

西方编辑出版理论与实务（英文版）系列教材

West Publishing  
Trade Practice

# 西方出版贸易实务

苏世军 张养志 ○ 主编  
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## 西方编辑出版理论与实务（英文版）系列教材

### 总序

这套“西方编辑出版理论与实务（英文版）系列教材”共有七本，分别为《西方出版概要》、《西方出版产业营销战略》、《西方编辑学入门》、《西方出版贸易实务》、《西方出版史纲》、《西方出版产业管理》以及《西方出版案例分析》，其中每一本的内容可以概述如下：

《西方出版概要》（*Introduction to West Publishing*）简要介绍英美等西方国家图书和杂志出版的现状和发展趋势、出版公司愈演愈烈的合并和吞并风潮、传统出版与数字出版之间的关系、传统阅读在新媒体冲击下的依然故我、网络书店对传统书店的威胁、出版产业的附加值概念、大中小型出版公司的运行模式及其各自的优势与劣势、英美出版教育对出版产业及其工作者的全部依托、21 世纪出版产业所面临的机遇和挑战。

《西方出版产业营销战略》（*Strategies for Marketing in West Publishing Industry*）以西方出版经济学的基本概念为基点，介绍出版物市场的结构和范畴、销售队伍的素养和职责、领导与被领导之间的关系、决定市场走向的诸多因素、贯彻实施各种营销战略的不同方式和方法、不同种类出版物的发行渠道和市场预测、重大事件给出版物市场造成的影响和变化、出版物网络营销与传统营销的关系、出版物营销广告的特点、西方重大图书博览会和图书连锁店、英美出版物信息报道实例、网络时代出版产业营销所面临的机遇和挑战，从理论和实践两方面阐述从事出版物市场营销工作应掌握的基本要素。

《西方编辑学入门》（*West Editing for Beginners: An Introduction*）介绍编辑的范畴与职能、不同级别编辑之间的关系、编辑与作者之间的关系、编辑与管理与市场的关系、选题策划的要点、组稿工作需要开展的公关活动、编辑流程及其注意事项、编辑加工的技巧与方法、校对工作的基本技能、在线编辑的基本要素、编辑工作与时俱进的重要性、编辑草拟出版合同所涵盖的内容、编辑作为把门人所扮演的角色、不同媒体编辑之间的异同性、全面反映当今世界编辑人所应该具有的素养、学识、眼光、技能以及合作观念。

《西方出版贸易实务》（*West Publishing Trade Practice*）介绍与英美等西方国家开展出版贸易的法律依据以及实际运作中的成功与失败的案例、获取版权的各种不同途径、无



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《西方出版史纲》(*An Outline of West Publishing*)以西方出版发展进程为经,以出版史上重大事件和人物为纬,起于早期抄写和刻写的出版形态,止于近期数字出版的兴起,论述亚历山大大帝图书馆誊写事业对古代希腊罗马科学技术和文学艺术发展的巨大推动作用、埃及古代纸莎草纸制造技术和中国古代造纸技术的发明对西方出版产生的重大影响、阿拉伯人出于宗教目的封锁中国印刷术向西方传播的影响、古腾堡印刷术对出版产业所产生的划时代意义、现代技术发明为出版业树起的一座座里程碑、数字出版正在开创的出版历史新纪元等等,这些事件说明一部西方出版史就是一部技术革新与社会改革相互依托、共同促进的历史。

《西方出版产业管理》(*Management in West Publishing Industry*)介绍西方出版产业管理的基本学说和原理,大中小型出版公司的组织结构,不同层次管理人员的工作职责,公司上下级之间和平行级别之间的关系,领导者的战略眼光、胆略和灵活性,观念更新与时俱进的重要性,公司科学决策过程,公司内不同部门的运作机制,公司战略合作伙伴关系,技术革新与出版管理模式的转变,数字化出版与传统出版相融合的管理机制,出版管理规章制度与管理实践的关系等,从而勾勒出当代西方出版产业管理的全貌。

《西方出版案例分析》(*West Publishing Case Studies*)收录近30个西方出版典型案例,内容包括出版公司常见的编辑职业生涯、决策失误、判断失察、文稿质量、预付稿酬、学术出版与商业出版、作者心态、作者与编辑的关系、选题策划、绝版图书处置、图书出版日期选择、图书盈亏报告、市场调查、教材市场定位、纸质图书与电子图书的关系、电子图书发展趋势等许多方面,成功和失败的案例大约各占一半,都是出版人职业生涯的亲身经历,对出版产业工作具有重要的参照意义。

