Contents

Lis	t of Illustrations	ix
Ac	knowledgements	xi
Introduction		1
1	The status of fiction in early cinema: Train and trick films	21
	Are there textual criteria for fictionality?	21
	Extratextual criteria of fictionality	29
	Reception and exhibition context	32
	Train films and The Arrival of a Train	33
	The importance of exhibition context and magic theatre	38
	A Trip to the Moon and trick films	41
	Production and promotion context	48
2	Hale's Tours and adjacent cultural series: Illusion, immersion,	
	imagination	59
	Panoramas and terminological conflation	61
	Travelogues as ersatz-tourism: Any place for imagination?	70
	Phantom rides: From fiction of travel to non-fiction of place	75
	Hale's Tours	83
	The myth of a 'demented fellow'	83
	The troubles with hybridity	88
	Historicizing the imagined seeing thesis	93
3	Re-enactments in early cinema: Fake, fiction, fact	99
	What is a fake?	100
	Fakes, indexicality and fictionality	114
	Fakes and imaginary participation	126
4	The lecturer and make-believe: The borders of the text and explicit	
	mandates	105
	The relation of the film lecturer to the text	135
	Ideal, printed and delivered lectures	139
		149
	The lecturer and the performance of the film narrator through deixis	157

5 Im	plicit mandates and fictional narrators	165
Na	rrative and narrator in early cinema	167
	Narrative	167
	Narrator	172
	Contemporary narratological discourse	178
Ge	enette's theory of voice	186
Th	e near-ubiquity thesis for literary fiction	191
Th	e near-absence thesis for fiction film	194
	The enunciator as the filmic narrator	194
	The return of the great image-maker	198
	Exceptions to near-absence thesis for fiction film	201
Conclusion		205
Notes		211
Bibliography		247
Index		261