

Transves-  
titive  
facts.

Copyright can be assigned, but the assignment must be in writing (*b*). To allow the assignee to sue, he must be registered. He can be registered either simply as proprietor, in which case his predecessors need not be registered, and the assignment itself need not be registered. Or he can be registered as assignee, in which case the registration is the assignment, the original proprietor, who must himself be registered, entering the assignment, and the name and place of abode of the assignee in the register. A defect in either entry will prevent the assignee from suing (*c*).

Lord St. Leonards, in *Jefferies v. Boosey* (*d*), expressed a strong opinion that copyright was one and indivisible; "a right which may be transferred, but cannot be divided." The Act of 1842 (*e*) however clearly contemplates partial assignments; and s. 13 expressly authorizes a registered proprietor to assign a portion of his copyright by entry in the register. Lord St. Leonards' difficulties have therefore been provided for by statute.

*Remedies for Rights infringed. I. Of Proprietors of Copyright.*

Remedies  
against  
infringe-  
ments.

1. (*f*) Action of detinue by registered proprietor after demand in writing, for copies of his books unlawfully printed or imported, or damages for their detention.

British Museum, within a month of first publication. A copy of the class of which the largest number are printed for sale, within one month after demand in writing, to the following libraries: Bodleian at Oxford, University at Cambridge; Advocates' Library, Edinburgh; Trinity College, Dublin: 5 & 6 Vict. c. 45, ss. 6-9.

(*b*) *Leyland v. Stewart* (1876), 4 Ch. D. 419.

(*c*) *Low v. Routledge* (1864), 10 L. T. N. S. 838.

(*d*) (1854) 4 H. L. C. 992, and Jervis, C.J., in *Shepherd v. Conquest* (1856), 17 C. B. 437, states that in this many of the judges agreed.

(*e*) 5 & 6 Vict. c. 45, s. 13.

(*f*) See note (*g*), p. 147.

2. (*g*) Action of trover for damages for conversion of such books. Remedies against infringements.

3. (*h*) Seizure and destruction by custom-house officer of books unlawfully imported; fine of £10 and double the value of the books on the importer; of which £5 is to go to the officer, the rest to the proprietor of the copyright. Cases to be heard before the justices of the peace for the county or place in which such book shall be found.

4. (*i*) Action for damages for infringement of copyright by unlawful printing.

5. Action for damages for importing unlawfully printed books for sale or hire (*i*): (knowledge of the nature of the books is not necessary to constitute this offence) (*k*).

6. Action for damages for selling, publishing, or exposing for sale or hire, or having in one's possession for sale or hire, unlawfully printed or imported books, *knowing them to be such* (*l*).

7. Action for an injunction to restrain the committal of such breaches of copyright (*m*).

*Measure of Damages.*—The rule has been suggested that the defendant must account for each copy of his work sold as if it had been the plaintiff's, and pay the amount of profit which would have resulted from the sale of so many copies of the plaintiff's work (*n*).

(*g*) 5 & 6 Vict. c. 45, s. 23. *Quære*; whether unlawfully printed means any more than "without consent in writing of the proprietor;" but see the discussion of a similar phrase in *Tuck v. Priester* (1887), 19 Q. B. D. pp. 633, 637, 644.

(*h*) *Ibid.* s. 17.

(*i*) *Ibid.* s. 15.

(*k*) *Cooper v. Whittingham* (1880), 15 Ch. D. 501.

(*l*) 5 & 6 Vict. c. 45, s. 15.

(*m*) This may be granted though only one copy has been wrongfully dealt with: *Cooper v. Whittingham* (1880), 15 Ch. D. 501; *Butterworth v. Kelly* (1888), 4 Times L. R. 430.

(*n*) *Pike v. Nicholas* (1869), L. R. 5 Ch. 251, 260.

Remedies  
against  
infringe-  
ments.

*Costs.*—The “full costs” provided by the statute (o), are only the ordinary party and party costs (p).

*Limitation of Actions.*—Legal proceedings must be commenced within twelve months of the date of the offence (q).

Remedies  
against  
author.

II. *Remedies against Author or Publisher.*—1. *For non-delivery of copies* within one month after demand in writing made by the libraries, or in certain cases within one month after publication, a fine not exceeding £5, and the value of the book, recoverable summarily (r).

2. *For non-registration*, loss of actions to protect copyright, until registration takes place (s).

3. *For false Registration*,—(a)—*if wilful*, it is a misdemeanour, indictable criminally (t);—(b)—*if bonâ fide*, alteration of the entry by the Court on the motion of the person aggrieved (u).

There are a number of special penalties for infringement of University copyrights. These are practically obsolete, Oxford having only six copyrights, Cambridge none.

*Amendments proposed by the Commission of 1878 with regard to  
Copyright in Books.*

Recom-  
menda-  
tions of  
Copyright  
Commis-  
sion.

1. That the law on the subject be codified (§ 13).

2. That the term of copyright be extended to the author's life and thirty years after, in the case of works published with the author's name; thirty years from publication in the case of posthumous and anonymous works and encyclopædias, the author of an anonymous work to obtain full privileges by printing an edition with his name attached (§§ 40, 41).

(o) 5 & 6 Vict. c. 45, § 26.

(p) *Avery v. Wood* (1891), 3 Ch. 115.

(q) 5 & 6 Vict. c. 45, s. 26.

(r) *Ibid.* ss. 6, 8, 10.

(s) *Ibid.* s. 24.

(t) *Ibid.* s. 12.

(u) *Ibid.* s. 14; *ante*, p. 144.

3. That the term of twenty-eight years during which the author of an article in a periodical cannot republish without the *entrepreneur's* consent be reduced to three years (§ 43). Recom-  
menda-  
tions of  
Copyright  
Commis-  
sion.
4. That during such three years the author shall have a right to sue to prevent unauthorized publications. At present only the proprietor can sue (§ 44).
5. That all special privileges to University copyright be abolished (§ 48).
6. That publication within Her Majesty's dominions shall vest Imperial copyright, instead of, as now, publication in the United Kingdom only (§ 58).
7. That first publication by a British author out of the British dominions shall not divest his power of obtaining copyright in this country, provided he republishes in the British dominions within three years of first publication (§ 61).
8. That aliens resident out of Her Majesty's dominions, but first publishing in them, be allowed copyright (§ 64).
9. That no abridgments of copyright works be allowed without the author's consent (§ 69).
10. That a definition of the copyright parts of a newspaper, distinguishing between announcements of fact and literary work, be included in the statute (§ 88).

*As to Registration.*

11. That registration of published works be made compulsory (§ 139). As to re-  
gistration.
12. That, if registration be continued at Stationers' Hall, effective power to regulate it be given to the Stationers' Company (§ 144).
13. That registration be effected by a deposit of a copy of the book at the British Museum, and the taking of an official receipt (§ 145).
14. That the registry and registrar be under Government control, and responsible to Government (§ 148).
15. That if the registry cannot be placed at the British Museum it be transferred to a Government office (§ 150).
16. That no owner of copyright should be able to sue for infringements of his copyright preceding registration, or for penalties for dealing with the results of such infringements even after registration, unless such registration has taken place within a month of publication (§§ 152, 154).
17. That compulsory presentation of copies to libraries be abolished, except in the case of the British Museum (§ 164).
18. That a copy of each issue of every newspaper be deposited at the British Museum.
19. That the provisions for piracy of books be extended to oral lectures pirated in print (§ 181).

## CHAPTER VII.

## ARTISTIC COPYRIGHT.

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English  
statutes.

THE English Law as to Copyright in Works of Fine Art is even more complicated than the law which establishes literary property. Three separate sets of statutes deal with copyright in prints and engravings, sculptures, and paintings, drawings, and photographs respectively, and deal with them in a very confusing way. The law as to engravings is to be found in 8 Geo. II. c. 13, amended by 7 Geo. III. c. 38, and 17 Geo. III. c. 57, and in 6 & 7 Will. IV. c. 59, and 15 & 16 Vict. c. 12, s. 14. Sculptures are regulated by 54 Geo. III. c. 56, and paintings, drawings, and photographs by 25 & 26 Vict. c. 68. Codifying and amending bills have from time to time been brought before Parliament, but hitherto without success. Before endeavouring to reduce into order the existing chaos of legislation, there is, however, the question of property in unpublished works of art.

NOTE.—The six Acts, which formerly regulated Copyright in Designs, have been repealed by the Patents Act, 1883 (46 & 47 Vict. c. 57); which provides new law on the subject, see ss. 47-61, and Edmunds on Copyright in Designs, London, 1895.

## SECTION I.

*Unpublished Works.*

Unpublished works of art.—Cases on the subject: *Prince Albert v. Strange*.—*Jefferys v. Boosey*.—*Turner v. Robinson*.—Statute of 1862.—Recent cases.—Result.—What is publication? *Turner v. Robinson*.—General conclusions.

The owner of a picture, engraving, drawing, photograph, sculpture, or other work of fine art, has a right before publication to prevent any copy being made of it (a). Unpub-  
lished  
works of  
art.

The Act of 1862 (b), which was passed two years after the last of the cases cited as authorities, commences with the preamble: "Whereas by law, as now established, the authors of paintings, drawings, and photographs have no copyright in such their works." The explanation would seem to be that the phrase "copyright" is used in the restricted sense in which it had been used in the great case of *Jefferies v. Boosey* (c), (1854), "the exclusive right of multiplying copies of a work already published." However, in a case at *Nisi Prius*, before Day, J., in 1883 (d), that learned judge expressed considerable doubt as to the effect of the preamble. The present Mr. Justice Stephen also, in his digest of the law appended to the report of the Copyright Commission, when speaking of (e) "the assumption on which the Act is based, that apart from it there is no copyright in paintings, etc.," says: "This assumption is however not

(a) *Turner v. Robinson* (1860), 10 Ir. Ch. Rep. 121, 510; *Prince Albert v. Strange* (1849), 1 MacN. & G. 25.

(b) 25 & 26 Vict. c. 68.

(c) (1854) 4 H. L. C. 815 at p. 954.

(d) *Seligsen v. Legge*, June 22, 1883.

(e) C. C. Rep. p. 75, note.

Unpub-  
lished  
works of  
art.

absolutely correct . . . It can hardly have been intended to abolish the common law principles as to unpublished compositions by this statute, but I am not sure that that is not its effect.”

It is therefore desirable to go a little more in detail into the authority for the original proposition.

Cases:  
*Prince  
Albert v.  
Strange.*

It is unnecessary to refer again to the cases in support of unpublished literary property, which however are based on the same principle (*f*). The question first arose as to works of art in the celebrated case of *Prince Albert v. Strange* (*g*).

In that case the Queen and Prince Albert had been in the habit of making etchings and drawings for their own amusement, and of having copies struck off from the etched plates by workmen. They had no intention of publishing these works, and designed the copies for their private use and for presentation to a few intimate friends. The workman they employed struck off copies on his own account, and retained them; he afterwards parted with the collection he had thus formed, which finally came into the hands of Strange, who proposed to exhibit it to the public, and to publish a descriptive catalogue. Prince Albert applied for an injunction as to both the exhibition and the catalogue, which was granted by Vice-Chancellor Shadwell, whose order was affirmed on appeal by Lord Cottenham. The Lord Chancellor based his decision on the two grounds of property infringed, and breach of trust. He said (*h*):—  
“The property of an author or composer of any work, whether of literature, art, or science, in such work,

(*f*) Above, pp. 59–65.

(*g*) (1849) 2 De G. & Sm. 652: (on appeal), 1 MacN. & G. 25.

(*h*) 1 MacN. & G. 42.

unpublished and kept for his private use or pleasure, cannot be disputed, after the many decisions in which that proposition has been affirmed or assumed, I say assumed, because in most of the cases which have been decided, the question was not as to the original right of the author, but whether what had taken place did not amount to a waiver of such right . . . a question which could not have arisen if there had not been such original right or property ;” and, again, “the exclusive rights in the author of unpublished compositions, which depend entirely upon the common law right of property.” The Lord Chancellor also laid stress on the breach of trust in the workman who printed the copies, in retaining some impressions for himself, and finally granted the injunction on both grounds, the right of property infringed, and the breach of trust (i).

Cases :  
*Prince*  
*Albert v.*  
*Strange.*

The next case which may indirectly throw some light on the question is the case of *Jefferies v. Boosey* (k), in which, though the main question was as to whether English copyright could exist in the work of a foreign author, first published in England by his assignee, yet the Law Lords, after hearing the judges, were led to deal with the question of copyright at common law. And Lord Cranworth, the Lord Chancellor, at the beginning of his judgment, says (p. 954): “The right now in question is not the right to publish, or to abstain from publishing, a work not yet published at all, but the exclusive right of multiplying copies of a work already published.” Copyright, thus defined, if not the creature, as I believe it to be, of our own statute law, is now entirely regulated by it. Lord Brougham again says

*Jefferies*  
*v. Boosey*  
(1854).

(i) Cf. *Tuck v. Priester*, 19 Q. B. D. 629.

(k) 4 H. L. C. 815.



Cases:  
*Jefferies*  
*v. Boosey*  
(1854).

(p. 962): "The right of the author before publication we may take to be unquestioned . . . But if he makes his composition public, can he retain the exclusive right which he had before?" Lord St. Leonards also holds (p. 977) "that no common law right to copyright exists after publication," and again (p. 979): "The common law does give a man who has composed a work a right to that composition, just as he had a right to any other part of his personal property; but the question of the right of excluding all the world from copying, and of himself claiming the exclusive right of for ever copying his own composition, *after he has published it to the world*, is a totally different thing."

All the *dicta* therefore in *Jefferies v. Boosey* are addressed to the proposition that copyright *after publication* rests entirely on the statute law; the common-law property before publication is unhesitatingly admitted, and nothing is said to qualify the direct decision in *Prince Albert v. Strange* (l).

*Turner v.*  
*Robinson.*

And the later Irish case of *Turner v. Robinson* (m) (1860), as affirmed on appeal, while of most importance in considering what constitutes publication, also fully confirms the common law right. The question in that case is not whether the right exists, but whether it has been waived or lost. The defendant's counsel commence their argument (p. 511) by the admission that the owner of a work has a right "to keep it secret." The Lord Chancellor confirms this, and remarks on the ambiguity of the word "copyright," as applicable both to the common law right of ownership before publication, and the statutory right of control after publication.

Statutes  
of 1862.

Down to 1862 therefore there are clear decisions of

(l) (1849) 1 MacN. & G. 25.

(m) (1860) 10 Ir. Ch. 121, 510.

the highest authority for a common law right of property, sometimes called "copyright," in unpublished artistic works; and the only authority to the contrary is the preamble of the statute of 1862 (n), "Whereas by law as now established, the authors of paintings, drawings, and photographs have no copyright in such their works." This is, as a statement of the existing law, untrue, unless "copyright" is used in the limited sense in which it was used in *Jefferies v. Boosey* and which was referred to in *Turner v. Robinson*, viz. the exclusive right to multiply copies of a work after publication. Statutes  
of 1862.

And it is submitted that the preamble must be clearly interpreted in that sense rather than in the broader sense, which would state incorrectly the result of three decisions of the highest authority within the previous thirteen years, and in effect reverse those decisions.

The recent case of *Tuck v. Priester* (o) also shows that the doubts of Mr. Justice Stephen and Mr. Justice Day are unfounded. The judgment of Lindley, L.J., in that case makes it clear that "copyright" in the preamble of the statute of 1862, means the exclusive right of multiplying copies of a work already published which is the creature of statute, while what is sometimes called "copyright at common law" is really an incident of property, and not "copyright" in the strict sense. Recent  
cases.

The right to prevent copies being made of an unpublished work may be in different hands from the work itself. Such a separation was admitted in the cases of *Duke of Queensbury v. Shebbeare* (p), and *Thompson v. Stanhope* (q), in each of which the property in the work,

(n) 25 & 26 Vict. c. 68.

(o) (1887) 19 Q. B. D. 629.

(p) (1758) 2 Eden, 329.

(q) (1774) Amb. 737.

Recent cases.

or a copy of it, was distinguished from a right to publish it, and it was held that the proprietor of the right to publish could restrain the proprietor of the manuscript from printing it. It is true that in each of these cases the proprietor of the right to publish was also the author, but it is submitted that the reversal of the relation would make no difference. Possibly where the proprietor of the right to publish is not the author, he can only exercise his right through the author, or by an action against the author, but the result is the same.

Result.

In recapitulation therefore the author or proprietor of an unpublished work of art has by the common law of England the right to prevent any copy of such work being made or published without his consent.

What is publication?

This right ceases on publication, after which the position of the author or proprietor is regulated entirely by the statute law. Before therefore dealing with the statutory provisions on the subject, we may consider the rather difficult question of what constitutes publication.

And, curiously enough, the English law is almost devoid of authority on the subject. Sir J. F. Stephen, in his Digest, says (r): "As to what amounts to a publication of a work of art, I know of no precise authority." This probably overlooks the Irish case of *Turner v. Robinson* (s), and there are also one or two scattered *dicta* on the subject, but the point is certainly by no means clear.

*Turner v. Robinson.*

*Turner v. Robinson* was decided on appeal in Ireland by the Lord Chancellor, the Master of the Rolls, and the Lord Justice of Appeal in 1860, two years before the

(r) C. C. Rep. p. 90.

(s) (1860) I. R. 10 Ch. 121, 510.

English Act which gave copyright to paintings. The facts of the case were shortly these. In 1856, Henry Wallis painted a picture representing the 'Death of Chatterton,' and in the same year sold it to Egg; in 1859 Turner purchased from Egg "the sole right to engrave and publish an engraving of the picture," with possession of the picture for a certain time for the purpose of exhibiting it to obtain subscriptions for his engravings. While Turner was thus exhibiting it in Dublin, Robinson, the defendant, having seen the picture at the exhibition, arranged models to represent the picture in his studio, and from them obtained a stereoscopic photograph, which he offered for sale. Turner applied for an injunction to restrain the sale. There was no statutory copyright in pictures existing; the only ground therefore for the injunction must be at common law, and the defendant's counsel accepted the position that a common law right existed, but contended that it had been lost by publication. The sole question before the Court was whether the prior dealings with the picture constituted a publication, and these prior dealings were as follows:—

*Turner v.  
Robinson.*

The picture had been exhibited by Wallis at the Royal Academy in 1856.

*Alleged  
publica-  
tions.*

In the same year, by Wallis' permission, a wood engraving of the picture had been published in the 'National Magazine,' with a descriptive article.

The picture had also been exhibited at the Manchester Exhibition in 1857, and by Turner in Dublin in 1859.

With regard to the exhibition at the Academy and at Manchester, it appeared that, at each gallery, copying the pictures exhibited was absolutely forbidden, and with regard to the exhibition at Dublin, though there was no express rule as to copying, the plaintiff had published

*Turner v. Robinson.*

a general notice against photographic infringements of his pictures before the exhibition commenced.

These facts were held both by the Master of the Rolls and the Court of Appeal not to constitute such publication as divested the common law copyright; they agreed that there had been in the case of the exhibitions limited or conditional publication, the condition being that the inspection by members of the public was not to be used by them for the purpose of reproducing copies of the picture; but they held that such a limited publication was not fatal to the plaintiff's rights. As to the wood engraving, the Master of the Rolls held that its publication could not affect the copyright in the picture, though the artist or proprietor of the picture could not sue if the engraving were pirated.

The judgments contain no very clear principle of publication; but it would seem that it must consist in unconditional exhibition of a work to the public, or such of the public as choose to come to inspect it (*t*).

In *Blank v. Footman* (*u*), showing a design to two customers and asking for orders was held publication of the design, but in *Turner v. Robinson* (*x*) the fact that persons who came to see the picture were asked for subscriptions to an engraving of it, was not treated as publication. The Sculpture Act (*y*) gives copyright from "the first putting forth and publishing" the sculpture in question, which is explained by the Lord Chancellor in *Turner v. Robinson* (*x*) as "the moment when the eye of the public first rests upon it." Similarly copyright under

(*t*) *Blanchet v. Ingram*, 3 Times L. R. 686.

(*u*) (1888) 39 Ch. D. 678. See also *per* Lord Langdale in *Dalglish v. Jarvie* (1850), 2 MacN. & G. 231, 235.

(*x*) (1860) Ir. Rep. 10 Ch. 510.

(*y*) 54 Geo. III. c. 56.

the Engraving Acts dates from "first publication" of the engravings, which appear to mean exposure to the public, whether for sale or not. *Turner v. Robinson.* *Mayall v. Higbey* (z) (1862) seems to be an authority for the proposition that a loan of photographs, in order that engravings may be made from them and published, does not amount to publication of the photographs.

On the other hand, the Act of 1862 (a), giving statutory copyright to paintings and drawings, the term being for the life of the author and seven years after his death, throws some difficulties in the way of the above conception of publication as putting an end to copyright at common law. The copyright which is created by that statute belongs to "the author of every original painting, drawing, or photograph," wherever made, and apparently quite independent of the question of publication. For the mere making of a painting, which is kept in privacy in the same way as a manuscript poem, cannot be called "publication" without great straining of language. We are reduced apparently to these two alternatives:—

1. Either there is a common law copyright in all works of art till publication; and a statutory copyright commencing in the case of sculptures, engraving, and prints on their publication, and in the case of drawings, paintings, and photographs on their making, thus giving in the latter case, as in the case of lectures, an overlapping statutory or common law right till publication.

2. Or there is in sculptures, engravings, and prints a common law copyright till their publication, when statutory copyright commences; while in paintings, drawings, and photographs there is no common law copyright; there

(z) 6 L. T. N. S. 362.

(a) 25 & 26 Vict. c. 68.

General  
conclu-  
sions.

is a statutory copyright commencing on their making, but requiring their registration before it can be enforced.

It is submitted that the former is the more correct view of the law, as best agreeing with the principles of unpublished property, which undoubtedly applied, prior to the Act of 1862, to paintings, drawings, and photographs until their publication (*b*).

## SECTION II.

### *English Law as to Engravings and Prints.*

Statutes.—Subject-matter of right.—Nature of right.—Investitive facts.—Transvestitive facts.—Divestitive facts.—Infringements of copyright.—Copies in pen and pencil.—Principle of infringement.—Remedies for infringement.

Statutes.

The statutes at present regulating copyright in engravings and similar works of art are:—

8 Geo. II. c. 13 (1735).

7 Geo. III. c. 38 (1766).

17 Geo. III. c. 57 (1777).

6 & 7 Will. IV. c. 59 (1836), and

15 & 16 Vict. c. 12, s. 14 (1852).

But as the Act of 1862 gives “the sole right of engraving” pictures and drawings, it is easier to secure protection for engravings under its provisions, by protecting the copyright of the original picture and drawing.

Subject  
matter of  
right.

A “*print*” is defined as being “any historical print or prints, or any other print or prints of any portrait, conversation, landscape or architecture [map, chart or plan],

(*b*) Questions of a similar nature came under discussion in the American cases of *Oertel v. Wood* (1870), 40 How Pr. N.Y. 10; and *Oertel v. Jacoby* (1872), 44 How. Pr. N.Y. 179, cited by Drone, p. 287, note, in which contradictory decisions were given.

or any other print or prints whatsoever" (c). It includes "prints taken by lithography, or any other mechanical process by which prints or impressions of drawings or designs are capable of being multiplied indefinitely" (d). Subject matter of right.

It was decided in the case of *Stannard v. Lee* (e) by the Court of Appeal, reversing the decision of Bacon, V-C. (f), that maps being defined as "books" in the Act of 1842 (g), are no longer to be treated as works of art, but as literary works, and must therefore be registered under the Act of 1842. Bacon, V-C., expressed subsequently in *Stannard v. Harrison* (h) his dissent from that decision.

There is probably no copyright in obscene, blasphemous, seditious, or libellous prints. (*Fores v. Johnes* (i).)

Any person has the sole right or liberty of multiplying, by any mechanical or other process, copies of any print, which he has:— Nature of the right.

(I.) Invented or designed, graved, etched or worked in mezzotinto or chiaro-oscuro.

(II.) Or from his own work, design, or invention has caused or procured to be designed, &c.

(III.) Or which he has engraved or caused to be engraved, &c., from any picture, drawing, model or sculpture, whether ancient or modern (k).

Any process by which pictures or engravings may be imitated or copied may come within the express words

(c) 7 Geo. III. c. 38, s. 1. "A conversation";—"a kind of genre picture representing a group of figures;" Murray's Dict., *sub voce*.

(d) 15 & 16 Vict. c. 12, s. 14. (e) (1871) 24 L. T. N. S. 459.

(f) (1870) 23 L. T. N. S. 306.

(g) 5 & 6 Vict. c. 45, s. 2.

(h) (1871) 24 L. T. N. S. 570.

(i) (1802) 4 Esp. 97.

(k) 8 Geo. II. c. 13, s. 1; 7 Geo. III. c. 38, ss. 1, 2; Stephen's Digest, s. 22; C. C. Rep. p. 67.



Nature of  
the right.

the legislature have used (*l*). Thus the words include the right of producing reduced photographic copies of an engraving (*m*).

Where it was proved that the plaintiff gave an engraver a rough sketch of a map, with directions as to its size and contents, and furnished him with information to be recorded on it from time to time, he was held entitled to the copyright in the engraving, as being one who from his own invention had caused it to be designed (*n*).

The right is a separable one; that is to say, the right of producing engravings "of one size" can be assigned, the right of producing all other sizes of prints remaining in the original proprietor (*o*).

*Electrotype blocks.*—The right to make prints from blocks which have been purchased has recently caused some litigation, usually at the instance of the owner of the copyright in the drawing engraved on the block, or in the catalogue in which the drawing originally appeared. In *Cooper v. Stephens* (*p*) it was held that the sale of an electrotype block to a purchaser to use for his advertisements conferred no right on a person to whom he lent the block for reproduction, as against the owner of the copyright. The subject however is full of difficulties.

Duration  
of right.

The duration of the right is for twenty-eight years from the day of first publication of the print (*q*).

Investitive  
facts.

The *Investitive Fact* of copyright in engravings is publication of such a work as specified above.

(*l*) Kelly, C.B., in *Graves v. Ashford* (1867), L. R. 2 C. P. 410, 421.

(*m*) *Gambart v. Ball* (1863), 14 C. B. N. S. 306.

(*n*) *Stannard v. Harrison* (1871), 24 L. T. N. S. 570.

(*o*) *Lucas v. Cooke* (1880), 13 Ch. D. 872.

(*p*) (1895) 1 Ch. 567. In an unreported case of *Wesselhoeft v. Dellagana*, Kekewich, J., came to an opposite conclusion.

(*q*) 7 Geo. III. c. 38, s. 6.

To be the subject of copyright the print must be engraved, etched, drawn, or designed in Great Britain. <sup>Investitive facts.</sup> Mere publication in Great Britain will not suffice (r).

There is no limitation as to the nationality of the engraver or designer.

No formalities as to registration are required. The day of first publication, with the name of the proprietor must be truly engraved on each plate and printed on each print (s).

Both the date and the name of the proprietor must appear on the plate and print, but it is sufficient if the proprietor be named; he need not also be described as "proprietor."

Thus, "Newton del. 1st May 1826, Gladwin sculp.," was held a compliance with the requirements of the Act (t); as was also, "London, published by Henry Graves & Company, May 1st 1861, Printsellers to the Queen, 6 Pall Mall" (u).

If the engravings are included as illustrations in a book, and the book is registered under the Act of 1842 (x), the requirements as to name of proprietor and date of publication need not be complied with (y).

Maps, charts and plans can be registered as books, and need not comply with the formalities of the Engraving Acts (z). So also if the picture from which the engraving is made is registered under the Act of 1862, the engraving will be protected.

(r) 17 Geo. III. c. 57, s. 1; *Page v. Townsend* (1832), 5 Simons, 395.

(s) 8 Geo. II. c. 13, s. 1; *Brooks v. Cock* (1835), 4 N. & M. 652.

(t) *Newton v. Cowie* (1827), 4 Bing. 234.

(u) *Graves v. Ashford* (1867), L. R. 2 C. P. 410.

(x) 5 & 6 Vict. c. 42, pp. 139-142, *ante*.

(y) *Bogue v. Houlston* (1852), 5 De G. & S. 267; *Maple v. Jun. Army and Navy Stores* (1882), 21 Ch. D. 369; *Comyns v. Hyde* (1895), 13 R. 172.

(z) *Stannard v. Lee* (1871), 24 L. T. N. S. 459 (C. A.).

Trans-  
vestitive  
facts.

A licence to reproduce an engraving, to bind the proprietor, must be in writing, and signed by the proprietor, in the presence of and attested by two or more credible witnesses (a).

Divesti-  
tive facts.

Divestitive Facts of Copyright :—

1. Waiver, which must be in writing (a).
2. Expiration of the statutory term.

Infringe-  
ments of  
right.

*Infringements of Right.*

The question to be decided is whether the defendant's print is substantially a copy of the plaintiff's, and published without the plaintiff's consent (b); a copy has been also defined as "that which comes so near the original as to give to every person seeing it the idea created by the original" (c). If the making of such a copy without licence is proved, it is immaterial whether the seller or maker knew that the copy was pirated or not (d).

In the above statement these limitations must however be made. The object of the Acts is twofold:—

- (1.) The protection of the reputation of the engraver.
- (2.) His protection against any invasion of his commercial property in the print.

The work complained of as an infringement must therefore be a copy, either exact or colourable, of the plaintiff's engraving, or, if the engraving is from a picture, of that part of the plaintiff's engraving which constitutes the real merit and labour of the engraver (e).

(a) 17 Geo. III. c. 57.

(b) *Moore v. Clarke* (1842), 9 M. & W. 692.

(c) *West v. Francis* (1822), 5 B. & Ald. 737; see this *dictum* discussed in *Hanfstaengl v. Baines & Co.* (1895), A. C. 20.

(d) *West v. Francis* (v.s.); *Gambart v. Sumner* (1859), 5 H. & N. 5.

(e) *Dicks v. Brooks* (1880), 15 Ch. D. 22, which must be read in light of the fact that the copyright of the picture of the Huguenots

It is not therefore a piracy of an engraving to make another engraving from the original picture, though it may be a piracy of the picture (*f*). Infringe-  
ments of  
right.

Similarly it has been held that a Berlin wool pattern made from an engraving is not a violation of copyright in the engraving (*g*).

In *Dicks v. Brooks* in the Court of Appeal, Lord Justice Baggallay expressed a doubt whether or not a chromolithograph was an infringement of a print; and Lord Justice Bramwell said: "I do not say that if this were an ordinary engraving with no picture in the case, a lithograph taken from it would not be a copy. I think that a photograph taken from it would be a copy."

The cases are not very clear as to how far copying by pen or pencil is an infringement. Chief Justice Erle laid down the rule in *Gambart v. Ball* (*h*), as prohibiting any mode of copying or multiplication of copies which depreciates the commercial value of the engraving to its proprietor. The distinction therefore seems a question of degree. Several of the judges seem to have felt great difficulty as to the case of individual copies made, as it were, for private use. Lord Justice Baggallay in *Dicks v. Brooks* (*i*), said "the statutes cannot have been intended to apply to a lady copying a print or a part of a print Copies in  
pen and  
pencil.

was in other hands, and the plaintiff could not therefore claim protection for the design apart from the engraving. A photograph is an infringement: *Graves v. Ashford* (1867), L. R. 2 C. P. 410; see *per Kelly, C.J.*, at p. 421.

(*f*) *De Berenger v. Wheeble* (1819), 2 Stark N. P. C. 548.

(*g*) *Dicks v. Brooks* (1880), 15 Ch. D. 22. The exhibition of a larger coloured diorama made from a print did not infringe the copyright in the print, under the earlier acts, owing to the absence of the word "exhibiting." It would now (*Martin v. Wright* (1833), 6 Simons, 297).

(*h*) (1863) 14 C. B. N. S. 306.

(*i*) (1880) 15 Ch. D. p. 36.

Copies in  
pen and  
pencil.

upon a china plate, or to a person who for his own amusement makes an etching, drawing, or water-colour sketch from an engraving;" and Willes, J., in *Gambart v. Ball* (*k*), "felt a difficulty as to copying by hand," and "was not disposed to concur, if it had been necessary, in the view we take of the statute, to hold that a copy made by pen or pencil would be an infringement;" while Byles, J., also suggested doubts as to the case of "a man's making and selling a pen-and-ink copy of a print," and "transferring the design to a carpet, or a piece of Berlin woolwork, or a porcelain table service," without solving the doubts he suggested.

The recent case of *Dicks v. Brooks* (*l*) has dealt with the last suggestion of Mr. Justice Byles, and it is submitted that the true line of distinction on the other points is whether the copies, howsoever made, will compete commercially with the engraving by tending to lessen its sale. A skilful copyist in pen and ink or pencil might find a large market for his sketches, and it is submitted that if made for sale, or sold, they would be infringements of the copyright in the engraving of which they were copies. On the other hand, it would be ridiculous to hold that a young lady making one copy of an engraving for her own amusement was infringing copyright, although she might happen to sell her copy afterwards.

Principle  
of in-  
fringe-  
ment.

The principle of infringement seems to be that any unlicensed copy of an engraving which may affect the sale or commercial value of the print copied will be held an infringement of copyright; but that a reproduction of the design, which cannot be held either likely to

(*k*) (1863) 14 C. B. N. S. p. 318.

(*l*) (1880) 15 Ch. D. 22.

affect the sale of the engraving or such as to reproduce the engraving, cannot be prevented only by the proprietor of the copyright in the picture. Principle of infringement.

Copyright in a print is therefore infringed by:—

1. In any manner copying and selling, or causing to be copied and sold, a copyright print, [provided that the copy is of the print, and is such as to affect its commercial value].

2. Importing or causing to be imported for sale any such print.

3. Publishing, selling, or otherwise disposing of or causing to be published, sold, &c., any such print (*m*).

If the consent of the owner of copyright is pleaded, it must be produced in writing, signed by him, and attested by two witnesses (*n*).

The assignee of copyright in a print is not compelled to prove a *written* assignment, in order to recover damages against the infringer.

The sale of engravings printed surreptitiously from the proprietor's plate is not an infringement of copyright, but a breach of contract or of trust (*o*).

