

- Queneau, Raymond. La Domenica della vita. Trans. Anita and Luigi Compagnone. Milano: Longanesi, 1954. %% This is a translation of Le Dimanche de la vie into Italian.
- Queneau, Raymond. La Domenica della vita. Trans. Anita and Luigi Compagnone. Milano: Longanesi, 1975.
- Queneau, Raymond. La Domenica della vita. Trans. Giuseppe Guglielmi. Torino: Einaudi, 1987. Cf. Giovanni Bogliolo, "Che deliziosa domenica 'piangioendo' con Queneau."
- Queneau, Raymond. La Domenica della vita. Trans. Giuseppe Guglielmi. In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. 879-1058.
- Queneau, Raymond. La Domenica della vita. Trans. Giuseppe Guglielmi. Postface and bibliography Giacomo Magrini. Collection "Einaudi Tascabili. Letteratura," #462. Torino: Einaudi, 1997.
- Queneau, Raymond. "Don Evané Marquy." This is in Si tu t'imagines: "Les Ziaux II." Cf. Anonymus, "Anagrammes"; Roland Bacri, Le Petit Littré illustré; Jan Baetens, L'Éthique de la contrainte (Essai sur la poésie moderne) and "L'Écriture de la contrainte ou la morale de 'Don Evané Marquy'"; Renée Baligand, Les Poèmes de Raymond Queneau: Etude pho- nostylistique, pp. 92-93; Henri Bouché, "Cabinet critique: Blitzkritik"; Paul Colinet, "Petit Supplément au numéro Raymond Queneau"; Philippe Hamon, "L'Enoncé descriptif et sa construction théorique"; Jean-Pierre Longre, "Entre Chiendent et Fleurs bleues, la culture du titre chez Raymond Queneau"; Gilbert Pestureau, "El Cid Al-Umera" and "Jeu et poé-sie de Don Evané Marquy"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 56 and 348 (note 43); Gilbert Salmon, "Qu'est-ce qui fait néologiser l'écrivain?"; Gilbert Sorrentino, "Variations for Raymond Queneau"; Amis de Valentin Brû #8 (septembre 1979), emission #4.
- Queneau, Raymond. Dormi pleuré. Intro. Jacques Jouet. Notes Pierre David. Postface Paul Fournel. Collection "L'Utile." Paris: Castor Astral, 1996. %% This is a short text, a pseudo-journal of Queneau's early days. The slim volume includes some wordy comments by Pierre David on the same pages as the text and some worthwhile notes, also by David, afterwards; Jacques Jouet's "Le Journalicule de Raymond Queneau" serves as an introduction and Paul Fournel's "Bébé-Queneau" as a postface. The Queneau text here also appears in Jacques Jouet's Raymond Queneau, p. 119 ("Commencé aujourd'hui ce jour-nal..."). There is some sort of manuscript available at the CDRQ under this title. Cf. Anonymous, "Perc et Queneau inédits"; Olivier Bessard-Banquy, CR of Georges Perc's What a Man! and Queneau's Dormi pleuré; François Naudin, "Au clair de la lune."
- Queneau, Raymond. Dostum Pierrot. Trans. Tahsin Yücel. Istanbul: Sel Yayincilik, 2003. %% This is a translation of Pierrot mon ami into Turkish.
- Queneau, Raymond. "Doukipudonktan?" Hara-kiri (Paris), vol. * #65 (janvier 1967), pp. 35-37. %% These poems were reprinted in Courir les rues: "Les Problèmes de la circulation," "1885-1965," "Les Pauvres Gens," "Place de la Bastille," "Graffiti," "Square de la Trinité," "Concorde," "Eros publicité," "Le Repas de noce," and "Les Mouches." "ORTF" remained otherwise unprinted until it reappeared in Queneau's Oeuvres complètes, vol. I, p. 718. On this magazine itself, cf. François Cavanna, Bête et méchant. Cf. also Michel Lécureur, Raymond Queneau, p. 469.
- Queneau, Raymond. "D^f René Allendy: La Justice intérieure." La Critique sociale (Paris), an. 1 #3 (octobre 1931), pp. 122-123. %% Queneau says that Allendy errs in unscientifically replacing externally-imposed moralities with a pseudo-psychological internal one. Cf.

- Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944).
- Queneau, Raymond. "D^r René Allendy: La Justice intérieure." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 18-19.
- Queneau, Raymond. "D^r René Allendy: La Justice intérieure." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "D^r René Allendy: La Psychanalyse, doctrines et applications." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 264. %% Queneau merely describes and situates Allendy's work, which is a popular history and exposition of Freud's work and modern psychology. Cf. Claudine Lautier, "De Krafft-Ebing à la psychose paranoïaque"; Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944).
- Queneau, Raymond. "D^r René Allendy: La Psychanalyse, doctrines et applications." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 29-32.
- Queneau, Raymond. "D^r René Allendy: La Psychanalyse, doctrines et applications." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Dream Accounts Aplenty." Trans. Marc Lowenthal. Amherst, New York: Club of Odd Volumes, 1997. %% This is a translation of "Des Récits de rêves à foison."
- Queneau, Raymond. "Drôles de goûts." Volontés (Paris), an. 1 #11 (novembre 1938), pp. 1-5. %% Queneau does not care for a certain defense of current values. Cf. Charles-Henry Hirsch, "Les Revues."
- Queneau, Raymond. "Drôles de goûts." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 137-142.
- Queneau, Raymond. De Droomheld. Trans. and postface Jan Pieter van der Sterre. Utrecht: IJzer, 2003. %% This is a translation of Loin de Rueil into Dutch. The Dutch title means something like "a hero in dreams."
- Queneau, Raymond. "(Du bon emploi des tranquillisants)." Temps mêlés #150 + 4 (mai 1979), pp. 17-21. %% This is a sort of five-part exercise in style; one relates to the "texticule" "Casse et séné." Cf. the note on p. 33 of this issue. There is a translation of the first three of these into English under Queneau, "Instructions for the Use of Tranquillisers." Cf. also Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau."
- Queneau, Raymond. "(Du bon emploi des tranquillisants), I, II." In his Contes et propos. Paris: Gallimard, 1981, pp. 179-184. %% The index indicates that this was written in the 1950s.
- Queneau, Raymond. "Du côté de chez Queneau. TF1, 12 mai 1977." Cahiers Raymond Queneau #20-21 (décembre 1991), pp. 61-62. %% Queneau speaks briefly with Jacques Bens and Anne Clancier about Zazie dans le métro and humor in a television interview. Cf. Noël Arnaud, "L'Oecuménisme de Raymond Queneau," pp. 33-35.
- Queneau, Raymond. "Du livre au film." L'Express (Paris), vol. * #489 (27 octobre 1960), p. 38. %% This article concerns the passage from a book to a film in general and the case of Zazie dans le métro in particular. It reappeared in Pierre Billard, "Entretien avec Louis Malle." There is some sort of manuscript available at the CDRQ under this title. Cf.

- Jean-Jacques Brochier, "Adapter Queneau"; André S. Labarthe, "Au pied de la lettre"; Queneau, "Barrage contre le Pacifique de René Clément vu par Raymond Queneau, de l'Académie Goncourt," "Quand le cinéma paie ses dettes," and "Réflexions de Raymond Queneau l'auteur"; Claude Rameil, La TSF de Raymond Queneau, p. 160.
- Queneau, Raymond. "Du pareil au même." An alternate title is "Napoléon pour tous." There are some sort of manuscript notes available at the CDRQ under this title. Cf. Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)," Raymond Queneau en scènes (pp. 68-72), "Rêves de théâtre, théâtre de rêve," and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau."
- Queneau, Raymond. "Du verbe (sur quelques aspects relativement peu connus de la conjugaison en français, à l'indicatif présent)." Bizarre (Paris), vol. * #27 (1^{ier} trimestre 1963), pp. 36-38. %% Queneau gives some whimsical conjugations in the present tense; he also cites some historical examples of a fictive "surjonctif." Cf. Anonymous, "Bizarre..." and "La Dernière Farce et attrape de Queneau"; Queneau, "Sur quelques aspects relativement peu connus du verbe en français" and "Sur quelques aspects relativement peu connus de la conjugaison du verbe en français à l'indicatif présent," which is similar to the second half of this article. Cf. also Pierre Fasola and Jean-Charles Lyant, Grammaire turbulente du français contemporain.
- Queneau, Raymond. "Dubuffet." In Les Peintres contemporains. Ed. Bernard Dorival. Collection "La Galerie des hommes célèbres." Paris: Mazenod, 1964, pp. 54-57. %% Queneau considers how Jean Dubuffet questions, with his art, cars, bearded men, women's bodies, and the rest of reality. There are some sort of manuscripts available at the CDRQ under the titles "Dubuffet" and "Mazenod." Cf. Michel Lécureur, Raymond Queneau, pp. 451-452.
- Queneau, Raymond. "Dubuffet." Cahiers Raymond Queneau #28-30 (15 septembre 1993), pp. 29-32. %% This is the same as his 1964 Mazenod essay.
- Queneau, Raymond. "Dubuffet le magnifique." L'Oeil (Paris), vol. * #221-222 (décembre 1973 - janvier 1974), p. 15. %% This is more of a tribute than anything else.
- Queneau, Raymond. "Dubuffet le magnifique." Cahiers Raymond Queneau #28-30 (15 septembre 1993), pp. 93-95.
- Queneau, Raymond. Un Duro Inverno. Trans. Alessandro Chiavolini. Collection "Medusa," #198. Milano: Arnoldo Mondadori, 1947. %% This is a translation of Un Rude Hiver into Italian.
- Queneau, Raymond. Un Duro Inverno. Trans. Alessandro Chiavolini. Verona?: Arnoldo Mondadori, 1974.
- Queneau, Raymond. Un Duro Invierno. Trans. Antoni Vicens. Collection "Ancora y Delfín," #641. Barcelona: Ediciones Destino, 1989. %% This is a translation of Un Rude Hiver into Spanish.
- Queneau, Raymond. Dzie a Wszystkie Sally Mary. Trans. Jan Gondowicz, Hanna Tygielska, and Anna Wasilewska. Warszawa: Państwowy Instytut Wydawniczy, 2003. %% This is a translation of Les Oeuvres complètes de Sally Mara into Polish.
- Queneau, Raymond. "Écrit en 1937." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 9-21. %% Queneau writes on the need for a fundamental change in French language

and spelling. This seems to have first been published in Bâtons, chiffres et lettres; cf. Jean-François Jeandillou, "Queneau, ou le 'dyscours' de la linguistique." An extract was printed under the title "Prééminence de l'oral sur l'écrit." There is some sort of manuscript available at the CDRQ under "Ecrit en 37." Cf. also Claude Debon, "Lire Queneau: Entrer dans le labyrinthe?"; Jean-Marie Klinkenberg, "Ecriture et orthographe"; Pierre Léon, "Phonétisme, graphisme et zazisme"; Jean-Baptiste Marongiu, "Le Bal des idiomes"; Mari-a Luisa Meneghetti, "L'Essai en roman"; Philip Morey, "The Treatment of English Words in Queneau"; Queneau, "Errata"; Michel Thévoz, "Dubuffet: The Nutcracker"; Wiecher Zwanenburg, "Aux frontières de la formation des mots."

Queneau, Raymond. "Ecrit en 1937." In his Bâtons, chiffres et lettres. Revised ed. Collection

"Idées," #70. Paris: Gallimard, 1965, pp. 11-26.

Queneau, Raymond. "Ecrit en 1955." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1965,

pp. 65-94. %% Queneau discusses at some length the need for a language, and most particularly for French, to continue to develop and grow, even at the cost of overturning established forms and rules. Page 349 of the revised edition of Bâtons, chiffres et lettres says "Ecrit en 1955" a fait l'objet d'un exposé au cours de M. G. Antoine le 28 février de la dite année et a ensuite été incorporé à la préface à l'Anthologie des jeunes auteurs; les schémas, recueillis et dessinés par le regretté Sainmont, ont paru dans le numéro 19 des Cahiers du Collège de 'pataphysique' (cf. "Raymond Queneau décrit pour le Collège la statique et la dynamique du Français" for this last). Cf. also Jacques Jouet, Raymond Queneau, p. 21; Catherine Kerbrat-Orecchioni, "La Notion d'interaction en linguistique: Origines, apports, bilan"; Gabriele Pallotti, CR of Catherine Kerbrat-Orecchioni Les Interactions verbales.

Queneau, Raymond. "Ecritures." Temps mêlés #150 + 8 (mai 1980), pp. 7-19. %% This is a copy of a school notebook filled with doodles; it is of interest in the light of Queneau's later "Pictogrammes." Cf. the note on p. 54 of this issue.

Queneau, Raymond. "L'Ecrivain et le langage." Volontés (Paris), an. 2 #19 (juillet 1939), pp. 12-17. %% Queneau is rather unfocussed/confusing in the first pages, but he finally arrives at considering the relationship between an author and language, with some concentration on Malherbe. The reference to "les zabels et les zermans" refers to Abel Hermant, Académie française author of the 1937 Défense de la langue française. Queneau also mentions him in "On cause."

