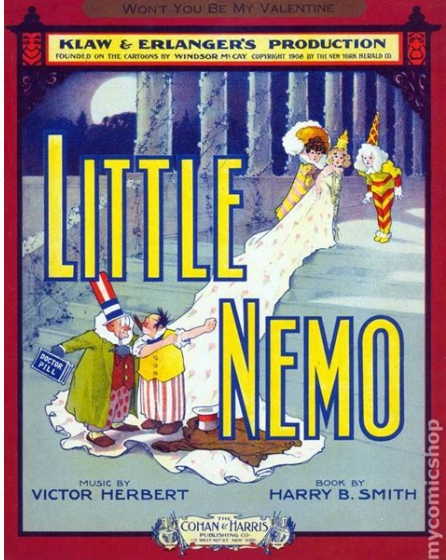


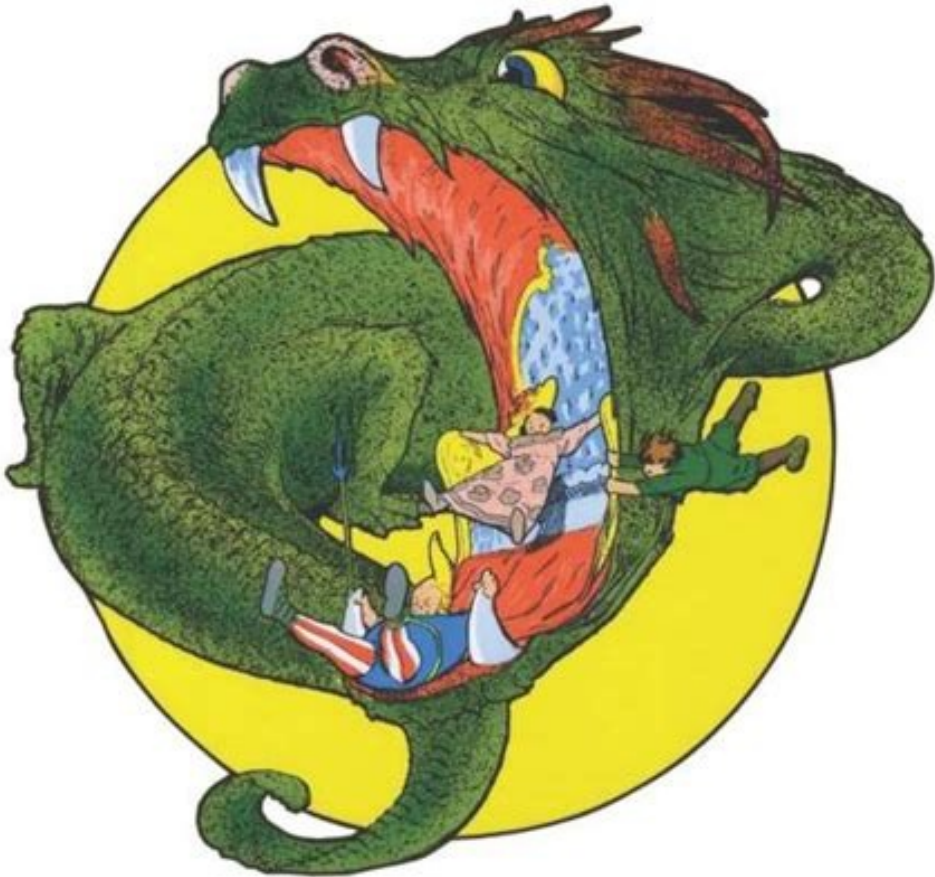
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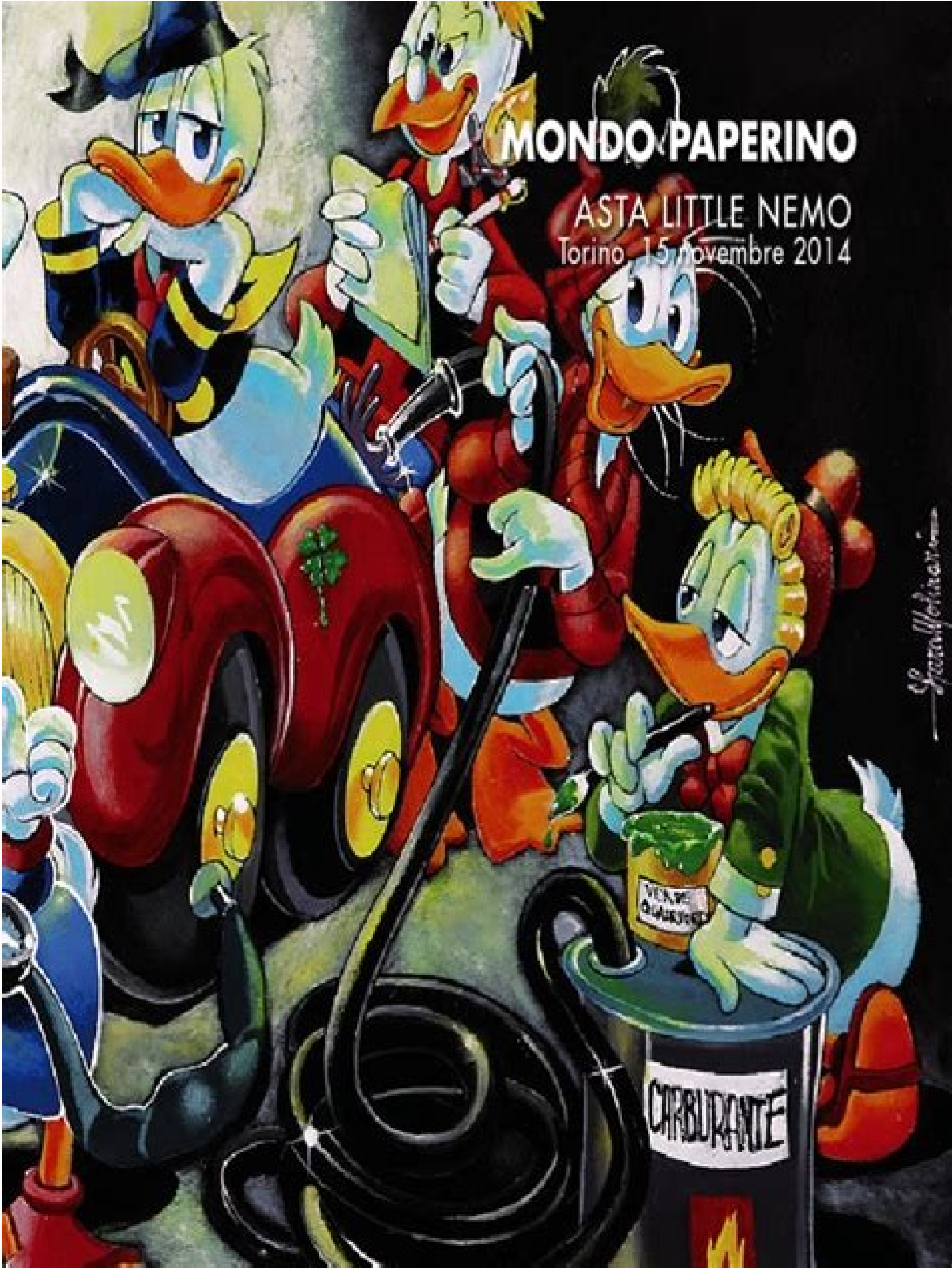
O MENINO NEMO

Na Terra Dos Sonhos

Winsor McCay



Tiras Publicadas de
1905-1906
Tradução: Muraktama R. Lemos
Arte Gráfica: Jay Santana



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ASTA LITTLE NEMO
Torino 15 novembre 2014





Little nemo the dream master. Little nemo adventures in slumberland. Little nemo game. Little nemo comic. Little nemo adventures in slumberland cast. Little nemo 1911. Little nemo in slumberland. Little nemo nes.

