



Little Nemo



Get Little Nemo essential facts below. View [Videos](#) or [join the Little Nemo discussion](#). Add [Little Nemo](#) to your PopFlock.com topic list for future reference or [share](#) this resource on social media.

Little Nemo

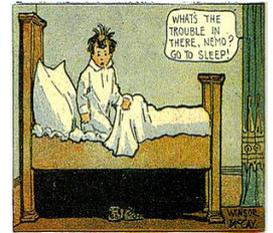
Little Nemo is a fictional character created by American cartoonist [Winsor McCay](#). He originated in an early comic strip by McCay, *Dream of the Rarebit Fiend*, before receiving his own spin-off series, *Little Nemo in Slumberland*. The full-page weekly strip depicted Nemo having fantastic dreams 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, its timing and pacing, the size and shape of its panels, perspective, architectural and other detail.

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 Aug 3, 1924, until December 26, 1926, when McCay returned to Hearst.

Concept

A weekly fantasy adventure, *Little Nemo in Slumberland* featured the young Nemo ("No one" in Latin) who dreamed himself into wondrous predicaments from which he awoke in bed in the last panel. The first episode begins with a command from King Morpheus of Slumberland to a minion to collect Nemo. 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." 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.

Little Nemo



Nemo in bed, where he awoke at the end of each strip (here 11 February 1906)

Author(s)	Winsor McCay
Launch date	October 15, 1905
End date	December 26, 1926
Alternate name(s)	<i>In the Land of Wonderful Dreams</i> (1911-1914)
Publisher(s)	<ul style="list-style-type: none"> New York Herald New York American
Preceded by	Dream of the Rarebit Fiend



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. Breaking it has terrible consequences, as when Nemo ignores instructions not to touch Queen Crystalette, 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".

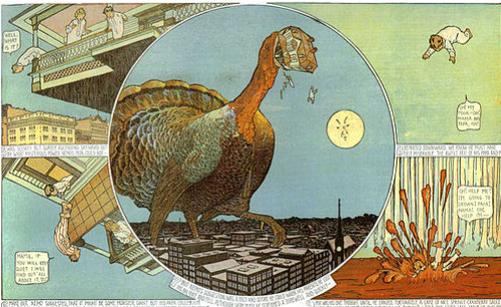
Although the strip began October 15, 1905 with Morpheus, ruler of Slumberland, making his first attempt to bring Little Nemo to his realm, Nemo did not get into Slumberland until March 4, 1906 and, due to Flip's interfering, did not get to see the Princess until July 8. His dream quest is always interrupted 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. 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. 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. Narrative pacing McCay controlled 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.



In his familiar [Art Nouveau](#)-influenced style McCay outlined his characters in heavy blacks. Slumberland's ornate architecture was reminiscent of the architecture designed by [McKim, Mead & White](#) for the 1893 [World's Columbian Exposition](#) in Chicago, as well as [Luna Park](#) and [Dreamland](#) in [Coney Island](#), and the Parisian [Luxembourg Palace](#).



Nemo and the Little Imp explore the city as giants September 9, 1907



Nemos ornate architecture was inspired by McCay's memories of the 1893 [World's Columbian Exposition](#) in Chicago, and his experience working at [Coney Island](#) ([Luna Park](#) pictured)

McCay made imaginative use of color, sometimes changing the backgrounds' or characters' colors from panel to panel in a [psychedelic](#) imitation of a dream experience. The colors were enhanced by the careful attention and advanced [Ben Day](#) lithographic process employed by the *Heralds* printing staff. McCay annotated the *Nemo* pages for the printers with the precise color schemes he wanted.

For the first five months the pages were accompanied with captions beneath them, and at first the captions were numbered. In contrast to the high level of skill in the artwork, the dialogue in the speech balloons is crude, sometimes approaching illegibility, and "disfigur[ing McCay's] otherwise flawless work", according to critic [R. C. Harvey](#). The level of effort and skill apparent in the title lettering highlights what seems to be the little regard for the dialogue balloons, their content, and their placement in the visual composition. They tend to contain repetitive monologues expressing the increasing distress of the speakers, and showed that McCay's gift was in the visual and not the verbal.

