

The International Bibliography of Fictional Non-Fiction

Compilation by Mariano Martín Rodríguez

An evolving reference list of fictional non-fiction (FNF, also known as speculative documentary fiction), mainly in English and Romance languages, since the 19th century.

Note: The present document, last updated in December 2020, is subject to further expansion. It currently covers mainly English and Romance languages. Readers are encouraged to suggest additional works for inclusion.

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Fictions of Non-Fiction: An Overview of Factual Discursive Genres in Science Fiction.

'Fictional non-fiction' designates fictional texts written as if they were factual accounts. In science fiction, the rhetoric of "factual" scientific discourse has been widely applied to confer to its fictional texts an appearance of scientific rationality and factuality. This kind of scientific "fictional non-fiction" encompasses fantastic works which methodically and consistently present the standard rhetorical features of real-world scientific discourses and practice. Their literariness is achieved mostly through the fictionalisation of the content, while their language adheres closely to the highly formalised, uniform, descriptive and seemingly objective style common in natural, formal or social sciences in modern times. Each science, however, usually has its own jargon and distinct discourse, which is reflected in 'fictional non-fiction'. Among these discourses, some have been relatively popular in (science) fiction. The formal sciences have inspired, for example, imaginary languages, such as Orwell's Newspeak. The natural sciences have been exploited through fictional spoof papers, such as Asimov's 'thiotimoline' surveys. Regarding the human sciences, historiographical writing has been applied to imaginary histories (e.g. Wells' *The Shape of Things to Come*). Actual ethnographic accounts have offered a model for world-building in the descriptive mode (Borges, etc.) whereas the discourse of philology has served to underpin the mock factuality of fantastic books (Lovecraft's *Necronomicon*). A text conflating the concepts and rhetoric of these three main types of science using the framework of a model scientific paper is Le Guin's "The Author of the Acacia Seeds' and Other Extracts from the *Journal of the Association of Therolinguistics*." This is a significant piece of "science fiction," both for its "fictional" contents and its "scientific" rhetoric, illustrating the value of 'fictional non-fiction' as a set of formal genres specially linked to science fiction, past and present.

[]: collections of stand-alone texts.

//: It separates different works by the same author.

/: It separates different versions of the same work.

Underlined works: read works.

Unless otherwise specified, even unread works have been verified regarding their genre.

FICTIONAL HISTORIOGRAPHY

Historiography as Fiction, Fiction as History: An Overview of the Use of Historiographical Discourse to Narrate Possible Futures since the 19th Century.

The double dimension —documentary and artistic— of historiographical writing has been virtually overshadowed by the emphasis on the scientific nature of the discipline and its subsequent exclusion from the literary canon from the nineteenth century onwards. Fictional or imaginary history then appeared as a way to safeguard the literariness of history as a formal genre, using the rhetorical discourse of historiography to achieve an effect of historicity in texts that often have a satirical or cautionary intent. Nevertheless, most of them convey, first of all, considerations on the evolution of humanity and on its history as seen from a future perspective: in this kind of prospective historiography, future historians addressing their contemporary readership narrate their past history, which is our future one. By eschewing the narrative form of the novel and adopting instead that of historiography, these writers also broaden the temporality of historical consciousness: future events become as actual as any past ones, and they are surveyed following the historical method, with their fictionality hidden under the cloak of factual discourse. Moreover, the historical laws posited by the authors are shown in action in the future as well. Fictional historiography is not only literature, but also history —prospective history. Examples of this genre are relatively abundant in modern literatures. As literary products, most of them follow a similar writing method: the one prevalent in historiography of the age when they were produced. As historical reflections, they usually have widely different approaches on the future course of humankind and on the forces that drive it along historical time, from past to future.

*: not verified.

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Mitographic discourse is characterized by the predominance of narrativity, which is always heterodiegetic. It is a kind of historiographical narrative, since mythology constitutes a sacred history, although the mythological narrative admits a greater rhetorical decoration and does not exclude narrative omniscience, although this is generally limited. By the nature of its discourse, mythography excludes monologues and novelistic conversations. Its characters are gods, demigods and humans in direct contact with them.

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FICTIONAL COSMOGONIES

Ethnographical accounts of existing mythologies are excluded. Also works in German.

MYTHOLOGICAL COSMOGONIES

*: literary mythographic rewriting of existing cosmogonies.

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COSMIC VISION

From Cicero's *Somnium Scipionis* to Olaf Stapledon's *Star Maker*: The visionary cosmic voyage as a speculative genre

Stapledon's *Star Maker* is an outstanding modern example of a particular genre, the visionary cosmic voyage. In this kind of a literature of a rather descriptive nature, the author usually tells of his/her dream or vision of the universe, depicted according to the scientific knowledge of the time, in order to convey a philosophical and/or astronomical cosmic view. This genre has its origin in the Cicero's influential *Somnium Scipionis*. After its allegorical and religious/supernatural imitations throughout the Middle Ages and later on, Kepler's *Somnium* adopted a secular *protoscience-fictional* approach to the genre, the same that Stapledon subsequently embraced. Between these two visionary cosmic voyagers stand several canonical writers who have followed the Ciceronian taproot text to create impressive visions of the universe. *Star Maker* falls within this tradition, having brought it to its culmination in both ambition and scope, while remaining faithful to Cicero's and to his best followers' pattern as to the literary exploitation of the sublime. Cicero's *Somnium Scipionis* is, thus, to be considered one of the main ancient forerunners to speculative fiction, due to its status as founder of the visionary cosmic voyage, and to the science-fictional sublime.

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FICTIONAL SCIENTIFIC PAPERS

(texts of a literary nature using the discourse of mathematics and natural sciences, in English, German, or any Romance language; except publications in scientific journals, parodic or not, called “spoof papers”)

Scientific spoof papers as a literary and fictional genre encompass the works where fantastical content is infused into any text that methodically and consistently presents the standard rhetorical features of the scientific discourse usual in real scientific practice, especially in the natural sciences, thus achieving literariness through fictionalization. A representative example of this genre are the papers by Isaac Asimov on the imaginary molecule called thiotimoline, which can be seen as central in a long historical series of works belonging to this discursive genre from Gustav Fechner in the 19th century to contemporary authors. Among them, there are a number of writers known for their absurdist and fantastical works, such as Alfred Jarry, Tommaso Landolfi, Giorgio Manganelli, Georges Saunders, etc.

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FICTIONAL CRITICISM

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- John Ballou NEWBROUGH (1828-1891), *Oahspe* (1882/1891).
- Gideon Jasper Richard OUSELEY (1834-1906), *The Gospel of the Holy Twelve* (1898-1901).
- Levi H. DOWLING (1844-1911), *The Aquarian Gospel of Jesus the Christ* (1908).
- *Letter of Jesus Christ* (1917).
- *Epistle of Kallikrates* (1928)
- William Percival CROZIER (1879-1944), **Letters of Pontius Pilate* (1928).
- Catherine VAN DYKE, "Letters from Pontius Pilate's Wife" (1929).
- Edmond Bordeaux SZEKELY (1905-1979), *The Gospel of Peace of Jesus Christ by the Disciple John* (1937) / *The Essene Gospel of John* (1956).
- Woody ALLEN (Allan Stewart Königsberg, 1935-), "The Scrolls" (1974), in [*Without Feathers*] (1975).
- Benjamin ROSENBAUM (1969-), **"The Book of Jashar"* (2003), in [*The Ant King and other stories*] (2008) // **"Tractate Metim 28A"* (2015).
- Jeffrey ARCHER (1940-); Francis J. MOLONEY, *The Gospel According to Judas* (2007).