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As a preservation measure, we generally do not serve an original item when a digital image is available. If you have a compelling reason to see the original, consult with a reference librarian. (Sometimes, the original is simply too fragile to serve. For example, glass and film photographic negatives are particularly subject to damage. They are also easier to see online where they are presented as positive images.) No, the item is not digitized. Please go to #2. Do the Access Advisory or Call Number fields above indicate that a non-digital surrogate exists, such as microfilm or copy prints? Yes, another surrogate exists. Reference staff can direct you to this surrogate. No, another surrogate does not exist. Please go to #3. If you do not see a thumbnail image or a reference to another surrogate, please fill out a call slip in the Prints and Photographs Reading Room. In many cases, the originals can be served in a few minutes. Other materials require appointments for later the same day or in the future. Reference staff can advise you in both how to fill out a call slip and when the item can be served. To contact Reference staff in the Prints and Photographs Reading Room, please use our Ask A Librarian service or call the reading room between 8:30 and 5:00 at 202-707-6394, and Press 3. We've detected that JavaScript is disabled in this browser. Please enable JavaScript or switch to a supported browser to continue using twitter.com. You can see a list of supported browsers in our Help Center. Help Center Little Nemo in Slumberland was a full-page weekly comic strip created by the American cartoonist and animator, Winsor McCay in 1905. In each installment, a boy named Nemo ("no one" in Latin) dreams up a wild adventure which always ends with him waking up at home, in bed. The first episode begins with King Morpheus of Slumberland commanding one of his Oomps to bring Nemo to Slumberland. Readers eventually learn that Nemo has been summoned to be the playmate of Slumberland's Princess, although this dream-quest is constantly interrupted. Along the way, Nemo encounters a green, cigar-chewing clown named Flip who wears a top hat emblazoned with the words "Wake Up." Nemo and Flip become companions, and are joined by a caricatured African character named Impie, whom Flip discovers in the Candy Islands. The trio travel far and wide. Portrait of Winsor McCay from 1906 which appeared in the New York Herald on February 17, 1907 The first Little Nemo in Slumberland cartoon, appearing in The New York Herald, October 15, 1905. Some of the comic strip's ornate visual architecture was inspired by Whymper's memories of the 1893 World's Columbian Exposition in Chicago (which celebrated the anniversary of Columbus's "discovery" of the New World in 1492). The theme of voyaging and discovery which was so central to Little Nemo in Slumberland was also at the heart of the Chicago Exposition. The strip ran in the New York Herald from October 15, 1905, until July 23, 1911. It was briefly renamed In the Land of Wonderful Dreams when McCay took it to William Randolph Hearst's newspaper, New York American, where it ran from September 3, 1911 until July 26, 1914. McCay eventually returned to the Herald in 1924, and revived the strip under its original title until December 1926.Each of the Little Nemo in Slumberland strips has been digitized and archived in The Comic Strip Library. US early 20th century comic strip For other uses, see Little Nemo (disambiguation). This article includes a list of general references, but it lacks sufficient corresponding inline citations. Please help to improve this article by introducing more precise citations. (February 2022) (Learn how and when to remove this template message) Little NemoNemo in bed, where he awoke at the end of each strip (here 11 February 1906)Author(s)Winsor McCayLaunch dateOctober 15, 1905 (1905-10-15)End dateJanuary 9, 1927 (1927-01-09)Alternate name(s)In the Land of Wonderful Dreams (1911-1914)Publisher(s)New York Herald New York American Preceded byDream of the Rarebit Fiend Little Nemo is a fictional character created by American cartoonist Winsor McCay. He originated in an early comic strip by McCay, Dream of the Rarebit Fiend, before receiving his own spin-off series, Little Nemo in Slumberland.