### *Remedies for Infringements.*

The proprietor of copyright has:—

1. An action for damages against the offender (*p*).

The Engraving Acts give a successful plaintiff "full costs," but this only means party and party costs (*q*).

Remedies for infringements.

(*m*) 8 Geo. II. c. 13; Stephen's Digest, s. 37; C. C. Rep. 85.

(*n*) 17 Geo. III. c. 57.

(*o*) *Murray v. Heath* (1831), 1 B. & Ad. 804. See also *Tuck v. Priester* (1887), 19 Q. B. D. 629; *Pollard v. Photographic Co.* (1889), 40 Ch. D. 345; *Prince Albert v. Strange* (1849), 1 Mac. & G. 25; and above, p. 53; as to property in the blocks of engravings, see *Levi v. Champion* (1887), 3 Times L. R. 286; *Hole v. Bradbury* (1879), 12 Ch. D. 886.

(*p*) 17 Geo. III. c. 57.

(*q*) *Avery v. Wood* (1891), 3 Ch. 115.

Remedies  
for in-  
fringe-  
ments.

Any member of the public has:—

2. An action for penalties; viz., 5s. for each print found in the offender's possession, half to go to the Crown and half to the person suing for the penalty. The plate and prints are to be forfeited to the proprietor of the copyright, who shall destroy the same (*r*).

This penalty is payable per print, and not per parcel or set of prints (*s*).

The action for penalties must be brought within six months after the commission of the offence (*t*).

The penalties recoverable and copies liable to forfeiture under these Acts may be recovered in England or Ireland either by action or by summary procedure before two magistrates having jurisdiction where the party offending resides, and in Scotland as set out in the Act (*u*).

This mode of procedure is open to the two objections set out more fully hereafter, viz.:—(1), that it is very difficult to proceed in the "places of residence" of the hawkers, who by selling piratical engravings and photographs are the chief instruments in infringements; and (2), that no power of search for, or seizure of piratical copies is given to any one, and the section therefore loses much of its effect.

(*r*) 8 Geo. II. c. 13, s. 1; 7 Geo. III. c. 38, s. 5.

(*s*) *Ex parte Beal* (1868), L. R. 3 Q. B. 387.

(*t*) 7 Geo. III. c. 38, s. 7.

(*u*) 25 & 26 Vict. c. 68, s. 8.

## SECTION III.

*Paintings, Drawings, and Photographs.*

Statutes.—Subject-matter of the right.—Nature of the right.—Investitive facts.—Registration.—Transvestitive facts.—*Tuck v. Canton*.—Divestitive facts.—Infringements of the right.—Remedies and penalties.

STATUTORY copyright in paintings, drawings, and photographs was first given by the Act of 1862 (x), the preamble of which recited, that “by law as now established, the authors of paintings, drawings, and photographs have no copyright in such their works.” The meaning of this has been already discussed (y); it is submitted that it only refers to the sole right of multiplying copies after publication of the original work, as defined in *Jefferys v. Boosey* (z), and that a right to prevent copying a work of art exists at common law until publication. The statute covers classes of works which stand on a slightly different footing; paintings and drawings are naturally classed with sculptures, as works of which the original has most value, while copies are either rare, or inadequately represent the original; photographs on the other hand naturally fall with engravings into the class of works where mechanical reproduction gives a large number of copies of almost equal value, and the original negative or plate is analogous to the type from which a book is printed.

Copyright may exist in every original painting, drawing, and photograph which shall be or shall have been Subject matter of the right.

(x) 25 & 26 Vict. c. 68.

(y) Above, pp. 151–155.

(z) (1854) 4 H. L. C. 815.



Subject  
matter of  
the right.

made anywhere by a British subject, or person resident within the dominions of the Crown, and which shall not have been sold or disposed of before the 29th July, 1862 (a).

If a drawing is merely a reproduction with improvements of a previous drawing, it is not an "original drawing" within the Act. If the additions and improvements are substantial, there may be copyright in them alone, as in the case of new editions of books (b).

The phrase "original photograph" is rather contradictory, as all photographs are, in one sense, "copies" of something, but it has been decided that there is copyright in a photograph taken from a picture (c). Of course, if there is no copyright in the picture copied, a second photograph taken from it will not infringe the copyright of the first photograph, and will have copyright of its own.

It is submitted, that if pictures sold before the 29th July, 1862, have never been published, copyright at common law, at any rate, exists in them until publication.

A curious difficulty, at present unsolved, arises on the wording of s. 1. Statutory copyright begins on the making of the picture (d); but the making of the picture need not be in the British dominions, for the section contemplates the picture's being made elsewhere. The author must however be "a British subject, or resident within the dominions of the Crown." Take first the case of a British subject who paints a picture in

(a) 25 & 26 Vict. c. 68, s. 1. As to the effect of this provision on International copyright, see p. 171; and on copyright in American engravings, see p. 219.

(b) *Thomas v. Turner* (1886), 33 Ch. D. 292.

(c) *Graves' Case* (1869), L. R. 4 Q. B. 715.

(d) *Tuck v. Priester* (1887), 19 Q. B. D. 629.

Germany. He obtains statutory copyright under the Act of 1862. But by s. 19 of the International Copyright Act, 1844 (*e*), the author of any work of art, of a class defined in an order of council (*f*), first published out of Her Majesty's dominions, shall have no copyright therein except under the International Copyright Act. If then a British subject, having painted his picture abroad, publishes it abroad, does he lose by publication, under the Act of 1844, the statutory copyright he had acquired under the Act of 1862? This can hardly have been intended, but it is difficult to see any other construction. Further, a foreigner resident in the British dominions can acquire copyright; but when is the "residence" to be looked at? The Act of 1862 (*g*), contemplates that his work may be made abroad, and it is very difficult to read the statute in any way which does not apply the words "made elsewhere" to a painting made by a resident within the dominions of the Crown. If so the residence must be at some other time than the making of the picture. Publication has been suggested as the time when residence is important, but some works of art are never published, and the result would be to leave the copyright uncertain till publication. The most satisfactory view would be to confine copyright to (1) works made anywhere by a British subject; (2) works made in the British dominions by a foreigner; but the legislature does not seem to have said so, and the question is a very difficult one.

*Nature of the Right.*—Copyright in a painting, drawing, or photograph is the sole and exclusive right of copying, engraving, reproducing, and multiplying such

(*e*) 7 & 8 Vict. c. 12, s. 19.

(*f*) Joint operation of s. 19 and s. 2.

(*g*) 25 & 26 Vict. c. 68, s. 1.

Nature of  
the right.

painting or drawing, and the design thereof, or such photograph and the negative thereof, by any means and in any size (*h*).

This is subject to the provisions of s. 2 of the Act of 1862 (*i*), which provided that nothing in the Act shall prejudice the right of any person to copy or use any work in which there shall be no copyright, or to represent any scene or object, notwithstanding that there may be copyright in some representations of such scene or object. In such a case, however, the artist must go to the scene or object itself, and not simply copy another man's representation of that scene. He may paint two lovers in Huguenot costumes, saying good-bye, but he must not copy or colourably imitate Sir J. Millais' well-known picture of "The Huguenots." The principle is the same as that in the case of books, such as directories, dictionaries, and guide books (*k*). The judgment of Mr. Justice Wills, in *Kenrick v. Lawrence* (*l*), it is respectfully submitted, cannot be intended to contravene this principle, and must be treated as turning on the special facts of the case.

It has been suggested that the right is merely *eodem genere, i.e.*, that, to use the words of Mr. Justice Blackburn, in the case of *Ex parte Beal* (*m*), "the enactment might merely mean" (to forbid) "the imitation of a painting by a painting, of a drawing by a drawing, and of a photograph by a photograph," and that a photograph

(*h*) 25 & 26 Vict. c. 68, s. 1.

(*i*) 25 & 26 Vict. c. 68, s. 2.

(*k*) *Vide, ante*, pp. 114-116, 136-139, and see the discussion of the section by Lindley, L.J., in *Hanfstaengl v. Empire Palace* (1894), 3 Ch. at p. 127.

(*l*) (1890), 25 Q. B. D. 99, see *Hildesheimer v. Dunn* (1891), 64 L. T. 452.

(*m*) (1868) L. R. 3 Q. B. 387, 394.

of a drawing would not be within the meaning of the Legislature.” But the Court in that case unanimously rejected this in favour of the wider interpretation, making “reproduction of the design” the only thing necessary to constitute an infringement of the right. Nature of the right.

The words of s. 1 of the Act of 1862 are apparently framed to give as wide a right as possible, the sole right of copying “a picture or the design thereof by any means and in any size.” But the decisions of the Courts in the series of “Living pictures” cases (*n*), in which the well-

(*n*) The chronology of these cases is as follows:—

The management of the Empire Theatre bought certain photographs of Hanfstaengl’s, and, in February, 1894, represented them on the stage as *tableaux vivants*—living persons posing in front of painted backgrounds and solid properties. Two newspapers, the *Daily Graphic* and the *Westminster Budget*, inserted sketches of these tableaux in their papers; the artist of the *Budget* having as to one of these pictures a photograph of Hanfstaengl’s to help his memory. Hanfstaengl issued a writ against the Empire Palace and the *Daily Graphic* (Baines & Co.), as joint defendants, and a second against the *Westminster Budget* (George Newnes).

1. An interlocutory application against the Empire Palace was heard by Stirling, J., in February, 1894, and dismissed on the ground that the living figures were not infringements of the copyright in the pictures, whilst the defendants undertook to keep an account as to the backgrounds. Hanfstaengl appealed, and on February 21, 1894, the Court of Appeal affirmed the decision of Stirling, J., on the same grounds. The judgment of the Court of Appeal is reported in (1894) 2 Ch. 1; that of Stirling, J., is reported in 70 L. T. 459, and *verbatim* in the Appendix to the proceedings in the House of Lords referred to below.

2. An interlocutory application against the *Daily Graphic*, together with a similar one against the *Westminster Budget*, came on before Stirling, J., on March 16, 1894, and on April 6 he granted an interlocutory injunction against both defendants, on the ground that the sketches complained of were infringements by English law, and that the plaintiff had under German law and the Berne Convention a right to restrain them. The *Westminster Budget* did not appeal against this decision; the *Daily Graphic* did, and the appeal was heard on May 30, 31, being treated by consent as the trial of the action against the *Daily Graphic*. The C. A., on June 11, 1894,

Nature of  
the right.

known German art publisher, Herr Hanfstaengl attacked various forms of reproduction of his pictures originating in their representation as *tableaux vivants* on the stage of the Empire Theatre, have materially limited the protection conferred. The words "the design thereof" were limited by Lord Watson in the House of Lords (o) to "the particular forms and arrangements, whether of lines or colouring, which the copyright author has selected as the vehicle for conveying his idea to those who see his work." No other judge defined "design" except by saying that it did not mean the "idea" created by the picture or drawing, but Lord Watson also said:—"The use of the word 'design' was intended to reach invasions of copyright which might possibly escape the imputation of being copies or colourable imitations of the work itself, and yet appropriated and incorporated the substance of what is described as the design of the work (p);" or, per Davey, L.J. (q):—"These words are probably inserted in

reversed the decision of Stirling, J., and, holding that the sketches complained of were not by English law copies of the picture or the design thereof, gave judgment for the *Daily Graphic*. The decisions of the two Courts are reported (1894) 3 Ch. 109.

3. Hanfstaengl appealed to the House of Lords against the decision against him in the *Daily Graphic* case; the appeal was heard on December 3, 1894, and on December 17 the House affirmed the decision of the C. A. on the same grounds. The decision is reported (1895) A. C. 20.

4. The final hearings of the cases against the Empire in respect of the backgrounds and against the *Westminster Budget*, which had stood over pending the hearing in the House of Lords, came on before Stirling, J., who gave judgment for the *Westminster Budget*, following the decision in the House of Lords; and, after reserving judgment, on April 25, 1895, gave judgment for the plaintiff against the Empire Palace, holding that three of the backgrounds were copies of material parts of the plaintiff's paintings, and as to two of them that the plaintiff had proved his title to sue. These decisions are not yet reported.

(o) (1895) A. C. at pp. 27, 28.

(p) *Ibid.* at p. 26.

(q) (1894) 3 Ch. at p. 134.

order to bring within the protection of the Act a copy through a different medium—for instance a black and white copy of a picture made by the engraver, the photographer, or the draughtsman; but it must still be the design of the picture and not a mere outline or descriptive sketch of it.” This view of Davey, L.J., appears to give no effect to the words “by any means,” and to suggest that an exact outline of the picture would not be a copy of its design, though it would be in Lord Watson’s definition. The result of the decision appears to be to embark the Courts on an endless task of determining whether or not a sketch actually made from a picture, and intended to convey the idea of that picture, is yet sufficiently rough and inexact not to be considered a copy of the picture or its design.

Nature of  
the right.

But this point falls more naturally under the head of infringements of copyright.

The right is treated as personal or movable estate (*r*).

Copyright in paintings, drawings, or photographs lasts for the natural life of the author, and seven years after his death, if the necessary conditions are complied with (*s*).

Duration  
of the  
right.

The investitive facts of copyright in paintings, drawings, and photographs are:—

Investitive  
facts.

(1.) Of the right;—the making of a work, the subject of copyright, by a British subject or a person resident within the British dominions (*t*).

(2.) Of the remedy:—No action shall be sustainable, nor any penalty be recoverable in respect of

(*r*) 25 & 26 Vict. c. 68, s. 3.

(*s*) *Ibid.* s. 1.

(*t*) *Ibid.* s. 1. As to works executed on commission, see below, p. 181, and see above, p. 170, on the difficulties of this section.

Investitive  
facts.

anything done, before registration at Stationers' Hall of the work in respect of which copyright is claimed under the Act (*u*).

Registra-  
tion.

The Act of 1862 differs from the Literary Copyright Act (*x*), in requiring registration to precede the infringement complained of, instead of simply preceding the suing for such an infringement. The copyright, however, as in the Act of 1842, does not commence on registration, but on the making of the work of art (*y*).

It is sufficient for the proprietor of copyright by assignment, to register his own assignment, without any registration of the original copyright, or preceding assignments (*z*). Once registration has been effected all subsequent assignments must be registered (*a*).

If the author registers, the statute apparently only requires him to register his name and place of abode, with a short description of the nature and subject of his work.

If an assignment is registered, the entry must contain :

- (1.) The date of assignment.
- (2.) The names of parties thereto.
- (3.) Name and place of abode of assignee.
- (4.) Name and place of abode of author of work.
- (5.) Short description of name and subject of work.
- (6.) Optional, a sketch, outline, or photograph of such work.

The person to sue for an infringement must be the proprietor when the infringement is committed. Thus in

(*u*) *Ibid.* s. 4; *cf.* *Tuck v. Priester* (1887), 19 Q. B. D. 629.

(*x*) 5 & 6 Vict. c. 45.

(*y*) *Tuck v. Priester* (1887), 19 Q. B. D. 629.

(*z*) *Graves' Case* (1869), L. R. 4 Q. B. 715.

(*a*) 25 & 26 Vict. c. 68, § 4; *cf.* *Troitzsch v. Rees* (1887), 3 Times L. R. 773.

*London Printing Alliance v. Cox* (b), the plaintiff on the register was not the owner, and the plaintiff who was the owner was not on the register, and the Court of Appeal held the action failed. Registra-  
tion.

*Name.*—It will be sufficient to register the firm or trade-name of the proprietors instead of the name of the individual partners (c).

*Place of Abode.*—It was decided in *Nottage v. Jackson* (d) that the place of business of art publishers may be for the purposes of registration their place of abode; the object of the information being to tell searchers in the register where the owner of the copyright is to be found.

*Short description of Name and Subject.*—What is required here has been laid down by Mr. Justice Blackburn, in the case of *Ex parte Beal* (e), as follows: "I do not think that it is necessary to make the description so precise as the registration of a specification of a patent, in order that all may know what it is they are prohibited from copying; or such as to give information to persons who had never heard or known of the picture, what it was they were not to copy. . . . The object of the Legislature, as pointed out by the statute, is that there shall be such a description of the picture as to enable a person who has it before him to judge whether or not the registration applied to the picture he was about to copy. It will be sufficient to describe the subject by some conventional name, and the particulars of the subject need not be given in detail." For example, the titles: 'Ordered on Foreign Service,' representing an officer taking leave of a lady; 'My First Sermon,'

(b) (1891) 3 Ch. 291; cf. *Dupuy v. Dilke*, W. N. 1879, p. 145.

(c) *Rock v. Lazarus* (1872), L. R. 15 Eq. 104; *Kenrick v. Lawrence* (1890), 25 Q. B. D. at p. 106.

(d) Weekly Notes, Aug. 11, 1883; 49 L. T. at p. 340.

(e) (1868) L. R. 3 Q. B. 387, 392.



Registra-  
tion.

representing a little child awake, sitting in a pew; and 'My Second Sermon,' representing the same child asleep, were held sufficient for registration, the name alone being used (*f*). Some doubt was expressed in the same case as to the sufficiency of the registration of the name only, of pictures entitled 'A Distinguished Member of the Royal Humane Society,' representing a dog; and 'A Piper and Pair of Nutcrackers,' representing a bullfinch and two squirrels; and though the point was raised subsequently in *Graves' case* (*g*), the case was decided on another issue.

*Author of a Photograph.*—The question as to the person answering this description was raised in the case of *Nottage v. Jackson* (*h*). The large photographic firms had been in the habit of registering the firm or the employer as the "author," and many thousands of photographs had been registered in this way. At last the question as to the sufficiency of such registration came before the Courts, and Mr. Justice Field held that such a registration was invalid, his ruling being affirmed by the Court of Appeal. All the judges rather shrank from the problem of finding the "author" of a photograph, though they were agreed that the photographers had not found him. It was suggested however by the Master of the Rolls, that the person who is actually present when the photograph is taken, who superintends the arrangements, places the person to be photographed, and gives the necessary orders, is probably the "author" of the photograph. His name therefore should be regis-

(*f*) *Ex parte Beal* (1868), L. R. 3 Q. B. 387, 392.

(*g*) (1869) L. R. 4 Q. B. 715.

(*h*) (1883) 11 Q. B. D. 627. *Cf. Wooderson v. Tuck* (1887), 4 Times L. R. 57; where the same point proved fatal to registration. In *Melville v. Mirror Co.* (1895), 2 Ch. 531, the person who supervised the operation and not the actual operator was held the "author."

tered as such author, and his life will furnish the term of <sup>Registration.</sup> copyright. This ridiculous result follows from the practice of draftsmen, condemned by the Master of the Rolls, of using words in a sense in which no one else uses them.

It follows that the person who suggests a subject and directs an artist to draw it is at any rate not the sole "author" for purposes of registration, and it will be safer to register the actual artist as sole "author," and the person giving the commission for the drawing as "proprietor" (*i*).

The provisions of the Copyright Act (*k*) as to the manner of keeping the register of books, and its production in evidence, apply also to the register of works of art, the fee for making any entry therein being however reduced to one shilling.

Amongst these provisions is one (*l*), that if any person shall deem himself aggrieved by any entry in the register, he may apply to one of the Superior Courts for an order that such entry may be expunged or varied. "A person aggrieved" was defined by Mr. Justice Hannen as "a person who can show that the entry is inconsistent with some right that he sets up in himself, or in some other person, or that the entry would really interfere with some intended action on the part of the person making the application" (*m*).

In the case of illustrated newspapers, the provisions as to registration of periodical works in the Act of 1842 apply (*n*); and registration of the first number of the newspaper protects all original drawings appearing in

(*i*) *Kenrick v. Lawrence* (1890), 25 Q. B. D. at p. 106.

(*k*) 5 & 6 Vict. c. 45, ss. 11-13; 25 & 26 Vict. c. 68, s. 5.

(*l*) 5 & 6 Vict. c. 45, s. 14.

(*m*) *Graves' Case* (1869), L. R. 4 Q. B. 715, 724; see the section fully discussed, *ante*, pp. 144, 145.

(*n*) 5 & 6 Vict. c. 45, s. 19; and above, p. 141.

Registra-  
tion.

subsequent numbers (*o*). It would seem, however, that if a newspaper reproduces a picture, and the copyright of the picture is not registered, it is open to any one to copy the picture, though not to copy the reproduction in the paper (*p*).

Trans-  
vestitive  
facts.

The *Transvestitive Fact* of Copyright is:—

Assignment in writing, signed by the proprietor of the copyright, or his agent appointed in writing for that purpose. Such an assignment must be registered before the assignee can sue for infringements (*q*).

It has been however decided in the case of *Tuck v. Canton* (*r*) that a document, said not to be an assignment of the entire copyright, but a licence to imitate the picture in chromo-lithography, or any form of colour-printing, does not need registration under the statute. This decision however seems open to very grave doubt. The document in question ran: "The sole right to reproduce the picture and chromos, or in any other form of colour printing, to be vested in you for the term of two years," and, on certain other conditions, absolutely. This seems a clear assignment of part of the copyright; the Act therefore requires it to be in writing (s. 3); and the words of section 4 direct registration "of every assignment of every copyright to which any person shall be entitled under this Act. It is the 3rd section, therefore, which creates a copyright assignable at law, and it is submitted that without that section even a partial assignment could not take place so as to

(*o*) The drawing need not be literally annexed to the paper, if it is part of the paper, though a loose sheet, such as the illustration of a Christmas number. *Cf. Comyns v. Hyde* (1895), 13 R. 172.

(*p*) *Cf. Lucas v. Cooke* (1880), 13 Ch. D. 872; *Graves' Case* (1869), L. R. 4 Q. B. 715.

(*q*) 25 & 26 Vict. c. 68, ss. 3, 4.

(*r*) (1882) 51 L. J. Q. B. 363.

enable the assignee to sue in person; that therefore the right of the plaintiff in that case was a copyright "to which he was entitled under the Act," and that it therefore required registration under the 4th section. Moreover, the decision seems open to this further objection; the registered proprietor of copyright may assign all his copyright in parts, or give licences covering all methods of reproduction, so that no right remains in him; yet none of these will need to be registered, and so the purpose of the Act may be defeated.

Trans-  
vestitive  
facts.

If *Tuck v. Canton* (s) is rightly decided a partial assignment, or a licence to reproduce in a certain manner, need not be registered.

A licensee is always exposed to the risk of an action by a person to whom his licensor has assigned the copyright (t).

When the original painting, or drawing, or negative of a photograph is first sold, disposed of, or made, or executed for or on behalf of any other person for a good or valuable consideration, the vendor or maker does not retain copyright therein unless there is an express agreement in writing at or before such sale or disposition, signed by the purchaser or person giving the order, reserving to the vendor the copyright therein.

Similarly on such a sale, the vendee will not be entitled to the copyright without an agreement in writing, signed at or before the sale, by the vendor, granting the copyright to the vendee (u).

(s) 51 L. J. Q. B. 363; in *Sweet v. Cator* (1841), 11 Sim. 581, where Messrs. Sweet were allowed to sue as licensees from Lord St. Leonards, it is not stated whether they were registered, and they were ordered to sue in the name of the author.

(t) As in *London Printing Alliance v. Cox* (1891), 3 Ch. 291.

(u) 25 & 26 Vict. c. 68, s. 1; cf. *Levi v. Champion* (1887), 3 Times L. R. 257.

Trans-  
vestitive  
facts.

The effect of this is, that when a picture, drawing, or negative of a photograph first changes hands without any agreement in writing as to the copyright, all copyright in the picture is lost, unless the picture is made for or on behalf of any other person for a good and valuable consideration; that is to say, is executed on commission, in which case the copyright belongs to the person giving the commission, unless there is an express reservation in writing of copyright by the artist.

Another curious point arises in this section. Where a person (A.) gives an order for a photograph or engraving to a commercial firm (B.), who thereupon order one of their paid servants (C.), to execute the order, it has been suggested that C. makes the work of art for B. for valuable consideration, and that the copyright therefore passes from C., who appears to be the "author," within the meaning of *Nottage v. Jackson* (x), to B., without writing. It is further suggested that to get the copyright from B. to A. writing is then needed, the effect of the section being exhausted in the first transference. Mr. Justice Stirling intimated an opinion against this contention in *Wooderson v. Tuck* (y), and the answer probably is that both B. and C. are treated as making for valuable consideration for or on behalf of A. In some London firms, a partner of the firm is the "author" of the photographs taken for the firm, and it seems that his share of the partnership profits would be sufficient valuable consideration to vest the copyright in the firm, apart from any question of private employers. It seems clear that if B. merely give an order to their paid servant C., without any outside customer's suggestion, they will become proprietors of the copyright without more (z).

(x) (1883) 11 Q. B. D. 627. - (y) (1887) 4 Times L. R. 57.

(z) Cf. *Kenrick v. Lawrence* (1890), 25 Q. B. D. at p. 105.

*Photographs.*—In the ordinary case of photographs taken for a paying customer the photographer will be restrained from multiplication of copies both on the ground of copyright, if the sitter is registered as proprietor, the photograph being taken on his behalf for a valuable consideration (*a*); and even if he is not registered, on the ground of implied contract or confidence (*b*). Where the photographer asks for the sitting, and the sitter pays nothing for it or for copies of the photograph, the copyright will clearly be the photographer's (*c*), if he is the author as explained above (*d*). Where the sitter pays for some copies, though at a reduced rate, the case becomes more doubtful, and each case must turn on its special facts (*e*). There may be cases where the copyright is the sitter's, but the photographer has a licence to exhibit and sell copies. The question in each case is:—"Was the negative taken for or on behalf of the sitter for a valuable consideration?" If so, the copyright is the sitter's; if not, it is the author's (*d*). And it would seem that if the photograph is taken at the request of the photographer, even though the sitter afterwards pays for copies, it is taken on behalf of the photographer, and the copyright is his.

The *Divestitive Facts* of Copyright are:—

1. Lapse of the term of copyright.
2. First sale of the work without a written agreement (*f*).

Divestitive facts.

(*a*) 25 & 26 Vict. c. 68, s. 1.

(*b*) *Pollard v. Photographic Co.* (1889), 40 Ch. D. 345.

(*c*) *Ellis v. Marshall & Co.* (1895), 11 Times L. R. 552; *Melville v. Mirror of Life Co.* (1895), 2 Ch. 531.

(*d*) See p. 178.

(*e*) Cf. *Ellis v. Ogden* (1894), 11 Times L. R. 50, which is however badly reported.

(*f*) 25 & 26 Vict. c. 68, s. 1, *et ante*, p. 181.

Divesti-  
tive facts.

3. Waiver of rights, which must probably be in writing (g).

Infringe-  
ments of  
the right.

*Infringements of Right.*—The elements for infringement of copyright, are:—

1. A reproduction of the picture or its design or part thereof (h) by any means and in any size.

The decisions in the various Living Picture cases (i) have caused the question to be:—What is a copy of a work of art or the design thereof? Now that it has been decided by the House of Lords that where A. intends to reproduce the work of B., and C. intends to reproduce A.'s reproduction, C.'s work need not be a copy of B.'s work, or of the design thereof, the defendant in any copyright case may raise the point that his attempt at copying is so rough and sketchy that it is not a copy of the work or its design, or, in the words of Lord Davey (k), is merely "a descriptive sketch." In the numerous judgments delivered on the point a certain number of points seem to have been agreed.

Thus the fact that the picture complained of has not been copied directly from the plaintiff's work, but from a legitimate reproduction of it, or a reproduction which the plaintiff cannot prevent, is not in itself a defence, though it may be considered in deciding whether the picture is a copy (l). Why it may be so considered if it is no defence is not very clear.

The defendant's ignorance that he has been dealing

(g) *Ibid.* s. 3.

(h) *London Stereoscopic Co. v. Kelly* (1888), 5 Times L. R. 169; where the head was copied from a full-length photograph.

(i) See note, *ante*, p. 173.

(k) (1894) 3 Ch. at p. 134.

(l) *per Stirling, J.* (1894), 3 Ch. 116; Lindley, L.J., *ibid.* p. 127; Lopes, L.J., *ibid.* pp. 131, 132. Lord Watson (1895), A. C. p. 28; Lord Shand, *ibid.* p. 30.

with a copyright picture will be no defence, though this fact may be considered in deciding whether defendant's picture is a copy or not: (*m*)—why, is not clear. Infringements of the right.

It is immaterial that the defendant's picture is a bad or inartistic copy (*n*), or whether it is made for profit or not (*o*): but it must be something in the nature of a picture; a *tableau vivant*, or, it seems, a statue or bas-relief will not be infringements (*p*).

2. Interference by such reproduction with either the artist's reputation, or the commercial value of his work (*q*).

It should be borne in mind that in the case of a picture which has been engraved or otherwise reproduced, there are two methods of procedure against infringements: one for infringement of the copyright in the painting, when the formalities of the Act of 1862 (*r*) must be complied with; the other, in compliance with the provisions of the Engraving Acts (*s*), for infringement of copyright in the engraving. To sustain this latter it must be proved that the piratical copy is made from the engraving; as a second engraving made direct from the picture does not infringe the copyright in the first engraving.

(*m*) *per* Lindley, L.J. (1894), 3 Ch. at p. 127; Lopes, L.J., *ibid.* at p. 131; Lord Ashbourne (1895), A. C. at p. 29.

(*n*) *per* Lord Watson (1895), A. C. 26.

(*o*) *per* Kay, L.J. (1894), 2 Ch. at p. 9.

(*p*) *per* Lindley, Kay, and Smith, LL., JJ. (1894), 2 Ch. pp. 6, 8, 10.

(*q*) *ex parte* Beal (1868), L. R. 3 Q. B. 289; *Dicks v. Brooks* (1880), 15 Ch. D. 22; approved in the Living Pictures cases (see note, *ante*, p. 173) by Lopes, L.J. (1894), 3 Ch. 131; Davey, L.J., *ibid.* p. 133, and Lord Macnaghten (1895), A. C. at p. 29. It is not, however, necessary that the reproduction should actually compete with the plaintiff's work (see *per* Lindley, L.J. (1894), 3 Ch. at p. 130, and Stirling, J., *ibid.* at p. 117).

(*r*) 25 & 26 Vict. c. 68.

(*s*) See above, p. 160.



Infringe-  
ments of  
the right.

In the case of *Tuck v. Canton* (*t*), where the assignee of the right to reproduce a picture in chromo-lithography sued an infringer of his right, it was objected that his prints did not comply with the provisions of the Engraving Acts, and Mathew, J., held that as the assignment was of the right of reproducing the picture, the plaintiff might sue for infringement of his right to reproduce the picture in a particular way, and so avoid the question as to his print. This appears to be inconsistent with the case of *Lucas v. Cooke* (*u*), in which case the partial assignment was of the right to produce an engraving in one size, while the infringement was a chromo-lithograph, and Fry, J., held that the plaintiff, not being the owner of the copyright in the picture, must show that the infringement was derived from his engraving in order to succeed in his suit.

Remedies  
and  
penalties.

The proprietor of copyright has the following remedies:—

I. *Action for Penalties* (*x*).—Every one who, without the consent of the proprietor:—

1. Repeats, copies, colourably imitates, or otherwise multiplies for sale, hire, or exhibition and distribution, or causes to be repeated, etc., any copyright work or the design thereof;

2. Knowing any copy to be unlawfully made (*y*), imports into the United Kingdom, sells, publishes, lets to hire, exhibits, distributes; or offers for sale, etc.; or causes or procures to be imported, etc., any such copy:—

(*t*) (1882) 51 L. J. Q. B. 363, and above, p. 180.

(*u*) (1879) 13 Ch. D. 872.

(*x*) 25 & 26 Vict. c. 68, s. 6.

(*y*) Cf. *Tuck v. Priester* (1887), 19 Q. B. D. at pp. 638, 644.

Forfeits a sum of £10 per copy (z) to the owner of the copyright. Remedies and penalties.

All such copies and the negatives of piratical photographs are to be forfeited to the proprietor of the copyright (a).

The Custom House officers are authorized to seize all piratical copies imported without the consent of the owner of the copyright (a).

Sale after registration, of copies made before registration will be a sale of copies unlawfully made, inasmuch as copyright exists before registration (b). But, section 11 being a penal section, the Court of Appeal have refused to hold that copies made abroad before registration were unlawfully made, although their decision made the provisions against importing almost nugatory, and though they thought that "unlawfully" probably meant "without the consent of the proprietor" (b).

II. *Action for Damages* (c):—against any person who without the consent of the proprietor of copyright:—

1. Repeats, colourably imitates, or otherwise multiplies for sale, hire, exhibition or distribution:—or

2. Imports into any part of the United Kingdom:—or

3. Sells, publishes, exhibits or distributes:—any copy or imitation of a work of art or of the design thereof.

All such copies are to be delivered to the proprietor.

This remedy is in addition to the action for penalties.

III. An injunction to restrain future infringements.

(z) One sale of ten copies will involve ten penalties: *Ex parte Beal*, L. R. 3 Q. B. 387; *cf. Ellis v. Marshall* (1895), 11 Times L. R., 552, where Charles, J., held himself bound to give at least a farthing a copy on 25,000 copies of a newspaper.

(a) 25 & 26 Vict. c. 68, s. 10.

(b) *Tuck v. Priester* (1887), 19 Q. B. D. 627.

(c) 25 & 26 Vict. c. 68, s. 11; the section is very long, and I have shortened it.

Remedies  
and  
penalties.

IV. An account of copies illegally dealt with by the defendant.

Every person who:

1. Fraudulently signs, or causes to be signed, any name, initial, or monogram, upon any painting;

2. Fraudulently sells, or exhibits any painting having thereon the signature of a person who did not execute such work;

3. Fraudulently utters any colourable copy of any painting, etc., whether copyright or not, as the work of the author of the original;

4. Fraudulently makes or sells any altered copy of a painting, etc., which has left the possession of the author as an unaltered copy:—

Forfeits a sum not exceeding £10, or double the full price at which such fraudulent copies were offered for sale; such copies are forfeited to the person or his assigns or representatives to whom such work is fraudulently ascribed (*d*). To enable these penalties to be recovered, the person to whom the painting, etc., is fraudulently attributed must have been living within twenty years previous to the alleged infringement.