Queneau, Raymond. "L'Ecrivain et le langage." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 178-186.

Queneau, Raymond. "L'Ecrivain et le langage." Trans. Ekaterina Valeeva. In Prelomlenia: Traductions de la poésie et de la prose, travaux sur la théorie et l'histoire de la littérature, sur la poétique, sur la herméneutique et sur la littérature comparée. Ed. Aleksey G. Astvatsatourov and Mikhaïl P. Klochtkovskiy. Vol. 2. St-Pétersbourg: Centre de la culture informationnelle, 2003, pp. 162-170. %% [[_____ - ____ . _____ : _____
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Queneau, Raymond. "Eiche und Hund." Akzente (München), vol. 50 #3 (juni 2003), pp. 201-

217. %% This is Harig's translation of Chêne et chien into German. Cf. Anonymous, "Meister der Stil-Exerzitionen."
- Queneau, Raymond. "Eight Poems." Trans. Teo Savory. Works (New York), vol. 2 #2 (fall/winter 1969), pp. 27-31. %% The endnote claims that seven of these poems come from Courir les rues: this is incorrect. "Farm's Form," "In Time," and "The Frog Who Wanted to Become as Round as an Egg" are from Battre la campagne; "Grand Standard," "Destination," and "Ixatas Awer Ehtec No" from Courir les rues; "Hippocamps" from Les Ziaux; and "Ballad of Outworn Sayings" from L'Instant fatal.
- Queneau, Raymond. "Eight Poems." Trans. Graham Dunstan Martin. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 75-78. %% This includes Courir les rues: "Sous la présidence de Félix Faure"; Battre la campagne: "Le Double," "Perplexité," and "Le Voyageur et son ombre"; Fendre les flots: "Kraken" and "Sisyphé"; and Morale élémentaire: "Les siècles concassés fournissent..."
- Queneau, Raymond. Ejercicios de estilo. Trans. and pref. Antonio Fernández Ferrer. Madrid: Editorial Cátedra, 1987. %% This is a translation of Les Exercices de style into Spanish. Cf. Anonymous, "Ejercicios de estilo"; Nathalie Bittoun-Debruyne, "Exercices/ejercicios/ejercicis de/de/d' style/estilo/estil"; Francisco Castaño, "Para no leer siempre lo mismo"; Nora Catelli, "Jugar contra las reglas"; Rafaël Conte, "Grandes y a crédito."
- Queneau, Raymond. Ejercicios de estilo. Trans. and pref. Antonio Fernández Ferrer. Madrid: Editorial Cátedra, 1996.
- Queneau, Raymond. Ejercicios de estilo: Selections. Trans. Antonio Fernández Ferrer. Revista de Arte y cultura (www.enfocarte.com), an. 1 #10 (aprilo-junio 2001), no pp. %% The "exercices" included here are "Notaciones," "Relato," "Vacilaciones," "Retrógrado," "Punto de vista subjetivo," "Otro punto de vista subjetivo," "Propaganda editorial," "Ignorancia," "Versos libros," "Amanerado," "Filosófico," "Modern Style," "Injurioso," and "Distingo."
- Queneau, Raymond. Az Elet Vasárnapja. Trans. Róbert Bognár. Budapest: Európa Könyvkiadó, 1982. %% This is a translation of Le Dimanche de la vie into Hungarian.
- Queneau, Raymond. "Elie Lascaux." Poésie 45 (Paris), an. 6 #25 (juin-juillet 1945), pp. 44-49. %% Queneau gives some biographical details on Lascaux. Cf. Queneau, "Galerie XX^e siècle Passage Mermoz - Limoges."
- Queneau, Raymond. "Elie Lascaux." In Musée municipal de Limoges, Les Miauletois et leurs amis: Suzanne Roger, André Beaudin, Elie Lascaux. Limoges: Musée municipal, 1958, no pages. %% This is a reprint of the Poésie 45 article. This particular work is the catalogue for an exhibition which occurred from 14 juin through 14 septembre 1958.
- Queneau, Raymond. "Elie Lascaux." Amis de Valentin Brû #32-33 (décembre 1985), pp. 7-14. %% This is a reprint of the Poésie 45 article.
- Queneau, Raymond. "En avril ne te découvre que d'un soleil." Les Lettres nouvelles (Paris), an. 3 #26 (avril 1955), pp. 481-486. %% This includes, all reprinted in Sonnets, "En avril ne te découvre que d'un soleil," "Il y a dans la rue Saint-Honoré une pharmacie...," "Après l'orage," "L'Armée européenne des souris et des chats," "Mon Comportement pendant l'exode," and "Qui cause? Qui dose? Qui ose?"
- Queneau, Raymond. En passant. Lyon: L'Arbalète Barbezat, 1943. %% This is the only real Queneau play staged during his life. In the first act, which takes place in a "couloir de

- méto," a couple is having trouble; a beggar (female) is slightly involved in the woman's separation from her husband and temporary attachment to a "passant." The same plot unrolls in the second act, but with the genders changed for the most part. Only two copies of this edition were printed; cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 144.
- Queneau, Raymond. "En passant." L'Arbalète (Lyon), vol. * #8 (printemps 1944), pp. 123-148.
- Queneau, Raymond. "En passant." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 33-50. %% This text reappeared in the 1999 edition.
- Queneau, Raymond. "En passant." In his Contes et propos. Paris: Gallimard, 1981, pp. 81-133.
- Queneau, Raymond. En passant. Collection "Confidences." Paris: L'Herne, 1995. %% This edition of Queneau's play includes the text of "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno." Cf. Anonymous. "Dernières livraisons."
- Queneau, Raymond. En passant. Postface Michel Lécureur. Collection "Folio Junior Théâtre." Paris: Gallimard Jeunesse, 2000. %% This edition includes a "Petit carnet de mise en scène" by Françoise Valon. Cf. Jean-Pierre Longre, "Raymond Queneau, En passant"; Brigitte Salino, "L'Enfance de l'art."
- Queneau, Raymond. "En passant." Trans. Massimo Raffaelli. Brescia: Edizioni l'Obliquo, 1988.
- Queneau Raymond. "En Passant." Trad. Gianni Poli. Manuscript, apparently unpublished. 1993.
- Queneau, Raymond. "L'Encyclopédie de la Pléiade." Arts (Paris), vol. * #555 (15 février 1956), p. 7. %% Queneau gives a general history and presentation of the Encyclopédie de la Pléiade as it begins to appear on the market. Cf. Michel Lécureur, Raymond Queneau, p. 448.
- Queneau, Raymond. "L'Encyclopédie de la Pléiade." Bulletin de la NRF #144 (décembre 1959), p. 12. %% Rameil says ("Bibliographie," p. 372) that this is an "extrait de la présentation."
- Queneau, Raymond. "L'Encyclopédie de la Pléiade." Bulletin de la NRF #208 (janvier 1966), p. 1. %% This text, marking the 10th anniversary of the Encyclopédie de la Pléiade, is not the same text as in Arts.
- Queneau, Raymond. L'Encyclopédie des sciences inexactes. There are some sort of manuscripts available at the CDRQ under this title. Cf. Madeleine Velguth, "Introduction."
- Queneau, Raymond. "Los Enemigos de la luna." Gaceta del Fondo de cultura económica (México), an. 18 #210 (junio 1988), pp. 5-6. %% This is Queneau's "Les Ennemis de la lune."
- Queneau, Raymond. "Un Enfant a dit." Fontaine (Paris), vol. 11 #64 (décembre 1947), pp. . %% Rameil says in a private letter that #63 was the last issue published but that Max-Pol Fouchet, the editor, had received Queneau's text, as well as others from Malraux and de Rougemont, and that there is a note of Fouchet's conserved at the IMEC to this effect.
- Queneau, Raymond. Les Enfants du Limon. Paris: Gallimard, 1938. %% Cf. Queneau, Oeuvres complètes, vol. II, pp. 1615-1617 for some idea of the textual history.

- Queneau, Raymond. Les Enfants du Limon. Paris: Gallimard, 1938. %% This unique work, bound by Mary Reynolds, is at the Ryerson Library at the Art Institute of Chicago, but access is difficult. The online catalogue describes this item as: "Mary Reynolds binding: full morocco binding; author and title stamped in gold on the spine; doublures; marbled endpapers; original paper covers bound in. Inscription on half title page: 'A Mary Reynolds en fidèle hommage. Queneau'." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Les Enfants du Limon: Prière d'insérer. Bulletin de la NRF #301 (octobre 1938), p. 424. %% This reappeared in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 17-18, and in Jacques Bens, Queneau, pp. 116-117.
- Queneau, Raymond. Les Enfants du Limon. Paris: Gallimard, 1952.
- Queneau, Raymond. Les Enfants du Limon. Paris: Gallimard, 1983.
- Queneau, Raymond. Les Enfants du Limon. Ed. André Blavier. Collection "L'Imaginaire," #303. Paris: Gallimard, 1993. %% This is an improved edition: Blavier has corrected typographical errors and the entire text is recast in clean characters.
- Queneau, Raymond. Les Enfants du Limon. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 617-912. %% There is additional material available on pp. 1331-1373, 1591-1632, and 1742-1743. Cf. also Madeleine Velguth, "Notice."
- Queneau, Raymond. "Les Enfants du Limon: Index des noms cités, limité aux fous et hétéroclites littéraires." Bizarre (Paris), vol. * #4 (avril 1956), supplement. %% Cf. Jérôme Canard, "Un Monde fou."
- Queneau, Raymond. "Les Ennemis de la lune." Sciences (Paris), vol. * #4 (novembre-décembre 1959), pp. 3-5. %% Queneau looks at François Marie-Charles Fourier's ideas on astronomy, especially in regard to the inner solar system. There is some sort of manuscript available at the CDRQ under "Ennemis de la lune." Cf. Queneau, "Dialectique hégélienne et séries de Fourier"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 151 and 361 (note 167). Cf. also Queneau, "Los Enemigos de la luna."
- Queneau, Raymond. "Les Ennemis de la lune." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 53-57.
- Queneau, Raymond. "Enquête sur l'influence grecque." Le Voyage en Grèce (Paris), vol. #5 (été 1936), p. 18. %% Queneau responds to a double question by saying that he prefers to take the classical Greek influence pure and not to filter it through modern civilization.
- Queneau, Raymond. "Enquête sur l'influence grecque." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 73.
- Queneau, Raymond. "Enrico Baj." In Catalogo della XXXII esposizione biennale d'arte (Venezia), giugno 1964, p. 127. %% The text is marked "Paris, 1964" and is translated into Italian. It reappeared, in French, as the first part of Queneau's Preface to the catalogue of the Enrico Baj exposition at the Studio d'arte Condotti 75 in Rome (10 aprile 1968).
- Queneau, Raymond. Entretiens avec Georges Charbonnier. Paris: Gallimard, 1962. %% These are transcriptions of radio interviews which originally occurred between 2 février and 27 avril 1962.
- Queneau, Raymond. Entretiens avec Georges Charbonnier: Prière d'insérer. Dated "novembre 1962." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 56.

- Queneau, Raymond. "Epigraphes pour la première partie de Gueule de Pierre." Volontés (Paris), an. 2 #20 (août 1939), p. 14. %% These were reprinted in Queneau, "Gueule de Pierre: Fragments" and in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 8-9.
- Queneau, Raymond. "Errata." Nouvelle Revue française (Paris), vol. 33 #196 (avril 1969), pp. 627-629. %% Queneau rectifies some of his prior misstatements concerning the origin and intention of Le Chiendent; he cites "Ecrit en 1937" and an unspecified interview, although Entretiens avec Georges Charbonnier, pp. 88-89 would also be appropriate. There is some sort of manuscript available at the CDRQ under "Errata."
- Queneau, Raymond. "Errata." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 219-222.
- Queneau, Raymond. "Erutaretil." Nouvelle Revue française (Paris), vol. 29 #172 (avril 1967), pp. 604-605. %% This is a gentle tribute to André Breton and to surrealism in an issue devoted to them. Part of the explanation of the title can be found in the fact that Breton was very much involved in the direction of a more or less Dada magazine entitled Littérature between 1919 and 1925, and it included an article named "Erutaretil" in #11-12; cf. Marguerite Bonnet, "Chronologie," and Emmanuël Souchier, Raymond Queneau, p. 62. There is some sort of manuscript available at the CDRQ under this title. Cf. also Anonymous, "More a Way of Life"; Jacques Jouet, Raymond Queneau, p. 17; Bernard Pivot, "Les Anciens Combattants du surréalisme rendent hommage à André Breton"; Queneau, "Premières Confrontations avec Hegel" and "Qu'est-ce que l'Art?"
- Queneau, Raymond. "Erutaretil." In La Revolución surrealista a traves de André Breton. Trans. Maria Raquel Bengolea. Caracas: Monte Avila Editores, 1970, pp. 71-72.
- Queneau, Raymond. Esercizi di stile. Trans. and intro. Umberto Eco. Collection "Gli Struzzi," #282. Torino: Einaudi, 1983. %% The French original and the Italian translation are on facing pages. Cf. Elbern H. Alkire, III, "Equivalence in Difference: Queneau's Les Exercices de style in French, English, and Italian"; Nadine Celotti, "L'Intraducibile Queneau tradotto"; Anna Giambagli, "Raymond Queneau, Umberto Eco e gli Exercices de style: Linguaggio poetico di creazione e di traduzione"; Paolo Lagario, "In Autobus"; Odile Martinez, "Des Exercices qui n'en sont pas?"; Annie Oliver, "Traduction et traditions de Queneau à Eco"; Gianpiero Pelegi, "Alcuni Esercizi di Raymond Queneau"; Gian-ni Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie."
- Queneau, Raymond. Esercizi di stile. Trans. Umberto Eco. In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. 655-877.
- Queneau, Raymond. Esercizi di stile. Trans. and intro. Umberto Eco. Collection "Einaudi Tascabili. Letteratura," #849. Torino: Einaudi, 2001. %% This is the same as in the 1983 edition, except for the cover, collection name, etc.
- Queneau, Raymond. Esercizi di stile: Extracts. Trans. Giorgio Caproni. In Gli Umoristi moderni. Attilio Bertolucci and Piëtro Citati, ed. Milano: Garzanti, 1961, pp. 167-174. %% This consists of "Annotazioni," "Il Lato soggettivo," "Animismo," "Apostrofe," "Inesperto," "Gustativo," "Versi liberi," "Donnesco," and "Prezioso," respectively "Notations," "Le Côté subjectif," "Animisme," "Apostrophe," "Maladroit," "Gustatif," "Vers libres," "Fémi-nin," and "Précieux."
- Queneau, Raymond. "L'Espèce humaine." La Rue (Paris), an. * #12 (* novembre 1947), p. 2.