- Joaquim Maria MACHADO DE ASSIS (1839-1908), **"Na Arca: Três capítulos inéditos do Gênesis"* (1878), in [*Papéis Avulsos*] (1882).
- Henrique Maximiano COELHO NETO (1864-1934), "Judas", in [*Lanterna mágica*] (1898).

- ANDRENIO (Eduardo GÓMEZ DE BAQUERO, 1866-1929), **"El Evangelio del Fariseo"* (1911), in [*Escenas de la vida moderna*] (1913).
- Edmundo GONZÁLEZ BLANCO (1877-1938), "Jesús de Nazareth", in [*Jesús de Nazareth*] (1915) / [*Cuentos fantásticos*] (1920).
- Clemente PALMA (1872-1946), **"Diatriba"* (1927) / **"Elogio y diatriba"* (1938).

- Tomás BORRÁS (1891-1976), *"La escisión", in [*Azul contra gris*] (1948).
 - Rafael SOLANA (1915-1992), *"Sansón y Dalila", in [*El oficleido y otros cuentos*] (1960).
 - J. [Juan] J. [José] BENÍTEZ (1946-), *El testamento de San Juan* (1988).
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- Jaume RODRI (1940-), *Evangelí de Jesús* (1973).
 - Manuel de PEDROLO (1918-1990), *"Fragment de la Crònica d'Irad", *"Llibre de Naama", *"Dels fets de l'Eva i l'Adam", *"La presència del Serpent", *"La Creació, segons el text de Babilònia del segle XI a. C.", in [*Múltiples notícies de l'Edèn*] (1985).
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- George SAND (Aurore Dupin, 1804-1876), *"Le Poème de Myrza" (1835).
 - Nicolas NOTOVITCH (1858-?), *La Vie inconnue de Jésus-Christ* (1894).
 - Renée VIVIEN (Pauline Mary Tarn, 1877-1909), *"La genèse profane", in [*Brumes de fjords*] (1902).
 - Han RYNER (Jacques Élie Henri Ambroise Ner, 1861-1938), *Le Cinquième Évangile* (1910).
 - George Armand MASSON (1892-1977), *"Vanité des vanités", *"L'Évangile selon Sainte Orberose", in [*L'Art d'accommoder les classiques*] (1924).
 - François CAVANNA (1923-2014), *Les Aventures de Dieu* (1971) – *Les Aventures du petit Jésus*, in [*Les Écritures*] (1982).
 - Michel POTAY (1929-), *L'Évangile donné à Arès* (1974) – *Le Livre* (1977) / *La Révélation d'Arès* (1984).
 - Frère BERNARD-MARIE, *Le Cinquième Évangile d'après les agrapha et quelques mystiques* (1997).
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- Giacomo BIFFI (1928-), *Il quinto evangelio* (1968).

FICTIONAL BUSINESS DOCUMENTS

Prospectuses, business reports, commercial documents (including invoices)

*: narratives (company histories and narrative reports)

°: descriptions by third parties.

- James THOMSON (1834-1882), *"The Story of a Famous Old Jewish Firm" (1865), in [*Satires and Profanities*] (1884).

- John DAVIDSON (1857-1909), "The World's Pleasance Company, Limited", in "The Salvation of Nature", in [*The Great Man; and a Practical Novelist*] (1891) / [*The Pilgrimage of Strong soul and Other Stories*] (1896).

- Max APPLE (1941-), "An Offering", in [*Free Agents*] (1984).

- John Thomas SLADEK (1937-2002), **Wholly Smokes* (2003).

- Henrique Maximiano COELHO NETO (1864-1934), "Nova companhia", in [*Lanterna mágica*] (1898).

- Antonio FLORES (1818-1865), °"El Gran Hotel de la Unidad Transatlántica", in [*Mañana, o la chispa eléctrica en 1899*], third volume of [*Ayer, hoy y mañana, o la fe, el vapor y la electricidad*] (1863).

- Francisco AYALA (1906-2009), °"Ciencia e industria", in [*El jardín de las delicias*] (1971).

- David ROAS (1965-), "Mecánica y psicoanálisis (un futuro cercano)", in [*Horrores cotidianos*] (2007).

- Ramon PÉREZ-PUJOL (1916-1984), °"El sistema Togosoku", in [*Històries de ciencia-emoció*] (1973).

- Émile SOUVESTRE (1806-1854), "Télégraphes trans-aériens", in *Le Monde tel qu'il sera* (1846).

- Auguste de VILLIERS DE L'ISLE-ADAM (1838-1889), °"L'agence du *Chandelier d'or*" (1884), in [*L'Amour suprême*] (1886).

- George AURIOL (Jean-Georges Huyot, 1863-1938), °"Manufacture de sonnets" (1889).

- Tristan BERNARD (1866-1947), “Société anonyme de brigandage et de cambriolage dans les villas” (1899), in [*Sous toutes réserves*] (1911).
- Alfred JARRY (1873-1907), °“La Société protectrice des enfants martyrs” (1901).
- Jacques RIGAUT (1898-1929), “Agence Générale du Suicide”, in [*Agence Générale du Suicide*] (1959).

- Theo CANDINAS (1929-), °“Descripziun d’in stabiliment”, ein [*Entagls*] (1974).
- Ursicin G. [Gion] G. [Gieli] DERUNGS (1935-), *°“La radunonza generala”, in [*Il cavalut verd ed auter*] (1988).

- Alexandru MACEDONSKI (1854-1920), *°“Oceania-Pacific-Dreadnought” (1913).

FICTIONAL ADVERTISEMENT

Heterotopian fictional advertisement: Javier Fernández's "La Isla™" and the literary genre of the fictional advert

Fictions for advertising purposes have existed for a long time. Inversely, there is a textual form that uses advertising for literary purposes: *fictional advertising texts*. Among them, there are advertisements of imaginary institutions and goods written, for instance, by Coelho Neto, Rigaut and Arreola, as well as "La Isla™", a part of the cyberpunk work entitled *Absolute Zero* (2005), by Javier Fernandez. This mock tourist brochure reveals through fiction the (anti-)utopian dimension of the kind of advertising that sells heterotopian spaces. This text stands out due to its consistency and autonomy, and generates a complete fictional world through the signs and the discourse of advertising, thus illustrating the semiotic exchange between advertisement and literary fiction.

Fictional business documents are excluded.

- R. M. BERRY, "(paid advertisement)", in [*Dictionary of Modern Anguish*] (2000).
- Mark A. RAINER, "Pages I Have Dog-Eared in the Fall 2037 Hammacher Schlemmer Glaven Catalog", in [*Pirate Therapy and Other Cures*] (2012).
- Steven MILLHAUSER (1943-), "Arcadia" (2013), in [*Voices in the Night*] (2015).

