

Queneau, Raymond. "L'Iliade." Bételgeuse (Paris), vol. * #27 (2^{ième} trim 1974), p. 8. %%
This

is from Morale élémentaire, where it is untitled, but the phrase "Guerre troyenne" has been changed into the plural in the final text; cf. Queneau's Oeuvres complètes, vol. I, p. 618.

Queneau, Raymond. "Une Image de Raymond Queneau à travers le questionnaire Marcel Proust." Biblio (Paris), an. 28 #10 (décembre 1960), p. 8. %% There is some sort of manuscript available at the CDRQ under the title "Questionnaire Marcel Proust." Cf. Anony-mous, "L'Héroïne de Queneau: Zazie? Non! Jeanne d'Arc!"; Léonce Peillard, ed., Cent Ecrivains français répondent au 'questionnaire Marcel Proust.'

Queneau, Raymond. "Un Immortel vient d'arriver à Paris: Henry Miller." Carrefour (Paris), an. 10 #435 (14 janvier 1953), p. 9. %% Queneau recounts his souvenirs of Miller and of Miller's life in Paris. The article to which Queneau refers is his CR of Henry Miller's Tro- pic of Cancer and Black Spring. There is some sort of manuscript available at the CDRQ under "Un Immortel...Henry Miller." Cf. Gilbert Pestureau, "Mythes croisés: France-Amérique."

Queneau, Raymond. "In the Beginning was the Forward." In Heartsnatcher by Boris Vian. Pref. John Sturrock. Trans. Stanley Chapman. London: Quartet Books Limited, 1989, pp. vii-ix. %% This is a rather free translation of Queneau's "Avant-propos" to L'Arrache-Coeur of Vian.

Queneau, Raymond. "In the Beginning was the Forward." In Heartsnatcher by Boris Vian. Pref. John Sturrock. Trans. Stanley Chapman. Normal, Illinois: Dalkey Archive Press, 2003, no pp. %% This is the same as in the preceding entry.

Queneau, Raymond. "Incongrue et lyrique." Avant-scène du théâtre (Paris), vol. * #500 (août 1972), pp. 10-11. %% These extracts from "Une Belle Surprise" appear in an issue of Avant-scène du théâtre focussing on Picasso's "Le Désir attrapé par la queue." They constitute about half of the original text.

Queneau, Raymond. "L'Inde sacrée." La Bête noire (Paris), vol. * #2 (1^{ier} mai 1935), p. 7. %% Queneau sardonically reviews a film. There is some sort of manuscript available at the CDRQ under "Inde Sacrée." Cf. Noël Arnaud, "Queneau et Saint-Germain-des-Prés"; Michel Lécureur, Raymond Queneau, pp. 188-192. In regard to Queneau's participation in this periodical, cf. Noël Arnaud, "Un Queneau honteux?"

Queneau, Raymond. "L'Inde sacrée." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 67.

Queneau, Raymond. "Un Instant de bonheur." Fleur bleue (Lille?), vol. * #24 (septembre 1953), pp. 5-9. %% For Queneau, visiting the fourth arrondissement on a sunny Sunday afternoon, time stops for a moment as he watches a game of "boules." This magazine was also entitled Revue du lin. This piece was reprinted in Cahiers Raymond Queneau #6 (juillet 1987), pp. 21-23. Claude Debon ("Le Statut de la nouvelle dans l'oeuvre de Queneau," note 5) describes this brief work: "(le) récit d'une promenade dans Paris, au cours de laquelle le narrateur (à la première personne) a le sentiment que le temps s'arrête de couler et éprouve 'un instant de bonheur'." There is some sort of manuscript available at the CDRQ under the title "Encore un instant de bonheur." Cf. Queneau, Journaux (1914-1965), pp. 799-800.

Queneau, Raymond. L'Instant fatal. Ill. Mario Prassinis. Paris: Aux Nourritures terrestres,

1946. %% This consists of a solid cardboard folder 33.5 cm x 26.5 x 2.5 containing four loose folders of eight sides each with the printing information and Queneau's poems. There are also 32 loose sheets with 16 copper-plate engravings and their "originals" and six of the poems from the title collection: "L'Instant fatal" (= "Quand nous pénétrerons ..."), "Vieillir," "Ombre d'un doute," "Ballade en proverbes du vieux temps," "Les Vivants et les morts," and "Je crains pas ça tellement." There were 240 copies printed. Cf. Queneau, "C'est chacun de notre côté..."; Jules-René Thomé, "Les Artistes du livre: Mario Prassinis."

Queneau, Raymond. L'Instant fatal. Paris: Gallimard, 1948. %% Jacques Bens (Queneau, p. 240) says that this is an "édition augmentée."

Queneau, Raymond. L'Instant fatal: Prière d'insérer. Bulletin de la NRF #16-18 (octobre-décembre 1948), p. 2. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 38.

Queneau, Raymond. L'Instant fatal précédé de Les Ziaux. Pref. Olivier de Magny. Paris: Gallimard, 1966. %% This edition contains all of the poems from the first edition of this work and all of the poems from Les Ziaux. Cf. Anonymous, "Raymond Queneau: L'Instant fatal précédé de Les Ziaux" and "The Writing Game"; Guy Verdoy, "Raymond Queneau à l'instant fatal."

Queneau, Raymond. L'Instant fatal précédé de Les Ziaux. Pref. Olivier de Magny. Paris: Gallimard, 1992. %% This is the same as the original 1966 edition, except that it includes Georges Emmanuel Clancier's "Unité poétique et méthodique de l'oeuvre de Raymond Queneau" on pp. 219-249.

Queneau, Raymond. "L'Instant fatal." L'Eternelle revue (Paris), vol. * #1 (décembre 1944), pp. 48-50. %% This consists of the poem of this name plus one of the "foutaises" at the end ("Je croyais qu'on lançait des cailloux et c'étaient des oiseaux qui volaient"). Cf. Michel Lécureur, Raymond Queneau, p. 283.

Queneau, Raymond. L'Instant fatal: "A l'heure où...," "Dans l'espace," and "Pour un art poétique (v)." Trans. Nelo Risi. In Umoristi del novecento. Ed. Giambattista Vicari. Pref. Attilio Bertolucci. Milano: Garzanti, 1959, pp. 191-192.

Queneau, Raymond. L'Instant fatal: "Je crains pas ça tellement." In Poèmes à dire: Une Anthologie de poésie contemporaine francophone. Ed. Zeno Bianu. Paris: Poésie / Gallimard, 2002, pp. 62-63.

Queneau, Raymond. L'Instant fatal: "Un Poème c'est bien peu de chose." In Vignettes: Reading Strategies and Modern French Literature. Ed. Carol Herron and Grant Kaiser. New York: Harper and Row, 1989, pp. 47-48. %% This is just the poem with a short Queneau biography and some discussion questions.

Queneau, Raymond. "Instructions for the Use of Tranquillisers." Trans. Iain Bamforth. In The Body in the Library: A Literary Anthology of Modern Medicine. Ed. Iain Bamforth. London: Verso, 2003, pp. 313-315. %% This is an English translation of Queneau's "(Du bon emploi des tranquillisants)" from Contes et propos.

Queneau, Raymond. "Intervention chez les écrivains scientifiques." In La Vulgarisation scientifique. Paris: Association des écrivains scientifiques de France, 1960. %% Queneau comments at a panel discussion concerning "la vulgarisation scientifique," held on the evening of 25 mai 1960 at the Palais de la découverte. This was the second session, and

the other panelists were Pierre Augier, Fernand Lot, André Maurois, Haroun Tazieff, and Etienne Wolff. François Le Lionnais also took part. Queneau speaks (pp. 24-25) of how so many "hommes de lettres" (most notably writers and philosophers) are hostile to science; he mentions Alain and Bergson in particular. Le Lionnais has a brief response to these words on p. 30, and Queneau has a very brief statement on p. 40.

Queneau, Raymond. "Interviews with Georges Charbonnier -- No. 6." Trans. Mary Campbell-Sposito. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 22-26. %% Campbell-Sposito translated this from Queneau's Entretiens avec Georges Charbonnier.

Queneau, Raymond. Das intime Tagebuch der Sally Mara. Trans. Eugen Helmlé. München: Bertelsmann, 1970. %% This is a translation into German of Le Journal intime de Sally Mara.

Queneau, Raymond. Das intime Tagebuch der Sally Mara. Trans. Eugen Helmlé. Collection "Roman," #5832. Frankfurt: Fischer Taschenbuch Verlag, 1984.

Queneau, Raymond. Das intime Tagebuch der Sally Mara. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5832. Frankfurt: Fischer Taschenbuch Verlag, 1987.

