chest* were reviewed by a *ensor deputatus*, a church official who checked manuscripts for adherence to church doctrine prior to publication.<sup>17</sup>

Other studies of Catholic print history and media studies also locate the Catholic comic book in a larger context of modernism, mass media, and the Church. Ann Klejment frames Father Louis Gales’ creation of the Catechetical Guild (publisher of *Fatima... Challenge to the World*) and the religious books, pamphlets, and comics published by the guild as both essential to a heyday of Catholic culture and an alternative to secular media for “the concerns of American Catholics who worried about moral decline in American popular culture.”<sup>18</sup> Una Cadegan cites comics as one form of diverse Catholic print media embraced by “a wide network of literary production and evaluation that included authors, readers, publishers, booksellers, editors, reviewers, critics, teachers, censors, librarians, and journalists.”<sup>19</sup> And beyond American Catholic culture, Kees de Groot considers Belgian social Catholicism as a component of early *Tintin* comics and a persistent influence on creator Hergé.<sup>20</sup>

Even with existing scholarship on the larger Catholic literary and social movements during the twentieth century, Catholic comic books remain an understudied subject given their potential. As Anne Blankenship notes:

“The combination of text and images within comic books contains many layers of interpretation, providing a rich source for research. A material culture approach is particularly efficacious for studying American Catholicism because Catholics have used images to educate laity for nearly 2,000 years. Comic books are, in a way, a natural medium for the church, particularly as an educational form intended for students.”<sup>21</sup>

In this chapter, we consider how teaching with comic books supports instruction and research at UD through “intellectually informed, appreciative, and critical inquiry regarding major faith traditions,” specifically in UD’s religious collections.<sup>22</sup> Comics communicate twentieth-century Catholic worldviews, particularly in the ways they allowed youth to engage in mainstream American culture. With ebullient visual storytelling and accessible text, Catholic comics are prime examples of the most important signs, symbols, and themes in the Catholic imagination during the middle of the twentieth century.

## **Case Study 1: Instruction with Fatima Comics in the Marian Library**

### ***Apocalyptic Visions and the Midcentury Catholic Imagination: Our Lady of Fatima***

One supernatural event featured prominently in Catholic life and culture in midcentury America. In 1917, near the village of Fatima, Portugal, the Blessed Virgin Mary miraculously appeared six times to three peasant children. The messages delivered by the Blessed Virgin during these apparitions included apocalyptic visions and prophecies concerning faith conversion and world wars. Initially, the alleged apparitions lacked traction even in the Catholic community and didn’t gain approval from the Catholic Church until 1930. But by the middle of the twentieth century, the ideas and symbols surrounding the Fatima prophecies—including anti-communism, praying the rosary,



and the conversion of Russia—had become central themes in the American Catholic worldview.<sup>23</sup> As Una Cadegan observed, “These prophecies, once publicized, drew together a constellation of associations with a perhaps unparalleled hold on the devotional imagination of midcentury U.S. Catholicism.”<sup>24</sup>

Thus, the Fatima apparitions were a salient feature of Catholic print, visual, and material culture, particularly during the Cold War years. Scapulars and rosaries, for example, were viewed not just as devotional objects, but as tools to fight communism and its associations.<sup>25</sup> Our Lady of Fatima had a similar function as part of her starring role in Catholic print culture. Kselman and Avella provide evidence of Fatima’s popularity during the Cold War years in particular, noting that between 1945 and 1959 there were 135 references to the apparition in the *Catholic Periodical and Literature Index*.<sup>26</sup> Because of the apparition’s prominence and charged symbolism, Fatima comics serve as an important window into midcentury Catholic beliefs, attitudes, and aesthetics.



**Figure 20.1.** Excerpt from *Fatima ... Challenge to the World: The Story of Fatima*. Script by Francis McGrade, artwork by Addison Burbank, published by the Catechetical Guild, 1951. This multiple-panel sequence depicts the initial apparitions to the three peasant children at Fatima. The accessible language and vivid colors are intended to educate and inform a juvenile audience about this Marian apparition. Collection of the Marian Library, University of Dayton.

