

ONLINE APPENDIX

NOT FOR PUBLICATION

**APPENDIX A – ADDITIONAL ROBUSTNESS CHECKS**

TABLE A1 – REPEAT PERFORMANCES WITH (SHADED) AND WITHOUT COPYRIGHTS

PANEL A: 1781-1800

Performed in:	Sardinia	Modena	Parma	Tuscany	Lombardy	Venetia	Rome	Sicily
Premiered in:								
Sardinia	0	0	0	0	0	0	0	0
Modena	0	0	0	0	0	0	0	0
Parma	4	0	0	0	2	3	0	5
Tuscany	0	0	0	1	0	2	2	4
Lombardy	0	0	0	0	0	0	0	0
Venetia	3	1	4	6	7	3	1	10
Rome	1	0	0	3	0	5	4	8
Sicily	6	7	0	4	0	2	5	11

PANEL B: 1801-1820

Performed in:	Sardinia	Modena	Parma	Tuscany	Lombardy	Venetia	Rome	Sicily
Premiered in:								
Sardinia	2	1	0	4	0	0	2	4
Modena	0	0	0	0	0	0	0	0
Parma	0	0	0	0	0	0	0	0
Tuscany	0	0	0	0	0	0	0	0
Lombardy	0	0	0	1	0	0	2	1
Venetia	2	0	0	1	0	0	0	1
Rome	3	0	4	0	0	0	0	3
Sicily	2	0	5	0	0	0	2	4

*Notes:* Counts of repeat performances (in column states) of operas that had premiered in row states. Shaded areas represent repeat performances of operas that would have been protected by copyrights. Copyrights were only valid in states with copyrights and not enforceable in other states. By granting composers the right to charge theaters for repeat performances, copyrights increased the costs of copyrighted operas to theaters in states with copyrights, and all else equal, there should be fewer repeat performances, as long as copyrights were enforced.

TABLE A2 – LIFE TABLE  
EXPECTED REMAINING YEARS OF LIFE FOR AN ITALIAN COMPOSER IN 1800

TIME PERIOD [t; t+4]	AGE BRACKET [a; a+4]			
	25-29	30-34	35-39	40-44
1795-1799	29.79	29.45	28.83	28.21
1800-1804	29.91	29.75	29.23	28.94
1805-1809	30.23	29.93	29.53	29.10

*Notes:* Expected remaining years of life in 1800 using biographic data for 705 composers who created at least one opera in Italy between 1770 and 1900. Data on birth and death years from Dassori (1903), Ambiveri (1998), and the *New Grove Dictionary of Music and Musicians* (2001).

We estimate remaining years of life for at the time of the premiere of an opera. Among 2,598 operas that premiered in Italy between 1770 and 1900 the average age of the composer at the time of the premiere was 34 years. The life table shows the expected years of life  $R([a; a+4], [t; t+4])$  for composers in the age bracket  $[a, a+4]$  in intervals of five calendar years  $[t, t+4]$  between 1795 and 1809.

$$R(34[1800,1804]) = 0.2 * R([30,34],[1800,1804]) + 0.8 * R([35,39],[1801,1804]) \\ = 0.2 * 29.75 \text{ years} + 0.8 * 29.23 \text{ years.}$$

Life table estimates exceed the average age at death because they are conditional on a composer's survival to age 34, the average age of a composer at the time of the premiere. Life tables predict the expected remaining years of life  $R([a, a+4], [t, t+4])$  for a composer at age bracket  $[a, a+4]$  in intervals of five calendar years  $[t, t+4]$  between 1770 and 1900. For the median composer in age bracket  $[a, a+4]$ , the expected remaining years of life are the average remaining years of life across all composers in the same age bracket and time interval  $[t, t+4]$ .

TABLE A3 – COLLAPSING THE PRE-AND POST-PERIOD OBSERVATIONS WITH CLUSTERING AT THE STATE LEVEL  
 OLS, DEPENDENT VARIABLE IS NEW OPERAS PER STATE AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)
Lombardy & Venetia *post	2.201 (0.677)	2.147 (0.853)	2.263 (0.559)	2.430 (0.632)
Lombardy & Venetia		0.320 (0.488)		
State FE	Yes	No	Yes	Yes
Year FE	Yes	Yes	Yes	Yes
Linear pre-trend for Lombardy & Venetia	No	No	Yes	No
State-specific linear pre-trend	No	No	No	Yes
Pre-1801 mean	1.406	1.406	1.406	1.406
N (year-state pair)	320	320	320	320
R-squared	0.800	0.726	0.800	0.819

Standard errors clustered at the state level for pre- and post-copyright period in parentheses

*Notes:* Standard errors are clustered at the level of eight states, implementing Bertrand et al. (2004), who show that “collapsing the data into pre- and post- periods produce consistent standard errors, even when the number of states is small.” The dependent variable *new operas per state and year* counts new operas created in state *i* per year *t* between 1781 and 1820. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801; *post* indicates years after 1800. The *pre-1801 mean* reports the average number of new operas created per state and year until 1800. State fixed effects control for variation in opera output across states that is constant over time. Year fixed effects control for variation over time that is shared across states. Columns (1-4) are estimated using OLS.

TABLE A4 – COMPOSERS MOVING FROM THE CONTROL STATES TO LOMBARDY AND VENETIA  
 PANEL A: 1781-1800

Composers with 1 or more prior opera in:		Sardinia	Modena	Parma	Tuscany	Lombardy	Venetia	Rome	Sicily
Creating opera in:									
Sardinia	0	–	–	–	–	–	–	–	–
Modena	0	–	–	–	–	–	–	–	–
Parma	0	–	–	–	–	–	–	–	–
Tuscany	0	–	–	–	–	–	–	–	–
Lombardy	16	–	–	–	–	–	–	–	–
Venetia	10	–	–	–	–	–	–	–	–
Rome	2	–	–	–	–	–	–	–	1
Sicily	3	1	–	–	–	–	–	–	–

PANEL B: 1801-1820

Composers with 1 or more prior operas in:		Sardinia	Modena	Parma	Tuscany	Lombardy	Venetia	Rome	Sicily
Creating opera in:									
Sardinia	3	–	–	–	1	–	–	–	1
Modena	0	–	–	–	–	–	–	–	–
Parma	0	–	–	–	–	–	–	–	–
Tuscany	4	1	–	–	–	–	–	1	1
Lombardy	44	–	–	–	–	–	–	–	–
Venetia	34	–	–	–	–	–	–	–	–
Rome	5	1	–	–	2	–	–	–	1
Sicily	9	2	1	1	1	–	–	2	–

*Notes:* This table checks whether the increase in opera creation in Lombardy and Venetia after 1800 may have been driven by outmigration from the control group of other Italian states. It counts composers who had previously composed at least one opera in one of the column states of origin with at least one opera in one of the row destination states.

TABLE A5 – DE-TRENDING THE DEPENDENT VARIABLE  
 OLS AND QML POISSON. DEPENDENT VARIABLE IS NEW OPERAS PER STATE AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)	(5)
		OLS (1-4)			Poisson (5)
Lombardy & Venetia * post	2.201 (0.378)	2.147 (0.399)	2.263 (0.459)	2.430 (0.450)	1.287 (0.270)
Lombardy & Venetia		0.320 (0.194)			
State FE	Yes	No	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes
Linear pre-trend for L&V	No	No	Yes	No	No
State-specific linear pre-trend	No	No	No	Yes	No
Pre-1801 mean	1.406	1.406	1.406	1.406	1.406
N (state-year pairs)	320	320	320	320	320
R-squared	0.809	0.734	0.809	0.825	

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable *new operas per state and year* counts new operas created in city  $i$  and year  $t$  between 1781 and 1820 and is de-trended by a linear pre-trend for Lombardy and Venetia, estimated for the pre-1801 data. *Pre-copyright mean* reports the mean of the dependent variable – new operas per state and year – for year-state pairs *without* copyrights. Specifications (1-4) estimate OLS regressions; specification (5) estimates the average treatment effect (ATE) of the conditional fixed effects quasi-maximum likelihood Poisson regression.

TABLE A6 –EXCLUDING MILAN AND VENICE,  
OLS AND QML POISSON. DEPENDENT VARIABLE IS NEW OPERAS PER STATE AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
	OLS	Poisson	OLS	Poisson	OLS	Poisson	OLS	Poisson
Lombardy & Venetia * post	2.078	2.120	1.048	0.747	0.925	1.596	3.336	1.287
	(0.313)	(0.226)	(0.358)	(0.307)	(0.244)	(0.277)	(0.373)	(0.313)
State FE	Yes							
Year FE	Yes							
Excluding Venice	Yes	Yes	No	No	No	No	No	No
Excluding Milan	No	No	Yes	Yes	No	No	No	No
Excluding Venice and Milan	No	No	No	No	Yes	Yes	No	No
Excluding Venetia	No	No	No	No	No	No	Yes	Yes
Pre-1801 mean	1.194	1.194	1.363	1.363	1.150	1.150	1.307	1.307
N (year-state pair)	320	320	320	320	320	320	320	320
R-squared	0.808		0.777		0.785		0.833	
Standard errors clustered at the state-year level in parentheses								

*Notes:* The dependent variable *new operas per state and year* measures the number of new operas in state  $i$  and year  $t$  between 1781 and 1820. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800. *Pre-1801 mean* reports the average number of new operas per state and year until 1800. State fixed effects control for variation in opera output that is constant over time. Year fixed effects control for variation over time that is shared across states. Columns 1-2 exclude operas premiered in the city of Venice, columns 3-4 exclude operas premiered in the city of Milan, columns 5-6 exclude operas premiered in the cities of Venice and Milan, and columns 7-8 exclude operas premiered in the state of Venetia. Columns 1, 3, 5, and 7 are estimated using OLS; columns 2, 4, 6, and 8 report the average treatment effect (ATE) of a quasi-maximum likelihood Poisson regression with conditional fixed effects.

TABLE A7 – CONTROLLING FOR YEARS OF FRENCH PRESENCE  
 OLS AND QML POISSON, DEPENDENT VARIABLE IS NEW OPERAS PER STATE AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)	(5)
		OLS (1-4)			Poisson (5)
Lombardy & Venetia * post	2.242 (0.403)	2.338 (0.406)	2.430 (0.439)	2.430 (0.470)	1.287 (0.313)
Lombardy & Venetia		0.829 (0.241)			
State FE	Yes	No	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes
Controls for years of French presence	Yes	Yes	Yes	Yes	Yes
Linear pre-trend for Lombardy & Venetia	No	No	Yes	No	No
State-specific linear pre-trend	No	No	No	Yes	No
Pre-1801 mean	1.406	1.406	1.406	1.406	1.406
N (year-state pair)	320	320	320	320	320
R-squared	0.801	0.764	0.801	0.819	

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable *new operas per state and year* measures the number of new operas in state *i* and year *t* between 1781 and 1820. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800. Each specification controls for years since a state came under French occupation. *Pre-1801 mean* reports the average number of new operas per state and year until 1800. State fixed effects control for variation in opera output that is constant over time. Year fixed effects control for variation over time that is shared across states. Columns (1-4) are estimated using OLS; column (5) reports the average treatment effect (ATE) of a quasi-maximum likelihood Poisson regression with conditional fixed effects.