The case of *R. v. Closs* (*e*) shows that, apart from this statute, such signature would not be forgery, but might be a cheat at common law, if it was alleged that through the false token the prisoner sold the picture and obtained the money.

All penalties and forfeitures may be recovered:

In England and Ireland—

1. By action.

2. By summary proceeding before any two justices having jurisdiction where the party offending *resides*.

(*d*) 25 & 26 Vict. c. 68, s. 7.

(*e*) (1857) 27 L. J. M. C. 54.

In Scotland as provided by the Act (*f*).

Remedies  
and  
penalties.

The proprietor may recover also, in addition to the penalties, damages and forfeiture of the copies by an action against the infringers (*g*).

These penalties are not mere debts, but in the nature of a punishment, so as to prevent them being barred by a composition deed with defendant's creditors (*h*).

The original picture or drawing need not be produced in Court, but the alleged piracies may be proved to be copies of it by comparison with photographs of the picture or the oral evidence of persons who have seen it (*i*).

There is no special time fixed within which actions must be brought, as is the case in the other Copyright Acts. Limita-  
tion of  
actions.

## SECTION IV.

### *Copyright in Sculpture.*

Statutes.—Nature of the right.—Investitive facts.—Infringements of the right.—Remedies for infringements.

STATUTORY Copyright in sculpture was first given in England in 1798 (*k*); and much strengthened in 1814 (*l*). The former Act has been repealed (*m*), and the law on

(*f*) 25 & 26 Vict. c. 68, s. 8.

(*g*) *Ibid.* s. 11.

(*h*) *Ex parte Graves, In re Prince* (1868), L. R. 3 Ch. 642. Their penal character, therefore, prevents interrogatories being administered in an action to recover them: *Martin v. Treacher* (1886), 16 Q. B. D. 505. Difficulties may arise where the plaintiff claims damages in respect to which he may use interrogatories, and penalties, in respect to which he may not. Though s. 9 of the Act gives the Court power to order inspection, this will probably not be applied in an action for penalties. Cf. *Whiteley v. Barley* (1887), 56 L. J. Q. B. 312.

(*i*) *Lucas v. Williams* (1892), 2 Q. B. 113.

(*k*) 38 Geo. III. c. 71.

(*l*) 54 Geo. III. c. 56.

(*m*) 24 & 25 Vict. c. 101.

**Statutes.** the question is now to be found in the Act of 1814 (*n*). As appeared in the evidence of Mr. Woolner before the Copyright Commission, the copyright in sculpture is of very small importance; only two cases are reported under any of the Acts, and a few scattered *obiter dicta* are found in cases dealing with other classes of artistic property. The first case is that of *Gahagan v. Cooper* (*o*) (1811), for piracy of a bust of C. J. Fox, where owing to the bad wording of the Act of 1798, the plaintiff failed, Lord Ellenborough saying:—"These artists must again apply to Parliament for protection; and they had better not model the new Act themselves, as they seem to have done the old."

Some fatality however seems to attend the draftsman-ship of Acts relating to sculpture. The Act of 1814 (*p*) contains in its first clause a definition of works protected, of which Sir James Stephen says (*q*): "This section is a miracle of intricacy and verbosity. It also contains an 'of,' which may be a misprint, as it seems to make nonsense of several lines, and a most puzzling 'such' . . . The section forms a sentence of thirty-eight lines, the first half of which is repeated in the second half in so intricate a way that the draftsman appears to have lost himself in the middle of it. It admits of a doubt whether a cast from nature of an animal is the subject of copyright at all, and whether it must not be a cast from a cast from nature."

**Nature of right.**

*The subject-matter of the right is any "new and original*

(*n*) The provisions as to Copyright in Sculpture contained in 13 & 14 Vict. c. 104, ss. 6, 7, have been repealed by the Patents Act, 1883, 46 & 47 Vict. c. 57, ss. 60, 113, as to all sculptures made after the 25th of August, 1883.

(*o*) 3 Camp. 111.

(*p*) 54 Geo. III. c. 56, s. 1.

(*q*) C. C. Rep. p. 75, note.

sculptures, models, copies, or casts” or a large number of things enumerated at great length in the Act. What a “new and original copy” may be is not very clear, but it is hardly worth while attempting to elucidate an Act on which one case has arisen in nearly seventy years. The list however includes “any subject being matter of invention in sculpture, and in *Caproni v. Alberti* (r), certain casts of leaves, flowers and fruit for use in drawing were held to come within this term.

*The persons entitled to the right* are: Whoever makes or causes to be made any sculpture the subject-matter of copyright, or purchases such right from its proprietors by deed in writing signed by the proprietor in the presence of and attested by two witnesses (s).

*The duration of the right* is fourteen years from the first putting forth or publishing the sculpture in question (t), with a further term of fourteen years if the maker of the original sculpture shall be living at the end of the first fourteen years (u).

The *investitive fact* of copyright in sculpture is “Publication, or first putting forth.” What constitutes publication has been treated of in *Turner v. Robinson* (x) by Lord Chancellor Brady, where he says: “The *terminus a quo* from which the protection to works of sculptures commences, is the publication of the work, that is from the moment the eye of the public is allowed to rest on it. Many large works in this branch of art which decorate public squares and other places are of course so published; but there are others not designed for such a purpose, which could never be published in

(r) (1891) 65 L. T. 785.

(s) 54 Geo. III. c. 56, ss. 1, 4.

(t) *Ibid.* s. 1.

(u) *Ibid.* s. 6.

(x) 11 Ir. Ch. 510, 516.

**Investitive fact.** any other way than by exhibition; therefore I apprehend that these works of sculpture must be considered as 'published' by exhibition at such places as the Royal Academy and Manchester, so as to entitle them to the protection of the statutes from the date of such publication."

**Infringements of the right.** *Infringements of the right (y)* are: Making or importing, or causing to be made or imported or exposed for sale, or otherwise disposed of, any pirated copy or cast of anything protected by the Act, whether by moulding, copying from, or imitating in any way the original, to the damage of the proprietor of the work so pirated.

It seems that a drawing or painting of a statue would not infringe copyright in the statue, and conversely that a statue or bas relief representing a picture would not infringe copyright in the picture (z). Representing a statue as a *tableau vivant* would not infringe copyright therein (z).

**Remedies.** *The remedies for infringements (a)* are (1):—an action for damages.

(2.) If the sculpture has been registered in accordance with s. 6 of the Designs Act (b), and all copies published after registration have been marked with the word "registered" and the date of registration; the proprietor may for every infringement after registration recover a penalty not less than £5 or more than £30; either by action or by summary proceeding before two justices

(y) 45 Geo. III. c. 56, s. 3.

(z) *Hanfstaengl v. Empire Theatre* (1894), 2 Ch. 1.

(a) *Ibid.* s. 3.

(b) 13 & 14 Vict. c. 104, ss. 6, 7. This remedy, owing to the repeal of the Designs Act by the Patents Act, 1883, only applies to copyright sculptures published before 25th August, 1883.

having jurisdiction where the offender resides. In this Remedies case the penalty inflicted shall be leviable by distress (c).

All actions must be brought within six months of the discovery of the offence complained of (d).

It is a condition precedent of the right and remedy Limitations of actions. that the proprietor shall put his name and the date, (what date is not clear,) on every sculpture, cast, etc., before it shall be put forth or published (e).

### APPENDIX.

The recommendations of the Copyright Commission as to the Law General of Artistic Copyright are as follows:— recom-

1. That the law with respect to the different branches of artistic work should be as far as possible assimilated; when distinctions are made, they are between the processes of indefinite multiplication such as photographs and engravings, and those classes of works of individual value such as paintings, drawings, and sculpture (C. C. R. §§ 94, 118). menda-  
tions of  
Commis-  
sion as to  
artistic  
copyright.

2. That the term of copyright for all works of fine art except photographs be the life of the artist and thirty years after his death. For photographs it is to be thirty years from publication, except when part of a book, when the term of literary copyright is to apply (C. C. R. §§ 95, 119).

3. That it should be open to British subjects and aliens domiciled in the British dominions to obtain copyright in works wherever published (C. C. R. § 96).

4. That other aliens should only obtain national copyright for works first published in the British dominions (C. C. R. § 98).

5. That every form of copying sculpture, whether by sculpture, modelling, photography, drawing, engraving, or otherwise, should be considered an infringement of copyright, unless the sculpture was merely an accessory in the copying of a scene (C. C. R. § 99).

6. That copies of non-copyright statues should be susceptible of copyright (C. C. R. § 100).

7. It being found impossible to distinguish between portraits and

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(c) As provided in 5 & 6 Vict. c. 100, s. 8.

(d) 54 Geo. III. c. 56, s. 5.

(e) *Ibid.* s. 1. The International Act of 1844 (7 Vict. c. 12) recites that this Act provides that the date of publication is to be put on each statue; but the Act does not say so.



General recommendations of Commission as to artistic copyright.

other pictures, or to decide what constitutes a work executed on commission, the Commission recommend that in the absence of a written agreement to the contrary the copyright in a picture or drawing (§ 117) should follow the ownership of the picture, belonging to the purchaser, or person for whom the picture is made (C. C. R. §§ 108-110, 115).

8. That the copyright in engravings or photographs should belong to the owner of the plate or negative, but in the case of works executed on commission no work should be exhibited or sold without the sanction of the person who ordered them (C. C. R. §§ 121, 122).

9. That, if he has not the power at present, an artist be empowered to sell his sketches and studies for a finished picture without infringing the copyright in the picture.

10. With regard to the registration of paintings and drawings, that it be optional so long as the property in the picture, and the copyright, are vested in the same person, but that if they are separated, registration should be compulsory.

11. That in these cases the register should contain:—

(a) The date of the agreement separating copyright.

(b) Names of parties thereto.

(c) Names and places of abode of artist and proprietor of copyright.

(d) Description of nature and subject of work, and if described, a sketch (C. C. R. § 151).

12. That registration of engravings, prints, and photographs be compulsory (C. C. R. § 159).

13. The Commission, while wishing to strengthen the power to seize piratical copies, do not feel able to recommend that a magistrate should have power to issue a search warrant for houses on evidence of reasonable cause to suspect the existence of piratical copies therein (C. C. R. § 175).

14. They recommend that power be given to seize piratical copies on the persons of hawkers, &c., by peace officers without warrant, acting under the orders and responsibility of the proprietor of copyright or his agent (C. C. R. § 178).

Recommendation of the Copyright Commission as to engravings.

Besides these general recommendations as to uniformity of law in all branches of Fine Art, the Commission specially recommend with regard to engravings:—

1. That the transfer of copyright in engravings should be on the same basis as that of photographs, *i.e.* that the copyright in a print should belong to the owner of the plate from which it is printed, but that, in the case of engravings, &c., made on commission, no copies be sold or exhibited without the sanction of the person who ordered them (§§ 121, 122).

2. That engravings and prints be subject to compulsory registration, as in the case of books, *i.e.* that no action shall be brought in respect

of anything made or done before registration, or in respect of any dealings after registration, with anything so made or done before registration, unless registration has been effected within a month of publication (§§ 154, 159).

3. The general provisions giving power to search for and seize piratical copies are to be applied to engravings and prints.

Recommendation of the Copyright Commission as to engravings.

The Commission, while assimilating the law as to sculpture to that of paintings and drawings, specially recommend:—

1. That every form of copying sculpture, whether by sculpture, modelling, photography, drawing, engraving, or otherwise, should be included in the protection of copyright. A proviso is added to this that if the sculpture is only copied as an accessory in a scene, such copying shall not be an infringement (C. C. R. § 99).

2. That copyright should exist in copies or casts from the antique (C. C. R. § 100).

3. That the powers to search for and seize piratical copies of sculptures should be the same as those recommended for paintings and other works of fine art (C. C. R. § 180).

The Commission therefore propose in effect the extension of copyright in sculpture; this recommendation is based mainly on the damage to the reputation of the sculptor by incorrect copying, and the money value of photographs of sculptures. I think it very doubtful however whether the entire absence of copyright in sculpture would harm anybody; the rights given are very little used at present, and copying, except by photographs, appears to be rare; while it is disputed whether copying by photographs does not benefit the artist as an advertisement more than it harms him by the pecuniary loss he may sustain.

Recommendations of Commission.

## CHAPTER VIII.

## COLONIAL COPYRIGHT.

History and present position of Colonial Copyright.—Act of 1886.

History  
and  
present  
position of  
colonial  
copyright.

ALTHOUGH the relations of the English law of Copyright to special colonial laws, and the position of colonial authors and publishers, have only as yet been brought into prominence in practice with regard to Canada, questions of importance must sooner or later arise with regard to all the colonies (*a*).

Legislation on the subject at present has the following results. The Imperial Act of 1842, in conjunction with the decision of the House of Lords in *Routledge v. Low* (*b*), provided that Imperial Copyright in books could only be secured by publication in the United Kingdom, but, when secured, extended over the whole of the British dominions (*c*). A colonial author publishing his book in the colony, if there was any colonial law of copyright, obtained the copyright provided by that law, which only extended over the colony of publication. If there was no colonial law, he had no protection. This was naturally a great grievance to the colonial author and publisher.

(*a*) See generally C. C. Rep. ss. 187-201; C. C. Ev. qq. 5345-5387, 5800-5841.

(*b*) (1868) L. R. 3 H. L. 100.

(*c*) 5 & 6 Vict. c. 45, s. 29.

But further, the colonial public suffered from the unsuitable or insufficient supply of English copyright works. The scattered population of an infant colony, lacking the distributive organizations of advanced civilization, were unable to purchase the high-priced editions which the mechanism of circulating libraries enabled English authors and publishers to issue. Yet colonial publishers were debarred from printing cheap and suitable editions of English works unless the author's consent were obtained, and were prevented from importing the cheap foreign reprints which other countries, especially the United States and Germany, provided. English publishers naturally did not consider it worth while to publish a cheap colonial edition, whose import into the United Kingdom might spoil their English market.

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The special pressure of the North American colonies on these grounds led in 1847 to the passing of the *Foreign Reprints Act* (d), which enabled the Crown to suspend the Act of 1842 so as to admit foreign reprints into particular colonies, if proper provision were made for securing remuneration to the authors of these reprinted books, by collecting a duty or royalty on their import. Though this Act was passed to meet the special case of Canada, nineteen colonies have under it obtained the benefit of special Orders in Council, by making what were supposed to be suitable arrangements for the protection of British authors. From 1866 to 1876 (e) Canada paid to the British Government under this Act the sum of £1084 13s. 3½d., the remaining eighteen colonies only contributing £70 19s. 11d., seven of them paying nothing at all. It is admitted that the measures for protection are absolutely inefficient, and

(d) 10 & 11 Vict. c. 95.

(e) C. C. Rep. s. 193.

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that large numbers of reprints are smuggled in without paying duty.

The decision in *Routledge v. Low* (*f*) in 1868 called attention to the unsatisfactory position of colonial authors and publishers, and the Canadian Government in 1869 proposed that Canadian publishers should be allowed to reprint the books of English authors without their consent, on paying them a royalty of 12½ per cent. on the published price. After much discussion however this proposal fell to the ground, and in 1875 the Canadian Legislature passed a Copyright Act giving power to any person domiciled either in Canada or any part of the British dominions, or in any country having a copyright treaty with Great Britain, to obtain copyright in Canada for twenty-eight years, with a second term of fourteen years by either publication or republication of his work in Canada. This colonial copyright was concurrent, but not conterminous, with the imperial right. Under the Act, up to November 1876, thirty-one works of British authors were published with their consent in Canada, at a price not only far lower than that of the English copyright edition, but also lower than that of the competing reprints from the United States, which were thus practically excluded from Canada.

In consequence of doubts as to the effect of the Imperial Act of 1842 on the Canadian Act, a special English Act in 1878 gave power to her Majesty to assent to the Canadian Act (*g*); and, a question having arisen as to whether these Canadian reprints should be allowed to enter the United Kingdom, a clause was added prohibiting such foreign imports (*h*).

(*f*) (1868) L. R. 3 H. L., 100.

(*g*) 38 & 39 Vict. c. 53.

(*h*) A vigorous discussion has been going on since 1889 as to proposals by the Canadian Government to give Canadian Copyright

Colonial copyright has received a considerable extension from the International Act of 1886 (*i*), which provides that the English Copyright Acts shall apply to a literary or artistic work first produced in a British possession in like manner as they apply to a work first produced in the United Kingdom. It follows that a book produced in the Australian colonies obtains at once the same copyright throughout the British dominions that it would have enjoyed if first produced in England (*k*). It is not clear that the author of a work of art is in a similar happy position; if his work had been first produced in the United Kingdom, he would have obtained under the Act of 1862 (*l*) a copyright unlimited by the section conferring it, but limited in its remedies to the United Kingdom (*m*). But if the author is a British subject, or resident within the dominions of the Crown, he has already such a copyright under the Act of 1862 (*n*), without need of having recourse to the Act of 1886. The Act of 1862 did not give colonial works of art copyright in other colonies; and the Act of 1886 cannot therefore do so, unless the provision at the end of s. 9 of the Act of 1886: "that this Act shall apply to every British possession as if it were part of the United Kingdom" can be construed as extending the copyright conferred by the Act of 1862 in the case of colonial works of art, to the British dominions, a construction which seems strained and improbable. It seems to follow that the

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only to works actually printed in Canada. The question is one of policy rather than law, and the whole of the correspondence on the subject has just been printed in a Bluebook (1895, C. 7783).

(*i*) 49 & 50 Vict. c. 33, s. 8.

(*k*) 5 & 6 Vict. c. 45, s. 29.

(*l*) 25 & 26 Vict. c. 68, s. 1.

(*m*) *Ibid.* Cf. ss. 6, 8, 9, 10, 11.

(*n*) 25 & 26 Vict. c. 68, s. 1.

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Act of 1886 gives nothing to artistic works produced in the colonies that they had not already.

If the colonial law provides for registration of literary or artistic works, the English provisions as to registration are not to apply (*o*), and duly certified extracts from the Colonial Register are to be admissible in evidence in English Courts (*p*). No copies of any colonial book need be delivered to libraries in England (*q*). In the case of existing colonial legislation the English Acts may be modified by Order in Council; and fresh colonial legislation may be passed and hold good within the limits of the colony passing it (*r*).

Another result of the Act of 1886 (*s*), is that works produced in the Colonies enjoy the benefit of copyright in the foreign countries of the Copyright Union established under the Berne Convention (*t*), and that works produced in those foreign countries have copyright in the colonies under the Order in Council of November 28, 1887 (*u*).

A very important question as to copyright in the colonies of British works arises under the Customs Consolidation Act (*x*). Under the Act of 1842 (*y*) copyright in such works extends to "every part of the British dominions." But § 152 of the Customs Act reads thus:—

(*o*) 45 & 46 Vict. c. 33, s. 8, sub-s. 1 (*a*).

(*p*) *Ibid.* sub-s. 2.

(*q*) 45 & 46 Vict. c. 33, s. 8, sub-s. 1 (*b*).

(*r*) *Ibid.* sub-ss. 3, 4.

(*s*) Sect. 9 and Berne Convention, Art. 19.

(*t*) See Chap. IX., *post*, p. 215.

(*u*) *Ibid.* *post*, p. 212. See also the Orders in Council as to Austria and the Colonies; *London Gazette*, May 8, 1894, and Feb. 8, 1895, applying to all colonies except India, Canada, The Cape, New South Wales, and Tasmania.

(*x*) 39 & 40 Vict. c. 36, § 152.

(*y*) 5 & 6 Vict. c. 42, § 29.

“Any books wherein the copyright shall be subsisting, first composed or written or printed in the United Kingdom, and printed or reprinted in any other country, shall be and are hereby absolutely prohibited to be imported into the British possessions abroad (z): provided always that no such books shall be prohibited to be imported as aforesaid unless the proprietor of such copyright or his agent shall have given notice in writing to the Commissioners of Customs that such copyright subsists, and in such notice shall have stated when the copyright will expire.” This read literally appears to deprive English authors of their copyright unless and until they have given notices to the Commissioners of Customs, thus repealing in effect §§ 17 and 29 of the Act of 1842. It appears very doubtful whether it is really more than a direction that the Customs need not trouble to inquire into copyright unless they have notices from the owner of the copyright. But English authors and publishers will certainly be safer to give to the Commissioners of Customs in the United Kingdom the notices required by the Act.

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(z) This prohibition is nearly the same as that already contained in § 17 of 5 & 6 Vict. c. 42.



## CHAPTER IX.

## INTERNATIONAL COPYRIGHT.

History of International Copyright.—Berne Convention.—Rights of foreign authors in British dominions.—Rights of British authors in foreign countries.—The attitude of the United States.—The Chase Act.

History of Inter-national copyright. UNTIL the year 1886, International Copyright in the British dominions, that is to say, copyright in works first published out of the British dominions, rested on an Act of 1844 (*a*), under which the Queen was empowered by Order in Council to extend to literary or artistic works first published in any foreign country the benefits of the English Copyright Acts on certain terms and for certain periods specified in the Act and Orders in Council made under it. In pursuance of these provisions a large number of Orders in Council were promulgated (*b*), and the various European countries had also numerous copyright treaties *inter se*. This resulted in considerable complications, the rights of an author in foreign countries varying according to the particular treaty or Order in

(*a*) 7 Vict. c. 12, amended by 15 Vict. c. 12 (France) and 38 Vict. c. 12. See especially s. 19 of 7 Vict. c. 12, which may conflict with s. 1 of 25 & 26 Vict. c. 68, as to pictures made abroad by British subjects.

(*b*) See Index to *London Gazette*, heading "Copyright Abroad," and Appendix to Copinger on Copyright.

Council with that country, and in 1885 an attempt was made by several of the great powers of Europe to secure uniformity through their dominions. A Conference of European Powers was summoned at Berne in 1885, at which a draft Convention was agreed to, and the Conference then adjourned to enable the parties thereto to obtain from their respective Legislatures Acts giving effect to the draft Convention. In the United Kingdom accordingly power was obtained from Parliament by an Act of 1886 (*c*), enabling the Queen to issue Orders in Council embodying the chief features in the new Convention. The Conference then reassembled at Berne, and on September 5, 1887, the "Berne Convention" was signed: on November 28, 1887, an English Order in Council was issued (*d*), which is to be construed as if it formed part of the Act of 1886 (*e*), and came into operation on December 6, 1887 (*f*). This order adopted in full the Berne Convention (*g*), a translation of which is incorporated in a schedule; and repealed all the existing Orders in Council (*h*), which are also enumerated in a schedule (*i*). The result is that, in the countries whose governments are parties to the Berne Convention, a comparatively uniform system of International Copyright now prevails.

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tion.

The system established by the Act of 1886, the Order in Council of November 28, 1887, and the Berne Convention of September 5, 1887, is the following.

It applies to the following countries: The British

(*c*) 49 & 50 Vict. c. 33.

(*d*) Appendix, pp. 283, 284.

(*e*) Order, s. 8.

(*f*) *Ibid.* s. 9.

(*g*) *Ibid.* s. 1.

(*h*) *Ibid.* s. 7.

(*i*) *Ibid.* Schedule II.

History of Empire (*k*), Belgium, France, Germany, Italy, Spain, Switzerland, Luxembourg (*l*), Monaco (*m*), Tunis and Hayti, which are called the "Copyright Union" (*n*).

Austria and Hungary have a separate Convention, which proceeds on the same lines as the Berne Convention, and applies to the United Kingdom and all colonies except India, Canada, The Cape, New South Wales, and Tasmania (*o*).

Rights of foreign authors in British dominions. The rights of foreign authors in the British dominions rest upon the Order in Council of November 28, 1887, which incorporates the Berne Convention (*p*), and is made under the authority of the Act of 1886 (*q*).

The rights of English authors in the foreign countries of the Copyright Union rest upon the Berne Convention, together with any legislation which has been found necessary in any particular country to give effect to that convention, similar to the English Act of 1886. An English author seeking to prevent infringements of his copyright in foreign countries must apply to the foreign and not to the English Courts. Thus in *Morocco Bound Syndicate v. Harris* (*r*), the English Court refused to restrain a British subject from performing the plaintiff's British play in Germany.

The author of any literary or artistic work (*s*) first

(*k*) Cf. 49 & 50 Vict. c. 33, s. 9, with Art. 19 of the Convention, *et ante*, p. 199.

(*l*) By Order in Council, August 14th, 1888.

(*m*) By Order in Council, October 15th, 1889.

(*n*) Order in Council, s. 2; Convention, Art. 1.

(*o*) Convention, April 24, 1893; Order in Council, April 30, 1894 (*London Gazette*, May 8), extended by Order in Council, Feb. 2, 1895 (*London Gazette*, Feb. 8).

(*p*) Order in Council, s. 1.

(*q*) 49 & 50 Vict. c. 33.

(*r*) (1895) 1 Ch. 535.

(*s*) Defined, Convention, Art. 4.

produced after December 6, 1887, in one of these countries has, if he is a citizen of one of these countries, and subject to the provisions of the International Copyright Acts, the Order in Council, and the Convention, the same copyright in the British dominions (t) as if the work had been first produced in the United Kingdom (u). If the author of a work produced in one of the countries of the Union is not a citizen or subject of any of those countries, the privilege of copyright under the Convention is obtained by the publisher of the work, but presumably he only obtains it as trustee for the author (x).

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of foreign  
authors in  
British  
dominions.

A question of great importance has been raised and not yet finally decided as to the effect of section 2, subsection 3, of the Act of 1886, which reads as follows:—“(3) The International Copyright Acts and an order made thereunder shall not confer on any person any greater right or longer term of copyright in any work than that enjoyed in the foreign country in which such work was first produced.” This is substantially repeated in section 3 of the Order in Council. The effect of this provision in its widest sense is to render it necessary in each case to examine the law of the country of origin, and then to compare the English law and the law of the country of origin, and if the English law appears to give greater rights, to cut them down to the level of the country of origin.

There was no trace of such a restriction in the International legislation prior to 1886; the Berne Convention, whose object as stated in its preamble was to protect “effectually, and in as uniform a manner as possible,” the

(t) Cf. 49 & 50 Vict. c. 33, s. 9 with Art. 19 of the Convention, *et ante*, p. 199.

(u) Order, s. 3.

(x) Convention, Arts. 2, 3; Order in Council, § 4.

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rights of authors, only provides in Article 2 that the enjoyment in any country of the rights which its law grants to natives cannot exceed the term of protection accorded in the country of origin. This only deals with the length of protection and not with its extent. It appears from *Hanfstaengl v. American Tobacco Company* (y) that the Courts will interpret the Act of 1886 so as to give effect to the Convention unless they are compelled to depart from it by the plainness of the words. The suggested meaning of the proviso quoted from the Act will undoubtedly depart from the Convention in limiting the protection given to foreign authors in a way in which it is not limited in the Convention, and also in introducing not the uniformity aimed at by the Convention, but the most puzzling diversity, inasmuch as every foreign author will enjoy in England a different copyright according to his nationality, his exact rights being derived from the English law as modified by that of his own country.

It is however difficult to give any intelligible meaning to the terms "greater right" which does not defeat the Convention. The most plausible meaning suggested is that these words were intended to deal with such cases as those contained in clauses 1 and 2 of the Final Protocol, pointing to countries which give no copyright to photographs, or ballets, and are designed to make sure that a foreign author shall not enjoy copyright in a work in which he would have no copyright at all in his own country. But the fatality which seems to attend the drafting of Copyright Acts has been specially destructive in this case. There are dicta in the series of Living Picture cases (z) which support the view that the words

(y) (1895) 1 Q. B. 347.

(z) See note, *ante*, p. 173.

“greater right” must be given their full meaning, but it did not become necessary formally to decide the point. The Berne Convention defines the country of origin of the work as the country where the work was first published, and the Court of Appeal construed the expression “produced” in section 2, subsection 3, of the Act of 1886, to have the same meaning, in order to give effect to the Convention in spite of the definition in section 11 of the Act (a).

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In the case of literary or artistic works first produced before December 6, 1887, in one of these foreign countries and still the subject of copyright in such country on the coming into force of the Convention (b), such works are the subject of copyright as if the International Copyright Acts and Order in Council had been in force at the date of their production, subject to a proviso for the protection of existing rights and interests to be referred to hereafter (c). It has been suggested that this construction of section 6 of the Act of 1886 is too wide, and that it only refers to works produced after its passing, and before the date at which the Order in Council in question comes into operation, and not to works produced before the passing of the Act. This contention has been held erroneous by Charles, J., in *Hanfstaengl v. Holloway* (d), where, in the case of a picture made in Germany before 1886, and the subject of German copyright when the Convention came into force, the learned judge held the representatives of the painter entitled to protection in England. The only other authority bearing on the question is *Lauri v.*

Works  
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(a) *Hanfstaengl v. American Tobacco Co.* (1895), 1 Q. B. 347.

(b) Convention, Art. 14, Act of 1886, § 6.

(c) Act of 1886, § 6: *post*, p. 276.

(d) (1893) 2 Q. B. 1.

Works  
produced  
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Berne  
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tion.

*Renad* (e). In that case L. was the assignee of the rights of the authors of a French play and certain translations thereof. Under the English statutes before 1886, the right of translating that play had become common property in England, but not in France, in the year 1884. The Court of Appeal *held* that the Act of 1886, together with the Berne Convention and Order in Council, did not revive or recreate an expired copyright. Lindley and Bowen, L.JJ., expressly declined to decide to what extent the Act was retrospective; Kay, L.J., suggested that, as to translations, the Act of 1886 did not extend further than to works produced after the passing of the Act of 1886, and before the coming into operation of the Order in Council; and treated the work in question as having fallen into the public domain, so far as the right to translate it was concerned. This decision clearly does not touch the point decided in *Hanfstaengl v. Holloway* (f); but it is respectfully submitted that the decision was wrong. The 14th Article of the Convention makes the Convention apply "to all works which at the moment of its coming into force have not yet fallen into the public domain in the country of origin," and the Act of 1886 is passed, as its preamble recites, to carry the Convention into effect. "*Le Voyage en Suisse*" had not in 1887 fallen into the public domain in France, its country of origin; the fact that it could in 1886 have been translated in England, which was not its country of origin, appears immaterial, except to justify the proviso to section 6 of the Act of 1886, which was not applicable in *Lauri v. Renad* (g). It appears from the same reasoning to be immaterial that the author

(e) (1892) 3 Ch. 402.

(f) (1893) 2 Q. B. 1.

(g) (1892) 3 Ch. 402.

of a work produced before 1886 had not acquired English copyright, by failing to register within a year of first publication, as required by the earlier Copyright Act and Orders in Council, provided that in 1887 his work was the subject of copyright in the country of origin so as to come within section 14 of the Convention. This, indeed, was the state of facts in *Hanfstaengl v. Holloway* (h). Works produced before the Berne Convention.

It was obvious that this construction of the Act of 1886 might work hardship on Englishmen who had produced and invested capital in a work not then the subject of English copyright, but which acquired English copyright by the Act of 1886. The proviso to section 6 of that Act was therefore enacted to meet such cases. Under that section it will be a defence for any person sued for a breach of copyright in a foreign work to show: (1.) that before December 2, 1887 (i), he produced (j) the work in question in the United Kingdom, without contravening any existing copyright (k). Protection of existing interests.

(2.) That on December 2, 1887, he had rights or interests arising from or in connection with such production which were at that date subsisting and valuable.

(3.) That the relief claimed by the plaintiff under section 6 of the Act of 1886 would diminish or prejudice those rights or interests as existing on that date.

The second condition has been the subject of careful discussion in the cases of *Moul v. Groenings* (l), *Schauer v. Field* (m), and *Hanfstaengl v. Holloway* (n). The

(h) (1893) 2 Q. B. 1.

(i) Being the date of the publication of the Order in Council.

(j) Defined in s. 11 of the Act of 1886.

(k) "Lawfully" so defined by Smith, J., in *Moul v. Groenings* (1891), 2 Q. B., at p. 448.

(l) (1891) 2 Q. B. 443.

(m) (1893) 1 Ch. 35.

(n) (1893) 2 Q. B. 1.



Protection  
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interests.

result is that the term "*rights*" must be confined to legal rights, such as the adaptor's right in an original adaptation or translation of a play (*o*), or to the right to the sole use of a trade-mark (*p*), as distinguished from the right to do an act in the popular sense that no one can prevent one from doing it.

The term *interests* applies to the cases where persons, without having any legal right to produce a work, have yet on December 2, 1887, invested capital or skill in the production of the work, the return for which they will lose if their production of the work is stopped. Thus in *Moul v. Groenings* (*q*), a bandmaster, who had before December 2, 1887, bought a copy of a polka for five shillings, made band parts and trained his band to perform it, was held to have on that date a subsisting and valuable interest sufficient to defeat the foreign author's attempt to prevent his further performing it. In *Schauer v. Field* (*r*), a candle manufacturer who had registered the plaintiff's picture as a trade-mark before December 2, 1887, was held to have on that date a subsisting and valuable interest in advertising what was substantially his trade-mark after that date. On the other hand, in *Hanfstaengl v. Holloway* (*s*), a pill manufacturer, who had printed in England before 1887 a picture of the plaintiff's as an advertisement of his pills, and distributed all the copies so printed, was held not therefore entitled to print in Germany further editions of the picture from fresh stones after 1887.

It should be noted that the defendant may rely on subsisting and valuable interests in persons other than

(*o*) See in *Moul v. Groenings*, at p. 449.

(*p*) As in *Schauer v. Field*, *v.s.*

(*q*) (1891) 2 Q. B. 443.

(*r*) (1893) 1 Ch. 35.

(*s*) (1893) 2 Q. B. 1.

himself if the relief asked by the plaintiff would pre-  
 judice those interests. Thus, in *Moul v. Groenings* (t) it was suggested that the English printer of the music must be considered, and in *Hanfstaengl v. Holloway* (u) an attempt was made to protect the defendants by alleged interests in the printer and publisher.

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interests.