这套教材的每一本由八章或十章组成,根据基础、专业、前瞻或历时性或类别分成上、中、下三篇,每篇二至四章不等;每一章由主题相同或相近的两节组成,每一节包括课文、背景介绍、生词表、注释、阅读理解题、翻译以及讨论题和作文题。课文长度一般大约1200词,编排循序渐进,内容深入浅出,坚持出版产业“实践高于理论”的基本原则,自成一统。背景介绍涉及课文主题内容产生的时代背景以及现实的意义,以利于对主题内容的认识和理解;生词表的人选标准是大学英语四级后词汇,当然四级词汇里偏难的第二定义和第三定义单词也在入选范围;注释注重知识性,包括重大事件和



人物、编辑出版专业知识点等方面；阅读理解是 ABCD 四项选一项的单选题，涉及知识点、段落大意、中心思想、逻辑推理或语言难点，注重对编辑出版专业知识的提问；翻译部分是截取句式冗长、结构复杂、词义非常的语段翻译成中文，将原文和译文对照置放在阅读理解题的后面，大约占原文的 50%~60%，一是为预习或复习排除困难，二是为翻译原文其余部分提供样板；讨论题和作文题涉及对课文主题思想的认识和理解，特别是要求学生针对我国出版产业的现实，阐述一种观点或说明一个问题，旨在提高解决实际问题的能力同时也提高英语口语和笔头的表达能力。每本书后面附有阅读理解参考答案。

出版是一门涉猎领域极为广泛的学科和产业，包括科技、文化、政治、文学、艺术、经济、管理、编辑、营销等许多方面，随着科学技术和时代的发展而不断更新和变化，不断有新型出版媒体问世，又与传统出版媒体相互交织在一起。西方出版的实践证明，要在出版产业获得成功，在很大程度上取决于迅速利用新发明的能力和勇于改变公司方向的胆略。本套教材编写的根本原则在于突出西方出版教育与实践有机融为一体的核心价值观，让学生领略“真实的世界，真实的工作场所”（纽约大学出版教育中心网站 <http://www.scps.nyu.edu/areas-of-study/publishing/>），把出版教学与现实世界的经历结合起来，认识西方顶尖出版企业领袖和改革家的理论与实践观，“用当今顶尖的专业人士的经验和技能来武装未来的出版领袖”（佩斯大学出版理学硕士点网站 [www.pace.edu/dyson/mspub/](http://www.pace.edu/dyson/mspub/)）。从某种意义上讲，本套教材所选取的内容都是西方出版产业名流的经验之谈，有成功的经验，也有失败的教训，展现大家风范，提倡螺丝钉精神，揭示西方出版人在时代巨变与技术革新中不断获得新生的客观规律。

我们要在这里感谢很多为本套教材的设计和编写给予帮助的人士。美国加州州立大学溪口分校原出版社社长兼编辑出版证书课程协调人凯西·胡夫（Casey Huff）为我们提供了多家美国本科和研究生出版教学大纲及其相关资料；英国斯特灵大学教授安德鲁·维特克罗夫特（Andrew Wheatcroft）是我们北京印刷学院特聘教授，他在来我校授课期间与我们共同商讨这套教材的编写框架和体例，就内容和形式提出了许多宝贵意见和建议；曾与我们共过事的美国俄亥俄大学新闻学教授安妮·库珀-陈（Anne Cooper-Chen）博士特别关心我们的编写工作，经常通过电子邮件为我们提供重要的相关信息和富有建设性的意见；英国曼彻斯特都市大学印刷媒体学院高级讲师克里斯托弗·格林（Christopher Green）十分仔细地审读大多书稿，不禁使我们想起他十年前来我校开设新媒体课程期间与我们结下的深厚友情；北京印刷学院原美籍教师曹南希（Nancy Cao）反复审读每一部书稿，每一个英语语言问题似乎都逃不过她的眼睛，她一丝不苟的精神使我们每一位编写人员都深受感动。在此我们谨向他们每一位致以最诚挚的谢意！

本套教材适合我国编辑出版专业或相关传媒类专业本科和研究生专业课程或专业英语课程使用，也可以作为我国出版产业及其相关产业的专业人士的业务参考书。2011年我国提出尽快实现从新闻出版大国向新闻出版强国转变的奋斗目标，这必然要求我们深入而广泛地认识西方发达国家新闻出版产业的运行机制及其人才培养机制。如果这套教材能为实现这一目标，特别是在人才培养方面，发挥一定的积极作用，那就是我们的最大心愿。如前所述，出版产业是一个极其庞大的系统工程，由此可以表明出版专业教育的多面性和复杂性，尽管我们为编写工作付出了极为艰辛的努力，但由于缺乏经验和学识，错误和缺点在所难免，敬请广大读者不吝批评指正，以便日后进一步完善。

