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Rise of Stereography -- Photography and tableaux vivants -- Reproductive Engravings and the Threat of Photography -- Turner's Stand on Behalf of Engraving Rights -- Robinson's Defense -- What Constitutes 'Publication' of a Painting? -- Gallery Rules Related to Copying -- What Constitutes an Illegal Copy? -- Legal Significance v. Commercial and Cultural Effects -- Conclusion -- Bibliography 6. Before an Image Was Worth a Thousand Words: Ben-Hur and Copyright's Right of Derivatives -- All the Profits of Publication Which the Book Can, in Any Form, Produce -- Ben-Hur: My God, Did I Set All of This in Motion? -- The Masterpiece of the Nineteenth-Century Illustrated -- It Is a Very Valuable Property -- Aftermath: Harper v. Kalem and the Logic of Derivative Works -- Bibliography -- 7. The Frame Maker/Picture Dealer: A Crucial Intermediary in the Nineteenth-Century American Popular Print Market -- Philadelphia Frame Makers' Role in the Print Market 'Growing Taste for Beauty in Forms and Colors': Philadelphia Frame Makers and Subscription Art Unions -- Frame Maker/Picture Dealers, Print Values, and Copyright -- Conclusion -- Bibliography -- 8. Piracy, Copyright, and the Transnational Trade in Illustrations of News in the Mid-Nineteenth Century -- Trading Visual News, 1842-1860 -- The Parties -- The Case -- Conclusion -- Bibliography -- 9. (Re)Assembling Reference Books and Recycling Images: The Wood Engravings of the W. & R. Chambers Firm -- Sources for Visual Material in Chambers's Encyclopaedia.

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### Sommario/riassunto

The nineteenth century witnessed a series of revolutions in the production and circulation of images. From lithographs and engraved reproductions of paintings to daguerreotypes, stereoscopic views, and mass-produced sculptures, works of visual art became available in a wider range of media than ever before. But the circulation and reproduction of artworks also raised new questions about the legal rights of painters, sculptors, engravers, photographers, architects, collectors, publishers, and subjects of representation (such as sitters in paintings or photographs). Copyright and patent laws tussled with informal cultural norms and business strategies as individuals and groups attempted to exert some degree of control over these visual creations. With contributions by art historians, legal scholars, historians of publishing, and specialists of painting, photography, sculpture, and graphic arts, this rich collection of essays explores the relationship between intellectual property laws and the cultural, economic, and technological factors that transformed the pictorial landscape during the nineteenth century. This book will be valuable reading for historians of art and visual culture; legal scholars who work on the history of copyright and patent law; and literary scholars and historians who work in the field of book history. It will also resonate with anyone interested in current debates about the circulation and control of images in our digital age.

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