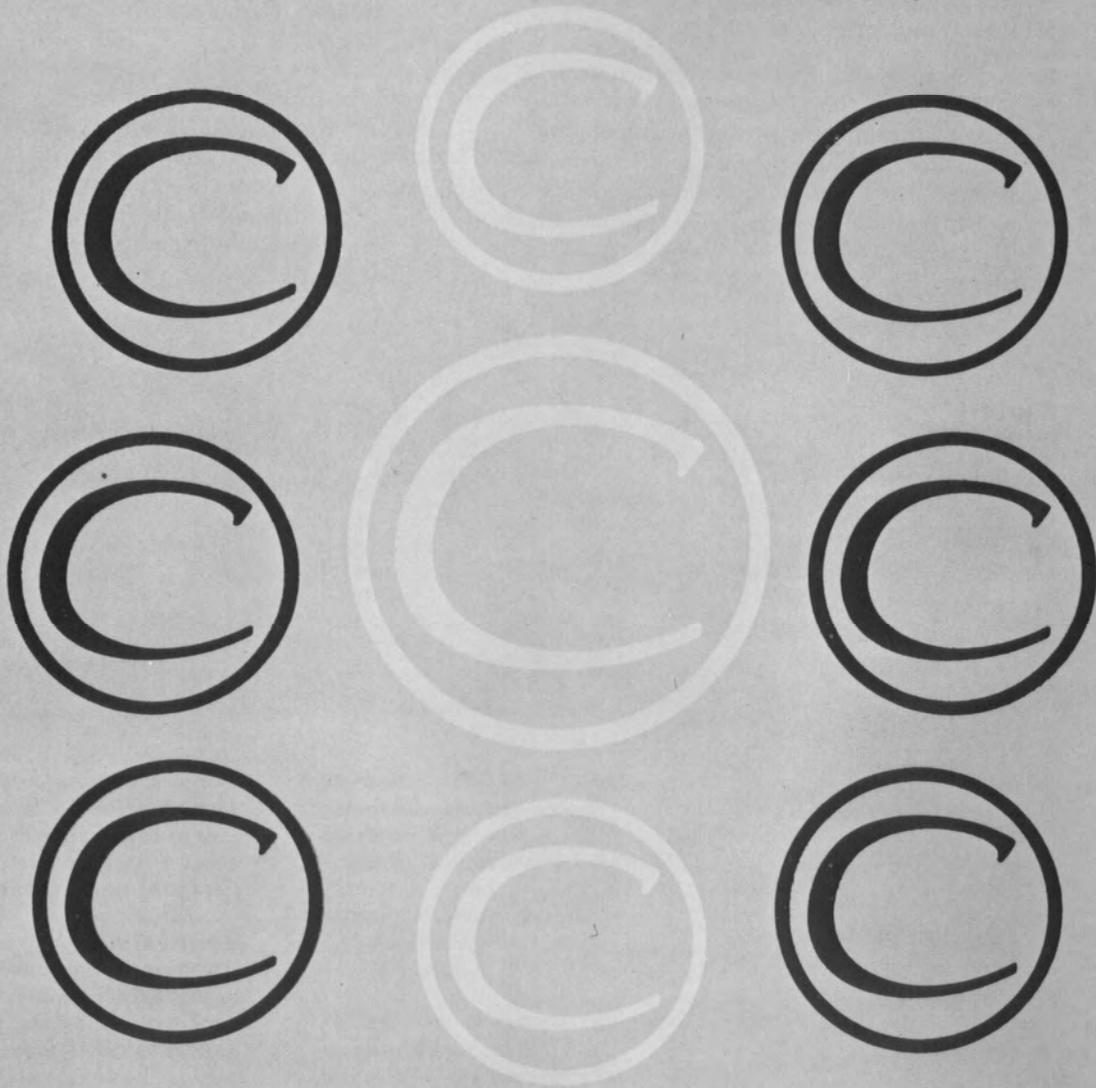


A CENTURY OF COPYRIGHT

an exhibit



LIBRARY
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MAIN FLOOR

Facing page: Title poster for the exhibit marking the 100th anniversary of the law making the Library of Congress the central agency for the registration and custody of copyright deposits in the United States.

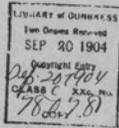
Red, white, and blue campaign banner, copyrighted by H. C. Howard, 1860.

