Bits and Pieces: Seriality, Shortness and *Dream of the Rarebit Fiend*

Ruth Mayer

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The mass-cultural formations that evolved at the outset of the twentieth century in the United States are marked by seriality in many respects. As the tropes of the Hollywood 'dream factory' or the 'culture industry'[1] indicate, principles of serialized industrial production inform the circuits of production, marketing, and performance that fashioned mass entertainment. Seriality is also manifest through narrative organization, with cultural products launched as ongoing and potentially endless trajectories (serialized novels, film serials or series, newspaper comic strips). In addition, seriality unfolds through operations of repetition and outbidding. It is not only the cinema that 'has repeated and replayed its own narratives from its very beginnings'[2] – but the practice of remaking can be identified as a fundamental generative principle of mass culture in more general terms.[3] Finally, and most importantly for my purposes, mass-cultural seriality tends to surface in processes of media change and remediation, whenever formal and narrative principles that have proven successful in a particular medium avail themselves

of other medial figurations – from oral storytelling to the stage, from the stage to the newspaper comic, from the comic to the screen and so on and on in endless variation.[4]

These serial practices all have in common that they do not proceed in a linear or directed fashion, seeking perfection or resolution in a climactic ending, but instead take recourse to modes of concrescence or spread. Multiplication and augmentation are key principles of the operative logic of mass-cultural seriality, which suggests an affinity of the serial with epical and monumental forms of narration and presentation. But while there are serial forms that thrive on all-embracing and overarching gestures – such as the Dickensian novel, or the 'Dickensian aspect' of complex TV series – the standard modality of mass-cultural seriality in the early twentieth century was small and short. There are technical reasons for this – films, for instance, were initially short because the projectors could not handle more than one reel – but technical limitations by no means explain the extraordinary success of the short form in modernity. Combined with the operative principle of seriality, the short and the small could gain monumental significance and reach at the time. Shortness allowed for structures of production, circulation and presentation that are fast and immensely flexible. As modular parts, the small and short units of mass entertainment could be reassembled at will and loosely fitted into larger sequences or arrangements: the acts or numbers in a vaudeville performance, the episodes, chapters, or

installments in serialized novels or film and radio serials, the strips, columns, or apostils in newspaper and magazine print culture, and, finally, the individual shots and scenes within an edited film.

These short formats do not necessarily rely exclusively on an aesthetics of fragmentation or on patterns of monstration.[5] Many of them do engage in narration, even though they do so by means of citation, signals and allusions to larger, already established narrative structures. An exemplary case in point for this productivity is Winsor McCay's successful comic strip *Dream of the Rarebit Fiend*. The comic ran from 1904 to 1911 and was revived several times afterwards until 1925. It was McCay's longest-running strip. In 1906, Edwin S. Porter together with Wallace McCutcheon adapted the comic to the screen in his *Dream of a Rarebit Fiend* (Edison). Then again, given the ways in which media referenced each other at the turn of the century, adaptation may be the wrong term for this instance of remediation. McCay's comics and the film seem instead to function as interrelated modules in a larger system of signification, gesturing to each other in ways that do not suggest a pattern of original and copy so much as a networked structure or symbiosis. This interrelation chimes with other fields of medial cross-referencing of the day, such as the correspondences of literature and early film.[6]

I contend that mass culture at the turn of the twentieth century relied heavily on the productivity of inter- and transmedial 'clusters' and that this productivity should be

seen in close conjunction with larger concerns of the period between 1880 and 1930, in particular the engagement with the exigencies of contingency, alienation and heteronomy. Mass culture's role within the larger parameters of industrial modernity has often been mapped in terms of resonance and repercussion: the mass-cultural media, most prominently film, were seen as being in thrall to more pervasive technological, economic, and social forces and their attendant perceptual parameters.[7] Deviating from Frankfurt School assumptions about the 'culture industry's' complicity with and recruitment by the economic-industrial complex, critics adhering to the 'modernity thesis'[8] tend to highlight media practices of subversion or resistance to social, economic, and industrial imperatives of the day. I would like to take issue with this understanding of mass culture's role in a wider social field by epitomizing the *practical* facets of modernist cultural production; the desire to *manage* and *navigate* rather than to rebel and contest (although these strategies are undeniably also part of the modernist project). Modes of shortness and compression feature prominently in this context, as we shall see.