## Exploring Art and Faith Traditions: Instruction with Fatima Comics

*Fatima ... Challenge to the World: The Story of Fatima* (1951) was used in a special collections instruction session where students analyzed and reflected on religious imagery and material culture. The course, Exploring Art and Faith Traditions, was cross-listed between the departments of Religious Studies and Art & Design. Fourteen students and two faculty instructors visited the Marian Library in fall 2019 for a hands-on session where they analyzed primary sources, images, and objects from the library's collection. The lesson was connected to the course goal to “develop a broad awareness and experience with aesthetic practices associated with faith traditions, both past and contemporary, that are integral to sustaining traditions and have been a subject of great interest within the Catholic intellectual tradition.”<sup>27</sup>

The lesson plan included an overview of the Marian Library, “a speed-dating” exercise, and a group discussion and reflection led by instructors and librarians. For this activity, students had three minutes to analyze each item. The worksheet included a brief description of the item and a series of questions for each artifact/image. An excerpt from the comic book section of the speed-dating activity worksheet is included below.

***Fatima: Challenge to the World* comic book.** This comic book presents the story of Fatima and was published by the Catechetical Guild circa 1951. In Fatima, Portugal in 1917, Mary appeared to three peasant children. By the mid-1940s, devotion to Our Lady at Fatima had spread to the United States and was perhaps at its height during the Cold War. This comic book aims to present the story and messages of Our Lady at Fatima to American children.

In your own words, what is this artifact/image?

How does this piece challenge or reinforce ideas of Christian art or images?

Is this an example of appropriated Christian iconography? Why or why not?

How might this object be used?

What other questions does this artifact/image raise for you?

This session introduced students to special collections materials while supporting course learning outcomes. Analyzing the comic book allowed students to experience Catholic material culture firsthand and gain a deeper understanding of the aesthetics, themes, and functions of Catholic art and artifacts through an accessible medium. The comic book is a historic artifact that many students, even if they were not Catholic or



familiar with Catholicism, could connect to given the popular culture dimension of the format. While many of the objects included in the session were both thought-provoking and challenging, one library instructor felt that the inclusion of the comic book, because of its accessibility and familiarity, increased student confidence in responding to the artifacts.

## Case Study 2: Teaching and Research with Comics in the U.S. Catholic Special Collection

### *American Civics and the Treasure Chest Comics*

The *Treasure Chest of Fun and Fact* comic book was published by the George Pflaum Publishing Company of Dayton, Ohio from 1946 to 1972. Pflaum had long produced educational materials for Catholic schools, including *The Young Catholic Messenger* and the *Junior Catholic Messenger*. Children did not individually subscribe to the comic book; rather, their teachers would send in a bulk request for their classes as a whole. *Treasure Chest* was meant to serve as an alternative to secular comic books.

The content of *Treasure Chest* was also greatly influenced by the Commission on American Citizenship of the Catholic University of America. The bishops of the United States created the commission in 1939 to fulfill a charge given to them by Pope Pius XI to “evolve a constructive program of social action, fitted in its details to local needs, which will command the admiration and acceptance of all right-thinking men.”<sup>28</sup> In response, the commission designed a curriculum whose “aim... is to help the Catholic child to understand the fact that he cannot be a good Catholic if he is not a good citizen in the broadest and the deepest sense of that term.”<sup>29</sup> Questions of citizenship were especially meaningful to Catholics in the United States, as Americans with nativist sympathies had long suspected that Catholics could not practice their religion and also be loyal citizens of the US. Although nativist sentiments were not as strong in the mid-twentieth century as they had been in the nineteenth, they continued to persist, as evidenced by the publication of anti-Catholic books such as Paul Blanshard’s *American Freedom and Catholic Power* in 1949 and the controversies surrounding the election of John F. Kennedy as the US’s first Catholic president.<sup>30</sup>