- Modesto LAFUENTE (1806-1866), "Máquina para afeitar", in "Un rapa-barbas de nueva invención", in [*Teatro social del siglo XIX*] (1846).
- Antonio FLORES (1818-1865), "El que da lo que tiene a más no está obligado, o cómo por el hilo del pregón se sacará el ovillo de la cosa pregonada", in [*Mañana, o la chispa eléctrica en 1899*], in [*Ayer, hoy y mañana, o la fe, el vapor y la electricidad*] (1863).
- Rafael Rafael Zamora y Pérez de Urría, marqués de VALERO DE URRÍA (1861-1908), "*The Universal, Mechanic, Literary, Poetical and Prosaic Company Limited*" (1892) / "Máquina cerebral", in [*Crímenes literarios*] (1906).
- Silverio LANZA (Juan Bautista AMORÓS, 1856-1912), "¡No más anhidros!", in [*Cuentos escogidos*] (1908).
- Juan José ARREOLA (1918-2001), "Baby H.P.", "Anuncio", in [*Confabulario*] (1952).
- José FERRER-BERMEJO (1956-), "Ponga un ciego en su vida", in [*Incidente en Atocha*] (1982).
- Javier FERNÁNDEZ (1971-), "La Isla™", in *Cero absoluto* (2005).

- Ramon COMAS I MADUELL (1935-1978), “...I la màquina”, in [*Rescat d’ambaixadors*] (1970).
- Òscar PÀMIES (1961-), “Com resoldre el pitjor problema de les grans conurbacions”, in [*Com serà la fi del món: Maneres que tindrà de presentar-se’ns i com preparar-s’hi anímicament*] (1996).

- Honoré de BALZAC (1799-1850), “Double Pâte des Sultanes et Eau Carminative de César Birotteau, découverte merveilleuse approuvée par l’Institut de France”, in *César Birotteau* (1837).
- Ernest JAUBERT (1856-1942), “Un prospectus de l’an 2000” (1890).

FICTIONAL PRESCRIPTIVE TEXTS

Prescriptive discourse, literary fiction and dystopia: Santiago Eximeno's "La hora de la verdad" (2003) in its genre context

Several recent texts suggest that fiction is a concept which should be distinguished from the narrative. Even prescriptive discourse (rules, instructions, etc.) can be used to create a possible fictional world, without narration or characters. The example of Santiago Eximeno's zombie fiction "The Moment of Truth" (2003) shows that the introduction of fantastic elements in a normative discourse can contribute to the shaping of a whole fictional universe. This presents dystopian features in the above-mentioned work, as it indicates the repressive mechanisms exercised through the prescriptive power of the State.

Real political and legislative proposals, even if made by individuals not in office, are excluded.

LAWS, REGULATIONS, DIRECTIVES, RECOMMENDATIONS, DIRECTIONS, POLITICAL PROGRAMMES, ETC., PUBLIC OR PRIVATE

(v.): in verse

*: legally binding texts.

- Rudyard KIPLING (1865-1936), "The Law of the Jungle" (v.), in [*The Second Jungle Book*] (1895).
- Frederick Upham ADAMS (1859-1921), *"Constitution of the United States of America", in *President John Smith* (1897).
- Henry O. MORRIS, *"Constitution of the United States", in *Waiting for the Signal* (1897).
- Mark TWAIN (Samuel Langhorne Clemens, 1835-1910), "Etiquette for the Afterlife: Advice to Paine" (1912/1995 [1910]).
- Edward Mandell HOUSE (1858-1938), *"The New National Constitution", "New State Constitutions", in *Philip Dru: Administrator* (1912).
- Evelyn WAUGH (1903-1966), *"Order for the Day of the Emperor's Departure", in *Black Mischief* (1932).
- Isaac ASIMOV (1920-1992), Three Laws of Robotics, in "Runaround" (1942), in [*I, Robot*] (1950).
- Peter PORTER (1927-2010), *"Your Attention Please" (v.) (1962).
- Franz JOSEPH (1914-1994), *"Articles of Federation", in [*Star Trek Star Fleet Technical Manual*] (1975).

- David BRIN (1950-), *"National Recovery Act", in *The Postman* (1985).
- David GULBRAA, **The Constitution of the Individual's Republic of Atlantis* (2000).
- Max BROOKS (1972-), *The Zombie Survival Guide* (2003).
- Jamie KILLEN, "So You've Chosen to Foster" (2015).
- Terry BRUCE, "Welcome to Oasis" (2015).

- Octávio dos SANTOS (1965-), *"Decreto Lei N° 54", in [Visões] (2003).
- Viton ARAÚJO (1982-), *100 coisas para fazer (depois de morrer)* (2012).

- Rafael Rafael Zamora y Pérez de Urría, marqués de VALERO DE URRÍA (1861-1908), "Dogmas éticos", in [Crímenes literarios] (1906).
- José MORENO VILLA (1887-1955), "Órdenes de "El Caballero Azul" en su quinta manifestación vital", in ["Vidas quebradas"], in [Patrañas] (1921).
- Carlos VILLAMIL CASTILLO, "El mundo de los fantasmas", in [*La venganza de los perros y otros cuentos*] (1949).
- Manuel DERQUI (1921-1973), *"Manual para maquinistas marcianos" [1961], in [*Todos los cuentos*] (2008).
- Sergio RAMÍREZ (1942-), *"Suprema ley por la que se regula el bien general de las personas, se premian sus acciones nobles y se castigan sus malos actos y hábitos, dictada en XIV párrafos", in [*De tropeles y tropelías*] (1972).
- Alberto CAÑAS (1920-2014), "La división del mundo", in [*La exterminación de los pobres y otros pienses*] (1974).
- Rafael LLOPIS (1933-), "Falsa proclama" (1974).
- Víctor ALBA (1916-2003), "Programa de la Resistencia Española para la paz", in *1936-1976. Historia de la Segunda República española* (1976).
- Santiago EXIMENO (1973-), *"La hora de la verdad" (2003), in [*Bebés jugando con cuchillos*] (2008) // "Tu bebé diabólico", in [*Obituario privado*] (2010).
- YOSS (José Miguel Sánchez Gómez, 1969-), "Si usted se siente como un dios... (Decálogo de autoayuda para turistas que visitan Shu-Wu-Kun-Lu)" (2008).
- David ACRICH, "De oficio, picador de aire", in [*El reencuentro de Rabí Samuel y otros relatos*] (2009).

- Louis GEOFFROY (1803-1858), *"*Moniteur universel* du 5 août 1871", in *Napoléon et la conquête du Monde. 1812 à 1832. Histoire de la Monarchie universelle* (1836).
- Alexandre DUMAS (1802-1870), *"Constitution de la Nation des Mosquitos dans l'Amérique centrale", in *Le Capitaine Pamphile* (1839).
- Léon BOPP (1896-1977), "Règlement pour l'humanisation de la guerre (élaboré par M. Kourbar Glutsch)", in [*Drôle de monde*] (1940).
- Boris VIAN (1920-1959), *"Paris, le 15 Décembre 1999..." (1958).

- Pierre BOURGEADE (1927-2009), **“Loi relative au remplacement de la femme par les femelles des animaux”*, in *La fin du monde* (1984).

- Umberto ECO (1932-2016), *“Come fare l’indiano”*, in [*Il secondo diario minimo*] (1992).

- Ion Luca CARAGIALE (1852-1912), *“Românii verzi”* (1901).

- Ov. S. CROHMĂLNICEANU (Moise Cohn, 1921-2000), **Tratatul de la Neuhof*, in *“Tratatul de la Neuhof”*, in [*Istории insolite*] (1980).

- Dănuț UNGUREANU (1958-), *“Domus”* (1992), in [*Basme geoestaționare*] (2008).

- Caius DOBRESCU (1966-), *“Recomandări privind buna circulație a fluidelor corporale pe insula Aragnon”*, in *Euromorphotikon* (2010).