McCay used traditional ethnic stereotypes prominently in *Little Nemo*, as in the ill-tempered Irishman Flip, and the nearly-mute African Impie.

Background

[Winsor McCay](#) (c. 1867-71 - 1934) had worked prolifically as a commercial artist and cartoonist in carnivals and [dime museums](#) before he began working for newspapers and magazines in 1898. In 1903, he joined the staff of the *New York Herald* family of newspapers, where he had success with comic strips such as [Little Sammy Sneeze](#) (1904-06), and [Dream of the Rarebit Fiend](#) (1904-11)

In 1905, McCay got "an idea from the *Rarebit Fiend* to please the little folk". In That October, the full-page [Sunday strip](#), *Little Nemo in Slumberland* debuted in the *Herald*. Considered McCay's masterpiece, its child protagonist, whose appearance was based on McCay's son Robert, had fabulous dreams that would be interrupted with his awakening in the last panel. McCay experimented with the form of the comics page, its timing and pacing, the size and shape of its panels, perspective, architectural and other detail. The *Herald* was considered to have the highest quality color printing of any newspaper at the time. Its printing staff used the [Ben Day process](#) for color.

Publication history

Little Nemo in Slumberland debuted on the last page of the Sunday comics section of [The New York Herald](#) on October 15, 1905. The full-page, color comic strip ran until July 23, 1911. In spring 1911, McCay moved to William Randolph Hearst's [New York American](#) and took *Little Nemos* characters with him. The *Herald* held the strip's copyright, but McCay won a lawsuit that allowed him to continue using the characters. In the *American*, the strip ran under the title *In the Land of Wonderful Dreams*. The *Herald* was unsuccessful in finding another cartoonist to continue the original strip.

McCay left Hearst in May 1924 and returned to the *Herald Tribune*. He began *Little Nemo in Slumberland* afresh that August 3. The new strip displayed the virtuoso technique of the old, but the panels were laid out in an unvarying grid. Nemo took a more passive role in the stories, and there was no continuity. The strip came to an end in December 1926, as it was not popular with readers. Hearst executives had been trying to convince McCay to return to the *American*, and succeeded in 1927. Due to the lack of the 1920s Nemo's success, the *Herald Tribune* signed over all copyrights to the strip to McCay for one dollar.

In 1937, McCay's son Robert attempted to carry on his father's legacy by reviving *Little Nemo*. Comic book packager [Harry "A" Chesler](#)'s syndicate announced a Sunday and daily *Nemo* strip, credited to "Winsor McCay, Jr." Robert also drew a comic-book version for Chesler called *Nemo in Adventureland* featuring grown-up versions of Nemo and the Princess. Neither project lasted long. In 1947, Robert and fabric salesman Irving Mendelsohn organized the McCay Feature Syndicate, Inc. to revive the original *Nemo* strip from McCay's original art, modified to fit the size of modern newspaper pages. This revival also did not last.

In 1966, cartoonist [Woody Gelman](#) discovered the original artwork for many *Little Nemo* strips at a cartoon studio where McCay's son Bob had worked. In 1973, Gelman published a collection of *Little Nemo* strips in Italy. His collection of McCay originals is preserved at the [Billy Ireland Cartoon Library & Museum](#) at [Ohio State University](#).

Collector Peter Maresca self-published a 21-x-16-inch (53 x 41 cm) volume of *Nemo* Sundays as *Little Nemo in Slumberland: So Many Splendid Sundays!*. The volume was large enough to reproduce the pages at the size they originally appeared in newspapers. Restoration work took Maresca five to twenty hours per page. A second volume, *Little Nemo in Slumberland: Many More Splendid Sundays!*, appeared in 2008.