The commission promoted the creation of Civics Clubs, in which Catholic youth would learn about civics and citizenship. From 1949 to 1959, with the oversight of the commission, *Treasure Chest* included stories about fictional Civics Clubs and how they learned about topics such as the role of Catholic education in the United States, Communism, labor relations, and voting. Each article in this series was vetted by the commission for accuracy prior to publication.<sup>31</sup>

## Treasure Chest in Instruction and Research

The University Libraries have offered a one-credit course on archives and special collections each spring semester since 2018. The course, called This Is UD: Archival and Primary Source Research, aims to introduce students to research in archives and special collections as well as the theoretical background of the profession. Topics discussed in the course include how to handle rare materials, visual literacy, archival gaps and silences, historical empathy, and more. For the final project, students work directly with an archival object or record(s) of their choice, researching the item and its context and then presenting a poster on their discoveries to the class.

To aid the students in the selection of their final project object or records, the instructors led a “speed-dating activity” with the class. A selection of archival materials is spread out on tables in the classroom. The students have four minutes with each item or collection, examining the object(s) and reflecting on them with a list of prompts and questions. Then, the students rotate to a new object, and this continues until they have seen each one. After the activity, the students write down their top three choices for the final project, and the course instructors assign the objects accordingly. If the students wish to select a different object or record not offered in the speed-dating activity, they can also talk with the instructors to do so.



**Figure 20.2.** UDI 204 students completing the “speed dating” activity with archival objects and collections in spring 2019. Photo courtesy of Sarah Burke Cahalan.

Both the *Fatima... Challenge to the World* comic book and the *Treasure Chest* series were included in speed-dating activities. In the first iteration of the course, one student selected the *Treasure Chest* comic book series to research for his final project. The project called for the students to study the item itself and to use at least two secondary sources to place the item within its historical context. The student chose to analyze fashion and clothing as presented in *Treasure Chest*. He read many issues of the comic and made note of what kinds of clothing and styles appeared most frequently. His final poster presentation commented on the formality and similar styles of much of the clothing. Since many of the stories focused on sports, he also researched the differences between today's athletic wear and that of the mid-twentieth century.

The *Treasure Chest* comic book collection was used a second time by an undergraduate student writing an honors thesis in the Teacher Education department. Honors theses at UD are “substantial, independent” projects that present original research.<sup>32</sup> The student's thesis explored “the themes and stories of the comics and how they were designed as a teaching tool” and discusses “ways comic books can be used today as a catechetical tool.”<sup>33</sup> Her thesis highlighted the influence of the Commission on American Citizenship on the content of *Treasure Chest*. She identified several themes that the publication taught its readers were part of being good citizens: anti-communism, patriotism, defending democracy, morality, and being part of a “melting pot.”<sup>34</sup>

## Conclusion

As our case studies show, comic books in UD's religious special collections instruction are a compelling subject of study, with entryways into religious popular culture and comics history. Catholic comics offer opportunities to explore the complexities of twentieth-century Catholicism in the United States. Catholic comic books might be even more likely to be dismissed as kitsch than their nonreligious counterparts, but they are in fact a rich part of the intellectual and faith traditions that are central to Catholic academic identity.

Religious special collections with comic book holdings and audiences have solid foundations and exciting new frontiers for pedagogy in visual studies, education, history, literature, and religious studies, among other fields. Just as secular comic books have been objects for developing multimodal literacies and subject knowledge in library instruction elsewhere, the *Treasure Chest* and *Fatima* comics contain depths that support special collections instruction and institutional learning goals at UD.

## Notes

1. Thomas F. O'Connor, “The National Organization for Decent Literature: A Phase in American Catholic Censorship,” *Library Quarterly* 65, no. 4 (October 1995): 386, <https://doi.org/10.1086/602821>.
2. *Catechism of the Catholic Church*, The Holy See, accessed December 16, 2020, Prologue 5, [https://www.vatican.va/archive/ccc\\_css/archive/catechism/prologue.htm](https://www.vatican.va/archive/ccc_css/archive/catechism/prologue.htm) (site discontinued).