TABLE A8 – ROBUSTNESS CHECKS,  
OLS WITH ALTERNATIVE MEASURES FOR QUALITY, 1781-1820

	(1)	(2)	(3)	(4)	(5)	(6)
	Count	Share	Count	Share	Count	Share
<u>Panel A. Historically popular operas</u>						
Lombardy & Venetia * post	0.401 (0.153)	0.101 (0.047)	0.462 (0.153)	0.055 (0.057)	0.436 (0.156)	0.042 (0.058)
Lombardy & Venetia	0.041 (0.067)	-0.015 (0.035)				
<u>Panel B. Performed at Met, 1900-2014</u>						
Lombardy & Venetia * post	0.442 (0.145)	0.099 (0.044)	0.495 (0.147)	0.078 (0.054)	0.471 (0.150)	0.068 (0.055)
Lombardy & Venetia	0.033 (0.052)	-0.004 (0.031)				
<u>Panel C. Durable operas, Amazon today</u>						
Lombardy & Venetia * post	0.275 (0.130)	0.067 (0.033)	0.301 (0.131)	0.051 (0.032)	0.283 (0.134)	0.045 (0.033)
Lombardy & Venetia	-0.000 (0.028)	-0.014 (0.014)				
State FE	No	No	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes
Linear pre-trend for L&V	No	No	Yes	Yes	No	No
State-specific linear pre-trend	No	No	No	No	Yes	Yes
N (year-state pair)	320	320	320	320	320	320

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable measures the count or share of high-quality operas, using different measures for quality. For example, the *share of historically popular operas* measures the share of historically popular operas among all operas created in state  $i$  and year  $t$  between 1781 and 1820 (columns 2, 4, and 6). Panel A reports results for *historically popular operas* in Loewenberg's (1978) *Annals of Operas*. Panel B reports results for operas that were performed at least once at the Metropolitan opera house between 1900 and 2014. Panel C reports results for *durable operas* that were still for sale as complete recordings on Amazon in 2014. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800.

TABLE A9 – DE-TRENDING THE DEPENDENT VARIABLE,  
OLS REGRESSIONS WITH ALTERNATIVE MEASURES FOR QUALITY, 1781-1820

	(1)	(2)	(3)	(4)	(5)	(6)
	Historically popular operas in Loewenberg (1978, 1-2)		Operas performed at the Metropolitan 1900-2014 (3-4)		Durable operas on Amazon today (5-6)	
	Count	Share	Count	Share	Count	Share
L&V * post	0.407	0.104	0.448	0.102	0.280	0.069
	(0.145)	(0.042)	(0.140)	(0.040)	(0.126)	(0.031)
State FE	Yes	Yes	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes
Pre-1801 mean	0.094	0.055	0.075	0.041	0.025	0.016
N (state-year)	320	320	320	320	320	320
R-squared	0.354	0.256	0.378	0.288	0.365	0.300

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable measures the count or share of high-quality operas, using different measures for quality. For example, the *share of historically popular operas* measures the share of historically popular operas among all operas created in state  $i$  and year  $t$  between 1781 and 1820 (column). The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800. The *pre-1801 mean* reports the average number (or share) of high-quality operas per state and year before 1801.

TABLE A10 – ANALYSIS OF REPEAT PERFORMANCES, OLS AND POISSON

	(1)	(2)	(3)	(4)	(5)	(6)
	Overall Popularity			Immediate Hit		
	Average Number per Year of Repeat Performances (1-3)			Repeat Performances in the Year of the Premiere (4-6)		
	OLS (1-2)		Poisson (3)	OLS (4-5)		Poisson (6)
L&V * post	0.912 (0.113)	0.904 (0.114)	0.661 (0.104)	9.781 (1.794)	9.542 (1.875)	5.721 (1.392)
Lombardy & Venetia		0.077 (0.090)			1.421 (1.060)	
State FE	Yes	No	Yes	Yes	No	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes
Pre-1801 mean	0.602	0.602	0.602	6.250	6.250	6.250
N (year-state pair)	320	320	320	320	320	320
R-squared	0.779	0.770		0.800	0.988	
Standard errors clustered at the state-year level in parentheses						

*Notes:* The dependent variables are the *average number per year of repeat performances* for operas created in state  $i$  year  $t$  (to measure overall popularity) and *repeat performance in the year of the premiere* (to capture immediate hits). Columns 1-2 and 4-5 report OLS estimates, columns 3 and 6 report QML Poisson estimations. *Pre-1801 mean* reports the average number of the dependent variable before 1801.

TABLE A11 – EFFECTS OF COPYRIGHTS ON OPERAS PERFORMANCE IN THE 20<sup>TH</sup> CENTURY

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
	Alla Scala Milan (1-2)		Opéra National Paris (3-4)		Wiener Staatsoper Vienna (5-6)		Teatro Colón Buenos Aires (7-8)	
	Count	Share	Count	Share	Count	Share	Count	Share
L&V * post	0.964 (0.122)	0.229 (0.046)	0.581 (0.123)	0.134 (0.040)	0.514 (0.119)	0.101 (0.039)	0.606 (0.125)	0.152 (0.046)
State FE	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Pre-1801 mean	0.052	0.067	0.079	0.055	0.066	0.049	0.067	0.057
N (state-year pairs)	320	320	320	320	320	320	320	320
R-squared	0.656	0.467	0.451	0.481	0.495	0.319	0.303	0.328

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable measures the count or share of operas performed at least once in Alla Scala Theater in Milan between 1947 and 2018 (columns 1-2), in the Opéra National de Paris between 1900 and 2018 (columns 3-4), the Wiener Staatsopera in Vienna between 1955 and 2018 (columns 5-6), and the Teatro Colón in Buenos Aires between 1908 and 2018 (columns 7-8). The indicator *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator *post* equals 1 for years after 1800. The *pre-1801 mean* reports the average number / share of high-quality operas per state and year before 1801. State fixed effects control for variation in the creation of new operas that is constant over time. Year fixed effects control for variation in opera creation over time that is share.

TABLE A12 – COMPOSER-LEVEL REGRESSIONS,  
AVERAGE TREATMENT EFFECT OF POISSON QUASI-MAXIMUM LIKELIHOOD,  
DEPENDENT VARIABLE IS NEW OPERAS PER STATE AND YEAR BY COMPOSERS, 1781-1820

	(1)	(2)	(3)
Lombardy & Venetia * post	0.811 (0.159)	0.726 (0.176)	0.811 (0.159)
Return Migrants * L&V * post		0.181 (0.175)	
Stayers * L&V * post			-1.284 (0.321)
Composer FE	Yes	Yes	Yes
Year FE	Yes	Yes	Yes
State FE	Yes	Yes	Yes
Pre-1801 mean	1.194	1.194	1.194
N of composers	515	515	515

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variable *new operas per state and year* measures the number of new operas per composer in state *i* and year *t* between 1781 and 1820. The variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, the two Italian states that adopted copyrights in 1801. The variable *post* equals 1 for years after 1800. The variable *Return Migrants* equals 1 for composers who composed in Italy after composing at least one opera abroad. The variable *stayers* equals 1 for composers who only composed in the state where they premiered their first opera. The *pre-1801 mean* reports the average number of new operas per state and year until 1800.

TABLE A13 – COMPOSERS SUMMARY STATISTICS

	ALL COMPOSERS (1)	RETURN MIGRANTS (2)	STAYERS (3)
All Operas	1.194	1.368	1.110
Historically popular operas	0.056	0.074	0.000
Performed at Met, 1900-2014	0.046	0.074	0.000
Durable operas, Amazon today	0.036	0.074	0.000

*Notes:* Average number of new operas per composer per year until 1800 for all composers in our sample (column 1), *return migrants* who composed in Italy after composing at least one opera abroad (column 2), and *stayers* who only composed in the state where they premiered their first opera.

TABLE A14 – COMPOSER-LEVEL REGRESSIONS WITH CONTROLS FOR RETURN MIGRANTS  
DEPENDENT VARIABLE IS OPERAS PER COMPOSER, STATE AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)
	Count	Share	Count	Share
<u>Panel A. All Operas</u>				
Lombardy & Venetia * post	1.110 (0.351)		1.451 (0.324)	
Return Migrants * L&V * post	0.846 (0.353)			
Stayers * L&V * post			-1.951 (1.480)	
<u>Panel B. Historically popular operas</u>				
Lombardy & Venetia * post	0.612 (0.203)	0.246 (0.075)	0.838 (0.187)	0.277 (0.068)
Return Migrants * L&V * post	0.560 (0.205)	0.076 (0.075)		
Stayers * L&V * post			-0.898 (0.859)	-0.220 (0.313)
<u>Panel C. Performed at Met, 1900-2014</u>				
Lombardy & Venetia * post	0.447 (0.170)	0.198 (0.074)	0.653 (0.157)	0.223 (0.067)
Return Migrants * L&V * post	0.511 (0.171)	0.063 (0.074)		
Stayers * L&V * post			-0.167 (0.720)	-0.092 (0.307)
<u>Panel D. Durable operas, Amazon today</u>				
Lombardy & Venetia * post	0.443 (0.189)	0.195 (0.071)	0.562 (0.172)	0.193 (0.065)
Return Migrants * L&V * post	0.294 (0.190)	-0.008 (0.071)		
Stayers * L&V * post			-0.863 (0.790)	-0.324 (0.297)
Composer FE	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes
State FE	Yes	Yes	Yes	Yes
Standard errors clustered at the state-year level in parentheses				

Notes: The variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, the two Italian states that adopted copyrights in 1801. The variable *post* equals 1 for years after 1800. The variable *Return Migrants* equals 1 for composers who came back to an Italian state after having composed outside Italy. The variable *stayers* equals 1 for composers who only compose in the state where they premiered their first opera.

TABLE A15 – LENGTH OF COPYRIGHT AND COUNTS OF NEW OPERAS CREATED PER STATE AND YEAR, 1770-1900

	1770-1800	1801-1825	1826-1827	1828-1839	1840-1864	1865-1869	1870-1900
Sardinia	no copyright 0.81 operas	no copyright 1.68 operas	no copyright 0.50 operas	no copyright 2.50 operas	life+30y 2.96 operas	life+40y 2.80 operas	life+40y 4.06 operas
Modena	no copyright 0.65 operas	no copyright 0.92 operas	no copyright 1.00 operas	no copyright 0.33 operas	life+30y 0.48 operas	life+40y 0.00 operas	life+40y 0.48 operas
Parma	no copyright 0.68 operas	no copyright 0.88 operas	no copyright 0.00 operas	no copyright 0.42 operas	life+30y 0.36 operas	life+40y 0.60 operas	life+40y 0.45 operas
Tuscany	no copyright 0.71 operas	no copyright 1.16 operas	no copyright 3.00 operas	no copyright 2.58 operas	life+30y 2.08 operas	life+40y 2.40 operas	life+40y 2.71 operas
Lombardy	no copyright 0.67 operas	life+10y 5.04 operas	life+10y 5.50 operas	life+10y 6.17 operas	life+30y 4.96 operas	life+40y 5.60 operas	life+40y 5.03 operas
Venetia	no copyright 1.35 operas	life+10y 3.44 operas	life+10y 2.50 operas	life+10y 2.92 operas	life+30y 2.52 operas	life+40y 0.60 operas	life+40y 1.77 operas
Papal State	no copyright 1.00 operas	no copyright 3.44 operas	life+12y 2.50 operas	life+12y 3.00 operas	life+30y 2.60 operas	life+30y 3.20 operas	life+40y 3.65 operas
Sicily	no copyright 2.10 operas	no copyright 4.64 operas	no copyright 14.00 operas	life+30 17.08 operas	life+30y 9.28 operas	life+40y 4.80 operas	life+40y 4.55 operas

*Notes:* The variable *new operas per state and year* is the average number of operas premiered in state *i* (columns) between year *t* and year *t+r* (rows). *No copyright* indicates that state *i* did not offer copyrights protection in that time period. *Life +10, 30, or 40* indicate that state *i* offers exclusive rights in an opera for the duration of a composer's life plus 10, 30, or 40 years after his death. For example, on average 1.16 operas were premiered in Venetia between 1770 and 1800, when the state offered no copyrights protection.

