

1- ROMANS

- CYRANO DE BERGERAC, *Histoire comique des États et Empires de la Lune*, 1657 ;
- VERNE, *De la Terre à la Lune et Autour de la Lune*, 1865 ;
- WELLS, *Les Premiers Hommes dans la lune*, 1901 ;
- HEINLEIN, (*Révolte sur la Lune*, 1966 et) *Histoire du Futur I & II*, 1967 : cf 3 ;
- CLARKE, *2001 Odyssée de l'Espace*, 1968.

2- BANDES-DESSINEES

- HERGE, *Objectif Lune et On a marché sur la Lune*, 1954.

3- CONTES ET NOUVELLES

- LUCIEN, *Histoire véritable*, 180 ;
- KEPLER, *Le Songe ou L'Astronomie lunaire*, 1634 ;
- POE, « **Aventure sans pareille d'un Certain Hans Pfaal** », in *Histoires extraordinaires*, 1835 : voyage en ballon vers la Lune, une des premières tentatives de faire de la fiction avec la science, dont le réalisme est contredit par la fin, qui suggère une supercherie (!).
- CLARKE, *Odyssées, intégrale des nouvelles*, 2016 :
 - « **La Sentinelle** » (1951) ;
 - « **Objectif Lune** » (p. 607 à 629) :
6 courts textes à propos de la lune, un sur le voyage, un sur la gravité, un sur la terraformation, un sur le volcanisme et le minéral (diamants), un sur l'« économie » (une enseigne publicitaire géante à base de sodium), une sur le retour et la fiscalité (!) ;
 - « **Le Secret** » (p.912 à 916) sur la gravité et ses effets supposé sur le vieillissement ;
 - « **Vacances sur la Lune** » (p.358 à 383) : visite guidée de la Lune, mais sans grand enjeu littéraire.
- HEINLEIN, *Histoire du Futur I & II*, 1967 :
 - « **L'Homme qui vendit la Lune** », I, p.198 à 353 : la conquête de la Lune par un entrepreneur privé ;
 - « **Jockey de l'Espace** », II, p. 9 à 39 : trajet Terre-Lune avec correction de trajectoire ;
 - « **Asseyez-vous messieurs** », (p.94 à 111) : tunnels miniers sous la Lune, séismes ;
 - « **C'est bon d'être de retour** » (p.135 à 167) : mal du pays des Lunatiques : pesanteur, voyage ;
- CLEMENT, « **L'Essuie-glace** » in *Grains de Sable*, 1969 : poussière maintenue en suspension par le magnétisme dans l'atmosphère lunaire, dont le dépôt sur la visière de leur casque rend aveugles des explorateurs ;
- ASIMOV, « **Les idées ont la vie dure** » (1957), in *Les Vents du Changement*, 1985 : discussion entre deux astronautes en route vers la Lune sur les preuves scientifiques, notamment en astronomie (rotondité de la Terre, face cachée de la Lune...) : difficulté à réfuter les fausses informations et préjugés du grand public.
- BELLAGAMBA, « **Le Tigre de la Lune** », *Le petit Répertoire des légendes rationnelles*, 2017.

4- FILMS

- MELIES, *Le Voyage dans la Lune*, 1902 ;
- KUBRICK, *2001 Odyssée de l'espace*, 1968 ;
- HOWARD, *Apollo XIII*, 1995 ;
- CHAZELLE, *First Man*, 2018.

5- FILMS DOCUMENTAIRES

- KAMECKE, *Moonwalk One*, 1972 ;
- SINGTON et RILEY, *Dans l'Ombre de la Lune*, 2007 ;
- DUTTON-DOWNER et MARSHALL, *La Grande Histoire de la Conquête spatiale*, 2013.