%% This poem was later included in Si tu t'imagines, but it is not quite the same as in the Pléiade collection.

Queneau, Raymond. "Essai d'un répertoire historique des écrivains célèbres." In Les Ecrivains

célèbres, vol. I. Paris: Editions Mazenod, 1951, pp. 268-348. %% The equivalent indexes in volumes II and III were edited by Pierre Josserand. There is some sort of manuscript available at the CDRQ under the title "Mazenod."

Queneau, Raymond. "Essai de translation sémantique de la fable I de la Fontaine vers la fable II." Amis de Valentin Brû #13-14 (novembre 1980), p. 7. %% The fables in question are the first two in the first book of the Fables, "La Cigale et la fourmi" and "Le Corbeau et le renard." Cf. Michel Laclos, "De quelques oeuvres exemplaires."

Queneau, Raymond. "Les Etats-Unis et la Révolution française." Europe (Paris), an. 17 #199 (15 juillet 1939), pp. 503-507. %% This is just a note appearing on the 150th anniversary of the French Revolution. There is some sort of manuscript available at the CDRQ under "Etats Unis et la Révolution." Cf. Beatrice F. Hyslop, "Historical Publication Since 1939 on the French Revolution."

Queneau, Raymond. "Les Etats-Unis et la Révolution française." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 187-191.

Queneau Raymond. "Eternels Regrets." Trans. Elton Glaser. Fine Madness (Seattle), vol. 5 #2 (fall 1988), pp. 24-27. %% This includes both Le Chien à la mandoline: "Eternels Regrets" and "Mort comme une soupière."

Queneau, Raymond. "Everyone Knows." Trans. Stanley Chapman. Chanticleer (London), vol. 1#3 (autumn 1953), p. 29. %% This is Si tu t'imagines: "Si tu t'imagines."

Queneau, Raymond. "Exercice de style." Magazine littéraire (Paris), vol. * #332 (mai 1995), p. 35. %% This is a copy of Queneau's "Récit."

Queneau, Raymond. Exercices de style. Collection "Blanche." Paris: Gallimard, 1947. %% Jacques Bens (Queneau, p. 240) says that this was an "édition reliée d'après la maquette de Mario Prassinis"; only 573 copies were printed.

Queneau, Raymond. Exercices de style. Collection "Blanche." Paris: Gallimard, 1947. %% This unique work, bound by Mary Reynolds, is at the Ryerson Library at the Art Institute of Chicago, but access is difficult. The online catalogue describes this item as: "Mary Reynolds binding: quarter black calfskin binding with marbled paper; calfskin label on the cover with title stamped in gold; author stamped in gold on the spine; top edge colored; marbled endpapers; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."

Queneau, Raymond. Exercices de style. Nouvelle édition revue et corrigée. Paris: Gallimard, 1947.

Queneau, Raymond. Exercices de style: Announcement of publication. Dated "avril 1947." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 31.

Queneau, Raymond. Exercices de style: Prière d'insérer. Dated "avril 1947." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 32.

Queneau, Raymond. Exercices de style. Ed. agrémentée de treize exercices de style typographiques de Pierre Faucheux. Paris: Club des Libraires de France, 1956. %% Cf. Jean Caillens, "Typographie et mise en scène. Les Exercices de style de Raymond Queneau"; J.-M. D., CR of Les Exercices de style; Anne Guérin, "Le Mouton noir"; Marie-Christine

Marquat, Pierre Faucheu, le magicien du livre; S. P., "Exercices de style par Raymond Queneau"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato"; Alain Salles, "Pierre Faucheu."

Queneau, Raymond. Exercices de style. Ed. calligraphiée et dessinée sur pierre lithographique

by Gabriel Paris. Paris: Gallimard, 1960. %% Only 92-93 copies were printed; cf. Bens, Queneau, p. 240. Cf. Isabel Foster Downs, "New Perspectives on the 'livre de peintre': A 'Catalogue raisonné' of the UCSB Collection"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."

Queneau, Raymond. Exercices de style. With 33 "paintings" of "exercices" by Jacques Carelman and 99 others done in a typographical style by Massin, as well as a preface by Queneau, a list of 124 exercises which Queneau had not yet written, and an essay by D^r Claude Leroy. Paris: Gallimard, 1963. %% This is the same as the 1964 "Club français du livre" edition except for the cover. Cf. Queneau, "Exercices de style possibles."

Queneau, Raymond. Exercices de style. With 33 "paintings" of "exercices" by Jacques Carelman and 99 others done in a typographical style by Massin, as well as a preface by Queneau, a list of 124 exercises which Queneau had not yet written, and an essay by Dr. Claude Leroy. Paris: Le Club français du livre, 1964. %% This is the same as the 1963 Gallimard edition except for the cover and a note on the title page. Cf. F. T., "Exercices de style par Raymond Queneau et Jacques Carelman."

Queneau, Raymond. Exercices de style. With 45 "paintings" of "exercices" by Jacques Carelman and 99 others done in a typographical style by Massin, as well as a preface by Queneau, a list of 124 exercises which Queneau had not yet written, and an essay by D^r Claude Leroy. Paris: Gallimard, 1979.

Queneau, Raymond. Exercices de style. Paris: Gallimard, 1959. %% This is just a reprint of the 1947 edition.

Queneau, Raymond. Exercices de style. Paris: Gallimard, 1961. %% This is just a reprint of the 1947 edition.

Queneau, Raymond. Exercices de style. Paris: Gallimard, 1963.

Queneau, Raymond. Exercices de style. Collection "Soleil." Paris: Gallimard, 1964.

Queneau, Raymond. Exercices de style. Nouvelle édition revue et corrigée. Paris: Gallimard, 1966. %% In spite of the "nouvelle édition" mention, this is the same as the 1961 edition but with a different layout.

Queneau, Raymond. Exercices de style. Collection "Soleil," #150. Paris: Gallimard, 1968. %% This is different from the 1961 edition but the same as the 1966 one.

Queneau, Raymond. Exercices de style. Collection "Blanche." Paris: Gallimard, 1973.

Queneau, Raymond. Exercices de style. Paris: Gallimard, 1976. %% This is different from the

1966 version.

Queneau, Raymond. Exercices de style. Nouvelle édition. Paris: Gallimard, 1981. %% This is

the same as the 1976 edition.

Queneau, Raymond. Exercices de style. Ill. Jacques Carelman. Collection "Folio," #1363. Paris: Gallimard, 1982.

Queneau, Raymond. Exercices de style. Ill. Jacques Carelman. Collection "Folio," #1363.

- Paris: Gallimard, 1989. %% This is a simple reprint of the 1982 edition.
- Queneau, Raymond. Exercices de style. Ill. Jacques Carelman. Collection "Folio," #1363. Paris: Gallimard, 1991.
- Queneau, Raymond. Exercices de style. Ill. Jacques Carelman. Collection "Folio," #1363. Paris: Gallimard, 1999.
- Queneau, Raymond. Les Exercices de style. Paris: Les Editions du Club Le Grand Livre du mois, 1997.
- Queneau, Raymond. Exercices de style. Paris: Gallimard Jeunesse, 2003. %% This edition is illustrated by 71 contemporary illustrators. There was a luxury edition limited to 100 copies. Cf. Emmanuël Souchier, "L'Exercice de style éditorial. Avatars et réception d'une oeuvre à travers l'histoire, des manuscrits à Internet."
- Queneau, Raymond. Les Exercices de style. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 3-65. %% There is additional material available on pp. 1363-1385, 1547-1582, and 1820-1821. Cf. also Emmanuël Souchier, "Notice."
- Queneau, Raymond. "Exercices de style." With the Frères Jacques. Music, arrangements, and orchestra by Pierre Philippe. Director Yves Robert. Producer Jacques Canetti. Jacket blurb by Boris Vian. 33 rpm LP record. Philips 76.033 R. %% There is no indication of exactly which "exercices" this record contains.
- Queneau, Raymond. Exercices de style. Dossier Jean-Pierre Renard. Collection "Folio plus," #7. Paris: Gallimard, 1995. %% The dossier renders this volume more of a secondary level schoolbook than a simple work of literature. Cf. Gianni Poli, CR of Les Exercices de style.
- Queneau, Raymond. Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001. %% Besides the title work (Uprazhneniia v stile) this work also contains Zazie dans le métro (Zazi v metro), Les Fleurs bleues (Golubye Tsvetochki), "Lorsque l'esprit" ("Kogda razum"), "Panique" ("Panika"), "A la limite de la forêt" ("Na krayu mesa"), "Une Trouille verte" ("Zhut' zelyonia"), "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition" ("Neskol'ko obshchikh zemechniy otnositel'no aërodi-namicheskikh svoistv slozheniya"), "Un Conte à votre façon" ("Skazk na vash vkus"), and En passant (Mimokhodem). This volume contains as well Queneau's "Littérature potentielle"; Roland Barthes, "Zazie et la littérature"; Valery Kislov, "Postface"; and "Notes" by Alina Popova and Valery Kislov.
- Queneau, Raymond. Exercices de style. Trans. Basil Cotyron and Elena Tomalencka. Collection "Hexagone," #31. Sophia (Bulgaria): Fama, 2000. %% This translation of Les Exercices de style into Bulgarian was sponsored by the French government.
- Queneau, Raymond. "Les Exercices de style: Extraits." Le Compagnon (Paris), an. * #44 (avril 1951), pp. 3-4. %% This consists of "Récit," "Noble," "Vulgaire," "Philosophique," "Auditif," and "Botanique."
- Queneau, Raymond. "Les Exercices de style: Extraits." Le Compagnon (Paris), an. * #45? (mai? 1951), p. . %% These consist of "Notations," "Médical," "Gastronomique," "Zoologique," "Mathématiques," and "Précieux."
- Queneau, Raymond. Exercices de style: Extraits. Trans. Ludwig Harig et Eugen Helmlé. Temps mêlés #50/52 (septembre 1961), p. 87. %% This consists of "Anagramme" (sic), "Parachesis," and "Anglizmen."
- Queneau, Raymond. "Exercices de style." Messages (Genève), "Domaine français," vol. * #*