TABLE A16 – CITY-LEVEL REGRESSIONS WITH INTERACTIONS FOR THE PRE-EXISTING INFRASTRUCTURE OF THEATERS IN 1800  
DEPENDENT VARIABLE IS NEW OPERAS PER CITY AND YEAR, 1781-1820

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
	All Operas (1-2)		Historically popular operas in Loewenberg (1978, 3-4)		Operas performed at the Metropolitan 1900-2014 (5-6)		Durable operas on Amazon today (7-8)	
	Less 1,000	More 1,000	Less 1,000	More 1,000	Less 1,000	More 1,000	Less 1,000	More 1,000
L&V * post	0.256 (0.069)	1.271 (0.228)	0.084 (0.029)	0.635 (0.111)	0.088 (0.027)	0.305 (0.073)	0.070 (0.027)	0.455 (0.090)
City FE	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Pre-1801 mean	0.215	1.035	0.018	0.079	0.012	0.057	0.012	0.057
N (city-year pairs)	560	400	560	400	560	400	560	400
R-squared	0.492	0.773	0.139	0.494	0.175	0.477	0.165	0.433

Standard errors clustered at the city-year level in parentheses

*Notes:* The dependent variable *new operas per year and city* measures of new operas created in city *i* and year *t* between 1781 and 1820 (columns 1-2). Columns (3-4) report results for *historically popular operas* in Loewenberg's (1978) *Annals of Operas*. Columns (5-6) report results for *Met operas* that were performed at the New York Met at least once between 1900 and 2014. Columns (7-8) report results for *durable operas* that were still for sale on Amazon in 2014. Columns 1, 3, 5, and 7 refer to cities with less than 1,000 theater seats before 1801. Columns 2, 4, 6, and 8 refer to cities with more than 1,000 theater seats before 1801. The variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, the two Italian states that adopted copyrights in 1801. *Pre-1801 mean* reports the count new operas created per city and year until 1800. Data include 677 new operas created between 1781 and 1820 across eight Italian states within the year 1900 borders of Italy.

TABLE A17 – EFFECTS ON LIBRETTOS, OLS AND QML POISSON REGRESSIONS, 1781-1820

	(1)	(2)	(3)	(4)
	OLS	Poisson	OLS	Poisson
	New Librettos (1-2)		Share Operas using New Librettos (3-4)	
Lombardy & Venetia * post	2.604 (0.404)	2.145 (0.365)	0.533 (0.065)	0.410 (0.082)
State FE	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes
Pre-1801 mean	2.950	2.950	0.165	0.165
N (year-state pair)	320	320	320	320
R-squared	0.844		0.702	

Robust standard errors in parentheses

*Notes:* The dependent variable *new operas per state and year* measures the number of new operas in state  $i$  and year  $t$  between 1781 and 1820. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800. *Pre-1801 mean* reports the average number of new operas per state and year until 1800. State fixed effects control for variation in opera output that is constant over time. Year fixed effects control for variation over time that is shared across states. Columns 1, 3, and 5 are estimated using OLS; columns 2, 4, and 6 report the average treatment effect (ATE) of a quasi-maximum likelihood Poisson regression with conditional fixed effects.

TABLE A18 – EFFECTS OF COPYRIGHTS ON OTHER TYPES OF MUSICAL COMPOSITIONS  
OLS AND QML POISSON REGRESSIONS, 1781-1820

	(1)	(2)	(3)	(4)	(5)	(6)
	OLS	Poisson	OLS	Poisson	OLS	Poisson
	<i>Opening Night!</i>		Symphonies		Songs	
Lombardy & Venetia * post	1.211 (0.453)	1.773 (0.340)	3.399 (0.375)	1.868 (0.123)	5.882 (1.163)	4.994 (0.901)
State FE	Yes	Yes	Yes	Yes	Yes	Yes
Year FE	Yes	Yes	Yes	Yes	Yes	Yes
Pre-1801 mean	2.910	2.910	0.838	0.838	6.925	6.925
N (year-state pair)	320	320	320	320	320	320
R-squared	0.790		0.825		0.849	

Standard errors clustered at the state-year level in parentheses

*Notes:* The dependent variables *Opening Night!*, symphonies, and songs *per state and year* measures the number of new operettas, oratorios, and serenades (excluding operas) in state *i* and year *t* between 1781 and 1820. The indicator variable *Lombardy & Venetia* equals 1 for Lombardy and Venetia, which adopted copyright laws in 1801. The indicator variable *post* equals 1 for years after 1800. Each specification controls for years since a state came under French occupation. *Pre-1801 mean* reports the average number of new musical compositions per state and year until 1800. State fixed effects control for variation in opera output that is constant over time. Year fixed effects control for variation over time that is shared across states. Columns 1, 3, and 5 are estimated using OLS; columns 2, 4, and 6 report the average treatment effect (ATE) of a quasi-maximum likelihood Poisson regression with conditional fixed effects.

FIGURE A1 – ARCHIVAL LETTERS AND CONTRACTS

PANEL A: CONTRACT FOR OPERA COMPOSITION BETWEEN FRANCESCO BENEDETTO RICCI AND GIUSEPPE MOSCA, TEATRO ALLA SCALA IN MILANO, JANUARY 16, 1802

**ASC, CARTE SCIOLTE, N. 6268**

**MODULO PER LA SOTTOSCRIZIONE DI UN CONTRATTO COMPOSIZIONE DI UN'OPERA  
TRA IL SIGNOR FRANCESCO BENEDETTO RICCI, AGENTE TEATRALE,  
E IL COMPOSITORE GIUSEPPE MOSCA PER IL TEATRO ALLA SCALA DI MILANO**

Milano 26 nevosio anno x repubblicano (16 gennaio 1802)

Colla presente Scrittura, fatta in doppio originale, da valere in ogni miglior modo ed ovunque tra li signori Francesco Benedetto Ricci, Agente Teatrale, e Giuseppe Mosca, Compositore, è stato convenuto quanto segue, da eseguirsi inviolabilmente:

1. Si obbliga il signor Giuseppe Mosca di prestare i suoi servigi nella qualità di compositore e di consegnare la stesura della musica d'opera entro il 2 ventoso anno x repubblicano (20 febbraio 1802);
2. Si obbliga il signor Francesco Benedetto Ricci a corrispondere al signor Giuseppe Mosca la somma dei franchi 3,500 per la stesura della musica d'opera e dei franchi 250 per ogni ripetizione d'opera nella corrente stagione;
3. La somma dei franchi 3,500 per la stesura della musica d'opera verrà corrisposta al momento della consegna dell'opera. La somma dei franchi 250 per ogni ripetizione d'opera verrà corrisposta ogni dieci di', per le ripetizioni effettuate allorchè.
4. Tutte le differenze che potessero insorgere fra le Parti contraenti in dipendenza di questo contratto saranno rimesse alla decisione delle Autorità superiori, senza essere preclusa la via alle Parti di adire pel loro interesse pecuniario anche il Foro giudiziale: ove poi il Compositore mancasse al proprio dovere entro il limite pattuito senza una legittima causa, sarà sottoposto alle penali espresse dai rispettivi regolamenti ed alla reintegrazione dei danni all'Impresa.
5. I Virtuosi si obbligano di osservare i regolamenti teatrali o speciali emanati dall governo della Repubblica Cisalpina.

In conferma e per l'esatta esecuzione del presente Contratto, le Parti si sottoscrivono ed obbligano le rispettive persone e beni.

In fede,

Francesco Benedetto Ricci

Giuseppe Mosca

*Source:* Archivio dello Stato Centrale (ASC), Carte Sciolte N. 6268

Our translation from the Italian (emphasis added):

Milan, January 16, 1802

With this writing, made in double copy, that holds in every way and place between Mister Francesco Benedetto Ricco, Theater Agent, and Giuseppe Mosca, Composer, it has been established what follows, which is inviolable:

1. Mister Giuseppe Mosca is forced to do his job in quality of composer and to submit the score of the music opera by February 20, 1802.
2. Mister Francesco Benedetto Ricci is forced to pay to Mister Giuseppe Mosca the sum of 3,500 francs for writing the score of the opera and of 250 francs for each repeat performance in the current season.
3. The sum of 3,500 francs for writing the score of the opera will be paid when the score will be submitted. The sum of 250 francs for each repeat performance will be paid every ten days for the repeat performance until that day.
4. Every difference that may arise among the parts of this contract will be subject to the decision of the Superior Authorities, without excluding the possibility for the part for their monetary interest to find an agreement at the court. If the Composer didn't accomplish his job by the deadline without a valid reason, he will be subject to the penalties of the respective regulations and to compensate the damages to the Theater.
5. The Virtuous will observe theater regulations or special regulations released by the Government of the Cisalpine Republic.

To confirm and execute the current Contract, the Parts subscribe and commit the respective people and goods.

In faith,

Francesco Benedetto Ricci

Giuseppe Mosca

PANEL B: LETTER FROM THE COMPOSER STEFANO PAVESI TO THE IMPRESARIO GIACOMO  
PREGLIASCO OF THE TEATRO REGIO IN TORINO, NOVEMBER 3, 1803

ASC, CARTE SCIOLTE, N. 6253

LETTERA DEL COMPOSITORE STEFANO PAVESI AL SIGNOR GIACOMO PREGLIASCO, AGENTE TEATRALE,  
IN MERITO ALLA DEFINIZIONE DI UN CONTRATTO DI COMPOSIZIONE DI UN'OPERA  
PER IL TEATRO REGIO DI TORINO

Venezia, li 3 Novembre 1803

La precisione con cui mi scrivete nella cara vostra 12 scadente esige ch'io vi risponda coll'eguale sincerità. Non è già ch'io disprezzi l'offerta dei franchi 3000. Che mi proponete, ma questa riesce inferiore alle paghe concesse a me in Venezia. Dove per ogni ripetizione d'opera mi viene corrisposta una somma di franchi 200 dal 1801.