3. *Catechism of the Catholic Church*, Prologue 8; “Aggiornamento, n.,” in OED Online (Oxford University Press), accessed December 13, 2020, <http://www.oed.com/view/Entry/3890>.
4. “The Catholic Intellectual Tradition and the Mission of the University: A Continuing Conversation,” University of Dayton, 2012, [https://udayton.edu/rector/resources/img/The\\_Catholic\\_Intellectual\\_Tradition\\_and\\_the\\_Mission\\_of\\_the\\_University.pdf](https://udayton.edu/rector/resources/img/The_Catholic_Intellectual_Tradition_and_the_Mission_of_the_University.pdf).
5. “U.S. Catholic Special Collection,” University of Dayton, eCommons, accessed December 13, 2020, <https://ecommons.udayton.edu/uscc/>.
6. “About Us,” Marian Library, University of Dayton, accessed December 13, 2020, <https://udayton.edu/arianlibrary/about/index.php>.
7. “U.S. Catholic Special Collection,” eCommons, University of Dayton, accessed December 13, 2020, <https://ecommons.udayton.edu/uscc/>.
8. Kelly McElroy, “The Extraordinary Result of Doing Something Ordinary,” in *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, eds. Olivia Piepmeier and Stephanie Grimm (Sacramento, CA: Library Juice Press, 2019), 221–29; Samantha Kirk and Patricia Guardiala, “Visualizing Arguments: Constructing Comics to Unpack Scholarly Texts,” in *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, eds. Olivia Piepmeier and Stephanie Grimm (Sacramento, CA: Library Juice Press, 2019), 231–45; David Woken, “Comics as Social Movement Primary Sources: The Consciousness-Raising Comics of the Pineros y Campesinos Unidos Del Noroeste,” in *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, eds. Olivia Piepmeier and Stephanie Grimm (Sacramento, CA: Library Juice Press, 2019), 247–60; Carly Diab, “The Value of Nonfiction Comics for Critical Information Literacy Instruction,” in *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, eds. Olivia Piepmeier and Stephanie Grimm (Sacramento, CA: Library Juice Press, 2019), 261–73.
9. Jason Nargis and Benn Joseph, “From the Heroic to the Depraved’: Mainstream and Underground Comic Books at Northwestern University Library,” *College and Research Libraries News* 73, no. 5 (May 1, 2012): 261–64.
10. Damian Duffy, “Out of the Margins... into the Panels: Toward a Theory of Comics as a Medium of Critical Pedagogy in Library Instruction,” in *Critical Library Instruction: Theories and Methods*, eds. Maria T. Accardi, Emily Drabinski, and Alana Kumbier (Sacramento, CA: Library Juice Press, 2010), 210; Chris Matz, “ATG Special Report—Are Comic Books a Worthy Consideration on Scholarly Grounds?,” *Against the Grain* 16, no. 1 (February 1, 2004), <https://doi.org/10.7771/2380-176X.5416>.
11. Jessamyn Neuhaus, “How Wonder Woman Helped My Students ‘Join the Conversation,’” in *Comic Books and American Cultural History: An Anthology* (New York: Continuum, 2012), 11–25.
12. Emily Clark, “Of Catholics, Commies, and the Anti-Christ: Mapping American Social Borders Through Cold War Comic Books,” *Journal of Religion & Popular Culture* 21, no. 3 (Fall 2009): 9, <https://doi.org/10.3138/jrpc.21.3.003>.
13. O’Connor, “The National Organization for Decent Literature,” 398–400.
14. Leo XIII, “*Officiorum ac munerum*,” 23, accessed January 15, 2021, [http://www.vatican.va/content/leo-xiii/en/apost\\_constitutions/documents/hf\\_l-xiii\\_apc\\_18970125\\_officiorum-ac-munerum.html](http://www.vatican.va/content/leo-xiii/en/apost_constitutions/documents/hf_l-xiii_apc_18970125_officiorum-ac-munerum.html).
15. Max Lenard, “On the Origin, Development and Demise of the *Index Librorum Prohibitorum*,” *Journal of Access Services* 3, no. 4 (2006): 54–55, [https://doi.org/10.1300/J204v03n04\\_05](https://doi.org/10.1300/J204v03n04_05).
16. Lenard, “On the Origin, Development and Demise,” 57.
17. Letter from Joseph Schaller to Wingate Snell, November 3, 1958, ACUA 253, Box 3, Folder 9, Records of the Commission on American Citizenship of The Catholic University of America, Catholic University of America Archives, Washington, D.C.
18. Anne Klejment, “‘Catholic Digest’ and the Catholic Revival, 1936–1945,” *U.S. Catholic Historian* 21, no. 3 (2003): 92.
19. Una M. Cadejan, *All Good Books Are Catholic Books: Print Culture, Censorship, and Modernity in Twentieth-Century America* (Ithaca, NY: Cornell University Press, 2013), 4.
20. Kees De Groot, “Tintin as a Catholic Comic: How Catholic Values Went Underground,” *Implicit Religion* 19, no. 3 (July 2016): 371–400, <https://doi.org/10.1558/imre.v19i3.31123>.
21. Anne Blankenship, “Catholic American Citizenship: Prescriptions for Children from Treasure Chest of Fun and Fact (1946–63),” in *Graven Images: Religion in Comic Books and Graphic Novels*, ed. A.