- (* 1943), pp. 195-203. %% This issue is marked as originating in Geneva, Editions des Trois Collines. This contains "Notations," "En partie double," "Litotes," "Métaphoriquement," "L'Ecrivisse," "Surprises," "Rêve," "Pronostication," "Synchyses," "L'Arc-en-ciel," "Logorallye," "Hésitations," "Précisions," "Le Côté subjectif," and "Autre Subjectivité." These are the first to appear in the 1947 book edition, except that the "Ecri-visse" has changed its title there to "Rétrograde."
- Queneau, Raymond. "Exercices de style." Messages (Paris), "Risques, travaux et modes," vol. * #2 (* 1944), pp. 19-25. %% This contains: "Notations," "Composition des mots," "Négativités," "Animisme," "Anagrammes," "Distinguos," "Homéoptotes," "Lettre officielle," "Prière d'insérer," "Onomatopées," "Analyse logique," "Insistance," "Ignorance," and "Passé indéfini." This is the correct date, although the "achevé d'imprimer" is 15 avril 1945.
- Queneau, Raymond. "Exercices de style." In La Terre n'est pas une vallée de larmes. Bruxelles: Editions la Boétie, 1945, pp. 30-33. %% These are "Insistance," "Ignorance," "Lettre officielle," "Prière d'insérer," "Onomatopées," "Analyse logique," "Composition de mots," "Négativités," and "Animisme."
- Queneau, Raymond. "Exercices de style." Gazette des lettres (Paris), an. 3 #33 (5 avril 1947), p. 13. %% This is a selection of passages, including "Télégraphique," "Réactionnaire," "Vers libres," "Noms propres," "Javanais," "Gastronomique," "Impuissant," "Modern Style," and "Portrait."
- Queneau, Raymond. "Exercices de style." Arts (Paris), vol. * #491 (24 novembre 1954), p. 1. %% These are entitled "Depuis que les bistros sont fermés..." and "Sur une soucoupe volante de la ligne..." According to a note at the bottom of the column, "Les deux textes inédits que nous publions ont été écrits pour célébrer la sortie d'un disque (Philips): Exercices de style, Raymond Queneau, par Yves Robert, sa compagnie et les Frères Jacques." I do not know that they were reprinted anywhere. Cf. Anonymous, "Gaston signe des contrats"; Queneau, Journaux (1914-1965), p. 855.
- Queneau, Raymond. "Exercices de style." Secrétaire magazine (Paris), vol. * #29 (mars 1960), p. 23. %% These include "Lettre officielle" and "Partial."
- Queneau, Raymond. "Exercices de style." In Parodies. Ed. Dwight MacDonald. London: Faber & Faber, 1960, pp. 512-522. %% MacDonald includes these "exercices de style" because he believes that they are parodies of themselves. The "exercices" included are "Notations," "Métaphoriquement," "Rétrograde," "Surprises," "Le Côté subjectif," "Animisme," "Homeoptotes," "Lettre officielle," "Apocopes," "Syncope," "Alors," "Noble," "Comédie," "Maladroit," "Sonnet," "Télégraphique," "Féminin," and "Interjections."
- Queneau, Raymond. "Exercices de style." In Débuts. Ed. John G. Boucher and Robert L. Paris. Boston: Allyn and Bacon, 1975, pp. 284-286. %% The editors of this introductory textbook for learning French included "Passé indéfini," "Négativités," "Inattendu," and "Anglicismes."
- Queneau, Raymond. "Exercices de style." Trans. Barbara Wright. Bananas (London), vol. * #17 (autumn 1979), pp. 22-23. %% This contains: "Notation," "Double Entry," "Litotes," "Metaphorically," "Retrograde," "Surprises," "Dream," "Prognostication," and "Hesitation." These are the same as in her 1981 volume, including the human-figure capital letters.
- Queneau, Raymond. "Exercices de style." In Il était une fois les mots... Ed. Yves Pinguilly.

- Paris: Editions la Farandole, 1981, p. 53. %% This includes "Gastronomique" and "Contre-pettries."
- Queneau, Raymond. "Exercices de style." In Panaché littéraire. Ed. Mary J. Baker and Jean-Pierre Cauvin. Second edition. New York: Harper and Row, 1990, pp. 233-238. %% The editors have included Les Exercices de style: "Récit," "Notations," "Vers libres," "Surprises," "Inattendu," "Alors," and "En partie double" in this textbook.
- Queneau, Raymond. "Exercices de style." In Panaché littéraire. Ed. Mary J. Baker and Jean-Pierre Cauvin. Third edition. Boston: Heinle and Heinle, 1995, pp. 259-264. %% The editors have included Les Exercices de style: "Récit," "Notations," "Vers libres," "Surprises," "Inattendu," "Alors," and "En partie double" in this textbook.
- Queneau, Raymond. "Exercices de style possibles." In Exercices de style. Ill. Jacques Carelman and Robert Massin. Paris: Gallimard, 1963, pp. 97-98. %% This is a list of 124 possible variations yet to be used on the basic tale.
- Queneau, Raymond. Exercicios de estilo. Trans. Henrique Harguindey Banet and Xosé Manuel Pazos Varela. Collection "Narrativa." Vigo: Edicións Xerais de Galicia, 1995. %% This is a translation into Galician, a language close to both Spanish and Portuguese.
- Queneau, Raymond. Exercícios de estilo. Trans., intro., and post. Luiz Rezende. Collection "Lazuli." Rio de Janeiro: Imago, 1995. %% This is a translation into Portuguese.
- Queneau, Raymond. Exercícios de estilo. Trans., intro., and postface Luiz Rezende. Collection "Lazuli." Rio de Janeiro: Imago, 1995. %% This is a translation of Les Exercices de style into Brazilian. Rezende has added a few "exercices" of his own.
- Queneau, Raymond. Exercícios de estilo. Trans. Constança Bobone, Hélder Verças Mendes, Maria de Jesus Rodrigues, Maria Luísa Mariante, and Marina Maia Ferreira. Ed. and intro. Helena Agarez Medeiros. Collection "Voz de Babel," #7. Lisboa: Edições Colibri, 2000. %% This is a translation of Les Exercices de style into Portuguese.
- Queneau, Raymond. Exercicis d'estil. Trans. and intro. Annie Bats and Ramon Lladó. Barcelona: Edicions dels Quaderns Crema, 1989. %% This is in Catalan. Cf. Antonia-Marisol Arbues Castán, "Problemas de traducción de los Les Exercices de style de R. Queneau"; Nathalie Bittoun-Debruyne, "Exercices/ejercicios/ejercicis de/de/d' style/estilo/estil."
- Queneau, Raymond. Exercises in Style. Trans. and pref. Barbara Wright. London: Gaberbochus Press, 1958. %% Cf. Elbern H. Alkire, III, "Equivalence in Difference: Queneau's Les Exercices de style in French, English, and Italian"; Philip Toynbee, "Permutations"; Barbara Wright, "Comment j'ai traduit les Exercices de style."
- Queneau, Raymond. Exercises in Style. Trans. Barbara Wright. New York: New Directions, 1958. %% Cf. Barbara Wright, "Comment j'ai traduit les Exercices de style."
- Queneau, Raymond. Exercises in Style. Intro. and trans. Barbara Wright. London: J. Calder, 1979. %% Cf. J. R. B., CR of Barbara Wright's translation of Exercises in Style; Richard Boston, "Word Games"; Thomas Quinn Curtiss, "Raymond Queneau's Exercises in Style"; D. J. Enright, "Omnibus Edition"; Giles Gordon, "Englishes"; Aidan Higgins, "Ribaldry at Billingsgate"; Robert Nye, "Daring Old Men"; Geoffrey Strachan, CR of Exercises in Style.
- Queneau, Raymond. Exercises in Style. Intro. and trans. Barbara Wright. New York: New Directions, 1981. %% Cf. Michael H. Begnal, CR of Barbara Wright's translation of Exercises in Style; Peggy Constantine, "Variations on a Simple Whimsy"; Bruce Cook, "How could I write this? Let me count the ways..."; Janet Julian, CR of Barbara Wright's

- translation of Exercises in Style; J. D. O'Hara, "Reflections on Recent Prose"; Gilbert Sorrentino, "Ninety-nine Ways to Sew on a Button"; Sheryl St. Germain, CR of Barbara Wright's translation of Exercises in Style; John Updike, "Fresh From the Forties," "Thirty-four Years Late, Twice," and "Trente-quatre Années plus tard, deux fois"; John Weight-man, "The Infinite Fluidity of Language."
- Queneau, Raymond. Exercises in Style. Trans. Barbara Wright. London: MacMillan, 1996.
- Queneau, Raymond. Exercises in Style. Trans. and pref. Barbara Wright. London: Calder, 1998. %% Cf. Eileen Battersby, "A Battle Fought Over in Print"; Walter Redfern, CR of Barbara Wright's Raymond Queneau: 'Exercices de style.'
- Queneau, Raymond. Exercises in Style. Radio Version by Barbara Wright. Introduction by Barbara Wright. Ed. Paul Rosheim. Black River Falls (Wisconsin): Obscure Publications, 2006. %% This is the text of Wright's 1959 Christmas Day presentation on the BBC Third Programme. The "controller" of the Third Programme at the time was P. H. Newby, who passed the idea on to their "Features" department, headed by Douglas Cleverdon. He brought the show to birth: the music was directed by Charles Mackerras and was interpreted by a quartet, while the text was interpreted by five male actors. The edition was limited to 70 numbered copies.
- Queneau, Raymond. Exercitii de stil. Pref. Luca Pitu. Bucure_t_i: Editura Paralela 45, 2004. %% This translation of Les Exercices de style into Romanian was done by a group of doctoral students at the University of Transilvania (Brasov): Romulus Bucur, Luminita Boaza, Irina Gradinariu, Ioana Cristina Jipa, and Adrian Mustatea.
- Queneau, Raymond. "Explanation of Metaphors." Trans. Barbara Gibbs. The Partisan Review (New York), vol. 13 #2 (spring 1946), pp. 208-210. %% This is Les Ziaux: "L'Explication des métaphores."
- Queneau, Raymond. "Explication des métaphores." Messages (Bruxelles), "Exercice du silence," vol. * #3 (* 1942), no pages. %% This was reprinted in Les Ziaux. There is a translation into Dutch under Queneau, De Uitleg van de metaphoren. Cf. Jean Bessière, Enigmaticité de la littérature; Suzanne Chamier, "The Experimental Poetics of Raymond Queneau"; Wladimir Kryszynski, "La Voix des métaphores --- La Mise en scène du monde"; Claude Roy, "Voici la vie de l'esprit."
- Queneau, Raymond. "Extra Help (2)." Trans. Keith Waldrop. Prism International (Vancouver, British Columbia), vol. 2 #3 (spring 1971), p. 62. %% This is Les Ziaux: "Renfort (2)."
- Queneau, Raymond. "Façons de parler." In Pour Daniel-Henry Kahnweiler. Stuttgart: Verlag Ged Hatje, 1965, pp. 238-240. %% This is a whimsical conversation between two pseudo-Greeks in regard to the etymology of "five o'clocks." Cf. Akihiro Kubo, "Raymond Queneau et la question des genres"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 146 and 168; Claude Rameil, "Images de Queneau: Essai de filmographie" and "Images of Queneau: An Essay in Filmography." There is some sort of manuscript available at the CDRQ under this title; cf. also the section "Manuscripts" at the end of this bibliography.
- Queneau, Raymond. "Façons de parler." In his Contes et propos. Paris: Gallimard, 1981, pp. 199-204. %% The index indicates that this was written in 1963.
- Queneau, Raymond. "Facsimilé d'une lettre adressée à Raymond Dumay, datée du 10 décembre 1950." La Gazette des lettres (Paris), vol. 6 #4 (15 janvier 1951), p. 2. %% The letter

itself is just a note about a missed appointment.

Queneau, Raymond. "Faire-part" de l'exposition Halpern à la Galerie Pascale, Paris (4-22 novembre 1958). %% This is a sort of tribute to Stache Halpern. It was reprinted in Noël Arnaud, "Des Goûts d'un satrape en couleurs," p. 54; it also appeared in Cahiers Raymond Queneau #2-3 (mars 1987), p. 13, as "On prétend qu'une dame..."

Queneau, Raymond. "Fantômas." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp.

177-178. %% Queneau claims to have planned to write a biography of Fantômas. He provides here a chart listing his 8 sorts of crimes and how often Fantômas committed each one in each of the 32 volumes of the original work. This was otherwise unpublished.

Queneau, Raymond. "Fantômas." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 259-260.

Queneau, Raymond. "Le Farouest." In France de nos jours. Ed. Germaine Brée and Charles Carlut. New York: MacMillan, 1962, pp. 213-217. %% This is a selection taken from Loin de Rueil for this anthology. It is from the second chapter, extending roughly from Jacquot's asking permission to go the movies up to des Cigales saying that he "was" Daisy, but there is much left out. Cf. Edward Harvey, CR of Germaine Brée and Charles Carlut's France de nos jours; Merle L. Perkins, CR of Germaine Brée and Charles Carlut's France de nos jours.

Queneau, Raymond. "Fatevi il vostro racconto." Quindici (Torino), vol. 4 #3 (1967), p. . %% This is an Italian translation of Queneau's "Un Conte à votre façon."

Queneau, Raymond. "Le Faut-mourir." Confluences (Lyon), an. 6 #11 (avril 1946), pp. 137-143. %% This includes "Je crains pas ça tellment," "Ombre d'un doute," "Ballade en proverbes du vieux temps," "C'est bien connu" (= "Si tu t'imagines"), "Le Gai Retameur," and "Bout de l'an." All are from L'Instant fatal but the last one, which appeared in Bucoliques. Cf. Jacques Birnberg, "'Vieillir' by Raymond Queneau: A Self-Mocking Elegy"; Michel Lécureur, Raymond Queneau, pp. 262, 283, and 310.

Queneau, Raymond. "Le Faut-mourir." Poésie 1 (Paris), vol. * #100-103 (juillet-octobre 1982), pp. 114-116. %% Under this title are L'Instant fatal: "Je crains pas ça tellment" and "Ombre d'un doute."

Queneau, Raymond. "Une femme nue phosphorescente..." France-soir (Paris), an. 9 #1771 (9-

10 avril 1950), p. 8. Cf. Queneau, "Broadway, leur village."

Queneau, Raymond. Fendre les flots. Paris: Gallimard, 1969.