Lascio dunque a voi la facoltà di stabilire il contratto con un adeguato accrescimento, acciò abbia luogo l'opera al teatro vostro ch'io valuto moltissimo. Vi assicuro ch'io mi induco a questo ribasso per il vero piacere di riuscire un affare con voi.

Nell'attendere un vostro decisivo riscontro, mi offro disposto à vostri comandi, preggiandomi essere con perfetta stima.

Vostro affezionatissimo servo e amico

Stefano Pavesi

*Source:* Archivio dello Stato Centrale (ASC), Carte Sciolte N. 6253.

Our translation from the Italian (emphasis added):

Venice, November 3, 1803

The precision of your offer with the deadline on November 12<sup>th</sup> requires that I respond to you with the same level of sincerity. It is not that I disregard your offer of 3,000 francs. But it is less than the pay I could get in Venice. **There, I receive a sum of 200 francs for each repeat performance of my work, since 1801.**

I will give you the opportunity to offer a contract with an appropriate increase, so that the opera that I value so much can be performed at your theater. I assure you that I would even accept a lower offer in exchange for the pleasure of doing business with you. While I await your reply, I am at your service, and remain yours faithfully, with the highest esteem.

Your affectionate servant and friend,  
Stefano Pavesi

PANEL C: LETTER FROM THE IMPRESARIO ANGELO PETRACCHI TO THE COMPOSER GIOVANNI PACINI,  
TEATRO ALLA SCALA IN MILANO, DECEMBER 12, 1819

ASC, CARTE SCIOLTE, N. 6261

LETTERA DEL SIGNOR ANGELO PETRACCHI, AGENTE TEATRALE, AL COMPOSITORE GIOVANNI PACINI  
IN MERITO ALLA DEFINIZIONE DI UN CONTRATTO DI COMPOSIZIONE DI UN'OPERA  
PER IL TEATRO ALLA SCALA DI MILANO

Milano, li 12 Dicembre 1819

Non potrei che rispondere sul momento alla favorita vostra del 5 scorso. Rilevo dalla medesima la proposta che mi avanzate per il Teatro Alla Scala di Milano all'epoca del carnevale 1820, che volentieri accetterò sei mille franchi per la scrittura e 300 franchi per ogni ripetizione d'opera a partire dal carnevale 1820 medesimo.

Desidero ancor io il piacere di combinare con voi un affare che possa mettermi in grado comprovarvi la mia riconoscenza; offrendomi frattanto sempre disposto a potervi servire, sono con perfetta stima

Vostro affezionatissimo amico

Giovanni Pacini

*Source:* Archivio dello Stato Centrale (ASC), Carte Sciolte N. 6261

Our translation from the Italian (emphasis added):

Milan, December 12, 1819

I cannot do anything else than answering to your letter of December 5. I acknowledge from it the proposal you make me for the Alla Scala Theater in Milan for the 1820 Carnival, that I happily accept 6,000 francs for the writing and 300 francs for each repeat performance starting from Carnival 1820.

I desire to conclude this contract with you, so that I can show my gratitude; offering always ready to serve you, I am with a lot of esteem

Your affectionate friend,

Giovanni Pacini

PANEL D: CONTRACT FOR PRINTING THE LIBRETTO TANCREDI BETWEEN THE PUBLISHING HOUSE  
RICORDI AND MISTER LUIGI ROMANELLI, MILANO, MARCH 25, 1812

**ARCHIVIO STORICO RICORDI, N. CATALOGO 3147**  
**CONTRATTO TRA LA EDITRICE CASA RICORDI E IL SIGNOR LUIGI ROMANELLI IN**  
**MERITO ALLA DEFINIZIONE DI UN CONTRATTO DI PER LA STAMPA DEL LIBRETTO TANCREDI**

Milano, li 25 Marzo 1812

Colla presente Scrittura, fatta in doppio originale, da valere tra la Editrice Casa Ricordi e il Signor Luigi Romanelli è stato convenuto quanto segue, da eseguirsi inviolabilmente:

1. Il Signor Luigi Romanelli si impegna alla pubblicazione del libretto *Tancredi* in modo esclusivo con la Editrice Casa Ricordi;
2. La somma delle 1,000 milanese lira verrà corrisposta dalla Editrice Casa Ricordi per la stampa delle prime cento copie. Per ogni stampa aggiuntiva, la somma delle 50 milanese lira verrà corrisposta;
3. Tutte le differenze che potessero insorgere fra le Parti contraenti in dipendenza di questo contratto saranno rimesse alla decisione delle Autorità superiori, senza essere preclusa la via alle Parti di adire pel loro interesse pecuniario anche il Foro giudiziale.

In conferma e per l'esatta esecuzione del presente Contratto, le Parti si sottoscrivono ed obbligano le rispettive persone e beni.

In fede,

Sig. Giovanni Ricordi in vece della Editrice Casa Ricordi

Sig. Luigi Romanelli

*Source:* Archivio Storico Ricordi, Catalogue Number 3147

Our translation from the Italian:

Milan, March 25, 1812

This contract, prepared in duplicates, establishes an inviolable agreement between the Publishing House Ricordi and Mister Luigi Romanelli, as follows:

1. Mister Luigi Romanelli commits to publish the libretto *Tancredi* exclusively with the Publishing House Ricordi;
2. Ricordi will pay 1,000 Milanese liras for the right to print the first one hundred copies. For each additional print, the sum of 50 Milanese liras will be paid;
3. Any disputes that may arise among the parties to this contract will be subject to the decision of the Superior Authorities, without precluding the possibility of a financial settlement.

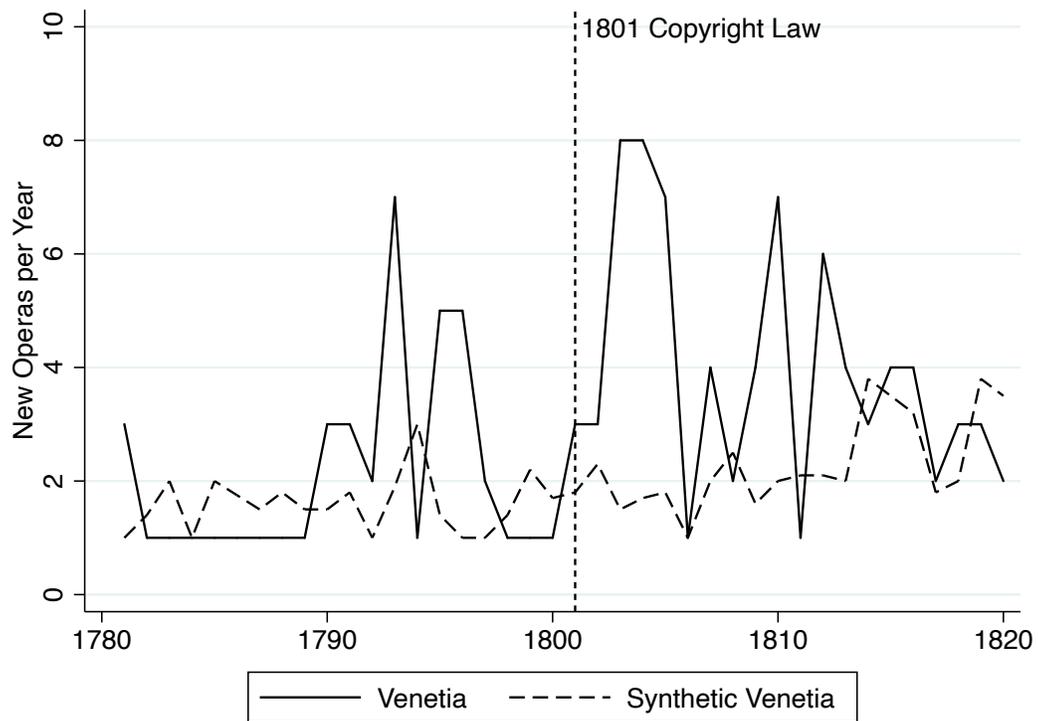
To confirm and execute the current contract, the parties commit their respective people and goods.

In good faith,

Sig Giovanni Ricordi on behalf of the Publishing House Ricordi

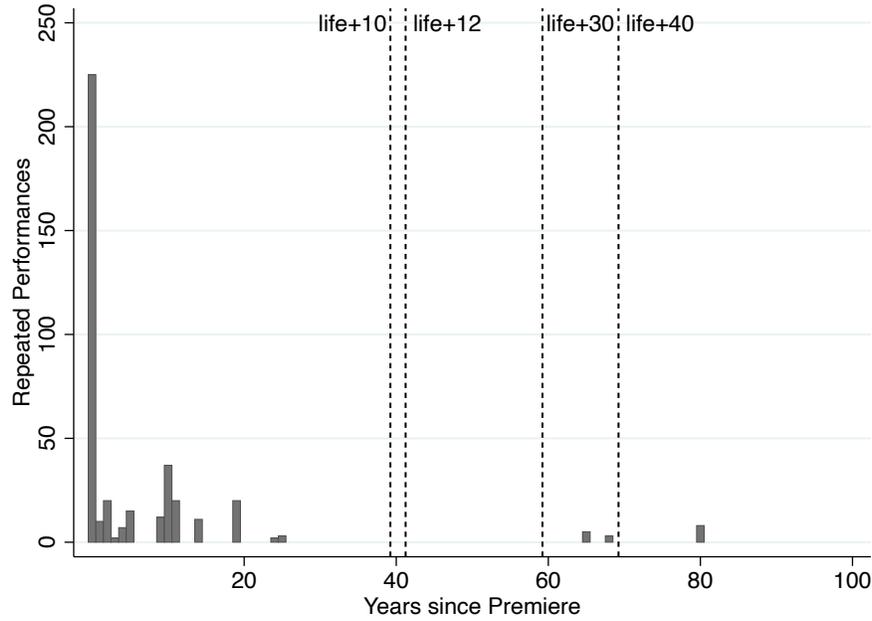
Sig. Luigi Romanelli

FIGURE A2 – SYNTHETIC CONTROL: NEW OPERAS PER STATE PER YEAR IN VENETIA

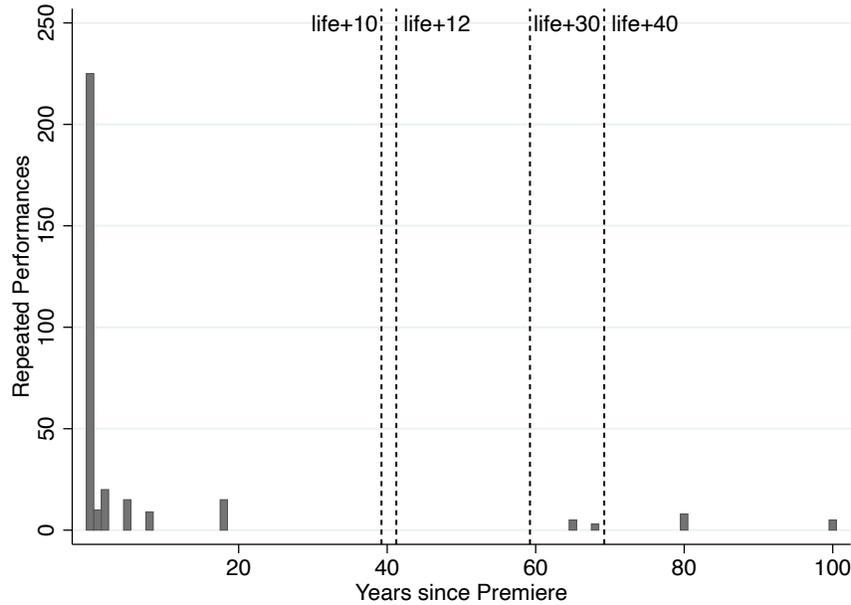


*Notes:* The solid line for *Venetia* plots the observed number of operas per year in Venetia. The interrupted line for the *Synthetic Venetia* plots operas per year for a counterfactual (synthetic) Venetia *without copyrights*, using propensity score matching (as in Abadie and Gardazabal 2003, and Abadie et al. 2012).

