"*Rendre réel aux yeux du public*": Stage Craft, Film Tricks, and the *Féerie*

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One way to describe a *realist* work conceived for the stage or the screen could be to qualify it as an "artifice that aims to produce an effect of authenticity". The authenticity, then, would lie in a specific effect created by the work with the help of certain devices, that is, the impression of a faithful, adequate, and accurate rendering of a situation, an event, or the living conditions of people under given circumstances, while the norms, according to which such a rendering is seen as authentic, are constructed intermedially (literature, painting, photography, etc.). The artificiality, conversely, would have to be disguised by the very devices the artist has used to create the effect of authenticity. In some cases, the claim to authenticity in a realist work is underscored by framing it as being "based on a true story".

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But what about *fantastic* events, which, from the outset, have to be considered "impossible" when judged against our knowledge about the world we live in, such as, for instance, wizardry, teleportation, or shape-shifting? At first glance, the situation is not entirely different, because here, too, we are in the presence of an artifice that has to appear authentic. Yet, the frame of reference is a different one: the authenticity does not concern the relation of the fantastic event to the real world as in the first case, but the way in which it is presented and how its representation is perceived as a diegetic element by the audience. The theatrical or filmic representation needs to be convincing enough, so that the spectator's absorption into the fiction is not disrupted by, for instance, "the little strings on the Giant Spider", as Frank Zappa put it in his hymn to cheap Hollywood horror movies.[1] In other words, and to go back to Aristotle's famous observation in his *Poetics*, the fantastic has to appear as a "probable impossibility".[2]

To make the impossible appear probable, the strongest means that arts of the stage and the screen have at their disposal, is to have the audience witness it with their own eyes. This, of course, can only be achieved by means of artifices, that is, through the use of tricks that are conceived by mobilising advances in the sciences and technologies, including media technologies. Their function is, as Arthur Pougin explained in his diction-ary of theatrical terms in 1885, "*de rendre réel aux yeux du public*", that is, to "make appear real to the eyes of the audience" the fantastic events of a play (Pougin 1885, 748).[3] In order to do so, such tricks have to be exe-cuted with the utmost precision, lest the devices used to perform the trick become visible and thus clumsily reveal the artifice.

So as an artefact creating an effect of authenticity, the trick seems to work in the first instance for the benefit of the audience's belief in the fictional event, to make the fantastic look real, to make appear probable the impossible. The trick, in this respect, is a device that prevents the dis-ruption of the "fictionalising mode" of a play or a film, to borrow this concept from Roger Odin's semio-pragmatics (Odin 2000). In a similar vein, Georges Méliès's stated in 1907 already that with the help of the various tricks he had invented or introduced into cinema thanks to his long experience as a stage magician, "it is possible today to achieve the most impossible and improbable things in kinematography" (Méliès 1907, 148).

However, the smooth, preferably seamless integration of fantastic events into a fictional narrative presented on the stage or on the screen is not the only function of a trick, in particular in genres such as the *féerie*,

Fig. 3.1 Frame enlargement from *Voyage autour d'une étoile* (Pathé frères, 1906). (Authors' own collection)

which was popular on the French stage throughout the nineteenth century and was adapted for the screen by Georges Méliès and others around 1900. Despite its popularity, however, it is all but absent from most theatre histories, which makes it all the more interesting as an object for a media archaeological excavation. In the *féerie*, the spectacular element predominated, and while the tricks most certainly had to be convincing, they had to be *remarkable* as well: not only amazing and impressive, but also attracting the audience's attention to themselves. In a *féerie*, in other words, the tricks were attractions in their own right, and audiences came to see and to appreciate them. The specific status of the trick as a device that functions for the benefit of the narrative as well as drawing attention to itself as an artificial element of the *mise en scène* and an attraction will thus provide a central focus for our exploration (Fig. 3.1).