Queneau, Raymond. Fendre les flots. Paris: Gallimard, 1981.

Queneau, Raymond. Fendre les flots: "Buccin." In Alex Arthur, Coquilles et carapaces. Paris:

Gallimard, 1989, p. 4.

Queneau, Raymond. Fendre les flots: Prière d'insérer. Dated "mai 1969." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 69.

Queneau, Raymond. "A Few Summary Remarks Relative to the Aerodynamic Properties of Addition." Trans. Simon Watson Taylor. The London Broadsheet (London), vol. * #3 (march 1955), p. 1. %% The original text is Queneau's "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition."

- Queneau, Raymond. Figli del limo. Trans. Bruno Pedretti. Torino: Einaudi, 1991. %% Cf. Gianni Poli, "Figli del limo."
- Queneau, Raymond. "Filósofos y vagos." Trans. Alvaro Rodriguez. Ciclón (Havana), vol. 1 #4 (julio 1955), pp. 3-9. %% This is a translation of Queneau's "Philosophes et voyous" into Spanish.
- Queneau, Raymond. I Fiori blu. Trans. Italo Calvino. Torino: Einaudi, 1967. %% This is a translation of Les Fleurs bleues into Italian. Cf. Renato Barilli, "L'Epica leggera di Queneau"; Christine Baron, "Calvino / Queneau: De la traduction à l'écriture de la transhistoricité"; Paolo Bernobini, "Fiori blu dopo il diluvio"; Alfredo Cattabiani, "Le Ardite Fantasia di Raymond Queneau"; Carlo Cordié, CR of Italo Calvino's translation of I Fiori blu and CR of Robert Stroobants' "Composition et langage des Fleurs bleues de Raymond Queneau"; Ferdinando Gianessi, "Raffinata e Saggia Follia dell'autore di 'Zazie'. Un Romanzo di Queneau tradotto da Italo Calvino"; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jolanda Insana, "I Fiori blu di Raymond Queneau reinventati da Italo Calvino"; Giulio Nascimbeni, "Una Favola romantica fra passato e presente"; Silvia Taddei-Maffioli, "I Fiori blu: Calvino traduttore di Queneau"; Italo Vanni, "Sognare fra Fiori blu"; Mario Visani, "Il Surreale Queneau."
- Queneau, Raymond. I Fiori blu. Trans. Italo Calvino. Collection "Nuovi corali," #49. Torino: Einaudi, 1973.
- Queneau, Raymond. I Fiori blu. Trans. and notes Italo Calvino. Collection "Scrittori tradotti da scrittori," #7. Torino: Einaudi, 1984.
- Queneau, Raymond. I Fiori blu. Trans. Italo Calvino. In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. 1205-1397.
- Queneau, Raymond. I Fiori blu. Trans. and post. Italo Calvino. Collection "Scrittori tradotti da scrittori," #325. Torino: Einaudi, 1995. %% This is the same as the previous translation.
- Queneau, Raymond. "A Fish's Life." Evergreen Review (New York), vol. 4 #13 (may-june 1960), pp. 36-45. %% This is a translation of the first 13 pages or so of Saint-Glinglin by Barbara Wright.
- Queneau, Raymond. "A Fish's Life." Ed. Paul Rosheim. Trans. Barbara Wright. Ill. Stanley Chapman. Black River Falls (Wisconsin): Obscure Publications, 2005. %% The text is the same as in the Evergreen Review edition. The edition was limited to 70 numbered copies.
- Queneau, Raymond. "Five Poems." Twórczo (Warszawa), vol. 13 #4 (kwiecień 1957), pp. 155-158. %% This consists of Si tu t'imagines: "Explication des métaphores" (this one translated by Artur Miedzyrzecki) and "Sourde est la nuit," Monuments: "Monument pour un homme inutile," and Si tu t'imagines: "Quand les poètes s'ennuient" and "Ce Soir si j'écrivais un poème" (all these others translated by Jerzy Lisowski).
- Queneau, Raymond. Five Stories. Ed. Paul Rosheim. Trans. Barbara Wright. Ill. Franciszka Themerson. Black River Falls (Wisconsin): Obscure Publications, 2000. %% This consists of reprints of Barbara Wright's translations of "Panic," "Dino," "At the Edge of the Forest," "A Blue Funk," and "The Trojan Horse." The editor and publisher is Paul Rosheim; the edition was limited to 60 numbered copies.
- Queneau, Raymond. Les Fleurs bleues. Paris: Gallimard, 1965. %% Cf. Anonymous, "Duc

Who Was Cidrolin."

- Queneau, Raymond. Les Fleurs bleues. Collection "Soleil," #167. Paris: Gallimard, 1965.
- Queneau, Raymond. Les Fleurs bleues: Extrait. In Roman 65. Anthologie des principaux romans français publiés en 1965. Ed. Jacques Petit. Paris: Didier, 1966, pp. 28-34. %% This is about the first eight pages of the novel, down to "si le plancher avait été un lotus."
- Queneau, Raymond. Les Fleurs bleues: Prière d'insérer. Bulletin de la NRF #201 (mai 1965), pp. 4-5. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 60-61.
- Queneau, Raymond. Les Fleurs bleues: Notes. In Jean-Pierre Dauphin, ed., Raymond Queneau plus intime, entry 1305. %% This includes a reproduction of one page of Queneau's working notes.
- Queneau, Raymond. Les Fleurs bleues. Ill. Claude Trouche. Collection "Folio," #1000. Paris: Gallimard, 1978.
- Queneau, Raymond. Les Fleurs bleues. Ill. Claude Trouche. Collection "Folio," #1000. Paris: Gallimard, 1984.
- Queneau, Raymond. Les Fleurs bleues. Collection "Folio," #1000. Paris: Gallimard, 1987.
- Queneau, Raymond. Les Fleurs bleues. Ill. Eric Provoost. Collection "Folio," #1000. Paris: Gallimard, 1991.
- Queneau, Raymond. Les Fleurs bleues. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 989-1163. %% There is additional material available on pp. 1506-1522, 1746-1794, and 1824. Cf. also Anne Marie Jaton, "Notice."
- Queneau, Raymond. Les Fleurs bleues. Ed. and notes Barbara Wright. London: Methuen Educational, Ltd., 1971. %% This text was in French, for use as a textbook in an anglo-phone classroom.
- Queneau, Raymond. Les Fleurs bleues. Read by Gaston-Louis Roux for the "Union des aveugles de guerre." "A l'usage exclusif des aveugles." 4 16 rpm LP records (recorded on one side only) in an album with pockets. Le Livre parlé UAGP 1037.
- Queneau, Raymond. The Flight of Icarus. Trans. and intro. Barbara Wright. London: Calder & Boyars, 1973. %% This contains an abbreviated version of Wright's "Letter to Andrée Bergens" from Bergens' Raymond Queneau (Cahier de l'Herne #29). Cf. Anonymous, "Joytrip"; Ronald Bryden, "In the Hammock"; D. G. Compton, CR of Barbara Wright's translation of The Flight of Icarus; Gavin Ewart, "French or Italian"; Francis King, "Last Concerto in Venice"; Tony Palmer, "Art Disease"; John Sturrock, "Free Fall"; Julian Symons, "The Best Intentions"; Anthony Thwaite, "Families and Failings"; David Williams, CR of Barbara Wright's translation of Le Vol d'Icare; Christopher Wordsworth, "Melting Point for Wax."
- Queneau, Raymond. The Flight of Icarus. Trans. Barbara Wright. New York: New Directions, 1973. %% This also contains Wright's "Letter to Andrée Bergens" from Bergens' Raymond Queneau (Cahier de l'Herne #29), but in an abbreviated version. Cf. Bruce Allen, CR of Barbara Wright's translation of The Flight of Icarus; Anonymous, CR of Barbara Wright's translation of The Flight of Icarus; Elizabeth W. Bruss, "The Game of Literature and Some Literary Games"; Robert Henkels, "Raymond Queneau: The Flight of Icarus"; D. J. L., CR of The Flight of Icarus; John Updike, "Jeux Mortels" and "Mortal

Games."

- Queneau, Raymond. Floc, flac. Ed. Jean-Michel Ponty. Ill. Jean Cortot. Limoges: Adélie, 1995. %% This is supposedly a "fable inédite," but a note on p. 44 of Amis de Valentin Brû #18 (février 2000) points to its previous publication in Queneau's Oeuvres complètes, vol. I, on p. 1112 in relation to Chêne et chien. The work measures 20 cm by 13; there were only 90 numbered copies produced.
- Queneau, Raymond. Florile albastre. Trans. and pref. Val Panaitescu. Bucuresti: Univers, 1997. %% This is a translation of Les Fleurs bleues into Romanian.
- Queneau, Raymond. Las Flores azules. Trans. Jorge Aguilar Mora. Collection "Claves." Mexico City: Ediciones Era, 1976. %% This is a translation of Les Fleurs bleues into Spanish.
- Queneau, Raymond. Flores azules. Trans. Manuel Serrat Crespo. Collection "Narrativa." Barcelona: Ediciones Martínez Roca, 1991. %% This is a translation of Les Fleurs bleues into Spanish.
- Queneau, Raymond. Der Flug des Ikarus. Trans. Eugen Helmlé. Stuttgart: Stahlberg Verlag, 1969. %% This is a translation of Le Vol d'Icare into German. Cf. Anonymous, "Ironie mit Ikarus"; Lothar Baier, "In die Tinte gesetzt"; Elke Brandt, "Drei - Punktchen - S0S"; Walter Helmut Fritz, "Ikarus aus dem graphischen Domizil" and "Ikarus liebt Mandelörtchen"; Hans-Horst Henschen, "Raymond Queneaus Parzenspiel"; Wolfgang Schütte, "Flucht aus dem Roman. Raymond Queneaus neuer Roman Der Flug des Ikarus"; Hans-Joachim Schyle, "Ein Romanheld geht stiften."
- Queneau, Raymond. Der Flug des Ikarus. Trans. Eugen Helmlé. Collection "Deutscher Taschenbuch Verlag," #840. München: Deutscher Taschenbuch Verlag, 1972.
- Queneau, Raymond. Der Flug des Ikarus. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5977. Frankfurt: Fischer Taschenbuch Verlag, 1987. %% Cf. Röne Moser, "Der geflügelte Ikarus."
- Queneau, Raymond. "Flûtiste et architecte." Le Monde (Paris), an. 27 #8029 (6 novembre 1970), p. 21. %% This is an extract from Bâtons, chiffres et lettres, the 6 octobre 1945 entry in "Lectures pour un Front," but the title comes from the newspaper editors. The more extended original is under Queneau, "La Vie des livres": "Histoire d'un film." A shorter form of this extract is indexed under Queneau, "Prééminence de l'oral sur l'écrit."
- Queneau, Raymond. "Les Fondements de la littérature d'après David Hilbert." Paris: Bibliothèque oulipienne, 1976. %% Queneau has rewritten the axioms of David Hilbert's Les Fondements de la géométrie by replacing "points," "lines," and "planes" with "mots," "phrases," and "paragraphes." He adds a short introduction and some commentary. There were only 150 of these 16-page pamphlets printed. Cf. Tatiana Bonch-Osmolovskaia, "Cent Mille Milliards de poèmes of Raymond Queneau."
- Queneau, Raymond. "Les Fondements de la littérature d'après David Hilbert." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 35-48. %% This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 35-48, and in the 3-vol. Seghers edition, vol. 1, pp. 35-48. There is also an extract published in Oulipo, Atlas de littérature potentielle, pp. 17-18, and a translation into English under Queneau, "The Foundations of Literature after David Hilbert." Cf. Michele Emmer, "La Matematica e Raymond Queneau"; Pierre Lepape, "Et... peler Queneau."
- Queneau, Raymond. "For an Ars Poetica [9]" and "Aging." Trans. Keith Waldrop. Contem-

