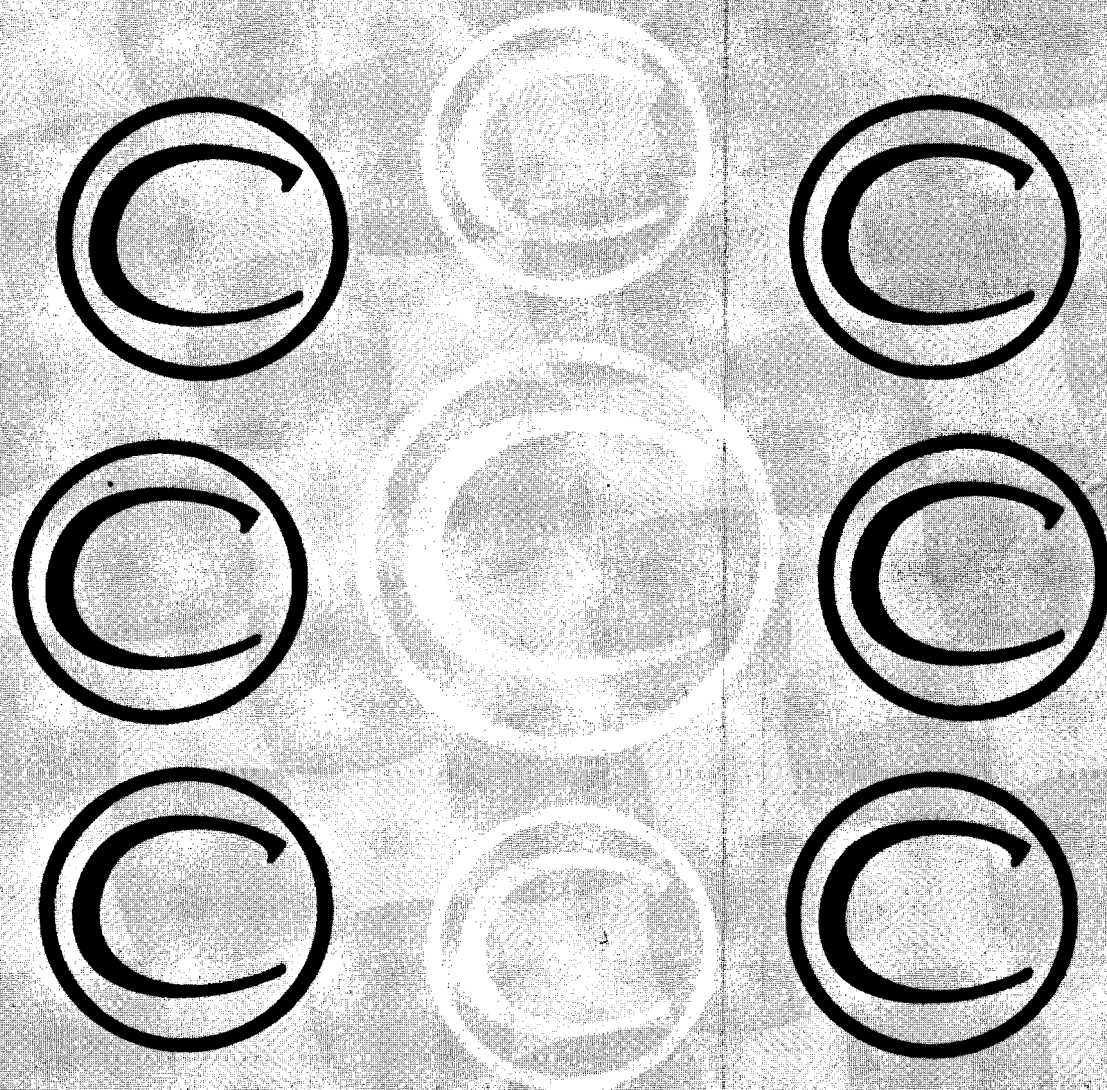


A CENTURY OF COPYRIGHT

an exhibit



LIBRARY
OF CONGRESS

MAIN FLOOR



Copyright, 1876, by G. SCHIMMER.

Copyright renewed, 1904, by Dudley Duck.