[1] The full-page weekly strip depicted Nemo having fantastic dreams that were interrupted by his awakening in the final panel. The strip is considered McCay's masterpiece for its experiments with the form of the comics page, its use of color and perspective, its timing and pacing, the size and shape of its panels, and its architectural and other details. Little Nemo in Slumberland ran in the New York Herald from October 15, 1905, until July 23, 1911. The strip was renamed In the Land of Wonderful Dreams when McCay brought it to William Randolph Hearst's New York American, where it ran from September 3, 1911, until July 26, 1914. When McCay returned to the Herald in 1924, he revived the strip, and it ran under its original title from August 3, 1924, until January 9, 1927, when McCay returned to Hearst.[2] Concept A weekly fantasy adventure, Little Nemo in Slumberland featured the young Nemo ("No one" in Latin) who dreamed himself into wondrous predicaments[3] from which he awoke in bed in the last panel.[4] The first episode[a] begins with a command from King Morpheus of Slumberland to a minion to collect Nemo.[5] Nemo was to be the playmate of Slumberland's Princess, but it took months of adventures before Nemo finally arrived; a green, cigar-chewing clown named Flip was determined to disturb Nemo's sleep with a top hat emblazoned with the words "Wake Up." [3] Nemo and Flip eventually become companions, and are joined by an African Imp whom Flip finds in the Candy Islands. The group travels far and wide, from shanty towns to Mars, to Jack Frost's palace, to the bizarre architecture and distorted funhouse-mirror illusions of Befuddle Hall.[6] Flip, Nemo and Impie breaking the fourth wall by breaking apart the panels' outlines and eating the letters of the title. The strip shows McCay's understanding of dream psychology, particularly of dream fears—falling, drowning, impalement. This dream world has its own moral code, perhaps difficult to understand.[7] Breaking it has terrible consequences, as when Nemo ignores instructions not to touch Queen Crystallate, who inhabits a cave of glass. Overcome with his infatuation, he causes her and her followers to shatter, and awakens with "the groans of the dying guardsmen still ringing in his ears".[8][9] Nemo and the Little Imp explore the city as giantsSeptember 9, 1907 Although the strip began October 15, 1905, with Morpheus, ruler of Slumberland, making his first attempt to bring Little Nemo to his realm, Nemo did not get into Slumberland until March 4, 1906, and, due to Flip's interfering, did not get to see the Princess until July 8. His dream quest is always interrupted by either him falling out of bed, or his parents forcibly waking him up. On July 12, 1908, McCay made a major change of direction: Flip visits Nemo and tells him that he has had his uncle destroy Slumberland. (Slumberland had been dissolved before, into day, but this time it appeared to be permanent.) After this, Nemo's dreams take place in his home town, though Flip—and a curious-looking boy named the Professor—accompany him. These adventures range from the down-to-earth to Rarebit-fiend type fantasy; one very commonplace dream had the Professor pelting people with snowballs. The famous "walking bed" story was in this period. Slumberland continued to make sporadic appearances until it returned for good on December 26, 1909. Story-arcs included Befuddle Hall, a voyage to Mars (with a well-realized Martian civilization), and a trip around the world (including a tour of New York City). Style McCay experimented with the form of the comics page, its timing and pacing, the size and shape of its panels, perspective, and architectural and other detail.[4] From the second installment, McCay had the panel sizes and layouts conform to the action in the strip: as a forest of mushrooms grew, so did the panels, and the panels shrank as the mushrooms collapsed on Nemo. In an early Thanksgiving episode, the focal action of a giant turkey gobbling Nemo's house receives an enormous circular panel in the center of the page.[7] McCay also accommodated a sense of proportion with panel size and shape, showing elephants and dragons at a scale the reader could feel in proportion to the regular characters.[4] McCay controlled narrative pacing through variation or repetition, as with equally-sized panels whose repeated layouts and minute differences in movement conveyed a feeling of buildup to some climactic action.[4] In his familiar Art Nouveau-influenced style, McCay outlined his characters in heavy blacks. 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