The *Féerie*: A Genre Full of Paradoxes

The *féerie* is a genre of paradoxes in several respects.[4] Its main goal, as we have seen, was to create an enchanting universe for the audience, where all sorts of magic occur, with charming princes and lovely princesses, fairy

godmothers, witches, wizards, genies, and sprites. Behind the scenes, however, highly sophisticated technical means had to be employed to make such a world full of wonders come into existence. The magic, in other words, was the result of a complex machinery, technical precision, money, and a well-trained and efficient staff.

Yet, contemporary critics writing about stage *féeries* often emphasised that their specific charm lay in the genre's "naiveté". Such a view leaves out not only the immense technical efforts that were needed to produce the effect of "naiveté" but also the fact that such a show was first and foremost based on strictly economic calculations. To stage a *féerie*, important financial investments were needed and, to begin with, only theatres capable of seating large audiences could afford to take the commercial risks that were involved. On the other hand, the earnings of a successful *féerie* could indeed sustain a theatre for the rest of the season. As Émile Zola put it: "One can earn two or three hundred thousand francs with this type of play, if it is successful. But as the production costs are quite considerable, an impresario is ruined if two *féeries* he produces turn out to be failures" (Zola 1881, 353).

The entire production of such a play was strategically planned and calculated for a maximal effect: from the elaboration of the scenario—which was indeed the term used also for the stage play—to the various attractions that in fact structured the show. Edmond Floury, technical director of the Châtelet theatre in Paris, one of the stages that regularly presented *féeries*, explained in an article published in two parts in 1906, how such a spectacular play was conceived and produced:

> Once the authors have been chosen, one has to find a subject that everyone will agree upon and which is in line with the current fashion; when the scenario has been outlined it will be read to the manager, who will give his comments and ask for changes. The play will be written act by act; sometimes, when finalising the production, one will call upon an old stager who will rearrange everything and finish the work (…). (Floury 1906a, 1387)

The scenario, in other words, was the product of a collaborative effort, which also implies that the narrative was less important than the various attractions built into the play as they in fact provided its underlying structure. The same strategy was employed by Georges Méliès, who declared that, when filming a *féerie*, he first conceived the spectacular effects, while the scenario only served to join them together (Méliès 1932, 23). As

Floury points out, when the outline was established, the producers had to look for a number of sensational effects called "*fins d'actes*" (endings of the acts) or "*clous*" (major effects or attractions). Their originality and capacity to amaze and surprise was of the utmost importance, as they made the critics talk about the show in the press and thus were essential for its commercial success. To find the main attraction, the producers were willing to undertake travels abroad and to import a successful act, even if it was expensive.[5] Consequently, they were prepared to have the scenario rewritten in order to be able to integrate such an act, even at the last moment, should that be necessary. According to Floury, a spectacular play needed to have at least three "*clous*", one of which had to be a real topper (Floury 1906b, 1517). So, far from being a "naïve" type of show, staging a *féerie* demanded above all sober economic calculation and a sound commercial strategy.

Moreover, one of the *topoi* that recur in the discourses surrounding the *féerie* since at least the mid-nineteenth century is nostalgia. In 1866 already, the French writer Théodore de Banville lamented that the original charms of the genre were a thing of the past, as did Adrien Bernheim or Paul Ginisty half a century later.[6] Often, this nostalgia was linked to childhood memories, and the *féerie* was characterised more generally as a genre addressing children "big and small", as Zola phrased it, which also fed into the idea that its principle charm was its "naiveté" (Zola 1881, 357). The nostalgia for an idealised past, an original and purer form of the *féerie,* contrasts with the continuous search for new attractions and the competitive edge that were necessary to keep the genre economically viable. The producers, in other words, had to be always on the look-out for novelties, and in particular the most advanced technologies, which would allow them to present to the audience the enchanting and enchanted universe that could revive the childhood memories, which played such a central role in the critics' discourse. This discursive construction of the *féerie* in terms of nostalgia is clearly at odds with the technological progressiveness that characterised the productions, and it reveals the duplicity of the critics' attitude. Talking about "naiveté" implies in fact a rational point of view, and the degree to which one gave oneself over to the charms of the spectacle depended on how authentic the magic appeared to the spectator.

