

- E. Davison, "Picture Music," *Musical News* (7 December 1918): 163; A. L. Salmon, "Music at the Cinema," *Musical Times* (1 December 1920): 804.
28. C. B. Hawkins, *Norwich: A Social Study* (London: Philip Lee Warner, 1910), 310-311.
 29. *How to Run a Picture Theatre: A Handbook for Proprietors, Managers, and Exhibitors*, 2nd ed. (London: E. T. Heron, 1914), 24.
 30. *Leicester Daily Post*, 22 December, 1914, quoted in D. R. Williams, *Cinema in Leicester 1896-1931* (Loughborough: Heart of Albion Press, 1993), 105.
 31. National Council of Public Morals, *The Cinema: Its Present Position and Future Possibilities* (London: Williams and Norgate, 1917), 17-18.
 32. R. H. Dewes, "Cinemagoing in Silent Days: A Midland Tale," *Picture House*, no. 3 (spring 1983): 18.
 33. V. van Damm, *Tonight and Every Night* (London: Stanley Paul, 1952), 30.
 34. National Council of Public Morals, *The Cinema: Its Present Position and Future Possibilities* (London, 1917), 239-240.
 35. R.H. Dewes, "Cinemagoing in Silent Days: A Midland Tale," *Picture House*, no.3 (spring 1983): 19.
 36. [London], "London's Picture Palaces," *Evening News*, 16 November, 1909, 1; Calvert, *Historical Review of the Cinematograph*, 4, 6; D. Crane, "The Picture Palace: How are We to Regard It?" *Quiver*, March 1912, 455.
 37. National Council of Public Morals, *The Cinema: Its Present Position and Future Possibilities*, 3.
 38. "Southport Notes," *Kinematograph Weekly*, 2 May, 1918, 77.
 39. E. F. Spence, *Our Stage and Its Critics* (London: n.p., 1910), 242-243; "Best Seats at the Back," *Bioscope*, 5 May, 1910, 3.

The Gentleman in the Stalls: Georges Méliès and Spectatorship in Early Cinema

1. See for instance, Miriam Hansen, *Babel and Babylon. Spectatorship in American Silent Film* (Cambridge, Mass. & London: Harvard University Press, 1991); Lauren Rabinovitz, *For the Love of Pleasure. Women, Movies, and Culture in Turn-of-the-Century Chicago* (New Brunswick, N.J.: Rutgers University Press, 1998); and Heide Schlüpmann, *Unheimlichkeit des Blicks. Das Drama des frühen deutschen Kinos* (Basel & Frankfurt am Main: Stroemfeld/Roter Stern, 1990).
2. Georges Sadoul, *Histoire générale du cinéma 2. Les pionniers du cinéma (de Méliès à Pathé) 1897-1909* (Paris: Denoël, 1978), 141-142.
3. *Ibid.*, 142 [my translation, emphasis by Sadoul].
4. For the formal features of *féerie* see Frank Kessler, "A Trip to the Moon as *Féerie*," in *Fantastic Voyages of the Cinematic Imagination. George Méliès's Trip to the Moon*, ed. Matthew Solomon (Albany: State University of New York Press, 2011), 115-128.
5. Siegfried Kracauer, *Theory of Film. The Redemption of Physical Reality* (New York: Oxford University Press, 1960), 30.
6. *Ibid.*, 33.
7. See for instance, Tom Gunning, "A Quarter of a Century Later. Is Early Cinema Still Early?" *KINtop. Jahrbuch zur Erforschung des frühen Films* 12 (2003): 17-31.

8. Frank Kessler, "The Cinema of Attractions as Dispositif," in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 57-69.
9. Noël Burch, *Life to Those Shadows* (London: British Film Institute, 1990).
10. André Gaudreault, and Tom Gunning, "Early Cinema as a Challenge to Film History," in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 365-380, and Tom Gunning, "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde," in *Early Cinema. Space, Frame, Narrative*, ed. Thomas Elsaesser (London: British Film Institute, 1990), 56-62.
11. Tom Gunning, "'Primitive' Cinema. A Frame-up? Or The Trick's on Us," in *Early Cinema. Space, Frame, Narrative*, ed. Thomas Elsaesser (London: British Film Institute, 1990), 99.
12. This is why Jacques Malthête (1984) chooses the term "collage" rather than "montage."
13. Gunning, "'Primitive' Cinema. A Frame-up? Or The Trick's on Us," 100.
14. Jacques Malthête, "L'organisation de l'espace méliésien," in *Les premiers ans du cinéma français*, ed. Pierre Guibbert, 182-189 (Perpignan: Institut Jean Vigo, 1985), 163.
15. Ben Brewster, and Lea Jacobs, *Theatre to Cinema* (Oxford & New York: Oxford University Press, 1997), 171.
16. Georges Méliès, "Kinematographic Views," [1907] in *Film and Attraction. From Kinematography to Cinema*, ed. André Gaudreault, 136-152 (Urbana etc.: University of Illinois Press, 2011), 145.
17. This concerns also the fact that the sets, the costumes or the make-up of the actors have to be black, white, or various shades of gray in order to not only photograph well, but also to allow subsequent coloring; see Méliès, "Kinematographic Views," 143-144.
18. Quoted in Malthête-Méliès, *Madeleine. Méliès l'enchanteur* (Paris: Hachette, 1973), 193.
19. Méliès, "Kinematographic Views," 141.
20. *Ibid.*, 148.
21. See for instance J. Moynet, *L'envers du théâtre. Machines et decorations* (Paris: Hachette, 1873) and subsequent editions of this book.
22. Gunning, "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde," 57.
23. Méliès, "Kinematographic Views," 145.
24. On Méliès and his acting towards the camera see Frank Kessler, and Sabine Lenk, "L'adresse-Méliès," in *Georges Méliès l'illusionniste fin de siècle*, eds. Jacques Malthête and Michel Marie (Paris: Presses de l'Université de la Sorbonne Nouvelle, 1997), 183-199, and Jean Châteauvert, "Regards à la caméra. Les comédiens en point de mire," in *La firme Pathé Frères*, eds. Michel Marie and Laurent le Forestier (Paris: AFHRC, 2004), 219-236.
25. On the Filmology movement and its terminology see also Edward Lowry, *The Filmology Movement and Film Studies in France* (Ann Arbor: UMI Research Press, 1985), 84-86. I have followed Lowry's translation in my use of the terms.