- David Lewis and Christine Hoff Kraemer (New York: The Continuum International Publishing Group, 2010), 64.
22. “Institutional Learning Goals,” University of Dayton, accessed January 15, 2021, <https://udayton.edu/provost/assessment/ud-institutional-learning-goals.pdf>.
  23. Thomas A. Kselman and Steven Avella, “Marian Piety and the Cold War in the United States,” *Catholic Historical Review* 72, no. 3 (July 1986).
  24. Una M. Cadegan, “The Queen of Peace in the Shadow of the War: Fatima and U.S. Catholic Anticommunism,” *U.S. Catholic Historian* 22 no. 4 (Fall 2004): 6.
  25. For more on the use of scapulars and rosaries as Catholic devotional practices, see Paula M. Kane, “Marian Devotion Since 1940: Continuity or Causality?,” in *Habits of Devotion: Catholic Religious Practice in Twentieth-Century America*, ed. James M. O’Toole (Ithaca, NY: Cornell University Press, 2004), 98–100. For the use of scapulars and rosaries in relation to the cult of Fatima, see Cadegan, “Queen of Peace,” 119–20.
  26. Kselman and Avella, “Marian Piety and the Cold War,” 409.
  27. R. Darden Bradshaw and Sandra Yocum. “Exploring Art and Faith Traditions” (syllabus, University of Dayton, Dayton, OH, 2019).
  28. Commission on American Citizenship, *Better Men for Better Times* (Washington, DC: The Catholic University of America, 1943), Foreword.
  29. George Johnson, “The Commission on American Citizenship of the Catholic University of America,” *The Journal of Educational Sociology* 16, no. 6 (1943): 384, <https://www.semanticscholar.org/paper/The-Commission-on-American-Citizenship-of-the-of-Johnson/a8e27f6e4aa54d054c635e611af62c91a52ce4d5>.
  30. Paul Blanshard, *American Freedom and Catholic Power* (Boston: Beacon Press, 1949).
  31. See the Records of the Commission on American Citizenship of The Catholic University of America, ACUA 253 Box 3, Folder 9, Catholic University of America Archives, Washington, D.C.
  32. “Honors Thesis General Information,” University of Dayton, accessed February 2, 2021, [https://udayton.edu/honors/thesis/general\\_information.php](https://udayton.edu/honors/thesis/general_information.php).
  33. Lindsey Bronder, “Capes and Catechesis: The Use of Comic Books to Catechize Catholic Youths” (honors theses, 2020, 250), [https://ecommons.udayton.edu/uhp\\_theses/250](https://ecommons.udayton.edu/uhp_theses/250).
  34. Bronder, “Capes and Catechesis,” 19.