Queneau, Raymond. Das intime Tagebuch der Sally Mara. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5832. Frankfurt: Fischer Taschenbuch Verlag, 1989.

Queneau, Raymond. Intimes Tagebuch der Sally Mara. Trans. Eugen Helmlé. Karlsruhe: Stahlberg Verlag, 1963. %% This is a translation of Le Journal intime de Sally Mara into German. Cf. Reinhold Baumgart, "Für Jugendliche verboten"; Karl Heinz Kramberg, "Was Sally über Homoroka wissen muß"; Burkhard Nadolny, "Irische Zille-Göre"; Walter Widmer, "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens."

Queneau, Raymond. Intimes Tagebuch der Sally Mara. Trans. Eugen Helmlé. München: Deutscher Taschenbuch Verlag, 1970.

Queneau, Raymond. Intimes Tagebuch der Sally Mara. Trans. Eugen Helmlé. Collection "Wagenbachs Taschenbuch," #394. Berlin: Verlag Klaus Wagenbach, 2000.

Queneau, Raymond. Intimy dnyevnik Sally Mara. Trans. Valery Kislov. In On est toujours trop bon avec les femmes by Queneau. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 140-344. %% This is a translation of Le Journal intime de Sally Mara into Russian. [[_____]]

Queneau, Raymond. "Inventaire sommaire des papiers déchirés, brûlés, jetés en juin 1918." Collection "Esoterica," #15. Collège de 'pataphysique, 86 EP (1958). %% Queneau had originally written this text on one side of a sheet of paper; it listed 1) "brouillons de octobre 1917 à juin 1918," 2) a larger section giving specific categories, 3) "poésies," 4) "mathématiques," 5) a deuxième section [following 2)], 6) a "troisième section," and 7) "mathématiques - chimie," totaled at "4 KGS.! DE PAPIER!" On the back of this sheet was a short note describing the number "psi," which could only be multiplied by even numbers and could be either positive or negative as desired. The Collège apparently printed only 99 copies of this text. Cf. also Stanley Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau," pp. 10-11; Queneau, "Bibliographie des oeuvres de R. Queneau jusqu'en octobre 1917."

Queneau, Raymond. "L'Irruption des mots." Cf. Queneau, André Frénaud.

Queneau, Raymond. L'Istante fatale. Trans. and note Franco De Poli. Intro. Jean Queval.

- Collection "Collana Fenice," #6. Parma: Guanda, 1963. %% This appears to be a complete translation of L'Instant fatal into Italian. Cf. Carlo Martini, "Raymond Queneau: Istante fatale"; Adriano Spatola, "Raymond Queneau: L'Istante fatale."
- Queneau, Raymond. L'Istante fatale. Trans. Franco De Poli. Pref. Fabio Scotto. Firenze: Passigli, 2004. %%
- Queneau, Raymond. "Istante fatale." Trans. Nelo Risi. Il Caffè (Roma), an. 9 #6 (dicembre 1961), pp. 27-30. %% This is just the poem of this name translated into Italian.
- Queneau, Raymond. "Ivy Compton Burnett." Critique (Paris), vol. 8 #62 (juillet 1952), p. 578. %% This is the announcement of an article that never appeared; the announcement appeared again in vol. 8 #67 (décembre 1952), p. 1010.
- Queneau, Raymond. "J'ai toujours rêvé d'être balayeur." Le Monde (Paris), an. 29 #8528 (16 juin 1972), p. 18. %% This is part of the "Qui est-ce?" interview with Pierre Bourgeade.
- Queneau, Raymond. "J'appelle un chat un chat." Derrière le miroir (Paris: Maeght), vol. * #35 (janvier-février 1951), p. 2. %% This is a tribute to the American artist Morris Hirshfield. Cf. Pierre Descargues, "Révélation de Morris Hirshfield"; Michel Lécureur, Raymond Queneau, p. 374; André Warnod, "Jean Couty le constructeur." There is some sort of manuscript available at the CDRQ under "Hirschfield."
- Queneau, Raymond. "Jacques Baron: Peines perdues." La Critique sociale (Paris), an. 2 #9 (septembre 1933), p. 146. %% Queneau briefly and positively reviews a book of poetry. Cf. Jacques Baron, "Le Bon Coeur de Raymond Queneau."
- Queneau, Raymond. "Jacques Baron: Peines perdues." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 50.
- Queneau, Raymond. "Jacques Baron: Peines perdues." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Jacques Fabbri." %% This is a blurb which Queneau wrote for the jacket of Fabbri's record, "Jacques Fabbri chante Raymond Queneau." It was reprinted in Amis de Valentin Brû #9 (décembre 1979), p. 5.
- Queneau, Raymond. "Jacques Prévert." La Rue (Paris), an. * #7 (19 juillet 1946), p. 2. %% Queneau's tribute imitates Prévert's enumerative style; this is the same as in his (Témoignage à Prévert). Cf. Noël Arnaud, "L'Oecuménisme de Raymond Queneau."
- Queneau, Raymond. "Jacques Prévert." Elan (Linselles, Nord), vol. #48 (novembre 1969), p. 5. %% This is a reprint of the 1946 text.
- Queneau, Raymond. "Jacques Prévert, le bon génie." La Revue de Paris (Paris), vol. * #58 (juin 1951), pp. 39-46. %% Queneau examines Prévert's work in some depth. There is some sort of manuscript available at the CDRQ under this title. Cf. Jean-Claude Lamy, Prévert, Les Frères amis; Jacques Poujol, "Jacques Prévert ou le langage en procès"; Alain Rustenholz, Prévert, inventaire.
- Queneau, Raymond. "Jacques Prévert, le bon génie." Bulletin de la Guilde du livre (Lausanne), an. 17 #3 (mars 1952), pp. 66-68.
- Queneau, Raymond. "Jacques Prévert, le bon génie." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 174-175. %% There are only very minor changes in spelling, etc., from the original.
- Queneau, Raymond. "Jacques Prévert, le bon génie." In his Bâtons, chiffres et lettres. Re-

- vised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 243-257.
- Queneau, Raymond. "James Joyce, auteur classique." Volontés (Paris), an. 1 #9 (septembre 1938), pp. 20-23. %% This is primarily Queneau's response to Jean Wahl, "Trois Jeunes Revues," and discusses the nature of being, of knowing, and of talent; Joyce appears more or less only as an example. There are two reviews of Queneau's work by someone of the same name as this "comte de Renéville" whom Queneau mentions, apparently André Roland de Renéville. Cf. Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 48.
- Queneau, Raymond. "James Joyce, auteur classique." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 130-135.
- Queneau, Raymond. "Le Jardin précieux." In Jardins. Poèmes de Guillaume d'Aquitaine à Raymond Queneau. Ed. Camille Hilaire. Pref. Jean-Louis Bory. Ill. Hilaire. Paris: Les Bibliophiles de l'Est, 1977. %% This is a luxury art printing of this poem from Battre la campagne.
- Queneau, Raymond. "Je fais mon entrée au royaume des bas ..." France-soir (Paris), an. 9 #1770 (8 avril 1950), p. 8. Cf. Queneau, "Broadway, leur village."
- Queneau, Raymond. "Je n'y ai jamais pensé." Opéra (Paris), an. 8 #300 (11 avril 1951), p. 3. %% Queneau speaks of his use and experience of cars and bicycles; this piece appears in a "survey" done by René Guilly.
- Queneau, Raymond. Je naquis au Havre un 21 février 1903. Préf. Jean-Yves Pouilloux. Paris: Folio, 2003. %% This work includes Queneau's "Souvenirs d'enfance," Chêne et chien, "Ma mère chantait," Un Rude Hiver, Courir les rues: "Ailleurs," and Fendre les flots: "Leçon de modestie," "Le Navigateur solitaire," "Alphabet lithique," "Nom sans nom," "Les Marées," "Nostalgie," "Marée basse," "Les Hippocampes," "Adieux à un pays plat," "Seul au sol," "Description d'un orage," "Marée basse," "Iode natif," "La Drache," "L'Eau du port," "Le Premier Voyage," "Un Rude Hiver," "L'Aventure," "La Lanterne rouge," "Des Temps difficiles," and "Recueillement."
- Queneau, Raymond. "Je ne suis pas..." Catalogue of the Livre de Poche, 1958, p. 8. %% This a short statement that Queneau wrote for this brochure, comparing airplanes and helicopters and what each could achieve in order to praise how the Livre de poche reaches readers that more expensive books can't. He says in particular that «Il faut goûter les joies de la Science-Fiction en librairie.»
- Queneau, Raymond. "Jean Grave: Le Mouvement libertaire sous la III^e République." La Critique sociale (Paris), an. 1 #2 (juillet 1931), pp. 70-71. %% Queneau does not think that Grave covers the subject either adequately or honestly. This article is signed "R. A."; cf. the note appended to the Queneau entry, "Charles Picard: La Vie privée dans la Grèce classique."
- Queneau, Raymond. "Jean Grave: Le Mouvement libertaire sous la III^e République." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 15-16.
- Queneau, Raymond. "Jean Grave: Le Mouvement libertaire sous la III^e République." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Jean Héliion." In Catalogue de l'exposition Héliion, Galerie Arcanes, Bruxelles (24 novembre 1967 -- 13 janvier 1968). %% This was reprinted in other art