ADMINISTRATIVE DOCUMENTS (FORMS, CONTRACTS, BILLS,
PHARMACEUTICAL LEAFLETS, ETC.)

- John SLADEK (1937-2000), “Anxietal Register B” (1969), in [*Alien Accounts*] (1982).
- Tara CAMPBELL, “Nickerson Interstellar Student Exchange Behavioral Contract” (2015).

- Pablo MARTÍN SÁNCHEZ (1977-), “Ósculos ® (vía oral)”, in [*Fricciones*] (2011).

COLLECTIONS OF SPECULATIVE FICTIONAL LETTERS

(v.): en verso.

*: just one letter.

- David STIRRAT, *A Treatise on Political Economy: or the true principles of political economy in the form of a romaunt, for the more pleasing accommodation of readers; Explained in a series of letters to Aristippus, from Aristander, perceived in a deep vision* (1824).
- Baron Joseph CORVAJA (1785-1860), *Perpetual Peace to the Machine by the Universal Millennium, or The Sovereign Bankocracy, and the Grand Social Ledger of Mankind* (1855).
- Old Peter Piper, "Peter Pipers Letters. Peter's Vision" (1869).
- Anna DODD (1858-1929), *The Republic of the Future; or, Socialism A Reality* (1887).
- Wladjslaw Somerville LACH-SZYRMA (1841-1915), [*Letters from the Planets*] (1887-1893).
- Alice B. STOCKHAM (1833-1912); Lida Hood TALBOT, *Koradine* (1889).
- William Dean HOWELLS (1837-1920), *Letters of an Altrurian Traveller* (1892-1893).
- Clark Edmund PERSINGER (1873-?), *Letters from New America; or an Attempt at Practical Socialism* (1900).
- William Thomas STEAD (1849-1912), *In Our Midst. The Letters of Callicrates to Dione, Queen of the Xanthians, concerning England and the English, Anno Domini 1902* (1903).
- Mary CARBERY (1867-1949), "If the Germans Came" (1916) // *The Germans in Cork: Being the Letters of His Excellency the Baron von Kartoffel (Military Governor of Cork in the Year 1918), and Others* (1917).
- Herbert Millingchamp VAUGHAN (1870-1948), *Nephelococcygia; Or, Letters from Paradise* (1929).
- Upton SINCLAIR (1878-1968), *The Way Out: What Lies Ahead for America* (1933).
- Geddes MACGREGOR (1909-1998), *From a Christian Ghetto: Letters of Ghostly Wit, Written A.D. 2453* (1954).
- *The John Franklin Letters* (1959).
- Arthur WASKOW (1933-), "Notes from 1999" (1973).
- Alasdair GRAY (1934-), *Five Letters from an Eastern Empire giving Information upon Architecture, Etiquette, Irrigation, Ventriloquism, Justice, Sex and Poems in an Obsolete Country* (1979).

- Cândido de FIGUEIREDO (1846-1925), *Lisboa no Ano Três Mil* (1892).

- António de MACEDO (1931-2017), “O limite de Rudzky”, in [*O Limite de Rudzky e Outras Histórias*] (1992).

- Julián Manuel del PORTILLO (1818-1862), *Lima de aquí a cien años* (1843-1844).

- Adolfo de CASTRO (1823-1898), *Cartas dirigidas desde el otro mundo a D. Bartolo Gallardete* (1851).

- Juan BRAVO MURILLO (1803-1873), **La Internacional y las damas españolas* (1872).

- Casta ESTEBAN Y NAVARRO (1841-1885), *“Una carta del otro mundo”, in [*Mi primer ensayo*] (1884).

- Nilo María FABRA (1843-1903), *El problema social* (1890) // “La locura del anarquismo (Cartas del doctor Occipucio al abogado Verboso)”, in [*Cuentos ilustrados*] (1895).

- Rafael Rafael Zamora y Pérez de Urría, marqués de VALERO DE URRÍA (1861-1908), “Áureas lavas”, in [*Crímenes literarios*] (1906).

- Santiago RAMÓN Y CAJAL (1852-1934), *“Carta de una hormiga esclavista”, in [*Charlas de café*] (1920).

- Juan G. [García] ATIENZA (1930-2011), “Kuklos” (1967) // “El pisito solariego” (1968).

- René AVILÉS FABILA (1940-2016), *“En las cumbres deportivas”, in [*La desaparición de Hollywood y otras sugerencias para principiar un libro*] (1973) and [*Fantasías en carrusel*] (1978/1995/2001).

- Pere VERDAGUER (1929-2017), *Les lletres de l'oncle Enric i els missatges de l'extraterrestre* (1978).

- Carme RIERA (1949-), “Princesa meva, lletra d'Àngel”, in [*Contra l'amor en companyia i altres relats*] (1991).

- Oriol CANOSA (1975-), *L'illa de Paidonèsia* (2017).

- Henri de PARVILLE (François Henri Peudefer, 1838-1909), *Un habitant de la planète Mars* (1865).

- Adrien ROBERT (Adrien Basset, 1822-1869), “La Guerre de 1894”, in [*Contes fantasques et fantastiques*] (1867).

- Alfred FRANKLIN (1830-1917), *Les ruines de Paris en 4875* (1875) / *Les ruines de Paris en 4908* (1908).

- Paul ADAM (1862-1920), *Lettres de Malaisie* (1898).

- Remy de GOURMONT (1858-1915), *Lettres d'un satyre* (1907-1910/1913).

- Georges DUHAMEL (1884-1966), *Lettres d'Auspasie* (1922) / *Lettres au Patagon* (1926).

- Association général des étudiants d'Alger, "Excursions dans l'avenir. En l'an 2030 et en l'an 2130" (1929).
- Paul GABRIEL, *Messages martiens* (1956).
- Pierre GRIPARI (1925-1990), "Opération pucelle", in [*Diable, Dieu et autres contes de menterie*] (1965).
- Jacques STERNBERG (1923-2006), "Bien sincèrement à vous", in [*Futurs sans avenir*] (1971).
- Octave MANNONI (1899-1989), *Lettres personnelles* (1990).

- Ursicin G. [Gion] G. [Gieli] DERUNGS (1935-), "Correspondenza cul purgatorii", in [*Il saltar dils morts*] (1982).

- + Augusto FRASSINETI (1911-1985), "Prima lettera" – "Seconda lettera", in [*Misteri dei Ministeri*] (1952/1974).
- Umberto ECO (1932-2016), "Stelle e stellette" (1976), in [*Il secondo diario minimo*] (1992).
- Roberto CASATI (1961-), Achille C. VARZI (1958-), "Di un progetto inutile", "Missiva sul tempo da Valle Finale", "L'ultimo caso del Presidente delle Amebe", "Acido universale", in [*Semplicità insormontabili: 39 storie filosofiche*] (2004) // *"La placca del Pioneer" (2015), in [*Semplicemente diaboliche: 100 nuove storie filosofiche*] (2017).

- Ion GHICA (1816-1897), *"Insula Prosta" (1885-1886), in [*Scrisori către Vasile Alecsandri*] (1887).
- Ovid S. CROHMĂLNICEANU (Moise Cohn, 1921-2000), "Scrisori din Arcadia", in [*Alte istorii insolite*] (1986).