In *Moul v. Groenings*, Smith, J. (v), and in *Hanfstaengl v. Holloway* (u), Charles, J., treated "interest" as meaning pecuniary interest. From this, Chitty, J., in *Schauer v. Field* (w) appears, to dissent, but the term "valuable interest" appears clearly to contemplate some money value or investment. It would further seem that continued production after 1887 will only be allowed until the valuable interest of money invested is recouped, and that a person who has bought a book and published one edition before 1887, will not therefore be allowed to publish twenty editions after 1887, if the first edition has paid its expenses.

The duration of this copyright will be for either the English period of copyright or that in the country where it is produced, whichever is the shortest (x).

Duration.

The person entitled to this copyright will be the author or his assigns, or in cases where the author is not a subject or citizen of any of the foreign countries of the Copyright Union, the publisher will, for the purposes of any legal proceedings in the United Kingdom, be deemed to be entitled to the copyright as if he were the author, but without prejudice to the rights of such author and publisher between themselves (y).

Person  
entitled.

(t) (1891) 2 Q. B. 443.

(u) (1893) 2 Q. B. 1.

(v) (1891) 2 Q. B. at p. 450.

(w) (1893) 1 Ch. at p. 41.

(x) 49 & 50 Vict. c. 33, s. 2, sub-s. 3, and Order in Council, s. 3.

(y) Act of 1886, s. 2, sub-s. 2; Order in Council, s. 4; Convention, Art. 3.

**Extent.**

The extent of this copyright is throughout the British dominions (z), the nature of the right being that existing in the United Kingdom (a), (and not according to colonial statutes).

**Formalities.**

The Act of 1886, s. 4, provides that the provisions of the International Copyright Acts as to registration and delivery of copies of works shall only apply so far as is provided by the Order in Council. The Order in Council contains no such provision, and the provisions of the International Copyright Acts as to registration and delivery of copies therefore do not apply (b).

(z) Act of 1886, s. 9.

(a) Order, s. 3.

(b) *Hanfstaengl v. American Tobacco Co.* (1895), 1 Q. B. 347; affirming *Hanfstaengl v. Holloway* (1893), 2 Q. B. 1, in which Charles, J., declined to follow the opinion expressed by Stirling, J., in *Fishburn v. Hollingshead* (1891), 2 Ch. 371, that registration under the English Acts was still necessary to entitle the foreign author to sue in England. The point, which is complicated, arises thus:—The “International Copyright Acts,” as defined in the Act of 1886, are 7 & 8 Vict. c. 12; 15 & 16 Vict. c. 12; 38 & 39 Vict. c. 12; and 25 & 26 Vict. c. 68, s. 12; and the provisions of those Acts with regard to the registry and delivery of copies are to be found in 7 & 8 Vict. c. 12, ss. 6-9. Sect. 6 especially provides for a registration and delivery of one copy of the foreign work. This proviso by the joint operation of 49 & 50 Vict. c. 33, s. 6, and the Order in Council of November 28, 1887, does not apply; but it was suggested that as a foreign work is to have the same rights as if produced in the United Kingdom, the provisions of the English Acts as to registration and delivery of copies must still apply. This suggestion, if accurate, would make the position of the foreign author worse under the new Order than under the old system; but it has now been held inaccurate. It is clear that the provisions of the International Act of 1884 as to registration and delivery of copies superseded the separate provisions of the various Copyright Acts whose benefits were extended to foreign works by the Act of 1844, and that, having complied with the International provisions as to registration and delivery of copies, it was not further necessary to comply with the English provisions also. In practice only one registration was made, and that under the International Act. It follows that where the International Act of 1886 dispenses with the International provisions as to registration altogether, it is no more

A difficult question may arise whether the provision that the foreign author is to enjoy the rights which the law grants to natives, expressly excluding the provisions as to Registration and deposit of copies, requires him to comply with other provisions which are conditions precedent of the English author's acquiring a right. For instance, must a foreign engraving have on it the date of first publication and name of the proprietor (*c*)? Must a foreign work of sculpture have on it the name of the proprietor and a date (*d*)? Must foreign music bear on the title-page a notice to the effect that the right of public performance is reserved (*e*)? It is submitted that these formalities are not imposed upon the foreign author, who is given the same rights as the native author has, without being subject to his duties.

Formalities.

The provisions relating to the proof of the existence of copyright in a foreign plaintiff suing under the Order in Council of November 28, 1887, are a little obscure, and are to be gathered from s. 7 of the Act of 1886; s. 3 of the Order in Council, and Arts. 2 and 11 of the Berne Convention (*f*).

necessary now than it was under the Act of 1844 to comply with the more onerous English provisions.

(*c*) *Ante*, p. 163.

(*d*) *Ante*, p. 192.

(*e*) *Ante*, p. 96. In this case, however, there is practically no difficulty, as section 9 of the Berne Convention has a similar requirement.

(*f*) By s. 3 of the Order in Council, the foreign author shall have the same rights as if the work had been first produced in the United Kingdom; but this, as has been seen (note *b*, *ante*), does not impose on him the necessity of registering under the English Copyright Acts. By Art. 2 of the Convention, the enjoyment of these rights is subject to the accomplishment of the conditions and formalities prescribed by law in the country of origin of the work; and by s. 11 it is provided that an author whose name is indicated on the work (in anonymous works, the publisher), in the accustomed manner shall, in the absence of proof

Trans-  
lations.

A foreign author has also the right for ten years after the first publication of his book in the foreign countries of the Copyright Union of preventing the production in or importation into the British dominions (*g*) of any unauthorized translation of his work (*h*). If at the end of ten years he has not published an authorized translation (*i*) in the English language, he loses this right;

to the contrary, be considered as such, and be consequently admitted to institute proceedings against pirates before the Courts of the various countries of the Union: provided that if necessary the tribunals may require production of a certificate from the competent authority to the effect that the formalities prescribed by law in the country of origin have been accomplished. And s. 7 of the Act of 1886 appears to provide for the authentication and reception in English Courts of certificates for this purpose. It would seem that a foreign author provided with a certificate, duly authenticated under s. 7 of the Act of 1886, of compliance with the conditions and formalities prescribed by law in the country of origin is certainly entitled to sue; but it would also seem under Art. 11 of the Convention that the mere fact of his name appearing as author on the work will throw upon the other side the burden of proving that the conditions and formalities of the country of origin have not been complied with. In the same way, it is submitted that an English author will be perfectly safe in suing in a foreign Court with a certificate of his registration at Stationers' Hall according to the appropriate English Act; but that under Article 11 of the Convention the mere fact of his name appearing as author on the work will throw on the other side the burden of proving that he has not complied with the formalities required by English law.

(*g*) 49 & 50 Vict. c. 33, s. 9.

(*h*) This appears to be the effect of Clause 5 of the Act of 1886; but it is inconsistent with Article 5 of the Convention, which only appears to give the sole right of making translations for ten years from first publication, afterwards protecting the authorized translation as if it were an original work. This would not appear to prevent a person publishing a translation after the ten years had expired, provided that he did not copy it from the authorized translation. The English Act would stop this, if an authorized translation had been published. The explanation may be that the Act gives foreign authors larger rights in England than the Convention gives English authors abroad.

(*i*) Which must be literal and full: *Wood v. Chart* (1870), L. R. 10 Eq. 193.

but if he has published such a translation the right is coexistent with his copyright (*k*).

An author or artist belonging to one of the countries of the Union publishing his literary or artistic work for the first time in the United Kingdom has, in every other country of the Copyright Union, the same right as the law of that country gives to natives (*l*).

Rights of  
British  
authors in  
foreign  
countries.

To enjoy these rights the British author must accomplish the conditions and formalities prescribed by law in the country of origin, *i.e.* the United Kingdom (*m*); *i.e.* he must register if required by the appropriate English Statutes (*n*).

The duration of this right is the same as that provided by the law of the country of origin; if the work is simultaneously published in several countries, that in which the shortest term of protection is accorded by law, is treated as the country of origin. The right extends throughout the countries which are parties to the Copyright Union, and their colonies or foreign possessions, if such country has declared its accession to the Convention in respect of its colonies.

Works published by English authors before the date of the Convention, have, subject to any restrictive provisions made or to be made under the Convention (*o*), the same rights as if the Convention had been in force at the date of their first publication (*p*).

An English author has also the right for ten years after first publication of his work of preventing any translation of his work from being produced in any of the

(*k*) See note (*h*), *ante*, p. 214.

(*l*) Convention, Art. 2.

(*m*) Convention, Art. 2.

(*n*) See note (*b*), *ante*, p. 212.

(*o*) Final Protocol, s. 4, p. 291.

(*p*) Convention, Art. 14.

Rights of  
British  
authors in  
foreign  
countries.

countries of the Copyright Union (*q*); on the expiration of this term, his sole right apparently ceases (*r*).

The only provisions as to registration and delivery of copies appear to be those requiring compliance with the formalities of the country of origin (*s*). The question of proof of copyright in a foreign country has already been dealt with (*t*).

It only remains to add that Article 17 of the Convention and the Final Protocol contemplate the revision of the Convention by subsequent conference. It is understood that such a Conference has been invited by the French Government to meet in Paris in April, 1896.

#### *Copyright in the United States.*

Copyright  
in the  
United  
States.

Since the publication of the Second Edition of this work, the enactment of the Chase Bill as part of the law of the United States has rendered it possible for authors not citizens of or resident in the United States to obtain copyright therein for their literary and artistic works. The Act itself is printed in full at the end of this chapter; its main outlines are as follows:—

After July 1, 1891 (*u*), any citizen or subject of a foreign country, which has been declared by proclamation by the President of the United States, either:—  
(1) to permit to citizens of the United States the benefit of copyright on substantially the same basis as its own citizens:

or:—(2) to be a party to an international agreement

(*q*) Convention, Art. 5.

(*r*) Convention, Art. 5, 6, see note (*h*), *ante*, p. 214.

(*s*) Convention, Art. 2, *et ante*, note (*f*), p. 213.

(*t*) Convention, Art. 11, *et ante*, note (*f*), p. 213.

(*u*) Sect. 12.

which provides for reciprocity in the granting of copy-  
right, and to which the United States may become at  
its will a party (*x*):—can obtain copyright in the United  
States by complying with the following conditions (*y*). Copyright  
in the  
United  
States.

I. On or before the day of first publication he must deliver to the Librarian of Congress a printed copy of the title of the literary or dramatic work, or a description of the artistic work (*z*).

II. Not later than the day of first publication, he shall deliver to the Librarian of Congress, two copies of the literary or dramatic work, engraving, photograph or similar work, or a photograph of the artistic work. Provided that in the case of a book, photograph, chromo or lithograph, these two copies shall have been printed in the United States (*a*).

The duration of such copyright is for forty-two years, provided that at the end of twenty-eight years certain formalities are complied with (*b*).

The person obtaining such copyright is protected from piracy in the United States (*c*), or from importations into the United States (*d*).

An English author desiring to obtain copyright in the United States must publish his work simultaneously in the United Kingdom and the United States, the latter publication being of a book printed in the States. In the case of a play which has not been printed in

(*x*) Sect. 13: The Berne Convention is such an agreement.

(*y*) Sect. 4952, s. 13.

(*z*) Sect. 4956.

(*a*) Sect. 4956. It has been decided by the United States' Courts that dramatic works or music need not be printed in the United States.

(*b*) Sect. 4954.

(*c*) Sect. 4964.

(*d*) Sect. 4956.



Copyright  
in the  
United  
States.

England, protection can be obtained in the United States, under the author's common law right of protecting unpublished matter, acting a play not being deemed publication thereof by the Courts of the United States (*e*).

Even if the play is printed in England, the copies which must then be delivered in the States need not be printed in the States; as the proviso to that effect only applies to books, and not to dramatic compositions (*f*).

An American author desiring to obtain copyright in England must publish in England and the States simultaneously. He need not be resident in England at the time (*g*).

The English Courts treat acting abroad as publication (*h*). The American dramatist must, therefore, either publish in print or perform his play in England simultaneously with its production in the States, to obtain English copyright. In so doing the American author must comply with the same formalities of registration and delivery of copies as an English author.

The President has declared the United Kingdom, France, Belgium, Switzerland, Denmark, Italy, and Germany, to come within the Chase Act. Citizens or subjects of foreign countries not coming within the President's proclamation cannot obtain United States copyright, even though their countries are parties to

(*e*) *Palmer v. De Witt* (Am.) (47 N. Y. 532).

(*f*) Sect. 4956.

(*g*) *Routledge v. Low*, L. R. 3 H. L. 100; judgments of Lord Cairns and Lord Westbury. The English Law Officers have given an opinion that these judgments represent the law of England, on which the President has declared the United Kingdom a country fulfilling the conditions of the Chase Act.

(*h*) *Boucicault v. Delafield*, 1 H. & M. 597; *Boucicault v. Chatterton*, 5 Ch. D. 267.

the Berne Convention (*i*). Indeed, as the Chase Act has omitted the old words giving copyright to residents in America, though not United States citizens, it would seem that even a resident in America cannot obtain copyright for a work published in the States, unless he is a citizen of a country within the President's proclamation. Copyright  
in the  
United  
States.

The unfortunate fatality that attends all copyright legislation has however appeared here also. The English law officers advised that works published in England could acquire copyright though their authors were resident in America, but they appear to have overlooked the peculiar wording of the English Art Act of 1862, by which a work of art to acquire English copyright must be the work either of a British subject or one resident within the dominions of the Crown. Thus works of art produced by United States subjects in the United States are shut out from English copyright, though English works of art produced in England by British subjects can obtain United States copyright. This is a deplorable blot on the international agreement which should be removed as soon as possible.

(*i*) Sect. 13.

AN ACT OF CONGRESS, PASSED MARCH 3, 1891.

To amend title sixty, chapter three of the Revised Statutes of the United States, relating to copyrights.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That section forty-nine hundred and fifty-two of the Revised Statutes be, and the same is hereby, amended so as to read as follows :

“Sect. 4952. (a) The author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photographic negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same ; and in the case of a dramatic composition, of publicly performing or representing it or causing it to be performed or represented by others ; and authors or their assigns shall have exclusive right to dramatize *and translate any of their works for which copyright shall have been obtained under the laws of the United States*” (b).

Sect. 4953. Copyrights shall be granted for the term of twenty-eight years from the time of recording the title thereof in the manner hereinafter directed.

Sect. 2. That section forty-nine hundred and fifty-four of the Revised Statutes be, and the same is hereby, amended so as to read as follows :

“Sect. 4954. The author, inventor, or designer, if he be still living (c), or his widow or children, if he be dead, shall have the same

(a) *Omits* : “ Any citizen of the United States or resident therein, who shall be.” The effect of this in conjunction with sect. 13 of this Act appears to be to exclude residents in the United States who are not subjects of the United States, or of one of the foreign countries covered by the President’s proclamation under sect. 13, from copyright.

(b) The words in italics throughout the statute are new.

(c) *Omits* : “ And a citizen of the United States or resident therein.”

exclusive right continued for the further term of fourteen years, upon recording the title of the work or description of the article so secured a second time, and complying with all other regulations in regard to original copyrights, within six months before the expiration of the first term, and such person shall, within two months from the date of said renewal, cause a copy of the record thereof to be published in one or more newspapers printed in the United States for the space of four weeks."

Sect. 4955 allows copyrights to be assigned by writings, to be recorded within sixty days after execution, in default of which they shall be void against purchasers or mortgagees for value without notice.

Sect. 3. That section forty-nine hundred and fifty-six of the Revised Statutes of the United States be, and the same is hereby, amended so that it shall read as follows :

"Sect. 4956. No person shall be entitled to a copyright unless he shall, *on or before the day of publication in this or any foreign country*, deliver at the office of the Librarian of Congress, or deposit in the mail *within the United States*, addressed to the Librarian of Congress, at Washington, District of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph, or chromo, or a description of the painting, drawing, statue, statuary, or a model or design for a work of the fine arts for which he desires a copyright, nor unless he shall also *not later than the day of the publication thereof in this or any foreign country*, deliver at the office of the Librarian of Congress, at Washington, District of Columbia, or deposit in the mail *within the United States*, addressed to the Librarian of Congress, at Washington, District of Columbia, two copies of such copyright book, *map, chart, dramatic or musical composition, engraving, chromo, cut, print, or photograph (d)*, or in case of a painting, drawing, statue, statuary, model, or design for a work of the fine arts, a photograph of the same: *Provided That in the case of a book, photograph, chromo, or lithograph (e)*, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright the importation into the United States, of any book, chromo, lithograph, or photograph, so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives or drawings

(d) These words replace the words "or other article."

(e) The words "map, chart, dramatic or musical composition" are omitted here, thus, as has been decided, relieving their authors from the necessity of having their work printed within the United States; the word "lithograph," which is not used earlier in the section, appears instead of the words "engraving . . . cut or print."

*on stone, made within the limits of the United States, shall be, and it is hereby, prohibited, except in the cases specified in paragraphs 512 to 560 inclusive, in section 2 of the Act entitled 'An Act to reduce the revenue and equalize the duties on imports and for other purposes,' approved October 1, 1890; and except in the case of persons purchasing for use and not for sale, who import, subject to the duty thereon, not more than two copies of such book at any one time, and except in the case of newspapers and magazines not containing, in whole or in part, matter copyrighted under the provisions of this Act, unauthorized by the author, which are hereby exempted from prohibition of importation: Provided, nevertheless, That in the case of foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translations of the same, and the importation of the books in the original language shall be permitted."*

Sect. 4957 gives the form of entry to be made by the Librarian of Congress.

Sect. 4. That section forty-nine hundred and fifty-eight of the Revised Statutes be, and the same is hereby, amended so that it will read as follows:

"Sect. 4958. The Librarian of Congress shall receive from the persons to whom the services designated are rendered the following fees:

"First. For recording the title or description of any copyright book or other article, fifty cents.

"Second. For every copy under seal of such record actually given to the person claiming the copyright, or his assigns, fifty cents.

"Third. For recording and certifying any instrument of writing for the assignment of a copyright, one dollar.

"Fourth. For every copy of an assignment, one dollar.

"All fees so received shall be paid into the Treasury of the United States:

*"Provided, That the charge for recording the title or description of any article entered for copyright, the production of a person not a citizen or resident of the United States, shall be one dollar, to be paid as above into the Treasury of the United States, to defray the expenses of lists of copyrighted articles as hereinafter provided for.*

*"And it is hereby made the duty of the Librarian of Congress to furnish to the Secretary of the Treasury copies of the entries of titles of all books and other articles wherein the copyright has been completed by the deposit of two copies of such book printed from type set within the limits of the United States, in accordance with the provisions of this Act and by the deposit of two copies of such other article made or produced in the United States; and the Secretary of the Treasury is hereby directed to prepare and print, at intervals of not more than a week, catalogues of such title-entries for distribution to the collectors*

*of customs of the United States and to the postmasters of all post-offices receiving foreign mails, and such weekly lists, as they are issued, shall be furnished to all parties desiring them, at a sum not exceeding five dollars per annum; and the Secretary and the Postmaster-General are hereby empowered and required to make and enforce such rules and regulations as shall prevent the importation into the United States, except upon the conditions above specified, of all articles prohibited by this Act."*

Sect. 5. That section forty-nine hundred and fifty-nine of the Revised Statutes be, and the same is hereby, amended so as to read as follows :

"Sect. 4959. The proprietor of every copyright book or other article shall deliver at the office of the Librarian of Congress, or deposit in the mail, addressed to the Librarian of Congress, at Washington, District of Columbia (*f*), a copy of every subsequent edition, wherein any substantial changes shall be made: *Provided, however, That the alterations, revisions, and additions made to books by foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this Act, shall be held and deemed capable of being copyrighted as above provided for in this Act, unless they form a part of the series in course of publication at the time this Act shall take effect."*

Sect. 4960 provides for penalties of twenty-five dollars for failure to comply with sects. 4956 and 4959.

Sect. 4961 requires the postmaster to give a receipt for copyright books or titles posted.

Sect. 4962. No person shall maintain an action for the infringement of his copyright unless he shall give notice thereof by inserting in the several copies of every edition published, in the titlepage or the page immediately following, if it be a book; or if a map, chart, musical composition, print, cut, engraving, photograph, painting, drawing, chromo, statue, statuary, or model, or design intended to be perfected or completed as a work of the fine arts, by inscribing upon some portion of the face or front thereof, or on the face of the substance on which the same shall be mounted, the following words: "Entered according to Act of Congress, in the year                    by A. B. in the office of the Librarian of Congress at Washington."

Sect. 6. That section forty-nine hundred and sixty-three of the Revised Statutes be, and the same is hereby, amended so as to read as follows :

"Sect. 4963. Every person who shall insert or impress such notice, or words of the same purport (*g*), in or upon any book, map, chart,

(*f*) *Omits*: "Within ten days after its publication, two complete printed copies thereof, of the best edition issued, or description or photograph of such article as hereinbefore required, and."

(*g*) "Such notice" refers to sect. 4962.

dramatic or musical composition, print, cut, engraving, or photograph, or other article, for which he has not obtained a copyright, shall be liable to a penalty of one hundred dollars, recoverable one half for the person who shall sue for such penalty, and one half to the use of the United States."

Sect. 7. That section forty-nine hundred and sixty-four of the Revised Statutes be, and the same is hereby, amended so as to read as follows:

"Sect. 4964. Every person who, after the recording of the title of any book, and the depositing of two copies of such book, as provided by this Act, shall, *contrary to the provisions of this Act*, within the term limited, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, print, publish, *dramatize, translate*, or import, or knowing the same to be so printed, published, *dramatized, translated*, or imported, sell or expose to sale any copy of such book, shall forfeit every copy thereof to such proprietor, and shall also forfeit and pay such damages as may be recovered in a civil action by such proprietor in any court of competent jurisdiction."

Sect. 8. That section forty-nine hundred and sixty-five of the Revised Statutes be, and the same is hereby, amended so as to read as follows:

"Sect. 4965. If any person, after the recording of the title of any map, chart, *dramatic* or musical composition, print, cut, engraving, or photograph or chromo, or of the description of any painting, drawing, statue, statuary, or model or design intended to be perfected and executed as a work of the fine arts, as provided by this Act, shall within the term limited, *contrary to the provisions of this Act*, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, *dramatize, translate*, or import, either in whole, or in part, or by varying the main design with intent to evade the law, or, knowing the same to be so printed, published, *dramatized, translated*, or imported, should sell or expose to sale any copy of such map or other article as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied and every sheet thereof, either copied or printed, and shall further forfeit one dollar for every sheet of the same found in his possession, either printing, printed, copied, published, imported, or exposed for sale, and in case of a painting, statue, or statuary, he shall forfeit ten dollars for every copy of the same in his possession, or by him sold or exposed for sale; one half thereof to the proprietor and the other half to the use of the United States."

Sect. 4966 fixes the damages for publicly performing copyright plays without the consent of the proprietor at not less than 100 dollars for the first, and fifty dollars for every subsequent performance.

Sect. 9. That section forty-nine hundred and sixty-seven of the Revised Statutes be, and the same is hereby, amended so as to read as follows:

“Sect. 4967. Every person who shall print or publish any manuscript whatever without the consent of the author or proprietor first obtained (*h*), shall be liable to the author or proprietor for all damages occasioned by such injury.”

Sect. 4968 requires actions for forfeiture or penalties to be brought within two years after the cause of action has arisen.

Sect. 10. That section forty-nine hundred and seventy-one of the Revised Statutes be, and the same is hereby, repealed (*i*).

Sect. 11. *That for the purpose of this Act each volume of a book in two or more volumes, when such volumes are published separately and the first one shall not have been issued before this Act shall take effect, and each number of a periodical, shall be considered an independent publication, subject to the form of copyrighting as above.*

Sect. 12. *That this Act shall go into effect on the first day of July, anno Domini eighteen hundred and ninety-one.*

Sect. 13. *That this Act shall only apply to a citizen or subject of a foreign state or nation when such foreign state or nation permits to citizens of the United States of America the benefit of copyright on substantially the same basis as its own citizens, or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States of America may, at its pleasure, become a party to such agreement. The existence of either of the conditions aforesaid shall be determined by the President of the United States by proclamation made from time to time as the purposes of this Act may require.*

[Under sect. 13 above, the President on July 1, 1891, issued a proclamation which recited the section, and that satisfactory official assurances had been given in Belgium, France, Great Britain, the British possessions and Switzerland that the law of those countries permitted citizens of the United States the same benefit of copyright as to their own citizens; and proclaimed that the first condition specified in section 13 was fulfilled in respect to the citizens and subjects

(*h*) *Omits*: “If such author or proprietor is a citizen of the United States, or resident therein.” It can hardly have been intended by this, combined with sect. 13, to destroy the common law right of authors not citizens of the United States or of countries covered by the President’s proclamation, but the statute would appear to have this effect.

(*i*) Sect. 4971 is as follows: Nothing in this chapter shall be construed to prohibit the printing, publishing, importation, or sale of any book, map, chart, dramatic or musical composition, print, cut, engraving, or photograph, written, composed, or made by any person not a citizen of the United States nor resident therein.



of Belgium, France, Great Britain (*k*), and Switzerland. Similar proclamations have been issued as follows:—

German Empire	. . .	April 15, 1892.
Italy	. . .	Oct. 31, 1892.
Denmark	. . .	May 8, 1893.]

(*k*) As regards Great Britain the official assurance is understood to have been given by the Government in reliance on an opinion of the Law Officers that a citizen of the United States could obtain British copyright by publishing a work here, while residing in the United States. The Law Officers appear to have followed the opinions of Lord Cairns and Lord Westbury in *Routledge v. Low* (1868), L. R. 3 H. L. 100, disregarding the contrary opinions of Lords Cranworth and Chelmsford. There has, however, been no formal decision of the English Courts to this effect; and see as to works of art, p. 219, *ante*.

## APPENDIX OF STATUTES.

8 GEO. II. c. 13 (a).

*An Act for Encouragement of the Arts of Designing, Engraving, and Etching historical and other Prints by vesting the Properties thereof in the Inventors and Engravers, during the Time therein mentioned.*

**Preamble.** WHEREAS divers Persons have by their own Genius, Industry, Pains, and Expense, invented and engraved, or worked in Mezzotinto or Chiaro Oscuro, Sets of historical and other Prints, in hopes to have reaped the sole Benefit of their Labours:

And whereas Printsellers, and other Persons, have of late, without the Consent of the Inventors, Designers, and Proprietors of such Prints, frequently taken the Liberty of copying, engraving, and publishing, or causing to be copied, engraved, and published, base Copies of such Works, Designs, and Prints, to the very great Prejudice and Detriment of the Inventors, Designers, and Proprietors thereof:

After  
24 June,  
1735, the  
property  
of histori-  
cal and  
other  
prints  
vested in  
the In-  
ventor for  
14 Years.  
Proprie-  
tor's Name  
to be  
affixed to  
each  
Print.  
Penalty  
on Print-  
sellers or  
others  
pirating  
same.

For Remedy thereof, and for preventing such Practices for the future, be it enacted, &c., That from and after June 24, 1735, every Person who shall invent and design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or, from his own Works and Invention, shall cause to be designed and engraved, etched or worked in Mezzotinto or Chiaro Oscuro, any historical or other Print or Prints, shall have the sole Right and Liberty of printing and reprinting the same for the Term of Fourteen Years, to commence from the Day of the first Publishing thereof, which shall be truly engraved with the Name of the Proprietor on each Plate, and printed on every such Print or Prints (b); and that if any Printseller, or other Person whatsoever, from and after June 24, 1735, within the Time limited by this Act, shall engrave, etch, or work, as aforesaid, or in any other Manner copy and sell, or cause to be engraved, etched, or copied and sold, in the Whole or in Part, by varying, adding to, or diminishing from the main Design, or shall print, reprint, or import for Sale, or caused to be printed,

(a) Chap. VII., sect. II., pp. 160-168.

(b) Page 163, *Newton v. Cowie*, 4 Bing. 234; *Graves v. Ashford*, L. R. 2 C. P. 410.

reprinted, or imported for Sale, any such Print or Prints, or any Parts thereof, without the Consent of the Proprietor or Proprietors thereof first had and obtained in Writing, signed by him or them respectively, in the Presence of Two or more credible Witnesses, or knowing the same to be so printed or reprinted without the Consent of the Proprietor or Proprietors, shall publish, sell, or expose to Sale, or otherwise, or in any other Manner dispose of, or cause to be published, sold, or exposed to Sale, or otherwise, or in any other Manner disposed of, any such Print or Prints without such Consent first had and obtained as aforesaid, then such Offender or Offenders shall forfeit the Plate or Plates on which such Print or Prints are or shall be copied, and all and every Sheet or Sheets (being part of or whereon such Print or Prints are or shall be so copied or printed) to the Proprietor or Proprietors of such original Print or Prints, who shall forthwith destroy and damask the same; and further, that every such Offender or Offenders shall forfeit Five Shillings for every Print which shall be found in his, her, or their Custody, either printed or published, and exposed to Sale, or otherwise disposed of contrary to the true Intent and Meaning of this Act, the One Moiety thereof to the King's most Excellent Majesty, His Heirs and Successors, and the other Moiety thereof to any Person or Persons that shall sue for the same to be recovered in any of His Majesty's Courts of Record at Westminster, by Action of Debt, Bill, Plaint, or Information, in which no Wager of Law, Essoign, Privilege, or Protection, or more than One Imparlance, shall be allowed :

Provided, nevertheless, That it shall and may be lawful for any Person or Persons, who shall hereafter purchase any Plate or Plates for printing, from the Original Proprietors thereof, to print and reprint from the said Plates, without incurring any of the Penalties in this Act mentioned.

And be it further enacted, That if any Action or Suit shall be commenced or brought against any Person or Persons whatsoever, for doing or causing to be done any Thing in pursuance of this Act, the same shall be brought within the Space of Three Months after so doing; and the Defendant and Defendants, in such Action or Suit, shall or may plead the General Issue, and give the special Matter in Evidence; and if upon such Action or Suit a Verdict shall be given for the Defendant or Defendants, or if the Plaintiff or Plaintiffs become nonsuited, or discontinue his, her, or their Action or Actions, then the Defendant or Defendants shall have and recover full Costs (c), for the Recovery whereof he shall have the same Remedy as any other Defendant or Defendants, in any other Case, hath or have by Law :

Provided always, That if any Action or Suit shall be commenced or

(c) *Avery v. Wood* (1891), 3 Ch. 75. This means ordinary party and party costs.

Not to extend to Purchasers of Plates from the original Proprietors.  
Limitation of Actions.  
General Issue.

brought against any Person or Persons, for any Offence committed against this Act, the same shall be brought within the Space of Three Months after the Discovery of every such Offence, and not afterwards; any Thing in this Act contained to the contrary notwithstanding.

## 7 GEO. III. c. 38 (d).

Preamble,  
reciting

Act 8 G. 2,  
c. 13.

The original Inventors, Designers or Engravers, &c. of Historical and other Prints, and such who shall cause Prints to be done from Works, &c., of their own Invention, and also such as shall engrave, &c., any Print taken from any Picture, Drawing, Model, or Sculpture, are entitled to the Benefit and Protection of the recited and present Act; and those who shall engrave or import for Sale

*An Act to amend and render more effectual an Act (8 Geo. II. c. 13), for Encouragement of the Arts of Designing, Engraving, and Etching Historical and other Prints.*

WHEREAS an Act of Parliament (8 Geo. II. c. 13), has been found ineffectual for the Purposes thereby intended: Be it enacted, That from and after January 1, 1767, all and every Person and Persons who shall invent or design, engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or, from his own Work, Design or Invention, shall cause or procure to be designed, engraved, etched, or worked in Mezzotinto or Chiaro Oscuro, any Historical Print or Prints, or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, shall have, and are hereby declared to have, the Benefit and Protection of the said Act, and this Act, under the Restrictions and Limitations hereinafter mentioned.

And be it further enacted, That from and after January 1, 1767, all and every Person and Persons who shall engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or cause to be engraved, etched, or worked, any Print taken from any Picture, Drawing, Model, or Sculpture, either ancient or modern, shall have, and are hereby declared to have, the Benefit and Protection of the said Act, and this Act, for the Term hereinafter mentioned, in like Manner as if such Print had been graven or drawn from the Original Design of such Graver, Etcher, or Draughtsman; and if any Person shall engrave, print and publish, or import for Sale, any Copy of any such Print, contrary to the true Intent and Meaning of this and the said former Act, every such Person shall be liable to the Penalties contained in the said Act, to be recovered as therein and hereinafter is mentioned.

And be it enacted, That all and every the Penalties and Penalty inflicted by the said Act, and extended, and meant to be extended, to the several Cases comprised in this Act, shall and may be sued for and recovered in like Manner, and under the like Restrictions and Limitations, as in and by the said Act is declared and appointed; and the Plaintiff or common Informer in every such Action (in case such

(d) Chap. VII., sect. II., pp. 160-168. Cf. *Dicks v. Brooks* (1880), 15 Ch. D. 22.

Plaintiff or common Informer shall recover any of the Penalties incurred by this or the said former Act) shall recover the same, together with his full Costs of Suit (e).

Copies of such Prints are liable to Penalties.

Provided also, That the Party prosecuting shall commence his Prosecution within the Space of Six Calendar Months after the Offence committed.

And be it enacted, That the sole Right and Liberty of printing and reprinting intended to be secured and protected by the said former Act and this Act, shall be extended, continued, and be vested in the respective Proprietors, for the Space of Twenty-eight Years, to commence from the Day of the first Publishing of any of the Works respectively hereinbefore and in the said former Act mentioned.

The Right intended to be secured by this and the former Act, vested in the Proprietors for the Term of 28 Years from the first Publication. Limitation of Actions.

And be it enacted, That if any Action or Suit shall be commenced or brought against any Person or Persons whatsoever for doing, or causing to be done, anything in pursuance of this Act, the same shall be brought within the Space of Six Calendar Months after the Fact committed; and the Defendant or Defendants in any such Action or Suit shall or may plead the General Issue, and give the Special Matter in Evidence; and if, upon such Action or Suit, a Verdict shall be given for the Defendant or Defendants, or if the Plaintiff or Plaintiffs become nonsuited, or discontinue his, her, or their Action or Actions, then the Defendant or Defendants shall have and recover full Costs; (e) for the Recovery whereof he shall have the same Remedy as any other Defendant or Defendants, in any other Case, hath or have by Law.