- catalogues under this same title, then in Amis de Valentin Brû #24-25 (décembre 1983), pp. 18-19. An extract was published in the catalogue of the Héliion retrospective at the Galerie Verrière, Lyon (juin 1969) (cf. Anonymous, ed., Héliion: Retrospective 1926-1969), and a somewhat longer extract in the catalogue for a traveling exhibition, Jean Héliion Dix Ans de peintures (10 janvier -- 9 décembre 1970), created with the help of the CNAC (= Centre national d'art contemporain). This last is catalogued under Queneau, "La Rue rouge." Cf. Michel Lécureur, Raymond Queneau, p. 472.
- Queneau, Raymond. "Jean Héliion." In Catalogue de l'exposition Héliion, Eunomia art gallery, Milano (6 mars 1969). %% This is the same text as in the Galerie Arcanes catalogue, but translated into Italian.
- Queneau, Raymond. "Jean Héliion." In Héliion ou la force des choses. Ed. Daniel Abadie. Bruxelles: La Connaissance, 1975, p. 153. %% Abadie lists this text as the Preface to the catalogue of the Galerie Arcanes exhibition in Bruxelles, 1967.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." Nouvelle Revue française (Paris), vol. 46 #271 (avril 1936), p. 627. %% This is only a brief tribute to Héliion. Cf. Michel Lécureur, Raymond Queneau, p. 472.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 72. %% This is the same as the original text of this name.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." Amis de Valentin Brû #24-25 (décembre 1983), p. 17. %% This is the same as the original text of this name.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." In Héliion: Cent Tableaux 1928-1970. Ed. anonymous. Catalogue for the exposition at Galeries nationales d'exposition du Grand Palais (11 décembre 1970 -- 1^{er} février 1971). Paris: Ministère des affaires culturelles, 1970, p. 34. %% This is the same as the original text of this name.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." In Héliion: Dessins 1930-1978. Ed. Daniel Abadie. Catalogue of a traveling exhibition, avril 1979. Paris: Centre Georges Pompidou, 1979, p. 22. %% This is the same as the original text of this name.
- Queneau, Raymond. "Jean Héliion aux Cahiers d'art." In L'Esprit NRF. Ed. and pref. Pierre Hebey. Paris: Gallimard, 1990, p. 1086. %% This is the same as the original text of this name.
- Queneau, Raymond. "Un Jeune Français nommé Untel, I, II." In his Contes et propos. Paris: Gallimard, 1981, pp. 45-50. %% The index indicates that this was written in 1935 and published in 1936. There is some sort of manuscript available at the CDRQ under "Un jeune Français...=365 Days." Cf. Queneau, "Deux Contes." There is an Italian translation under Queneau, Racconti e ragionamenti. 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. "Un Jeune Français nommé Untel." In Paris page à page. Pierre-Edmond Robert, ed. Collection "Lectures contemporaines." Paris: Hatier-Didier, 1992, pp. 84-86. %% This is an exact reprint of the two original sketches.
- Queneau, Raymond. Jinsei No Nichiyōbbi and Kibishii Fuyu. Trans. Koji Shirai and Teruomi Okubo. "World Literature Collection," Twentieth Century Literature, #23. Tokyo: Shueisha, 1965. %% These are respectively translations of Le Dimanche de la vie (translated by Teruomi Okubo) and Un Rude Hiver (translated by Koji Shirai). They appear in a

- book with Japanese translations of Jean Giraudoux's Suzanne et le Pacifique and "Combat avec l'ange." The family names of the translators are Shirai and Okubo. The Japanese title means the same as the French one for Kibishii but the other means "Sunday in Your Life." The translator of the Giraudoux works was Shinichiro Nakamura. This work is listed at Waseda University as Anonymous, ed., Jirodo Kuno.
- Queneau, Raymond. "Joan Miró oder der prähistorische Poet." Trans. Eugen Helmlé. In Ab-schnitte. Stuttgart: ?, 1963, pp. . %% Cf. Queneau, "Joan Miró ou le poète préhistorique."
- Queneau, Raymond. "Joan Miró ou le poète préhistorique." In Joan Miró ou le poète préhistorique. Collection "Trésors de la peinture française." Paris: Skira, 1949, pp. 3-10. %% This is in a loose-leaf collection of eleven reproductions of Miró's works. It was reprinted in Bâtons, chiffres et lettres as "Miró ou le poète préhistorique," where there is a minor change near the second appearance of the 3 Chinese characters for "femme" and a number of slightly more important changes in the last 7-8 paragraphs. Be sure to see Emmanuël Souchier, "Joan Miró entre André Breton et Raymond Queneau." Cf. also Georges Cha-rensol, "Les Livres d'art."
- Queneau, Raymond. Le Journal intime de Sally Mara. Paris: Editions du Scorpion, 1950. %% Queneau published this under the pseudonym of "Sally Mara."
- Queneau, Raymond. Le Journal intime de Sally Mara. In Les Oeuvres complètes de Sally Mara. Paris: Gallimard, 1962, pp. 11-190.
- Queneau, Raymond. Journal intime de Sally Mara. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 699-863. %% There is additional material available on pp. 1503-1505 and 1719-1746. Cf. also Jean-Yves Pouilloux, "Notice."
- Queneau, Raymond. Le Journal intime de Sally Mara. Adaptation for the theater. %% The CDRQ has a copy of this, but there is really little more information than this on its origin, whether and where it was presented, etc.
- Queneau, Raymond. Le Journal intime de Sally Mara: Extract. In L'Erotisme dans la littérature. Ed. René Varrin. Paris: Editions Champs-Fleuris, 1951, pp. 68-72. %% This consists of two erotic scenes taken from the entries for 7 mars and 22 avril 1935.
- Queneau, Raymond. Le Journal intime de Sally Mara: Extract. In L'Erotisme dans la littérature française. Ed. René Varrin. Paris: Editions de la poésie moderne, 1969, pp. 97-101. %% This consists of two erotic scenes taken from the entries for 7 mars and 22 avril 1935, the same as in Varrin's 1951 volume.
- Queneau, Raymond. Journal 1939-1940, suivi de "Philosophes et voyous". Texte établi by A. I. Queneau. Notes Jean-José Marchand. Paris: Gallimard, 1986. %% The "Philosophes et voyous" part of this work is a reprint of the original article; the second part of that article was not published until 1992.
- Queneau, Raymond. Journaux: 1914-1965. Ed., pref., and notes Anne Isabelle Queneau. Paris: Gallimard, 1996. %% Rather than a diary in the classic sense of the word, this is a collection of diary entries, short texts, dreams, and quite varied notes, some of which even Queneau himself could not understand later. This volume includes the complete edition of the journal for 1939-1940, but this has apparently been somewhat edited, and the editor has included an extremely useful index to the names of people mentioned. Cf. Francis Marmande, "Queneau classé, trié, déchiré, relu."
- Queneau, Raymond. "Julien Benda: Discours à la nation européenne." La Critique sociale

(Paris), an. 2 #9 (septembre 1933), p. 147. %% Queneau does not care at all for Benda's suggestions for building a European nation.

Queneau, Raymond. "Julien Benda: Discours à la nation européenne." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 50-51.

Queneau, Raymond. "Julien Benda: Discours à la nation européenne." In La Critique sociale.

Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond. Kibishii Fuyu. Cf. Queneau, Jinsei No Nichiyöbbi and Kibishii Fuyu.

Queneau, Raymond. Die Kinder des alten Limon. Trans. Eugen Helmlé. Frankfurt: Zweitausendeins, 1988. %% This is a translation of Les Enfants du Limon into German.

Queneau, Raymond. "Kleine Taschenkogonie." Trans. Ludwig Harig. Augenblick (Stuttgart), an. 5 #3-4 (juli-dezember 1961), pp. 7-20. %% This would appear to consist of the second and fourth "chants." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 233. On Queneau's relationship to this magazine, cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande."