I will first turn to the history and format of the early newspaper comic, as 'arguably the first true mass media form'.[9] My approach to the medium is particularly concerned with medial aspects that lend themselves to filmic processes of remediation, especially in the context of the period film historian Tom Gunning has dubbed the 'cinema of attractions'.[10]

Edwin S. Porter is acknowledged as one of the pioneers of this cinematic phase, paving the way from early cinema to the so-called transitional period. Gunning's main point is that the cinema of attractions pursued different goals than the cinema of the classical Hollywood phase. He proposes that early film was busily exploring and exposing the *possibilities* of the medium. This is why for this period surprising effects and spectacular techniques are more important than a perfect machinery of illusions. In the logic of this argument, Gunning contends that this early era of filmmaking was about 'showing', not 'telling' – that early film, in other words, invested in spectacle and effect rather than narration. This claim has been contested, however[11] – and I, too, want to make a case here for the *narrative* work of early films, especially their narrative engagement with the dramatically changing cultural conditions of the day. I argue that it is in dialogue with other media (comics, dramas, novels, paintings, etc.) that filmic narration comes into its own in this early phase, and that this medial interrelation should be addressed in terms of seriality rather than adaptation. To further substantiate this argument I will go beyond the immediate interrelation of McCay's comic and Porter's/McCutcheon's film, and illustrate the momentum of a serial logic of cross-referencing, medial self-reflection, outbidding and spread with regard to another instance of filmic narrative reiteration: McCay's 1921 animated version of the 'rarebit fiend' plot in his own film *Bug Vaudeville*.

Comics

Comics emerged at the turn of the century as an integral part of a modern print culture, which underwent a fundamental transition at the time. This transition hinged on developments such as press syndication, the utilization of high-speed four-color printing presses, the implementation of ever-more sophisticated strategies of marketing and competition, and the formation of national and increasingly also global markets as well as circuits of information management and news acquisition. The newspaper comics were perfectly suited for this larger machinery of professionalized publishing and reader address as they could be syndicated, segmented, moved from one paper to the other and from one part of the paper to the next.[12] They provided particularly pertinent tools for charting and assessing the fast-changing reality of the day. And, like early films, the early comics relied heavily on the techniques of contraction and concision to perform their work – as both were 'short forms'.

Early newspaper comics drew inspiration for their mode of visual storytelling from eighteenth- and nineteenth-century broadsheet illustrations, caricatures, and cartoons,[13] but their unique representational repertoire evolved in dialogue with other contemporary mass-cultural formats, especially film. Jared Gardner argues that these media share in common a complexly convoluted 'time politics': '[e]arly film and the

early comic sought to break the experience of modernity into segments that could be repeatedly viewed and analyzed'.[14] Gardner and others emphasize the anarchic and disruptive quality of the comics between 1895 and 1920, which culminated in George Herriman's *Krazy Kat* strip (1913–1933). But Gardner's observation about the iterability of comic reception – the fact that the strip could be read over and over again – points to the fact that the early comics were embedded not only in a familiar newspaper structure, but beyond this in the newspaper reader's everyday life. Perused as part of daily or weekly routines, their function was most likely less disruptive than their often anarchic content suggests. They lent themselves well to the purpose of converting convoluted realities into surfaces that could be 'screened' or 'reviewed'. Condensing the heterogeneous multiplicity into large panoramic scenarios or into layered and detailed sequences, early comics invariably also provided frames and boundaries, implementing order and orientation, directing the gaze and structuring space.

Many of the strips echo the format of the vaudeville show and the slapstick act,[15] presenting their narrative in the guise of 'attractions' or 'numbers'. Gardner insists on the 'fragmented' structure of early American comic strips, but I argue that this fragmentation can just as well be conceptualized as functional 'modularity'. The comics' modes of reader address and audience solicitation are considerably less clear-cut than critics assumed for a long time. Thus, the

'fantastic' strips of the 1900s and 1910s – like Winsor McCay's *Dream of the Rarebit Fiend*, or *Little Nemo in Slumberland*, and Herriman's *Krazy Kat* – may have aimed to map 'self-sustaining secondary worlds',[16] but these worlds were anything but closed off or self-contained. Like the cinema, the early comics were all-embracing and expansive in their market appeal, stylizing their narratives in ways that allowed for different readings by different addressees, and ever ready to take in new audiences and their predilections.