17 GEO. III. c. 57 (f).

*An Act for more effectually securing the Property of Prints to Inventors and Engravers, by enabling them to sue for and Recover Penalties in certain Cases.*

WHEREAS (by) an Act of Parliament (8 Geo. 2, c. 13), And whereas by an Act of Parliament for amending and rendering more effectual the aforesaid Act, and for other Purposes therein mentioned, it was (among other Things) enacted, that, from and after January 1, 1767, all and every Person or Persons who should engrave, etch, or work in Mezzotinto or Chiaro Oscuro, or cause to be engraved, etched or worked, any Print taken from any Picture, Drawing, Model, or Sculpture, either ancient or modern, should have, and were thereby declared to have, the Benefit and Protection of the said former Act, and that Act, for the Term thereafter mentioned, in like Manner as if such Print had been

Recital of 8 G. 2, c. 13; and 7 G. 3, c. 38.

(e) *Avery v. Wood* (1891), 3 Ch. 115. This means ordinary party and party costs.

(f) Chap. VII., sect. II., pp. 160-168.

232 STATUTES : ENGRAVINGS : 17 GEO. III. C. 57 (1777).

After June 24, 1777, if any Engraver, &c., shall, within the Time limited by the aforesaid Acts, engrave or etch, &c., any Print, without the Consent of the Proprietor, he shall be liable to damages.

graved or drawn from the Original Design of such Graver, Etcher, or Draughtsman: And whereas the said Acts have not effectually answered the Purposes for which they were intended, and it is necessary, for the Encouragement of Artists, and for securing to them the Property of and in their Works, and for the Advancement and Improvement of the aforesaid Arts, that such further Provisions should be made as are hereinafter mentioned and contained; be it enacted, that, from and after June 24, 1777, if any Engraver, Etcher, Printseller, or other Person, shall, within the Time limited by the aforesaid Acts, or either of them, engrave, etch, or work, or cause or procure to be engraved, etched, or worked, in Mezzotinto or Chiaro Oscuro, or otherwise, or in any other Manner copy in the Whole, or in Part, by varying, adding to, or diminishing from, the main Design, or shall print, reprint, or import for Sale, or cause or procure to be printed, reprinted, or imported for Sale, or shall publish, sell, or otherwise dispose of, or cause or procure to be published, sold, or otherwise disposed of, any Copy or Copies of any historical Print or Prints or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, which hath or have been, or shall be engraved, etched, drawn, or designed, in any Part of Great Britain, without the express Consent of the Proprietor or Proprietors thereof first had and obtained in Writing, signed by him, her, or them respectively, with his, her, or their own Hand or Hands, in the Presence of and attested by two or more credible Witnesses, then every such Proprietor or Proprietors shall and may by and in a special Action upon the Case, to be brought against the Person or Persons so offending, recover such Damages as a Jury on the Trial of such Action, or on the Execution of a Writ of Inquiry thereon, shall give or assess (g).

54 GEO. III. c. 56 (h).

*An Act to amend and render more effectual an Act of His present Majesty, for encouraging the Art of making new Models and Casts of Busts, and other Things therein mentioned; and for giving further Encouragement to such Arts.* [18th May, 1814.]

WHEREAS by an Act (38 Geo. 3, c. 71), the sole Right and Property in Models and Casts were vested in the original Proprietors, for a Time therein specified: And whereas the Provisions of the said Act having been found ineffectual for the Purposes thereby intended, it is expedient to amend the same, and to make other Provisions and Regulations for

(g) See Statute Law Revision Act, 1861 (24 & 25 Vict. c. 101).

(h) Chap. VII., sect. IV., pp. 189-193.

the Encouragement of Artists, and to secure to them the Profits of and in their Works, and for the Advancement of the said Arts: be it enacted, That from and after the passing of this Act, every Person or Persons who shall make or cause to be made any new and original Sculpture, or Model, or Copy, or Cast, of the Human Figure, or Human Figures, or of any Bust or Busts, or of any Part or Parts of the Human Figure, clothed in Drapery or otherwise, or of any Animal or Animals, or of any Part or Parts of any Animal combined with the Human Figure or otherwise, or of any Subject being Matter of Invention in Sculpture or of any Alto or Basso-Relievo representing any of the Matters or Things hereinbefore mentioned, or any Cast from Nature of the Human Figure, or of any Part or Parts of the Human Figure, or of any Cast from Nature of any Animal, or of any Part or Parts of any Animal, or of any such Subject containing or representing any of the Matters and Things hereinbefore mentioned, whether separate or combined, shall have the sole Right and Property of all and in every such new and original Sculpture, Model, Copy, and Cast of the Human Figure or Human Figures, and of all and in every such Bust or Busts, and of all and in every such Part or Parts of the Human Figure, clothed in Drapery or otherwise, and of all and in every such new and original Sculpture, Model, Copy and Cast, representing any Animal or Animals, and of all and in every such Work representing any Part or Parts of any Animal combined with the Human Figure or otherwise, and of all and in every such new and original Sculpture, Model, Copy and Cast of any Subject, being Matter of Invention in Sculpture (*i*), and of all and in every such new and original Sculpture, Model, Copy and Cast in Alto or Basso-Relievo, representing any of the Matters or Things hereinbefore mentioned, and of every such Cast from Nature, for the Term of Fourteen Years from first putting forth or publishing the same (*j*); provided, in all and in every Case, the Proprietor or Proprietors do cause his, her, or their Name or Names, with the Date (*k*), to be put on all and every such new and original Sculpture, Model, Copy or Cast, and on every such Cast from Nature, before the same shall be put forth or published.

The sole Right and Property of all new and original Sculpture, Models, Copies, and Casts, vested in the Proprietors, for 14 Years.

II. And be it enacted, That the sole Right and Property of all Works, which have been put forth or published under the Protection of the said recited Act, shall be extended, continued to and vested in the respective Proprietors thereof, for the Term of Fourteen Years, to commence from the Date when such last-mentioned Works respectively were put forth or published.

Works published under the recited Act, vested in the Proprietors for 14 Years.

III. And be it enacted, That if any Person or Persons shall, within such Term of Fourteen Years, make or import, or cause to be made or imported, or exposed to Sale, or otherwise disposed of, any pirated Copy

Persons putting forth pirated Copies or pirated

(*i*) *Caproni v. Alberti* (1892), 65 L. T. 785.

(*j*) *Turner v. Robinson* (1860), 10 Ir. Ch. 510.

(*k*) What date is not stated! But see 7 Vict. c. 12, p. 252.

Casts, may be prosecuted.

or pirated Cast of any such new and original Sculpture, or Model or Copy, or Cast of the Human Figure or Human Figures, or of any such Bust or Busts, or of any such Part or Parts of the Human Figure clothed in Drapery or otherwise, or of any such Work of any Animal or Animals, or of any such Part or Parts of any Animal or Animals combined with the Human Figure or otherwise, or of any such Subject being Matter of Invention in Sculpture, or of any such Alto or Basso-Relievo representing any of the Matters or Things hereinbefore mentioned, or of any such Cast from Nature as aforesaid, whether such pirated Copy or pirated Cast be produced by moulding or copying from, or imitating in any way, any of the Matters or Things put forth or published under the Protection of this Act, or of any Works which have been put forth or published under the Protection of the said recited Act, the Right and Property whereof is and are secured, extended and protected by this Act, in any of the Cases as aforesaid, to the Detriment, Damage, or Loss of the original or respective Proprietor or Proprietors of any such Works so pirated; then and in all such Cases the said Proprietor or Proprietors, or their Assignee or Assignees, shall and may, by and in a Special Action upon the Case to be brought against the Person or Persons so offending, receive such Damages as a Jury on a Trial of such Action shall give or assess, *together with Double Costs of Suit (l)*.

Damages and Double Costs.

Purchasers of Copy Right secured in the same.

IV. Provided nevertheless, That no Person or Persons who shall or may hereafter purchase the Right or Property of any new and original Sculpture or Model, or Copy or Cast, or of any Cast from Nature, or of any of the Matters and Things published under or protected by virtue of this Act, of the Proprietor or Proprietors, expressed in a Deed in Writing signed by him, her, or them respectively, with his, her, or their own Hand or Hands, in the Presence of and attested by Two or more credible Witnesses, shall be subject to any Action for copying or casting, or vending the same, any Thing contained in this Act to the contrary notwithstanding.

Limitation of Actions.

V. Provided always, and be it enacted, That all Actions to be brought as aforesaid, against any Person or Persons for any Offence committed against this Act, shall be commenced within Six Calendar Months next after the Discovery of every such Offence, and not afterwards.

An additional Term of 14 Years, in case the Maker of the original Sculpture, &c., shall be living.

VI. Provided always, and be it enacted, That from and immediately after the Expiration of the said Term of Fourteen Years, the sole Right of making and disposing of such new and original Sculpture, or Model, or Copy, or Cast of any of the Matters or Things hereinbefore mentioned, shall return to the Person or Persons who originally made or caused to be made the same, if he or they shall be then living, for the

(l) "A full and reasonable indemnity," substituted by 5 & 6 Vict. c. 97, s. 2. Cf. *Reeve v. Gibson* (1891), 1 Q. B. 652.



further Term of Fourteen Years, excepting in the Case or Cases where such Person or Persons shall by Sale or otherwise have divested himself, herself or themselves, of such Right of making or disposing of any new and original Sculpture, or Model, or Copy, or Cast of any of the Matters or Things hereinbefore mentioned, previous to the passing of this Act.

3 WILL. IV. c. 15 (m).

*An Act to amend the Laws relating to Dramatic Literary Property (n).*  
[10th June, 1833.]

WHEREAS by an Act (54 Geo. 3, c. 156), it was amongst other 54 G. 3, Things provided and enacted, that from and after the passing of the c. 156. said Act the Author of any Book or Books composed, and not printed or published, or which should thereafter be composed and printed and published, and his Assignee or Assigns, should have the sole Liberty of printing and re-printing such Book or Books for the full Term of Twenty-eight Years, to commence from the Day of first publishing the same, and also, if the Author should be living at the End of that Period, for the Residue of his natural Life : And whereas it is expedient The to extend the Provisions of the said Act : Be it therefore enacted, That Author of from and after the passing of this Act the Author of any Tragedy, any Dra- matic Comedy, Play, Opera, Farce, or any other Dramatic Piece or Entertain- Piece ment (o), composed, and not printed and published by the Author shall have thereof or his Assignee, or which hereafter shall be composed, and not as his Pro- erty the printed or published by the Author thereof or his Assignee, or the sole Assignee of such Author, shall have as his own Property the sole Liberty of Liberty of representing, or causing to be represented, at any Place or represent- Places of Dramatic Entertainment (p) whatsoever, in any part of the ing it or United Kingdom of *Great Britain and Ireland*, in the Isles of *Man*, to be re- Jersey, and *Guernsey*, or in any Part of the *British Dominions*, any presented such Production as aforesaid, not printed and published by the Author at any thereof or his Assignee, and shall be deemed and taken to be the Pro- Place of prietor thereof; and that the Author of any such Production, printed Dramatic and published within Ten Years before the passing of this Act by the Entertain- Author thereof or his Assignee, or which shall hereafter be so printed ment. and published, or the Assignee of such Author, shall, from the Time of passing this Act, or from the Time of such Publication respectively, until the End of Twenty-eight Years from the Day of such first Publication of the same, and also, if the Author or Authors, or the Survivor

(m) Chap. IV., pp. 71-92.

(n) Commonly known as "Bulwer-Lytton's Act."

(o) See p. 78, *ante*, and *Fuller v. Blackpool Co.* (1895), 2 Q. B. 429.

(p) See p. 79, *ante*.

Proviso as to Cases where previous to the passing of this Act, a Consent has been given.

Penalty on Persons performing Pieces contrary to this Act.

Limitation of Actions.

of the Authors, shall be living at the End of that Period, during the Residue of his natural Life, have as his own Property the sole Liberty of representing, or causing to be represented, the same at any such Place of Dramatic Entertainment as aforesaid, and shall be deemed and taken to be the Proprietor thereof: Provided nevertheless, that nothing in this Act contained shall prejudice, alter, or affect the Right or Authority of any Person to represent or cause to be represented, at any Place or Places of Dramatic Entertainment whatsoever, any such Production as aforesaid, in all Cases in which the Author thereof or his Assignee shall, previously to the passing of this Act, have given his Consent to or authorized such representation, but that such sole Liberty of the Author or his Assignee shall be subject to such Right or Authority.

II. And be it enacted, That if any Person shall, during the Continuance of such sole Liberty as aforesaid, contrary to the Intent of this Act, or Right of the Author or his Assignee, represent or cause to be represented, without the Consent in Writing (*q*) of the Author or other Proprietor first had and obtained, at any Place of Dramatic Entertainment within the Limits aforesaid, any such Production as aforesaid, or any Part thereof, every such Offender shall be liable for each and every such Representation to the Payment of an Amount not less than Forty Shillings, or to the full Amount of the Benefit or Advantage arising from such Representation, or the Injury or Loss sustained by the Plaintiff therefrom, whichever shall be the greater Damages, to the Author or other Proprietor of such Production so represented contrary to the true Intent and Meaning of this Act, to be recovered, *together with Double Costs of Suit* (*r*), by such Author or other Proprietors, in any Court having Jurisdiction in such Cases in that Part of the said United Kingdom or of the British Dominions in which the Offence shall be committed; and in every such Proceeding where the sole Liberty of such Author or his Assignee as aforesaid shall be subject to such Right or Authority as aforesaid, it shall be sufficient for the Plaintiff to state that he has such sole Liberty, without stating the same to be subject to such Right or Authority, or otherwise mentioning the same.

III. Provided nevertheless, and be it enacted, That all Actions or Proceedings for any Offence or Injury that shall be committed against this Act shall be brought, sued, and commenced within Twelve Calendar Months next after such Offence committed, or else the same shall be void and of no effect.

(*q*) Includes printing: Interpret. Act (1889), 52 & 53 Vict. c. 63, § 20; *Fuller v. Blackpool Co.* (1895), 2 Q. B. 429.

(*r*) "A full and reasonable indemnity" substituted by 5 & 6 Vict. c. 97, s. 2; cf. *Reeve v. Gibson* (1891), 1 Q. B. 652.

5 & 6 WILL. IV. c. 65 (s).

*An Act for preventing the Publication of Lectures without Consent.*  
 [9th September, 1835.]

WHEREAS Printers, Publishers, and other Persons have frequently taken the Liberty of printing and publishing Lectures delivered upon divers Subjects, without the Consent of the Authors of such Lectures, or the Persons delivering the same in public, to the great Detriment of such Authors and Lecturers: Be it enacted, That from and after September 1, 1835, the Author of any Lecture or Lectures, or the Person to whom he hath sold or otherwise conveyed the Copy thereof, in order to deliver the same in any School, Seminary, Institution, or other Place, or for any other Purpose, shall have the sole Right and Liberty of Printing and publishing such Lecture or Lectures; and that if any Person shall, by taking down the same in Short Hand or otherwise in Writing, or in any other Way, obtain or make a Copy of such Lecture or Lectures, and shall print or lithograph or otherwise copy and publish the same, or cause the same to be printed, lithographed, or otherwise copied and published, without Leave of the Author thereof, or of the Person to whom the Author thereof hath sold or otherwise conveyed the same, and every Person who, knowing the same to have been printed or copied and published without such Consent, shall sell, publish, or expose to sale, or cause to be sold, published, or exposed to sale, any such Lecture or Lectures, shall forfeit such printed or otherwise copied Lecture or Lectures, or Parts thereof, together with One Penny for every Sheet thereof which shall be found in his Custody, either printed, lithographed, or copied, or printing, lithographing, or copying, published or exposed to sale, contrary to the true Intent and Meaning of this Act, the one Moiety thereof to His Majesty, His Heirs or Successors, and the other Moiety thereof to any Person who shall sue for the same, to be recovered in any of His Majesty's Courts of Record in Westminster, by Action of Debt, Bill, Complaint, or Information, in which no Wager of Law, Essoign, Privilege, or Protection, or more than One Imparlance, shall be allowed.

II. And be it enacted, That any Printer or Publisher of any Newspaper who shall, without such Leave as aforesaid, print and publish in such Newspaper any Lecture or Lectures, shall be deemed and taken to be a Person printing and publishing without Leave within the Provisions of this Act, and liable to the aforesaid Forfeitures and Penalties in respect of such printing and publishing.

III. And be it enacted, That no Person allowed for certain Fee and Reward, or otherwise, to attend and be present at any Lecture delivered

[(s) Chap. III., pp. 66-70, ante.]

Authors of Lectures, or their Assigns, to have the sole Right of publishing them.

Penalty on other Persons publishing, &c., Lectures without leave.

Penalty on Printers or Publishers of Newspapers publishing Lectures without Leave.

Persons having Leave to attend

Lectures in any Place, shall be deemed and taken to be licensed or to have Leave not on that Account licensed to publish them. to print, copy, and publish such Lectures only because of having Leave to attend such Lecture or Lectures.

IV. Provided always, That nothing in this Act shall extend to prohibit any Person from printing, copying, and publishing any Lecture or Lectures which have or shall have been printed and published with Leave of the Authors thereof or their Assignees, and whereof the Time hath or shall have expired within which the sole Right to print and publish the same is given by an Act (8 Anne, c. 19), and by another Act (54 Geo. 3, c. 156), or to any Lectures which have been printed or published before the passing of this Act.

V. Provided further, That nothing in this Act shall extend to any Lecture or Lectures, or the printing, copying, or publishing any Lecture or Lectures, or Parts thereof, of the delivering of which Notice in Writing shall not have been given to Two Justices living within Five Miles from the Place where such Lecture or Lectures shall be delivered Two Days at the least before delivering the same, or to any Lecture or Lectures delivered in any University or public School or College, or on any public Foundation, or by any Individual in virtue of or according to any Gift, Endowment, or Foundation; and that the Law relating thereto shall remain the same as if this Act had not been passed (*t*).

5 & 6 VICT. c. 45 (*u*).

*An Act to amend the Law of Copyright.*

[1st July, 1842.]

Repeal of former Acts; 8 Anne, c. 19. 41 G. 3, c. 107. 54 G. 3, c. 156. WHEREAS it is expedient to amend the Law relating to Copyright, and to afford greater Encouragement to the Production of literary Works of lasting Benefit to the World (*v*): Be it enacted, That from the passing of this Act an Act (8 Anne, c. 19), and also an Act (41 Geo. 3, c. 107), and also an Act (54 Geo. 3, c. 156), be and the same are hereby repealed, except so far as the Continuance of either of them may be necessary for carrying on or giving effect to any Proceedings at Law or in Equity pending at the Time of passing this Act, or for enforcing any Cause of Action or Suit, or any right or Contract, then subsisting.

Interpretation of Act. II. And be it enacted, That in the Construction of this Act the Word "Book" shall be construed to mean and include every Volume, Part or Division of a Volume, Pamphlet, Sheet of Letterpress, Sheet of Music, Map, Chart, or Plan (*w*) separately published; that the Words "Dramatic Piece" shall be construed to mean and include every

(*t*) *Caird v. Sime* (1887), 12 App. Cas. 326.

(*u*) Known as "Talfourd's Act": see Chap. VI., p. 104, *ante*.

(*v*) See *per Jessel, M.R.*, in *Maple's case* (1882), 21 Ch. D. at p. 378.

(*w*) *Hollinrake v. Truswell* (1894), 3 Ch. 420.

Tragedy, Comedy, Play, Opera, Farce, or other scenic, musical, or dramatic Entertainment (x); that the Word "Copyright" shall be construed to mean the sole and exclusive Liberty of printing or otherwise multiplying (y) Copies of any Subject to which the said Word is herein applied; that the Words "personal Representative" shall be construed to mean and include every Executor, Administrator, and next of Kin entitled to Administration; that the Word "Assigns" shall be construed to mean and include every Person in whom the Interest of an Author in Copyright shall be vested, whether derived from such Author before or after the Publication of any Book, and whether acquired by Sale, Gift, Bequest, or by Operation of Law, or otherwise; that the Words "*British Dominions*" shall be construed to mean and include all parts of the United Kingdom of *Great Britain and Ireland*, the Islands of *Jersey and Guernsey*, all parts of the *East and West Indies*, and all the Colonies, Settlements, and Possessions of the Crown which now are or hereafter may be acquired.

III. And be it enacted, That the Copyright in every Book which shall after the passing of this Act be published in the Lifetime of its Author shall endure for the Natural Life of such Author, and for the further Term of Seven Years, commencing at the Time of his Death, and shall be the property of such Author and his Assigns: Provided always, that if the said Term of Seven Years shall expire before the End of Forty-two Years from the first Publication of such Book, the Copyright shall in that Case endure for such Period of Forty-two Years; and that the Copyright in every Book which shall be published after the Death of its Author shall endure for the Term of Forty-two Years from the first Publication thereof, and shall be the Property of the Proprietor of the Author's Manuscript from which such Book shall be first published, and his Assigns.

Endurance of Term of Copyright in any Book hereafter to be published in the Lifetime of the Author; if published after the Author's Death. Judicial Committee of the Privy Council may license the Reproduction of Books which the Proprietor refuses to republish after Death of the Author.

IV. (*Relates to books published before 1842.*)

V. And whereas it is expedient to provide against the Suppression of Books of Importance to the Public; be it enacted, That it shall be lawful for the Judicial Committee of Her Majesty's Privy Council, on Complaint made to them that the Proprietor of the Copyright in any Book after the Death of its Author has refused to republish or to allow the Republication of the same, and that by reason of such Refusal such Book may be withheld from the Public, to grant a Licence to such Complainant to publish such Book, in such manner and subject to such Conditions as they may think fit, and that it shall be lawful for such Complainant to publish such Book according to such Licence.

VI. And be it enacted, That a printed Copy of the whole of every Book which shall be published after the passing of this Act, together with all Maps, Prints, or other Engravings belonging thereto, finished

(x) *Wall v. Taylor* (1883), 11 Q. B. D. at p. 108.

(y) *Novello v. Sudlow* (1852), 12 C. B. 177.

Copies of Books published after the passing of this Act, and of all subsequent Editions, to be delivered within certain Times at the British Museum.

and coloured in the same Manner as the best Copies of the same shall be published, and also of any second or subsequent Edition which shall be so published with any Additions or Alterations, whether the same shall be in Letter Press, or in the Maps, Prints, or other Engravings belonging thereto, and whether the first Edition to such Book shall have been published before or after the passing of this Act, and also of any second or subsequent Edition of every Book of which the first or some preceding Edition shall not have been delivered for the Use of the *British Museum*, bound, sewed, or stitched together, and upon the best Paper on which the same shall be printed, shall, within One Calendar Month after the Day on which any such Book shall first be sold, published, or offered for Sale within the Bills of Mortality, or within Three Calendar Months if the same shall first be sold, published, or offered for Sale in any other Part of the United Kingdom, or within Twelve Calendar Months after the same shall first be sold, published, or offered for Sale in any other Part of the *British Dominions*, be delivered, on Behalf of the Publisher thereof, at the *British Museum*.

Mode of delivering at the British Museum.

VII. And be it enacted, That every Copy of any Book which under the Provisions of this Act ought to be delivered as aforesaid shall be delivered at the *British Museum* between the Hours of Ten in the Forenoon and Four in the Afternoon on any Day except *Sunday, Ash Wednesday, Good Friday, and Christmas Day*, to one of the Officers of the said Museum, or to some Person authorized by the Trustees of the said Museum to receive the same, and such Officer or other Person receiving such copy is hereby required to give a Receipt in Writing for the same, and such Delivery shall to all Intents and Purposes be deemed to be good and sufficient Delivery under the Provisions of this Act.

A Copy of every Book to be delivered within a Month after Demand to the Officer of the Stationers' Company, for the following Libraries; the Bodleian at Oxford, the Public Library at Cambridge, the

VIII. And be it enacted, That a Copy of the whole of every Book, and of any second or subsequent Edition of every Book containing Additions and Alterations, together with all Maps and Prints belonging thereto, which after the passing of this Act shall be published, shall, on Demand thereof in Writing, left at the Place of Abode of the Publisher thereof at any Time within Twelve Months next after the Publication thereof, under the Hand of the Officer of the Company of Stationers who shall from Time to Time be appointed by the said Company for the Purposes of this Act, or under the Hand of any other Person thereto authorized by the Persons or Bodies Politic and Corporate, Proprietors and Managers of the Libraries following (*videlicet*), the *Bodleian Library at Oxford*, the *Public Library at Cambridge*, the *Library of the Faculty of Advocates at Edinburgh*, the *Library of Trinity College at Dublin*, be delivered, upon the Paper on which the largest Number of Copies of such Book or Edition shall be printed for Sale, in the like Condition as the Copies prepared for Sale, by the Publisher thereof respectively, within One Month after Demand made thereof

in Writing as aforesaid, to the said Officer of the said Company of Stationers for the Time being, which Copies the said Officer shall and he is hereby required to receive at the Hall of the said Company, for the Use of the Library for which such Demand shall be made within such Twelve Months as aforesaid; and the said Officer is hereby required to give a Receipt in Writing for the same, and within One Month after any such Book shall be so delivered to him as aforesaid to deliver the same for the Use of such Library.

Faculty of Advocates at Edinburgh, and that of Trinity College, Dublin.

IX. Provided also, and be it enacted, That if any Publisher shall be desirous of delivering the Copy of such Book as shall be demanded on behalf of any of the said Libraries at such Library, it shall be lawful for him to deliver the same at such Library, free of Expense, to such Librarian or other person authorized to receive the same (who is hereby required in such Case to receive and give a Receipt in Writing for the same), and such Delivery shall to all Intents and Purposes of this Act be held as equivalent to a Delivery to the said Officers of the Stationers' Company.

Publishers may deliver the Copies to the Libraries, instead of at the Stationers' Company.

X. And be it enacted, That if any Publisher of any such Book, or of any second or subsequent Edition of any such Book, shall neglect to deliver the same, pursuant to this Act, he shall for every such Default forfeit, besides the Value of such Copy of such Book or Edition which he ought to have delivered, a Sum not exceeding Five Pounds, to be recovered by the Librarian or other Officer (properly authorized) of the Library for the Use whereof such Copy should have been Delivered, in a summary Way, on Conviction before Two Justices of the Peace for the County or Place where the Publisher making default shall reside, or by Action of Debt or other Proceeding of the like Nature, at the Suit of such Librarian or other Officer, in any Court of Record in the United Kingdom, in which Action, if the Plaintiff shall obtain a Verdict, he shall recover his Costs reasonably incurred, to be taxed as between Attorney and Client.

Penalty for Default in delivering Copies for the use of the Libraries.

XI. (z) And be it enacted, That a Book of Registry, wherein may be registered, as hereinafter enacted, the Proprietorship in the Copyright of Books, and Assignments thereof, and in Dramatic and Musical Pieces, whether in Manuscript or otherwise, and Licences affecting such Copyright, shall be kept at the Hall of the Stationers' Company, by the Officer appointed by the said Company for the Purposes of this Act, and shall at all convenient Times be open to the Inspection of any Person, on Payment of One Shilling for every Entry which shall be searched for or inspected in the said Book; and that such Officer shall, wherever thereunto reasonably required, give a Copy of any Entry in such Book, certified under his Hand, and impressed with the Stamp of the said Company, to be provided by them for that Purpose, and which they are hereby required to provide, to any Person requiring the same,

Book of Registry to be kept at Stationers' Hall.

(z) See pp. 139-145, ante.

on payment to him of the Sum of Five Shillings; and such Copies so certified and impressed shall be received in Evidence in all Courts, and in all summary Proceedings, and shall be *primâ facie* Proof of the Proprietorship or Assignment of Copyright or Licence as therein expressed, but subject to be rebutted by other Evidence, and in the Case of Dramatic or Musical Pieces shall be *primâ facie* Proof of the Right of Representation or Performance, subject to be rebutted as aforesaid.

Making false Entry in the Book of Registry, a Misdemeanour.

XII. And be it enacted, That if any Person shall wilfully make or cause to be made any false Entry in the Registry Book of the Stationers' Company, or shall wilfully produce or cause to be tendered in Evidence any Paper falsely purporting to be a Copy of any Entry in the said Book, he shall be guilty of an indictable Misdemeanour, and shall be punished accordingly.

Entries of Copyright may be made in the Book of Registry.

XIII. (a) And be it enacted, That after the passing of this Act it shall be lawful for the Proprietor of Copyright in any Book heretofore published, or in any Book hereafter to be published, to make Entry in the Registry Book of the Stationers' Company of the title of such Book, the time of the first Publication thereof, the Name and Place of Abode of the Publisher (b) thereof, and the Name and Place of Abode of the Proprietor of the Copyright of the said Book or of any Portion of such Copyright in the Form in that Behalf given in the Schedule to this Act annexed, upon Payment of the Sum of Five Shillings to the Officer of the said Company; and that it shall be lawful for every such Registered Proprietor to assign his Interest, or any Portion of his Interest therein, by making Entry in the said Book of Registry of such Assignment, and of the Name and Place of Abode of the Assignee thereof, in the Form given in that Behalf in the said Schedule, on Payment of the like Sum; and such Assignment so entered shall be effectual in Law to all Intents and Purposes whatsoever, without being subject to any Stamp or Duty, and shall be of the same Force and Effect as if such Assignment had been made by Deed.

Persons aggrieved by any Entry in the Book of Registry may apply to a Court of Law in Term, or Judge in Vacation, who may order such Entry to be varied

XIV. (c) And be it enacted, That if any Person shall deem himself aggrieved by any Entry made under colour of this Act in the said Book of Registry, It shall be lawful for such Person to apply by Motion to the Court of Queen's Bench, Court of Common Pleas, or Court of Exchequer, in Term Time, or to apply by Summons to any Judge of either of such Courts in Vacation, for an order that such Entry may be expunged or varied; and that upon any such Application by Motion or Summons to either of the said Courts, or to a Judge as aforesaid, such Court or Judge shall make such Order for expunging, varying, or confirming such Entry, either with or without Costs, as to such Court

(a) See pp. 139-145, *ante*.

(b) Note that the form in the Schedule substitutes "place of publication" for "place of abode of publisher."

(c) See pp. 143-145, *ante*.



or Judge shall seem just; and the Officer appointed by the Stationers' or ex-Company for the Purposes of this Act, shall, on the Production to him of any such Order for expunging or varying any such Entry, expunge or vary the same according to the Requisitions of such Order.

XV. And be it enacted, That if any Person shall, in any Part of the *British Dominions*, after the passing of this Act, print or cause to be printed, either for Sale or Exportation, any Book in which there shall be subsisting Copyright, without the Consent in Writing of the Proprietor thereof, or shall import for Sale or Hire any such Book so having been unlawfully printed from Parts beyond the Sea, or knowing such Book to have been so unlawfully printed or imported, shall sell, publish, or expose to Sale or Hire, or cause to be sold, published, or exposed to Sale or Hire, or shall have in his Possession, for Sale or Hire, any such Book so unlawfully printed or imported, without such Consent as aforesaid, such Offender shall be liable to a special Action on the Case at the Suit of the Proprietor of such Copyright, to be brought in any Court of Record in that Part of the *British Dominions* in which the Offence shall be committed: Provided always, that in *Scotland* such Offender shall be liable to an Action in the Court of Session in *Scotland*, which shall and may be brought and prosecuted in the same Manner in which any other Action of Damages to the like Amount may be brought and prosecuted there.

Remedy for the Piracy of Books by Action on the Case.

XVI. (d) And be it enacted, That after the passing of this Act in any Action brought within the *British Dominions* against any Person for printing any such Book for Sale, Hire, or Exportation, or for importing, selling, publishing, or exposing to Sale or Hire, or causing to be imported, sold, published, or exposed to Sale or Hire, any such Book, the Defendant, on pleading thereto, shall give to the Plaintiff a Notice in Writing of any Objections on which he means to rely on the Trial of such Action; and if the Nature of his Defence be, that the Plaintiff in such Action was not the Author or first Publisher of the Book in which he shall by such Action claim Copyright, or is not the Proprietor of the Copyright therein, or that some other Person than the Plaintiff was the Author or first Publisher of such Book, or is the Proprietor of the Copyright therein, then the Defendant shall specify in such Notice the Name of the Person who he alleges to have been the Author or first Publisher of such Book, or the Proprietor of the Copyright therein, together with the Title of such Book, and the Time when and the Place where such Book was first published, otherwise the Defendant in such Action shall not at the Trial or Hearing of such Action be allowed to give any Evidence that the Plaintiff in such Action was not the Author or first Publisher of the Book in which he claims such Copyright as aforesaid, or that he was not the Proprietor of the Copyright therein; and at such Trial or Hearing no other Objection shall be

In Actions for Piracy the Defendant to give Notice of the Objections to the Plaintiff's Title on which he means to rely.

(d) See pp. 142, 143, ante.

allowed to be made on behalf of such Defendant than the Objections stated in such Notice, or that any other Person was the Author or first Publisher of such Book, or the Proprietor of the Copyright therein, than the Person specified in such Notice, or give in Evidence in support of his Defence any other Book than one substantially corresponding in Title, Time, and Place of Publication with the Title, Time, and Place specified in such Notice.

No Person except the Proprietor, &c., shall import into the British Dominions for Sale or Hire any Book first composed, &c., within the United Kingdom, and reprinted elsewhere under Penalty of Forfeiture thereof, and also of 10*l.* and Double the Value. Books may be seized by Officers of Customs or Excise.