SCHOLARLY AND POLITICAL LECTURES AND SPEECHES

(except fictional historiographical lectures)

- Edward A. [Algernon] BAUGHAN (1865-1938). “Prehistoric Music. A Lecture Delivered by Professor Boremall before the Members of the Society of Antediluvian Art, July, 2897” (1897).
 - K. [Kaye] RAYMOND, “The Great Thought” (1937).
 - Isaac ASIMOV (1920-1992), “Thiotimoline and the Space Age” (1960), in [*Opus 100*] (1969).
 - Harry MATHEWS (1930-), “Remarks of the Scholar Graduate”, in [*Country Cooking and Other Stories*] (1980).
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- Rafael Rafael Zamora y Pérez de Urría, marqués de VALERO DE URRÍA (1861-1908), “Dogmas éticos”, “Banquete anual”, in [*Crímenes literarios*] (1906).
 - Eduardo MAGGIO, “La nada” (1906).
 - Enrique JARDIEL PONCELA (1901-1952), “Teoría del ente infinito considerado como base de utopías trilaterales” (1930).
 - Max AUB (1903-1972), “Sesión secreta” (1964), in [*Historias de mala muerte*] (1965) // “El teatro español sacado a la luz de las tinieblas de nuestro tiempo” (1971).
 - Manuel VÁZQUEZ MONTALBÁN (1939-2003), “50 años después de la derrota aliada” (1994).
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- Mària Aurèlia CAPMANY (1918-1991), “Leviatan”, in [*Com una mà*] (1958) and [*Coses i noses*] (1980).
-
- Alfred FRANKLIN (1830-1917), *Mœurs et coutumes des Parisiens en 1880. Cours professé au Collège de France pendant le second semestre de l'année 3882 par Alfred Mantien, professeur d'archéologie transcendante* (1882).
 - A. de NOUVAL, “Une séance à la Société de Philandrologie en 1900”, in [*Contes salés*] (1884).
 - Alfred de SAUVENIÈRE (1844-1912), “En l’an 2885!!!” (1885).
 - Auguste de VILLIERS DE L’ISLE-ADAM (1838-1889), “Le banquet des éventualistes” (1887), in [*Tribulat Bonhomet*] (1887).
 - Abbé P. NÉON (Abbé Farion), *Sermon pour la fête de la Toussaint en l’an 2000* (1899).
 - Jean de BOECK (1863-1913), “Leçon donnée par Mlle Sophie Muller, professeur de psychiatrie à la clinique de Hambourg en l’an 2000” (1890).

- Paul THÉODORE-VIBERT (1851-1918), “À quoi bon?”, in [*Pour lire en automobile*] (1901).
 - Edmond HARAUCOURT (1856-1941), “Le gorilloïde” (1904).
 - N. de MONTFERRATO, “En l’an 2745” (1905).
 - Louis LOTTIN (1880-1916), “Le trésor des pierres”, in [*Lyon en l’an 2000*] (1911).
 - Vicente HUIDOBRO (1893-1948), *Finnis Britannia* (1923).
 - Léon BOPP (1896-1977), “L’art d’être aimé”, in [*Drôle de monde*] (1940).
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- Pietro GORI (1865-1911), *La leggenda del Primo Maggio* (1905), in [*Cenere e faville*] (1911).
 - Tommaso LANDOLFI (1908-1979), “Nuove rivelazioni della psiche umana. L’uomo di Mannheim. (Relazione letta alla Reale Accademia delle Scienze dall’on. Onisammot Iflodnal, azerbeigiano)”, in [*La spada*] (1942) // “SPQR”, in [*Racconti impossibili*] (1966).
 - Augusto FRASSINETI (1911-1985), “Relazione al Congresso della Sezione Italiana del Congresso Internazionale”, in [*Un capitano a riposo*] (1963).
 - Luce D’ERAMO (1925-2001), “Una proposta risolutiva” (1989).
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- Tudor ARGHEZI (Ion N. Theodorescu, 1880-1967), “În preistorie”, in [*Tablete din Țara de Kuty*] (1933).

SCIENCE FICTION PHILOSOPHICAL DIALOGUES

(v.): in verse.

*: interview.

- Thomas Henry LISTER (1800-1842), "A Dialogue for the Year 2130, Extracted from the Album of a Modern Sibyl" (1829).
 - Edgar Allan POE (1809-1849), "The Conversation of Eiros and Charmion" (1839), in [*Tales of the Grotesque and Arabesque*] (1840).
 - Edgar FAWCETT (1847-1904), "In the Year Ten Thousand" (v.), in [*Songs of Doubt and Dream*] (1890).
 - Havelock ELLIS (1859-1939), *The Nineteenth Century: A Dialogue in Utopia* (1900).
 - Mary CHOLMONDELEY (1859-1925), "Votes for Men: A Dialogue" (1909).
 - M. [Matthew] P. [Phipps] SHIEL (1865-1947), "How Life Climbs" (1934).
 - Paul BEAUJON (Beatrice Lamberton Warde, 1900-1969), *Peace under Earth: Dialogues from the Year 1946* (1938).
 - Rex WARNER (1905-86), *Why Was I Killed?: A Dramatic Dialogue* (1943).
 - Clifford A. PICKOVER (1957-), *The Stars of Heaven* (2001).
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- Luís Filipe SILVA (1970-), "O Fernando Pessoa electrónico", in [*O Futuro à Janela*] (1991).
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- Fósforo Cerillos (Sebastián CAMACHO ZULUETA, 1822-1915), "México en el año 1970" (1844).
 - AZORÍN (José MARTÍNEZ RUIZ, 1873-1967), "La Prehistoria" (1905) / "Epílogo futurista", in *El político* (1919).
 - Eduardo BERTRÁN RUBIO (1838-1909), "Un invento despampanante" (1906).
 - Enrique GONZÁLEZ FIOLE (1879-1947), "El tractor del porvenir, ¡la pulga!", in [*Por qué se puso Eva el clásico pámpano*] (1925).
 - Antonio MACHADO (1875-1939), "Diálogo entre Juan de Mairena y Jorge Meneses", in [*De un cancionero apócrifo*] (1928).
 - ANDRENIO (Eduardo GÓMEZ DE BAQUERO, 1866-1929), "La extraña máquina", in [*Guignol*] (1929).
 - Juan G. [García] ATIENZA (1930-2011), "Enfermo" (1973).
 - Ramón J. SENDER (1901-1982), "Aventura del Ángelus I", in [*Las gallinas de Cervantes y otras narraciones parabólicas*] (1967) and [*Novelas del otro jueves*] (1969).
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- Jaume PUIGBÒ, "Entrevista amb un extraterrestre" (1982).

- Camille FLAMMARION (1842-1925), “Lumen”, in [*Récits de l’infini*] (1872) / *Lumen* (1887).
 - Charles SECRETAN (1815-1895), “Gillette ou le problème économique” (1888), in [*Mon utopie*] (1892).
 - Jean RICHEPIN (1849-1926), “Le monstre” (1891), in [*Théâtre chimérique*] (1896).
 - Henri MARET (1837-1917), “Les deux planètes” (1900).
 - Iwan GILKIN (1858-1924), “Le restaurant de Moscou (vers 2250)”, in *Jonas* (1900)
 - Paul MAX (1884-1944), “Mars” (1924).
 - Sosthène, * “Le Martien interviewé” (1927).
 - Maurice RENARD (1875-1939), “Sur la planète Mars” (1939).
 - Alfred SAUVY (1898-1990), *Utopie iatocratique* (1954).
 - Amélie NOTHOMB (Fabienne Claire Nothomb, 1966-), *Péplum* (1996).
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- Corrado ALVARO (1895-1956), “L’augurio volante” (1950).
 - Alberto MORAVIA (1907-1990), “Il monumento” en [*L’epidemia*] (1956).
 - Tommaso LANDOLFI (1908-1979), “Quattro chiachiere in famiglia”, “Un concetto astrusso”, in [*Racconti impossibili*] (1966).
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- Ovid S. CROHMĂLNICEANU (Moise Cohn, 1921-2000), * “Interviul”, in [*Alte istorii insolite*] (1986).