Queneau, Raymond. Die kleinen Geschäfte des Monsieur Brabant. Trans. Eugen Helmlé. Stuttgart: Verlag Werner Gebühr, 1977. %% This is a translation of Les Derniers Jours into German. Cf. Ingeborg Drewitz, "Letzte Tage der Jugend"; Gérald Froidevaux, "Warten auf das unbenennbare Etwas. Ein früher Roman Raymond Queneaus"; Günther Schloz, "Wortmagie gegen Dingmagie."

Queneau, Raymond. Die kleinen Geschäfte des Monsieur Brabant. Trans. Eugen Helmlé. Bremen: Manholt, 1993.

Queneau, Raymond. "Kogda razum." Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 452-459. %% This is a translation of "Lorsque l'esprit" into Russian. [[_____]]

Queneau, Raymond. Ko ení ivota. Trans. Jarmila Fialová. Afterword Jirí Pechar. Praha: Odeon, 1972. %% This is a translation of Le Dimanche de la vie into Czech.

Queneau, Raymond. "Kosma." Amis de Valentin Brû #16-17 (septembre 1981), p. 46. %% This is the text of a short introduction which Queneau gave to Kosma's version of "Si tu t'imagines." Among other things, he speaks of how Kosma came to write the music. Cf. Anne-Marie Cazalis, Les Mémoires d'une Anne; Juliette Gréco, Jujube. This is a reprint from Amis de Valentin Brû #4 (26 juin 1978). Cf. also Queneau, "Déclarations."

Queneau, Raymond. "Na Krayu mesa." Trans. Anastasia Zakharevich. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 465-480. %% This is a translation of "A la limite de la forêt" into Russian.

Queneau, Raymond. "Kreuz und Kresse." In Manierismus in der Literatur. Sprach-Alchimie und Esoterische Kombinationskunst by Gustav Rene Hocke. Rowohlts deutsche Enzyklopedie, #81-83. Hamburg: Rowohlt, 1959, p. 285. %% This is an anonymous translation of two strophes from L'Instant fatal: "Trains dans la banlieue ouest."

Queneau, Raymond. "Einege kurzkefaßte Bermerkungen über die aerodynamischen Eigenschaften der Addition." In Phantasielösungen. Ed. Thomas M. Scheerer. Rheinbach-Merzbach: CMZ-Verlag, 1982. %% This volume is subtitled "Kleines Lehrbuch der Pataphysik" and contains a number of 'pataphysical items. This particular item is Queneau's "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition." Queneau also appears nine other times, primarily as mere mentions.

- Queneau, Raymond. "Laissez-moi rêver." Les Lettres françaises (Paris), vol. * #639 (4 octobre 1956), pp. 1 and 5. %% Besides this song from "Gervaise," this includes "Une Vie sans toi" and "Chanson du champion" from Roland Petit's "Le Vélo magique." The complete texts of all the songs from both shows are in Queneau's Oeuvres complètes, vol. I, pp. 962-971. Cf. Anonymous, Raymond Queneau et le cinéma, p. 5; Véronique Mortaigne, "Les Noces prolifiques de la chanson populaire et du cinéma"; Queneau, "Gervaise."
- Queneau, Raymond. "Langage académique." Les Lettres françaises (Paris), vol. * #103 (12 avril 1946), p. 5. %% Queneau comments on the resistance, centered in the Académie française, to the natural development of the French language. This was reprinted in Bâtons, chiffres et lettres with two sentences deleted; cf. Queneau, "Les linguistes ont, depuis longtemps,..." Cf. also Paul Chaulet, "La Presse et les lettres"; F., "Repères." There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Langage académique." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 39-41. %% Cf. the entry for the original.
- Queneau, Raymond. "Langage académique." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 49-52.
- Queneau, Raymond. "Langage littéraire et langage parlé." In Le Roman français depuis la guerre. Collection "Idées," #34. Ed. Maurice Nadeau. Paris: Gallimard, 1963, pp. 211-213. %% This is simply Nadeau's anthologisation of Queneau's "Il pourrait sembler qu'en France..." Be sure to see the entry for that article.
- Queneau, Raymond. "Une Langue se compose de mots..." In Raymond Queneau by Jacques Jouet. Lyon: La Manufacture, 1989, pp. 149-153. %% Dated 1953, this previously unpublished text was apparently destined for Radio Canada. It concerns the various sorts of "langage" within any given "langue." There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. The Last Days. Trans. and notes Barbara Wright. Intro. Vivian Kogan. London: Atlas, 1990. %% This is a translation of Les Fleurs bleues into English. Cf. David Bryer, "Tales That Travel"; George Craig, "Playful and 'sérieux'."
- Queneau, Raymond. The Last Days. Trans. and notes Barbara Wright. Intro. Vivian Kogan. Elmwood Park, Illinois: Dalkey Archive Press, 1990. %% Cf. Anonymous, CR of Barbara Wright's translation of The Last Days; Anthony Caprio, CR of Barbara Wright's translation of The Last Days; Edward Hirsch, "Briefly Noted"; Bill Marx, CR of Barbara Wright's translation of The Last Days; Octavio Roca, "Characters Bubble Over in 'Last Days' of Paris"; Sybil Steinberg, CR of Barbara Wright's translation of The Last Days; Allen Thiher, CR of Barbara Wright's translation of The Last Days; Deborah Treisman, CR of The Last Days.
- Queneau, Raymond. "Leçon inaugurale." In Manuel de conversation à l'usage des membres du Marché Commun dans le cadre de la coopération franco-allemande by Ludwig Harig. Paris: Pierre Belfond, 1971, p. 7. %% This is Queneau's "Les Articles," one of the "texticules," and it was reprinted (as being part of this book) under Queneau, "Petit Supplément au Manuel de conversation de Ludwig Harig."
- Queneau, Raymond. "Un Lecteur de Marguerite Duras." Cahiers Renaud-Barrault (Paris), vol. * #52 (décembre 1965), pp. 3-5. %% Queneau describes how he had seen Duras develop from the perspective of his reader's position at Gallimard. There is some sort of

- manuscript available at the CDRQ under this title. Cf. Marguerite Duras, "Les Récalés de la littérature. Raymond Queneau: Menuisiers et bricoleurs" and "Uneuravek."
- Queneau, Raymond. "Lectures pour un Front." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 105-155. %% This consists of selections from Queneau's column "La Vie des livres" in the "Front National," a newspaper also entitled "L'Art français."
- Queneau, Raymond. "Lectures pour un Front." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 157-220. %% There is an additional note to this version on pp. 351-352.
- Queneau, Raymond. "Lectures pour un Front": Extract. Cinématographe (Paris), vol. * #107 (février 1985), p. 40. %% This is merely the last few lines from the 6 octobre 1945 entry.
- Queneau, Raymond. "La Légende de Desnos." Simoun (Oran, Algeria), an. 5 #22-23 (* 1956), p. 28. %% This is a sort of tribute. There is some sort of manuscript available at the CDRQ under "Légende de Desnos." Cf. Queneau, Fendre les flots: "C'était le même et c'était lui."
- Queneau, Raymond. "La Légende des poules écrasées." An alternative title is "Quand les poules auront des dents." There is some sort of manuscript available at the CDRQ under "Légende des poules écrasées." Cf. Daniel Delbreil, "Croquis pour une 'Croqueuse'"; Michel Lécureur, Raymond Queneau, p. 379; Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)," Raymond Queneau en scènes (pp. 76-83 and 263-265), "Rêves de théâtre, théâtre de rêve," and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau."
- Queneau, Raymond. Le Lendemain. There is some sort of manuscript available at the CDRQ under "Lendemain." Cf. Anonymous, "A propos de Le Lendemain"; Simone Dubreuilh, "Festival d'Antibes: Festival du film de demain ou désordre et génie" and "Tremvés mais courageux, les jurés du Festival de Cannes ont commencé à déguster leurs 170 kms de pellicule"; Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 200-201; Philippe d'Hugues, "L'Intenable Gageure de Raymond Queneau"; Michel Lécureur, Raymond Queneau, pp. 385-386; Paul Martignon, "Le Festival de demain à Antibes"; Palinure, "Palinure à la cinémathèque"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 148 and 360 (note 162); Claude Rameil, "Images de Queneau: Essai de filmographie" and "Images of Queneau: An Essay in Filmography."
- Queneau, Raymond. "Letter." In In Quest of Strindberg by Anthony Swerling. Cambridge: Trinity Lane Press, 1971, p. 157. %% Swerling had gathered "material for a study of the critical reception and influence of August Strindberg in France during the formative years of the contemporary theatre, 1920-1960" and publishes the results in this book. Queneau's letter, dated 23 mai 1967, politely indicates that while he admires Strindberg he does not know Strindberg's theater well and knows even less whom Strindberg might have influenced.
- Queneau, Raymond. Letter to Antoine Lemoine. Temps mêlés #54 (septembre 1961), p. 3. %% This note serves as an introduction to the issue, which is a collection of Lemoine's poems entitled Les Chardons du baragouin. The note reads: "C'est très bien, pas moyen, très bien, enfin souvent très bien. Je me suis permis de les envoyer à une revue. Avec mes sentiments les meilleurs." Cf. Michel Lécureur, Raymond Queneau, p. 422.
- Queneau, Raymond. "Lettre." In the program for "Isotope 56," the revue of the graduating class at the Ecole supérieure de physique et chimie, 26 mai 1956. %% Queneau writes a

letter of good wishes to the students who are putting on this show and were including "exercices de style." None of the "exercices" were actually by Queneau: they were entitled "Réactionnaire," "Rêveur," "Télégraphique," "Marie Chantal," "Gaffeur," "Dubitatif," "Jam-session," "Policier," and "Bric-à-brac final."