Revised by Burns & McManis, 22 Broadway 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
Wetwring 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—thce, 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 lice and poisoned swords—

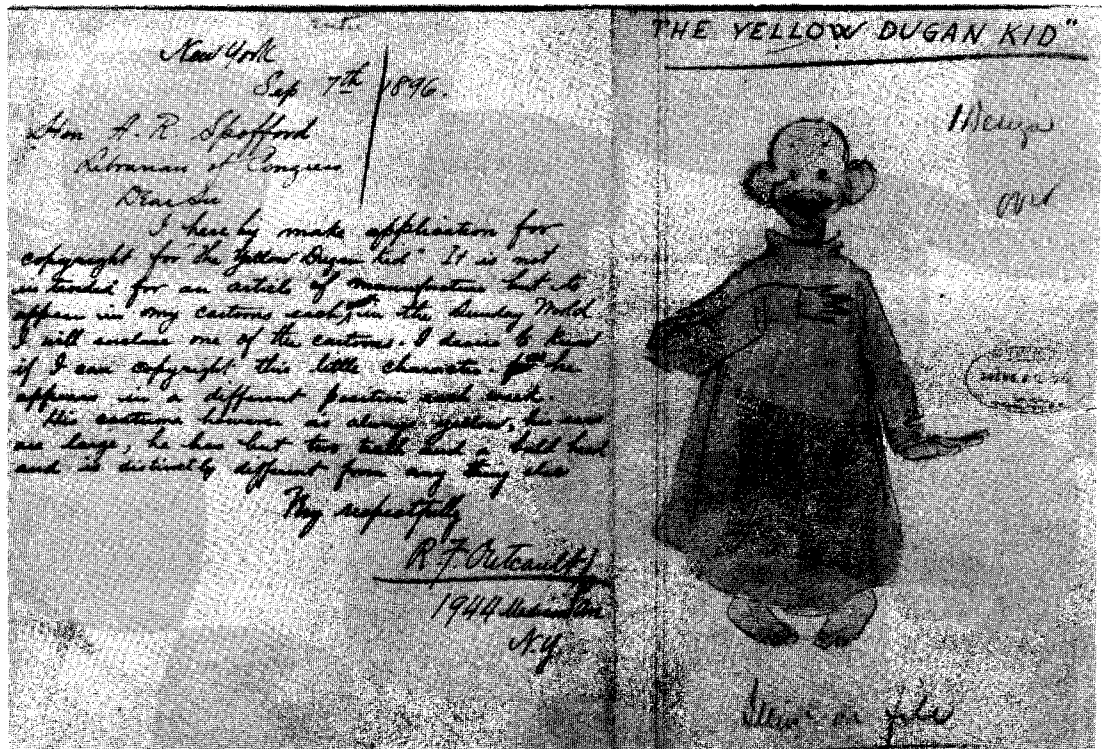
When the text for the official cantata of the Centennial Exposition of 1876 in Philadelphia, written by the American poet Sidney Lanier, was published without the music, it was ridiculed both for its form and its content. Lanier responded, characteristically, that the poetry could not be divorced from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



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.