Adaptations

Theatre

As early as 1905, several abortive attempts were made to put *Little Nemo* on stage. In summer 1907, [Marcus Klaw](#) and [A. L. Erlanger](#) announced they would put on an extravagant *Little Nemo* show for an unprecedented \$100,000, with a score by [Victor Herbert](#) and lyrics by [Harry B. Smith](#). It starred dwarf Gabriel Weigel as Nemo, [Joseph Cawthorn](#) as Dr. Pill, and [Billy B. Van](#) as Flip. Reviews were positive, and it played to sold-out houses in New York. It went on the road for two seasons. McCay brought his vaudeville act to each city where *Little Nemo* played. When a [Keith](#) circuit refused to let McCay perform in Boston without a new act, McCay switched to the [William Morris](#) circuit, with a \$100-a-week raise. In several cities, McCay brought his son, who sat on a small throne dressed as Nemo as publicity.

As part of an improvised story, Cawthorn introduced a mythical creature he called a "[Whiffenpoof](#)". The word stuck with the public, and became the name of a [hit song](#) and a [singing group](#). One reviewer of the 1908 operetta gave a paragraph of praise to the comic hunting tales presented in a scene in which three hunters are trying to outdo each other with hunting stories about the "montimanjack", the "peninsula", and the "whiffenpoof". He calls it "one of the funniest yarns ever spun" and compares it favorably to [Lewis Carroll](#)'s [The Hunting of the Snark](#). One source indicates that the dialogue in fact began as an [ad lib](#) by actor [Joseph Cawthorn](#), covering for some kind of backstage problem during a performance. The Word is also referred in one of the *Little Nemo* comic strips published in 1909 (April 11). After being held down by nine policemen during a hysteria crisis, Nemo's father tells the doctor: "Just keep those whiffenpoofs away. Will you?".

Despite the show's success, it failed to make back its investment due to its enormous expenses, and came to an end in December 1910. In mid-2012 Toronto-based theatre company Frolick performed an adaptation of the strip into *Adventures in Slumberland*, a multimedia show featuring puppets large and small and a score that included as a refrain "Wake Up Little Nemo", set to the tune of [The Everly Brothers](#)' 1957 hit "[Wake Up Little Susie](#)". [Talespinner Children's Theatre](#) in [Cleveland](#), OH produced a scaled-down, "colorful and high-energy 45-minute" adaptation in 2013, *Adventures In Slumberland* by [David Hansen](#).

In March 2017, a short, one-act adaptation of the "Little Nemo" adventures was staged at Fordham University in New York City. The play, simply entitled *Little Nemo in Slumberland*, was written by Aladdin Lee Grant Rutledge Collar, and directed by student Peter McNally. The six person cast, as well as creative team, consisted of students and alumni at the university.

Film

McCay played an important role in the early history of animation. In 1911 he completed his first film, *Winsor McCay, the Famous Cartoonist of the N.Y. Herald and His Moving Comics* (also known as *Little Nemo*), first in theatres and then as part of his vaudeville act. McCay made the 4,000 [rice-paper](#) drawings for the animated portion of the film. The animated portion took up about four minutes of the film's total length. Photography was done at the [Vitagraph Studios](#) under the supervision of animation pioneer [James Stuart Blackton](#). During the live-action portion of the film, McCay bet his colleagues he can make his drawings move. He wins the bet by animating his *Little Nemo* characters, who shapeshift and transform.

In 1984, Arnaud Séignac produced and directed a film called *Nemo or Dream One*, starring [Jason Connery](#), [Harvey Keitel](#) and [Carole Bouquet](#). It involves a little boy called Nemo, who wears pajamas and travels to a fantasy world, but otherwise the connection to McCay's strip is a loose one. The fantasy world is a dark and dismal beach, and Nemo encounters characters from other works of fiction rather than those from the original strip. Instead of Flip or the Princess, Nemo meets [Zorro](#), [Alice](#) and [Jules Verne](#)'s [Nautilus](#) (which was led by [Captain Nemo](#)).