The charming fairy-tale world that the *féerie* presented on the stage and later on the screen, as well as the genre's discursive framing in terms of "naiveté" and nostalgia, position its "authenticity" precisely in its remote-

ness from the harsh reality of the everyday world. Even though he fervently called for a naturalist theatre, Émile Zola declared:

> I confess my tenderness towards the *féerie*. This is, I repeat, the only setting where I accept the disregard for truth on the stage. Here we are fully in the realm of convention and fantasy, and its charm is to lie and to escape the humble realities of our world. (Zola 1881, 356)

However, the naïve charms of the plays that so many commentators praised are almost polar opposites to the economic and technological realities that made such a show possible. Using not only the entire repertoire of stage craft but also the most advanced technologies, the enchantment was a product of highly rational operations. One thus has to, literally, look behind the scenes to understand the rationale of the *féerie*.

Yet, and this makes the case of the *féerie* particularly interesting and complex, we can conclude that both the financial investments and the technological achievements were elements that were acknowledged and assessed by the audience, because they were part and parcel of the performance's success or failure. As contemporary sources such as Floury suggest, audiences flocked to the theatres not only to be charmed by the enchanted universe and the wondrous events that unfolded on the stage but also to enjoy the attractions, to admire the sophistication of the tricks and effects, and to be overwhelmed by the means deployed by the producers.

THE *FÉERIE*: A COMPLEX DISPOSITIF

In order to better understand the *féerie* as a stage and screen genre, we think it is useful to try to describe it as a *dispositif*. With this concept, we refer to the interdependence between three poles: a techno-pragmatic pole, a textual pole, and the pole of spectatorship. Each pole interacts with the two others, and these relations constitute the different aspects that characterise a given *dispositif* (Fig. 3.2).

The first and probably most complex pole combines two aspects: on the one hand, there are the *technological affordances* of a medium or performance, the elements that characterise it, the means of expression it can mobilise, and so on. On the other hand, there is the *specific use* to which the medium is put. In relation to the textual pole, there is the establishment of a *space of communication* as defined by Roger Odin: a theoreti-
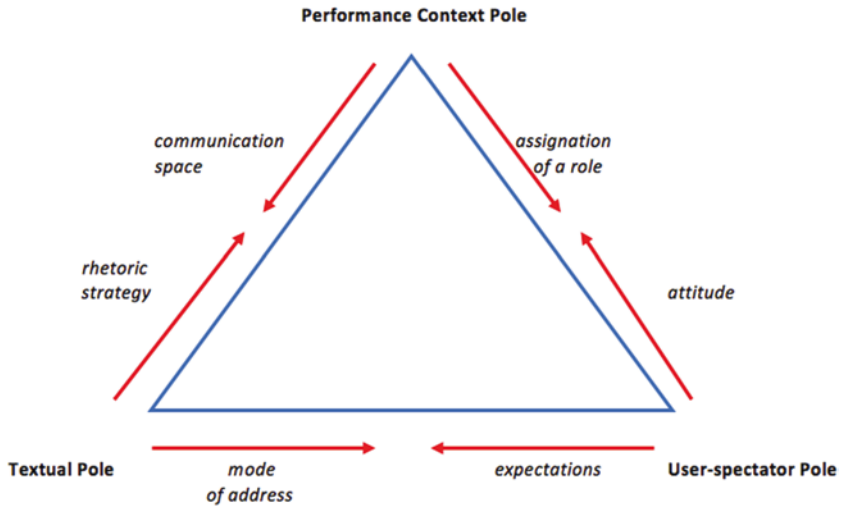
Fig. 3.2 The performance *dispositive* by Frank Kessler

cally constructed (i.e. non-physical) space where a certain type of communication takes place, such as, for instance, the transmission of information, of knowledge, or of a fictional narrative. Here it is possible to take into account not only the *general pragmatic conditions* governing that type of communication but also the *concrete historical, social, and cultural circumstances* that shape the communicative acts that take place within it (Odin 2011, 37–41). In relation to the pole of spectatorship, the techno-pragmatic conditions *assign a communicative role* to the spectator, who is positioned as someone to be informed, influenced, taught, entertained, and so on.