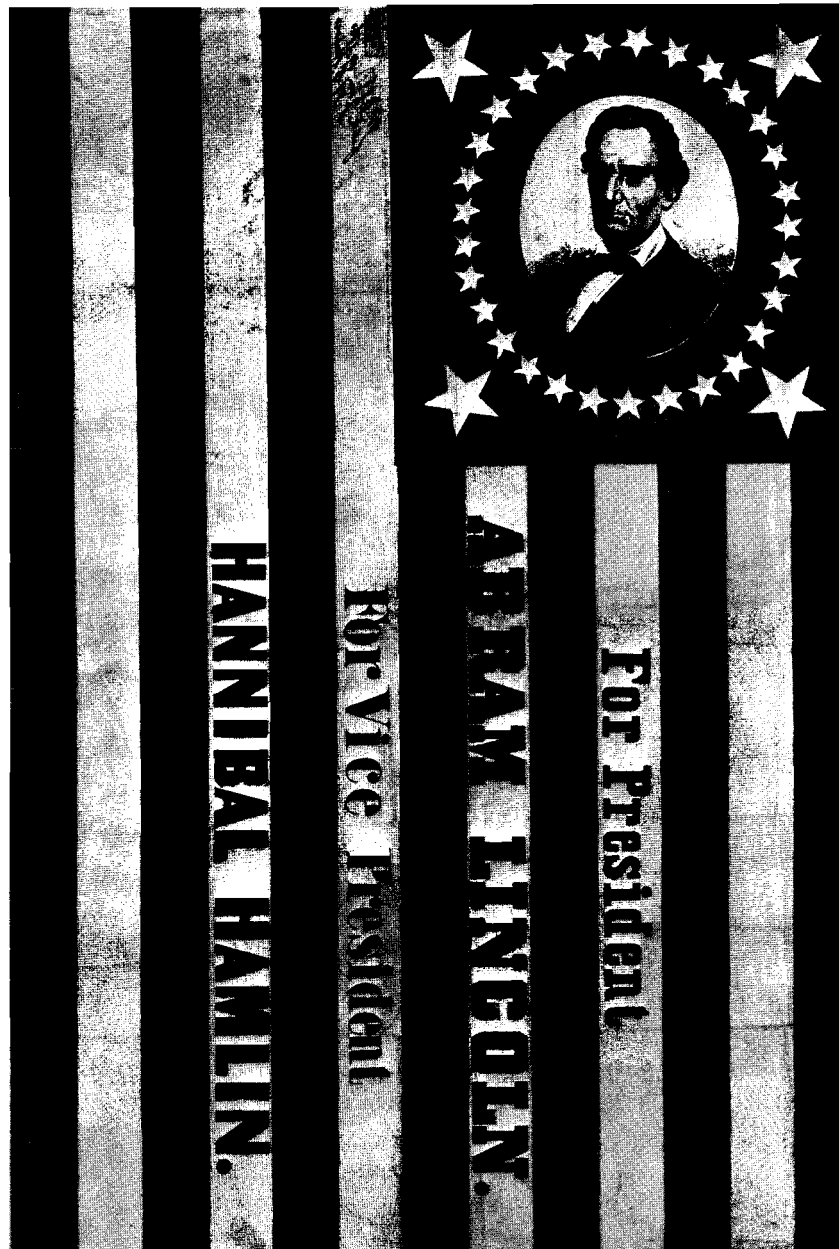
So distinctive was Outcault's comic character in his yellow dress and with his silly, toothless grin that he became the symbol of the new sensational approach to journalism at the turn of the 19th century, generating the term "yellow press," or "yellow journalism."



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.

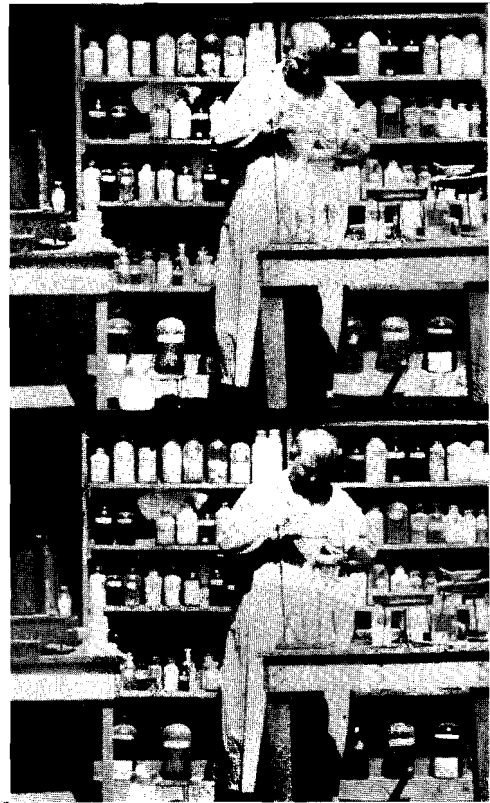
Red, white, and blue campaign banner, copyrighted by H. C. Howard, 1860.

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.



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.



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 *yes* in the dark,
 Puritans answering *yes* in the dark!
Yes, 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 reflight.

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-heaves 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.*

Allargo con Spirito con Moderato.

