

Mickey Mouse and T.S. Eliot:


Starving at the Banquet

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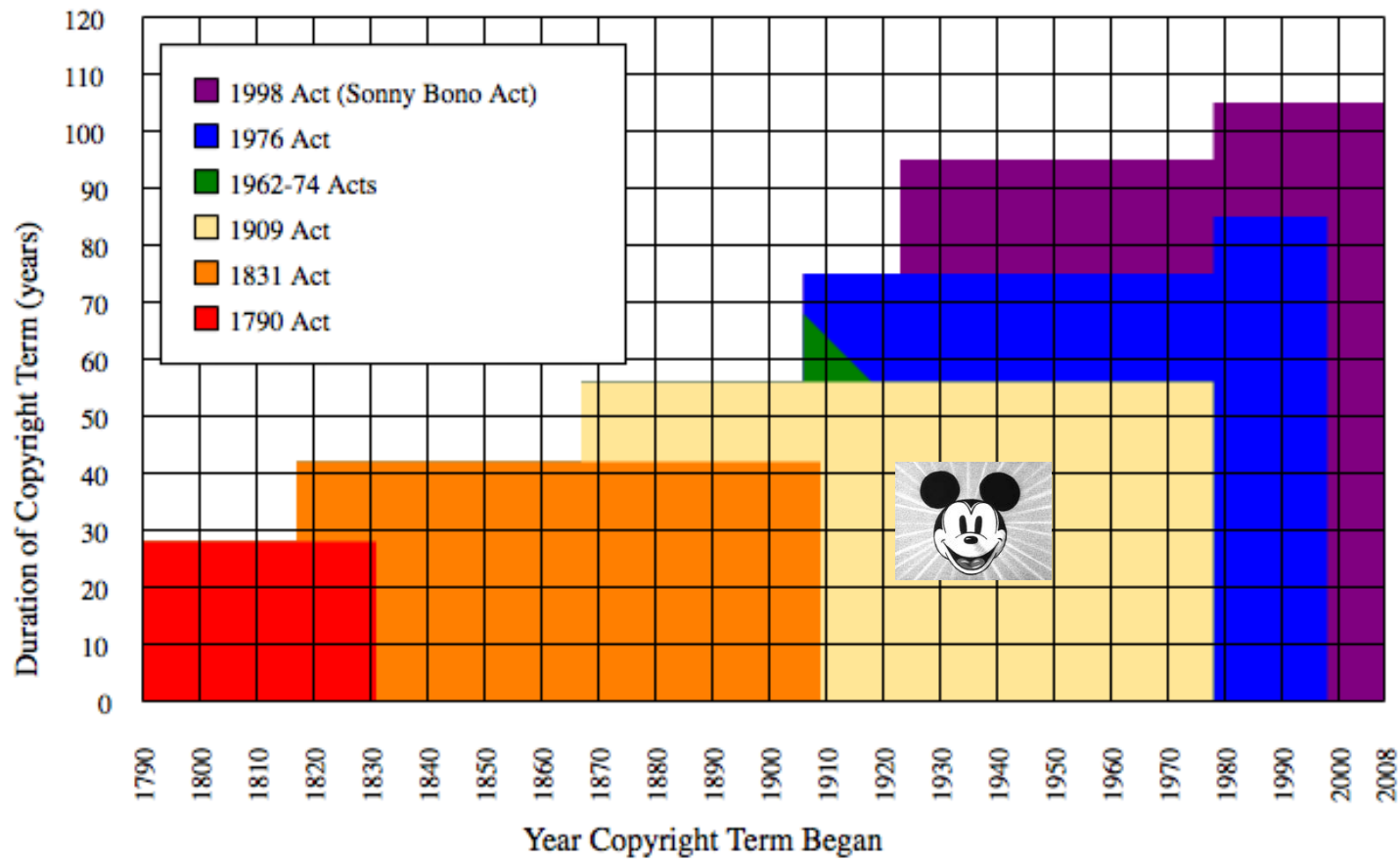
Doug TenNapel, *Ratfist*



Points to be covered:

- How Mickey Mouse explains the current legal status of an exemplary work of 20th-century literature, namely T.S. Eliot's *The Waste Land*.
- Why, if Mickey had existed long before *The Waste Land* was written, it probably wouldn't have been publishable.
- What the imperative to save Mickey does to starve new forms of scholarship.
- And why, when you're starving at a banquet, the solution may be to feed one another.