XVII. And be it enacted, That after the passing of this Act it shall not be lawful for any Person, not being the Proprietor of the Copyright, or some Person authorized by him, to import into any Part of the United Kingdom, or into any other Part of the *British* Dominions, for Sale or Hire, any printed Book first composed or written or printed and published in any Part of the said United Kingdom, wherein there shall be Copyright, and reprinted in any Country or Place whatsoever out of the *British* Dominions; and if any Person, not being such Proprietor or Person authorized as aforesaid, shall import or bring, or cause to be imported or brought, for Sale or Hire, any such printed Book, into any Part of the *British* Dominions, contrary to the true Intent and Meaning of this Act, or shall knowingly sell, publish, or expose to Sale or let to Hire, or have in his Possession for Sale or Hire, any such Book, then every such Book shall be forfeited, and shall be seized by any Officer of Customs or Excise, and the same shall be destroyed by such Officer; and every Person so offending, being duly convicted thereof before Two Justices of the Peace for the County or Place in which such Book shall be found, shall also for every such Offence forfeit the Sum of Ten Pounds, and Double the Value of every Copy of such Book which he shall so import or cause to be imported into any Part of the *British* Dominions, or shall knowingly sell, publish, or expose to Sale or let to Hire, or shall cause to be sold, published, or exposed to Sale or let to Hire, or shall have in his Possession for Sale or Hire, contrary to the true Intent and Meaning of this Act, Five Pounds to the Use of such Officer of Customs or Excise, and the Remainder of the Penalty to the Use of the Proprietor of the Copyright in such Book (*e*).

As to the Copyright in Encyclopædias, Periodicals, and Works published in a Series, Reviews, or Magazines.

XVIII. (*f*) And be it enacted, That when any Publisher or other Person shall, before or at the time of the passing of this Act, have projected, conducted, and carried on, or shall hereafter project, conduct, and carry on, or be the Proprietor of any Encyclopædia, Review, Magazine, Periodical Work, or Work published in a Series of Books or Parts, or any Book whatsoever, and shall have employed or shall employ any Persons to compose the same, or any Volumes, Parts, Essays, Articles, or portions thereof, for Publication in or as Part of the same, and such Work, Volumes, Parts, Essays, Articles, or Portions shall have been or shall hereafter be composed under such Employment, on the Terms that the Copyright therein shall belong to such Proprietor,

(*e*) As to Canada: see 38 & 39 Vict. c. 53, s. 4, and p. 198.

(*f*) See pp. 123-127, *ante*.

Projector, Publisher, or Conductor, and paid for by such Proprietor, Projector, Publisher, or Conductor, the Copyright in every such Encyclopædia, Review, Magazine, Periodical Work, and Work published in a Series of Books or Parts, and in every Volume, Part, Essay, Article, and portion so composed and paid for, shall be the Property of such Proprietor, Projector, Publisher, or other Conductor, who shall enjoy the same rights as if he were the actual Author thereof, and shall have such Term of Copyright therein as is given to the Authors of Books by this Act; except only that in the case of Essays, Articles, or Portions forming Part of and first published in Reviews, Magazines, or other Periodical works of a like Nature, after the Term of Twenty-eight Years from the first Publication thereof respectively the Right of publishing the same in a separate Form shall revert to the Author for the Remainder of the Term given by this Act: Provided always, that during the Term of Twenty-eight Years the said Proprietor, Projector, Publisher or Conductor shall not publish any such Essay, Article, or Portion separately or singly without the consent previously obtained of the Author thereof, or his Assigns: Provided also, that nothing herein contained shall alter or affect the Right of any Person who shall have been or who shall be so employed as aforesaid to publish any such his Composition in a separate Form, who by any Contract, express or implied, may have reserved or may hereafter reserve to himself such Right; but every Author reserving, retaining, or having such Right shall be entitled to the Copyright in such Composition when published in a separate Form, according to this Act, without prejudice to the Right of such Proprietor, Projector, Publisher, or Conductor as aforesaid.

Proviso for Authors who have reserved the Right of publishing their Articles in a separate Form.

XIX. (g) And be it enacted, That the Proprietor of the Copyright in any Encyclopædia, Review, Magazine, Periodical Work, or other Work published in a Series of Books or Parts, shall be entitled to all the Benefits of the Registration at Stationers' Hall under this Act, on entering in the said Book of Registry the Title of such Encyclopædia, Review, Periodical Work, or other Work, published in a Series of Books or Parts, the Time of the first Publication of the First Volume, Number, or Part thereof, or of the first Number or Volume first published after the passing of this Act in any such Work which shall have been published heretofore, and the Name and Place of Abode of the Proprietor thereof, and of the Publisher thereof, when such Publisher shall not also be the Proprietor thereof.

Proprietors of Encyclopædias, Periodicals, and Works published in a Series may enter at once at Stationers' Hall, and thereon have the Benefit of the Registration of the whole. The Provisions of 3 & 4 W. 4, c. 15, extended

XX. (h) And whereas an Act was passed (3 Will. 4, c. 15) to amend the Law relating to Dramatic Literary Property, and it is expedient to extend the Term of the sole Liberty of representing Dramatic Pieces given by that Act to the full Time by this Act provided for the Continuance of Copyright: And whereas it is expedient to extend to

(g) See p. 141, ante.  
(h) See pp. 73, 95, ante.

to Musical Compositions, and the Term of Copyright, as provided by this Act, applied to the Liberty of representing Dramatic Pieces and Musical Compositions.

Proprietors of Right of Dramatic Representations shall have all the Remedies given by 3 W. 4, c. 15.

Assignment of Copyright of a Dramatic Piece not to convey the Right of Representation.

Books pirated shall become the Property of the Proprietor of the Copyright, and may be recovered by Action.

Musical Compositions the Benefits of that Act and also of this Act; be it therefore enacted, That the Provisions of the said Act of His late Majesty, and of this Act, shall apply to Musical Compositions, and that the sole Liberty of representing or performing, or causing or permitting to be represented or performed, any Dramatic Piece or Musical Composition, shall endure and be the Property of the Author thereof, and his Assigns, for the Term in this Act provided for the Duration of Copyright in Books; and the Provisions hereinbefore enacted in respect of the Property of such Copyright, and of registering the same, shall apply to the Liberty of representing or performing any Dramatic Piece or Musical Composition, as if the same were herein expressly re-enacted and applied thereto, save and except that the first public Representation or Performance of any Dramatic Piece or Musical Composition shall be deemed equivalent, in the Construction of this Act, to the first Publication of any Book: Provided always, that in case of any Dramatic Piece or Musical Composition in Manuscript, it shall be sufficient for the Person having the sole Liberty of representing or performing, or causing to be represented or performed, the same, to register only the Title thereof, the Name and Place of Abode of the Author or Composer thereof, the Name and Place of Abode of the Proprietor thereof, and the Time and Place of its first Representation or Performance.

XXI. And be it enacted, That the Person who shall at any Time have the sole Liberty of representing such Dramatic Piece or Musical Composition shall have and enjoy the Remedies given and provided in the said Act (3 Will. 4, c. 15) passed to amend the Laws relating to Dramatic Literary Property, during the whole of his Interest therein, as fully as if the same were re-enacted in this Act.

XXII. And be it enacted, That no Assignment of the Copyright of any Book consisting of or containing a Dramatic Piece or Musical Composition shall be holden to convey to the Assignee the Right of representing or performing such Dramatic Piece or Musical Composition, unless an Entry in the said Registry Book shall be made of such Assignment, wherein shall be expressed the Intention of the Parties that such Right should pass by such Assignment.

XXIII. And be it enacted, That all Copies of any Book wherein there shall be Copyright, and of which Entry shall have been made in the said Registry Book, and which shall have been unlawfully printed or imported without the Consent of the registered Proprietor of such Copyright, in Writing under his Hand first obtained, shall be deemed to be the Property of the Proprietor of such Copyright, and who shall be registered as such, and such registered Proprietor shall, after Demand thereof in Writing, be entitled to sue for and recover the same, or Damages for the Detention thereof, in an Action of Detinue, from any Party who shall detain the same, or to sue for and recover Damages for the Conversion thereof in an Action of Trover.

XXIV. And be it enacted, That no Proprietor of Copyright in any Book which shall be first published after the passing of this Act shall maintain any Action or Suit, at Law or in Equity, or any summary Proceeding, in respect of any Infringement of such Copyright, unless he shall, before commencing such Action, Suit, or Proceeding, have caused an Entry to be made, in the Book of Registry of the Stationers' Company, of such Book, pursuant to this Act (i): Provided always, that the Omission to make such Entry shall not affect the Copyright in any Book, but only the Right to sue or proceed in respect of the Infringement thereof as aforesaid: Provided also, that nothing herein contained shall prejudice the Remedies which the Proprietor of the sole Liberty of representing any Dramatic Piece shall have by virtue of the Act (3 Will. 4, c. 15) to amend the Laws relating to Dramatic Literary Property, or of this Act, although no Entry shall be made in the Book of Registry aforesaid.

No Proprietor of Copyright commencing after this Act shall sue or proceed for any Infringement before making Entry in the Book of Registry.

XXV. And be it enacted, That all Copyright shall be deemed Personal Property, and shall be transmissible by Bequest, or in case of Intestacy, shall be subject to the same Law of Distribution as other Personal Property, and in *Scotland* shall be deemed to be Personal and Moveable Estate.

Proviso for Dramatic Pieces. Copyright shall be Personal Property.

XXVI. And be it enacted, That if any Action or Suit shall be commenced or brought against any Person or Persons whomsoever for doing or causing to be done anything in pursuance of this Act, the Defendant or Defendants in such Action may plead the General Issue, and give the special Matter in Evidence; and if upon such Action a Verdict shall be given for the Defendant, or the Plaintiff shall become nonsuited, or discontinue his Action, then the Defendant shall have and recover his full Costs (k), for which he shall have the same Remedy as a Defendant in any Case by Law hath; and that all Actions, Suits, Bills, Indictments, or Informations, for any Offence that shall be committed against this Act shall be brought, sued, and commenced within Twelve Calendar Months next after such Offence committed, or else the same shall be void and of none effect; provided that such Limitation of Time shall not extend or be construed to extend to any Actions, Suits, or other Proceedings which under the Authority of this Act shall or may be brought, sued, or commenced for or in respect of any Copies of Books to be delivered for the Use of the *British Museum*, or of any One of the Four Libraries hereinbefore mentioned.

Limitation of Actions;

not to extend to Actions, &c., in respect of the Delivery of Books.

XXVII. Provided always, and be it enacted, That nothing in this Act contained shall affect or alter the Rights of the Two Universities of *Oxford* and *Cambridge*, the Colleges or Houses of Learning within

Saving the Rights of the Universities and the Colleges of Eton,

(i) See ss. 11, 13, *ante*.

(k) *I.e.* the usual costs between party and party; *Avery v. Wood* (1891), 3 Ch. 115.





No. 4.

FORM of CONCURRENCE of the PARTY assigning in any BOOK previously registered.

I *A. B.* of \_\_\_\_\_ being the Assigner of the Copyright of the Book here-under described, do hereby require you to make Entry of the Assignment of Copyright therein.

Title of Book.	Assigner of the Copyright.	Assignee of Copyright.
<i>Y. Z.</i>	<i>A. B.</i>	<i>C. D.</i>

Dated this \_\_\_\_\_ Day of \_\_\_\_\_ 18 .  
(Signed) *A. B.*

No. 5.

FORM of ENTRY of ASSIGNMENT of COPYRIGHT in any BOOK previously registered.

Date of Entry.	Title of Book.	Assigner of the Copyright.	Assignee of Copyright.
	<i>[Set out the Title of the Book, and refer to the Page of the Registry Book in which the original Entry of the Copyright thereof is made.]</i>	<i>A. B.</i>	<i>C. D.</i>



## 7 VICT. c. 12 (n).

*An Act to amend the Law relating to International Copyright.*

[10th May, 1844.]

WHEREAS by an Act (1 & 2 Vict. c. 59), hereinafter designated as "the International Copyright Act," Her Majesty was empowered by Order in Council to direct that the Authors of Books which should after a future Time, to be specified in such Order in Council, be published in any Foreign Country, to be specified in such Order in Council, and their Executors, Administrators, and Assigns, should have the sole Liberty of printing and reprinting such Books within the *British* Dominions for such Term as Her Majesty should by such Order in Council direct, not exceeding the Term which Authors, being *British* Subjects, were then (that is to say), at the Time of passing the said Act, entitled to in respect of Books first published in the United Kingdom; and the said Act contains divers Enactments securing to Authors and their Representatives the Copyright in the Books to which any such Order in Council should extend: And whereas an Act (5 & 6 Vict. c. 45) was passed, designated as "the Copyright Amendment Act," repealing various Acts therein mentioned relating to the Copyright of printed Books, and extending, defining, and securing to Authors and their Representatives the Copyright of Books: And whereas an Act was passed (3 & 4 Will. 4, c. 15), hereinafter designated as "the Dramatic Literary Property Act," whereby the sole Liberty of representing or causing to be represented any Dramatic Piece in any Place of Dramatic Entertainment in any Part of the *British* Dominions, which should be composed and not printed or published by the Author thereof or his Assignee, was secured to such Author or his Assignee; and by the said Act it was enacted, that the Author of any such production which should thereafter be printed and published, or his Assignee, should have the like sole Liberty of Representation until the End of Twenty-eight Years from the first Publication thereof: And whereas by the said Copyright Amendment Act, the Provisions of the said Dramatic Literary Property Act and of the said Copyright Amendment Act were made applicable to Musical Compositions; and it was thereby also enacted, that the sole Liberty of representing or performing, or causing or permitting to be represented or performed, in any Part of the *British* Dominions, any Dramatic Piece or Musical Composition, should endure and be the Property of the Author thereof and his Assigns for the Term in the said Copyright Amendment Act provided for the Duration of the Copyright in Books, and that the Provisions therein enacted in respect of the Property of such Copyright should apply to the Liberty of representing or performing any Dramatic Piece

(n) See Chap. IX., *ante*, and 49 & 50 Vict. c. 33, *post*.

or Musical Composition: And whereas under the Four several Acts next mentioned; viz. 8 Geo. 2, c. 13, 7 Geo. 3, c. 38, 17 Geo. 3, c. 57, 6 & 7 Will. 4, c. 59; hereinafter designated as the Engraving Copyright Acts, every Person who invents or designs, engraves, etches, or works in Mezzotinto or Chiaro Oscuro, or from his own Work, Design, or Invention causes or procures to be designed, engraved, etched, or worked in Mezzotinto or Chiaro Oscuro any historical Print or Prints, or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, and every Person who engraves, etches, or works in Mezzotinto or Chiaro Oscuro, or causes to be engraved, etched, or worked, any Print taken from any Picture, Drawing, Model, or Sculpture, either ancient or modern, notwithstanding such Print shall not have been graven or drawn from the original Design of such Graver, Etcher, or Draftsman, is entitled to the Copyright of such Print for the Term of Twenty-eight Years from the first publishing thereof; and by the said several Engraving Copyright Acts it is provided that the Name of the Proprietor shall be truly engraved on each Plate, and printed on every such Print, and Remedies are provided for the Infringement of such Copyright; And whereas under an Act (38 Geo. 3, c. 71), and an Act (54 Geo. 3, c. 56) (which Acts are hereinafter designated as the Sculpture Copyright Acts), every Person who makes or causes to be made any new and original Sculpture, or Model or Copy or Cast of the Human Figure, any Bust or Part of the Human Figure clothed in Drapery or otherwise, any Animal or Part of any Animal combined with the Human Figure or otherwise, any Subject, being Matter of Invention in Sculpture, any Alto or Basso-Relievo, representing any of the Matters aforesaid, or any Cast from Nature of the Human Figure or Part thereof, or of any Animal or Part thereof, or of any such Subject representing any of the Matters aforesaid, whether separate or combined, is entitled to the Copyright in such new and original Sculpture, Model, Copy, and Cast, for Fourteen Years from first putting forth and publishing the same, and for an additional Period of Fourteen Years in case the original Maker is living at the End of the first Period; and by the said Acts it is provided that the Name of the Proprietor, with the Date of the Publication thereof, is to be put on all such Sculptures, Models, Copies, and Casts, and Remedies are provided for the Infringement of such Copyright: And whereas the Powers vested in Her Majesty by the said International Copyright Act are insufficient to enable Her Majesty to confer upon Authors of Books first published in Foreign Countries Copyright of the like Duration, and with the like Remedies for the Infringement thereof, which are conferred and provided by the said Copyright Amendment Act with respect to Authors of Books first published in the *British* Dominions; and the said International Copyright Act does not empower Her Majesty to confer any exclusive Right of representing or performing Dramatic Pieces or Musical Compositions first published in Foreign Countries

upon the Authors thereof, nor to extend the Privilege of Copyright to Prints and Sculptures first published abroad; and it is expedient to vest increased Powers in Her Majesty in this respect, and for that Purpose to repeal the said International Copyright Act, and to give such other Powers to Her Majesty, and to make such further Provisions, as are hereinafter contained: Be it enacted, That the International Copyright Act shall be and the same is hereby repealed.

Repeal of International Copyright Act.

II. And be it enacted, That it shall be lawful for Her Majesty, by any Order of Her Majesty in Council, to direct that, as respects all or any particular Class or Classes of the following Works (namely), Books, Prints, Articles of Sculpture, and other Works of Art, to be defined in such Order, which shall after a future Time, to be specified in such Order, be first published in any Foreign Country to be named in such Order, the Authors, Inventors, Designers, Engravers, and Makers thereof respectively, their respective Executors, Administrators, and Assigns, shall have the Privilege of Copyright therein during such Period or respective Periods as shall be defined in such Order, not exceeding, however, as to any of the above-mentioned Works, the Term of Copyright which Authors, Inventors, Designers, Engravers, and Makers of the like Works respectively first published in the United Kingdom may be then entitled to under the hereinbefore recited Acts respectively, or under any Acts which may hereafter be passed in that behalf.

Her Majesty, by Order in Council, may direct that

Authors, &c., of Works first published in Foreign Countries shall have Copyright therein within Her Majesty's Dominions.

III. And be it enacted, That in case any such Order shall apply to Books, all and singular the Enactments of the said Copyright Amendment Act, and of any other Act for the Time being in force with relation to the Copyright in Books first published in this Country, shall, from and after the Time so to be specified in that Behalf in such Order, and subject to such Limitation as to the Duration of the Copyright as shall be therein contained, apply to and be in force in respect of the Books to which such Order shall extend, and which shall have been registered as hereinafter is provided, in such and the same Manner as if such Books were first published in the United Kingdom, save and except such of the said Enactments, or such Parts thereof, as shall be excepted in such Order, and save and except such of the said Enactments as relate to the Delivery of Copies of Books at the *British Museum*, and to or for the Use of the other Libraries mentioned in the said Copyright Amendment Act.

If the Order applies to Books, the Copyright Law as to Books first published in this Country shall apply to the Books to which the Order relates, with certain Exceptions.

IV. And be it enacted, That in case any such Order shall apply to Prints, Articles of Sculpture, or to any such other Works of Art as aforesaid, all and singular the Enactments of the said Engraving Copyright Acts and the said Sculpture Copyright Acts, or of any other Act for the Time being in force with relation to the Copyright in Prints or Articles of Sculpture first published in this Country, and of any Act for the Time being in force with relation to the Copyright in any similar Works of Art first published in this Country, shall, from and after the Time so to be specified in that Behalf in such Order, and

If the Order applies to Prints, Sculptures, &c., the Copyright Law as to Prints or

Sculptures first published in this Country shall apply to the Prints, Sculptures, &c., to which such Order relates. Her Majesty may, by Order in Council, direct that Authors and Composers of Dramatic Pieces and Musical Compositions first publicly represented and performed in Foreign Countries shall have similar Rights in the British Dominions.

Particulars to be observed as to Registry and to Delivery of Copies.

subject to such Limitation as to the Duration of the Copyright as shall be therein contained respectively, apply to and be in force in respect of the Prints, Articles of Sculpture, and other Works of Art to which such Order shall extend, and which shall have been registered as hereinafter is provided, in such and the same Manner as if such Articles and other Works of Art were first published in the United Kingdom, save and except such of the said Enactments or such Parts thereof as shall be excepted in such Order.

V. And be it enacted, That it shall be lawful for Her Majesty, by any Order of Her Majesty in Council, to direct that the Authors of Dramatic Pieces and Musical Compositions which shall after a future Time, to be specified in such Order, be first publicly represented or performed in any Foreign Country to be named in such Order, shall have the sole Liberty of representing or performing in any Part of the *British* Dominions such Dramatic Pieces or Musical Compositions during such Period as shall be defined in such Order, not exceeding the Period during which Authors of Dramatic Pieces and Musical Compositions first publicly represented or performed in the United Kingdom may for the Time be entitled by Law to the sole Liberty of representing and performing the same; and from and after the Time so specified in any such last-mentioned Order the Enactments of the said Dramatic Literary Property Act and of the said Copyright Amendment Act, and of any other Act for the Time being in force with relation to the Liberty of publicly representing and performing Dramatic Pieces or Musical Compositions, shall, subject to such Limitation as to the Duration of the Right conferred by any such Order as shall be therein contained, apply to and be in force in respect of the Dramatic Pieces and Musical Compositions to which such Order shall extend, and which shall have been registered as hereinafter is provided, in such and the same Manner as if such Dramatic Pieces and Musical Compositions had been first publicly represented and performed in the *British* Dominions, save and except such of the said Enactments or such Parts thereof as shall be excepted in such Order.

VI. (o) Provided always, and be it enacted, That no Author of any Book, Dramatic Piece or Musical Composition, or his Executors, Administrators, or Assigns, and no Inventor, Designer, or Engraver of any Print, or Maker of any Article of Sculpture, or other Work of Art, his Executors, Administrators, or Assigns, shall be entitled to the Benefit of this Act, or of any Order in Council to be issued in pursuance thereof, unless, within a Time or Times to be in that Behalf prescribed in each such Order in Council, such Book, Dramatic Piece, Musical Composition, Print, Article of Sculpture, or other Work of Art, shall have been so registered, and such Copy thereof shall have been so delivered as hereinafter is mentioned; (that is to say,) as

(o) See p. 212, *ante*, and 49 & 50 Vict. c. 33, s. 4, *post*.

regards such Book, and also such Dramatic Piece or Musical Composition, (in the event of the same having been printed,) the Title to the Copy thereof, the Name and Place of Abode of the Author or Composer thereof, the Name and Place of Abode of the Proprietor of the Copyright thereof, the Time and Place of the first Publication, Representation, or Performance thereof, as the Case may be, in the Foreign Country named in the Order in Council under which the Benefits of this Act shall be claimed, shall be entered in the Register Book of the Company of Stationers in *London*, and One Printed Copy of the whole of such Book, and of such Dramatic Piece or Musical Composition, in the event of the same having been printed, and of every Volume thereof, upon the best Paper upon which the largest Number or Impressions of the Book, Dramatic Piece, or Musical Composition shall have been printed for Sale, together with all Maps and Prints relating thereto, shall be delivered to the Officer of the Company of Stationers at the Hall of the said Company; and as regards Dramatic Pieces and Musical Compositions in Manuscript, the Title to the same, the Name and Place of Abode of the Author or Composer thereof, the Name and Place of Abode of the Proprietor of the Right of representing or performing the same, and the Time and Place of the first Representation or Performance thereof in the Country named in the Order in Council under which the Benefit of the Act shall be claimed, shall be entered in the said Register Book of the said Company of Stationers in *London*; and as regards Prints, the Title thereof, the Name and Place of Abode of the Inventor, Designer, or Engraver thereof, the Name of the Proprietor of the Copyright therein, and the Time and Place of the first Publication thereof in the Foreign Country named in the Order in Council under which the Benefits of the Act shall be claimed, shall be entered in the said Register Book of the said Company of Stationers in *London*, and a Copy of such Print, upon the best Paper upon which the largest Number or Impressions of the Print shall have been printed for Sale, shall be delivered to the Officer of the Company of Stationers at the Hall of the said Company; and as regards any such Article of Sculpture, or any such other Work of Art as aforesaid, a descriptive Title thereof, the Name and Place of Abode of the Maker thereof, the Name of the Proprietor of the Copyright therein, and the Time and Place of its first Publication in the Foreign Country named in the Order in Council under which the Benefit of this Act shall be claimed, shall be entered in the said Register Book of the said Company of Stationers in *London*; and the Officer of the said Company of Stationers receiving such Copies so to be delivered as aforesaid shall give a Receipt in Writing for the same, and such Delivery shall to all Intents and Purposes be a sufficient Delivery under the Provisions of this Act.

VII. Provided always, and be it enacted, That if a Book be published anonymously it shall be sufficient to insert in the Entry thereof in such Register Book the Name and Place of Abode of the first Publisher

In case of  
Books  
published

anonymously, the Name of the Publisher to be sufficient. The Provisions of the Copyright Amendment Act as regards entries in the Register Book of the Company of Stationers, &c., to apply to Entries under this Act.

As to expunging or varying Entry grounded in wrongful first Publication.

Copies of Books wherein Copyright is subsisting under this Act printed in

thereof, instead of the Name and Place of Abode of the Author thereof, together with a Declaration that such Entry is made either on behalf of the Author or on behalf of such first Publisher, as the Case may require.

VIII. (p) And be it enacted, That the several Enactments in the said Copyright Amendment Act contained with relation to keeping the said Register Book, and the Inspection thereof, the Searches therein, and the Delivery of certified and stamped Copies thereof, the Reception of such Copies in Evidence, the making of false Entries in the said Book, and the Production in Evidence of Papers falsely purporting to be Copies of Entries in the said Book, the Applications to the Courts and Judges by Persons aggrieved by Entries in the said Book, and the expunging and varying such Entries, shall apply to the Books, Dramatic Pieces, and Musical Compositions, Prints, Articles of Sculpture, and other Works of Art, to which any Order in Council issued in pursuance of this Act shall extend, and to the Entries and Assignments of Copyright and Proprietorship therein, in such and the same Manner as if such Enactments were here expressly enacted in relation thereto, save and except that the Forms of Entry prescribed by the said Copyright Amendment Act may be varied to meet the Circumstances of the Case, and that the Sum to be demanded by the Officer of the said Company of Stationers for making any Entry required by this Act shall be One Shilling only.

IX. And be it enacted, That every Entry made in pursuance of this Act of a first Publication shall be *prima facie* Proof of a rightful first Publication; but if there be a wrongful first Publication, and any Party have availed himself thereof to obtain an Entry of a spurious Work, no Order for expunging or varying such Entry shall be made unless it be proved to the Satisfaction of the Court or of the Judge taking cognizance of the Application for expunging or varying such Entry, first, with respect to a wrongful Publication in a Country to which the Author or first Publisher does not belong, and in regard to which there does not subsist with this Country any Treaty of International Copyright, that the Party making the Application was the Author or first Publisher, as the Case requires; second, with respect to a wrongful first Publication either in the Country where a rightful first Publication has taken place, or in regard to which there subsists with this Country a Treaty of International Copyright, that a Court of competent Jurisdiction in any such Country where such wrongful first Publication has taken place has given Judgment in favour of the Right of the Party claiming to be the Author or first Publisher.

X. And be it enacted, That all Copies of Books wherein there shall be any subsisting Copyright under or by virtue of this Act, or of any Order in Council made in pursuance thereof, printed or reprinted in any Foreign Country except that in which such Books were first published, shall be and the same are hereby absolutely prohibited to be imported

(p) See 49 & 50 Vict. c. 33, s. 4.

into any Part of the *British* Dominions, except by or with the Consent of the registered Proprietor of the Copyright thereof, or his Agent authorised in Writing, and if imported contrary to this Prohibition the same and the Importers thereof shall be subject to the Enactments in force relating to Goods prohibited to be imported by any Act relating to the Customs; and as respects any such Copies so prohibited to be imported, and also as respects any Copies unlawfully printed in any Place whatsoever of any Books wherein there shall be any such subsisting Copyright as aforesaid, any Person who shall in any part of the *British* Dominions import such prohibited or unlawfully printed Copies, or who, knowing such Copies to be so unlawfully imported or unlawfully printed, shall sell, publish, or expose to sale or hire, or shall cause to be sold, published, or exposed to sale or hire, or have in his Possession for sale or hire, any such Copies so unlawfully imported or unlawfully printed, such Offender shall be liable to a special Action on the Case at the Suit of the Proprietor of such Copyright, to be brought and prosecuted in the same Courts and in the same Manner, and with the like Restrictions upon the Proceedings of the Defendant, as are respectively prescribed in the said Copyright Amendment Act with relation to Actions thereby authorized to be brought by Proprietors of Copyright against Persons importing or selling Books unlawfully printed in the *British* Dominions.

Foreign Countries other than those wherein the Book was first published prohibited to be imported.

XI. And be it enacted, That the said Officer of the said Company of Stationers shall receive at the Hall of the said Company every Book, Volume, or Print so to be delivered as aforesaid, and within One Calendar Month after receiving such Book, Volume, or Print, shall deposit the same in the Library of the *British Museum*.

Officer of Stationers' Company to deposit Books, &c., in the *British Museum*.

XII. Provided always, and be it enacted, That it shall not be requisite to deliver to the said Officer of the said Stationers' Company any printed Copy of the Second or of any subsequent Edition of any Book or Books so delivered as aforesaid, unless the same shall contain Additions or Alterations.

Second or subsequent Editions.

XIII. And be it enacted, That the respective Terms to be specified by such Orders in Council respectively for the Continuance of the Privilege to be granted in respect of Works to be first published in Foreign Countries may be different for Works first published in different Foreign Countries and for different Classes of such Works; and that the Times to be prescribed for the Entries to be made in the Register Book of the Stationers' Company, and for the Deliveries of the Books and other Articles to the said Officer of the Stationers' Company, as hereinbefore is mentioned, may be different for different Foreign Countries and for different Classes of Books or other Articles.

Orders in Council may specify different Periods for different Foreign Countries and for different Classes of Works.

XIV. (*Repealed* 49 & 50 Vict. c. 33, § 12.)

XV. And be it enacted, That every Order in Council to be made under the Authority of this Act shall as soon as may be after the making thereof by Her Majesty in Council be published in the *London*

Orders in Council to be pub-

lished in  
Gazette,  
and to  
have same  
Effect as  
this Act.

Orders in  
Council to  
be laid  
before  
Parlia-  
ment.

Authors  
of Works  
first pub-  
lished in  
Foreign  
Countries  
not en-  
titled to  
Copyright  
except  
under this  
Act.

Interpre-  
tation  
Clause.

*Gazette*, and from the Time of such Publication shall have the same Effect as if every Part thereof were included in this Act.

XVI. And be it enacted, That a Copy of every Order of Her Majesty in Council made under this Act shall be laid before both Houses of Parliament within Six Weeks after issuing the same, if Parliament be then sitting, and if not, then within Six Weeks after the Commencement of the then next Session of Parliament.

XVII. and XVIII. (*Repealed* 49 & 50 Vict. c. 33, § 12.)

XIX. (g) And be it enacted, That neither the Author of any Book, nor the Author or Composer of any Dramatic Piece or Musical Composition, nor the Inventor, Designer, or Engraver of any Print, nor the Maker of any Article of Sculpture, or of such other Work of Art as aforesaid, which shall after the passing of this Act be first published out of Her Majesty's Dominions, shall have any Copyright therein respectively, or any exclusive Right to the public Representation or Performance thereof, otherwise than such (if any) as he may become entitled to under this Act.

XX. And be it enacted, That in the Construction of this Act the Word "Book" shall be construed to include "Volume," "Pamphlet," "Sheet of Letter-press," "Sheet of Music," "Map," "Chart," or "Plan;" and the Expression "Articles of Sculpture" shall mean all such Sculptures, Models, Copies, and Casts as are described in the said Sculpture Copyright Acts, and in respect of which the Privileges of Copyright are thereby conferred; and the Words "printing" and "re-printing" shall include engraving and any other Method of multiplying Copies; and the expression "Her Majesty" shall include the Heirs and Successors of Her Majesty; and the Expressions "Order of Her Majesty in Council," "Order in Council," and "Order," shall respectively mean Order of Her Majesty acting by and with the Advice of Her Majesty's Most Honourable Privy Council; and the Expression "Officer of the Company of Stationers" shall mean the Officer appointed by the said Company of Stationers for the Purposes of the said Copyright Amendment Act.

10 & 11 Vict. c. 95 (r).

*An Act to amend the Law relating to the Protection in the Colonies of Works entitled to Copyright in the United Kingdom.*

[22nd July, 1847.]

WHEREAS by an Act (5 & 6 Vict. c. 45) it is enacted, That it shall not be lawful for any Person not being the Proprietor of the Copyright,

(g) See pp. 86, 120, *ante*.

(r) Chap. VIII., p. 196, *ante*.



or some Person authorized by him, to import into any Part of the United Kingdom, or into any other Part of the *British* Dominions, for Sale or Hire, any printed Book first composed or written or printed or published in any part of the United Kingdom wherein there shall be Copyright, and reprinted in any Country or Place whatsoever out of the *British* Dominions: And whereas by an Act (8 & 9 Vict. c. 93), Books wherein the Copyright is subsisting, first composed or written or printed in the United Kingdom, and printed or reprinted in any other Country, are absolutely prohibited to be imported into the *British* Possessions abroad: And whereas by the said last-recited Act it is enacted, that all Laws, Bye-Laws, Usages, or Customs in practice, or endeavoured or pretended to be in force or practice in any of the *British* Possessions in *America*, which are in anywise repugnant to the said Act or to any Act of Parliament made or to be made in the United Kingdom, so far as such Act shall relate to and mention the said Possessions, are and shall be null and void to all Intents and Purposes whatsoever: Now be it enacted, That in case the Legislature or proper legislative Authorities in any *British* Possession shall be disposed to make due Provision for securing or protecting the Rights of *British* Authors in such Possession, and shall pass an Act or make an Ordinance for that Purpose, and shall transmit the same in the proper Manner to the Secretary of State, in order that it may be submitted to Her Majesty, and in case Her Majesty shall be of opinion that such Act or Ordinance is sufficient for the Purpose of securing to *British* Authors reasonable Protection within such Possession, it shall be lawful for Her Majesty, if She think fit so to do, to express Her Royal Approval of such Act or Ordinance, and thereupon to issue an Order in Council declaring that so long as the Provisions of such Act or Ordinance continue in force within such Colony the Prohibitions contained in the aforesaid Acts, and hereinbefore recited, and any Prohibitions contained in the said Acts or in any other Acts against the importing, selling, letting out to hire, exposing for Sale or Hire, or possessing Foreign Reprints of Books first composed, written, printed, or published in the United Kingdom, and entitled to Copyright therein, shall be suspended so far as regards such Colony; and thereupon such Act or Ordinance shall come into operation, except so far as may be otherwise provided therein, or as may be otherwise directed by such Order in Council, anything in the said last-recited Act or in any other Act to the contrary notwithstanding.