A joint American-Japanese feature-length film *Little Nemo: Adventures in Slumberland* was released in 1989, with contributions by [Ray Bradbury](#), [Chris Columbus](#) and [Moeblis](#), and music by the [Sherman Brothers](#). The story tells of a quest by Nemo and friends to rescue King Morpheus from the Nightmare King. The Princess is given a name, Camille, and Nemo has a pet squirrel named Icarus.

Opera

The [Sarasota Opera](#) commissioned composer [Daron Hagen](#) and librettist [J. D. McClatchy](#) to create an opera based on *Little Nemo*. Two casts of children alternated performances when it debuted in November 2012. The dreamlike nonlinear story told of Nemo, the Princess, and their comrades trying to prevent the Emperor of Sol and the Guardian of Dawn from bringing daylight to Slumberland. Special effects and shifting backgrounds were produced with projections onto a scaffolding of boxes. The work was first performed on November 10 and 11, 2012, by members of the Sarasota Opera, Sarasota Youth Opera, Sarasota Prep Chorus, The Sailor Circus and students from Booker High school.

Other media

In 1990, [Capcom](#) produced a video game for the [NES](#), titled *Little Nemo: The Dream Master* (known as *Pajama Hero Nemo* in Japan), a licensed game based on the 1989 film. The film would not see a US release until 1992, two years after the game's Japanese release, so the game is often thought to be a standalone adaptation of *Little Nemo*, not related to the film. An [arcade game](#) called simply *Nemo* was also released in 1990.

Throughout the years, various pieces of Little Nemo merchandise have been produced. In 1941, Rand, McNally & Co. published a Little Nemo children's storybook. *Little Nemo in Slumberland in 3-D* was released by [Blackthorne Publishing](#) in 1987; this reprinted Little Nemo issues with [3-D glasses](#). A set of 30 Little Nemo postcards was available through Stewart Tabori & Chang in 1996. In 1993, as promotion for the 1989 animated film, Hemdale produced a Collector's Set which includes a VHS movie, illustrated storybook, and cassette soundtrack. In 2001, [Dark Horse Comics](#) released a Little Nemo statue and tin lunchbox.

Cultural influences



Winsor McCay's son Robert served as the model for Nemo.



Master Gabriel as the star of the 1907 *Little Nemo* musical



Little Nemo (1911)

Play med

Little Nemo itself is influenced by children's literature, and some French comic strips. Since its publishing, *Little Nemo* has had an influence on other artists, including **Peter Newell** (*The Naps of Polly Sleepyhead*), **Frank King** (*Bobby Make-Believe*), **Clare Briggs** (*Danny Dreamer*) or **George McManus** (*Nibsby the Newsboy in Funny Fairyland*). Through the Paris edition of the *New York Herald*, his influence reached France and other European countries.

In children's literature, **Maurice Sendak** has said that this strip inspired his book *In the Night Kitchen*, and **William Joyce** included several elements from Little Nemo in his children's book *Santa Calls*, including appearances by Flip and the walking bed.

The character and themes from the comic strip *Little Nemo* were used in a song "Scenes from a Night's Dream" written by **Tony Banks** and **Phil Collins** of the progressive rock group **Genesis** on their 1978 recording, *...And Then There Were Three...*

Another progressive rock group, from Germany, called Scara Brae also recorded a musical impression of the comic on their rare self-titled disc from 1981 (the track was actually recorded 2 years earlier). Their concept piece was revived on the second album by the Greek band Anger Department, oddly called 'The Strange Dreams of A Rarebit Fiend', again after a McCay-comic. Their 'Little Nemo' was chosen for a theatre play, which was suggested for the cultural program for the Olympic Games in 2004.

In 1984, Italian comic artist **Vittorio Giardino** started producing a number of stories under the title *Little Ego*, a **parodic** adaptation of *Little Nemo*, in the shape of adult-oriented **erotic comics**. **Brian Bolland**'s early comic strip *Little Nympho in Slumberland* employed a similar technique.

The bar in *Nightmare on Elm Street 3: Dream Warriors* is called 'Little Nemo's'.