**编者谨识**

2012年6月于北京

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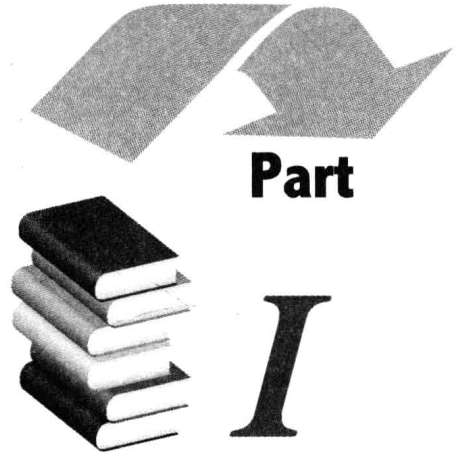


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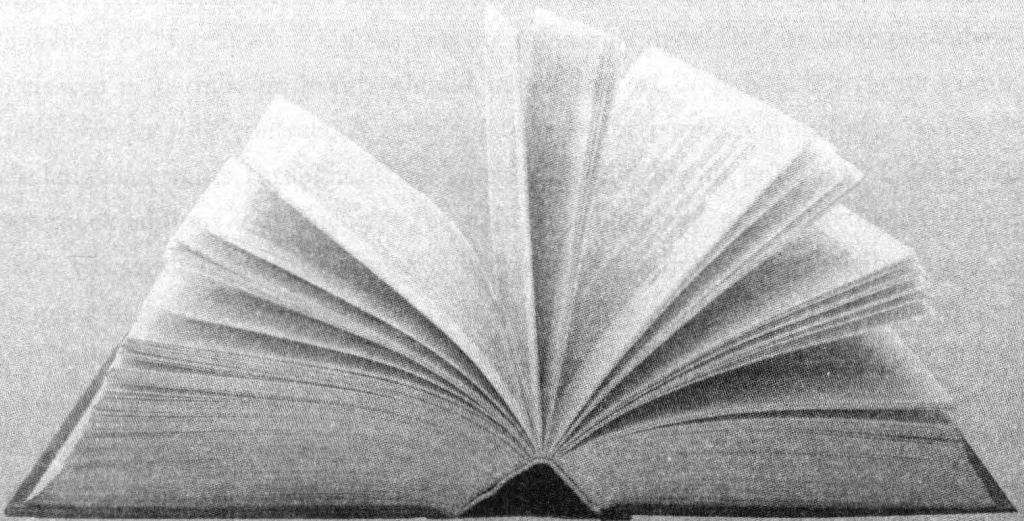
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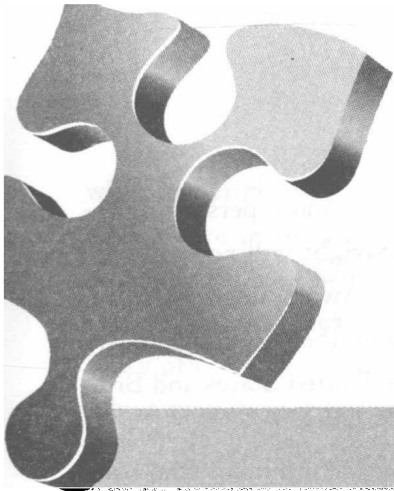
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# Fundamentals of Publishing Trade







## Chapter 1

# Frequently Asked Questions About Copyright

### Section A First Five Questions About Copyright

#### **1. Who is responsible for clearing permissions?**

You as author (or editor of a multi-author volume) are in general legally responsible for complying with copyright law. Thus you bear responsibility for clearing all permissions to reprint or reproduce material protected by copyright, unless your use would fall within the guidelines of “fair use” . Unless you are otherwise instructed by your publisher, the rights cleared in permission grants should match the set of publishing rights granted to your publisher in your contract. A standard request for permission includes non-exclusive English-language rights throughout the world, is valid for all printings of the hardcover and paperback editions, and includes the right to publish and/or license the material in the work as a whole for translation, book club, reprint, and electronic distribution.

In general, you need permission to reproduce any work created by another person, unless it falls under the “fair use” provisions of copyright law or is in the public domain. You should provide your publisher with copies of all permission grants to use copyrighted material. For permission to reproduce all or part of a work, you should check the work to verify whether any other sources are cited. For example, in the case of a photograph in a book, you might begin by contacting the person or institution named in the credit line (in the photo caption or in a list at the front or the back of the book). If no other sources are listed, then you should begin your inquiries by contacting the publisher.