SPECULATIVE CONVERSATION

It is a kind of argumentative fiction consisting in the report by a homodiegetic (first person) narrator of his or dialogue with someone who exposes his or her (farfetched) ideas, thus offering a portrait (ethopeia) of his or her unconventional personality).

* = in verse.

- Edgar Allan POE (1809-1849), “The System of Doctor Tarr and Professor Fether” (1845).

- H. G. WELLS (1866-1946), “The Diamond Maker” (1894), “The Triumphs of a Taxidermist” (1894), in [*The Stollen Bacillus and Other Incidents*] (1895).

- Joaquim Maria MACHADO DE ASSIS (1839-1908), “O Espelho”, in [*Papéis Avulsos*] (1882).

- Mário de SÁ-CARNEIRO (1890-1916), “O Homem dos Sonhos” (1913), in [*Céu em Fogo*] (1915).

- Fernando PESSOA (1888-1935), “O Banqueiro Anarquista” (1922) // “A Perversão do Longe” [1913] (2012) // “Empresa Fornecedora de Mitos, Lda.” [¿1923?] (2012) // “O Adiador” [¿1925?] (2014).

- José Maria FERREIRA DE CASTRO (1898-1974), “O Senhor dos Navegantes”, in [*A Missão*] (1954).

- Esteban BORRERO ECHEVERRÍA (Cuba 1849-1906), “Calófilo” (1879).

- Carlos MONSALVE (Argentina, 1859-1940), “De un mundo a otro” (1879), in [*Páginas literarias*] (1881).

- José FERNÁNDEZ BREMÓN (1839-1910), “Siete historias en una”, in [*Cuentos*] (1879) // “Un Dios con sombrero de copa” (1879) // “Quintar los muertos” (1879) // “El club de los pacíficos” (1887) // “La mitad de la justicia” (1888) // “El diccionario de los gatos” (1899) // “Certamen de inventores” (1900) // “El gremio de verdugos” (1902).

- Silverio LANZA (Juan Bautista Amorós, 1856-1912), “Lo que se necesita para dar” (1894).

- Miguel de UNAMUNO (1864-1936), “Sueño” (1897), “Una visita al viejo poeta” (1899; *El espejo de la muerte*, 1913), “El abejorro” (1900), “Don Martín, o de la gloria” (1900), “La locura del doctor Montarco” (1904), “El que se enterró” (1908), “Bonifacio” (*El espejo de la muerte*, 1913), “Don Catalino, hombre sabio” (1915), “Robledo, el actor” (1920), “El alcalde de Orbajosa (etopeya)” (1921), in [*Cuentos*] // “El fin de un anarquista” (1995 [1894]).

- Ramón PÉREZ DE AYALA (1880-1962), “La caverna de Platón” (1904) // “El filósofo de las casas de huéspedes”, in *Belarmino y Apolonio* (1921).
- Enrique LABARTA POSE (1863-1925), “El hombre fúnebre”, in [*Cuentos humorísticos*] (1905).
- Miguel SAWA (1866-1910), “Historias de locos” (1904) / “Judas”, in [*Historias de locos*] (1910).
- Leopoldo LUGONES (1874-1938), “La fuerza Omega”, “La metamúsica”, “El Psychon”, “*Viola Acherontia*”, in [*Las fuerzas extrañas*] (1906).
- Pompeyo GENER (1848-1920), “El doctor Stumper”, in [*Del presente, del pasado y del futuro*] (1911).
- Luis LÓPEZ DE MESA (1884-1967), “Apólogo de la Gloria”, in [*El libro de los apólogos*] (1918).
- José María SALAVERRÍA (1873-1940), “El forjador de fantasmas”, in [*Páginas novelescas*] (1920) and [*El muñeco de trapo*] (1928) // “El soñador arruinado” (1922), in [*El muñeco de trapo*] (1928) // “El fichero supremo” (1926), in [*El muñeco de trapo*] (1928).
- AZORÍN (José Martínez Ruiz, 1873-1967), “El arte del actor” (1935), in [*Cavilar y contar*] (1942).
- Tomás BORRÁS (1891-1976), “El millonarísimo”, “—Caballero, ideas a peseta”, in [*Casi verdad, casi mentira*] (1935) // “La fe del centurión”, in [*Cuentos con cielo*] (1943) // “Tan contento de ser un cero”, in [*La cajita de asombros*] (1946).
- Antonio CASTRO LEAL (1896-1981), “El cazador del ritmo universal” (1940), “El espía del alma” (1955), “El coleccionista de almas”, in [*El laurel de San Lorenzo*] (1959).
- Jorge Luis BORGES (1899-1986), “Funes el memorioso” (1942), in [*Ficciones*] (1944/1956).
- Bernardo ORTIZ DE MONTELLANO (1899-1949), “El caso de mi amigo Alfazeta”, in [*El caso de mi amigo Alfazeta*] (1946).
- Samuel ROS (1904-1945), “Batllés Hermanos, S. L.” (1948), in [*Con el alma aparte*] (2002).
- Alfonso REYES (1889-1959), “El vendedor de felicidad” (1948).
- Carlos VILLAMIL CASTILLO, “El descubridor de la zopilotina”, in [*La venganza de los perros y otros cuentos*] (1949).
- Eduardo SOLERIESTRUCH (1912-1999), “Sinfonía en azul”, in [*Doce cuentos*] (1952).
- Álvaro FERNÁNDEZ SUÁREZ (1906-1988), “El asesino en el parque”, in [*La ciénaga inútil*] (1968).
- César VALLEJO (Perú, 1892-1938), “Teoría de la reputación”, in [*Contra el secreto profesional*] (1973).
- José María MERINO (1941-), “Del Libro de Naufragios”, in [*El viajero perdido*] (1990) // “Los libros vacíos”, in [*Cuentos del barrio del Refugio*] (1994).

- Diego RUIZ (1881-1959), “72, carrer d’Entenza”, “Una resurrecció a París”, in [*Contes d’un filòsof*] (1908) // “La vaga de l’àngel”, in [*Contes de glòria i d’infern*] (1911).
- Ramon VINYES (1882-1952), “He retrobat al perruquer Oswald”, in [*L’ardenta cavalcada*] (1909).
- Alfons MASERAS (1884-1939), “La finestra màgica”, in [*Setze contes*] (1922).
- Ernest MARTÍNEZ FERRANDO (1891-1965), “Un clown en el camí”, in [*Tres històries cruels*] (1930).
- Ramon COMAS I MADUPELL (1935-1978), “El lector col·laborador”, in [*Rescat d’ambaixadors*] (1970).

- Joan-Claudi FORÊT (1950-), “De pels e d’òmes”, in [*Libre dels grands nombres o falses e us de fals*] (1998).