- porary Literature in Translation (Vancouver, British Columbia), vol. * #6 (winter 1969), pp. 33-35. %% These are Si tu t'imagines: "Pour un art poétique (9)" and "Vieillir."
- Queneau, Raymond. "The Foundations of Literature after David Hilbert." Trans. Harry Mathews. New Observations (New York), vol. #99 (january - february 1994), pp. 15-16. %% This is Queneau's "Les Fondements de la littérature d'après David Hilbert."
- Queneau, Raymond. "Four Poems." Trans. William Alwyn. Adam (London), an. 32 #316-318 (* 1967), pp. 85-86. %% Alwyn gives no English titles. These are L'Instant fatal: "Bien placés bien choisis," "Un Poème c'est bien peu de chose," "Quand les poètes s'ennuient," and "Un Train qui siffle dans la nuit."
- Queneau, Raymond. "Four Poems by Raymond Queneau." Trans. Gordon Dyson. Encounter (London), vol. 70 #4 (april 1988), pp. 28-29. %% This includes Courir les rues: "En cas d'arrêt même prolongé"; Fendre les flots: "L'Eau du port"; Battre la campagne: "Le Muguet d'automne"; and Instant fatal: "Vieillir." His English titles are "In the Event of a Stop Even Prolonged," "Harbour Water," "The Autumn Lily-of-the-Valley," and "Ageing."
- Queneau, Raymond. "Four Sonnets." Cahiers des quatre saisons (Paris), vol. * #2 (octobre 1955), pp. 103-106. %% This includes "On connaîtra les avatars de ce batracien," "Se battre en silence c'est encore le mieux," "Invraisemblables sornettes de sodomites convertis," and "Décidément je n'aime pas beaucoup l'odeur des géraniums." They were all reprinted in Sonnets.
- Queneau, Raymond. Les Fous littéraires: 1930 dossier du travail. In Jean-Pierre Dauphin, ed., Raymond Queneau plus intime, entries 233-243.
- Queneau, Raymond. "Foutaises." Paris: no publisher, 1944. %% There were 91 copies printed in this first run; cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 29 and 344 (note 10). These were reprinted in "Sally plus intime," pp. 347-360 in the Oeuvres complètes de Sally Mara.
- Queneau, Raymond. "Foutaises." 84 (Paris), vol. * #8-9 (* 1949), pp. 238-239. %% This collection has almost no items in common with the 1944 version.
- Queneau, Raymond. "Foutaises." Opéra (Paris), an. 8 #291 (7 février 1951), p. 3. %% This is just six which had apparently not appeared elsewhere previously: "Faiblesse humaine" ("La tante..."), "Au menu" ("Le bisque basque..."), "P. M. U." ("Les paris de..."), "Le Fond du problème" ("Au temps des Peaux..."), "Histoire contemporaine" ("En Corée un général..."), and "Anthologie de l'humour noir" ("Demandez et l'on..."). Only half of these reappeared in "Sally plus intime."
- Queneau, Raymond. "Foutaises." Le Lance-flammes (Lyon), an. * #7 (mars-avril 1952), pp. 4-5. %% This includes "Philosophes et putains" ("Aristote permet..."), "Nerf nécroptique" ("Qui permet de..."), "Saint Thomas" ("qui voulait voir..."), "Le Musicien" ("il fait l'âme..."), "Géométrie dans l'espace" ("un petit pois..."), "Rarement" ("les peintres..."), "Dieu" ("le non-être..."), "Brocante" ("Le vampire Empire..."), "Sur le pas de sa porte" ("Il prend sa dose..."), "La Pomme du Paradis terrestre" ("Une poire..."), "Mauvais genre" ("les alcoolembours"), "Gastronomie de la franchise" ("Tartes sur..."), "Une vie" ("Né en..."), and "Mets choisi" ("Le bisque basque..."). This magazine is also called Topiques. Cf. J. C., "Souhais de bonne route..."

- Queneau, Raymond. "Foutaises." Carabin (Liège), an. 18 #1 (septembre 1952), pp. 4-5. %% This is "extrait du 84" and includes: "En épigraphe" ["Prends l'humour..."] and ["L'humour est une..."]; "Le Gros public" ["A poêle, Descartes..."]; "Un Enragé" ["Aussitôt à table..."]; "Moralité" ["Qui n'entend qu'une..."]; "Voir la réalité en face" ["Il faut bien en convenir..."]; "Contribution à l'histoire de la poésie" ["L'expulsion des oeufs se fait..."]; "La Critique d'art au lendemain" ["L'homme de bonne société ne devrait..."]; "Le Defaitisme au lendemain" ["La discipline militaire expire..."]; "Arithmétique affective" ["L'a-mour: 1 + 1 = 1]; and "Tout ce qu'il faut savoir" ["Poueun, Phoueun, Phouon, ou..."].
- Queneau, Raymond. "Foutaises." Dossiers du Collège de 'pataphysique #7 (11 gidouille 86 EP [vulg. 25 juin 1959]), pp. 82-85. %% All but three of these were reprinted in "Sally plus intime," in Les Oeuvres complètes de Sally Mara, but some were altered in that reprinting.
- Queneau, Raymond. "Fragment d'un art poétique." This is Bucoliques: "Le Jardinier." Cf. Queneau, "Cinq poèmes."
- Queneau, Raymond. "Fragments d'un roman." Le Phare de Neuilly (Neuilly-sur-Seine), vol. * #3-4 (* 1933), pp. 110-116. %% This amounts to the last section of chapter 4 and the fourth section of chapter 5 of Le Chiendent; it would seem that only the layout is altered, and that only minimally. Cf. Jacques Baron, "Le Bon Coeur de Raymond Queneau"; Michel Lécureur, Raymond Queneau, p. 156.
- Queneau, Raymond. "Frailties." In Transfusions: Poems from the French. Collection "Cloud-forms," #11. David Burnett, ed. Newcastle upon Tyne: Cloud, 1995, p. 98. %% This is a translation of Les Ziaux: "Sourde est la nuit."
- Queneau, Raymond. "Français d'hier et français d'aujourd'hui d'après Rémy de Gourmont." Les Lettres françaises (Paris), vol. * #577 (14 juillet 1955), pp. 1 and 8. %% Rémy de Gourmont published his Esthétique de la langue française in 1899, and it was republished in 1955. Queneau considers how de Gourmont's ideas on excluding or altering foreign words, as well as his proposed spelling reforms, had stood the test of time. Cf. Philip Morey, "The Treatment of English Words in Queneau." There is some sort of manuscript available at the CDRQ under this title; cf. also the section "Manuscripts" at the end of this bibliography.
- Queneau, Raymond. "Frasne." Les Lettres françaises (Paris), vol. * #354 (15 mars 1951), p. 3. %% This was included in Si tu t'imagines: "Petite Suite" (1952 edition); it was reprinted in Oeuvres complètes, vol. I, pp. 251-252.
- Queneau, Raymond. "Les Frères Jacques." Program of the Comédie des Champs-Élysées, 1964. %% This is a tribute to the musical group which made Queneau's Les Exercices de style popular at the "Rose rouge" in the later 40's.
- Queneau, Raymond. "Les Frères Jacques." Amis de Valentin Brû #9 (décembre 1979), p. 7. %% This is the same as the original.
- Queneau, Raymond. "From Children of Clay." Trans. Mary Campbell-Sposito. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 31-35. %% This consists of sections 3 and 167 (passim) of Queneau's Les Enfants du Limon.
- Queneau, Raymond. "From French Poetry: Raymond Queneau." Trans. Michael Kudinov. Inostrannaia Literatura ("Foreign Literature") (Moskva), vol. * #8 (august 1970), pp. 162-

171. %% This includes twelve poems rather loosely translated into Russian (in this order): Si tu t'imagines: "Bien placés bien choisis," "Une Fleur mauve," "L'Amphion," "Je crains pas ça tellement," and "L'Homme du tramway"; Battre la campagne: "Aller en ville un jour de pluie" and "Le Voyageur et son ombre"; Si tu t'imagines: "L'Explication des méta-phores"; Battre la campagne: "Le Soleil"; Le Chien à la mandoline: "Autre Poème avec des points de suspension" and "Le Pour et le contre"; and Si tu t'imagines: "Un Enfant a dit." [[_____, _____, _____
_____]]

Queneau, Raymond. "Les Furets de la Mer noire." Les Lettres nouvelles (Paris), an. 2 #16 (juin 1954), pp. 801-805. %% This was a prepublication of six of the Sonnets: "Les Furets de la Mer noire," "Je ne suis pas toujours d'accord," "Darwin avait bien vu l'importance du lombric," "L'Alexandrinisme des origines à nos jours," "La Culture du champignon sur les îlots solitaires," and "Prométhée plus ou moins bien enchaîné." Cf. Anonymous, "La Vie des lettres."

Queneau, Raymond. Ta Galazia anthe. Trans. Sesil Igglese Margelou. Collection "Gallike Logotechnia." Athina : Ekdoseis Kastaniote, 2003. %% This is a translation of Les Fleurs bleues into Greek.

Queneau, Raymond. "Galerie XX^e siècle Passage Mermoz - Limoges." In the "faire-part" for the Lascaux exhibition at the Galerie XX^e Siècle (Passage Mermoz, Limoges), 18 octobre -- 3 novembre 1952. %% This is the preface to the catalogue of an Elie Lascaux exhibition but is formed from parts of Queneau's Poésie 45 text, "Elie Lascaux." Queneau gives some biographical details on Lascaux.

Queneau, Raymond. "Galerie XX^e siècle Passage Mermoz - Limoges." Amis de Valentin Brû #32-33 (décembre 1985), pp. 15-16.

Queneau, Raymond. "Gaston Baissette: Hippocrate." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 259. %% Queneau praises Baissette for putting the accent on the history of science involved in Hippocrate's life.

Queneau, Raymond. "Gaston Baissette: Hippocrate." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 28-29.

Queneau, Raymond. "Gaston Baissette: Hippocrate." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond. "Gebrauchsanweisung." In Hunderttausend Milliarden Gedichte. Frankfurt: Zweitausendeins, 1984, no pages. %% This is a translation of his "Mode d'emploi" into German by Ludwig Harig.

Queneau, Raymond. "Des Génies méconnus." Volontés (Paris), an. 2 #16 (avril 1939), pp. 1-6. %% Queneau discusses the relation between genius and madness and what this has to say about writing. This appeared in Italian in Giovanni Bogliolo, "Queneau, ironico bibliotecario di Babele." There is some sort of manuscript available at the CDRQ under this title. Cf. Shuichiro Shiotsuka, "Raymond Queneau et deux encyclopédies: L'Idée de 'sa-voir' chez Queneau."

Queneau, Raymond. "Des Génies méconnus." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 162-168.

Queneau, Raymond. "Georges Clairefond." In the catalogue of the Clairefond exhibition in Nîmes at the Musée des Beaux-Arts (15 mars -- 15 avril 1974). %% This is a reprinting of "Raymond Queneau présente Georges Clairefond."

- Queneau, Raymond. "Gertrude Stein." In Les Ecrivains célèbres, vol. III. Paris: Mazenod, 1953, pp. 252-254. %% Queneau presents the life, work, and influence of Stein in the most glowing terms. There are some sort of manuscripts available at the CDRQ under the titles "Stein" and "Mazenod." Cf. Anne Atik, "A Freedom of Form"; M.-A. Guillaume, "Qui a peur de Gertrude Stein?"; Jacques Jouet, "Raymond Queneau, père de l'Oulipo"; Queneau, "Avant-propos" to Donald Sutherland's Gertrude Stein; Queneau, Entretiens avec Georges Charbonnier, p. 62, and "Quelques Maîtres du XX^e siècle"; Claude Simon-net, Queneau déchiffré, p. 52; Emmanuël Souchier, "Quand lire c'est écrire. Mais comment lire cet écrit?"
- Queneau, Raymond. "Gervaise." Queneau wrote the lyrics for the songs for a show by this name, an adaptation of Zola's Assomoir. There is some sort of manuscript available at the CDRQ under this title. Cf. Bertrabd Dicale, Juliette Gréco: Les Vies d'une chanteuse, p. 324; Michel Lécureur, Raymond Queneau, p. 485; Queneau, Oeuvres complètes, vol. I, pp. 963-967, for a complete collection of these lyrics. Cf. also Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971 and Journaux (1914-1965), pp. 899, 900, 930, and 959.
- Queneau, Raymond. "Glabre de la vaiselle." La Gazette des lettres (Paris), an. 7 #11 (15 août 1951), p. 122. %% This is Exercices de style: "Sonnet."
- Queneau, Raymond. Golubye Tsvetochki. Trans. Irina Volevich. Moskva: Sabashnikov, 1994. %% This is a translation of Les Fleurs bleues into Russian. [[_____, _____, _____]]
- Queneau, Raymond. Golubye Tsvetochki. Trans. Irina Volevich. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 230-451. %% Cf. Nicole Zand, "Le Rendez-vous de Moscou."
- Queneau, Raymond. "Les Gosses." Les Lettres françaises (Paris), vol. * #368 (1^{ier} août 1952), p. 1. %% This is an autobiographical piece concerning the early days of World War I.
- Queneau, Raymond. "Les Gosses." Cahiers Raymond Queneau #14-15 (janvier 1990), pp. 74-75.
- Queneau, Raymond. "Gouaches 1926-1948." Catalogue of the exposition of 43 of Queneau's works at "Artiste et artisan," 11-26 février 1948. Paris: no publisher, 1948. %% This is barely more than a cardboard list of 10 works dating from 1928-1929 and 33 from 1946-1948.
- Queneau, Raymond. "La Gourmande." In Anselme, Aragon, Atlan, Cendrars, Césaire ... vous disent. Ed. Daniel Anselme. Ill. Jean-Michel Atlan. Gilly-Charleroi (Belgique): Marches latines, 1950, pp. 71-72. %% This was reprinted in Le Chien à la mandoline.
- Queneau, Raymond. "Graffiti et fleurs bleues." Adaptation of Les Fleurs bleues for the theater by Paul Ernst. %% This adaptation was produced on 20 mars 1989 at the Athénée Léon Lepage (Bruxelles).
- Queneau, Raymond. "Grainville et Le Dernier Homme." Ailleurs (Lausanne), an. * #38 (novembre 1961), pp. 53-57. %% This is at root a review of what might be considered an eighteenth-century science fiction novel. There is some sort of manuscript available at the CDRQ under this title. Cf. also Queneau, Journaux (1914-1965), pp. 788, 791, and 1094, and "Portrait littéraire du Havre"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 190.

