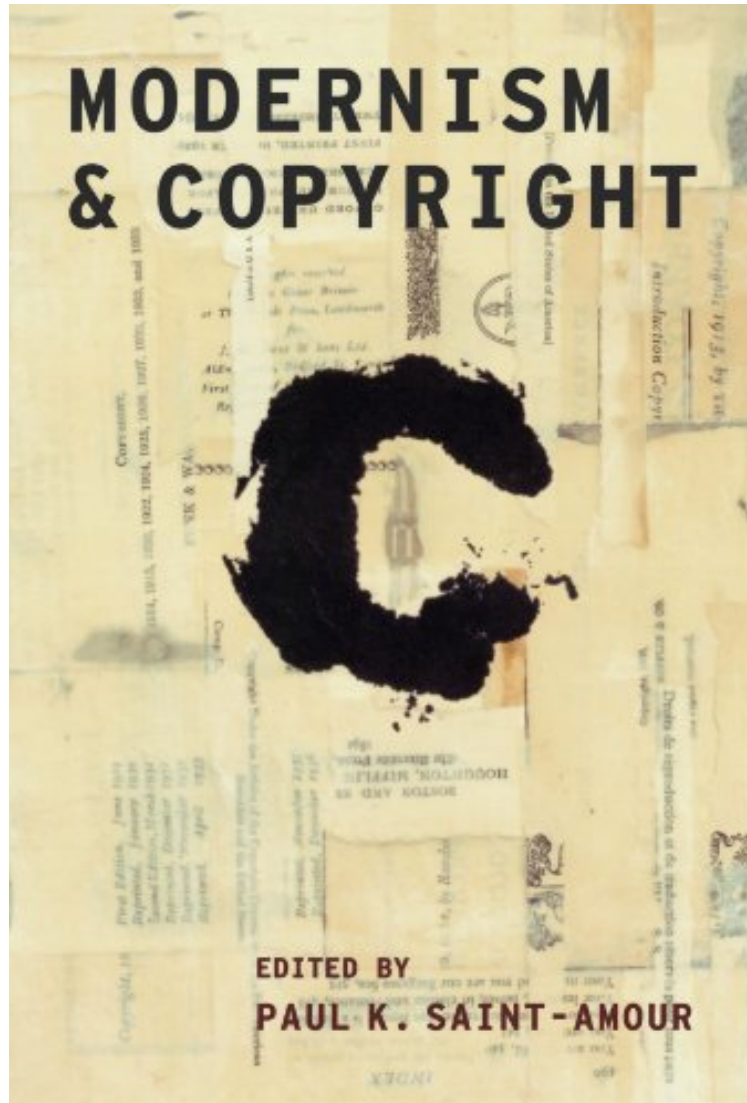


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## Modernism and Copyright (Modernist Literature and Culture)

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2 of 2 people found the following review helpful. Great BookBy Brett CurrierThis is a really useful read for anyone interested in early to mid 20th century legal issues. The book explores copyright issues from the perspectives of the artists, using their original letters and literary tastes. If doing a discussion of copyright in a specific artistic area, this book helps set up some of those distinctions.

How was modernism shaped, from its beginning, by intellectual property law? What role did the law's imperial and transatlantic asymmetries play in modernism's dissemination? How did various modernists exploit, reform, anoint, and evade copyright? And how is the study of modernism today being affected by expanding copyright regimes? *Modernism and Copyright* is the first book to take up these questions. A truly multi-disciplinary study, it brings together essays by scholars of literature, theater, cinema, music, and law as well as by practicing lawyers and caretakers of modernist literary estates. Its contributors' methods are as diverse as the works they discuss: Ezra Pound's copyright statute and Charlie Parker's bebop compositions feature here, as do early Chaplin films, *EverQuest*, and the Madison Avenue memo. As our portrait of modernism expands and fragments, *Modernism and Copyright* locates works such as these on one of the few landscapes they all clearly share: the uneven terrain of intellectual property law.

"The genius of this collection lies in its drawing from diverse and often unexpected sources...This collection is necessary and timely, not just because it reveals the ways modernist practice evolved but because it queries the ways we study this evolution." --James Joyce Quarterly  
"Modernism and Copyright places copyright at the center of modernist art, modernist theories of art, and modern ideas of ownership. For that alone, it is an important book. But these essays take us much further: they show convincingly that the laws and customs of intellectual property are crucial to our most significant political and aesthetic concepts such as generation, tradition, authenticity, community, and privacy." --Rebecca L. Walkowitz, Rutgers University  
"An engaging collection investigating how copyright has interacted with modernism as well as with its study. Working across genres--text, music, advertisements--and legal fields--privacy and publicity rights as well as copyright--Modernism and Copyright demonstrates that the allusive, mix-and-match qualities of modernism find echoes as well as contrasts in law." --Rebecca Tushnet, Georgetown Law  
"Finally, a book on modernism that addresses the elephant in the room: copyright law, and the way it has shaped both artistic practices and scholarship on the subject. Modernism and Copyright is a conversation starter that will provoke a much-needed discussion." --Kembrew McLeod, University of Iowa  
About the Author Paul K. Saint-Amour is Associate Professor of English at the University of Pennsylvania and the author of *The Copywrights: Intellectual Property and the Literary Imagination*.