It influenced **Alan Moore**, in *Miracleman* No. 4, when the **Miracleman** family end up in a palace called "Sleepy Town", which has imagery similar to Little Nemo's. In Moore (and **J.H. Williams III**)'s *Promethea*, a more direct **pastiche** - "Little Margie in Misty Magic Land" - showed Moore's inspiration and debt to McCay's landmark 1905 strip. The **Sandman** series occasionally references *Little Nemo* as well. Examples include *The Sandman: The Doll's House*, where an abused child escapes into dreams styled after McCay's comics and using a similar 'wake-up' mechanism, and *The Sandman: Book of Dreams* (pub. 1996), which features **George Alec Effinger**'s short "Seven Nights in Slumberland" (where Nemo interacts with **Neil Gaiman**'s characters **The Endless**).

In 1989, teen comic book **Power Pack** ran an issue (#47) which paid direct homage to one of McCay's Nemo storylines, featuring a castle that was drawn sideways and **Katie Power** re-enacting a classic Nemo panel with a sideways-drawn hallway that served as a bottomless pit with the line "Don't fall in, y'hear?"

"Little Nemo in Slumberland" is also the inspiration for the video of the 1989 song *Runnin' Down a Dream* by **Tom Petty**.

In 1994-1995, French artist **Moebius** wrote the story to a sequel comic series "Little Nemo", drawn by **Bruno Marchand** in two **albums**. 2000-2002, Marchand continued the story with two additional albums.

In 2006, electronic artist **Daedelus** used Little Nemo artwork for his album *Denies the Day's Demise*.

The comic strip *Cul de Sac* includes a strip-within-the-strip, "Little Neuro", a parody of Little Nemo. Neuro is a little boy who hardly ever leaves his bed.

In 2009, the **Pittsburgh ToonSeum** established its NEMO Award, given to notable individuals "for excellence in the cartoon arts". Recipients to date include veteran comic-book artist **Ron Frenz**, editorial and comic-strip artist **Dick Locher**, cartoonist and comics historian **Trina Robbins**, and comics artist, editorial cartoonist and artists' rights advocate **Jerry Robinson**.

On October 15, 2012, celebrating the 107th anniversary of the first *Little Nemo* story, Google displayed an interactive animated "**Google Doodle**" called "Little Nemo in Google-land" on its homepage. The doodle showed a typical Little Nemo adventure through a series of panels, each featuring a letter from the word "Google". The doodle also ends in the same way as the comic strips, with Nemo falling from his bed.

At Universal's **Islands of Adventure**, at the Toon Lagoon section, Little Nemo can be seen falling out of his bed near a shop.

Eric Shanower and **Gabriel Rodriguez** revived the characters in 2014 in an IDW comic book series entitled *Little Nemo: Return to Slumberland*. That same year, Locust Moon Press released a new anthology and **Taschen** published the complete series (1905-1926).

Legacy

Comics historian **R. C. Harvey** has called McCay "the first original genius of the comic strip medium". Harvey claims that McCay's contemporaries lacked the skill to continue with his innovations, so that they were left for future generations to rediscover and build upon. Cartoonist **Robert Crumb** called McCay a "genius" and one of his favorite cartoonists. **Art Spiegelman**'s *In the Shadow of No Towers* (2004) appropriated some of McCay's imagery, and included a page of *Little Nemo* in its appendix. **Federico Fellini** read *Little Nemo* in the children's magazine *Il corriere dei piccoli*, and the strip was a "powerful influence" on the filmmaker, according to Fellini biographer Peter Bondanella.

McCay's original artwork has been poorly preserved. McCay insisted on having his originals returned to him, and a large collection survived him, but much of it was destroyed in a fire in the late 1930s. His wife was unsure how to handle the surviving pieces, so his son took on the responsibility and moved the collection into his own house. The family sold off some of the artwork when they were in need of cash. Responsibility for it passed to Mendelsohn, then later to daughter Marion. By the early twenty-first century, most of McCay's surviving artwork remained in family hands.