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The increased use of on-line research calls for particular care in determining who controls the copyright and in accurately citing sources for academic works.

## **2. What if I cannot find the copyright owner, or get no response?**

Make every reasonable effort to contact all persons or organizations with a copyright claim on the work you wish to reproduce. Document your efforts to contact these sources. A copyright owner's silence, even if you have given him or her a deadline, is not considered agreement. Failure to locate a copyright owner will leave you liable for copyright infringement, but a documented "good faith" effort can help to mitigate damages.

## **3. What types of works are protected by copyright?**

U. S. copyright law applies to any original work created by a citizen or permanent resident of this country, whether published or unpublished, so long as it appears "fixed" in any medium (print, electronic, film, sound recording, etc.). Only the expression, not the ideas or facts as such conveyed by it, qualifies for copyright protection. There is a wide variety of forms copyrightable expression can take: poetry, fiction, scholarly writing, newspaper and magazine articles, letters, diaries, pamphlets, translations, advertisements, tables, graphs, maps, photographs, cartoons, paintings, sculptures, motion pictures, musical compositions, etc. Most works of foreign origin are also protected under U. S. law by virtue of the bilateral and international copyright treaties to which the United States has become a signatory; generally, then, you must also obtain permission to reproduce works created or published outside the United States.

## **4. Which works are in the public domain?**

Works in the public domain may be used without permission. Whether a work is still protected by copyright or is "in the public domain" is governed by a complex set of laws. Anything first published in the United States prior to 1 January 1923 is in the public domain, and so is anything first published in the United States prior to 1 January 1964 for

which copyright was not renewed. All works of the U. S. government of whatever type or medium are in the public domain. (State government documents or documents of foreign governments may be protected by copyright, however. ) These are distinct from publications and photographs in the possession of the U. S. government, such as items in the Library of Congress, and those held by the National Archives and Records Administration, which may or may not be in the public domain.

## **5. When can I apply fair use?**

U. S. copyright law allows authors to quote or paraphrase brief excerpts or use limited illustrations from a work protected by copyright without seeking permission, provided that they are making “fair use” of the excerpt or illustration. In scholarly works, the use of short excerpts or limited illustrations for the purposes of scholarship, research, review, criticism, evidence, or evaluation is generally recognized as “fair use” . As with any academic use, a “fair use” analysis should first be considered before requesting permission. Academic works, such as those most commonly published by university presses, are likely candidates for a positive “fair use” assessment. If you invoke “fair use”, you should transcribe accurately and give credit to your sources. You should not quote out of context; and keep in mind that proportion is more important than the absolute length of a quotation. You will also need to consider the relative importance or weight of an excerpt, which may contain the essence of a larger work. You should exercise the right of “fair use” when it applies. If you are confident that your proposed use of an excerpt is “fair use”, it is often better not to ask for permission. Consult with your editor if you have specific questions or use the “fair use” checklist for an analysis. The checklist can provide an important means for recording your decision-making process and provide a record of your “fair use” analysis.

The present copyright law does not attempt to define the exact limits of the “fair use” of copyrighted works (for example, a fixed number of words). It does state, however, that in determining whether or not the use made of a work in any particular case is fair, the factors to be simultaneously considered include the following:

- 1) The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes and whether such use is “transformative”;
- 2) The nature of the copyrighted work;
- 3) The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and



4) The effect of the use upon the existing or potential market for, or value of, the copyrighted work.

A quotation for purposes other than scholarship, comment, or criticism may not be considered “fair use” no matter how short the quotation or how small a portion of the work from which it is taken. You may need permission for an epigraph or other quotation used without comment from a work in copyright.

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## { Vocabulary }

**academic** /ˌækə'demɪk/ *adj.* associated with academia or an academy 学院的, 大学的; 学术的; 纯理论的

**accurately** /ˌækjʊrətli/ *adv.* with few mistakes 准确地; 正确无误地; 精确地

**administration** /əd'mɪni'streɪʃn/ *n.* the persons (or committees or departments, etc.) who make up a body for the purpose of administering something 管理部门; 行政部门

**apply to** 适用于; 运用

**archive** /ˈɑ:kəɪv/ *n.* a depository containing historical records and documents 档案馆, 档案保管处; 档案; 资料库; 文件

**assume** /ə'sju:m/ *vt.* take to be the case or to be true; accept without verification or proof 以为; 认为; 假定为

**bilateral** /ˌbaɪ'lætərəl/ *adj.* having two sides or parts 双方的; 双边的

**candidate** /'kændɪdət/ *n.* someone who is considered for something (for an office or prize or honor, etc.) 候选人; 候补者

**checklist** /'tʃeklɪst/ *n.* a list of items (names or tasks, etc.) to be checked or consulted 核对用的清单

**commercial** /kə'mɜ:ʃl/ *adj.* connected with or engaged in or sponsored by or used in commerce or commercial enterprises 商业的, 商品化的, 商用的

