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COPYRIGHT IN CANADA.

[The article below has been expanded from our brief notes on Canadian Copyright, by S. E. Dawson, Esq. of Montreal.—*Ed. Publishers' Weekly.*]

Copyright in Canada is a perplexity of perplexities, because it is regulated by two sets of statutes—the Imperial, applicable to the whole British Empire, and the Canadian, applicable to the Dominion of Canada alone. A work copyrighted in the United Kingdom is copyright in Canada, but a Canadian copyright holds only for Canada. The "Foreign Reprints act," passed by the British Parliament in 1847, authorized the suspension of that portion of the Imperial statute which forbade the importation of foreign reprints of English books into Canada.

As a condition of the permission so granted, the Canadian Legislature passed a law subjecting reprints so admitted to a customs duty of twelve and one-half per cent. to be finally paid over to the British author. The returns were ridiculously small—only £1084 in the ten years ending in 1876. In 1875, the Dominion Legislature passed a Copyright act, limited in its application, of course, to Canada, which after some delay was approved by the Queen. The English lawyers, however, thought it necessary to pass another Imperial act, by which it was provided that when English authors authorized the reprinting of their books for the Canadian market, such reprints (although not piracies) could not be imported into Great Britain.

This law makes it possible to issue in Canada cheap reprints of English works without interfering with the more costly English editions. These laws, apparently so complex, do not conflict. Each is good *pro tanto*. The net result of the whole mass of combined legislation may be summarized as follows:

1. The works of a British author cannot be reprinted in Canada without his permission, but, if he does not comply with the Canadian law, reprints may be imported into Canada from foreign countries.
2. The works of a British author who complies with the Canadian law can neither be reprinted in, nor imported into, Canada without his permission.

The circuitous way in which American authors are sometimes able to avail themselves of both these laws results from judicial interpretations of the Imperial statute.

Canada grants copyright for twenty-eight years to such as are *bona fide* residents of Canada, or who are citizens of any country which has an international copyright with the United Kingdom. The condition essential is printing and publication in Canada. The plates may be made elsewhere, but the impressions must be printed in Canada. Prior, or even simultaneous, publication is not necessary. The copyright will not commence until publication and registration. The cases of serial publications are provided for, and under certain conditions a temporary protection of a month is afforded to books passing through the press.

As an instance of the operation of these laws, the case of "Prince and Pauper," by Mark Twain, may be cited. This book is copyright in England—therefore it cannot be printed in Canada. But an edition can be quietly printed out of Canada and imported and sold freely in Canada. It was printed downstairs in a New York newspaper office while the editors on the top floor were thundering about *Canadian pirates!* The plates may be made in Canada—Detroit and Buffalo have been found convenient places for press-work.

"PUNCH'S" EARLY DAYS.—At first it was extremely difficult to find a staff which would feed a comic paper so as to make it pay; to make the wit and comic illustrations talked about, so as to make the public read it. Mr. Last, with comparatively small means, was courageous in venturing upon such a task as to father a great comic journal. He, however, found Mr. Alfred Mayhew, and through the latter gentleman he was introduced to Mr. Henry Mayhew, who when asked if he could find a staff replied, "Certainly; anything can be found in London of the best quality, if you only pay money enough for it." Henry Mayhew at once mentioned his friend, Mark Lemon, as the most likely man to steer the bark to progress. That same evening Mr. Last saw Mr. Lemon, who entered readily into his views, and suggested the names of several contributors and artists with whom he was personally acquainted. His difficulty was to find an engraver. "I can supply that element," responded Mr. Last, "There is my old friend, Ebenezer Landells, who is a clever man, and has served me many good turns. We will see him to-night." This was done, and many