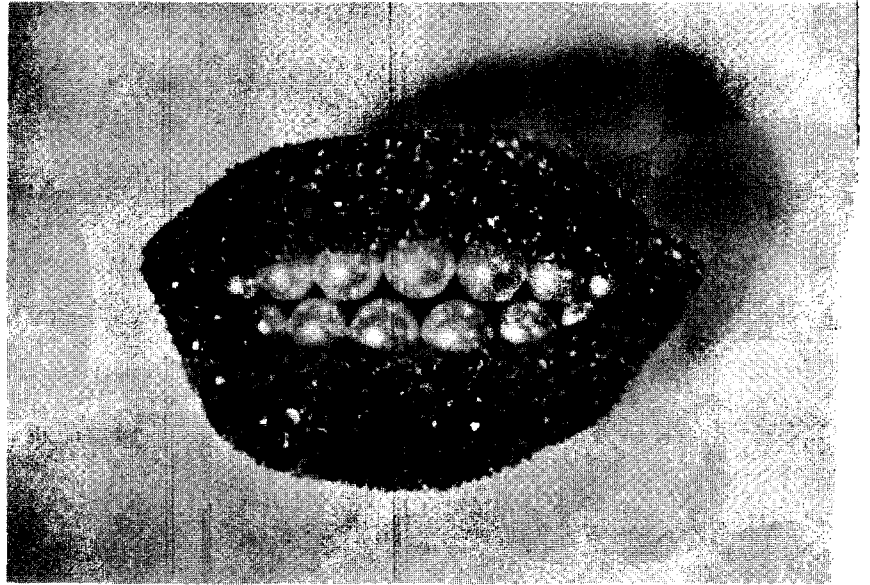
PIANO: *ff*

ff
no.
 Viol. Viol. *no.*
 Contrabass. *no.*
no. sempre.

no.
 Viol. Viol. *no.*
 Contrabass. *no.*
no. sempre.

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

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.



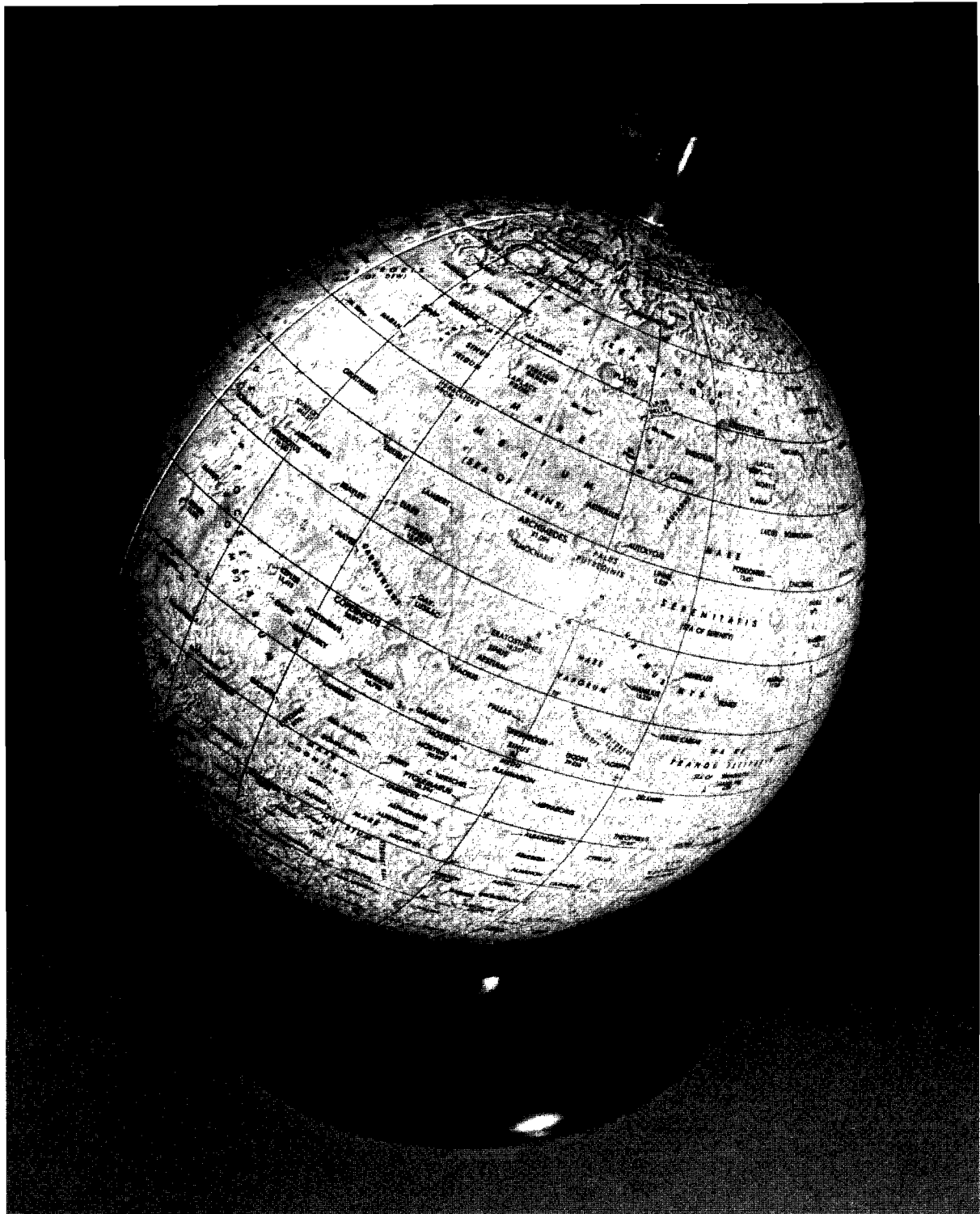
Maps have been protected by copyright since the first U.S. copyright law was passed on May 31, 1790. One of the best known early maps deposited for copyright was Abraham Bradley's Map of the United States Exhibiting the Post-Roads, the Situation, Connections, and Distances of the Post-Offices, copyrighted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