6- ESSAIS

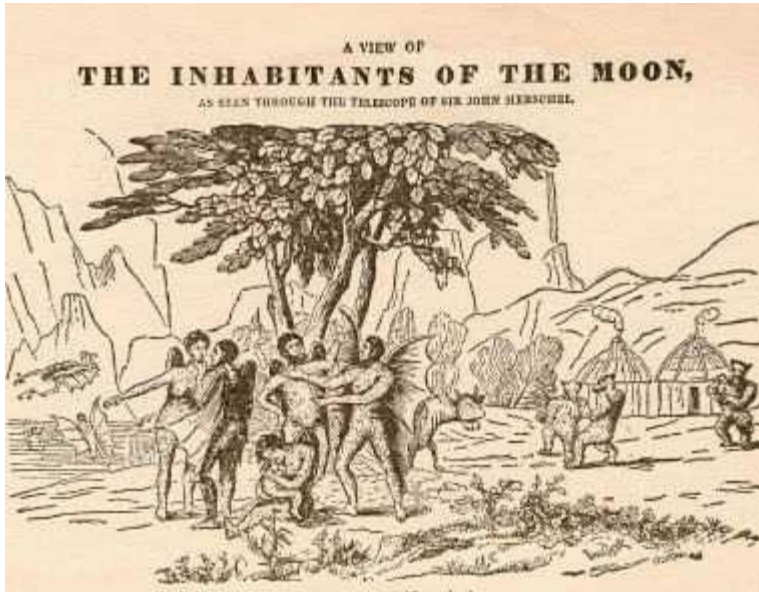
- GALILEE, *Le Messenger des Étoiles*, 1610 ;
- AIT-TOUATI, *Contes de la Lune, essai sur la fiction et les sciences modernes*, 2011 ;
- BELLAGAMBA, GYGER, LEHOUCQ, PEYRE et alii, *Sciences & Science Fiction*, 2010.
- LEHOUCQ, *SF, la Science mène l'enquête*, 2011.

7- THÉÂTRE

- BRECHT, *La Vie de Galilée*, 1954.

The "Great Moon Hoax"

The "Great Moon Hoax" grew out of six articles published in the *New York Sun* in late August, 1835. Most likely written by Richard A. Locke, a reporter for the Sun, the articles described aliens and unicorns living on the moon. The articles attracted a great deal of attention, and though the *Sun* did not admit that they were fictional for six weeks, others recognized them for what they were immediately.



On September 9, the *Baltimore Gazette and Daily Advertiser* wrote this about Locke and the Hoax articles: Mr. Locke, the very ingenious author of the late story of the Moon and the wonders, animate and inanimate, there to be seen, promises to figure-if we are to believe the *New York Herald*-as an author of no little celebrity. To explore new fields in science, has been quite a frequent thing in the present age; but a new walk in literature, it has been thought, almost until now, impossible for the shrewdest mind to discover. This distinction seems to have been reserved for Mr. Locke; who, in the intelligence he has brought us nether mortals from our Earth's Satellite, has opened to us sources of the marvelous, the delightful and the comic, which were never before so much as dreamt [sic] of by either the genius of Swift or Fielding, of Scott or Bulwer. Mr. Locke, we are given to understand by the *Herald*, has in preparation, or, in the *Herald's* phrase, is putting on the stocks the frame of a new novel on a subject similar to that of his recent able invention in Astronomy. His peculiar and original talent will then be brought out in full relief....

As Sir Walter Scott was the author of the historical Novel of which he had many imitators, so Mr. Locke is the inventor of an entirely new species of literature, which may be called the "scientific novel." He, too, may expect a few, not, like Sir Walter, many imitators; very few will be at the pains, even supposing they should have the capacity to add to their diversified literary acquirements the requisite scientific attainments. Mr. L. possesses both. He and the very few who may soar to the heights and sound the depths of science, who may delightedly repose in the bowers of literature, who, to a masterly knowledge of books, may join the vigor and raciness of immediate observation of living characters and manners, he and those few only may hope to excel in this new species of fictitious history.

Locke never finished his novel (if he began it at all), and "scientific novel" never caught on as a descriptor of science fiction, most likely due to the comparative lack of science fiction over the next ten years. Instead, "scientific novel" was applied to books like Harriet Martineau's *Illustrations of Political Economy* (1832), which use fiction to explore the ideas of science, and to the works of Zola, with their "scientific contemplation of human corruption." Nonetheless, its use here marks the first known occasion when science fiction was recognized as something unique and different from other genres of literature.

In « [Before Science Fiction: Romances of Science and Scientific Romances](#) », by Jess Nevins and Michelle Martinez