Copyright Creep



http://en.wikipedia.org/wiki/Copyright_Term_Extension_Act

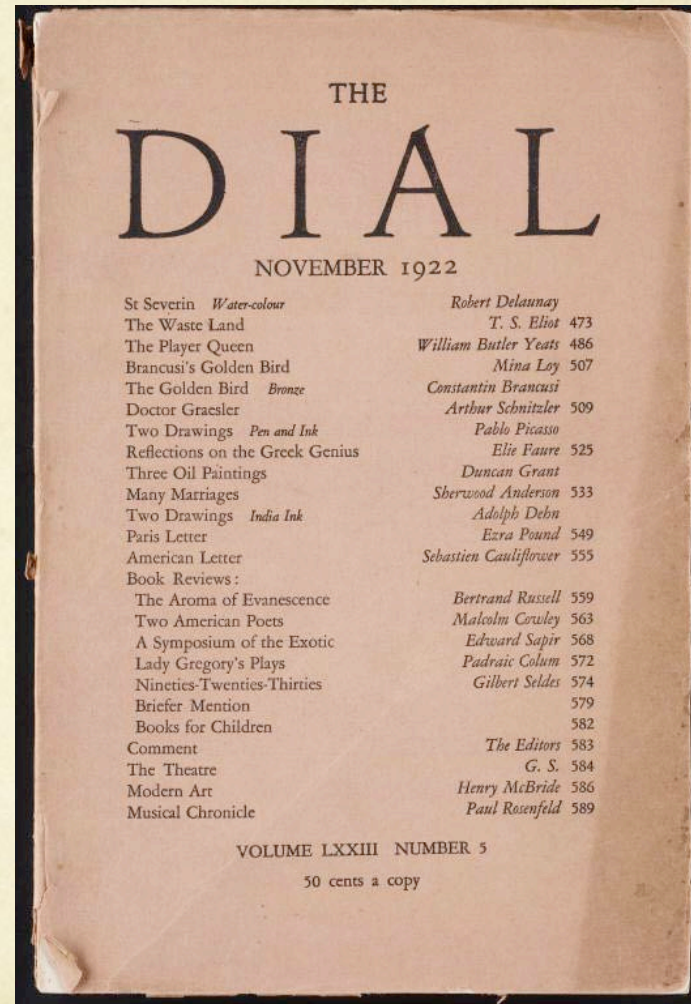
Steamboat Willie

“*Steamboat Willie* has been close to entering the public domain in the United States several times. Each time, copyright protection in the United States has been extended. It could have entered public domain in 4 different years; first in 1956, renewed to 1984, then to 2003 by the Copyright Act of 1976, and finally to the current public domain date of 2023 by the Copyright Term Extension Act (also known pejoratively as the Mickey Mouse Protection Act)^[3] of 1998. The U.S. copyright on *Steamboat Willie* will be in effect through 2023 unless there is another change of the law.”

The Waste Land



T.S. Eliot, by Wyndham Lewis, 1938



Original publication of the poem: 1922, in The Dial (an American literary magazine)



Copyright and The Waste Land

- “The copyright was registered in the United States sometime in 1922.
- The copyright gave 28 years of protection plus any additional time to cause it to expire after midnight on the last day of the year. Thus it was protected up to and throughout 1950 (1922 + 28).
- In 1950 the copyright could be renewed for 28 more years meaning that it would enter the public domain **in the United States** after the end of 1978 (1950 + 28).
- In the United States, the Copyright Act of 1976 extended the renewal from 28 years to 47 years giving *The Waste Land* protection for 19 more years or throughout 1997 (1950 + 28 + 19).”