FIGURE A3 – PERFORMANCES IN THE FIRST 100 YEARS AFTER THE PREMIERE OF AN OPERA  
 PANEL A: LOMBARDY AND VENETIA



PANEL B: OTHER STATES



Notes: Performances per year for the first 100 years after the premiere; data include historically popular 165 operas that premiered between 1781 and 1820 (from Loewenberg 1978). Performances to the left of the vertical line *life+10* would on copyright under a regime of *life + 10*. The expected length of copyright under *life + 10* equals 39.23 years: 10 years plus the expected remaining years of life for the average composer in the year of the premiere for 705 composers and 2,598 operas that premiered between 1770 and 1900 (29.23 years, based on life tables in Table A2). Cutoffs for copyrights under *life+12* (41.29 years), *life+30* (49.23 years), and *life+40* (59.23 years) are calculated in the same way as *life + 10*.

FIGURE A4 – ITALIAN CITIES WHERE AT LEAST AN OPERA WAS PREMIERED

PANEL A: 1781-1800

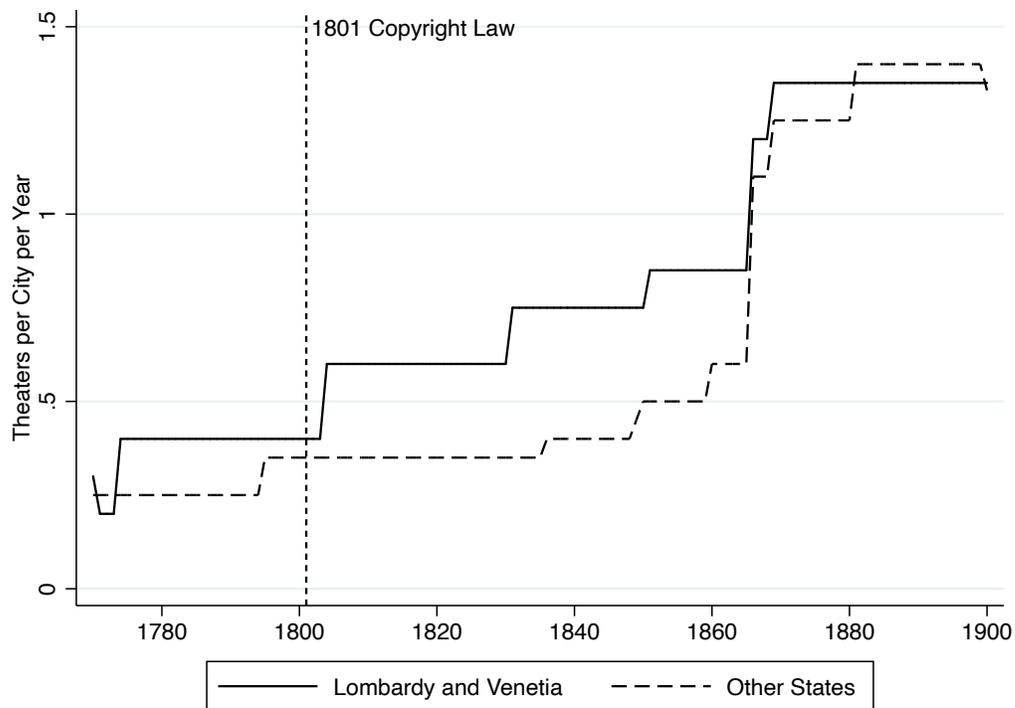


PANEL B: 1801-1820



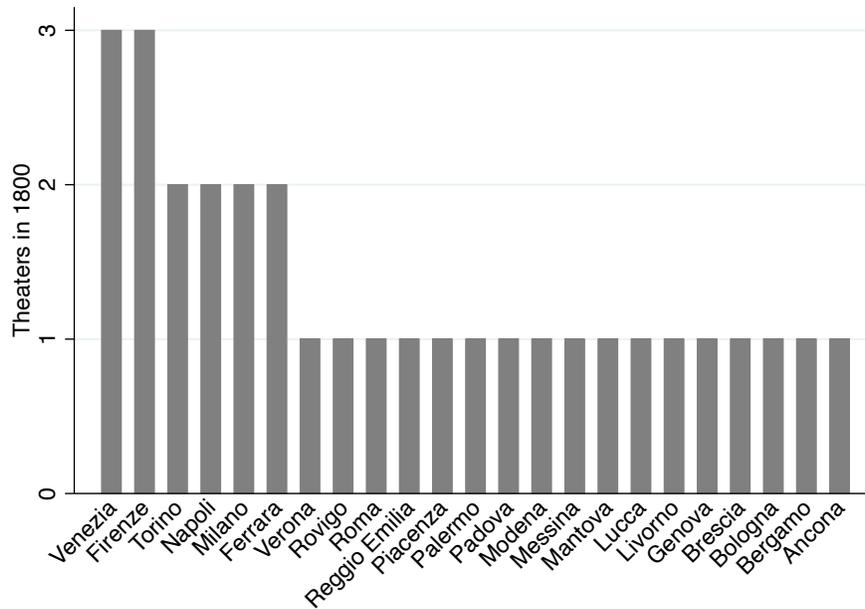
*Notes:* Italian cities in which at least an opera was premiered between 1781 and 1800 (Panel A) and 1801 and 1820 (Panel B).

FIGURE A5 – AVERAGE NUMBER OF THEATERS PER CITY PER YEAR, 1770-1900

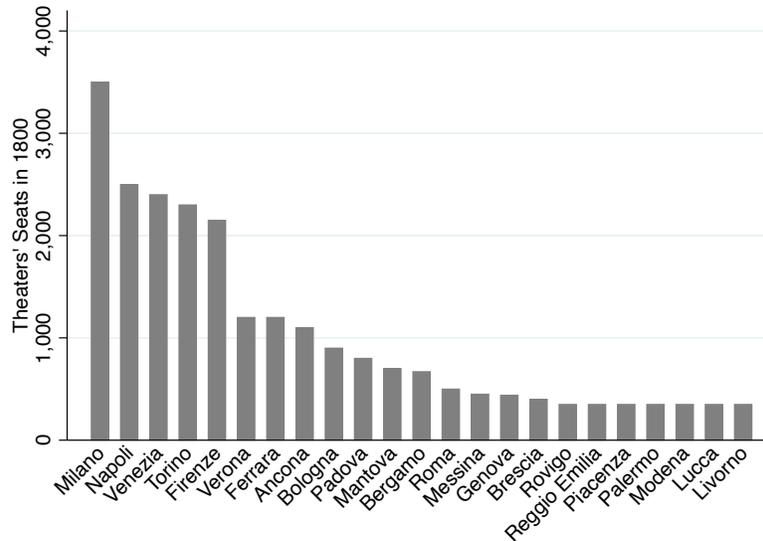


*Notes:* Average number of theaters that performed at least one opera per city per year in Lombardy and Venetia and other Italian states between 1770 and 1900, within the year 1900 borders of Italy. The vertical line denotes the adoption of copyright laws by *Lombardy and Venetia* in 1801. Theater data are from Antonini (2000).

FIGURE A6 – PRE-1801 COUNTS OF THEATERS AND SEATS PER CITY  
 PANEL A: THEATERS PER CITY IN 1800



PANEL B: SEATING CAPACITIES PER CITY IN 1800



Notes: Theaters (Panel A) and theater seats (Panel B) in 1800 for cities that premiered at least one opera between 1781 and 1820. Data are from Ambiveri (1998), Dassori (1903), and Loewenberg (1978) and Antonini (2000).

## APPENDIX B – TIMELINE AND ORIGINAL TEXTS OF COPYRIGHTS LAWS, 1793-1900

July 19, 1793: The French Chénier Act.

Article 1 of this Act grants authors of all genres, composers and painters the exclusive rights to sell their works, or empower someone else to sell their work, or transfer their work in total or in part.

Article 2 extends this right to heirs for 10 years after the death of authors:

***DÉCRET** de la convention nationale , du 19 Juillet  
1793 , l'an second de la république française , re-  
latif aux droits de propriétés des auteurs d'écrits en  
tout genre , de compositeurs de musique , de peintres  
et dessinateurs .*

**L**A convention nationale , après avoir entendu son  
comité d'instruction publique , décrète ce qui suit :

**ART. 1.** Les auteurs d'écrits en tout genre , les com-  
positeurs de musique , les peintres , les dessinateurs  
qui feront graver des tableaux ou dessins , jouiront ,  
durant leur vie entière , du droit exclusif de vendre ,  
faire vendre , distribuer leurs ouvrages dans le terri-  
toire de la république , et d'en céder la propriété en  
tout ou en partie .

**2.** Leurs héritiers ou cessionnaires jouiront du même  
droit , durant l'espace de dix ans , après la mort des  
auteurs .

Source: *Code du Commerce, ou Recueil de Lois, Règlements et Arrêtés, pour les Tribunaux de Commerce* (1799).

April 11, 1796: Napoléon invades Sardinia at Ceva.