- Éphraïm MIKHAËL (Éphraïm-Georges Michel, 1866-1890), “Le magasin de jouets” (1885).
- Édouard DUJARDIN (1861-1949), “Un testament”, “L’enfer”, in [*Les Hantises*] (1886).
- Henri LAVEDAN (1859-1940), “Un homme peureux” (1888).
- Bernard LAZARE (1865-1903), “Les incarnations” (1891), in [*Le Miroir des légendes*] (1892).
- Marcel SCHWOB (1867-1905), “La machine à parler” (1891), in [*Le Roi au masque d’or*] (1892).
- Alphonse ALLAIS (1854-1905), “Une idée lumineuse”, in [*Pas de bile!*] (1893) // “Un projet de loi”, in [*Rose et vert-pomme*] (1894).
- Remy de GOURMONT (1858-1915), “Sur le seuil”, in [*Histoires magiques*] (1894).
- Jean LORRAIN (Paul Alexandre Martin Duval, 1855-1906), “Le possédé”, in [*Sensations et souvenirs*] (1895).
- Octave MIRBEAU (1848-1917), “Scrupules” (1896).
- Jean RICHEPIN (1849-1926), “La cité des gemmes” (1896), “Le nouvel explosif” (1900), in [*Le Coin des fous*] (1921) // “La Bibliothèque” (1898).
- Paul VALÉRY (1871-1945), “La Soirée avec Monsieur Teste” (1896) en [*Monsieur Teste*] (1919).
- Georges RODENBACH, (1855-1898), “Le chasseur des villes” (1899), “L’ami des miroirs” (1899), in [*Le Rouet des brumes*] (1901/1914).
- Édouard DUCOTÉ (1870-1929), “Une interview” (1900), in [*En ce monde ou dans l’autre*] (1903).
- SAINT-POL-ROUX (Pierre-Paul Roux, 1861-1940), “Le panier de fruits”, “Le mendiant philosophe”, in [*La Rose et les épines du chemin*] (1901).
- Paul THÉODORE-VIBERT (1851-1918), “Mammoth et Béhémoth”, “L’homme-microbe”, “La prescience divine”, “Pourquoi je n’aime pas voyager”, “La vie chimique de l’avenir”, “La vie n’existe pas”, “Les feux d’artifice”, “Un canon monstre”,

“Comment on devient fou”, “Bureau de placement philanthropique et matrimonial”, “Suppression de l’arrêt des trains dans les grandes villes”, in [*Pour lire en automobile*] (1901).

- Renée VIVIEN (Pauline Mary Tarn, 1877-1909), “Le magasin d’idées”, in [*Du vert au violet*] (1903).

- Tristan BERNARD (Paul Bernard, 1866-1947), “Un guerrier”, in [*Amants et voleurs*] (1905).

- Jules SAGERET (1861-1944), “La défense du riche”, en [*Paradis laïques*] (1908).

- Guillaume APOLLINAIRE (1880-1918), “L’hérésiarque”, “Le juif latin”, “Le passant de Prague”, in [*L’Hérésiarque et Cie*] (1910) // “Chirurgie esthétique” (1918) // “Traitement thyroïdien” (1918).

- Jean d’ORSAY, “Voulez-vous savoir comment on vit dans la planète Mars?” (1912).

- Edmond ROSTAND (1868-1918), * “Le chant des astres”, in [*Le Vol de la Marseillaise*] (1919).

- Franz HELLENS (Frédéric Van Ermengen, 1881-1972), “Un crime incodifié”, in [*Nocturnal, précédé de quinze histoires*] (1919).

- André GIDE (1869-1951), *Corydon* (1924).

- Jean DESS (HIXE), “L’économiseur de mouvements”, “Camping chez soi”, in [*Pour lire en parachute*] (1932).

- André DAHL (1886-1932), “La vraie fin du monde”, in [*Contes pour la comtesse*] (1933).

- Michel de GHELDERODE (Adhémar Martens, 1898-1962), “L’amateur des reliques”, in [*Sortilèges*] (1941).

- Marcel BÉALU (1908-1993), “Le Fabricant des rides”, in [*L’Araignée d’or*] (1964).

- Louis PAUWELS (1920-1997), *Blumroch l’admirable ou Le déjeuner du surhomme* (1976).

- Ursicin G. [Gion] G. [Gieli] DERUNGS (1935-), “Il vegl e la steila”, in [*Il cavalut verd ed auter*] (1988).

- Carlo DOSSI (1849-1910), “I lettori”, in [*Ritratti umani. Campionario*] (1885).

- Luigi CAPUANA (1839-1915), «Un uomo felice», in [*Il decameroncino*] (1901) / [*La voluttà di creare*] (1911).

- Giovanni PAPINI (1881-1956), “La rivolta dei ragazzi” (1913), “La conquista delle nuvole”, “Il nemico del sonno”, “La legge contro i poeti”, “La riforma del galateo”, in [*Buffonate*] (1914) // “Musicisti”, “La “FOM””, “La storia a ritroso”, “Thormon il soteriologo”, “Il cannibale pentito”, “Nuovissime città”, “Il trust dei fantasmi”, “Le idee di Benrubi”, “Processo agli innocenti”, “L’Egolatria”, “La nuova scultura”, “Il teatro senza attori”, “Filomania”, “Stelle”, “Caccavone”, “Il Conte di Saint-Germain”, “Il carnefice nostalgico”, “La chirurgia morale”, “La malattia come medicina”, “L’imbestiatore”, “Il Duca Hermosilla di Salvatierra”, “Il ritorno di Pitagora”, in [*Gog*] (1931) // “Il più grande scrittore” (1934), “Proposta di sterminio” (1935), in [*Figure*

umane] (1940) // “Un dantista di campagna” (1942), “Il profeta in bigio” (1950), “Per i ladri e per gli assassini” (1952), in [*La sesta parte del mondo*] (1954) // “Le osservazioni del dottor Ciù o dei mutamenti dell’Europa” (1948), “Il fabbricante di nuvole” (1948), “L’uomo d’oro” (1949), “La manifattura delle maschere” (1950), in [*Le pazzie del poeta*] (1950) // “Una paurosa festa”, “La biblioteca d’acciaio”, “L’astronomo deluso”, “Notizie dell’aldilà”, “Il nemico della natura”, “L’Ignotica”, “La rivincita del selvaggio”, “L’Istituto del Regresso”, “Il trasvolatore solitario”, “Le Veneri brutte”, “L’elogio del fango”, “L’interrogativo del monaco”, “Il Congresso dei Panclasti”, “Morte ai morti”, “La predica della superbia”, “Il grande savio”, “L’unico abitante del mondo”, “L’abate e le peccatrici”, “Volete la pace?”, “Ucciso dall’amore”, “La resurrezione della materia”, “Tutto da rifare”, “La storia universale a volo di corvo”, “Il neocosmo”, “Il mascolinismo”, in [*Il libro nero*] (1951).

- Massimo BONTEMPELLI (1878-1960), “Macchina per contemplare”, in [*La donna dei miei sogni e altre avventure moderne*] (1925) // *Colloqui col Neosofista*, in [*Il Neosofista e altri scritti*] (1929).

- Riccardo BACCHELLI (1891-1985), “L’ultimo licantropo”, “*I discepoli di Emmaus*”, in [*La fine di Atlantide ed altre favole lunatiche*] (1942) / [*Tutte le novelle*] (1952).