- Queneau, Raymond. "Grainville et Le Dernier Homme." In his Bords: Mathématiciens, pré-curseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 63-68. %% Cf. the notes on p. 140.
- Queneau, Raymond. La Gramigna. Trans. Giuseppe Guglielmi. In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. 3-257.
- Queneau, Raymond. "Graphes de la relation ternaire: X prend Y pour Z." According to Claude Rameil ("Bibliographie," p. 377), this appeared in a four-page pamphlet made up to resemble the cover of Paris-match. This was a special edition of DTW prepared for the annual school celebration of the Ecole polytechnique, décembre 1965. "Graphes de la relation ternaire: X prend Y pour Z." According to Claude Rameil ("Bibliographie," p. 377), this appeared in a four-page pamphlet made up to resemble the cover of Paris-match. This was a special edition of DTW prepared for the annual school celebration of the Ecole polytechnique, décembre 1965. Mme Claudine Billoux, the archivist at the Ecole Polytechnique, says however that the magazine parodied was rather France-Soir and that "DTW" referred to Jean-François David et Guy Worms, two candidates for an important student office. The details of the nature of that office and how this publication was part of their campaign, as well as the nature of the campaign in terms of the school, are rather complex and not important as far as Queneau is concerned. Cf. Queneau, "La Relation X prend Y pour Z."
- Queneau, Raymond. "La Grenouille qui voulait se faire aussi ronde qu'un oeuf." Arts ménagers (Paris), vol. * #222 (juin 1968), p. 11. %% This poem is from Battre la campagne; there is a short introduction.
- Queneau, Raymond. Gueule de Pierre. Paris: Gallimard, 1934. %% This novel was subsumed in a rewritten form into Queneau's Saint-Glinglin. Cf. Queneau, Oeuvres complètes, vol. II, pp. 1500-1501 for some idea of the textual history.
- Queneau, Raymond. Gueule de Pierre. Paris: Gallimard, 1934. %% This unique work, bound by Mary Reynolds, is at the Ryerson Library at the Art Institute of Chicago, but access is difficult. The online catalogue describes this item as: "Mary Reynolds binding: full brown morocco binding with die cut on front cover; title stamped in gold on cover; author stamped in gold on the spine; decorated endpapers; doublures; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Gueule de Pierre: Prière d'insérer. Bulletin de la NRF #254 (novembre 1934), p. 368. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 8-9, where it includes the "Epigraphes pour la première partie de Gueule de Pierre," and in Jacques Bens, Queneau, p. 114. Cf. Michel Lécureur, Raymond Queneau, p. 159.
- Queneau, Raymond. Gueule de Pierre. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 249-339. %% There is additional material available on pp. 1266-1290, 1481-1513, and 1737-1739. Cf. also Jean-Philippe Coen, "Notice."
- Queneau, Raymond. "Gueule de Pierre: Fragments." Volontés (Paris), an. 2 #20 (août 1939), pp. 8-14. %% This includes the epigraphs for the first part of the novel.
- Queneau, Raymond. Gueule de Pierre: Working notes for the opening paragraphs. Temps mêlés #150 + 1 (printemps 1978), pp. 9-17. %% Cf. Queneau, "Une Traduction en joycien."

- Queneau, Raymond. Gueule de Pierre: Working notes for the new version. In Jean-Pierre Dauphin, ed., Raymond Queneau plus intime, entry 417.
- Queneau, Raymond. "Guglielmo Ferrero: La Fin des aventures. Guerre et paix." La Critique sociale (Paris), an. 1 #5 (mars 1932), pp. 227-228. %% Queneau does not care for Ferrero's view of history.
- Queneau, Raymond. "Guglielmo Ferrero: La Fin des aventures. Guerre et paix." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 26-27.
- Queneau, Raymond. "Guglielmo Ferrero: La Fin des aventures. Guerre et paix." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Guide to Kulchur par Ezra Pound." Nouvelle Revue française (Paris), vol. 53 #313 (octobre 1939), pp. 651-653. %% Queneau offers a rather mixed review, concentrating on the very Chinese aspects of Pound's book.
- Queneau, Raymond. "Guide to Kulchur par Ezra Pound." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 194-196.
- Queneau, Raymond. "Guide to Kulchur par Ezra Pound." In L'Esprit NRF. Ed. and pref. Pierre Hebey. Paris: Gallimard, 1990, pp. 1245-1246.
- Queneau, Raymond. "Gustave Le Bon." Petite Bibliothèque quenienne #4. Limoges: Centre international de documentation, de recherches et d'édition Raymond Queneau, 1990. %% This is a previously unpublished work on the social scientist Gustave Le Bon. There are some sort of manuscript notes available at the CDRQ under this title. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 56; Claude Debon, "Avant-propos," in this same issue; Roger-Pol Droit, "Exotismes fin de siècle"; Michel Lécureur, Raymond Queneau, p. 64; Pierre Lepape, "Un Inédit de Queneau."
- Queneau, Raymond. Hamamugi. Trans. Fumihiko Takita. Tokyo: Hakusuisha, 1976. %% This is a translation of Le Chiendent into Japanese.
- Queneau, Raymond. A Hard Winter. Trans. Betty Askwith. London: John Lehmann, 1948. %% This is one of the first translations of a Queneau novel into English. Cf. Anonymous, "Raymond Queneau: A Hard Winter"; T. R. Fyvel, CR of Betty Askwith's translation of A Hard Winter; James Hanley, "New Fiction"; L. P. Hartley, "New Novels"; P. H. Newby, "New Novels."
- Queneau, Raymond. "Harmonies grecques." Le Voyage en Grèce (Paris), vol. #2 (printemps 1935), pp. 28-29. %% Queneau comments on the prevalent false idea of Greece and on the true nature of Greece's beauty. Most noteworthy is his reference to the marriage of the apollonian and the dionysiac. This was reprinted in Voyage en Grèce, pp. 56-59. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Harmonies grecques." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 56-59.
- Queneau, Raymond. Die Haut der Träume "Fern von Rueil." Trans. Eugen Helmlé. Frankfurt: Suhrkamp Verlag, 1964. %% This is a translation of Loin de Rueil into German. Cf. Winfried Engler, "Der ruppige Queneau"; Karl Korn, "Die Haut de Träume. Queneaus neuer Roman"; Karl Heinz Kramberg, "Spiel mit der Sprache"; Klaus Recht, "Gespräche mit dem Trojanischen Pferd"; Walter Schmiele, "Mit breitem Nonsens-Lächeln"; Walter Widmer, "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Überset-

- zens"; Wolf Wondratschek, "Aggressive Phantasie."
- Queneau, Raymond. Die Haut der Träume "Fern von Rueil." Trans. Eugen Helmlé. Collection "Bibliothek Suhrkamp," #937. Frankfurt: Suhrkamp Verlag, 1987. %% This is a reprint of the same translation.
- Queneau, Raymond. Heiliger Bimbam. Trans. Ludwig Harig and Eugen Helmlé. Frankfurt: Suhrkamp Verlag, 1965. %% In this translation of Saint-Glinglin Helmlé did all but chapter III ("Der Kiesel"), which was Harig's work. Cf. A. B., "Ein Grotesk-Roman"; Hans Heinz Hahl, "Literarische Spiele und Spielereien"; Karl August Horst, "Heiliger Bimbam"; Gert Kaiser, "Heiliger Bimbam -- oder ähnliche Volksfeste"; Marianne Kesting, "Fische, Insekten und ein großes Fest. Raymond Queneau in der Nachfolge von James Joyce"; Helmut Scheffel, "Unter der Wolkenscheuche. Raymond Queneaus Roman Heiliger Bimbam."
- Queneau, Raymond. Heiliger Bimbam. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #951. Frankfurt: Suhrkamp Verlag, 1987.
- Queneau, Raymond. Das heiße Fleisch der Wörter. Trans. Ludwig Harig. Ill. Axel Hertenstein. Pforzheim: Harlekin-Presse, 1976. %% The subtitle is "Dreizehn Sonette und andere Gedichte über die Kunst der Poesie," but there are only twelve poems. These are: Sonnets: "La Chair chaude des mots," "Invraisemblables sonnettes de sodomites convertis," "L'Armée européenne des souris et des chats," "Prométhée plus ou moins bien enchaîné," and "Voilà les touristes qui sont au bord de la mer"; Les Ziaux: "L'Amphion"; Chien à la mandoline: "Les Dimanches haïs favorisent la poésie"; L'Instant fatal: "Un Train qui siffle dans la nuit"; Chien à la mandoline: "Pour un art poétique" (suite); and L'Instant fatal: "Bien placés bien choisis," "Quand les poètes s'ennuient," and "Je crains pas ça tellement." There were 200 numbered and signed copies printed. Harig had already published a number of these in Augenblick; cf. Queneau, "Sieben Gedichte."
- Queneau, Raymond. "Hélène aux arthropodes." Labyrinthe (Paris), an. 2 #18 (1^{ier} avril 1946), pp. 2-3. %% This is an extract from Saint-Glinglin (selected and altered parts of the first 4-5 pages of section six), with photos of various insects. Cf. Queneau, "La Vie des livres": "Mouloudji" and "Les Sauterelles."
- Queneau, Raymond. "Un Héros de notre temps." Temps mêlés #25 (15 mars 1957), pp. 1-2. %% Queneau describes a man in a language varying between argot and pedantic. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 83.
- Queneau, Raymond. Los Hijos del viejo Limón. Trans. Emma P. de Zappetini. Buenos Aires: Editorial Losada, 1970.
- Queneau, Raymond. L'Histoire d'un livre. Ill. and postface François Arnal. Paris: Editions Marval, 1995. %% This is a luxury art production of a text which Queneau had written 30 years previously; the illustrations by Arnal were actually the incitement to Queneau to create the text. The work measures 28.5 cm. by 33. Cf. Philippe Dagen, CR of Queneau's Histoire d'un livre; Michel Lécureur, Raymond Queneau, pp. 479-480; Jean-Michel Po-chet, "Queneau, un spectacle?"; Claude Rameil, "Raymond Queneau en ses couleurs."
- Queneau, Raymond. Histoire d'un livre. Ill. and postface François Arnal. Paris: Actes Sud, 2002. %% This is somewhat different from the earlier work of this name. This work is in paperback, measures only 17.5 cm by 20, and is a paperback. In addition, the text is actu-

- ally in Queneau's handwriting, and there is a short new postface by Bertrand Py.
- Queneau, Raymond. "L'Histoire de cinéma ... à peu près comme elle a été." In Raymond Queneau plus intime. Paris: Gallimard, 1978, p. 69. %% This previously unpublished text, dated 6 août 1951, is the project for a short film summarizing the various styles of film up to the arrival of the talkies. There is some sort of manuscript available at the CDRQ under the title "Histoire du cinéma..."
- Queneau, Raymond. Une Histoire modèle. Paris: Gallimard, 1966.
- Queneau, Raymond. Une Histoire modèle: Prière d'insérer. Dated "mars 1966." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 62-63.
- Queneau, Raymond. Une Histoire modèle. Paris: Gallimard, 1979.
- Queneau, Raymond. "Une Histoire modèle." Les Lettres françaises (Paris), an. 24 #1129 (28 avril 1966), p. 14. %% This consists of five extracts from Une Histoire modèle: i, ii, iii, iv, and ix.
- Queneau, Raymond. Une Histoire modèle. Trans. and notes Valery Kislov. Collegium (Saint-Petersburg), vol. 1 #1-2 (2004), pp. 120-137. %% This is a translation into Russian. [[Obraztsovaya istoria, _____; _____]] [[This is a publication of Smolny College of Liberal Arts and Sciences]]
- Queneau, Raymond. Ιστορίας πρότυπον. Trans. Αχιλλέας Κυριακίδης. Αθήνα: Ύψιλον, 1987. %% This is a translation of Une Histoire modèle into Greek.
- Queneau, Raymond. "Hitler comme Sade." Nouvel Observateur (Paris), vol. * #68 (2 mars 1966), p. 32. %% This has two extracts from Queneau's "Lectures pour un Front" (1^{ier} septembre 1945) as reprinted in Bâtons, chiffres et lettres; the title "Hitler comme Sade" comes from the Nouvel Observateur.
- Queneau, Raymond. Un Hivern Dur. Trans. Gabriel Galmés. Barcelona: Edicions dels Quaderns Crema, 1988. %% This is a translation of Un Rude Hiver into Catalan.
- Queneau, Raymond. "Hommage à Clément Pansaers." Temps mêlés #31/33 (mars 1958), p. 26. %% This is from Le Chien à la mandoline. Cf. Claude Debon, "André Blavier et Raymond Queneau," pp. 43-44.
- Queneau, Raymond. "Hommage à Clément Pansaers." Plein Chant (Bassac), vol. * #39-40 (printemps 1988), p. 105. %% This is reprinted here in an issue entirely consecrated to Pansaers. Cf. Claude Debon, "André Blavier et Raymond Queneau," pp. 43-44.
- Queneau, Raymond. "Hommage à Max Jacob." In Max Jacob. C'était il a y trente ans... Pref. Jean Denoël. Paris: Les Amis de Max Jacob, 1974, p. 59. %% In this tribute Queneau centers on the two meanings of "martyr" as applied to Jacob. This was reprinted as "Un Méconnu." There is some sort of manuscript available at the CDRQ under the title "Max Jacob (hommage à)."
- Queneau, Raymond. "Hommage à Micheline Presle." Programme du Théâtre Marigny pour "La Puce à l'oreille" par Georges Féydeau, mars 1967. %% Queneau winks at the "Michel Presle" of the Sally Mara works and the subterfuge of their authorship in this tribute. This was reprinted in Amis de Valentin Brû #9 (décembre 1979), p. 5. Cf. Michel Lécureur, Raymond Queneau, p. 421.
- Queneau, Raymond. "Hommage à Miró." Derrière le miroir (Paris: Maeght), vol. * #14-15 (novembre-décembre 1948), pp. 4-5. %% Cf. Jean-Clarence Lambert, "Poétique de Miró"; J. de Montalais, "Le Peintre Joan Miró doit son succès au nombre 13, à Hemingway,