Notes

- ↑ Wikimedia Commons has a **file** available for this strip (October 15, 1905).
- ↑ Wikimedia Commons has a **file** available for this strip (November 11, 1905).
- ↑ Wikimedia Commons has a **file** available for the full version of this strip (November 26, 1905).
- ↑ Different accounts have given McCay's birth year as 1867, 1869, and 1871. His birth records are not extant.
- ↑ *Rarebit Fiend* was revived between 1911 and 1913 under other titles, such as *Midsummer Day Dreams* and *It Was Only a Dream*.
- ↑ Keith had partnered with Proctor in 1906.



Mural of a Little Nemo in Slumberland comic in downtown Cincinnati, Ohio

References

- ↑ "**Winsor McCay**".
- ↑ *Canemaker 2005*, p. 97.
- ↑ *Canemaker 2005*, p. 21.
- ↑ *Canemaker 2005*, p. 97, 113.
- ↑ *Canemaker 2005*, pp. 113, 118.
- ↑ *Canemaker 2005*, p. 107.
- ↑ *Canemaker 2005*, p. 113.

Works cited

- Beck, Jerry (2005). *The Animated Movie Guide*. Chicago Review Press. ISBN 978-1-56976-222-6.
- Bondanella, Peter* (2002). *The Films of Federico Fellini*. Cambridge University Press. ISBN 978-0-521-57573-7. - via *Questa* (subscription required)
- Boxer, Sarah (October 17, 2005). "Restoring Slumberland". *The New York Times*. Retrieved 2013.
- Bukatman, Scott* (2012). *The Poetics of Slumberland: Animated Spirits and the Animating Spirit*. University of California Press. ISBN 978-0-520-95150-1.
- Canemaker, John* (2005). *Winsor McCay: His Life and Art* (Revised ed.). Abrams Books. ISBN 978-0-8109-5941-5.
- Canwell, Bruce (2009). *Mullaney, Dean*, ed. *Bringing Up Father: From Sea to Shining Sea the Cross-Country Tour of 1939-1940*. IDW Publishing. ISBN 978-1-60010-508-1.
- Crafton, Donald (1993). *Before Mickey: The Animated Film 1898-1928*. University of Chicago Press. ISBN 9780226116679.
- Doctorow, Cory* (December 4, 2008). "Little Nemo in Slumberland, Many More Splendid Sundays - a new gigantic collection of Winsor McCay's lush and surreal comics". *Boing Boing*. Retrieved 2013.
- Dover editors (1973). *Dreams of the Rarebit Fiend*. Dover Publications. ISBN 978-0-486-21347-7.
- Eagan, Daniel (2010). *America's Film Legacy: The Authoritative Guide To The Landmark Movies In The National Film Registry*. Continuum International Publishing Group. ISBN 978-0-8264-2977-3.
- Grant, John (2006). *Animated Movies Facts, Figures & Fun*. AAPPL. ISBN 978-1-904332-52-7.
- Gutjahr, Paul C.; Benton, Megan L. (2001). *Illuminating Letters: Typography and Literary Interpretation*. University of Massachusetts Press. ISBN 978-1-55849-288-2.
- Harvey, Robert C.* (1994). *The Art of the Funnies: An Aesthetic History*. University Press of Mississippi. ISBN 978-0-87805-612-5.
- Heller, Steven (November 13, 2007). "The Rarebit Fiend Dreams On: An Interview with Ulrich Merkl". AIGA. Archived from the original on May 10, 2015. Retrieved 2012.
- Howey, Christine (December 2, 2013). "Adventures in Slumberland, Talespinner Children's Theatre". Retrieved 2014.
- Hubbard, Amy (October 15, 2012). "Celebrating Little Nemo by Winsor McCay: his 'demons' made him do it". *Los Angeles Times*. Retrieved 2012.
- Jamieson, Dave (2010). *Mint Condition: How Baseball Cards Became an American Obsession*. Atlantic Monthly Press. ISBN 978-0-8021-1939-1.
- Merkl, Ulrich (2007). *The Complete Dream of the Rarebit Fiend (1904-1913) by Winsor McCay*. *Silas* (doc). Catalog of episodes & text of the book: Ulrich Merkl. ISBN 978-3-00-020751-8 (on included DVD)