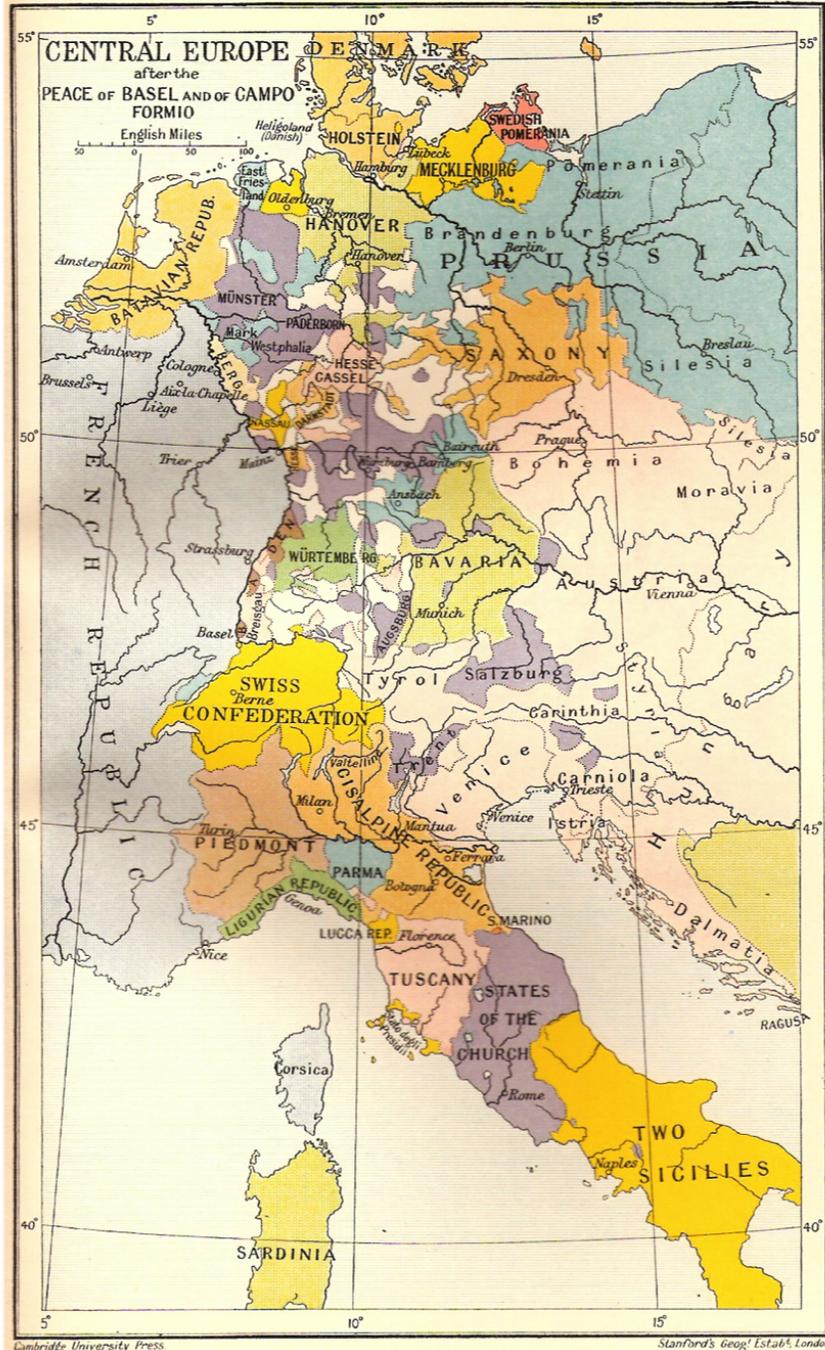
April 19, 1796: Treaty of Paris. Sardinia grants Savoy to France.

May 12-14, 1797: Napoléon defeats Austria and conquers Verona and Venice.

June 29, 1797: Creation of the Cisalpine Republic (see Figure B1). Austria recognizes the Cisalpine Republic on October 18 in the Treaty of Campo Formio. In return France cedes Venice to Austria (Chandler, 1966). Territories listed as part as the Cisalpine Republic are:

the Duchy of Milan, the Duchy of Modena and Reggio, the territories of Bologna, Ferrara, and Ravenna, the Duchy of Massa and Carrara, the territory of Mantua, Verona, Rovigo, and Valtellina (*Raccolta di Tutte le Leggi ossia di Tutti i Proclami, Editti ed Avvisi della Repubblica Cisalpina*, vol.1).

FIGURE B1 – MAP OF ITALY  
WITH BORDERS ESTABLISHED BY THE TREATY OF CAMPO FORMIO (1797)



Notes: Map 84 from Ernest Alfred Benians' *The Cambridge modern history: Atlas* (1924).

April 27, 1799: A joint campaign of Austrian and Russian troops defeat the French Army in Cassano dell'Adda, and the Cisalpine Republic is overthrown (Chandler 1966).

June 14, 1800: Napoléon defeats Austria in the Battle of Marengo.

February 9, 1801: The Treaty of Lunéville between the French Republic and the Austrian Habsburg Empire affirms Austria's possession of Venice, along with parts of the Dalmatian coast, and awards the Grand Duchy of Tuscany to France.

May 9, 1801: The Cisalpine Republic adopts the French copyright law of 1793. The law of the Cisalpine Republic is a verbatim translation of the 1793 French law:

**LEGGE N. 423 19 FIORILE ANNO IX REPUBBLICANO (MAY 9, 1801)**

La Consulta Legislativa della Repubblica Cisalpina  
Considerando, che le produzioni dell'ingegno sono la più preziosa e la più sacra delle proprietà;  
Riconosciuta l'urgenza proposta dal Comitato di Governo con suo Messaggio 6 fiorile corrente;  
Determina:

1. Gli Autori di scritture d'ogni maniera, i Compositori di musica, i Pittori, e i Disegnatori, che faranno incidere quadri, o disegni, godranno per l'intero decorso della loro vita il diritto esclusivo di vendere, far vendere, distribuire le opere loro nel Territorio Cisalpino, e di cederne la proprietà in tutto, o in parte.

2. I loro Eredi, o Cessionarj godranno lo stesso diritto per lo spazio di dieci anni dopo la morte degli Autori.

3. I Magistrati competenti saranno tenuti di far confiscare ad istanza, ed a profitto degli Autori, Compositori, Pittori, e Disegnatori, ed altri loro Eredi, o Cessionarj, tutti gli esemplari delle edizioni impresse, o incise senza la permissione formale, e per iscritto degli Autori.

4. Ogni contraffattore sarà tenuto di pagare al vero proprietario una somma equivalente al prezzo di duemila esemplari dell'edizione originale.

5. Ogni spacciatore di edizione contraffatta, s'egli non è riconosciuto il contraffattore, sarà tenuto di pagare al vero proprietario una somma equivalente al prezzo di quattrocento esemplari della edizione originale.

6. Ogni arbitrario editore di scritture, disegni, o musiche inedite d'Autori Cisalpini sarà verso loro tenuto alla reintegrazione dei danni da liquidarsi nelle vie civili.

7. E' proibito alle Compagnie sceniche di dare alcuna Rappresentazione di Autori cisalpini senza il loro assenso; ed i contravventori saranno parimenti tenuti alla reintegrazione dei danni nelle vie civili.

8. Ogni Cittadino, il quale darà alla luce un'opera o di letteratura, o di incisione, o di qualunque maniera, sarà tenuto di deporre due esemplari nella Biblioteca Nazionale, ritirandone ricevuta sottoscritta dal Bibliotecario, senza la quale non potrà essere ammesso in giustizia contro i contraffattori.

La presente legge sarà stampata.

Source: *Raccolta delle leggi, proclami, ordini ed avvisi pubblicati in Milano dal giorno 13 Pratile anno VIII*, n.144, Milano, 1801.

Authors' translation (from the original Italian text of the law):

The Legislative Council of the Cisalpine Republic

Considering that the products of the mind are the most precious and holy property,  
Acknowledging the urgency of the question that the Government Committee has  
impressed on us with its message of the 6 Fiorile (April 26)

Determines:

1. The authors of any type of writing, composers, painters, and designers who make paintings or drawing, will benefit for the entire duration of their lives from the exclusive right of selling, allowing to sell, and distributing their works in the Cisalpine Territory, and of ceding their property to others (in its entirety or in parts).

2. Their Heirs, or Assignees, will have the same right for the duration of ten years after the death of the authors.

3. The competent judges will make seize upon request, and in favor of the Authors, Composers, Painters, and Designers, and of the other Heirs, or Assignees, all the copies of the printed or carved without the formal and written permission by the Authors.

4. Every counterfeiter will have to pay to the true owner a sum equivalent to 400 copies of the original edition.

5. Every seller of counterfeit edition, if he is not the counterfeiter, will have to pay to the true owner a sum equivalent to 400 copies of the original edition.

6. Any arbitrary editor of unpublished writings, drawings, or music of Authors from the Cisalpine Republic will have to pay for the damages as established by court.

7. It is forbidden to the theater companies to give any representation of Cisalpine Authors without their consensus; and the offenders will have to pay for the damages as established by court.

8. Every Citizen, who will produce a piece of literature, or carving, or of any other type, will have to deposit two copies at the National Library, and take the receipt signed by the librarian, without which he cannot sue the counterfeiters.

The present law will be printed.

Foà (2001, p.62) explains the 1801 Law of the Cisalpine Republic was Italy's first copyright law.

**AUTORE**, diritto d'. – Prima della fine del sec. XVIII non si può dire che esistesse un vero e proprio diritto d'autore, ma venivano soltanto concessi dei privilegi agli autori, specialmente ai librai. Un primo e timido riconoscimento legislativo del diritto si ebbe col decreto 13-19 gennaio 1791 dell'Assemblea nazionale francese relativo agli spettacoli, nel quale era espressa la proibizione di rappresentare opera di autori viventi senza il loro consenso, e si aggiungeva che gli eredi o cessionarî degli autori sarebbero stati "proprietari" delle loro opere per cinque anni dopo la morte dell'autore. Dopo due anni, la Convenzione nazionale emanava la legge 19-24 luglio 1793, con la quale veniva riconosciuto il diritto esclusivo dell'autore per tutte le opere dell'ingegno: tale legge, successivamente modificata, è tuttora vigente in Francia.

In Italia, il primo riconoscimento della "più sacra e più preziosa delle proprietà" si ebbe con la legge 19 fiorile anno IX (9 maggio 1801) della Repubblica Cisalpina; seguirono l'editto 23 settembre 1826 per lo Stato Pontificio, il decreto 5 febbraio 1828 per il Regno delle Due Sicilie, il decreto 22 dicembre 1840 di Maria Luigia per il Ducato di Parma, Piacenza e Guastalla.

La prima legge del regno d'Italia fu quella del 25 giugno 1865, n.2337, che – salvo qualche modificazione – rimase in vigore fino ad oggi.

Authors' translation from the Italian: Before the end of the 18<sup>th</sup>-century, it would be wrong to say that there were real or true property right for authors, even though some privileges were granted to authors and booksellers. A first and tentative legislative acknowledgement of authors' right occurred with the January 13-19, 1791 Decree of the French National Assembly, which prohibited performances of works whose authors were still alive, without their consent. It was also added that the heirs or assignees would have been "owners" of the authors' works for five years after the authors' death. Two years later, the National Convention passed the Law of July 19-24, 1793, with which it recognized the exclusive right of the author for all creative work.

In Italy, the first acknowledgment of "the most sacred and precious of all properties" occurred with the Law of 19 Fiorile anno IX (May 9, 1801) of the Cisalpine Republic; it was followed by the Edict September 23, 1826 for Papal State, the Decree February 5, 1828 for the Kingdom of Two Sicilies, the Decree December 22, 1840 of Maria Luigia for the Duchy of Parma, Piacenza, and Guastalla.

The Kingdom of Italy passed its first copyright law on June 25, 1865, as Legge n.2337. With a few modifications, this law is still in force today.

6.1. I provvedimenti che si susseguono nel Lombardo-Veneto appartengono a due periodi nettamente separati. Il primo periodo si identifica con l'occupazione francese, il secondo con il ritorno al potere degli Asburgo.

Per quel che riguarda il periodo francese, la prima legge viene promulgata a Milano il 19 fiorile dell'anno IX, all'epoca cioè della Repubblica Cisalpina.