To give scope to these effects, requires retracing the workings of mass culture not only through the emergence of new medial and narrative formats, but also with regard to the evolving parameters of production and reception that fashion the very idea of the masses in the first place by establishing ever more intricate sites, apparatuses, and practices of (imagined) simultaneity, synchronicity and collectivity. As Gardner points out, early comics largely disregard principles of narrative closure or intricate serial organization (story-arcs, cliffhangers, etc.) as explored by popular literature and, increasingly also, film at the time. They achieve structural coherence through iconic, condensed figurations, formulaic storytelling, signature moves, and the features of the gag, the aside or the marginal gloss to keep the readers engaged: offering short and recurrent devices for flexible use. The comics experiment with stillness and with quick succession, rhythmic pacing, (a)synchronicity, retardation and sequentiality, and they do so on the level of layout,

graphical storytelling, text-image relations, and reader engagement.[17]

This is what I would like to elaborate with regard to one particular example – an episode of Winsor McCay's *Dream of the Rarebit Fiend* from 1905. The comic artist Winsor McCay started publishing his newspaper strip *Dream of the Rarebit Fiend* in the *New York Evening Telegram* in 1904. The strips relate increasingly more grotesque scenarios of chaos, disintegration, abjection and embarrassment, which are resolved when the final panel shows the main character waking from a bad dream and vowing never again to eat a Welsh rarebit – or, in the course of the comic's long history, any other hard-to-digest dish that can induce nightmarish dreams. Porter's and McCutcheon's seven-minute trick film *Dream of a Rarebit Fiend* takes up motifs from the comic but improvises freely on them.

Scott Bukatman, who has written the most extensive study on Winsor McCay's aesthetic strategies to date, points out that his comic narratives deliberately present themselves as playful asides or 'brief interludes'[18] in relation to other articles in the newspaper, but also in a larger context of popular storytelling. At the same time, the *Rarebit* narratives foreground their serial character, presenting variations on one theme in ever more bizarre loops, and thus demonstrating the power of mass culture to tell the same story over and over again, in ever new inflections and to ever new audiences. Bukatman reads the *Rarebit* comics, like McCay's *Little Nemo*,

as ‘disobedient’ texts that are ‘cheerfully undermining their own structures and conventions’ (and, by extension, undermining the serialized and standardized industrial order of modernity).[19]

In contrast, I think McCay’s comics are considerably less subversive than a first glance suggests. They serve to establish, rather than undermine, structures of modern meaning-making. The particular strip that I would like to focus on was first published in the *Evening Telegram* on 28 January 1905. In this strip, the ‘fiend’ is a woman (there is no character continuity in the series), whose nightmare entails her