Looking at the triangle from the point of view of the *textual pole*, it is possible to analyse the textual form, as it is organised according to a *rhetoric strategy*, which is adapted to the space of communication. In relation to the spectator, this translates into a *mode of address* which signals to the spectator how the text has to be framed in order to be understood adequately.

The *spectator*, finally, will take a certain *attitude* in response to the role assigned to her or him by the techno-pragmatic conditions. In order for the communication to take place, this attitude will have to be an affirmative one (but obviously, each individual member of an audience has always

the choice to reject this role). Regarding the textual pole, the spectator will have *expectations* with respect to the textual form in accordance with the text's mode of address. These expectations also constitute the framework for the way in which the text is understood. It goes without saying that the concept of "text" is taken here in a very general sense, which allows to include also images or performances.

For clarity's sake, we will in a first step separate the two levels on which the *féerie* functions, that is, the "naïve" and the "informed" perspective on the performance. In the *first case*, starting from the techno-pragmatic pole, the elaborate stage technology and all the elements of the *mise en scène* are used to create a space of fictional communication, which, more precisely, accommodates a fiction that implies a fantastic and fairy-tale like diegetic universe. Accordingly, the spectator is assigned the role of a fictionalising reader accepting the structures of this universe. Seen from the textual pole, the rhetoric strategy of a *féerie* consists of providing a series of fantastic events that, even though they are connected by a narrative thread, do not result in a tightly knit plot. In particular, the *féerie* operates with stock characters that are not driven by psychological motivations in the strong sense of the term, but rather follow the established conventions of the genre. Correspondingly, the mode of address is one that could be designated as "playful", because it underscores the conventionality of both the action and the characters and thus precludes any serious emotional involvement with them. From the point of view of the pole of spectatorship, this is mirrored exactly by the spectator's expectations and results in the attitude of a fictionalising reader willing to accept the rules of play, which are set by the genre.

This, however, is but one level of the *féerie-dispositif*. On the *second level*, the techno-pragmatic pole consists in the display of the effects that the technology can produce. This constitutes a space of spectacular or attractional communication, assigning to the spectator the role of a viewer, who is capable of appreciating the various marvels that the performance presents, and at the same time admires them as achievements of stage, and later kinematographic technology. The rhetoric strategy on this level consists of highlighting the attractions and placing them in the overall structure of the play in such a way that their effect on the audience is optimal. The mode of address is an attractional one, displaying a colourful and luxurious world full of magic, thus attempting to meet the audience's expectations of a spectacle that aims to enchant them with new and astonishing effects. The spectators' attitude, finally, is one that includes both an

openness to the visual and other delights that will unfold before their eyes and a critical appreciation of the degree to which their expectations are actually met.

Both levels of the *dispositif* are interconnected and ideal—typically they will have functioned in parallel, even though individual spectators may have tended more to the one than to the other, or may have shifted continually between them. Children, undoubtedly, may have experienced a *féerie* to a high degree on the first level, and may even have taken the action very seriously, thus switching into an almost unrestrained fictionalising mode. But taking as a point of reference an adult spectator, who knows the rules of the genre, the *dispositif* of the *féerie* has to be understood as a complex interweaving of both levels.