L'art.1 prevede che "gli autori di scritture d'ogni maniera, i compositori di musica, i pittori, i disegnatori, che faranno incidere quadri, o disegni, godranno per l'intero decorso della loro vita il diritto esclusivo di vendere, far vendere, distribuire le opere loro nel Territorio Cisalpino, e di cederne la proprietà in tutto, o in parte" sancendo in tal modo l'esistenza in capo all'artista di quel diritto che nessun privilegio statale potrebbe far altrimenti sorgere direttamente nella sfera dell'editore.

Con la restaurazione, le leggi francesi perdono vigore, ma la strada delle codificazioni tracciata dal Code Napoléon è ormai aperta e anche l'Impero asburgico ben presto si trova a calcarla, l'ABGB vede la luce nel 1812<sup>67</sup> e pone l'attenzione anche sul tema della tutela del diritto d'autore<sup>68</sup>.

La patente del 28 settembre 1815 dispone l'entrata in vigore dell'ABGB nel Regno Lombardo-Veneto a decorrere dal 1° gennaio 1816<sup>71</sup>.

Sebbene le norme siano state concepite puntando lo sguardo al contratto di edizione a stampa, una norma di chiusura<sup>72</sup> ne estende l'applicazione anche alle composizioni musicali,

Authors' translation from the Italian:

6.1. The laws in Lombardo-Veneto were passed in two separate periods. The first period coincides with the French occupation, the second with the Habsburg Restoration.

In the French period, the first law was passed in Milan on 19 Fiorile IX (May 9, 1801) in the period of the Cisalpine Republic.

Art.1 provides that "the authors of any type of written works, composers, painters, and designers of carvings and drawings, have, for the duration of their lives, exclusive rights to sell, allow to sell, and distribute their works in the Cisalpine Territory, and to cede this property to someone else, either in part or as whole," thereby establishing the existence of a right for the author that no privilege granted by a government could ensure.

With the Habsburg Restoration, French laws lost their strength, but the path of codifying property rights that had been traced by the Napoleonic Code remained open, and the Habsburg Empire followed it. The Allgemeines Bürgerliches Gesetzbuch (ABGB)<sup>1</sup> came into effect on 1812, and focused attention on the protection of the copyrights for authors.

The decree of September 28, 1815 established that the ABGB would become law in Lombardy and Venetia on January 1, 1816.

Even though these rules had been originally conceived to protect new book editions, an Addendum to the Act extended the provisions to musical compositions.

Source: Bassi (2000), p. 11-13.

Even though a portion of the Venetian Republic, including Venice, was granted to Austria in the Treaty of Luneville, an account of all laws of the Cisalpine Republic (the

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<sup>1</sup> The ABGB (*Allgemeines Bürgerliches Gesetzbuch*, General Austrian Civil Code) is Austria's codification of a civil (*Bürgerliches*) law (*Gesetz*). Announced on June 1, 1811, it went into effect for the entire German-speaking realm of the Austro-Hungarian Empire on January 1, 1812 (Rummel, 1991).

*Raccolta di Tutte le Leggi ossia di Tutti i Proclami, Editti ed Avvisi della Repubblica Cisalpina*) explicitly includes Venice, as well as Verona, Padova, and Vicenza, among the territories to which laws of the Cisalpine Republic applied.

**ELENCO DELLA DIVISIONE IN DIPARTIMENTI DEL TERRITORIO DELLA REPPUBBLICA CISALPINA, SUSSEGUENTI LA PACE DI LUNEVILLE E SECONDO L'ART.12 DEL PRECEDENTE TRATTATO DI CAMPOFORMIO**

Denominazione de' Confini	Dipartimento
Olona	Milano
Alto Po	Casalmaggiore
Lario	Como
Alto Po	Cremona
Olona	Lodi
Alto Po	Pavia
Serio	Bergamo
Mella	Brescia
Alto Po	Crema
Mincio	Mantova
Olona	Valtellina
Olona	Contado di Chiavenna e Bormio
Polesine	Rovigo
Olona	Legnano
Mincio	Verona
Mella	Desenzano
Mincio	Venezia
Mincio	Padova
Basso Po	Vicenza
Panaro	Modena
Territori Toscani	Massa e Carrara
Reno	Legazioni di Bologna, Ferrara e Romagna

*Source: Image from Raccolta delle leggi, proclami, ordini ed avvisi pubblicati in Milano dal giorno 13 Pratile anno VIII, n.144, Milano, 1801.*

March 21, 1804: Adoption of the (Napoleonic) code civil in France.

May 26, 1805: Napoléon becomes King of Italy.

December 26, 1805: Austria renounces its rights (granted under the Treaties of Campo Formio and Lunéville) to parts of the Republic of Venice. With the Treaty of Pressburg (1805, Art. IV and XXIII) all of Venetia (including the city of Venice) becomes part of the Kingdom of Italy, which is controlled by France. The original French text of the law reads:

IV. S.M. l'Empereur d'Allemagne et d'Autriche renonce tant pour lui que pour ses héritiers et successeurs à la partie des états de la république de Venise, à lui cédée par les traités de Campo Formio et de Lunéville, laquelle sera réunie à perpétuité au royaume d'Italie.

XXIII. Immédiatement après l'échange des ratifications du présent traité des commissaires seront nommés de part et d'autre pour remettre et recevoir au nom des souverains respectifs toutes les parties du territoire vénitien non occupés par les troupes de S. M. l'empereur des

Français, roi d'Italie. La ville de Venise, les Lagunes et les possessions de terre ferme seront remises dans le délai de 15 jours. — L'Istrie et la Dalmatie Vénitiennes, les Bouches du Cataro, les îles vénitiennes de l'Adriatique et toutes les places et forts qu'elles renferment, dans le délai de six semaines à compter de l'échange des ratifications.

IV. Authors' translation from the French: His Majesty, the Emperor of Germany and Austria renounces for himself and for his heirs and successors the parts of the Republic of Venice that had been ceded to him under the treaties of Campo Formio and Luneville, reuniting the Republic in perpetuity to the Kingdom of Italy.

XXIII. Taking effect immediately with the ratification of this treaty, representatives will be nominated to receive for their respective sovereigns all the territories of Venice that are not presently occupied by the troupes of his Majesty the Emperor of France, King of Italy. The city of Venice, the Lagoons, and the Terra Ferma will be relinquished within 15 days. — Istria and the Dalmatian Coast of Venice, and the Estuaries of the river Cataro, the Venetian islands in the Adriatic Sea, including all the towns and fortifications on the Venetian Islans, will be relinquished within six weeks from the ratification.

December 2, 1805: Napoléon defeats the Borbons at Austerlitz and conquers Naples and Southern Italy, except for Sicily (Chandler 1966, p. 87). His brother, Giuseppe Bonaparte, becomes King of Naples (until August 1, 1808, when he is replaced by Gioacchino Murat).

1805: Parma adopts the code civil without a copyright law (Chandler 1966, p. 89).

1806: Kingdom of Italy adopts the code civil without a copyright law (Chandler 1966, p. 89).

1809: Tuscany and Kingdom of Naples, adoption of code civil without a copyright law (Chandler 1966, p. 89).

1812: Papal States, adoption of code civil without a copyright law (Chandler 1966, p.89).

September 28, 1826: Papal State adopts copyright. The Pope's Edict No. 433 creates copyrights for the duration of the author (or composer)'s life plus 12 years:

#### **EDITTO NO. 433, 28 SETTEMBRE, 1826**

1. Chiunque nello Stato pubblicherà per istampa od incisione di qualsivoglia maniera opere di scienze, lettere ed arti qualunque, di cui sia egli autore, avrà quindi innanzi di esse, durante sua vita naturale, il diritto d'assoluta proprietà.

4. Un tal diritto d'assoluta proprietà potrà eziandio dai rispettivi autori essere dopo la loro morte trasmesso ai loro legittimi eredi da durare per lo spazio di dodici anni.

Authors' translation from the Italian:

1. Any author who publishes, by printing or carving, a work of science, letters, or the arts, of whom he is the author, will have absolutely exclusive property rights in the work for the duration of the author's life.

4. This right of absolute property is transferrable from the authors beyond their death to their legitimate heirs for twelve years.

February 5, 1828. The Kingdom of Two Sicilies adopts copyright. King Francis I's Royal Decree No. 1904 creates copyrights for the duration of the author (or composer)'s life plus 30 years:

**REGIO DECRETO NO. 1904, 5 FEBBRAIO, 1828**

1. Gli scrittori in ogni materia, i compositori di musica, i pittori, gli scultori, gli architetti e i disegnatori originali, godranno nella durata della loro vita del dritto esclusivo di pubblicare e spacciare gli esemplari delle loro opere nel territorio del Regno delle Due Sicilie.

2. Le loro vedove, se vissute in società di beni o di acquisti, continueranno nell'esercizio dello stesso dritto anche a vita; e gli eredi pel termine di trent'anni dal di della morte dell'autore, ovvero pel sopravanzo del termine dopo la morte della vedova.

Authors' translation from the Italian:

1. Writers of all materials, composers, painters, sculptors, architects, and original designers, shall, for the duration of their lives, own the exclusive right of publishing and selling their works in the Kingdom of Two Sicilies.

5. Widows, who have lived in a communal property marriage with the composer, shall inherit this right for the duration of their own lives; and heirs shall inherit the same right for thirty years after the death of the author or the author's widow.

May 22, 1840: Carlo Alberto, King of Sardinia and Ferdinand I, Emperor of the Habsburg Empire, sign a bilateral treaty to protect scientific, literary, and artistic works from counterfeiting, granting copyrights for the duration of authors' and composers' lives, plus 30 years for their heirs:

**CONVENZIONE 22 MAGGIO 1840 SEGUITA TRA SUA MAESTÀ IL RE DI SARDEGNA E L'IMPERATORE D'AUSTRIA A FAVORE DELLA PROPRIETÀ E CONTRO LA CONTRAFFAZIONE DELLE OPERE SCIENTIFICHE, LETTERARIE E ARTISTICHE.**

1. Le opere o produzioni dell'ingegno o dell'arte, pubblicate negli Stati rispettivi, costituiscono una proprietà che appartiene a quelli che ne sono gli Autori, per goderne o disporne durante tutta la loro vita; eglino soli o i loro aventi causa hanno diritto di autorizzarne la pubblicazione.

2. Le opere teatrali sono eziandio proprietà del loro Autori e sono perciò, in quanto al pubblicarle e riprodurle, comprese nelle disposizioni dell'articolo primo.

Authors' translation from the Italian:

1. The works of science and arts, published in the States, are a property owned by the authors for the duration of their lives; they (or their heirs) are the only ones who can authorize their publication.

2. The theater works are properties of their authors and therefore, regarding replications and publications, are subject to article 1.

November 20, 1840: Pope Gregorio XVI joins the treaty on behalf of the Papal State, now the Papal State also grants copyrights for the duration of composers' lives, plus 30 years for their heirs:

***NOTIFICAZIONE 20 NOVEMBRE 1840. ADESIONE DELLO STATO PONTIFICIO ALLA  
CONVENZIONE AUSTRO-SARDA DEL 22 MAGGIO 1840***

La I.R.. Corte d'Austria e la R. Corte di Sardegna, dopo avere stipulata fra loro una convenzione, con cui si garantisce ai rispettivi autori la proprietà delle loro opere letterarie ed artistiche pubblicate nei loro domini e se ne vietano le ristampe e le contraffazioni, si sono rivolte alla Santità di Nostro Signore, onde le piacesse di accedere ancor essa a questa convenzione medesima; al quale ragguardevole eccitamento il Santo Padre ha creduto conveniente di annuire.