**comply with** 服从, 遵从

**composition** /ˌkɒmpəˈziʃn/ *n.* a musical work that has been created 作品；作曲

**criticism** /ˈkritisizəm/ *n.* disapproval expressed by pointing out faults or shortcomings  
批评，非难，评论

**deadline** /ˈdedlaɪn/ *n.* the point in time at which something must be completed 截止期限，原稿截止时间

**determine** /diˈtɜːmin/ *v.* reach, make, or come to a decision about something (使)下决心，(使)做出决定决定；判决；终止

**domain** /dəʊˈmeɪn/ *n.* a particular environment or walk of life 范围

**educational** /ˌedʒuˈkeɪʃnəl/ *adj.* relating to the process of education 教育的；有教育意义的；有关教育的

**epigraph** /ˈepɪgrɑːf/ *n.* a quotation at the beginning of some piece of writing 题词

**evaluation** /iˌvæljuˈeɪʃn/ *n.* act of ascertaining or fixing the value or worth of 估价；赋值；评价

**forthcoming** /ˌfɔːθˈkʌmɪŋ/ *adj.* of the relatively near future 即将来临的

**give credit to** 相信，信任

**hardcover** /ˈhɑːdkʌvə/ *n.* a book with cardboard or cloth or leather covers 精装书

**infringement** /ɪnˈfrɪndʒmənt/ *n.* an act that disregards an agreement or a right 违反；侵害

**illustration** /ˌɪləˈstreɪʃn/ *n.* artwork that helps make something clear or attractive 例证，插图

**institution** /ˌɪnstɪˈtjuːʃn/ *n.* an organization founded and united for a specific purpose 机构

**instruct** /ɪnˈstrʌkt/ *vt.* give instructions or directions for some task 教，讲授；教导，指导；通知；命令

**keep in mind** 谨记

**mitigate** /ˈmɪtɪgeɪt/ *vt.* lessen or to try to lessen the seriousness or extent of 使缓和，使减轻；使平息

**organization** /ˌɔːɡənaiˈzeɪʃn/ *n.* a group of people who work together 组织，团体，机构

**original** /əˈrɪdʒənəl/ *adj.* preceding all others in time or being as first made or perform 最初的，独创的，原始的

**otherwise** /ˈʌðə(r)waɪz/ *adv.* in other respects or ways 否则，别的方式，不同地

**pamphlet** /ˈpæmfliɪt/ *n.* a small book usually having a paper cover 小册子

**particular** /pəˈtɪkjələ(r)/ *adj.* unique or specific to a person or thing or category 特别





的, 挑剔的, 独有的

**permanent** /'pɜ:mənənt/ *adj.* continuing or enduring without marked change in status or condition or place 永久的, 固定的, 不变的

**permission** /pə'mɪʃn/ *n.* the act of giving a formal (usually written) authorization 许可, 允许, 同意

**potential** /pə'tenʃl/ *adj.* existing in possibility 有潜力的, 潜在的, 可能的

**principle** /'prɪnsəpl/ *n.* a rule or standard especially of good behavior 原则; 主义; 原理; 信条

**proportion** /prə'pɔ:ʃn/ *n.* the quotient obtained when the magnitude of a part is divided by the magnitude of the whole 比例, 部分

**quote** /kwəʊt/ *v.* refer to for illustration or proof 引述, 引用

**reproduction** /ˌrɪ:prə'dʌkʃn/ *n.* the act of making copies 复制

**scholarship** /'skɒləʃɪp/ *n.* profound scholarly knowledge 学问, 学术成就

**sculpture** /'skʌlptʃə/ *n.* work of art made from stone, wood, clay, etc. 雕刻, 雕塑, 雕刻品

**signatory** /'sɪgnətəri/ *n.* someone who signs and is bound by a document 签名人, 签字者

**simultaneously** /ˌsaɪməl'teɪniəsli/ *adv.* at the same instant 同时地

**substantiality** /səb'stænʃi'æliiti/ *n.* the quality of being substantial or having substance 实在性; 实体; 实质性

**throughout** /θru:'aʊt/ *prep.* in or into every part of something 各处, 遍及

**transcribe** /træn'skraɪb/ *vt.* write out from speech, notes, etc. 抄写, 誊写; 把……译成文字

**verify** /'verɪfaɪ/ *vt.* confirm the truth of 核实; 证明

## Background

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