The Logic of Stage Craft and Tricks

The interrelationship between the creation of an enchanted diegetic universe and the display of attractions that have to be appreciated and admired as such by the spectator is also constitutive for the trick as a central device in the *féerie* as a genre. A trick, indeed, can be seen as functioning in a way similar to a *trompe l'œil*: it presents something that aims at being perceived as a convincing representation, but in order to be appreciated for what it is, the spectator has to be aware of the trickery as an astonishing achievement. With respect to the use of tricks in cinema, this is the case in particular for what Christian Metz in his seminal article on this subject has called "invisible trucage", and which he defined as follows:

> Invisible trucage is another matter. The spectator could not explain how it was produced nor at exactly which point in the filmic text it intervenes. It is invisible because we do not know where it is, because we do not see it (whereas we see a blurred focus or a superimposition). But it is perceptible, because we perceive its presence, because we 'sense' it, and because that feeling may even be indispensable, according to the codes, to an accurate appreciation of the film. (Metz 1977, 664)

Metz coined the felicitous phrase of trucage as an "avowed machniation" (Metz 1977, 664) to characterise this strange configuration: there is something we cannot see nor explain, and yet we know it is there, because we can perceive its effect. This, in turn, is the prerequisite for us to be able to appreciate it as an effect produced by means of the technology of the

medium, in the case of cinema, or the stage machinery in the case of theatre. Metz described this foundational interrelationship, which is at work in all kinds of trick effects, as follows:

> There is then a certain duplicity attached to the very notion of trucages. There is always something hidden inside it (since it remains trucage only to the extent to which the perception of the spectator is taken by surprise), and at the same time, something which flaunts itself, since it is important that the powers of cinema be credited for this astonishing of the senses. (Metz 1977, 665)[7]

The trick, in other words, reproduces on a smaller scale the duplicity of *the féerie*'s *dispositif* that we discussed earlier: it is offered as an attraction—"it flaunts itself" and brings about an "astonishing of the senses", as Metz put it—while at the same time it works for the benefit of the diegesis, because it allows to show an "impossibility" that, as an element within the story world, is presented in such a way that the spectator accepts it as "probable" (to return briefly to Aristotle).

This spectatorial logic of the trick pointed out by Metz has, as it were, an economical flipside, which is also characteristic for the *féerie*, as we have noted earlier. In order to draw audiences into the theatre, the producers have to always look out for new and spectacular effects, just as the filmmaker has to innovate to be able to stay competitive in the market. Georges Méliès, for one, was very conscious of this fact and this is why he insisted in his 1907 essay on the continuous innovation in his work and the advance that he had on his competitors:

> (…) I used my ingenuity and dreamt up, in turn, dissolving scene-changes (created by a special device in the camera); apparitions, disappearances, and metamorphoses created using superimpositions on black backgrounds or separate sections of the set; and superimpositions on already-exposed white backgrounds (something everybody declared to be impossible before they saw it). I cannot discuss the subterfuge I used to create these superimpositions because my imitators have not yet penetrated their full secret. (Méliès 1907, 148)

Novelty thus played an important role in the "astonishing of the senses" that tricks aim to achieve according to Metz, and at the same time it was a central economic factor. In the case of stage *féeries*, the most spectacular tricks in a performance were often discussed extensively by the critics, which helped to promote a production. Sometimes, however, this could

also have an adverse effect, as Émile Zola noted, because the articles in the press created expectations that the performance could not always fulfil:

> The general rule is that whenever there is a stir about a trick which is supposed to cause excitement in Paris, it is almost certain that the trick will fail. The audience shows up with high expectations and believes there will be an absolute illusion, and when they do see the strings (…), there is no illusion at all, because they have become too demanding. (Zola 1881, 330–1)

So there seems to have been a possible tension between the previous knowledge of the audience and the degree to which the spectacle was capable of surprising them. This is indeed an important factor for the successful functioning of the *dispositif* that we sketched out. On the other hand, a lack of appreciation may have been due to the fact that members of an audience were not capable to adequately assess the effort that was necessary to create an effect. Méliès, for instance, complained that

> (…) the simplest tricks, much to my chagrin, make the greatest impact, while those achieved through superimposition, which are much more difficult, are hardly appreciated, except by those who understand the problems involved. (Méliès 1907, 148)

These two remarks by Zola and by Méliès combined indicate that there must have been a precarious balance between the "naïve" and the "informed" perspective on the *féerie*. When audiences did not possess sufficient previous knowledge, they were incapable of appreciating the achievements, and if they knew too much and came with high expectations, there was a risk that a trick failed to impress them. In both cases, the complex *dispositif* of the *féerie* could no longer function adequately.[8] In that respect, the audience was in fact the decisive instance that judged whether or not a trick, and on a more general level a *féerie*, was successful. Their expectations had to be fulfilled, they had to be convinced that the "impossibility" was indeed "probable", whether the artifice could really appear as "authentic".