- et au café"; and Queneau, "Poème," all of which reprint this tribute-poem.
- Queneau, Raymond. "Hommage à Olivier Larronde." Les Lettres françaises (Paris), vol. * #1105 (11 novembre 1965), p. 11. %% Larronde was a poet, and this is a tribute on the occasion of his death. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Hommage à Olivier Larronde." In Les Barricades mystérieuses. Décines, Rhône: L'Arbalète, 1990, p. 154. %% This is the same as the original text.
- Queneau, Raymond. "Un Homme court dans la plaine." Ill. Survage. La Carotide (Alès, Gard), vol. * #7 (septembre 1957), pp. 5-8. %% This poem was reprinted as "Ecrit je ne sais pas pourquoi un quatorze juillet" in Le Chien à la mandoline.
- Queneau, Raymond. "L'Homme du tramway." La Semaine à Megève (Megève, Haute Savoie), vol. * #* (6 mars 1948), no pages. %% This poem is from Les Ziaux, where the title is given as "L'Homme du tramouai." Cf. Queneau, Oeuvres complètes, vol. I, pp. 1160-1161. La Semaine à Megève was a small periodical, barely more than a pamphlet, which was aimed at tourists in the area, with advertising, information on events, etc. rather than articles. Another of Queneau's poems, possibly a part of Petite Cosmogonie portative, appeared in this periodical on 12 août 1950.
- Queneau, Raymond. "L'Homme qui se soûlait au vin de palme..." Journal de la Société des lecteurs (Paris), vol. * #2 (avril 1953), pp. 12-13. %% In this text, which has not been reprinted elsewhere as far as I can determine, Queneau presents his translation and gives some personal comments about the work. It is certainly not the same text as his Preface to L'Ivrogne dans la brousse by Amos Tutuola.
- Queneau, Raymond. Hondsgras. Trans. and afterword Jan Pieter van der Sterre. Amsterdam: De Bezige Bij, 1990. %% This is a translation of Le Chiendent into Dutch.
- Queneau, Raymond. "Les Horizons perdus." Volontés (Paris), an. 2 #13 (janvier 1939), pp. 3-7. %% Queneau does not like certain currents in the world of poetry. There is some sort of manuscript available at the CDRQ under "Horizons perdus." Cf. François Ambrière, "Revue des revues"; Anonymous, "A Travers les revues"; André Billy, "L'Impasse de la jeune poésie"; Marc-André Fabre, "L'Aube nouvelle"; M. T., "Crise de la poésie et sénilité: Une Attaque rassérénante"; André Maigne, "Les Idées et les faits."
- Queneau, Raymond. "Les Horizons perdus." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 144-150.
- Queneau, Raymond. "Hors d'oeuvre für drei." Süddeutsche Zeitung (Hamburg), an. * #124 (23 mai 1964), "SZ am Wochenende," p. 8. %% This is a section of Eugen Helmlé's German translation of Mein Freund Pierrot.
- Queneau, Raymond. "Un Hugo geometra." Trans. Laura Castiglione and Anna Orsini. In Pataphisica: La Scienza delle soluzioni immaginarie. Ed. Enrico Baj. Milan: Bompiani, 1982, pp. 185-186. %% This is a translation of "Un Hugo géomètre" into Italian.
- Queneau, Raymond. "Un Hugo géomètre." Cahiers du Collège de 'pataphysique #7 (25 phalle 79 EP [vulg. 4 septembre 1952]), pp. 21-22. %% Queneau describes a nephew of Victor Hugo as a mathematical "fou littéraire." Cf. Anonymous, "On peut être académicien et sa-trape"; Michel Lécureur, Raymond Queneau, p. 315; Georges Petitfaux, "Note technique à l'usage des inaptes."
- Queneau, Raymond. "Un Hugo géomètre." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 81-84.

- Queneau, Raymond. "The Human Species" and "From 'Toward a Poetic Art'." Trans. Teo Savory. In 20th-Century French Poems. Ed. Stephen Romer. London: Faber and Faber, 2002, pp. 94-97. %% These are L'Instant fatal: "L'Espèce humain" and "Pour un art poétique."
- Queneau, Raymond. "L'Humour et ses victimes." Volontés (Paris), an. 1 #2 (20 janvier 1938), pp. 23-29. %% Queneau stigmatizes a certain kind of humor, making reference to Erik Satie. Cf. Anonymous, CR of Volontés; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 49-50; Walter Redfern, "Those Doggone Horses: Talkie and Silent Beasts in Queneau"; Pascale Voilley, "The Discourse of/on the Avant-garde: The Case of Raymond Queneau."
- Queneau, Raymond. "L'Humour et ses victimes." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 80-88.
- Queneau, Raymond. Hunderttausend Milliarden Gedichte. Trans. Ludwig Harig. Afterword François Le Lionnais. Frankfurt: Zweitausendeins, 1984. %% This translation of Cent Mille Milliards de poèmes into German is a boxed set including a book (containing the translation of the poems in the usual format, Queneau's "Gebrauchsanweisung," and François Le Lionnais's "Über experimentelle Literatur"), a pamphlet with the 10 sonnets in the original French, and a copy of Ludwig Harig's "Permutationen Wiederholungen in Konstellationsvarianten" in pamphlet form.
- Queneau, Raymond. Hundra Tusen Miljarder Dikter. Trans. and afterword Lars Hagström. Lund, Sweden: Bakhåll, 1991. %% This is a translation of Cent Mille Milliards de poèmes into Swedish.
- Queneau, Raymond. "A Hundred Thousand Billion Poems." Trans. Stanley Chapman. Prosopice (Portree, Scotland), vol. * #8 (* 1978), pp. 57-66. %% Chapman gives the ten sonnets of Cent Mille Milliards de poèmes in their original order in this translation into British. This translation was reprinted as Queneau, "100, 000, 000, 000, 000 Poems," with some changes.
- Queneau, Raymond. Der Hundszahn. Trans. Eugen Helmlé. Stuttgart: Verlag Werner Gebühr, 1972. %% This is a translation of Le Chiendent into German. Cf. Ludwig Harig, "Wenn die Sprache feiert"; Willi Karow, "Das surreale Spiel mit Figuren"; Patricia von Münchow, "Queneau ou le vertige du sens: Réflexions critiques sur la traduction du Chiendent en allemand et en anglais"; Horst Nitschke, "Queneaus Quecke"; Klaus Podak, "Wo es Wörter hagelt. Queneaus Hundszahn -- nach 40 Jahren auf deutsch"; Werner Spies, "Hochzeit der Sprache. Der Hundszahn --- Ein früher Roman von Raymond Queneau auf deutsch"; Kurt Lothar Tank, "Die Gefühle des Monsieur Lehameau."
- Queneau, Raymond. Der Hundszahn. Trans. Eugen Helmlé. Collection "Das besondere Taschenbuch," #36. München: Heyne, 1979.
- Queneau, Raymond. "I. V. Pavlov: Les Réflexes conditionnels. Etudes objectives de l'activité nerveuse supérieure des animaux." La Critique sociale (Paris), an. 2 #8 (avril 1933), pp. 89-90. %% Queneau salutes Pavlov's work in a narrow branch of psychology.
- Queneau, Raymond. "I. V. Pavlov: Les Réflexes conditionnels. Etudes objectives de l'activité nerveuse supérieure des animaux." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 41-42.
- Queneau, Raymond. "I. V. Pavlov: Les Réflexes conditionnels. Etudes objectives de l'activité

- nerveuse supérieure des animaux." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. Icaro involato. Trans. Clara Lusignoli. Torino: Einaudi, 1969. %% This is a translation of Le Vol d'Icare into Italian. Cf. Mario Bonfantini, "Icaro fin di secolo"; Silvana Castelli, "Queneau: Icaro involato"; Gianfranco De Turre, "Queneau, Raymond: Icaro involato"; Lorenzo Gigli, "Queneau in cerca d'un personaggio"; Giuliano Gramigna, "Chi ha rubato il personaggio?"; Giulio Ungarelli, "In fuga i personaggi dei romanzo"; Italo Vanni, "Romanza senza personaggio."
- Queneau, Raymond. Icaro involato. Trans. Clara Lusignoli. Collection "Nuovi coralli," #329. Torino: Einaudi, 1982. %% Alberto Carrara, "Icaro involato."
- Queneau, Raymond. Les Idées vivent du sang des hommes. Ill. Claude Stassart-Springer. Paris: Gallimard, 1995. %% This is apparently a luxury art production of a previously unpublished text. There is some sort of manuscript available at the CDRQ under "Idées vivent du sang des hommes."
- Queneau, Raymond. Idylle: Prière d'insérer. Bulletin de la NRF #282 (mars 1937), p. 103. %% Queneau changed this title to Odile before the book actually appeared a few months later. This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 12. Cf. Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile, pp. 67-68; Jean-Pierre Longre, "Entre Chiendent et Fleurs bleues, la culture du titre chez Raymond Queneau"; Odile Martinez, "I Titoli di Raymond Queneau. Il Caso e la necessità."
- Queneau, Raymond. "If You Got a Notion" and "For an Ars poetica (5)." Trans. Bernard Keith and X. J. Kennedy. Chelsea (New York), vol. * #11 (march 1962), pp. 108-110. %% These are Si tu t'imagines: "Si tu t'imagines" (= L'Instant fatal: "C'est bien connu") and "Pour un art poétique."
- Queneau, Raymond. Ik ben alleen maar wat ouder geworden. Trans. Ank van Haaren. Amsterdam: H. Meulenhoff, 1960. %% This is a translation of Zazie dans le métro into Dutch. The title means "I am alone except for what I received from my parents." Cf. Ladislav Gara, ed., Translation and Translators.
- Queneau, Raymond. Ikarosu no Hiko. Trans. Fumihiko Takita. Tokyo: Chikuma shobo, Ltd., 1972. %% This is a translation of Le Vol d'Icare into Japanese. The Japanese title means "the Flight of Icarus."
- Queneau, Raymond. Ikarosu no Hiko. Trans. Fumihiko Takita. Tokyo: Chikuma shobo, Ltd., 1991. %% This is a paperback reprint.
- Queneau, Raymond. Ikárosz repül. Trans. Róbert Bognár. Budapest: Európa Könyvkiadó, 1984. %% This is a translation of Le Vol d'Icare into Hungarian.
- Queneau, Raymond. "Il ne faut pas se laisser démonter pour si peu." Les Lettres françaises (Paris), an. 13 #563 (7 avril 1955), p. 1. %% This was reprinted in Sonnets.
- Queneau, Raymond. "Il pourrait sembler qu'en France..." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 48-50. %% This appears in Bâtons, chiffres et lettres, where the page heading seems to indicate that it is an extension of "Connaissez-vous le chinook?" but I have been unable to locate the site of the original text. Maurice Nadeau reprints it in his Le Roman français depuis la guerre (pp. 211-213) under the name "Langage littéraire et langage parlé," and there Nadeau gives the date of 1950 in spite of Queneau's saying in the endsheets of Bâtons, chiffres et lettres that it was published in Les Lettres françaises

in 1947 or 1948. I have been unable to find the original article in Les Lettres françaises at any time during this period (1946-1950).

Queneau, Raymond. "Il pourrait sembler qu'en France..." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 61-63. %% There is an additional note to this version, on pp. 350-351.

Queneau, Raymond. "Il y a toujours eu des directeurs de conscience en Occident." Volontés (Paris), an. 2 #17 (mai 1939), p. 2. %% Issue #14 of Volontés (février 1939) announced on pp. 3-6 that the magazine would publish the results of an "enquête" under the above title in their june issue of that year. The may issue specifically promised an answer by Queneau (among others) on p. 2, but there was no contribution by Queneau or any other mention of him in the june issue when it finally appeared.

Queneau, Raymond. "Il y avait..." Temps mêlés #150 + 4 (mai 1979), pp. 22-25. %% This consists of four short fables.