## Bibliography

- Blankenship, Anne. “Catholic American Citizenship: Prescriptions for Children from Treasure Chest of Fun and Fact (1946-63).” In *Graven Images: Religion in Comic Books and Graphic Novels*, edited by A. David Lewis and Christine Hoff Kraemer, 63–77. New York: The Continuum International Publishing Group, 2010.
- Blanshard, Paul. *American Freedom and Catholic Power*. Boston: Beacon Press, 1949.
- Bradshaw, R. Darden, and Sandra Yocum. “Exploring Art and Faith Traditions.” Syllabus, University of Dayton, Dayton, OH, 2019.
- Bronder, Lindsey. “Capes and Catechesis: The Use of Comic Books to Catechize Catholic Youths.” Honors thesis, University of Dayton, 2020. [https://ecommons.udayton.edu/uhp\\_theses/250](https://ecommons.udayton.edu/uhp_theses/250).
- Cadegan, Una M. *All Good Books Are Catholic Books: Print Culture, Censorship, and Modernity in Twentieth-Century America*. Ithaca, NY: Cornell University Press, 2013.
- . “The Queen of Peace in the Shadow of War: Fatima and U.S. Catholic Anticommunism.” *U.S. Catholic Historian* 22, no. 4 (Fall 2004): 1–15.
- Catechism of the Catholic Church. Accessed December 16, 2020. [https://www.vatican.va/archive/ccc\\_css/archive/catechism/ccc\\_toc.htm](https://www.vatican.va/archive/ccc_css/archive/catechism/ccc_toc.htm).
- Clark, Emily. “Of Catholics, Commies, and the Anti-Christ: Mapping American Social Borders Through Cold War Comic Books.” *Journal of Religion & Popular Culture* 21, no. 3 (Fall 2009): 1–23. <https://doi.org/10.3138/jrpc.21.3.003>.