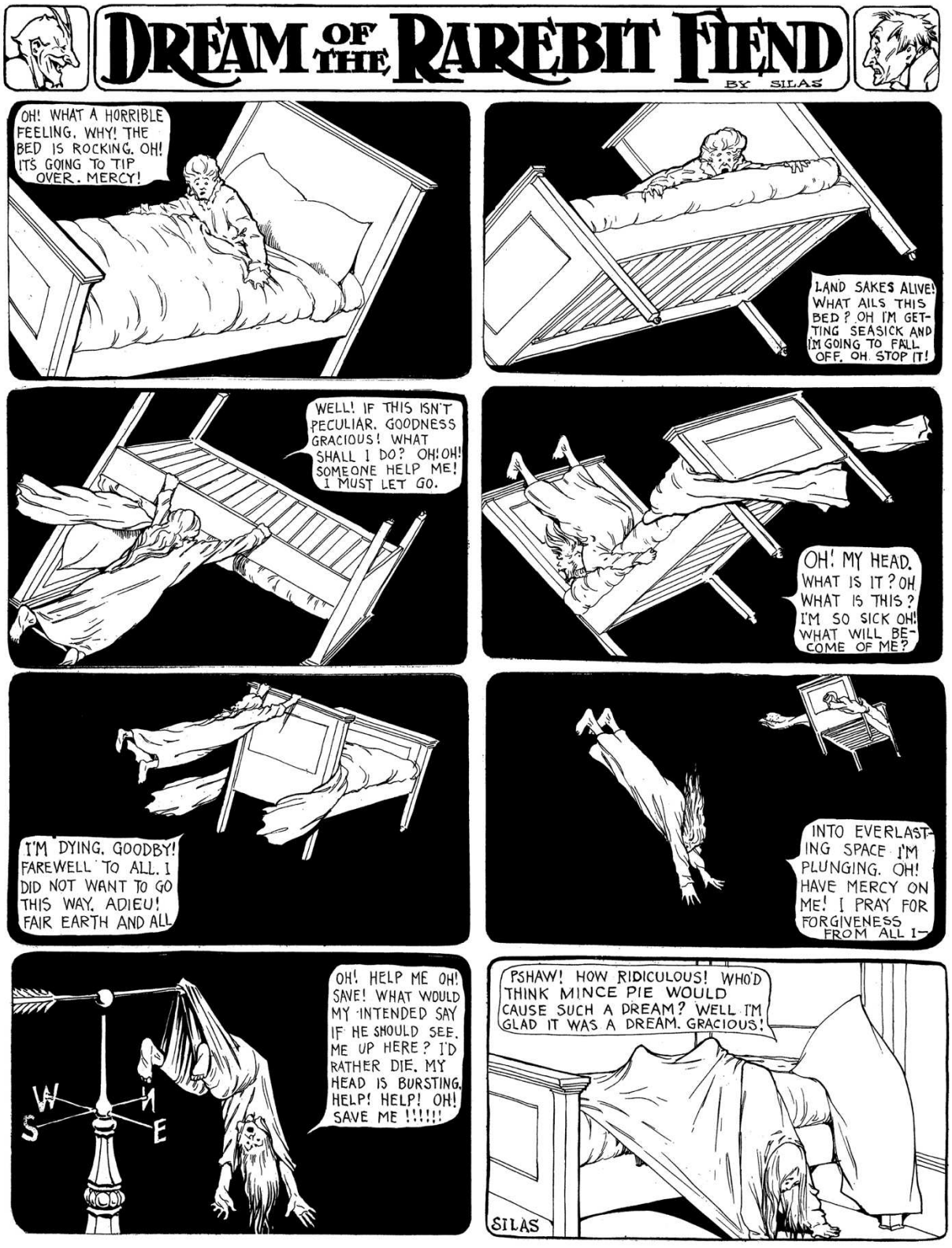

Fig. 1: ***Dream of the Rarebit Fiend*****, strip of 1905-01-28**

bed taking off into the dark night sky, buckling and bolting until she loses grip and crashes down. Her fall is interrupted by the weather vane on top of a church steeple, which catches her nightgown – before she wakes in her bed, to complain about the mince pie she had for dinner. The strip lines up all the staple elements of the frame narrative (which would undergo quite fantastic variations in later episodes). It also looks quite conventional, compared to McCay's later experiments with the size and format of panels and tiers, frames and sequences. All the panels are neatly arranged, symmetrical, and of identical size (Fig. 1). The action unfolds against a black backdrop. The conventionality of the comic is further accentuated if one bears in mind that the narrative pattern –

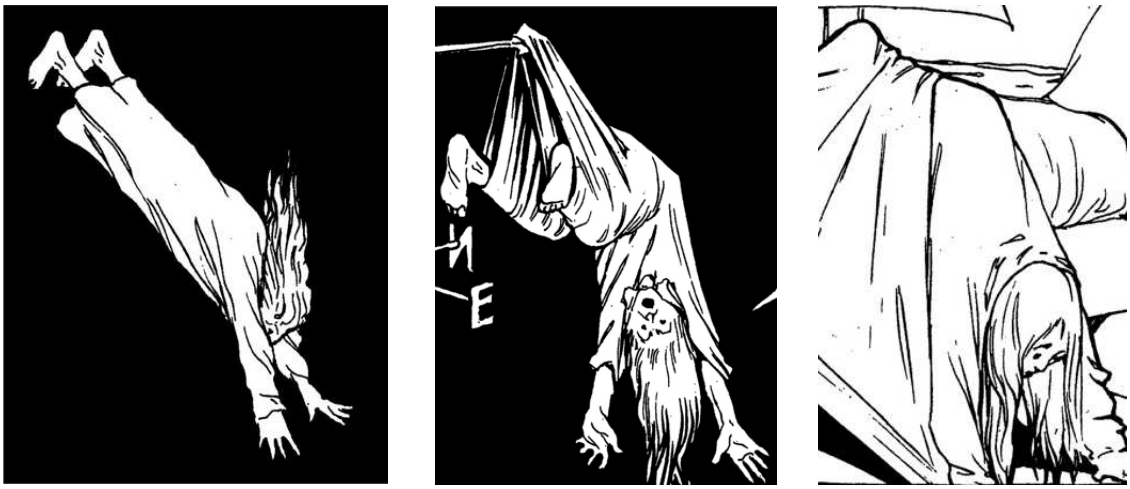

Fig. 2: Lost in space but confined by form: *Dream of the Rarebit Fiend* (strip of 1905-01-28, detail)

starting in medias res, with the dream action already fully in operation, and ending with the reassertion of reality by waking up – would by then also have been familiar to the *Evening Telegram*'s regular readers.