Queneau, Raymond. "Lettre." Le Bouquiniste français (= Bulletin de la librairie ancienne et moderne) (Paris), an. 39 #6 (mars 1959), p. 29. %% Queneau answers a bibliographical query about books on beards. The "M. C." at the bottom of the page probably refers to Maurice Carité, one of the editors of the magazine.

Queneau, Raymond. "Lettre." In La Machine à écrire by Jean A. Baudot. Montréal: Editions du Jour, 1964. %% The subtitle of this work is "Le premier recueil de vers libres rédigés par un ordinateur électronique." Queneau makes a suggestion concerning a comparison of computer-generated texts and those created by surrealist procedures. There is some sort of manuscript available at the CDRQ under the title "Machine à écrire."

Queneau, Raymond. "Lettre à Boris Vian (7 août 1952)." Obliques (Nyons, Drôme), vol. * #8-9 (* 1976), p. 238. %% Queneau doesn't say much but sends greetings and implies that he is bored silly.

Queneau, Raymond. "Lettre à Mircea Eliade." Secolul 20 (Bucuresti), vol. * #205-206 (* 1978), p. 41. %% This letter, written in Romanian and dated 20 march 1952, reads: "Dear sir, I thank you 1001 times for sending your book. I have begun to read it and, if I don't finish it before leaving for Greece, I will take it with me on the boat. Perhaps I will rediscover the kettle of the priestess Medea. Please believe, dear sir, in my very best wishes."

Queneau, Raymond. "Lettre à Mircea Eliade." In Cahier de l'Herne #33. Ed. Constantin Tacou. Paris: Editions de l'Herne, 1978, p. 285. %% This is the same as the other work of this name.

Queneau, Raymond. "Lettre (à Ray Nelson)." Le Marché aux puces fantastique (Vesoul, Haute-Saône), an. * #2 (mai? 1959), p. 1. %% Here is the text: "24 avril 1959. Merci de m'avoir signalé mon texte dans Satellite: ça a paru vers 1946 dans une petite collection d'un éditeur disparu. Spriel m'avait dit qu'on le reprendrait peut-être dans Satellite. Mais ils ne m'ont même pas envoyé un justificatif! Bien sûr que ce n'est pas une SF, ni une tentative de S.F.!!" The Queneau text in question is "A la limite de la forêt." Cf. Ray Nelson, (no title).

Queneau, Raymond. "Lettre (adressée à André Billy à propos du Baron Mollet)." Le Figaro littéraire (Paris), an. * #1019 (28 octobre 1965), p. 7. %% This is in regard to the Billy column of 21 octobre in this paper, p. 7. Queneau protests that the 'pataphysicians respected and cherished Mollet. Cf. Eric Beaumatin and Claude Rameil, "Lettres de Raymond Queneau à André Billy."

Queneau, Raymond. "Lettre adressée aux Sept." La Gazette des lettres (Paris), vol. 8 #26 (15 novembre 1952), pp. 6-8. %% It is a matter of choosing the "perfect" Goncourt prize-winner, and Queneau more or less settles on Homer even if he was a poet and thus ineligible...

Queneau, Raymond. "Lettres à Jean Paulhan." Cahiers Raymond Queneau #1 (juillet 1986), pp. 5-49. %% These letters stretch from 7 septembre 1934 to 1948.

Queneau, Raymond. "Leur Dernier Communiqué sera..." Les Lettres françaises (Paris), vol. * #18 (juillet 1944), p. 2. %% The complete text reads: "Ainsi que nous l'avions prévu depuis plusieurs années et conformément aux plans préparés à l'avance, notre vaillante

armée a capitulé sans conditions."

Queneau, Raymond. "Le liège, le titane et le sel aujourd'hui." In Jacques Bens, Oulipo 1960-1963. Paris: Christian Bourgois, 1982, p. 160. %% This is an isovocalic rendering of Mallarmé's "Le Vierge, le vivace et le bel aujourd'hui." Cf. the note at the end of the "Oulipo" subject entry for more information on isovocalism.

Queneau, Raymond. "Les linguistes ont, depuis longtemps,..." Sceaux: Les Tirages à part du Palimugre, 1946. %% This was a simple "plaquette," containing two texts from Les Lettres françaises from 1946, "Connaissez-vous le chinook?" (24 mai) and "Langage académique" (12 avril). They were reprinted in Bâtons, chiffres et lettres, but with two sentences deleted from the latter article between "nouveaux aspects" and "Tout le monde sait." There is some sort of manuscript available at the CDRQ under this title.

Queneau, Raymond. "Lipogrammes." In La Littérature potentielle (Créations Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 97-98. %% Queneau offers two lipogrammatic passages, one without the letter "e" and the other without "e," "a," or "z."

Queneau, Raymond. "La Littérature définitionnelle." In La Littérature potentielle (Créations Re-Créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 119-122. %% Queneau gives three examples of texts generated by substituting definitions for specific sorts of words in an existent text, an operation which can be repeated several times on the successively-generated texts. I doubt that this title came from Queneau, as I suspect that he merely presented these pages to a meeting of the Oulipo; however, since I don't know that he published them under any other name... Cf. Queneau, "Boules de neige."

Queneau, Raymond. "La Littérature française dans l'Encyclopédie de la Pléiade." Les Lettres françaises (Paris), vol. 17 #754 (1^{er} janvier 1959), pp. 1 and 2. %% This is a reprint of Queneau's Preface to Histoire des littératures, vol. III, with only the most minimal of accommodations.

Queneau, Raymond. "Littérature potentielle." Texte d'un exposé fait au Séminaire de linguistique quantitative de M. J. Favard le 29 janvier 1964. In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 319-345. %% Queneau briefly describes the aim of the Oulipo, then launches into detailed accounts of certain of its practices (lipograms, sextines, etc.). There is an extract indexed under Queneau, "OU.LI.PO," an English translation indexed under "Potential Literature," and a Russian translation under Les Exercices de style. Cf. Daniel Lancereau, "Poésie, philosophie, et science chez Friedrich von Hardenberg (Novalis)"; Wolfgang Raible, CR of Reinhold Wolff's Strukturalismus und Assoziationspsychologie. Empirischpragmatische Literaturwissenschaft im Experiment: Baudelaires "Les Chats"; Amis de Valentin Brû #23 (juillet 2001), p. 59

Queneau, Raymond. "Little Man." Trans. Charles Guenther. Chelsea (New York), vol. * #13 (june 1963), p. 31. %% This is Le Chien à la mandoline: "Petit Homme."

Queneau, Raymond. "Little Man." Trans. Francis Scarfe. Times Literary Supplement (London), an. 60 #3111 (13 october 1961), p. 739. %% This is Le Chien à la mandoline: "Petit Homme."