- Alberto MORAVIA (1907-1990), “Un mendicante” (1947) // “Spia per scommesa” (1947).

- Giovanni CAVICCHIOLI (1894-1964), “Quadratura del circolo”, “Origine della guerra”, in [*Nuove favole*] (1960).

- Aldo PALAZZESCHI (1885-1974), “Il senso politico”, “La parola è d’argento”, ““Diomio che freddo! Miodio che caldo!””, in [*Il buffo integrale*] (1966).

- Tommaso LANDOLFI (1908-1979), “Alla stazione”, in [*Racconti impossibili*] (1966).

- Mario BRELICH (1910-1982), *L’opera del tradimento* (1975).

- Gesualdo BUFALINO (1920-1996), “L’ingegnere di Babele”, in [*L’uomo invasore e altre invenzioni*] (1986).

- Oscar LEMNARU (Oscar Holzman, 1907-1968), “Puterea prefăcătoriei”, in [*Omul și umbra*] (1946).

- Mihai MĂNIUȚIU (1954-), “Don Scargrav”, in [*Un zeu aproape muritor*] (1982).

MONOLOGIC MOCK PROPOSALS in English and the Romance languages from 1871
(date of James Thomson's "Proposal for the Speedy Extinction of Evil and Misery")

Only works published in volumes of fiction or literary magazines.

Flash proposals (less than a page) and proposal in epistolary form (except open letters) are excluded.

- James THOMSON (1834-1882), "Proposal for the Speedy Extinction of Evil and Misery" (1871), in [*Essays and Phantasies*] (1881).

- Frank SCHAEFFER (1952-), Harold FICKETT (1953-), *A Modest Proposal for Peace, Prosperity, and Happiness* (1984).

- Tomás BORRÁS (1891-1976), "S.U.D.E. (sindicato único de enfermos)", in [*La rueda de colores*] (1962).

- Max AUB (1903-1972), "Sesión secreta" (1964), in [*Historias de mala muerte*] (1965).

- Augusto MONTERROSO (1921-2003), "La exportación de cerebros", in [*Movimiento perpetuo*] (1972).

- René AVILÉS FABILA (1940-2016), "En defensa del plagio" (1986), in [*Cuentos y descuentos*] and [*Fantasías en carrusel*] (1995/2001).

- Javier FERNÁNDEZ (1971-), "Diez razones para ver TV en lugar de leer un libro", in [*La grieta*] (2007).

- Ramon REVENTÓS (1882-1923), "Matrimoni entre ciutats" (1912), in [*Proses*] (1953).

- Òscar PÀMIES (1961-), "Com resoldre el problema de les grans conurbacions", "Perdre's", "Camí de llum", in [*Com serà la fi del món: Maneres que tindrà de presentar-se'ns i com preparar-s'hi anímicament*] (1996).

- Auguste de VILLIERS DE L'ISLE-ADAM (1838-1889), "La découverte de M. Grave" (1873) / "L'affichage céleste", "La machine à gloire" (1874), in [*Contes cruels*] (1883) // "Motion du Dr. Tribulat Bonhomet touchant l'utilisation des tremblements de terre" (1887), in [*Tribulat Bonhomet*] (1887).

- Rémy de GOURMONT (1858-1915), "La fête nationale" (1892).

- Alphonse ALLAIS (1854-1905), "Les ballons horo-captifs", "Les culs-de-jatte militaires", in [*On n'est pas des bœufs*] (1896) // "Radicale proposition", in [*Le bec en l'air*] (1897) // "De quelques réformes cosmiques", "Autre mode d'utilisation de la baleine", "Légère modification à apporter dans le cours de la Seine", in [*Pour cause*]

de fin de bail] (1899) // “Un nouveau projet de recrutement de la noblesse”, “Insularisation de la France”, in [*Ne nous frappons pas*] (1900).

- Paul THÉODORE-VIBERT (1851-1918), “L’âme éclair”, “Télégraphie inter-astrale”, “La survie assurée”, “L’art de s’habiller avec les nuages”, “Le Klondike”, “Quand le terrain devient cher”, “Les maisons en chair et os”, “La voie fleurie”, in [*Pour lire en automobile*] (1901) // “L’encombrement des grandes villes”, “Service anthropométrique universel”, “La musique à domicile”, In [*Pour lire en traîneau*] (1908)

- Alfred JARRY (1873-1907), “Les piétons écraseurs” (1901) // “Battre les femmes” (1902).

- Georges FOUREST (1864-1945), “De la peine de mort au point de vue financier”, in [*Contes pour les satyres*] (1923).

- Pierre DAC (André Isaac, 1893-1975), “La houille dormante” (1939).

- Didier ANZIEU (1923-1999), “Un musée futur”, in [*Contes à rebours*] (1975/1987/1995).

- Giovanni PAPINI (1881-1956), “Le maschere”, “Il rifacimento della terra”, “Ripulitura difficile”, in [*Gog*] (1931).

- Luce D’ERAMO (1925-2001), “Una proposta risolutiva” (1989).

PROPHETIC EPICS

Not only Zarathustra: *Jonas* (1900), de Iwan Gilkin, a revision of Jonah's myth in the context of modern "prophetic epics"

*: in verse or prosimeter.

Biblical apocrypha are excluded.

- Alfred TENNYSON (1909-1892), *"The Ancient Sage", in [*Tiresias and Other Poems*] (1885).

- Kahlil GIBRAN (1883-1931), *The Prophet* (1923) – *The Garden of the Prophet* (1933).

- Friedrich NIETZSCHE (1844-1900), *Also sprach Zarathustra* (1883-1885).

- Hermann HESSE (1877-1962), "Zarathustras Wiederkehr" (1919).

- Rudolf PANNWITZ (1881-1969), "Zarathustras andere Versuchung", in [*Trilogie des Lebens*] (1929).

- Ludwig DERLETH (1870-1948), **Der Heilige* (1971-1972).

- TEIXEIRA DE PASCOAES (Joaquim Pereira Teixeira de Vasconcelos, 1877-1952), **Jesús e Pã* (1903).

- Fernando PESSOA (1888-1935), "O livro do rei Igorab" [1915-1916] (2017).

- Paulo COELHO (1947-), *Manuscrito encontrando em Accra* (2012).

- Ricardo BURGUETE (1871-1937), *Así hablaba Zorrapastro* (1899).

- Gregorio MARTÍNEZ SIERRA (María de la O Lejárraga, 1874-1974), «Profecía», in [*Flores de escarcha*] (1900).

- Guillermo VALENCIA (1873-1943), *"La parábola del monte" (1905), in [*Ritos*] (1914).

- Julio BURELL (1859-1919), "Para los violentos", in [*Artículos*] (1925).

- Roberto BRENES MESÉN (1874-1947), **Rasur o semana de esplendor* (1946).

- Pierre-Simon BALLANCHE (1776-1847), *La Vision d'Hébal* (1831).

- Augustin CHAHO (1811-1858), *Paroles d'un voyant* (1834).

- Iwan GILKIN (1858-1924), *Jonas* (1900).

- Giuseppe CARTELLA GELARDI (1885-1962), "Il canto dei liberi", in [*In memoria di Pietro Gori*] (1912).

- Vincenzo CARDARELLI (Nazareno Caldarelli, 1887-1959), “Un’uscita di Zarathustra” (1919), in [*Viaggi nel tempo*] (1920) / [*Prologhi. Viaggi. Favole*] (1931).