Copyright and The Waste Land

- “On January 1, 1998, *The Waste Land* went into public domain in the United States.
- On October 27, 1998 U.S. public law 105-298 extended renewal of copyrighted items (that were still under protection) by 20 years.
- *The Waste Land* was, however, already in the public domain in the United States and thus remains in that state.
- If *The Waste Land* [had been] written in 1923 it would be protected for 95 years (28 + 28 + 19 + 20) plus the remainder of the last calendar year meaning that it would go into the public domain (in the US) January 1, 2019.”

And in England...

- “*The Waste Land* is still under copyright restrictions in the United Kingdom and most likely in the countries of the European Union, the Commonwealth of Nations and other countries. Copies of T.S. Eliot's poems, plays, essays and other of his works that are placed on computers for public access through the internet may be infringing on copyrights held by Faber and Faber, Mrs. T.S. Eliot and others.”

Copyright information about the Waste Land comes from R.A. Parker, “Exploring the Waste Land,” a hobbyist site at <http://www.std.com/~raparker/exploring/thewasteland/excopy.html>

Give, sympathize, control

401. 'Datta, dayadhvam, damyata' (Give, sympathize, control). The fable of the meaning of the Thunder is found in the Brihadaranyaka-Upanishad, 5, 1. A translation is found in Deussen's Sechzig Upanishads des Veda, p. 489.



The Waste Land

T.S. ELIOT



Poem

The full published text of
The Waste Land (1922)



Performance

A specially filmed performance of
the entire poem by Fiona Shaw



Manuscript

A facsimile of Eliot's original manuscript
with hand-written edits by Ezra Pound



Perspectives

Commentary on the poem and on
Eliot from a range of interesting people



Readings

Hear the poem spoken aloud by
different voices including Eliot himself



Gallery

A selection of photographs and images
related to the poem



Tips

How to get the best from this
electronic edition of The Waste Land



Notes

Annotations and references
explaining the text of the poem



HATHI TRUST

A Shared Digital Repository

HathiTrust Research Center



Goals of the HTRC

- Maintain repository of text mining algorithms, retrieval tools, derived data sets, and indices available for human and programmatic discovery.
- Be a user-driven resource, with an active advisory board, and a community model that allows users to share tools and results.
- Support interoperability across collections and institutions, through use of inCommon SAML identity.
- See also: <http://www.ideals.illinois.edu/handle/2142/29936> - a report prepared by the Illinois Center for Informatics Research in Science and Scholarship, on the experience of Google Digital Humanities grant recipients.



Non-consumptive Research

“Research in which computational analysis is performed on one or more Books, but not research in which a researcher reads or displays substantial portions of a Book to understand the intellectual content presented within the Book.”





Non-consumptive Research

- One of HTRC's unique challenges is support for non-consumptive research.
- This will entail bringing algorithms to data, and exporting results, and/or providing people with secure computational environments in which they can work with copyrighted materials without exporting them.
- We are going to need to demonstrate to publishers that this not only doesn't threaten their business, but actually has the potential to enhance and expand it. I expect this demonstration to be more compelling for publishers who are focused on the educational market than for those who are not.

Starving at the Banquet

Variously attributed to Japanese, Chinese, and Jewish tradition; I think the story probably originates with a 13th-century Hassidic rabbi, Maharam MiRottenberg. A (man, woman) asks an (angel, monk) for a preview of heaven and hell. The angel takes the man to a beautiful place where a banquet has been set, and yet the people at the banquet are starving, because they each have three-foot-long spoons strapped to their arms, and they can't get their food into their mouths. This is clearly hell. Then they go to visit heaven: same setting, same banquet, but everybody's fat and happy, because they're using their spoons to feed each other.