The exhibit was arranged under the direction of Herbert J. Sanborn, Exhibits Officer of the Library of Congress, and coordinated by Donald F. Reines of the Copyright Office. Staff members of the Reference Department assisted. The highlights were selected by Warren McKay of the Copyright Cataloging Division.



Displayed in the Library's Great Hall from July 8 through August 20, 1970, the exhibit *A Century of Copyright* included some 80 items drawn from the Library's collections—among them books, music, banners, posters, maps, photographs, documents, computer programs, and motion pictures—tracing the development of the copyright law. Noted too were the contributions of Ainsworth Rand Spofford, Librarian of Congress from 1865 to 1897, Thorvald Solberg, the first Register of Copyrights, Mark Twain, and Theodore Roosevelt. A separate section of the exhibit dealt with efforts since 1955 to revise the outmoded law of 1909, another with international copyright conventions, and a third with American winners of the Nobel Prize for Literature, showing quotations from their acceptance speeches and selected copyrighted works.

Highlights of the exhibit follow.



Copyright, 1876, by G. SCHIRMER.

Copyright renewed, 1904, by Dudley Luck.

Electrotyped by SARRIS & McDONALD, 92 Beekman Street, New York.

THE CENTENNIAL MEDITATION OF COLUMBIA.

From this hundred-terraced height
Sight more large with nobler light
Ranges down yon towering years:
Humbler smiles and lordlier tears
Shine and fall, shine and fall,
While old voices rise and call
Yonder where the to-and-fro
Weltering of my Long-Ago
Moves about the moveless base
Far below my resting-place.

Mayflower, Mayflower, slowly hither flying,
Trembling Westward o'er yon balking sea,
Hearts within *Farewell dear England* sighing,
Winds without *But dear in vain* replying,
Gray-lipp'd waves about thee shouted, crying
No! It shall not be!

Jamestown, out of thee—
Plymouth, thee—thee, Albany—
Winter cries, *Ye freeze: away!*
Fever cries, *Ye burn: away!*
Hunger cries, *Ye starve: away!*
Vengeance cries, *Your graves shall stay!*

Then old Shapes and Masks of Things,
Framed like Faiths or clothed like Kings—
Ghosts of Goods once fleshed and fair,
Grown foul Bads in alien air—
War, and his most noisy lords,
Tongued with lithe and poisoned swords—

When the text for the official cantata of the Centennial Exposition of 1876 in Philadelphia, written by the American poet Sidney Lanier, was published without the music, it was ridiculed both for its form and its content. Lanier responded, characteristically, that the poetry could not be divorced from the music.

Facing page, above: First published under the title "You're a Grand Old Rag" and copyrighted on January 19, 1906, this popular song met with such protest over the reference to the American flag as a rag that the title and some of the words were changed. On June 2, 1906, the publisher copyrighted the revised version, "You're a Grand Old Flag."



4

Error, Terror, Rage and Crime,
All in a windy night of time
Cried to me from land and sea,
No! Thou shalt not be!

Hark!
Huguenots whispering *yea* in the dark,
Puritans answering *yea* in the dark!
Yea, like an arrow shot true to his mark,
Darts through the tyrannous heart of Denial,
Patience and Labor and solemn-souled Trial,
Foiled, still beginning,
Soiled, but not sinning,
Toil through the stertorous death of the Night,
Toil, when wild brother-wars new-dark the Light,
Toil, and forgive, and kiss o'er, and replight.

Now Praise to God's oft-granted grace,
Now Praise to Man's undaunted face,
Despite the land, despite the sea,
I was: I am: and I shall be—
How long, Good Angel, O how long?
Sing me from Heaven a man's own song!

"Long as thine Art shall love true love,
Long as thy Science truth shall know,
Long as thine Eagle harms no Dove,
Long as thy Law by law shall grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear Land of all my love,
Thy name shall shine, thy fame shall glow!"

O Music, from this height of time my Word unfold:
In thy large signals all men's hearts Man's Heart behold:
Mid-heaven unroll thy chords as friendly flags unfurled,
And wave the world's best lover's welcome to the world.

SIDNEY LANIER.

CENTENNIAL CANTATA.

Poem by SYDNEY LANIER.*

Music by DUDLEY BUCK.*

Allegro con Spirito ma Marcato.

PIANO. *ff*

sf *sf* *sf*

Fl. Ob. Clar. *mf*
Cor. *mf*
Vclla Viol. *mf*
Vcllo Bass. *mf*
Contra-bassi. Corn. *mf*

dim. *p* *mf*

* By appointment of the U. S. Centennial Commission.