Tricky Meals

Before we conclude, we would like to have a brief look at two examples: one from the stage and the other a kinematographic one. Both concern scenes involving a table and various accidents that make it impossible for

the character to have a meal. In his book on stage machinery, the French author J. Moynet describes a scene from a spectacular play, apparently a *féerie*, but Moynet does not reveal its title. In this scene, the hero's antagonist is subjected to all sorts of pranks, there are apparently numerous effects that, according to the description Moynet provides, must have looked quite amazing:

> Let's see what happens on the stage, which represents a room in the palace of the princess's father, where the protégé of the fire-genie, who will marry the girl once he has gotten rid of the one whom she prefers, is getting ready for a good meal, followed by a good night's sleep. But he has not taken into account the protectors of his adversary, who will not give him a minute of rest. First the candles on the table get bigger and bigger and illuminate the ceiling. An enormous frog comes out of a door and makes the servants run away. The warriors depicted on the tapestry step forward and sit down at the table; the character cries and calls; people arrive: everything looks normal. He asks the servants to stay with him; everything that is served to him is eaten by a portrait, which decorates the room; the chairs change places, fantastic creatures sit on the furniture, but when someone approaches, they are gone. All these tricks, all these movements come from below [the stage]. (Moynet 1888, 228)

Most, if not all of the tricks in this scene, were thus executed with the help of various sorts of traps, quite probably supported by stage lighting. The major part of the effects concerns apparitions and disappearances. As they were presented in rapid succession, this must have been rather demanding for the technicians. While, quite probably, the scene described by Maynet was but an intermezzo in the narrative, it was clearly conceived as a playful display of astonishing effects. Playful, because this is not a scene of horror. The character may be scared, but the audience was supposed to enjoy his fear and laugh about it, while admiring the parade of spectacular tricks.

The second example is a short scene from Georges Méliès's 1906 film *Les quatre cents farces du diable*. The film includes footage that Méliès had contributed to the stage *féerie Les 400 coups du diable*, which had premiered at the end of 1905 at the Châtelet theatre in Paris. In the scene we are referring to, two characters enter an inn that is run by no other than Satan himself. When they sit down to have a meal, their chairs disappear, and so does the table. They go to a second table, and again everything disappears. Then another table emerges from the floor, they walk towards it, but again it disappears. The tricks are executed using both stage traps

and substitution splices. In Méliès's film, the artificiality of the scene is underscored by the painted backgrounds and the cardboard tables, so the playfulness of the depicted events is obvious right from the start. In the overall construction of the film, the episode does not serve a specific narrative function, the main point of the scene is the cavalcade of trick effects, which the audience is supposed to enjoy and to admire.

Both examples thus point into the same direction as our general remarks on the *féerie* as a spectacular genre, as well as our discussion of the trick as its central device, and so they can serve as illustrations of our observations both on a theoretical and a historical level. Yet, it is important to also note the difference separating stage *féeries* from their kinematographic counterpart. While the stage *féerie* was a spectacle in its own right, presented very often during the holiday season around Christmas to attract family audiences, the kinematographic *féerie* was generally part of a programme presenting a variety of films of different genres and in many cases constituted a climax of the show. Being often coloured, the *féerie* films offered indeed both splendour and amazing technical achievements, which contrasted with the other genres in the programme. Obviously, spoken text, songs, sounds, and music were used extensively in stage performances, while there was only musical accompaniment and maybe a spoken commentary during a film show. As for the means through which the tricks were performed, there was of course some overlap, such as the use of traps. However, a film studio could not offer the same elaborate technical infrastructure of stage machinery as theatres, while the range of kinematographic tricks (substitution splices, superimpositions, dissolves) could not be reproduced in the same way on stage. So, the affordances of both media differ considerably.