Like the entire series, this comic highlights chaos and contingency both graphically and textually. The speech

balloons verbalize a sense of disorientation and confusion, communicated visually by the madly gyrating bed and the blankness of the space of action. This dynamic culminates in panel six, when the woman has lost her grip on the bed, which can be seen drifting out of sight in the upper right-hand corner, while the 'fiend' exclaims: 'Into everlasting space I'm plunging. Oh! Have mercy on me! I pray for forgiveness from all I —'. In the next panel, she is seen dangling precariously from the weather vane. The final panel then resolves the tension by grounding the events and anchoring them in a social context: the bed is now firmly back on the floor, a light, sketched-in background signalling a domestic setting, and the woman turns out to be disheveled but safe.

This reassuring assertion of a context, together with the disclosure of the nightmare (and its trivial trigger), effectively effaces the atmosphere of disorientation and existential threat. The last panel thus inverts the strip's initial chiaroscuro scheme, and confirms its larger serial logic. But there is also a more subtle structure of reassurance at work in the spatial arrangement of the strip, its repetitive scale and symmetry, and the composition of its individual panels. The gutter introduces a frame that is never challenged or disrupted. The character announces that she is falling into everlasting space, but her melodramatic shout clashes with the limited scope of the panel (and the banality of her dyspeptic condition). And while the bed, ordinarily the epitome of comfort and tranquility, veers and shifts in the

frame, the human body stays put – at least in the last three panels (Fig. 2). The person may not be in control, but she is nonetheless more contained and protected than she herself is aware of – upheld and safeguarded by a larger narrative and graphical 'grid', she is firmly 'in place'.

These structural characteristics – the reliable pattern of repetition, recognition, and resonance – may well provide the pleasure of reading here. Seen in this way, however, the strip does not so much address and represent the precariousness of modern life but instead scans modes of assessing this precariousness – and thereby establishes orientation.

Film

This is not the place to trace the manifold ways in which McCay went on to experiment with the scheme of the *Rarebit* narrative in the more than ten years of comic production following this strip. I am more interested in the scheme's contemporary cross-medial repercussion – and Porter's and McCutcheon's film *Dream of a Rarebit Fiend* serves as an excellent point of departure to do so.

Fig. 3: The fatal culinary choice: *Dream of a Rarebit Fiend* (dir. Edwin S. Potter, Wallace McCutcheon, Edison 1906)

The film draws on McCay's popular strip in its title,

and it directly references the episode with the traveling bed discussed above. Yet the film is only a loose adaptation: the 'fiend' is turned into a male figure and the strip with the flying bed is integrated within a larger narrative. *Dream of a Rarebit Fiend* closes with the formula ending of waking from the nightmare, but unlike McCay's comic it also depicts the fatal culinary choice, which triggers the action in the first place. The film opens by showing a glutton and drunkard gorging himself with food and drink (Fig. 3), a scene vaudeville audiences would recognize as the beginning of a classical slapstick routine. Then we are conducted through a sequence of scenes showing the consequences of this action, among them the bedroom scene in which the bed starts moving. These scenes capitalize on an array of trick effects — including superimpositions, split screens, and stop-motion montages.

Focusing on situational action and its inherent dynamics, McCay's comic allows no room for identification or sympathy. The film goes beyond this by presenting its protagonist as grotesque and crapulous, in a predicament that is clearly self-induced and imaginary. In keeping with the sensationalist agenda of the cinema of attractions, the film thus fosters distanced observation rather than melodramatic immersion or empathy. It draws heavily on a narrative pattern popularized by French and British filmmakers of the time (most prominently by Georges Méliès in his *féeries*, Gaston Velle and Ferdinand Zecca in *Rêve à la lune* [1905], or Cecil Hepworth in *The*

Glutton's Nightmare [1901]), by capitalizing on the narrative mode of the dream in order to display bizarrely disconnected events in loose sequence rather than subjecting them to an overarching narrative stringency.[20]

Like Georges Méliès's films, moreover, *Dream of a Rarebit Fiend* uses the dream to show something that ordinarily cannot be seen: the unconscious world of fears or feelings.[21] As an effect of his shameless indulgence in food and drink, the glutton experiences a devastating headache, which is 'performed' in the film by three little devils who attack the sleeping man's head with their pitchforks (Fig. 4). Thus, unlike the use of dream sequences in classical Hollywood – which bring about intense moments of subjective psychological identification (as Alfred Hitchcock and Salvador Dalí's visualization of the unconscious in *Spellbound* [1945]) – the dream serves in this early phase as a mode of disengagement and as a means of displaying and narratively managing contingency. To call such scenes 'subjective inserts', as Elizabeth Ezra does,[22] is therefore problematic: while they may represent subjectivities, they operate by means of a marked objectification. When the devils get to work on the fiend's brain, we are not pulled into the

Fig. 4: The mind becomes a screen: *Dream of a Rarebit Fiend* (Edison 1906)

glutton's consciousness, but his consciousness turns into a stage — or, more accurately, a screen.