Queneau, Raymond. "Les Logis célèbres: Paul Léautaud, François Mauriac." L'Intransigeant (Paris), an. * #* (1938), p. . %% Although this article is indexed in Claude Rameil, "Bibliographie," p. 359, Rameil says (in a private letter) that the only article actually published in this series was Queneau's "Dans le quartier d'Edmond Jaloux et de Jean

- Cocteau" (18 janvier 1939).
- Queneau, Raymond. Loin de Rueil. Prepublication in Les Lettres françaises (Paris), an. 4 ##22-32 (23 septembre -- 2 décembre 1944). %% The exact dates were 23 and 30 septembre; 7, 14, 21, and 28 octobre; 4, 11, 18, and 25 novembre; and 2 décembre. The illustrations were by Desbardieux. This was announced and described in the 16 septembre issue.
- Queneau, Raymond. Loin de Rueil. Paris: Gallimard, 1944. %% 1000 copies were printed on 2 special papers and were bound "d'après la maquette de Mario Prassinis" (Jacques Bens, Queneau, p. 239).
- Queneau, Raymond. Loin de Rueil. Paris: Gallimard, 1944. %% 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 red morocco binding; raised bands; author and title stamped in gold on spine; decorated endpapers; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Loin de Rueil. Collection "Soleil," #191. Paris: Gallimard, 1944. %% This has a "reliure" "d'après la maquette de Massin."
- Queneau, Raymond. Loin de Rueil: Prière d'insérer. Achevé d'imprimer le 20 novembre 1944.
- %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 26-27.
- Queneau, Raymond. Loin de Rueil. Paris: Gallimard, 1946.
- Queneau, Raymond. Loin de Rueil. Collection "Soleil," #191. Paris: Gallimard, 1967.
- Queneau, Raymond. Loin de Rueil. Collection "Folio," #849. Paris: Gallimard, 1976.
- Queneau, Raymond. Loin de Rueil. Ill. Christine Bassery. Collection "Folio," #849. Paris: Gallimard, 1978. %% Cf. Catherine B. Clément, "Les Poux dans la banlieue."
- Queneau, Raymond. Loin de Rueil. Paris: Gallimard, 1982.
- Queneau, Raymond. Loin de Rueil. Collection "Folio," #849. Paris: Gallimard, 1985.
- Queneau, Raymond. Loin de Rueil. Ill. Eric Provoost. Collection "Folio," #849. Paris: Gallimard, 1991.
- Queneau, Raymond. Loin de Rueil. Ill. Eric Provoost. Collection "Folio," #849. Paris: Gallimard, 2000.
- Queneau, Raymond. Loin de Rueil. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 69-195. %% There is additional material available on pp. 1386-1408 and 1582-1621. Cf. also Daniel Delbreil, "Notice."
- Queneau, Raymond. Loin de Rueil: Extrait. In An Anthology of the Contemporary French Novel (1919-1949). Ed. Duncan and Geneviève Marthe Eva McMillan. Intro. René La-lou. London: J. M. Dent & Sons, 1950, pp. 190-193. %% This is the first three pages of chapter 7 (except for the first 3-5 lines of the chapter).
- Queneau, Raymond. Loin de Rueil: Extrait. In Romanciers du vingtième siècle. Ed. Jean and Jacqueline Sareil. New York: Holt, Rinehart and Winston, 1970, pp. 119-128. %% This constitutes the first three quarters of the second chapter of this novel; it ends with "... fausses idées des gens." There are discussion questions at the end.
- Queneau, Raymond. Lontano da Rueil. Trans. Clara Lusignoli. In Queneau, Romanzi. Paris: Gallimard / Einaudi, 1992, pp. 509-654.
- Queneau, Raymond. "Lorsque je naquis..." Cahiers Raymond Queneau #14-15 (janvier 1990),

- p. 33. %% This is the last three paragraphs of Queneau's "Souvenirs d'enfance." He speaks of the family home in Le Havre.
- Queneau, Raymond. "Lorsque l'esprit..." Variétés (Bruxelles), édition hors série (juin 1929), pp. 39-40. %% Queneau presents a number of short 'pataphysical statements on physics and other sciences and concepts. For an extract, cf. Jean Guérin, "A propos du monde physique." There is a translation into German indexed under "Sobald der Geist," two into Italian (under Queneau, Racconti e ragionamenti, and under Queneau, "Quando lo spirito"), one into English under Queneau, "When the Spirit...", and one into Russian under "Kogda razum." There is some sort of manuscript available at the CDRQ under this title. Cf. also Stéphane Audeguy, "Queneau et les fous littéraires: Le Fils, le père et la littérature"; U. J. Beswick, "Le Chiendent: Roman surréaliste?" pp. 72-73; Claude Debon, "Le Statut de la nouvelle dans l'oeuvre de Queneau"; Stanley Barton Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau," p. 27; René Magritte, Ecrits complets; Queneau, "Sobald der Geist"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 75, 138-139, and 351 (note 70).
- Queneau, Raymond. "Lorsque l'esprit..." Collection "Q," #1. Paris: Collège de 'pataphysique, EP 82 (vulg. 1955). %% This is a small, odd-shaped pamphlet, but the text has not been altered. There were 555 copies printed.
- Queneau, Raymond. "Lorsque l'esprit..." In his Contes et propos. Paris: Gallimard, 1981, pp. 17-28. %% The index indicates that this was written in 1928-1929 and first published in 1929, but with the "préavis" added in 1953.
- Queneau, Raymond. "Louis Hoyack: Les Aubes de l'humanité." La Critique sociale (Paris), an. 2 #9 (septembre 1933), p. 147. %% Queneau does not think much of Hoyack's fusion of evolution and the Old Testament.
- Queneau, Raymond. "Louis Hoyack: Les Aubes de l'humanité." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 51.
- Queneau, Raymond. "Louis Hoyack: Les Aubes de l'humanité." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Louis Hoyack: Spiritualisme historique. Etude critique sur l'idée de progrès." La Critique sociale (Paris), an. 2 #8 (avril 1933), pp. 87-88. %% Queneau is not impressed by Hoyack's conceptions of history or economics.
- Queneau, Raymond. "Louis Hoyack: Spiritualisme historique. Etude critique sur l'idée de progrès." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 40.
- Queneau, Raymond. "Louis Hoyack: Spiritualisme historique. Etude critique sur l'idée de progrès." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Loup hivernal." In Signe de vie 2. Ed. Jean-Paul Delamotte. Newcastle, Australia: (privately printed), 1975, p. 28. %% This is from Morale élémentaire, part I: Delamotte adds an English translation by K. R. Dutton on p. 29.
- Queneau, Raymond. "La Lune." Le Monde (Paris), an. 26 #7570 (17 mai 1969), "Le Monde des livres," p. vi. %% This is from Battre la campagne.
- Queneau, Raymond. "Lyrisme et poésie." Volontés (Paris), an. 1 #6 (juin 1938), pp. 1-7. %% Queneau takes a very strong stand against André Rolland de Renéville's conception of

- poetry. The "previous article" referred to is Queneau's "'De Jean Coste' et l'expérience poétique." Cf. Michel Lécureur, Raymond Queneau, p. 213; Warren Motte, "Raymond Queneau and the Aesthetic of Formal Constraint"; Gisèle Sapiro, La Guerre des écrivains, pp. 418 and 460.
- Queneau, Raymond. "Lyrisme et poésie." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 112-121.
- Queneau, Raymond. "Ma Mère chantait." In Queneau's Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. 1078-1089. %% Queneau reflects on his boyhood especially in terms of his mother's singing. Cf. Claude Debon, "Raymond Queneau et la chanson"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 18; Queneau, "Souvenirs inédits." This was reprinted in his Je naquis au Havre un 21 février 1903. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Ma Vie en chiffres." Cf. Tatiana Bonch-Osmolovskaia, "Cent Mille Milliards de poèmes of Raymond Queneau"; Queneau, Journaux (1914-1965), pp. 743-746.
- Queneau, Raymond. "Maak uw eigen sprookje." Trans. Jan Pieter van der Sterre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 41-44. %% This is a translation of Queneau's "Un Conte à votre façon" into Dutch. The title means "Make your own fairytale."
- Queneau, Raymond. "Machin, gidouille et Helvétie." Dossiers du Collège de 'pataphysique #16 (22 phalle 88 EP [vulg. 1 septembre 1961]), pp. 25-28. %% Queneau 'pataphysically proposes the slow extension of Switzerland across the rest of Europe by its adding cantons to itself in an outward spiral (= la "gidouille"). There is some sort of manuscript available at the CDRQ under this title. Cf. Daniel Compère, "Raymond Queneau et Jules Verne."
- Queneau, Raymond. "Madeleine Israël: Jules Romains, sa vie, son oeuvre." La Critique sociale (Paris), an. 1 #4 (décembre 1931), p. 168. %% Queneau finds her book "inutile."
- Queneau, Raymond. "Madeleine Israël: Jules Romains, sa vie, son oeuvre." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 24-25.
- Queneau, Raymond. "Madeleine Israël: Jules Romains, sa vie, son oeuvre." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Mais la nuit..." Temps mêlés #150 + 4 (mai 1979), p. 13. %% Cf. the note on p. 33 of this issue. This poem was reprinted in Queneau's Oeuvres complètes, vol. I, pp. 748-749.
- Queneau, Raymond. "Malédiction du cinéma." In the catalogue for the Festival du film maudit, 29 juillet to 5 août, 1949, no. pp. %% This is virtually identical to later printings (no "s" on "pellicule"). Cf. Michel Lécureur, Raymond Queneau, pp. 361 and 389.
- Queneau, Raymond. "Malédiction du cinéma." Cinéma 56 (Paris), vol. 2 #8 (décembre 1955 -- janvier 1956), pp. 15-17. %% This was also reprinted as "Les Dix Malédiction du cinéma" and "Les Dix Malédiction du cinéma mises en scène par Raymond Queneau."
- Queneau, Raymond. "Malédiction du cinéma." Amis de Valentin Brû #10-11 (février 1980), p. 63. %% This issue was co-produced with the Maison de la Culture André Malraux (Reims).
- Queneau, Raymond. Man ist immer zu gut zu den Frauen. Trans. Eugen Helmlé. Karlsruhe: Stahlberg, 1964.
- Queneau, Raymond. Man ist immer zu gut zu den Frauen. Trans. Eugen Helmlé. Collection