A photograph of Oscar Wilde was the subject of the landmark Burrow-Giles Lithographic Company v. Sarony Supreme Court case (1884), by which the protection of the copyright law was extended to photographs. They were not included in earlier laws, the Court said, because photography as an art did not then exist.

So distinctive was Outcault's comic character in his yellow dress and with his silly, toothless grin that he became the symbol of the new sensational approach to journalism at the turn of the 19th century, generating the term "yellow press," or "yellow journalism."

New York
Sep 7th 1896.

Hon A. R. Spofford
Librarian of Congress
Dear Sir

I hereby make application for copyright for "The Yellow Dugan Kid" It is not intended for an article of manufacture but to appear in my cartoons each, in the Sunday World I will enclose one of the cartoons. I desire to know if I can copyright this little character as he appears in a different position each week. His costume however is always yellow, his ears are large, he has but two teeth and a bald head and is distinctly different from any thing else

Very respectfully
R. F. Outcault
1944 Madison Ave
N.Y.

THE YELLOW DUGAN KID

Wiggins
over

(Circular stamp: COPIED BY THE LIBRARY OF CONGRESS)

Illus. on file



THE RENOWNED STIRK FAMILY, WHOSE "FAME FOLDS IN THE ORB 'O THIS EARTH". THE GLASS OF FASHION AND THE MOLD OF FORM. THE HIGHEST OF HIGH CLASS ACTS. MARVELOUS AND ORIGINAL EVOLUTIONS BY ADULT AND JUVENILE EXPERTS. AN ENORMOUSLY EXPENSIVE FEATURE OF THE WORLD'S BEST SHOW.