External links

- Little Nemo* and other public-domain McCay strips for download at **The Comic Strip Library**. **Archived** from the original on September 5, 2015.
- "Winsor McCay's Little Nemo - Google Doodle HD", *YouTube* (video), October 14, 2012, retrieved 2015.
- Heer, Jeet (Spring 2006), "Little Nemo in Comicsland: Winsor McCay's influence on comics", *Virginia Quarterly Review*, archived from the original on September 6, 2015.

- [Little Nemo in Slumberland](#) at Don Markstein's Toonopedia. Archived from the original on November 16, 2015.
- [1905 thru 1914 comic strips and crazy kat theater](#) on iTunes
- [Little Nemo in Googleland Google doodle](#) to celebrate 107th anniversary of start of Little Nemo in Slumberland.

W This article uses material from the Wikipedia page [available here](#). It is released under the [Creative Commons Attribution-Share-Alike License 3.0](#).

Music Topics



Learning Resources ▾

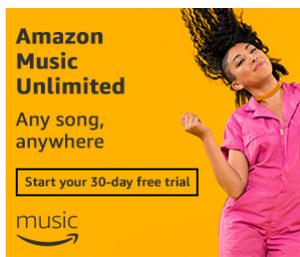
Popular Music Brands



Brand Resources ▾

Popular Products

- Amplifiers
- Acoustic Guitars
- Bass Guitars
- Computers
- Cymbals
- Drums
- Electric Guitars
- Electronic Drums
- Microphones
- MIDI Controllers
- Music Theory Books**



Music Scenes

- Anaheim, California
- Albuquerque, New Mexico
- Anchorage, Alaska
- Atlanta, Georgia
- Arlington, Texas
- Aurora, Colorado
- Austin, Texas
- Bakersfield, California
- Baltimore, Maryland
- Baton Rouge, Louisiana
- Billings, Montana
- Pittsburgh, Nebraska

Popular Artists

- Adele
- Alicia Keys
- Ariana Grande
- Beyonce
- Bruno Mars
- Chris Brown
- Coldplay
- Drake
- Ed Sheeran
- Gorillaz
- Jay-Z

Little Nemo is the main fictional character in a series of weekly comic strips by Winsor McCay (1871-1934) that appeared in the New York Herald and William Randolph Hearst's New York American newspapers from October 15, 1905 – April 23, 1911 and April 30, 1911 – July 26, 1914, respectively. The strip was first called Little Nemo in Slumberland and then in the Land of Wonderful Dreams when it changed papers. A brief revival of the original title occurred from 1924-27.

Little Nemo God Of Indifference. 3:44. Little Nemo Future Is Now. 3:53. Little Nemo Be Seeing You. 4:14. Little Nemo Counter-clock World. 3:05. Little Nemo Alan's Waiting. 3:52. Little Nemo Seconds. 4:58. Little Nemo La Ballade des Pendus. 5:44. Little Nemo Old Age. 3:24. Little Nemo Empty House. 4:45. Little Nemo A Une Passante. 2:30. Little Nemo A Day Out Of Time. 3:50. Little Nemo berlin. 5:00. Little Nemo Love Will Tear Us Apart. 3:34. Little Nemo running to the sun. 4:36. Little Nemo you again. 3:40. "Little Nemo: Adventures in Slumberland" (aka. Little Nemo: Dreamland no Daiboken) is quite a fun Euro-Anime film. It also spun off a video game based on the movie and it is a good film for those whom don't really remember or never heard of McKay's original comic series. It is about a young boy named Nemo and his flying squirrel going on different dreamlike adventures, some of them having different results of their own. Sorry, I just don't feel like spoiling anyone today.