Similar strategies of monstration organize the rest of the film. This is particularly evident in a scene that draws explicitly on McCay's comic strip by showing the fiend's bed taking off and soaring over the rooftops of the city. The scene unfolds through a series of panoramic shots inspired by the layout of McCay's panel, but which make use of a split screen to add an urban panorama on the lower half of the shot. Where McCay's fiend experiences her nightmarish travel against the backdrop of a black void, Porter's and McCutcheon's protagonist looks down on a skyline that can quickly be identified as New York City (Fig. 5). As he is above the city, his bed turns into a car and later resembles an airplane — exhibiting modern transport in surreal exaggeration. The scene ends much more dramatically than the strip, with a body crashing through the roof and a shaken protagonist on the bed.

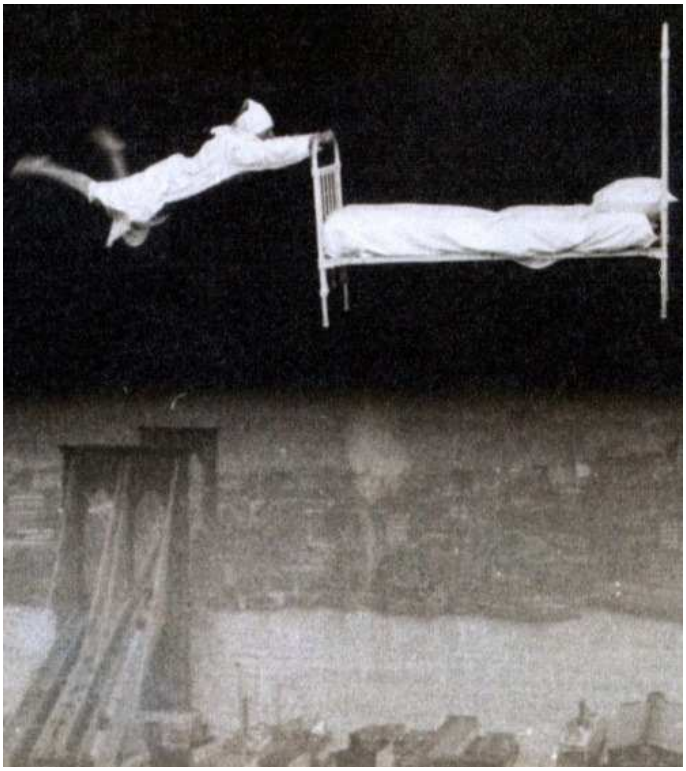

Fig. 5: Hanging up there: *Dream of a Rarebit Fiend* (Edison 1906)

The entire film exemplifies Noël Burch's assessment of early film as a 'motionless voyage',[23] as it is all about

movement, but movement that is displayed in strangely static terms. Every one of the five tableau shots constituting this episode exhibits the 'tension between motion and stillness' that Tom Gunning identifies as a core principle of both early filmic and early comic narration.[24] *Dream of a Rarebit Fiend* proceeds by establishing and exhibiting situations of precarious balance, which then collapse to give way to other constellations of instability, oscillation, or strain. This procedure perpetuates the game of 'control'|'loss of control' or holding on|falling that drives the action in many early films. In conjunction with the dream logic favored by early film, none of these arrangements is presented subjectively. They share little in common with the immersive spirit of the joyride or the roller coaster, but appeal instead to the perceptual registers of voyeurism or *schadenfreude*, inviting the spectator to witness and enjoy the predicament of the protagonist in its inevitable unfolding from a safe distance.

The alternation of vertical and horizontal movements that structures the otherwise 'motionless' composition of the shots allows the spectator's orientation in space. The filmic narration relies heavily on scenarios of confusion, chaos and what in the vocabulary of the day would be known as 'hyperstimulus' – the urban audiovisual repertoire of speed, traffic, and rapid change[25] – but it evokes stress in close correlation with the motional arsenal of floating, drifting, swinging, or swaying. The technique of the split screen illustrates this binary mode of presentation – relying heavily

on the divide between the spectator and the fray of action – almost allegorically. In consequence, the plot's nightmare effects are both played out and held at bay.