- "Roman," #5833. Frankfurt: Fischer Taschenbuch Verlag, 1985.
- Queneau, Raymond. Man ist immer zu gut zu den Frauen. Trans. Eugen Helmlé. Collection "Fischer Taschenbüch," #5833. Frankfurt: Fischer Taschenbuch Verlag, 1990.
- Queneau, Raymond. Man ist immer zu gut zu den Frauen. Trans. Eugen Helmlé. Collection "Wagenbachs Taschenbuch," #409. Berlin: Verlag Klaus Wagenbach, 2001.
- Queneau, Raymond. "Manon? Non!" Cf. Queneau, Journaux (1914-1965), pp. 687-688; there are some sort of manuscripts available at the CDRQ and at the Bibliothèque Armand Sala-crou in Le Havre.
- Queneau, Raymond. "Marcel Berger et Paul Allard: Les Secrets de la censure pendant la guerre." La Critique sociale (Paris), an. 2 #9 (septembre 1933), p. 132. %% Queneau has written a favorable but rather short note on this book.
- Queneau, Raymond. "Marcel Berger et Paul Allard: Les Secrets de la censure pendant la guerre." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 49.
- Queneau, Raymond. "Marcel Berger et Paul Allard: Les Secrets de la censure pendant la guerre." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Marine." La Semaine à Megève (Megève, Haute Savoie), vol. * ## (14 août 1948), no pages. %% This poem reappeared in L'Instant fatal. Cf. the note appended to Queneau, "L'Homme du tramway."
- Queneau, Raymond. "Mario Prassinis." Cf. Queneau, "C'est chacun de notre côté..."
- Queneau, Raymond. "La Marquise sortit." This is a one-page dramatic fragment found in the CDRQ dossiers. Cf. Jean-Pierre Longre, Raymond Queneau en scènes (pp. 91 and 95).
- Queneau, Raymond. [Marxisme et christianisme.] In his Traité des vertus démocratiques. Ed., intro., and notes by Emmanuël Souchier. Collection "Les Cahiers de la NRF." Paris: Gallimard, 1993, pp. 145-152. %% This is just about what the title indicates. It is the rough draft of an article written possibly at the end of 1937.
- Queneau, Raymond. Mathematik von morgen. Trans. Hans Naumann and Alexander von Platen. München: Nymphenburger Verlagshandlung, 1967. %% This is a translation of Bords. Cf. Walter L. Fischer, "Lächelnde Mathematik. Essays von Raymond Queneau."
- Queneau, Raymond. "Les Mathématiques dans la classification des sciences." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 123-129. %% This is a reprint of Queneau's "La Place des mathématiques dans la classification des sciences." Cf. Paul Braffort, "Le Désir (les désirs) dans l'ordre des amours"; Shuichiro Shiotsuka, "Raymond Queneau et deux encyclopédies: L'Idée de 'savoir' chez Queneau."
- Queneau, Raymond. "Der Matrizenanalyse des Satzes in der französischen Sprache." Trans. Eugen Helmlé. In Muster mögliche Welten. Eine Anthologie für Max Bense. Ed. Ludwig Harig and Elisabeth Walther. Wiesbaden: Limes Verlag, 1970, pp. 145-147. %% This is a translation of Queneau's "L'Analyse matricielle de la phrase en français" into German.
- Queneau, Raymond. "Meccano." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 61-66. %% This is an oulipian textual exercise. These texts are the same as in Queneau's Meccano ou l'analyse matricielle du langage but in a different order. It reappeared in the 1999 edition. Cf. Dominique Billy,

"L'OuLiPo et l'isosyntaxisme: Les Méthodes syntaxologiques de l'OuLiPo à la lumière de l'analyse matricielle"; André Blavier, "L'Erratum est humain"; Michel Lécureur, Raymond Queneau, p. 482; Jean-Michel Pochet, "Queneau, un spectacle?"; Queneau, "L'Analyse matricielle du langage," "Littérature potentielle," and "Sur la multiplication croisée de spe-cimens correspondant à un même schéma mais grammaticalement différents."

- Queneau, Raymond. Meccano ou l'analyse matricielle du langage. Ill. Enrico Baj. Milano: Sergio Tosi e Paolo Bellasich, 1966. %% This is a book measuring 54.8 cm x 20.5 x 1.3. It contains Queneau's "L'Analyse matricielle du langage" and his "Meccano" intermixed with 17 of Baj's mechanical designs. There were 174 copies printed, signed by both Queneau and Baj. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 272 and 378 (note 335).
- Queneau, Raymond. "Un Méconnu." Combat (Paris), an. * #9231 (7 mars 1974), p. 8. %% This is a reprint of "Hommage à Max Jacob."
- Queneau, Raymond. "Le Meilleur des mondes." Cf. Queneau, "Candide 47."
- Queneau, Raymond. Mein Freund Pierrot. Trans. Gottfried Beutel. Stuttgart: KG, 1950. %% This is a translation of Pierrot mon ami into German. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 87-89 and 92.
- Queneau, Raymond. Mein Freund Pierrot. Trans. Eugen Helmlé. Frankfurt: Suhrkamp Verlag, 1964. %% Cf. Günter Bien, Mein Freund Pierrot; Karl Korn, "Poesie und Trivialität. Raymond Queneaus Buch Mein Freund Pierrot"; Karl Heinz Kramberg, "Spiel mit der Sprache"; Queneau, "Hors d'oeuvres für drei"; Klaus Recht, "Gespräche mit dem Trojanischen Pferd."
- Queneau, Raymond. Mein Freund Pierrot. Trans. Eugen Helmlé. Collection "Bibliothek Suhrkamp," #895. Frankfurt: Suhrkamp, 1985.
- Queneau, Raymond. "Melancholy Corf." Trans. Gordon Dyson. Sunday Times (London), vol. * #8004 (7 november 1976), p. 41. %% This is a translation of Fendre les flots: "Mélancolie corfiote" into English.
- Queneau, Raymond. "Mélancolies monégasques." Derrière le miroir (Paris: Maeght), vol. * #92-93 (octobre 1956), p. 64. %% This poem is from L'Instant fatal. Cf. Amis de Valentin Brû #8 (septembre 1979), emission #4.
- Queneau, Raymond. "Mélancolies monégasques" and "Tous les droits." In Pierre à feu. Ed. Jacques Gardies and Jacques Kober. Cannes: Aimé Maeght, 1945, pp. 22-24. %% These poems were included in Si tu t'imagines. Pierre à feu has another sort of title, "Provence noire," on the back of the title page, and it contains 50 lithographs by André Marchand. A much smaller but otherwise identical version was printed in the following year. Cf. Michel Ragon, "Gaston Chaissac: The Aesthete in the Leather Apron."
- Queneau, Raymond. "Mer mouillée." Le Temps de la poésie (Paris), vol. * #6 (mars 1952), p. 54. %% This is Chien à la mandoline: "Acriborde aromate..." Only 1020 copies of this work were printed. Cf. Justin Saillet, "Poésie partagée."
- Queneau, Raymond. Mes souvenirs de chasseur chez Maxim's. Paris: Editions littéraires de France, 1937. %% There are two mentions of brooms in this book, as well as of rich Americans with drugs (two Queneau emblems), but it would seem to me to be merely a hackwork ghost-writing for a real person named José Roman. There is little more than anecdote, gossip, and titillation here. Cf. Claude Rameil, "Note sur le Roman"; Amis de