II. And be it enacted, That every such Order in Council shall, within One Week after the issuing thereof, be published in the *London Gazette*, and that a Copy thereof, and of every such Colonial Act or Ordinance so approved as aforesaid by Her Majesty, shall be laid before both Houses of Parliament within Six Weeks after the issuing of such Order, if Parliament be then sitting, or if Parliament be not then sitting, then within Six Weeks after the opening of the next Session of Parliament.

Her Majesty may suspend in certain Cases the Prohibitions against the Admission of pirated Books into the Colonies in certain Cases.

Orders in Council to be published in *Gazette*. Orders in Council and the Colonial Acts or Ordinances to be laid before Parliament.

15 VICT. c. 12 (s).

*An Act to enable Her Majesty to carry into effect a Convention with France on the subject of Copyright; to extend and explain the International Copyright Acts; and to explain the Acts relating to Copyright in Engravings.*

[28th May, 1852.]

WHEREAS an Act was passed (7 & 8 Vict. c. 12), hereinafter called "The International Copyright Act:" And whereas a Convention has lately been concluded between Her Majesty and the *French Republic*, for extending in each Country the Enjoyment of Copyright in Works of Literature and the Fine Arts first published in the other, and for certain Reductions of Duties now levied on Books, Prints, and Musical Works published in *France*: And whereas certain of the Stipulations on the Part of Her Majesty contained in the said Treaty require the Authority of Parliament: And whereas it is expedient that such Authority should be given, and that Her Majesty should be enabled to make similar Stipulations in any treaty on the Subject of Copyright which may hereafter be concluded with any Foreign Power: Be it enacted as follows:

II., III., IV., and V. (*Repealed* by 49 & 50 Vict. c. 33, § 12.)

VI. Nothing herein contained shall be so construed as to prevent fair Imitations or Adaptations to the *English Stage* of any Dramatic Piece or Musical Composition published in any Foreign Country (t).

VII. Notwithstanding anything in the said International Copyright Act or in this Act contained, any Article of political Discussion which has been published in any Newspaper or Periodical in a Foreign Country may, if the Source from which the same is taken be acknowledged, be republished or translated in any Newspaper or Periodical in this Country; and any Article relating to any other Subject which has been so published as aforesaid may, if the Source from which the same is taken be acknowledged, be republished or translated in like Manner, unless the Author has signified his Intention of preserving the Copyright therein, and the Right of translating the same in some conspicuous Part of the Newspaper or Periodical in which the same was first published, in which Case, the same shall, without the Formalities required by the next following Section, receive the same Protection as is by virtue of the International Copyright Act or this Act extended to Books.

VIII. (*Repealed*, 49 & 50 Vict. c. 33, s. 12).

(s) Chap. IX., pp. 202-231, *ante*.

(t) See 38 & 39 Vict. c. 12, and Order in Council, November 28th, 1875, s. 6, *post*, p. 284.

Adaptations, &c., of Dramatic Pieces to the English Stage not prevented.

All Articles in Newspapers, &c., relating to Politics may be republished or translated; and also all similar Articles on any Subject unless the Author has notified his Intention to reserve the Right.

IX. All Copies of any Works of Literature or Art wherein there is any subsisting Copyright by virtue of the International Copyright Act and this Act, or of any Order in Council made in pursuance of such Acts or either of them, and which are printed, reprinted, or made in any Foreign Country except that in which such Work shall be first published, and all unauthorized Translations of any Book or Dramatic Piece the Publication or public Representation in the *British* Dominions of Translations whereof, not authorized as in this Act mentioned, shall for the Time being be prevented under any Order in Council made in pursuance of this Act, are hereby absolutely prohibited to be imported into any Part of the *British* Dominions, except by or with the Consent of the registered Proprietor of the Copyright of such Work or of such Book or Piece, or his Agent authorized in Writing; and the Provision of 5 & 6 Vict. c. 45, for the Forfeiture, Seizure, and Destruction of any printed Book first published in the United Kingdom wherein there shall be Copyright, and reprinted in any Country out of the *British* Dominions, and imported into any Part of the *British* Dominions by any Person not being the Proprietor of the Copyright, or a Person authorized by such Proprietor, shall extend and be applicable to all Copies of any Works of Literature and Art, and to all Translations the Importation whereof into any Part of the *British* Dominions is prohibited under this Act.

Pirated Copies prohibited to be imported, except with Consent of Proprietor.  
Provisions of 5 & 6 Vict. c. 45, as to Forfeiture, &c., of pirated Works, &c., to extend to Works prohibited to be imported under this Act.

X. The Provisions hereinbefore contained shall be incorporated with the International Copyright Act, and shall be read and construed therewith as One Act.

Foregoing Provisions and 7 & 8 Vict. c. 12, to be read as One Act.

XI. (*Repealed* by 49 & 50 Vict. c. 33, s. 12.)

XII. and XIII. (As to customs duties payable on imported books.)

XIV. (*u*) And whereas by the Four Acts of Parliament following, viz., 8 Geo. 2, c. 13, 7 Geo. 3, c. 38, 17 Geo. 3, c. 57, 6 & 7 Will. 4, c. 59, Provision is made for securing to every Person who invents, or designs, engraves, etches, or works in Mezzotinto or Chiaro-oscuro, or from his own Work, Design, or Invention, causes or procures to be designed, engraved, etched, or worked in Mezzotinto or Chiaro-oscuro, any Historical Print or Prints, or any Print or Prints of any Portrait, Conversation, Landscape, or Architecture, Map, Chart, or Plan, or any other Print or Prints whatsoever, and to every Person who engraves, etches, or works in Mezzotinto or Chiaro-oscuro, or causes to be engraved, etched, or worked any Print taken from any Picture, Drawing, Model, or Sculpture, notwithstanding such Print has not been graven or drawn from his own original Design, certain Copyrights therein defined: And whereas Doubts are entertained whether the Provisions of the said Acts extend to Lithographs and certain other Impressions, and it is expedient to remove such Doubts:

It is hereby declared, That the Provisions of the said Acts are

For Removal of

(*u*) Chap. VII., sect. II., *ante*.

Doubts as to the Provisions of the said Acts including Lithographs, Prints, &c.

intended to include Prints taken by Lithography, or any other mechanical Process by which Prints or Impressions of Drawings or Designs are capable of being multiplied indefinitely, and the said Acts shall be construed accordingly.

25 &amp; 26 VICT. C. 68.

*An Act for amending the Law relating to Copyright in Works of the Fine Arts, and for repressing the Commission of Fraud in the Production and Sale of such Works.* [29th July, 1862.]

WHEREAS by Law, as now established, the Authors of Paintings, Drawings, and Photographs have no Copyright in such their Works (x), and it is expedient that the Law should in that respect be amended: Be it enacted:

Copyright in Works hereafter made or sold to vest in the Author for his Life and for Seven Years after his Death.

1. (x) The Author, being a *British* Subject or resident within the Dominions of the Crown (y), of every original Painting, Drawing, and Photograph (z) which shall be or shall have been made either in the *British* Dominions or elsewhere (a), and which shall not have been sold or disposed of before the Commencement of this Act, and his Assigns, shall have the sole and exclusive Right of copying, engraving, reproducing, and multiplying such Painting or Drawing, and the Design thereof (b), or such Photograph, and the Negative thereof, by any Means and of any size, for the Term of the natural Life of such Author, and Seven Years after his Death; provided that when any Painting or Drawing, or the Negative of any Photograph, shall for the First Time after the passing of this Act be sold or disposed of, or shall be made or executed for or on behalf of any other Person for a good or a valuable Consideration (c), the Person so selling or disposing of or making or executing the same shall not retain the Copyright thereof, unless it be expressly reserved to him by Agreement in Writing, signed at or before the Time of such sale or disposition, by the Vendee or Assignee of such Painting or Drawing, or of such Negative of a Photograph, or by the Person for or on whose Behalf the same shall be so made or executed, but the Copyright shall belong to the Vendee or Assignee of such Painting or Drawing, or of such Negative of a Photograph, or to the Person for or on whose Behalf the same shall have been made or executed; nor shall the Vendee or Assignee thereof be entitled to any such Copyright, unless, at or before the

(x) Pages 151, 169, *ante*; *Tuok v. Priester* (1887), 19 Q. B. D. 629.

(y) See p. 171, *ante*.

(z) *Nottage v. Jackson* (1883), 11 Q. B. D. 627.

(a) See p. 171, *ante*.

(b) See pp. 174, 184, *ante*, and the "Living pictures" cases; see note on p. 173.

(c) *Ellis v. Marshall* (1895), 11 T. L. R. 522.

Time of such Sale or Disposition, an Agreement in Writing, signed by the Person so selling or disposing of the same, or by his Agent duly authorized, shall have been made to that Effect (d).

2. Nothing herein contained shall prejudice the Right of any Person to copy or use any Work in which there shall be no Copyright, or to represent any Scene or Object, notwithstanding that there may be Copyright in some Representation of such Scene or Object (e).

3. All Copyright under this Act shall be deemed Personal or Moveable Estate, and shall be assignable at Law, and every Assignment thereof, and every Licence to use or copy by any Means or Process the Design or Work which shall be the subject of such Copyright, shall be made by some Note or Memorandum in Writing, to be signed by the Proprietor of the Copyright, or by his Agent appointed for that purpose in Writing.

4. There shall be kept at the Hall of the Stationers' Company, by the Officer appointed by the said Company for the Purposes of the Act (5 & 6 Vict. c. 45), a Book or Books, entitled "The Register of Proprietors of Copyright in Paintings, Drawings, and Photographs," wherein shall be entered a Memorandum of every Copyright to which any Person shall be entitled under this Act, and also of every subsequent Assignment of any such Copyright; and such Memorandum shall contain a Statement of the Date of such Agreement or Assignment, and of the Names of the Parties thereto, and of the Name and Place of Abode of the Person in whom such Copyright shall be vested by virtue thereof, and of the Name and Place of Abode of the Author of the Work in which there shall be such Copyright, together with a short Description of the Nature and Subject of such Work, and in addition thereto, if the Person registering shall so desire, a Sketch, Outline, or Photograph of the said Work, and no Proprietor of any such Copyright shall be entitled to the Benefit of this Act until such Registration, and no action shall be sustainable nor any Penalty be recoverable in respect of anything done before Registration (f).

5. The several Enactments in the said Act (5 & 6 Vict. c. 45), with relation to keeping the Register Book thereby required, and the Inspection thereof, the Searches therein and the Delivery of certified and stamped Copies thereof, the Reception of such Copies in Evidence, the making of false Entries in the said Book, and the Production in Evidence of Papers falsely purporting to be Copies of Entries in the said Book, the Application to the Courts and Judges by Persons aggrieved by Entries in the said Book, and the expunging and varying such Entries shall apply to the Book or Books to be kept by virtue of this Act, and to the Entries and Assignments of Copyright and

Copyright not to prevent the Representation of the same Subjects in other Works. Assignments, Licences, &c., to be in Writing. Register of Proprietors of Copyright in paintings, Drawings, and Photographs to be kept at Stationers' Hall as in 5 & 6 Vict. c. 45.

Certain Enactments of 5 & 6 Vict. c. 45 to apply to the Books to be kept under this Act.

(d) See p. 181, ante.

(e) *Hanlataong v. Empire Palace* (1894), 3 Ch. at p. 127, per Lindley, L.J., and page 172, ante.

(f) *Toole v. Tylesier* (1887), 19 Q. B. D. 629, at p. 643.

Proprietorship therein under this Act, in such and the same Manner as if such Enactments were here expressly enacted in relation thereto, save and except that the Forms of Entry prescribed by the said Act may be varied to meet the Circumstances of the Case, and that the Sum to be demanded by the officer of the said Company of Stationers for making any entry required by this Act shall be One Shilling only.

Penalties  
on In-  
fringe-  
ment of  
Copy-  
right.

6. If the Author of any Painting, Drawing, or Photograph in which there shall be subsisting Copyright, after having sold or disposed of such Copyright, or if any other Person, not being the Proprietor for the Time being of Copyright in any Painting, Drawing, or Photograph, shall, without the Consent of such Proprietor, repeat, copy, colourably imitate, or otherwise multiply for Sale, Hire, Exhibition, or Distribution, or cause or procure to be repeated, copied, colourably imitated, or otherwise multiplied for Sale, Hire, Exhibition, or Distribution, any such Work or the Design thereof, or, knowing that any such Repetition, Copy, or other Imitation has been unlawfully made (*g*), shall import into any Part of the United Kingdom, or sell, publish, let to Hire, exhibit, or distribute, or offer for Sale, Hire, Exhibition, or Distribution, or cause or procure to be imported, sold, published, let to Hire, distributed, or offered for Sale, Hire, Exhibition, or Distribution, any Repetition, Copy, or Imitation of the said Work, or of the Design thereof, made without such Consent as aforesaid, such Person for every such Offence (*h*) shall forfeit to the Proprietor of the Copyright for the Time being a sum not exceeding Ten Pounds; and all such Repetitions, Copies, and Imitations made without such Consent as aforesaid, and all Negatives of Photographs made for the Purpose of obtaining such Copies, shall be forfeited to the Proprietor of the Copyright.

Penalties  
on fraudu-  
lent Pro-  
ductions  
and Sales.

7. No Person shall do or cause to be done any or either of the following Acts; that is to say,

First, no Person shall fraudulently sign or otherwise affix, or fraudulently cause to be signed or otherwise affixed, to or upon any Painting, Drawing, or Photograph, or the Negative thereof, any Name, Initials, or Monogram:

Secondly, no Person shall fraudulently sell, publish, exhibit, or dispose of, or offer for Sale, Exhibition, or Distribution, any Painting, Drawing, or Photograph, or Negative of a Photograph, having thereon the Name, Initials, or Monogram of a Person who did not execute or make such Work:

Thirdly, no Person shall fraudulently utter, dispose of, or put off, or cause to be uttered or disposed of, any Copy or colourable Imitation of any Painting, Drawing, or Photograph, or Negative of a Photograph, whether there shall be subsisting Copyright therein or not,

(*g*) See *Tuck v. Priestler* (1887), 19 Q. B. D. at pp. 638, 644.

(*h*) *Ex. p. Beal* (1868), L. R. 3 Q. B. 387.

as having been made or executed by the Author or Maker of the original Work from which such Copy or Imitation shall have been taken :

Fourthly, when the Author or Maker of any Painting, Drawing, or Photograph, or Negative of a Photograph, made either before or after the passing of this Act, shall have sold or otherwise parted with the Possession of such Work, if any Alteration shall afterwards be made therein by any other Person, by Addition or otherwise, no Person shall be at liberty, during the Life of the Author or Maker of such Work, without his consent, to make or knowingly to sell or publish, or offer for Sale, such Work or any Copies of such Work so altered as aforesaid, or of any Part thereof, as or for the unaltered Work of such Author or Maker :

Every Offender under this Section shall, upon Conviction, forfeit to the Person aggrieved a Sum not exceeding Ten Pounds, or not exceeding double the full Price, if any, at which all such Copies, Engravings, Imitations, or altered Works shall have been sold or offered for Sale ; and all such Copies, Engravings, Imitations, or altered Works shall be forfeited to the Person, or the Assigns or legal Representatives of the Person, whose Name, Initials, or Monogram shall be so fraudulently signed or affixed thereto, or to whom such spurious or altered Work shall be so fraudulently or falsely ascribed as aforesaid : Provided always, that the Penalties imposed by this Section shall not be incurred unless the Person whose Name, Initials, or Monogram shall be so fraudulently signed or affixed, or to whom such spurious or altered Work shall be so fraudulently or falsely ascribed as aforesaid, shall have been living at or within Twenty Years next before the Time when the Offence may have been committed. Penalties.

8. All pecuniary Penalties which shall be incurred, and all such unlawful Copies, Imitations, and all other Effects and Things as shall have been forfeited by Offenders, pursuant to this Act, and pursuant to any Act for the Protection of Copyright Engravings, may be recovered by the Person hereinbefore and in any such Act as aforesaid empowered to recover the same respectively, and hereinafter called the Complainant or the Complainer, as follows : Recovery of pecuniary Penalties.

In *England* and *Ireland*, either by Action against the Party offending, or by summary Proceeding before any Two Justices having Jurisdiction where the Party offending resides : In *England* and *Ireland*.

In *Scotland* by Action before the Court of Session in ordinary Form, or by summary Action before the Sheriff of the County where the Offence may be committed or the Offender resides, who, upon Proof of the Offence or Offences, either by Confession of the Party offending, or by the Oath or Affirmation of One or more credible Witnesses, shall convict the Offender, and find him liable to the Penalty or Penalties aforesaid, as also in Expenses, and it shall be lawful for the Sheriff in pronouncing such Judgment for In *Scotland*.

the Penalty or Penalties and Costs, to insert in such Judgment a Warrant, in the event of such Penalty or Penalties and Costs not being paid, to levy and recover the Amount of the same by Pounding: Provided always, that it shall be lawful to the Sheriff, in the event of his dismissing the Action and assoilzieing the Defender, to find the Complainer liable in Expenses, and any Judgment so to be pronounced by the Sheriff in such summary Application shall be final and conclusive, and not subject to Review by Advocation, Suspension, Reduction, or otherwise.

Superior Courts of Record in which any Action is pending may make an Order for an Injunction, Inspection, or Account.

9. In any Action in any of Her Majesty's Superior Courts of Record at *Westminster* and in *Dublin*, for the Infringement of any such Copyright as aforesaid, it shall be lawful for the Court in which such Action is pending, if the Court be then sitting, or if the Court be not sitting then for a Judge of such Court, on the Application of the Plaintiff or Defendant respectively, to make such Order for an Injunction, Inspection, or Account, and to give such Direction respecting such Action, Injunction, Inspection, and Account, and the Proceedings therein respectively, as to such Court or Judge may seem fit.

Importation of pirated Works prohibited.

10. All Repetitions, Copies, or Imitations of Paintings, Drawings, or Photographs, wherein or in the Design whereof there shall be subsisting Copyright under this Act, and all Repetitions, Copies, and Imitations of the Design of any such Painting or Drawing, or of the Negative of any such Photograph, which, contrary to the Provisions of this Act, shall have been made in any Foreign State, or in any Part of the *British* Dominions, are hereby absolutely prohibited to be imported into any Part of the United Kingdom, except by or with the Consent of the Proprietor of the Copyright thereof, or his Agent authorized in Writing; and if the Proprietor of any such Copyright, or his Agent, shall declare that any Goods imported are Repetitions, Copies, or Imitations of any such Painting, Drawing, or Photograph, or of the Negative of any such Photograph, and so prohibited as aforesaid, then such Goods may be detained by the Officers of Her Majesty's Customs.

Application in such Cases of Customs Acts.

Saving of Right to bring Action for Damages.

11. If the Author of any Painting, Drawing, or Photograph, in which there shall be subsisting Copyright, after having sold or otherwise disposed of such Copyright, or if any other Person, not being the Proprietor for the Time being of such Copyright, shall, without the Consent of such Proprietor, repeat, copy, colourably imitate, or otherwise multiply, or cause or procure to be repeated, copied, colourably imitated, or otherwise multiplied, for Sale, Hire, Exhibition, or Distribution, any such Work or the Design thereof, or the Negative of any such Photograph, or shall import or cause to be imported into any Part of the United Kingdom, or sell, publish, let to Hire, exhibit, or distribute, or offer for Sale, Hire, Exhibition, or Distribution, or cause or procure to be sold, published, let to Hire, exhibited, or distributed, or offered for Sale, Hire, Exhibition, or Distribution, any Repetition, Copy,



or Imitation, of such Work, or the Design thereof, or the Negative of any such Photograph, made without such Consent as aforesaid, then every such Proprietor, in addition to the Remedies hereby given for the Recovery of any such Penalties, and Forfeiture of any such Things as aforesaid, may recover Damages by and in a Special Action on the Case, to be brought against the Person so offending, and may in such Action recover and enforce the Delivery to him of all unlawful Repetitions, Copies, and Imitations, and Negatives of Photographs, or may recover Damages for the Retention or Conversion thereof: Provided that nothing herein contained, nor any Proceeding, Conviction, or Judgment, for any Act hereby forbidden, shall affect any Remedy which any Person aggrieved by such Act may be entitled to either at Law or in Equity.

12. This Act shall be considered as including the Provisions of the Act passed in the Session of Parliament held in the Seventh and Eighth Years of Her present Majesty, intituled *An Act to amend the Law relating to International Copyright*, in the same Manner as if such Provisions were Part of this Act (i).

Provisions of 7 & 8 Vict. c. 12 to be considered as included in this Act.

38 VICT. c. 12.

*An Act to amend the Law relating to International Copyright (k).*

[13th May, 1875.]

WHEREAS by an Act (15 Vict. c. 12) it is enacted, that "Her Majesty may, by Order in Council, direct that authors of dramatic pieces which are, after a future time, to be specified in such order, first publicly represented in any foreign country, to be named in such order, their executors, administrators, and assigns, shall, subject to the provisions thereafter mentioned or referred to, be empowered to prevent the representation in the British dominions of any translation of such dramatic pieces not authorised by them, for such time as may be specified in such order, not extending beyond the expiration of five years from the time at which the authorised translations of such dramatic pieces are first published and publicly represented:"

And whereas by the same Act it is further enacted, "that, subject to any provisions or qualifications contained in such order, and to the provisions in the said Act contained or referred to, the laws and enactments for the time being in force for ensuring to the author of any dramatic piece first publicly represented in the British dominions the sole liberty of representing the same shall be applied for the purpose of preventing the representation of any translations of the dramatic pieces

(i) See 49 & 50 Vict. c. 33, s. 12, and Chap. IX., ante.

(k) Chap IX., ante.

to which such order extends, which are not sanctioned by the authors thereof :”

And whereas by the sixth section of the said Act it is provided, that “nothing in the said Act contained shall be so construed as to prevent fair imitations or adaptations to the English stage of any dramatic piece or musical composition published in any foreign country :”

And whereas it is expedient to alter or amend the last-mentioned provision under certain circumstances :

Be it enacted,—

Sect. 6 of  
recited  
Act not to  
apply to  
dramatic  
pieces in  
certain  
cases.

1. (l) In any case in which, by virtue of the enactments hereinbefore recited, any Order in Council has been or may hereafter be made for the purpose of extending protection to the translations of dramatic pieces first publicly represented in any foreign country, it shall be lawful for Her Majesty by Order in Council to direct that the sixth section of the said Act shall not apply to the dramatic pieces to which protection is so extended ; and thereupon the said recited Act shall take effect with respect to such dramatic pieces and to the translations thereof as if the said sixth section of the said Act were hereby repealed.

38 & 39 VICT. c. 53.

*An Act to give effect to an Act of Parliament of the Dominion of Canada respecting Copyright (m).* [2nd August, 1875.]

WHEREAS by an Order of Her Majesty in Council, dated the 7th day of July, 1868, it was ordered that all prohibitions contained in Acts of the Imperial Parliament against the importing into the Province of Canada, or against the selling, letting out to hire, exposing for sale or hire, or possessing therein foreign reprints of books first composed, written, printed, or published in the United Kingdom, and entitled to copyright therein, should be suspended so far as regarded Canada :

And whereas the Senate and House of Commons of Canada did, in the second session of the third Parliament of the Dominion of Canada, held in the thirty-eighth year of Her Majesty's reign, pass a Bill intituled “An Act respecting Copyrights,” which Bill has been reserved by the Governor-General for the signification of Her Majesty's pleasure thereon :

And whereas by the said reserved Bill provision is made, subject to such conditions as in the said Bill are mentioned, for securing in Canada the rights of authors in respect of matters of copyright, and for prohibiting the importation into Canada of any work for which

(l) See Order in Council, November 28th, 1887, s. 6, *post*, p. 284.

(m) Chap. VIII., *ante*, p. 196.

copyright under the said reserved Bill has been secured; and whereas doubts have arisen whether the said reserved Bill may not be repugnant to the said Order in Council, and it is expedient to remove such doubts and to confirm the said Bill :

Be it enacted as follows :

1. This Act may be cited for all purposes as The Canada Copyright Act, 1875. Short title of Act.

2. In the construction of this Act the words "book" and "copyright" shall have respectively the same meaning as in the Act (5 & 6 Vict. c. 45). Definition of terms.

3. It shall be lawful for Her Majesty in Council to assent to the said reserved Bill, as contained in the schedule to this Act annexed, and if Her Majesty shall be pleased to signify Her assent thereto, the said Bill shall come into operation at such time and in such manner as Her Majesty may by Order in Council direct; anything in the Act (28 & 29 Vict. c. 93), or in any other Act to the contrary notwithstanding. Her Majesty may assent to the Bill in schedule.

4. Where any book in which, at the time when the said reserved Bill comes into operation, there is copyright in the United Kingdom, or any book in which thereafter there shall be such copyright, becomes entitled to copyright in Canada in pursuance of the provisions of the said reserved Bill, it shall be unlawful for any person, not being the owner, in the United Kingdom, of the copyright in such book or some person authorized by him, to import into the United Kingdom any copies of such book reprinted or republished in Canada; and for the purposes of such importation (5 & 6 Vict. c. 45, s. 17), shall apply to all such books in the same manner as if they had been reprinted out of the British dominions. Colonial reprints not to be imported into United Kingdom.

5. The said Order in Council, dated July 7, 1868, shall continue in force so far as relates to books which are not entitled to copyright for the time being, in pursuance of the said reserved Bill. Order in Council of 7th July, 1868, to continue in force subject to this Act.

(The schedule sets out the Canadian Act in full.)

*Customs Laws Consolidation Act.*

39 & 40 VICT. C. 36 (n).

\* \* \* \* \*

42. The goods enumerated and described in the following table of prohibitions and restrictions inwards are hereby prohibited to be imported or brought into the United Kingdom, save as thereby excepted, and if any goods so enumerated and described shall be imported or brought into the United Kingdom contrary to the

(n) See p. 200, ante.

prohibitions or restrictions contained therein, such goods shall be forfeited, and may be destroyed or otherwise disposed of as the Commissioners of Customs may direct.

A TABLE OF PROHIBITIONS AND RESTRICTIONS INWARDS.

*Goods prohibited to be imported.*

Table of prohibitions and restrictions.

Books wherein the copyright shall be first subsisting, first composed, or written or printed, in the United Kingdom, and printed or reprinted in any other country, as to which the proprietor of such copyright or his agent shall have given to the Commissioners of Customs a notice in writing, duly declared, that such copyright subsists, such notice also stating when such copyright will expire.

\* \* \* \* \*

Lists of prohibited books to be exposed at Custom Houses.

**44.** The Commissioners of Customs shall cause to be made, and to be publicly exposed at the Custom Houses in the several ports in the United Kingdom, lists of all books wherein the copyright shall be subsisting, and as to which the proprietor of such copyright, or his agent, shall have given notice in writing to the said Commissioners that such copyright exists, stating in such notice when such copyright expires, accompanied by a declaration made and subscribed before a collector of customs or a justice of the peace, that the contents of such notice are true.

**45.** If any person shall have cause to complain of the insertion of any book in such lists, it shall be lawful for any judge at chambers, on the application of the person so complaining, to issue a summons, calling upon the person upon whose notice such book shall have been so inserted to appear before any such judge, at a time to be appointed in such summons, to show cause why such book shall not be expunged from such lists, and any such judge shall at the time so appointed proceed to hear and determine upon the matter of such summons, and make his order thereon in writing; and upon service of such order, or a certified copy thereof, upon the Commissioners of Customs or their secretary for the time being, the said Commissioners shall expunge such book from the list, or retain the same therein, according to the tenor of such order; and in case such book shall be expunged from such lists, the importation thereof shall not be deemed to be prohibited. If at the time appointed in any such summons, the person so summoned shall not appear before such judge, then upon proof by affidavit that such summons, or a true copy thereof, has been personally served upon the person so summoned, or sent to him by post to, or left at his last known place of abode or business, any such judge may proceed *ex parte* to hear and determine the matter; but if either party be dissatisfied with such order, he may apply to a superior court to review such decision, and to make such further order thereon as the court may see fit: Provided always, that nothing herein contained shall affect any

proceeding at law or in equity which any party aggrieved by reason of the insertion of any book pursuant to any such notice, or the removal of any book from such list pursuant to any such order, or by reason of any false declaration under this Act, might or would otherwise have against any party giving such notice, or obtaining such order, or making such false declaration.

\* \* \* \* \*

152. Any books wherein the copyright shall be subsisting, first composed or written or printed in the United Kingdom, and printed or reprinted in any other country, shall be and are hereby absolutely prohibited to be imported into the British possessions abroad: Provided always, that no such books shall be prohibited to be imported as aforesaid unless the proprietor of such copyright, or his agent, shall have given notice in writing to the Commissioners of Customs that such copyright subsists, and in such notice shall have stated when the copyright will expire; and the said Commissioners shall cause to be made and transmitted to the several ports in the British possessions abroad, from time to time to be publicly exposed there, lists of books respecting which such notice shall have been duly given, and all books imported contrary thereto shall be forfeited: but nothing herein contained shall be taken to prevent Her Majesty from exercising the powers vested in her by the tenth and eleventh Victoria, chapter ninety-five, intituled "An Act to amend the law relating to the protection in the colonies of works entitled to copyright in the United Kingdom," to suspend in certain cases such prohibition.

Foreign reprints of books under copyright prohibited.

\* \* \* \* \*

45 & 46 VICT. c. 40.

*An Act to amend the law of Copyright relating to Musical Compositions (o).*  
[10th August, 1882.]

WHEREAS it is expedient to amend the law relating to copyright in musical compositions, and to protect the public from vexatious proceedings for the recovery of penalties for the unauthorized performance of the same:

Be it enacted,

1. On and after the passing of this Act the proprietor of the copy-right in any musical composition first published after the passing of this Act, or his assignee, who shall be entitled to and be desirous of retaining in his own hands exclusively the right of public representation or performance of the same, shall print or cause to be printed upon the title-page of every published copy of such musical composition a

Printed notice restraining public performance.

(o) Chap. V., pp. 93-103, ante, see especially p. 96, and *Fuller v. Blackpool Co.* (1895), 2 Q. B. 429.

notice to the effect that the right of public representation or performance is reserved.

Provision when right of performance and copyright are vested in different owners.

2. In case, after the passing of this Act, the right of public representation or performance of, and the copyright in, any musical composition shall be or become vested before publication of any copy thereof in different owners, then, if the owner of the right of public representation or performance shall desire to retain the same, he shall, before any such publication of any copy of such musical composition, give to the owner of the copyright therein notice in writing requiring him to print upon every copy of such musical composition a notice to the effect that the right of public representation or performance is reserved; but in case the right of public representation or performance of, and the copyright in any musical composition shall, after publication of any copy thereof subsequently to the passing of this Act, first become vested in different owners, and such notice as aforesaid shall have been duly printed on all copies published after the passing of this Act previously to such vesting, then, if the owner of the right of performance and representation shall desire to retain the same, he shall, before the publication of any further copies of such musical composition, give notice in writing to the person in whom the copyright shall be then vested, requiring him to print such notice as aforesaid on every copy of such musical composition to be thereafter published.

Penalty on owner of copyright for non-compliance with notice from owner of right of performance.

3. If the owner for the time being of the copyright in any musical composition shall, after due notice being given to him or his predecessor in title at the time, and generally in accordance with the last preceding section, neglect or fail to print legibly and conspicuously upon every copy of such composition published by him or by his authority, or by any person lawfully entitled to publish the same, and claiming through or under him, a note or memorandum stating that the right of public representation or performance is reserved, then and in such case the owner of the copyright at the time of the happening of such neglect or default, shall forfeit and pay to the owner of the right of public representation or performance of such composition the sum of twenty pounds to be recovered in any court of competent jurisdiction.

Costs. 3 & 4 Will. 4, c. 15.

4. *Notwithstanding the provisions of the Act 3 & 4 Will. 4, c. 15, to amend the laws relating to dramatic literary property, or any other Act in which those provisions are incorporated, the costs of any action or proceedings for penalties or damages in respect of the unauthorised representation or performance of any musical composition published before the passing of this Act shall, in cases in which the plaintiff shall not recover more than forty shillings as penalty or damages, be in the discretion of the court or judge before whom such action or proceedings shall be tried (p).*

Short title.

5. This Act may be cited as the Copyright (Musical Compositions) Act, 1882.

(p) Repealed 51 & 52 Vict. c. 17, § 2, *post*, p. 273.

51 & 52 VICT. c. 17.

*An Act to amend the Law relating to the Recovery of Penalties for the unauthorized Performance of Copyright Musical Compositions.*

[5th July, 1888.]

WHEREAS it is expedient to further amend the law relating to copyright in musical compositions, and to further protect the public from vexatious proceedings for the recovery of penalties for the unauthorized performance of the same:

Be it enacted as follows:

1. Notwithstanding the provisions of the Act to amend the laws relating to dramatic literary property (3 & 4 Will. 4, c. 15, s. 2), or any other Act in which those provisions are incorporated, the penalty or damages to be awarded upon any action or proceedings in respect of each and every unauthorized representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the Court or judge before whom such action or proceedings shall be tried, be reasonable, and the Court or judge before whom such action or proceedings shall be tried may award a less sum than forty shillings in respect of each and every such unauthorized representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require (*q*).

Provision as to damages.

2. The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried, and section four of the Copyright (Musical Compositions) Act, 1882 (*r*), is hereby repealed (*s*).

Costs to be in discretion of judge.

45 & 46

3. The proprietor, tenant, or occupier of any place of dramatic entertainment, or other place at which any unauthorized representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof, unless he shall wilfully cause or permit such unauthorized representation or performance, knowing it to be unauthorized (*t*).

Vict. c. 40.

Proprietor not wilfully permitting such performance to be exempt.

4. The provisions of this Act shall not apply to any action or proceedings in respect of a representation or performance of any opera or stage play in any theatre or other place of public entertainment duly licensed in that respect (*t*).

