

Contents

<i>Acknowledgements</i>	page x
<i>List of Plates</i>	xiii
<i>List of Abbreviations and Archival Sources</i>	xiv
<i>Table of Cases</i>	xvii
<i>Table of Statutes</i>	xix
1 Introduction	1
2 Art, Copyright and ‘Authors’, Part 1: 1850–62	12
Art and the Taxonomy of Authorship	15
Painters, Engravers and Struggles for Artistic Status	15
Photography’s ‘Allegory’ of Mental and Mechanical Labour	17
Artistic Copyright and the Taxonomy of Authorship	20
The Artistic Copyright Debates of the Late 1850s	22
The Copyright Proposals of the Royal Scottish Academy, Royal Academy of Arts and Society of Painters in Water Colours	22
The Society of Arts’ Copyright Committee Chaired by Sir Charles Eastlake	23
Photography, Copyright and Oscar Gustav Rejlander’s <i>The Two Ways of Life</i>	26
The Society of Arts’ Proposals of 1858 and 1859: Copyright and the Department of Science and Art	29
Artistic Copyright in the Legislative Sphere	32
Attempts at the Introduction of Legislation in 1859 and 1860	32
The Copyright Bill 1861: David Octavius Hill and Copyright as Evidence of Artistic Status	33
Photography, Copyright and Portraiture	38
The House of Commons’ Bill of 1862: Time, Labour and Money	39
The House of Lords’ Debates of 1862: Photographs and Proof of Copying	42
The House of Lords’ Select Committee 1862: Originality and Photographs	45
Royal Assent: The Passage of the Fine Arts Copyright Act 1862	48
3 Art, Copyright and ‘Authors’, Part 2: 1862–1911	49
Law and Art in Adjudication after 1862	53
Painting and Engraving Copyright	53
	vii

viii	Table of Contents	
	Photographic Copyright: <i>Graves' Case</i> (1869)	55
	<i>Nottage v. Jackson</i> (1883)	56
	<i>Nottage, Graves' Case</i> and the Disjunction between Law and Art	61
	<i>Melville v. Mirror of Life</i> (1895)	64
	Law and Art in Legislative Reform 1862–1911	67
	Overview: The Royal Academy of Arts, Press Photography and Artistic Status	67
	The 1880s: Basil Field and the Royal Academy of Arts	71
	The Foundation of the Photographic Copyright Union in 1894	74
	Photographers, Art and the Illustrated Press	77
	<i>Gambier Bolton v. Cecil Aldin</i> (1895)	79
	The 1899 Bill: The Royal Academy and Copyright as a Designation of Artistic Status	81
	Photography, Copyright and ‘What is Art?’ in 1899	85
	Copyright and Photography’s ‘Allegory of Labour’ in 1899	89
	Photographic Copyright and Peter Henry Emerson’s ‘Renunciation’	91
	The Artistic Copyright Society’s Bill and Press Photography	94
	Photographic Copyright and Picture Libraries in the 1900s	98
	Court Enforcement against the Illustrated Press	100
	The Gorell Committee and the Photographic Copyright Union	101
	The Linked Ring and Copyright Debates in the Early Twentieth Century	103
	Conclusion	105
4	Art, Copyright and Collectors: The Wrongs That Artists Commit, 1850–1911	107
	Setting the Scene: Collectors, Painters and the Art Market	115
	The Physical Canvas and the Engraving Acts	115
	The Physical Canvas and Painting Copyright	117
	Collectors, Copyright and the Making of the Fine Arts Copyright Act 1862	123
	The Society of Arts’ Copyright Committee: Millais’ <i>The Escape of the Heretic</i> and Faed’s <i>Home and Homelessness</i>	123
	The Society of Arts’ Draft Bills of 1858–1859	127
	The Artistic Copyright Bill 1861	129
	Collectors and Artistic Copyright in 1862	132
	Copyright and Collectors’ Control: 1862–1900	136
	The 1862 Act and the Lapse of Copyright on First Sale	136
	The Society of Arts’ Bill 1869: Restrictions on ‘Repetitions’	139
	The Royal Commission on Copyright and the 1878 Bill	142
	The Painters Respond and the Debates of the 1880s: Restrictions on ‘Replicas’	145
	The Debates of the 1890s: The St John’s Wood Arts Club Committee Chaired by Alma-Tadema	150
	The 1900 Bill: Lord Thring and ‘Dual Rights’ in Paintings	155
	Copyright and Collectors 1900–1911: Recasting the Problem and Solution	156
	The Gorell Committee on Copyright 1909	157
	The Copyright Bills of 1910 and 1911: Use of Artists’ Sketches and Studies	159
	Conclusion	161

Table of Contents	ix
5 Art, Copyright and the Face: Copyright As a Nineteenth-Century Publicity Right	163
Looking Backwards: The Celebrity Image and the Engraving Acts	169
Nineteenth-Century Copyright and the History of the Legal Protection of Identity	171
Introducing the Celebrity Portrait Trade: Copyright and Trade Practice in the 1860s and 1870s	175
Copyright Litigation and the Celebrity Portrait Trade in the 1860s: <i>Lydia Thompson, Franz Müller and the Duke of Cambridge</i>	182
The Face and Photographic Copyright: 1880–1911	189
Continuity: Photographic Copyright as Protection for the Face	190
Change: Factors Complicating the Relation between Copyright and the Face	193
Theatrical Photography and Copyright as a Publicity Right	199
Conclusion	203
6 Art, Copyright and the Public Interest: Galleries, Printsellers and ‘Pirates’	204
Artistic Copyright and Private Study	207
Gallery Copying in Certain Colonies: Leighton’s <i>Wedded</i> and Fildes’ <i>The Widower</i>	209
Artistic Works and Copyright at Common Law: Wallis’ <i>The Death of Chatterton</i>	212
Infringement, the Courts and the Public Interest	215
Literary Copyright’s ‘Humble Grey’	215
Case Law: Infringement other than by Photography: Living Pictures and Barlow’s Engraving of Millais’ <i>The Huguenot</i>	216
Legislative Debates and ‘Public Interest’ Exceptions	218
Case Law: Infringement through Photography	219
Graves, Gambart and Photographic Reproduction of Engravings of Paintings	220
Photographic Reproduction and the Public Interest	224
Litigation and the Engraving Acts: Bonheur’s <i>The Horse Fair</i> and Hunt’s <i>The Light of the World</i>	228
Printsellers, ‘Pirates’ and the Fine Arts Copyright Act 1862	232
Art Reproduction and Copyright in the 1890s and 1900s: <i>Reynolds-Stephens v. Black and White</i> (1896), Millais’ <i>Bubbles</i> and Frith’s <i>The New Frock</i>	242
Conclusion	247
7 Drawing Conclusions: Images of Art and Images of Copyright	249
Copyright History as a Critical Lens	250
Legislative Policy	251
Case Law	253
Law and Context	254
Law and the Cultural Domain	257
<i>Bibliography</i>	262
<i>Index</i>	275
<i>The plate section can be found between pages 124 and 125</i>	