Comic|Film: Animation

Where McCay's comic effected a pleasurable sense of control through its narrative and graphical framing devices, the 1906 film version brings about a similar sense of 'safe distance' that allows for voyeuristic thrills through its use of the panoramic mode and through its implementation of precarious balances that generate scenes of stillness in-between the scenarios of rapid and overwhelming action. This is certainly not the only conceivable filmic response to the graphic material, and it is very much indebted to the cinematic sensibilities of early film with its peculiar intermixture of monstrative and narrative signals and its specific affordances that respond to the larger cultural frameworks of the day.

In subsequent years, immersion and identification would gain increasingly more organizational significance in the (feature) film, which strove to disavow the legacy of the early period and its kinship with vaudeville entertainment. Vaudeville lost its privileged position in American entertainment culture by the 1920s, and while short films could still be watched in vaudeville theatres, the most important venue for experiencing films was now the cinema.[26] Like other major comic writers of his era, Winsor McCay had been involved in vaudeville routines for many years, to the

extent that his 'theatrical life began seeping into the pages of his comics, as several *Rarebit Fiend* episodes reference vaudeville and some fellow performers are even credited with inspiring *Rarebit* nightmares'.[27] When he started to experiment with animated film in 1912, this engagement, too, translated quickly into vaudeville performances. At first, his films were screened as part of the artist's live appearances but in 1921, when McCay produced three short animated films based on the *Rarebit* plot, this involvement in vaudeville was no longer central to his work. I would like to close with a brief reflection on one of these films, the eleven-minute *Bug Vaudeville*, since it epitomizes, to my mind, the transformations in the (mass) cultural scene in the first twenty years of the century.

Bug Vaudeville nostalgically revisits the mass entertainment culture of the early twentieth century. The start of the film shows a tramp, this film's 'fiend', resting underneath a tree. His back is to the audience, and an intertitle explains that he has just been given a piece of cheese cake that causes 'queer dreams'. The countryside backdrop of the film's beginning then gives way to a stage, featuring a series of bugs in sensational action as they present a bucolic vaudeville scenario. The insects perform on the dream stage of the sleeping tramp as ant acrobats, butterfly rodeo riders, or boxing beetles. For most of what follows the shadowy back of the tramp's head can be seen in front of the stage, standing in self-reflexively for the

spectator's position in the movie theater. We see him clapping and cheering between acts, and twice the scene also briefly switches back to the countryside setting, where the tramp can be seen shifting uneasily in his dreams.

Calling to mind the aesthetics of early film, this short clearly draws attention to the technical accomplishment of its animation and it evokes the earlier fascination with spectacular action and thrills. But it presents all of this as a performance twice removed — as the actual movie spectator is watching the vaudeville spectator, who is a figure in a dream. This distancing creates a spatio-temporal disjunction, transposing the busy entertainment culture into a timeless fantasy sphere outside of, or at least not fully part of, modernity. The action displayed in this film seems quaint, harmless, funny, and microscopic.

The last act changes gear and mood, however. Titled 'The Spider and the Fly', it starts, like the previous acts, with the panoramic display of the stage and the spectator's blurred head in the lower middle of the screen. Yet this time the spatial distinction of stage and house is not upheld. The spider uses its thread to swing acrobatically across the stage, pulling itself up and going down, but soon also moving from background to foreground and becoming increasingly bigger and more threatening in course. This culminates in a sudden attack on the onscreen spectator (who turns out to be the 'fly' announced in the title), the spider pulling him from his putatively safe space in the front row and out of sight (Fig.

6). The film ends in a familiar guise – with the 'fiend' awakening underneath the tree. But little is made of this final resolution, which is not accompanied by an intertitle and seems tagged on and dutiful. The more effective 'real' ending of the film seems to consist in its last title card, giving words to the tramp's horror: 'Oh Mama!'

With this, McCay ironically references the sensational aesthetics of an earlier time, which by the mid-1910s was increasingly relegated to the lower rungs of (cinematic) entertainment. With multi-reel films established as the norm, the short film became associated with 'minor' aesthetic aspirations – as the realm of slapstick, gags, cartoons, and, in the twelve to fifteen-minute 'chapters' of film serials, action-adventure. Where big Hollywood features capitalized on reality effects, short filmic formats specialized in exaggeration and excess.[28] McCay's film plays with such awareness by ending with a prototypical gesture of direct audience involvement, staging the spectator's enforced integration into the act (or ingurgitation by the actor). But this is an animated film, not live entertainment. The earlier processes of distancing that turned the vaudeville stage into a dreamscape culminate in the final scene, which once more pits the media of the vaudeville stage and film against one