Saving for operas and plays.

(*q*) See p. 98, and *Fuller v. Blackpool Co.* (1895), 2 Q. B. 429.

(*r*) See p. 272.

(*s*) See p. 98.

(*t*) See p. 91; and see *Monaghan v. Taylor*, 2 Times L. R. 685; *Roberts v. Bignell*, 3 Times L. R. 552.

Short  
title.

5. This Act may be cited as the Copyright (Musical Compositions) Act, 1888.

49 & 50 VICT. c. 33.

*An Act to amend the Law respecting International and Colonial Copyright (u).* [25th June, 1886.]

WHEREAS by the International Copyright Acts Her Majesty is authorized by Order in Council to direct that as regards literary and artistic works first published in a foreign country the author shall have copyright therein during the period specified in the order, not exceeding the period during which authors of the like works first published in the United Kingdom have copyright :

And whereas at an international conference held at Berne in September, 1885, a draft of a convention was agreed to for giving to authors of literary and artistic works first published in one of the countries parties to the convention copyright in such works throughout the other countries parties to the convention :

And whereas, without the authority of Parliament, such convention cannot be carried into effect in Her Majesty's dominions and consequently Her Majesty cannot become a party thereto, and it is expedient to enable Her Majesty to accede to the convention (x) :

Be it enacted :—

Short  
titles and  
construc-  
tion.

1.—(1.) This Act may be cited as the International Copyright Act, 1886.

(2.) The Acts specified in the first part of the First Schedule to this Act are in this Act referred to and may be cited by the short titles in that schedule mentioned, and those Acts, together with the enactment specified in the second part of the said schedule, are in this Act collectively referred to as the International Copyright Acts.

The Acts specified in the Second Schedule to this Act may be cited by the short titles in that schedule mentioned, and those Acts are in this Act referred to, and may be cited collectively as the Copyright Acts.

(3.) This Act and the International Copyright Acts shall be construed together, and may be cited together as the International Copyright Acts, 1844 to 1886.

Amend-  
ments as to  
extent and  
effect of  
order  
under  
Inter-  
national  
Copyright  
Acts.

2. The following provisions shall apply to an Order in Council under the International Copyright Acts :—

(1.) The order may extend to all the several foreign countries named or described therein :

(2.) The order may exclude or limit the rights conferred by the

(u) Chap. IX., ante, p. 202.

(x) See *Hanfstaengl v. American Tobacco Co.* (1895), 1 Q. B. 347.



International Copyright Acts in the case of authors who are not subjects or citizens of the foreign countries named or described in that or any other order, and if the order contains such limitation and the author of a literary or artistic work first produced in one of those foreign countries is not a British subject, nor a subject or citizen of any of the foreign countries so named or described, the publisher of such work, unless the order otherwise provides, shall for the purpose of any legal proceedings in the United Kingdom for protecting any copyright in such work be deemed to be entitled to such copyright as if he were the author, but this enactment shall not prejudice the rights of such author and publisher as between themselves (y).

(3.) The International Copyright Acts and an order made thereunder shall not confer on any person any greater right or longer term of copyright in any work than that enjoyed in the foreign country in which such work was first produced (z).

3.—(1.) An Order in Council under the International Copyright Acts may provide for determining the country in which a literary or artistic work first produced simultaneously in two or more countries, is to be deemed, for the purpose of copyright, to have been first produced, and for the purposes of this section "country" means the United Kingdom and a country to which an order under the said Act applies (a). Simultaneous publication.

(2.) Where a work produced simultaneously in the United Kingdom, and in some foreign country or countries is by virtue of an Order in Council under the International Copyright Acts deemed for the purpose of copyright to be first produced in one of the said foreign countries, and not in the United Kingdom, the copyright in the United Kingdom shall be such only as exists by virtue of production in the said foreign country, and shall not be such as would have been acquired if the work had been first produced in the United Kingdom.

4.—(1.) Where an order respecting any foreign country is made under the International Copyright Acts (b) the provisions of those Acts with respect to the registry and delivery of copies of works shall not apply to works produced in such country except so far as provided by the order (c). Modification of certain provisions of International Copyright Acts.

(2.) Before making an Order in Council under the International Copyright Acts in respect of any foreign country, Her Majesty in Council shall be satisfied that that foreign country has made such

(y) See Order in Council, November 28th, 1887, s. 4, *post*, p. 284.

(z) *Ibid.*, s. 3, *post*, p. 283, and *ante*, p. 205. As to meaning of "produced," see *Hanfstaengl v. American Tobacco Co.* (1895), 1 Q. B. 347.

(a) *Ibid.*, s. 5, *post*, p. 284.

(b) See ss. 1, 2, above.

(c) The Order of November 28th, 1887, contains no such provisions. See p. 212, *ante*.

provisions (if any) as it appears to Her Majesty expedient to require for the protection of authors of works first produced in the United Kingdom (*d*).

Restric-  
tion on  
transla-  
tion.

5.—(1.) Where a work being a book or dramatic piece is first produced in a foreign country to which an Order in Council under the International Copyright Acts applies, the author or publisher, as the case may be, shall, unless otherwise directed by the order (*e*), have the same right of preventing the production in and importation into the United Kingdom of any translation not authorised by him of the said work as he has of preventing the production and importation of the original work.

(2.) Provided that if after the expiration of ten years, or any other term prescribed by the order, next after the end of the year in which the work, or in the case of a book published in numbers each number of the book (*f*), was first produced, an authorised translation in the English language of such work or number has not been produced, the said right to prevent the production in and importation into the United Kingdom of an unauthorised translation of such work shall cease (*g*).

(3.) The law relating to copyright, including this Act, shall apply to a lawfully produced translation of a work in like manner as if it were an original work (*h*).

(4.) Such of the provisions of the International Copyright Act, 1852, relating to translations as are unrepealed by this Act (*i*) shall apply in like manner as if they were re-enacted in this section.

Applica-  
tion of  
Act to  
existing  
works.

6. Where an Order in Council is made under the International Copyright Acts with respect to any foreign country, the author and publisher of any literary or artistic work first produced before the date at which such order comes into operation shall be entitled to the same rights and remedies as if the said Acts and this Act and the said order had applied to the said foreign country at the date of the said production (*k*): Provided that where any person has before the date of the publication of an Order in Council lawfully produced any work in the United Kingdom, nothing in this section shall diminish or prejudice any rights or interests arising from or in connection with such production which are subsisting and valuable at the said date (*l*).

(*d*) See Order in Council, November 28th, 1887, preamble.

(*e*) The Order does not direct otherwise: see Berne Convention, Arts. 5 and 6, *post*, p. 286.

(*f*) The last number, according to the Convention, s. 5.

(*g*) Convention, Art. 5. Cf. *Lauri v. Renad* (1892), 3 Ch. 402, and *ante*, pp. 207, 208.

(*h*) This confirms the existing law: see p. 116, *ante*.

(*i*) *I.e.* ss. 6 and 7 of 15 Vict. c. 12, *ante*, p. 260, but as to s. 6, see Order in Council, s. 6, *post*, p. 284.

(*k*) Convention, Art. 14, *post*, p. 288.

(*l*) See p. 209, *ante*.

7. Where it is necessary (*m*) to prove the existence or proprietorship of the copyright of any work first produced in a foreign country to which an Order in Council under the International Copyright Acts applies, an extract from a register, or a certificate, or other document stating the existence of the copyright, or the person who is the proprietor of such copyright, or is for the purpose of any legal proceedings in the United Kingdom deemed to be entitled to such copyright, if authenticated by the official seal of a Minister of State of the said foreign country, or by the official seal or the signature of a British diplomatic or consular officer acting in such country, shall be admissible as evidence of the facts named therein, and all courts shall take judicial notice of every such official seal and signature as is in this section mentioned, and shall admit in evidence, without proof, the documents authenticated by it. Evidence of foreign copyright.

8.—(1.) The Copyright Acts shall, subject to the provisions of this Act, apply to a literary or artistic work first produced in a British possession in like manner as they apply to a work first produced in the United Kingdom (*n*): Application of Copyright Acts to colonies.

Provided that—

(*a*) the enactments respecting the registry of the copyright in such work shall not apply if the law of such possession provides for the registration of such copyright; and

(*b*) where such work is a book the delivery to any persons or body of persons of a copy of any such work shall not be required.

(2.) Where a register of copyright in books is kept under the authority of the government of a British possession, an extract from that register purporting to be certified as a true copy by the officer keeping it, and authenticated by the public seal of the British possession, or by the official seal or the signature of the governor of a British possession, or of a colonial secretary, or of some secretary or minister administering a department of the government of a British possession, shall be admissible in evidence of the contents of that register, and all courts shall take judicial notice of every such seal and signature, and shall admit in evidence, without further proof, all documents authenticated by it.

(3.) Where before the passing of this Act an Act or ordinance has been passed in any British possession respecting copyright in any literary or artistic works, Her Majesty in Council may make an Order modifying the Copyright Acts and this Act, so far as they apply to such British possession, and to literary and artistic works first produced therein, in such manner as to Her Majesty in Council seems expedient.

(4.) Nothing in the Copyright Acts or this Act shall prevent the passing in a British possession of any Act or ordinance respecting the copyright within the limits of such possession of works first produced in that possession.

(*m*) See Art. 11 of Convention.

(*n*) See Chap. VIII., pp. 196-201, *ante*.

Applica-  
tion of  
Inter-  
national  
Copyright  
Acts to  
colonies.

9. Where it appears to Her Majesty expedient that an Order in Council under the International Copyright Acts made after the passing of this Act as respects any foreign country, should not apply to any British possession, it shall be lawful for Her Majesty by the same or any other Order in Council to declare that such Order and the International Copyright Acts and this Act shall not, and the same shall not, apply to such British possession, except so far as is necessary for preventing any prejudice to any rights acquired previously to the date of such Order; and the expressions in the said Acts relating to Her Majesty's dominions shall be construed accordingly; but save as provided by such declaration the said Acts and this Act shall apply to every British possession as if it were part of the United Kingdom (o).

Making of  
Orders in  
Council.

10.—(1.) It shall be lawful for Her Majesty from time to time to make Orders in Council for the purposes of the International Copyright Acts and this Act, for revoking or altering any Order in Council previously made in pursuance of the said Acts, or any of them.

(2.) Any such Order in Council shall not affect prejudicially any rights acquired or accrued at the date of such Order coming into operation, and shall provide for the protection of such rights.

Defini-  
tions.

11. In this Act, unless the context otherwise requires—

The expression "literary and artistic work" (p) means every book print, lithograph, article of sculpture, dramatic piece, musical composition, painting, drawing, photograph, and other work of literature and art to which the Copyright Acts or the International Copyright Acts, as the case requires, extend.

The expression "author" means the author, inventor, designer, engraver, or maker of any literary or artistic work, and includes any person claiming through the author; and in the case of a posthumous work means the proprietor of the manuscript of such work and any person claiming through him; and in the case of an encyclopædia, review, magazine, periodical work, or work published in a series of books or parts, includes the proprietor, projector, publisher or conductor.

The expressions "performed" and "performance" and similar words include representation and similar words.

The expression "produced" means, as the case requires, published or made, or, performed or represented, and the expression "production" is to be construed accordingly (q).

The expression "book published in numbers" includes any review, magazine, periodical work, work published in a series of books or parts, transactions of a society or body, and other books of which different volumes or parts are published at different times.

(o) Berne Convention, Art. 19.

(p) See Berne Convention, Art. 4.

(q) See *Hanfstaengl v. American Tobacco Co.* (1895), 1 Q. B. 347.

The expression "treaty" includes any convention or arrangement.

The expression "British possession" includes any part of Her Majesty's dominions exclusive of the United Kingdom; and where parts of such dominions are under both a central and a local legislature, all parts under one central legislature are for the purposes of this definition deemed to be one British possession.

12. The Acts specified in the Third Schedule to this Act are hereby Repeal of repealed as from the passing of this Act to the extent in the third Acts. column of that schedule mentioned :

Provided as follows :

- (a) Where an Order in Council has been made before the passing of this Act under the said Acts as respects any foreign country the enactments hereby repealed shall continue in full force as respects that country until the said order is revoked (*r*).
- (b) The said repeal and revocation shall not prejudice any rights acquired previously to such repeal or revocation, and such rights shall continue and may be enforced in like manner as if the said repeal or revocation had not been enacted or made.

(*r*) For Orders in Council revoked : see Second Schedule to Order in Council of November 28th, 1887, *post*, p. 293.

## FIRST SCHEDULE.

### INTERNATIONAL COPYRIGHT ACTS.

#### PART I.

Session and Chapter.	Short Title.
7 & 8 Vict. c. 12 . .	The International Copyright Act, 1844.
15 & 16 Vict. c. 12 . .	The International Copyright Act, 1852.
38 & 39 Vict. c. 12 . .	The International Copyright Act, 1875.

#### PART II.

Session and Chapter.	Title.	Enactment referred to.
25 & 26 Vict. c. 68 . .	Copyright (Works of Art).	Section twelve.

## SECOND SCHEDULE.

### COPYRIGHT ACTS.

Session and Chapter.	Short Title.
8 Geo. 2, c. 13 . .	The Engraving Copyright Act, 1734.
7 Geo. 3, c. 38 . .	The Engraving Copyright Act, 1766.
15 Geo. 3, c. 53 . .	The Copyright Act, 1775.
17 Geo. 3, c. 57 . .	The Prints Copyright Act, 1777.
54 Geo. 3, c. 56 . .	The Sculpture Copyright Act, 1814.
3 Will. 4, c. 15 . .	The Dramatic Copyright Act, 1833.
5 & 6 Will. 4, c. 65 .	The Lectures Copyright Act, 1835.
6 & 7 Will. 4, c. 69 .	The Prints and Engravings Copyright Act, 1836.
6 & 7 Will. 4, c. 110	The Copyright Act, 1836.
5 & 6 Vict. c. 45 . .	The Copyright Act, 1842.
10 & 11 Vict. c. 95 .	The Colonial Copyright Act, 1847.
25 & 26 Vict. c. 68 .	The Fine Arts Copyright Act, 1862.

### THIRD SCHEDULE.

#### ACTS REPEALED.

Session and Chapter.	Title.	Extent of Repeal.
7 & 8 Vict. c. 12 . .	An act to amend the law relating to international copyright.	Sections fourteen, seventeen, and eighteen.
15 & 16 Vict. c. 12 .	An Act to enable Her Majesty to carry into effect a convention with France on the subject of copyright, to extend and explain the International Copyright Acts, and to explain the Acts relating to copyright engravings.	Sections one to five both inclusive, and sections eight and eleven.
25 & 26 Vict. c. 68 .	An Act for amending the law relating to copyright in works of the fine arts, and for repressing the commission of fraud in the production and sale of such works.	So much of section twelve as incorporates any enactment repealed by this Act.



## ORDER IN COUNCIL (ADOPTING BERNE CONVENTION) (s).

*London Gazette*, Friday, December 2, 1887.

At the Court at Windsor, the 28th day of November, 1887.

WHEREAS a Convention, of which an English translation is set out in the First Schedule to this Order (t), has been concluded between Her Majesty the Queen of the United Kingdom of Great Britain and Ireland, and the foreign countries named in this Order, with respect to the protection to be given by copyright to the authors of literary and artistic works :

And WHEREAS the ratifications of the said Convention were exchanged on the 5th day of September, 1887, between Her Majesty the Queen and the Governments of the foreign countries following, that is to say: Belgium, France, Germany, Hayti, Italy, Spain, Switzerland, Tunis (u) :

And WHEREAS Her Majesty in Council is satisfied (x) that the foreign countries named in this Order have made such provisions as it appears to Her Majesty expedient to require for the protection of authors of works first produced in Her Majesty's dominions.

Now, therefore, Her Majesty, by and with the advice of Her Privy Council, and by virtue of the authority committed to Her by the International Copyright Acts, 1844 to 1886, doth order, and it is hereby ordered, as follows :—

(1.) The Convention as set out in the First Schedule to this Order, shall, as from the commencement of this Order, have full effect throughout Her Majesty's dominions, and all persons are enjoined to observe the same.

(2.) This Order shall extend to the foreign countries following, that is to say :

Belgium, France, Germany, Hayti, Italy, Spain, Switzerland, Tunis (y).

And the above countries are in this Order referred to as the foreign countries of the Copyright Union, and those foreign countries together with Her Majesty's Dominions, are in this Order referred as the countries of the Copyright Union.

(3.) The author of a literary or artistic work which, on or after the

(s) Chap. IX. p. 202, *ante*.

(t) *Post*, pp. 285-293.

(u) Luxembourg has adhered to the Convention under Art. 18 thereof: see Order in Council, August 14th, 1888; and Monaco: see Order, October 15th, 1889. Austria has a Convention to itself, see p. 204, *ante*.

(x) *Cf.* 49 & 50 Vict. c. 33, s. 4, sub-s. 2.

(y) By Order, August 14, 1888, Luxembourg is added; and by Order, October 15th, 1889, Monaco.

commencement of this Order (z), is first produced in one of the foreign countries of the Copyright Union shall, subject as in this Order and in the International Copyright Acts, 1845 to 1886, mentioned, have as respects that work throughout Her Majesty's dominions the same right of copyright, including any right capable of being conferred by an Order in Council under section 2 or section 5 of the International Copyright Act, 1844, or under any other enactment, as if the work had been first produced in the United Kingdom, and shall have such right during the same period :

Provided that the author of a literary or artistic work shall not have any greater right or longer term of copyright therein, than that which he enjoys in the country in which the work is first produced (a).

The author of any literary or artistic work first produced before the commencement of this Order shall have the rights and remedies to which he is entitled under section 6 of the International Copyright Act, 1886 (b).

(4.) The rights conferred by the International Copyright Acts, 1844 to 1886, shall, in the case of a literary or artistic work first produced in one of the foreign countries of the Copyright Union by an author who is not a subject or citizen of any of the said foreign countries, be limited as follows, that is to say, the author shall not be entitled to take legal proceedings in Her Majesty's dominions for protecting any copyright in such work, but the publisher of such work shall, for the purpose of any legal proceedings in Her Majesty's dominions for protecting any copyright in such work, be deemed to be entitled to such copyright as if he were the author, but without prejudice to the rights of such author and publisher as between themselves.

(5.) A literary or artistic work first produced simultaneously in two or more countries of the Copyright Union shall be deemed for the purpose of copyright to have been first produced in that one of those countries in which the term of copyright in such work is shortest.

(6.) Section 6 of the International Copyright Act, 1852, shall not apply to any dramatic piece to which protection is extended by virtue of this Order (c).

(7.) The Orders mentioned in the Second Schedule to this Order are hereby revoked.

Provided that neither such revocation nor anything else in this Order shall prejudicially affect any right acquired or accrued before the commencement of this Order, by virtue of any Order hereby revoked, and any person entitled to such right shall continue entitled thereto, and to the remedies for the same, in like manner as if this Order had not been made.

(z) By s. 9, *post*, December 6th, 1887.

(a) See p. 205, *ante*.

(b) See p. 267, *ante*.

(c) See Convention, Art. 10.

(8.) This Order shall be construed as if it formed part of the International Copyright Act, 1886.

(9.) This Order shall come into operation on the 6th day of December, 1887, which day is in this Order referred to as the commencement of this Order.

And the Lords Commissioners of Her Majesty's Treasury are to give the necessary orders accordingly.

C. L. PEEL.

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## BERNE CONVENTION.

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### FIRST SCHEDULE.

#### *Copyright Convention.*

CONVENTION for protecting effectually and in as uniform a manner as possible the rights of authors over their literary and artistic works, made on the 5th of September, 1887, between Her Majesty The Queen of the United Kingdom of Great Britain and Ireland, Empress of India; His Majesty the German Emperor, King of Prussia; His Majesty the King of the Belgians; Her Majesty the Queen Regent of Spain, in the name of His Catholic Majesty the King of Spain; the President of the French Republic; the President of the Republic of Haiti; His Majesty the King of Italy; the Federal Council of the Swiss Federation; His Highness the Bey of Tunis.

(The following is an English Translation of the Convention, with the omission of the formal beginning and end.)

#### ARTICLE 1.

The contracting States are constituted into a Union for the protection of the rights of authors over their literary and artistic works.

#### ARTICLE 2.

Authors of any of the countries of the Union, or their lawful representatives, shall enjoy in the other countries for their works, whether published in one of those countries or unpublished, the rights which the respective laws do now or may hereafter grant to natives.

The enjoyment of these rights is subject to the accomplishment of the conditions and formalities prescribed by law in the country of origin of the work, and cannot exceed in the other countries the term of protection accorded in the said country of origin.

The country of origin of the work is that in which the work is first published, or if such publication takes place simultaneously in several countries of the Union, that one of them in which the shortest term of protection is accorded by law (*d*).

For unpublished works the country to which the author belongs is considered the country of origin of the work.

#### ARTICLE 3.

The stipulations of the present Convention apply equally to the publishers of literary and artistic works published in one of the countries of the Union, but of which the authors belong to a country which is not a party to the Union.

#### ARTICLE 4.

The expression "literary and artistic works" comprehends books, pamphlets, and all other writings; dramatic or dramatico-musical works, musical compositions with or without words; works of design, painting, sculpture, and engraving; lithographs, illustrations, geographical charts, plans, sketches, and plastic works relative to geography, topography, architecture, or science in general; in fact every production whatsoever in the literary, scientific, or artistic domain which can be published by any mode of impression or reproduction.

#### ARTICLE 5.

Authors of any of the countries of the Union, or their lawful representatives, shall enjoy in the other countries exclusive rights of making or authorizing the translation of their works until the expiration of ten years from the publication of the original work in one of the countries of the Union (*e*).

For works published in incomplete parts ("livraisons") the period of ten years commences from the date of publication of the last part of the original work.

For works composed of several volumes, as well as for bulletins or collections ("cahiers") published by literary or scientific societies or by private persons, each volume, bulletin, or collection, is, with regard to the period of ten years, considered as a separate work.

In the cases provided for by the present Article, and for the calculation of the period of protection, the 31st December of the year in which the work was published is admitted as the date of publication.

(*d*) But *cf.* 49 & 50 Vict. c. 33, s. 3, sub-s. 2.

(*e*) *Cf.* 49 & 50 Vict. c. 33, s. 5.

## ARTICLE 6.

Authorized translations are protected as original works. They consequently enjoy the protection stipulated in Articles 2 and 3 as regards their unauthorized reproduction in the countries of the Union.

It is understood that in the case of a work for which the translating right has fallen into the public domain, the translator cannot oppose the translation of the same work by other writers.

## ARTICLE 7.

Articles from newspapers or periodicals published in any of the countries of the Union may be reproduced in original or in translation in the other countries of the Union, unless the authors or publishers have expressly forbidden it. For periodicals it is sufficient if the prohibition is made in a general manner at the beginning of each number of the periodical.

This prohibition cannot in any case apply to articles of political discussion, or to the reproduction of news of the day or current topics.

## ARTICLE 8.

As regards the liberty of extracting portions from literary or artistic works for use in publications destined for educational or scientific purposes, or for chrestomathies (*f*), the matter is to be decided by the legislation of the different countries of the Union, or by special arrangements existing or to be concluded between them.

## ARTICLE 9.

The stipulations of Article 2 apply to the public representation of dramatic or dramatico-musical works whether such works be published or not.

Authors of dramatic or dramatico-musical works, or their lawful representatives, are during the existence of their exclusive right of translation, equally protected against the unauthorized public representation of their works.

The stipulations of Article 2 apply equally to the public performance of unpublished musical works, or of published works in which the author has expressly declared on the title-page or commencement of the work that he forbids the public performance.

## ARTICLE 10.

Unauthorized indirect appropriations of a literary or artistic work, of various kinds, such as *adaptations, arrangements of music, &c.*, are specially included among the illicit reproductions to which the present

(*f*) "A collection of choice passages from an author or authors": see Murray's Dictionary, *sub voce*.

Convention applies, when they are only a reproduction of a particular work, in the same form, or in another form, with non-essential alterations, additions, or abridgments, so made as not to confer the character of a new original work (*g*).

It is agreed that in the application of the present Article, the tribunals of the various countries of the Union, will, if there is occasion, conform themselves to the provisions of their respective laws.

#### ARTICLE 11.

In order that the authors of works protected by the present Convention shall, in the absence of proof to the contrary, be considered as such, and be consequently admitted to institute proceedings against pirates before the Courts of the various countries of the Union, it will be sufficient that their name be indicated on the work in the accustomed manner.

For anonymous or pseudonymous works, the publisher whose name is indicated on the work is entitled to protect the rights belonging to the author. He is, without other proof, reputed the lawful representative of the anonymous or pseudonymous author.

It is, nevertheless, agreed that the tribunals may, if necessary, require the production of a certificate from the competent authority to the effect that the formalities prescribed by law in the country of origin, have been accomplished, as contemplated in Article 2 (*h*).

#### ARTICLE 12.

Pirated works may be seized on importation into those countries of the Union where the original work enjoys protection.

The seizure shall take place conformably to the domestic law of each state (*i*).

#### ARTICLE 13.

It is understood that the provisions of the present Convention cannot in any way derogate from the right belonging to the Government of each country of the Union to permit, to control, or to prohibit, by measures of domestic legislation or police, the circulation, representation, or exhibition of any works or productions in regard to which the competent authority may find it necessary to exercise that right.

#### ARTICLE 14.

Under the reserves and conditions to be determined by common agreement, the present Convention applies to all works which at the

(*g*) See Order in Council, s. 6, and 15 Vict. c. 12, s. 6.

(*h*) See 49 & 50 Vict. c. 33, s. 7, *et ante*, pp. 213, 214.

(*i*) See 5 & 6 Vict. c. 45, s. 17; 7 Vict. c. 12, s. 10; 15 Vict. c. 12, s. 9; 25 & 26 Vict. c. 68, ss. 6, 10, 11; and the Customs Act, 1876, ss. 42, 44; and notice thereunder, *London Gazette*, May 1st, 1888.

moment of its coming into force have not yet fallen into the public domain in the country of origin.

ARTICLE 15.

It is understood that the Governments of the countries of the Union reserve to themselves respectively the right to enter into separate and particular arrangements between each other, provided always that such arrangements confer upon authors or their lawful representatives more extended rights than those granted by the Union, or embody other stipulations not contrary to the present Convention.

ARTICLE 16.

An International Office is established under the name of the "Office of the International Union for the Protection of Literary and Artistic Works."

This office, of which the expenses will be borne by the Administrations of all the countries of the Union, is placed under the high authority of the Superior Administration of the Swiss Confederation, and works under its direction. The functions of this office are determined by common accord between the countries of the Union.

ARTICLE 17.

The present Convention may be submitted to revisions in order to introduce therein amendments calculated to perfect the system of the Union.

Questions of this kind, as well as those which are of interest to the Union in other respects, will be considered in Conferences to be held successively in the countries of the Union by delegates of the said countries.

It is understood that no alteration in the present Convention shall be binding on the Union except by the unanimous consent of the countries composing it.

ARTICLE 18.

Countries which have not become parties to the present Convention, and which grant by their domestic law protection of rights secured by this Convention, shall be admitted to accede thereto on request to that effect.

Such accession shall be notified in writing to the Government of the Swiss Confederation, who will communicate it to all the other countries of the Union.

Such accession shall imply full adhesion to all the clauses and admission to all the advantages provided by the present Convention (*k*).

(*k*) Luxembourg has adhered to the Convention under this article: see Order in Council, August 14th, 1888; and Monaco, see Order in Council, October 15th, 1889.

## ARTICLE 19.

Countries acceding to the present Convention shall also have the right of acceding thereto at any time for their Colonies or foreign possessions.

They may do this either by a general declaration comprehending all their Colonies or possessions within the accession, or, by specially naming those comprised therein, or by simply indicating those which are excluded (1).

## ARTICLE 20.

The present Convention shall be put in force three months after the exchange of the ratifications, and shall remain in effect for an indefinite period until the termination of a year from the date on which it may have been denounced.

Such denunciation shall be made to the Government authorized to receive accessions, and shall only be effective as regards the country making it, the Convention remaining in full force and effect for the other countries of the Union.

## ARTICLE 21.

The present Convention shall be ratified, and the ratifications exchanged at Berne, within the space of one year at the latest.

## ADDITIONAL ARTICLE.

The Convention concluded this day in no wise affects the maintenance of existing Conventions between the Contracting States, provided always that such Conventions confer on authors, or their lawful representatives, rights more extended than those secured by the Union, or contain other stipulations which are not contrary to the said Convention.

## FINAL PROTOCOL.

(1.) As regards Article 4, it is agreed that those Countries of the Union where the character of artistic works is not refused to photographs, engage to admit them to the benefits of the Convention concluded to-day from the date of its coming into effect. They are, however, not bound to protect the authors of such works further than is permitted by their own legislation except in the case of international engagements already existing, or which may hereafter be entered into by them.

It is understood that an authorized photograph of a protected work of art shall enjoy legal protection in all the countries of the Union, as contemplated by the said Convention for the same period as the principal

(1) 49 & 50 Vict. c. 33, s. 9.



right of reproduction of the work itself subsists, and within the limits of private arrangements between those who have legal rights.

(2.) As regards Article 9 it is agreed that those countries of the Union whose legislation implicitly includes choregraphic works amongst dramatico-musical works, expressly admit the former works to the benefits of the Convention concluded this day.

It is, however, understood that questions which may arise on the application of this clause shall rest within the competence of the respective tribunals to decide.

(3.) It is understood that the manufacture and sale of instruments for the mechanical reproduction of musical airs which are copyright (*m*), shall not be considered as constituting an infringement of musical copyright.

(4.) The common agreement alluded to in Article 14 of the Convention, is established as follows:—

The application of the Convention to works which have not fallen into the public domain at the time when it comes into force, shall operate according to the stipulations on this head which may be contained in special Conventions either existing or to be concluded.

In the absence of such stipulations between any countries of the Union, the respective countries shall regulate, each for itself, by its domestic legislation, the manner in which the principle contained in Article 14 is to be applied (*n*).

(5.) The organisation of the international office established in virtue of Article 16 of the Convention, shall be fixed by a regulation which shall be drawn up by the Government of the Swiss Confederation.

The official language of the international office shall be French.

The International Office will collect all kinds of information relative to the protection of the rights of authors over their literary and artistic works. It will arrange and publish such information. It will study questions of general utility likely to be of interest to the Union, and, by the aid of documents placed at its disposal by the different Administrations, will edit a periodical publication in the French language treating questions which concern the Union. The Governments of the countries of the Union reserve to themselves the faculty of authorizing by common accord the publication by the office of an addition in one or more other languages, if experience should show this to be requisite.

The International Office will always hold itself at the disposal of members of the Union, with the view to furnish them with any special information they may require relative to the protection of literary and artistic works.

The Administration of a country where a Conference is about to

(*m*) *e.g.* Barrel organs.

(*n*) 49 & 50 Vict. c. 33, s. 6.

be held, will prepare the programme of the Conference with the assistance of the International Office.

The director of the International Office will attend the sittings of the Conferences, and will take part in the discussions without a deliberative voice.

He will make an annual report on his administration, which shall be communicated to all the members of the Union.

The expenses of the International Union shall be shared by the contracting States. Unless a fresh arrangement be made, they cannot exceed a sum of 60,000 francs a year. This sum may be increased by the decision of one of the Conferences provided for in Article 17.

The share of the total expense to be paid by each country shall be determined by the division of the contracting and acceding States into six classes, each of which shall contribute in the proportion of a certain number of units:—

1st Class	25	Units
2nd „	20	„
3rd „	15	„
4th „	10	„
5th „	5	„
6th „	3	„

These co-efficients will be multiplied by the number of States of each class, and the total product thus obtained will give the number of units by which the total expense is to be divided. The quotient will give the amount of the unity of expenses. Each State will declare, at the time of its accession, in which of the said classes it desires to be placed.

The Swiss Administration will prepare the budget of the office, superintend its expenditure, make the necessary advances, and draw up the annual account, which shall be communicated to all the other Administrations.

(6.) The next conference shall be held at Paris between four and six years from the date of the coming into force of the Convention (a).

The French Government will fix the date within these limits after having consulted the International Office.

(7.) It is agreed that as regards the exchange of ratifications contemplated in Article 21, each contracting party shall give a single instrument, which shall be deposited with those of the other States in the Government Archives of the Swiss Confederation.

Each party shall receive in exchange a copy of the *procès-verbal* of the exchange of ratifications, signed by the Plenipotentiaries present.

The present final protocol, which shall be ratified with the Convention concluded this day, shall be considered as forming an integral

(a) A convention will probably be held in Paris, in April, 1896.

part of the said Convention, and shall have the same force, effect, and duration.

## SECOND SCHEDULE.

*Orders in Council revoked.*

Orders in Council of the dates named below for securing the privileges of copyright in Her Majesty's Dominions to authors of works of literature and the fine arts and dramatic pieces, and musical compositions first produced in the following countries, namely:—

Foreign Countries.	Date of Order.
Prussia . . . . .	27 Aug. 1846.
Saxony . . . . .	26 Sept. 1846.
Brunswick . . . . .	24 April 1847.
The States of the Thuringian Union . . . . .	10 Aug. 1847.
Hanover . . . . .	30 Oct. 1847.
Oldenburg . . . . .	11 Feb. 1848.
France . . . . .	10 Jan. 1852.
Anhalt-Dessau, and Anhalt-Bernbourg . . . . .	11 Mar. 1853.
Hamburg . . . . .	25 Nov. 1853. 8 July, 1855.
Belgium . . . . .	8 Feb. 1855.
Prussia, Saxony, Saxe-Weimar .	19 Oct. 1855.
Spain . . . . .	24 Sept. 1857 and 20 Nov. 1880.
The States of Sardinia . . . . .	4 Feb. 1861.
Hesse Darmstadt . . . . .	5 Feb. 1862.
Italy . . . . .	9 Sept. 1885.
German Empire . . . . .	24 Sept. 1886.

The Order in Council of 5th August, 1875, revoking the application of s. 6 of 15 & 16 Vict. c. 12, to dramatic pieces referred to in the Order in Council of 10th January, 1852, with reference to works first published in France.

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