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.





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95	LC-USZ62-39956	149 below	LC-USP6-6019C
96 above	LC-USZ62-39965	150 above, left	Motion Picture Section, P&P
96 below	LC-USZ62-39967	150 above, right	Motion Picture Section, P&P
97	LC-USZ62-39962	150 below	Motion Picture Section, P&P
98	LC-USZ62-39961	151	Publications Office
99	LC-USZ62-29073	153	LC-USP6-5959C
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Some Recent Publications of the Library of Congress¹

Periodical Literature on the American Revolution: Historical Research and Changing Interpretations, 1895-1970, a Selective Bibliography. Compiled by Ronald M. Gephart, member of the staff of the American Revolution Bicentennial program assigned to the General Reference and Bibliography Division. 94 p. \$1. This selective bibliography, with 1,122 entries arranged by subject and period, gives students, teachers, scholars, and librarians a convenient and representative guide to essays and periodical literature on the Revolutionary era that have appeared during the past 75 years in historical journals, festschriften, and collections of lectures or essays. The selections demonstrate the importance of periodical literature in the development of Revolutionary scholarship. A section entitled "Anthologies and Collections" is included to acquaint the

reader with currently available paperbacks that reprint some of the more important articles and essays. There is a separate list of titles and Library of Congress call numbers of all periodicals represented in the bibliography, as well as an author and a subject index.

Philosophies of American Music History. 18 p. Available upon request from the Library of Congress, Music Division, Washington, D.C. 20540. Published for the Library by the Louis Charles Elson Memorial Fund, this lecture was delivered in the Whittall Pavilion of the Library on January 9, 1969, by Robert Stevenson, author and internationally known researcher in music history of the United States, Central America, and South America.

Popular Names of U.S. Government Reports: A Catalog. Compiled in the Serial Division by Bernard A. Bernier, Jr., and Charlotte M. David. 43 p. 55 cents. This revision of the 1966 edition adds reports appearing after 1965 and reports published as early as 1821.

¹ For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted.

The second in the Library of Congress series of recorded poetry readings by poets for the Archive of Hispanic Literature on Tape has just been released: "Gabriela Mistral Reading Her Own Poetry." The long-playing record includes 18 poems by the first Latin American writer to receive the Nobel Prize for Literature. From *Ternura*, *Tala*, and *Lagar*, the poems reflect the emotional depth and insight into values essential to contemporary man which made Gabriela Mistral one of the outstanding poets of Latin America. She was also a consul, journalist, professor, and consultant to international organizations. The Spanish text of the poetry is provided in the accompanying booklet. Available at \$4.95 from the Library of Congress, Recording Laboratory, Washington, D.C. 20540.