- Commission on American Citizenship. *Better Men for Better Times*. Washington, DC: The Catholic University of America, 1943.
- de Groot, Kees. "Tintin as a Catholic Comic: How Catholic Values Went Underground." *Implicit Religion* 19, no. 3 (July 2016): 371–400. <https://doi.org/10.1558/imre.v19i3.31123>.
- Diab, Carly. "The Value of Nonfiction Comics for Critical Information Literacy Instruction." In *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, 261–73. Sacramento, CA: Library Juice Press, 2019.
- Downey, Elizabeth M. "Graphic Novels in Curriculum and Instruction Collections." *Reference & User Services Quarterly* 49, no. 2 (December 1, 2009): 181–88. <https://doi.org/10.5860/rusq.49n2.181>.
- Duffy, Damian. "Out of the Margins... into the Panels: Toward a Theory of Comics as a Medium of Critical Pedagogy in Library Instruction." In *Critical Library Instruction: Theories and Methods*, edited by Maria T. Accardi, Emily Drabinski, and Alana Kumbier, 199–219. Sacramento, CA: Library Juice Press, 2010.
- Johnson, George. "The Commission on American Citizenship of the Catholic University of America." *The Journal of Educational Sociology* 16, no. 6 (1943): 380–85. <https://www.semanticscholar.org/paper/The-Commission-on-American-Citizenship-of-the-of-Johnson/a8e27f6e4aa54d054c635e611af62c91a52ce4d5>.
- Kane, Paula M. "Marian Devotion Since 1940: Continuity or Causality?" In *Habits of Devotion: Catholic Religious Practice in Twentieth-Century America*, edited by James M. O'Toole, 89–130. Ithaca, NY: Cornell University Press, 2004.
- Kirk, Samantha, and Patricia Guardiala. "Visualizing Arguments: Constructing Comics to Unpack Scholarly Texts." In *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, 231–45. Sacramento, CA: Library Juice Press, 2019.
- Klejment, Anne. "'Catholic Digest' and the Catholic Revival, 1936–1945." *U.S. Catholic Historian* 21, no. 3 (2003): 89–110.
- Kselman, Thomas, and Steven Avella. "Marian Piety and the Cold War in the United States." *Catholic Historical Review* 72, no. 3 (July 1986): 403–24.
- Lenard, Max. "On the Origin, Development and Demise of the *Index Librorum Prohibitorum*." *Journal of Access Services* 3, no. 4 (2006): 51–63. [https://doi.org/10.1300/J204v03n04\\_05](https://doi.org/10.1300/J204v03n04_05).
- Leo XIII. "Officiorum Ac Munerum." Accessed January 15, 2021. [http://www.vatican.va/content/leo-xiii/en/apost\\_constitutions/documents/hf\\_l-xiii\\_apc\\_18970125\\_officiorum-ac-munerum.html](http://www.vatican.va/content/leo-xiii/en/apost_constitutions/documents/hf_l-xiii_apc_18970125_officiorum-ac-munerum.html).
- Matz, Chris. "ATG Special Report—Are Comic Books A Worthy Consideration on Scholarly Grounds?" *Against the Grain* 16, no. 1 (February 1, 2004). <https://doi.org/10.7771/2380-176X.5416>.
- McElroy, Kelly. "The Extraordinary Result of Doing Something Ordinary." In *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, 221–29. Sacramento, CA: Library Juice Press, 2019.
- Nargis, Jason, and Benn Joseph. "'From the Heroic to the Depraved': Mainstream and Underground Comic Books at Northwestern University Library." *College and Research Libraries News* 73, no. 5 (May 1, 2012): 261–64. <https://doi.org/10.5860/crln.73.5.8760>.
- Neuhaus, Jessamyn. "How Wonder Woman Helped My Students 'Join the Conversation.'" In *Comic Books and American Cultural History: An Anthology*, 11–25. New York: Continuum, 2012.
- O'Connor, Thomas F. "The National Organization for Decent Literature: A Phase in American Catholic Censorship." *The Library Quarterly* 65, no. 4 (October 1, 1995): 386–414. <https://doi.org/10.1086/602821>.
- Oxford University Press. "Aggiornamento, n." In *OED Online*. Accessed December 13, 2020. <http://www.oed.com/view/Entry/3890>.
- Pustz, Matthew. *Comic Books and American Cultural History: An Anthology*. New York: Bloomsbury Publishing USA, 2012.
- Records of the Commission on American Citizenship of The Catholic University of America. ACUA 253. Catholic University of America Archives, Washington, D.C.
- Scott, Randall W. "A Practicing Comic-Book Librarian Surveys His Collection and His Craft." *Serials Review* 24, no. 1 (March 1, 1998): 49–56. <https://doi.org/10.1080/00987913.1998.10764429>.

- University of Dayton. "About Us." Marian Library. Accessed December 13, 2020. <https://udayton.edu/marianlibrary/about/index.php>.
- . "The Catholic Intellectual Tradition and the Mission of the University: A Continuing Conversation." Dayton, OH: University of Dayton, 2012. [https://udayton.edu/rector/\\_resources/img/The%20Catholic%20Intellectual%20Tradition%20and%20the%20Mission%20of%20the%20University.pdf](https://udayton.edu/rector/_resources/img/The%20Catholic%20Intellectual%20Tradition%20and%20the%20Mission%20of%20the%20University.pdf).
- . "Honors Thesis General Information." Accessed February 2, 2021. [https://udayton.edu/honors/thesis/general\\_information.php](https://udayton.edu/honors/thesis/general_information.php).
- . "Institutional Learning Goals." Accessed January 15, 2021. <https://udayton.edu/provost/assessment/ud-institutional-learning-goals.pdf>.
- . "U.S. Catholic Special Collection." eCommons. Accessed December 13, 2020. <https://ecommons.udayton.edu/uscc/>.
- . "Welcome." Marian Library. Accessed December 13, 2020. <https://udayton.edu/marianlibrary/index.php>.
- Woken, David. "Comics as Social Movement Primary Sources: The Consciousness-Raising Comics of the *Pineros y Campesinos Unidos Del Noroeste*." In *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, 247–60. Sacramento, CA: Library Juice Press, 2019.