



CELEBRATING THE



Public Domain



BY PERRY COLLINS

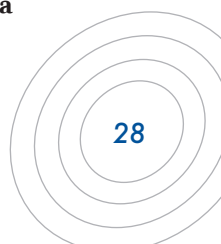
SCHOLARLY COMMUNICATIONS LIBRARIAN

Digital Partnerships and Strategies Department

TOP LEFT: *The Magic Umbrella*. David Cory (1923)
TOP RIGHT: *The Windy Wagon*. David Cory (1923)
MIDDLE LEFT: *Short Spanish Review Grammar and Composition*. Arthur Romeyn Seymour and David Hobart Carnahan (1923)
MIDDLE RIGHT: *Little Jack Rabbit and Mr. Wicked Wolf*. David Cory, Author / H.S. Barbour, Illustrator (1923)

On January 1, 2019, thousands of books, essays, films, poems, music scores, and works of visual art were added to the trove of cultural resources available for all of us to use without copyright restrictions. Known collectively as the public domain, such works are free to share in the classroom, republish in anthologies, adapt for the stage or screen, and translate into new languages. A growing public domain supports the UF George A. Smathers Libraries' mission as we digitize and share our collections online with a worldwide audience.

SOURCE: THE MAGAZINE OF THE UNIVERSITY OF FLORIDA GEORGE A. SMATHERS LIBRARIES



This year is particularly significant as it is the first time in two decades that copyright law has allowed published works to enter the public domain in the US. (A different set of rules applies to older unpublished materials such as family photographs and correspondence.) The freeze dates back to 1998, when passage of the controversial Copyright Term Extension Act granted an extra twenty years of copyright protections to titles published from 1923 to 1977. In 2019, well-known works such as Robert Frost's poem "Stopping by Woods on a Snowy Evening," Jean Toomer's novel *Cane*, and Charlie Chaplin's film *The Pilgrim* finally entered the public domain, 95 years after their initial release.

The illustrations on these pages showcase just a handful of the titles in the Baldwin Library that have fallen out of copyright this year, and now provide raw material for generations of book lovers, artists, scholars, and students to adapt and build upon. A 1923 edition of Carlo Collodi's *Pinocchio* features lush artwork by Frederick Richardson, who also contributed illustrations to stories by L. Frank Baum in *St. Nicholas Magazine*. Thornton Burgess's final

volume in the *Buster Bears* series includes work by Harrison Cady, the illustrator behind the *Peter Rabbit* comic strip for several decades.

As copyrights expire each year, another subset of the Baldwin Library's collections will enter the public domain. While titles such as A.A. Milne's *Winnie-the-Pooh* (1926) and Margaret Wise Brown's *Goodnight Moon* (1947) have become popular and beloved, many other titles are relatively obscure. With the lapse in copyright, the UF Digital Collections will feature a broader swath of the collection that sheds light on the ways in which children's literature has entertained, instructed, and reflected cultural attitudes over time. ❁



Robert Frost
on the UF
campus in
the 1940s



Charlie
Chapman,
The Pilgrim
(1923)



TOP RIGHT: *Buster Bear's Twins*. Thornton W. Burgess, Author / Harrison Cady, Illustrator (1923)

OPPOSITE PAGE, TOP LEFT: *Little Jack Rabbit and Mr. Wicked Wolf*. David Cory, Author / H.S. Barbour, Illustrator (1923)

OPPOSITE PAGE, TOP MIDDLE: *The Windy Wagon*. David Cory (1923)

OPPOSITE PAGE, TOP RIGHT: *Pinocchio: the Story of a Marionette*. C. Collodi, Author / Frederick Richardson, Illustrator (1923)

OPPOSITE PAGE, BOTTOM LEFT: *The Three Musketeers*. Alexandre Dumas, Author / Milo Winter, Illustrator (1923)

OPPOSITE PAGE, BOTTOM RIGHT: *Short Spanish Review Grammar and Composition*. Arthur Romeyn Seymour and David Hobart Carnahan (1923)

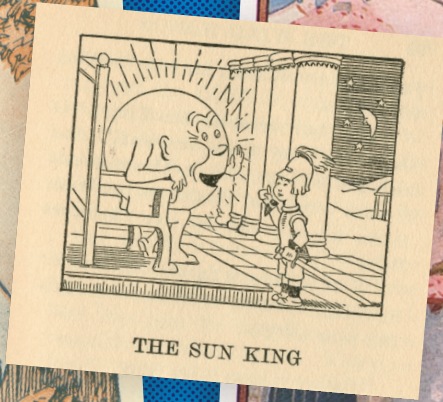




HARRISON
CADDY
BEEN IN



Mr. Wicked Wolf Runs Away From the Dog Tramp.
Little Jack Rabbit and Mr. Wicked Wolf. Page 115



THE SUN KING



PINOCCHIO AND HIS COMPANIONS WALKED AND WALKED UNTIL THEY CAME TO THE GRAY GOOSE INN.



tragnan burst into a laugh which changed the chills of the landlord into a burning fever

Escribe el español, pero no lo habla.	He writes Spanish, but he does not speak it.
No voy a París, sino a Madrid.	I am not going to Paris, but to Madrid.
Juan no quiere jugar, sino estudiar.	John does not want to play, but to study.
(a) The word <i>only</i> (<i>nothing but</i>) may be expressed by <i>no . . . sino</i> or <i>no . . . más que</i> . ²	
No bebemos sino (más que) agua.	We drink only (nothing but) water.

WITH THE LAPSE IN COPYRIGHT, THE UF DIGITAL COLLECTIONS WILL FEATURE A BROADER SWATH OF THE COLLECTION THAT SHEDS LIGHT ON THE WAYS IN WHICH CHILDREN'S LITERATURE HAS ENTERTAINED, INSTRUCTED, AND REFLECTED CULTURAL ATTITUDES OVER TIME.

SOURCE
MAGAZINE