Fig. 6: Violation of the third wall: *Bug Vaudeville* (Winsor McCay, 1921)

another. The surprise ending both sharply accentuates *and* defuses vaudeville's most distinctive feature vis-à-vis film — its capacity to generate immediate affective engagement. By 1921, the *Rarebit Fiend*-narrative is no longer concerned with the complicated scenarios of industrial modernity and its manifold possibilities and implications. McCay's comics and films of the 1920s address an audience familiar with his work of earlier decades, and more than ever before it is this work's own serial character that now turns out to be at stake. The *Rarebit Fiend*-narrative has turned in on itself, reflecting its own operative mode, its workings and variations. It thus repeats *and* updates the earlier gestures of disengagement in the series, and the earlier mechanisms of remediation, directing the focus away from modernity in a broader sense to *media modernity* more specifically.

Notes:

[1] Max Horkheimer and Theodor W. Adorno, 'Kulturindustrie, Aufklärung als Massenbetrug', in *Dialektik der Aufklärung: Philosophische Fragmente*, Frankfurt/Main: Fischer, 1988 [1944], pp. 128—76.

[2] Kathleen Loock and Constantine Verevis, 'Introduction: Remake/Remodel', in Loock and Verevis (eds), *Film Remakes, Adaptations, and Reproductions: Remake/Remodel*, Basingstoke: Palgrave Macmillan, 2012, p. 2.

[3] Cf. Frank Kelleter, 'Toto, I think we're in Oz again (and again and again): Remakes and Popular Seriality', in Kathleen Loock and Constantine Verevis (eds), *Film Remakes, Adaptations, and Fan Productions: Remake/Remodel*, Basingstoke: Palgrave Macmillan, 2012, pp. 19–44.

[4] Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*. Cambridge, MA: MIT Press, 2000; Shane Denson and Ruth Mayer, 'Grenzgänger: Serielle Figuren im Medienwechsel', in Frank Kelleter (ed), *Populäre Serialität: Narration-Evolution-Distinktion. Zum seriellen Erzählen seit dem 19. Jahrhundert*, Bielefeld: transcript, 2012, pp. 185–203.

[5] André Gaudreault, 'Narration and Monstration in the Cinema', *Journal of Film and Video* 39:2 (Spring 1987): pp. 29–36.

[6] Richard Abel and Amy Rodgers, 'Early Motion Pictures and Nineteenth Century Print Culture: A Web of Ephemera', in Christine Bold (ed.), *The Oxford History of Popular Print Culture*, Vol. 6: *US Popular Print Culture, 1860-1920*, Oxford: Oxford University Press, 2012, pp. 191–210; Ruth Mayer, 'Early Post-Cinema: The Short Form, 1900/2000', in Shane Denson and Julia Leyda (eds), *Post-Cinema: Theorizing 21st-Century Film*, Reframe Books, 2016.

[7] Miriam Hansen, *Babel & Babylon: Spectatorship in American Silent Film*, Cambridge, MA: Harvard University Press, 1991; Ben Singer, *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*, New York: Columbia University Press, 2001, pp. 17–35; Tom Gunning, 'Modernity and Cinema: A Culture of Shocks and Flows', in Murray Pomerance (ed.), *Cinema and*

Modernity, New Brunswick: Rutgers University Press, 2006, pp. 297–315; Kristen Whissel, *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*, Durham, NC: Duke University Press, 2008; Lauren Rabinovitz, *Electric Dreamland: Amusement Parks, Movies, and American Modernity,* New York: Columbia University Press, 2011; Scott Bukatman, *The Poetics of Slumberland: Animated Spirits and the Animating Spirit*, Berkeley: University of California Press, 2012; Jared Gardner, *Projections: Comics and the History of Twenty-First Century Story-Telling*, Stanford: Stanford University Press, 2012.

[8] Charlie Keil, '"To Here from Modernity": Style, Historiography, and Transitional Cinema', in Keil and Shelley Stamp (eds), *American Cinema's Transitional Era: Audiences, Institutions, Practices*, Berkeley: University of California Press, 2004, pp. 51–65.

[9] Gardner, *Projections*, p. 5.

[10] Tom Gunning, 'The Cinema of Attractions: Early Film, its Spectator and the Avant-Garde', *Wide Angle* 8: 3–4 (1986): pp. 63–68.

[11] Charles Musser, 'Rethinking Early Cinema: Cinema of Attractions and Print', in Wanda Strauven (ed), *The Cinema of Attractions Reloaded*, Amsterdam: Amsterdam University Press, 2006, pp. 389–416.

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