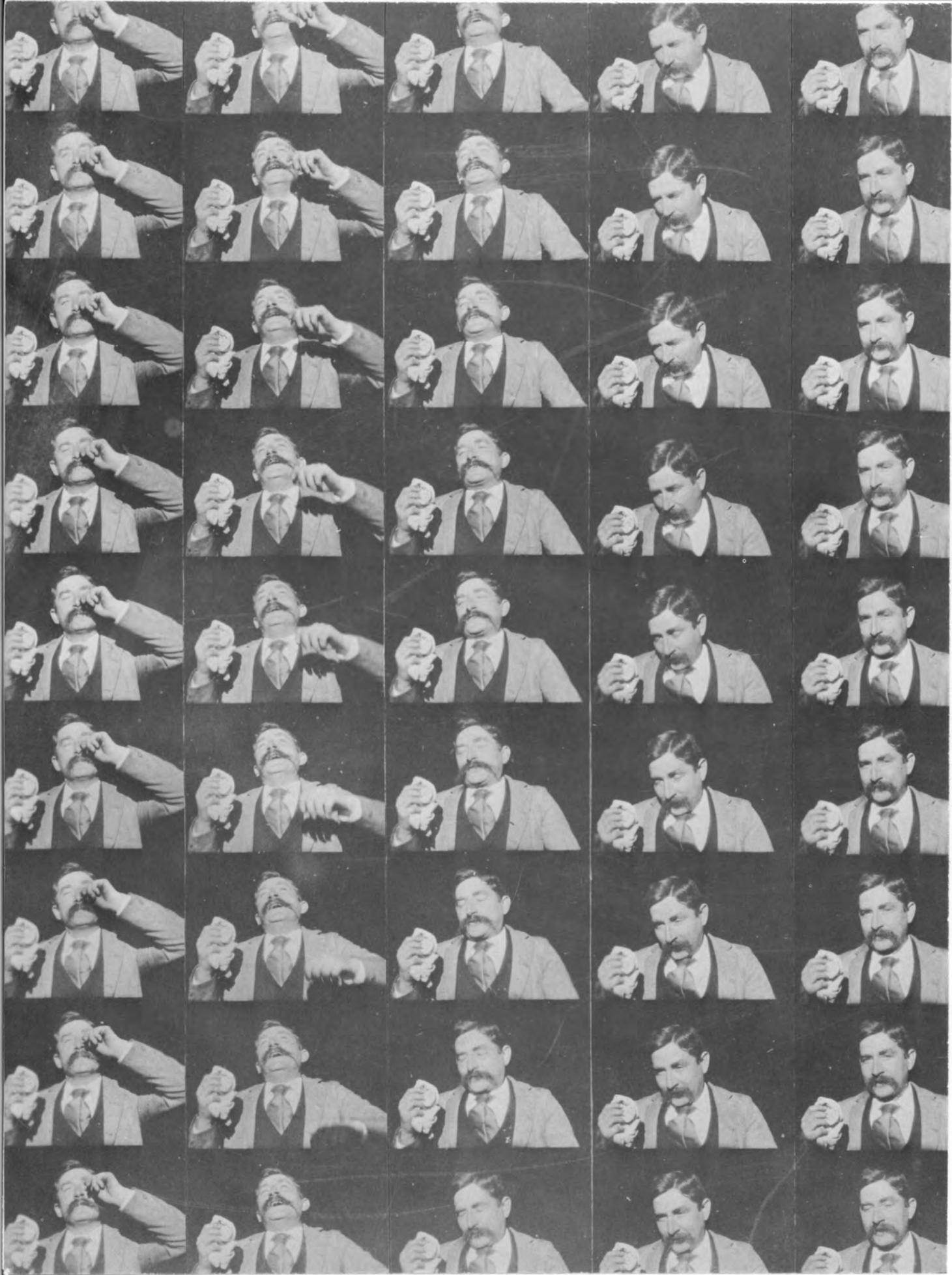


Wallace's Circus poster depicting the talents of the Stirk family became the subject of another landmark Supreme Court case, *Bleistein v. Donaldson Lithographic Company* (1903), by which the copyrightability of commercial art was established. In Justice Holmes' words: "A picture is none the less a picture, and none the less the subject of copyright, that it is used for an advertisement."

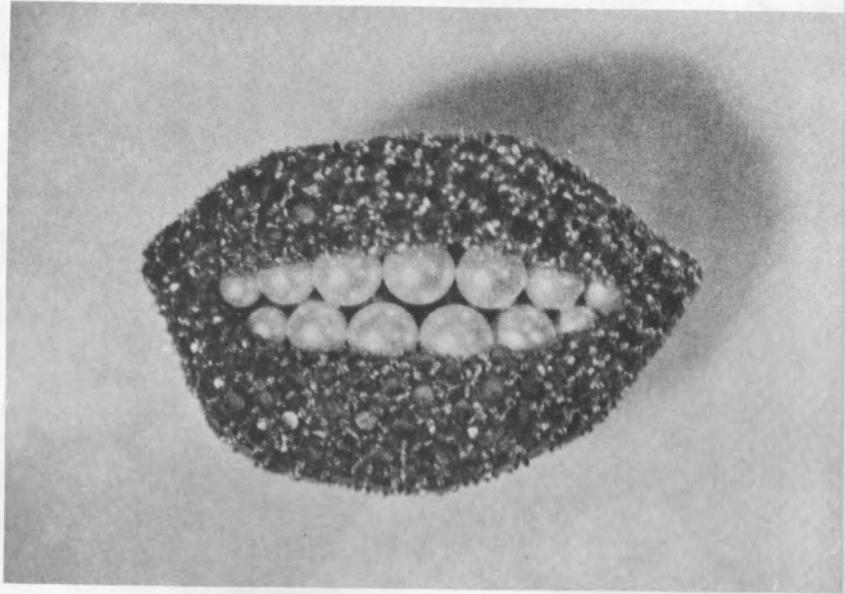
Although the textual or pictorial material on record jackets is copyrightable, records, as such, cannot be copyrighted.



The first copyright law protecting motion pictures was passed in 1912; until that date motion pictures, in the form of paper prints, were registered as photographs. Edison Kinetoscopic Record of a Sneeze, January 7, 1894, popularly known as Fred Ott's Sneeze, is the earliest motion picture registered for copyright in the United States for which the print has been located. The copyright claimant was William K. L. Dickson, the photographer. In 1897 Thomas A. Edison copyrighted Making Soap Bubbles, Mr. Edison at Work in His Chemical Laboratory, and Black Diamond Express.



A number of pieces of jewelry by Salvadore Dali, one of the world's most versatile artists, are under copyright. Among them are Ruby Lips, made of rubies set in gold; and pearls, and Leaf Veined Hand, a clip in sculptured gold and cabochon rubies.



Maps have been protected by copyright since the first U.S. copyright law was passed on May 31, 1790. One of the best known early maps deposited for copyright was Abraham Bradley's Map of the United States Exhibiting the Post-Roads, the Situation, Connections, and Distances of the Post-Offices, copyrighted in 1796. In 1969 the Hammond Company copyrighted this globe of the moon.