The kinematographic *féerie* can be considered a remediation of its stage model, but on the other hand a film scene was used already in the 1896 production of *La Biche au bois* at the Paris Châtelet theatre in combination with a magic lantern slide. It was not necessarily one of the play's main attractions, but in any event an example of a technological novelty that was integrated into a theatrical *mise en scène*. The two scenes that Méliès filmed for *Les 400 coups du diable* were used as interludes allowing a scene change behind the curtains.[9] So the new kinematographic technology was absorbed into the stage practice for various ends, which demonstrates that the appropriation of one medium by another did indeed work both ways, albeit in different perspectives. Film-makers such as Méliès used the stage genre as a model and adapted it to the affordances

of the kinematograph, while theatrical producers saw the new medium as a technological novelty, which they could exploit as an attraction.

To Conclude

As we have seen, in the *dispositif* of the *féerie*, stage machinery or kinematographic technology and their respective uses, the textual form of the plays and the films, as well as the attitude and expectations of the spectators are tightly interconnected and function on the two interrelated levels of the display of diegetic magic and the flaunting of the capacity of the medium to achieve these effects. As Émile Zola astutely remarked: "So I come to the conclusion that for me the charms of the *féerie* lie in the fact that it so frank about its conventionality (…)" (Zola 1881, 358). The discursive construction of the *féerie* and its general image at the time foregrounded the enchanting universe, which it presented, and the nostalgic reminiscences of childhood pleasures that it evoked. At the same time, however, critics were also aware of the fact that there was an economic and technological reality underneath, which was necessary to bring the magic about and which could not be separated from it, because this reality was essential for the genre to exist, as was the case for its kinematographic counterpart.

As we have argued here, both levels were by necessity present in the perception of the *féerie* so that the genre could function. The *féerie*, in other words, is a chief example to understand the workings of the "spectacular", both on the stage and on the screen in the specific historical context of the second half of the nineteenth and the early twentieth centuries. Positioning the *féerie* in a media archaeological perspective, our analysis can allow to draw parallels to other spectacular—and often popular—media forms and the way in which they articulate the relationship between, on the one hand, the foregrounding of effects to highlight the powers of the technology involved, and, on the other hand, a diegesis that flaunts the display of "probable impossibilities".

Notes

1. Frank Zappa, "Cheepnis" on *Roxy & Elsewhere*, DiscReet, 1974.
2. Aristotle (1895, 99) (chapter XXV.17). While we do not restrict the term "fantastic" here to the narrow definition given by Tzvetan Todorov, because many of the events shown in a *féerie* would for him rather belong to the

realm of the "marvelous", one could say that the trick, as we shall see, should optimally produce precisely "that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov 1975, 25). We thank Joe Culpepper for drawing our attention to Todorov's definition.

3. This and all the following translations from French sources are ours.
4. See Kessler (2013, 71–80).
5. See Floury (1906a, 1388).
6. See De Banville (1866, 207–9), Bernheim (1909, 357–60), and Ginisty s. d. ([1910], 9).
7. For a more detailed discussion of Metz's article and its relation to Georges Méliès's views on film tricks, see Kessler (2010, 167–72).
8. We have addressed the problem of the complexities of an "aesthetics of astonishment" with respect to the *féerie* in our contribution to the "Machine, Magie, Médias"-conference at Cerisy la Salle in August 2016, "Magie spectaculaire: pour une esthétique de l'émerveillement" (forthcoming in the conference proceedings).
9. For a detailed discussion of the use of moving images in these two stage *féeries*, see Kessler (2012, 64–79).

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