Onde ognuno possa uniformarsi per ciò che concerne alle disposizioni contenute nella convenzione anzidetta, vengono le medesime portate a cognizione del pubblico, aggiungendole alla presente notificazione.

Authors' translation from the Italian:

The Austrian Court and the Sardinian Court have agreed upon a Convention which grants property rights to the authors of literary and artistic works that are published in the territories of Austria and Sardinia. The Convention prohibits reprinting and counterfeiting. They have asked the Pope (Santità di Nostro Signore) to join their Convention, and he has agreed.

December 14, 1840: The Grand Duchy of Tuscany joins the copyright convention between Austria and Sardinia, granting copyrights for the duration of composers' lives, plus 30 years for their heirs:

***NOTIFICAZIONE DELLA R. CONSULTA, IN DATA 17 DICEMBRE 1840, CON CUI VIENE  
PUBBLICATA UNA CONVENZIONE PASSATA FRA L'I. E R. GOVERNO TOSCANO E LE CORTI  
D'AUSTRIA E DI SARDEGNA A TUTELA DELLA PROPRIETÀ LETTERARIA ED ARTISTICA.***

La Real Consulta inerendo agli Ordini contenuti nel Biglietto dell'I. e R. Segreteria di Stato del dì 14. Dicembre corrente rende pubblicamente nota l'appresso Convenzione passata fra l'I. e R. Governo Toscano e le Corti di Austria, e di Sardegna.

Authors' translation from the Italian:

The King's Court, concerning the orders in the decrees of the Secretary of State of December 14, let it be known that a Convention has been signed between the Tuscan Government and the Courts of Austria and Sardinia.

December 18, 1840: The Duchy of Parma joins the copyright convention between Austria and Sardinia, granting copyrights for the duration of authors' and composers' lives, plus 30 years for their heirs:

***DISPOSIZIONE 18 DICEMBRE 1840 DELLA PRESIDENZA DELL'INTERNO, CHE PUBBLICA LA CONVENZIONE INTORNO ALLA RECIPROCA GARANZIA DELLA PROPRIETÀ DELLE OPERE SCIENTIFICHE, LETTERARIE ED ARTISTICHE NEGLI STATI D'AUSTRIA, DI SARDEGNA E DI PARMA.***

Il Presidente dell'Interno, in esecuzione degli ordini sovrani emanati coi decreti 3 dicembre 1840, n. 4466-3297, e del successivo giorno 11 n. 4576-3376, rende pubblica la convenzione conchiusa fra le corti di Vienna e Torino il 22 maggio 1840, per assicurare ai rispettivi sudditi la proprietà delle loro opere letterarie ed artistiche pubblicate in ognuno dei due stati, convenzione che è stata poi estesa anche a questi ducati come da analoghe dichiarazioni diplomatiche de' 25 e 27 novembre 1840, ed avrà il relativo suo pieno effetto per tutto il tempo stabilito nell'art. 28 della convenzione medesima a farsi dal suddetto giorno 27 novembre 1840.

Authors' translation from the Italian:

The Secretary of State, in execution of the king dispositions, approved with the decrees of December 3, 1840, n. 4466-3297, and of the following day 11 n.4576-3376, makes public the Convention signed between the courts of Vienna and Torino on May 22, 1840, to ensure to their inhabitants the property of their literary and artistic works published in any of the two states; the Convention that was extended to these duchies in diplomatic declarations of November 25 and 27, 1840, will take effect for all the time established by the art. 28 of the Convention itself, taking effect on November 27, 1840.

December 19, 1840: The Duchy of Modena joins the Convention between Austria and Sardinia, granting copyrights for the duration of authors' and composers' lives, plus 30 years for their heirs:

***NOTIFICAZIONE 19 DICEMBRE 1840, DI S.E. IL SIGNOR MINISTRO DEGLI AFFARI ESTERI, PORTANTE GLI ARTICOLI PER LA CUI OSSERVANZA NEGLI ESTENSI DOMINJ VIENE ASSICURATA PER QUATTRO ANNI PER LA PROPRIETÀ DELLE OPERE LETTERARIE ED ARTISTICHE AI SUDDITI DI S.M.I.R.A. E DI S.M. SARDA.***

Il Governo Imperiale, ed il Governo Sardo avendo giusta l'Articolo 27 di detta Convenzione inviato il Governo Estense di aderire alla medesima, è piaciuto a S.A.R. l'Arciduca nostro Augusto Sovrano di annuire a tale invito, e quindi è stato emesso il relativo atto di adesione.

Authors' translation from the Italian:

The Archduke of Modena has accepted the invitation, extended by the Imperial Government of Austria and the Kingdome of Sardinia to the Duchy of Modena to join the

join the Convention between Austria and Sardinia, and an Act to confirm the Duchy's accession to the Convention has been passed.

December 22, 1840: The Duchy of Parma publishes the content of the copyright convention between Austria and Sardinia:

***DECRETO SOVRANO 22 DICEMBRE 1840 NO. 240, RIGUARDANTE LA PROPRIETÀ DELLE  
OPERE SCIENTIFICHE, LETTERARIE ED ARTISTICHE.***

**1.** Le opere o produzioni dell'ingegno o dell'arte costituiscono una proprietà che appartiene a quelli che ne sono gli autori per goderne o disporne durante tutta la loro vita. Eglino soli o i loro aventi causa, hanno diritto di farne e rinnovarne la pubblicazione.

**8.** Il diritto degli autori e dei loro aventi causa passa agli eredi legittimi o testamentarii secondo le regole del diritto civile, e dura per trent'anni dopo la morte dell'autore.

Authors' translation from the Italian:

**1.** Scientific and artistic works are the property of their authors for the entire duration of the authors' lives. Authors or their heirs are the only ones entitled to publish or re-publish these works.

**8.** With the death of the author, their property is transferred to the author's legitimate or designated heirs, according to the civil law, and lasts for thirty years after the author's death.

March 23, 1848-August 22, 1849: First Italian War of Independence between the Kingdom of Sardinia and the Habsburg Empire. The borders of the Congress of Vienna remain intact.

April 27 - July 11, 1859: Second Italian War of Independence. The Kingdom of Sardinia and France fight against the Habsburg Empire. Sardinia had begun its military efforts to unify Italy on April 27, 1859, with the Second Italian War of Independence against Austria (Pecout 1999, p. 167). On July 21, 1858 French Emperor Napoléon III and Camillo Benso, Conte di Cavour, the prime minister of the Kingdom of Sardinia signed the secret Plombières Agreement: In return for control over Nice and Savoy, France promised to help defend Sardinia, against Austria, if Austria were to attack. Cavour then provoked Austria with a series of military maneuvers close to the Austrian border. Austria responded by issuing an ultimatum on April 23, 1859, asking for the complete demobilization of the Sardinian Army. When Sardinia failed to respond, Austria declared war against Sardinia on April 27, 1859 (Pecout 1999, pp. 166-172). The French and Sardinian Army defeated Austria at Magenta (June 4, 1859), Solferino (June 24, 1859), and San Martino (June 25, 1859).

July 11, 1859: Armistice of Villafranca. The Habsburg Empire concedes Lombardy (excluding Mantua) to France, and France granted Lombardy to Sardinia.

August 14 and 21, 1859: A Plebiscite in the Duchy of Parma decides that the Duchy will become part of the Kingdom of Sardinia.

August 20, 1859: A Plebiscite in the Grand Duchy of Tuscany decides that Tuscany will become part of the Kingdom of Sardinia.

August 21, 1859: A Plebiscite in the Duchy of Modena decides that Modena will become part of the Kingdom of Sardinia.

May 5 – October 26, 1860: Expedition of the Thousand. Volunteers led by Giuseppe Garibaldi sail from Genoa in the Kingdom of Sardinia to Sicily and defeat the French troops.

October 21, 1860: A Plebiscite in the Kingdom of Two Sicilies decides that the Kingdom will become part of the Kingdom of Sardinia.

November 4, 1860: A Plebiscite in Marche and Umbria, which had been part of the Papal State, decides that Marche and Umbria will become part of the Kingdom of Sardinia.

March 17, 1861: Italy's first independent Parliament meets in Turin. The King of Italy, Vittorio Emanuele II proclaims Italy's Unification.

June 20 – August 12, 1866: Third War of Italian Independence, between the Kingdom of Sardinia and Prussia against Austria.

June 25, 1865: The Kingdom of Italy passed a copyright law, granting copyrights for the duration of authors' and composers' lives, plus 40 years for their heirs:

***LEGGE 25 GIUGNO 1865 NO. 2337***

***SUI DIRITTI SPETTANTI AGLI AUTORI DELLE OPERE DELL'INGEGNO.***

1. Gli autori delle opere dell'ingegno hanno il diritto esclusivo di pubblicarle, e quello di riprodurle e di spacciarne le riproduzioni.

2. Sono assimilate alla pubblicazione riservata all'autore di un'opera:

la stampa o altro simile modo di pubblicazione delle improvvisazioni, delle letture e degli insegnamenti orali, quantunque fatti in pubblico e trascritti mediante la stenografia o altrimenti;

la stampa o altro simile modo di pubblicazione delle opere o composizioni adatte a pubblici spettacoli, rappresentate od eseguite in pubblico sopra manoscritti dell'autore;

la rappresentazione o l'esecuzione di un'opera o di una composizione adatta a pubblico spettacolo medita e non mai rappresentata o eseguita in pubblico;

la esecuzione di opere d'arte fatte sopra abbozzi dell'autore.

8. L'esercizio del diritto di autore sulla riproduzione e sullo spaccio di un'opera comincia dalla prima pubblicazione di questa, e dura tutta la vita dell'autore e 40 anni dopo la sua morte, ovvero 80 anni, a seconda del disposto dell'articolo seguente.

Authors' Translation from the Italian:

1. The authors of the intellectual works have the exclusive rights of publishing, reproducing and sell the reproduction.

2. The following are also reserved to the authors:

publications by printing or other methods of impromptus, readings, and oral teachings, performed in public and written by stenographs;

publications by printing or other methods of operas and compositions suitable for public performances, presented or produced based on the authors' draft;  
representation or execution of an opera or a composition suitable for public performances, never presented or produced in public;  
the execution of art works on the author's drafts.

**8.** The property right on the reproduction and sale of a work starts from its first publication and lasts for the entire author's life and forty years after his death, or eighty years as explained in the following article.<sup>2</sup>

June 20 – August 12, 1866: Third Independence War, fought by Kingdom of Sardinia and Prussia against Austria.

October 3, 1866: Peace of Vienna. End of the Third Independence War. Austria ceded Veneto to the Kingdom of Sardinia.

September 20, 1870: Breach of Porta Pia and Capture of Rome. The Kingdom of Sardinia attacks the Papal State. Sardinian troops enter Rome at Porte Pia; Rome is controlled by Sardinia.

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<sup>2</sup> This article only applies to posthumously publications, but there are no such publications in our data.

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