- Valentin Brû #16-17 (septembre 1981), p. 23, note. The CDRQ has some of Queneau's correspondance with this author under "Roman (José)."
- Queneau, Raymond. Mes souvenirs de chasseur chez Maxim's. Paris: Henri Lefebvre and Messageries du Livre, 1939. %%
- Queneau, Raymond. "Message." In the "programme des fêtes commémorant le centième anniversaire d'Alphonse Allais (1854 - 1905 - 1954)." Grenier à sel de Honfleur, 8 août 1954. %% Queneau has 3-4 lines of tribute. Cf. Guy Jumeau, "Les Fêtes du centenaire d'Alphonse Allais: ii" for a correction to this text.
- Queneau, Raymond. "Message." Combat (Paris), an. 13 #3204 (21 octobre 1954), p. 6. %% This is the same as the original text but appears in a collection of short citations from modern authors concerning Alphonse Allais; this collection appears as Anonymous, "Cent Ans après 'Alphonse Allait'."
- Queneau, Raymond. "Messaggio di Raymond Queneau." Dossiers du Collège de 'pataphysique #25 (9 pédale 91 EP [vulg. 3 mars 1964]), p. 3. %% Queneau gives a word of 'pataphysical greeting to Milan in Latin (more or less). Cf. Enrico Baj, Automitobiografia; Camilla Cederna, "Milano patafisica"; Queneau, "Discours pour l'inauguration de l'IPM"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 373 (note 293).
- Queneau, Raymond. Mesures. Queneau translated a number of texts from American literature for the 15 juillet 1939 (an. 5 #3) issue of this magazine. %% These texts were: Cotton Mather, "The Wonders of the Invisible World" (pp. 22-27); Saint John de Crevecoeur, from Letters from an American Farmer (pp. 58-61); Walt Whitman, from Democratic Perspectives and a letter dated 20 July 1883 (pp. 98-105); Vachel Lindsay, "The Santa Fe Trail" and "General William Booth Enters Into Heaven" (pp. 142-161); Hart Crane, "The Wine Menagerie" (pp. 162-171); Henry Miller, "Via Dieppe-New Haven" (pp. 266-297); Marianne Moore, "Poetry," "The Monkeys," "To a Snail," and "Silence" (pp. 300-309); Wallace Stevens, "Disillusionment of Ten O'Clock" and "The Emperor of Ice-Cream" (pp. 330-335); William Carlos Williams, "The Flower," "Spring and All," "Complete Destruction" (for which the manuscript is at the Ransom Center in Austin), "Light Hearted Wil-liam," and "The Arrival of the Slaves" (pp. 360-377). John Brown mentions these texts in his Panorama de la littérature contemporaine aux Etats-Unis. Queneau also had his two translations of William Saroyan ("L'Homme dont le coeur était resté dans les montagnes" and "Le Zeppelin du dimanche") printed in this magazine. On Henry Miller's piece, cf. Jay Martin, Always Merry and Bright. On the magazine itself, cf. Michel Lécureur, Raymond Queneau, pp. 208-210 and 218-219. There is some sort of manuscript of Queneau's translation available at the CDRQ under "Mesures." Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 21-22; Queneau and André Blavier, Lettres croisées 1949-1976, p. 30.
- Queneau, Raymond. "Der Metrostreik." Trans. Ludwig Harig. In Französische Erzähler der Gegenwart. Ed. Georges Schlocker. Stuttgart: Philipp Reclam, 1962, pp. 316-327. %% This is Harig's translation of the first chapter of Zazie in der Metro into German.
- Queneau, Raymond. Mi Amigo Pierrot. Trans. Carlos Manzano. Barcelona: Editorial Anagrama, 1993.
- Queneau, Raymond. Mijn moeder zong. Ed., trans., and notes by Jan Pieter van der Sterre. Collection "Privé-domein," #232. Amsterdam: Uitgeverij De Arbeiderspers, 1999. %% This is an anthology of somewhat autobiographical Queneau texts: poems, isolated prose

texts, sections of interviews, etc.

- Queneau, Raymond. "Million de faits." In Haute voix. Ed. Georges Jaladis and Christian Mé-gret. Paris: Stock, 1951, pp. 293-294. %% This poem is from Si tu t'imagines.
- Queneau, Raymond. Mimokhodem. Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 491-514. %% This is a translation of En passant into Russian. [[_____]]
- Queneau, Raymond. "Minotaurisme et monogamie." Volontés (Paris), an. 2 #15 (mars 1939), pp. 7-11. %% Queneau attacks the Foyer d'incendie of Nicolas Calas. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Minotaurisme et monogamie." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 156-161.
- Queneau, Raymond. "Miró." Catalogue de l'exposition au Palais des Beaux-Arts de Bruxelles, janvier 1956, p.
- Queneau, Raymond. "Miró et ses pièges." In Joan Miró: Lithographe. Vol. 2. Paris: Maeght, 1975, pp. 9-27. %% Queneau writes lightly on Miró's art, taking up where he left off in "Album 19." Cf. Anonymous, ed., Joan Miró Lithographs and Juan Miró der Lithograph.
- Queneau, Raymond. "Miró et ses pièges." In Lithos - Miró - Queneau. Collection "En Puisse," #16. Parly (Yonne): Centre d'Art graphique de la Métairie Bruyère, 2004. %% This is a reproduction of approximately 97% of Queneau's original text in an unbound folder which also contains prints of five Miró lithographs: "Le Rat des sables," "Le Maréchal des logis," "La Taupe hilare," "L'Otarie savante," and "Le Tambourg-major."
- Queneau, Raymond. "Miró oder der prähistorische Poet." Eröffnungen (Wien), vol. * #16 (* 1965), pp. 28-30. %% This is a translation of Queneau's "Joan Miró ou le poète préhistorique." Cf. Queneau, "Joan Miró oder der prähistorische Poet."
- Queneau, Raymond. "Miró ou le poète préhistorique." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 218-227. %% This originally appeared as "Joan Miró ou le poète préhistorique." There is some sort of manuscript available at the CDRQ under the title "Miro."
- Queneau, Raymond. "Miró ou le poète préhistorique." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 305-316.
- Queneau, Raymond. "Miroir double." Quinzaine littéraire (Paris), vol. * #13 (1^{ier} octobre 1966), p. 27. %% This concerns the Carelman comic book version of Zazie dans le métro.
- Queneau, Raymond. "Misery by My Gauge." Trans. Elton Glaser. Colorado Review (Fort Collins, Colorado), vol. 13 #1 (fall 1985), p. 40. %% This is Le Chien à la mandoline: "Le Malheur à ma mesure."
- Queneau, Raymond. "Mode d'emploi." In Cent Mille Millions de poèmes. Paris: Gallimard, 1961, no pages. %% Queneau sets out the origin of this work and the directions for its use. There is a German translation indexed under "Gebrauchsanweisung."
- Queneau, Raymond. "La Mode intellectuelle." La Bête noire (Paris), vol. * #1 (1^{ier} avril 1935), p. 2. %% Queneau describes the phenomenon of changing fashionable intellectual ideas and how people are quick to respond to the changes. While Queneau is sardonic, he offers no real remedy. There are some sort of manuscript items available at the CDRQ un-

- der "Mode (sur la -)" and "Mode intellectuelle." Cf. Noël Arnaud, "Queneau et Saint-Germain-des-Prés"; Michel Lécureur, Raymond Queneau, pp. 188-192; Georges Sadoul, "Les Livres." In regard to Queneau's participation in this periodical, cf. Noël Arnaud, "Un Queneau honteux?"
- Queneau, Raymond. "La Mode intellectuelle." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 60-63.
- Queneau, Raymond. Eine Modellgeschichte. Trans. Eugen Helmlé. Hof: Verlag für neue Literatur, 1970. %% This is a translation of Queneau's Histoire modèle into German. Cf. Jörg Drews, "Auf der Suche nach dem S im U oder: Versuch, die Geschichte auf einen Nenner zu bringen"; Thomas Rothschild, "Variété des Intellekts"; Gertraude Uhlhorn, "Modell-Geschichten." The script for the German radio production of this name is at the Ransom Center in Austin (Texas).
- Queneau, Raymond. Eine Modellgeschichte. Zweisprachige Ausgabe. Ed., trans., and afterword Eugen Helmlé. Collection "Frühe Texte der Moderne." München: edition texte+kritik, 1985. %% This text is in both French and German.
- Queneau, Raymond. "Modeste Contribution à l'illustration de la langue française." Subsidia pataphysica #1 (29 sable 93 EP [vulg. 29 décembre 1965]), pp. 61-62. %% Queneau proposes a "simpler" and "clearer" manner of negating in French... There is some sort of manuscript available at the CDRQ under this title. Cf. Anonymous, "Queneau au négatif"; Stéphane Audeguy, "Queneau et les fous littéraires: Le Fils, le père et la littérature"; Raymond Queneau and Noël Arnaud, "Correspondance Noël Arnaud -- Raymond Queneau," p. 334.
- Queneau, Raymond. Modré Kv ty. Trans. and afterword Jiří Pelán. Praha: Práce, 1993. %% This is a translation of Les Fleurs bleues into Czech.
- Queneau, Raymond. Moj Prijatelj Pierrot. Trans. Aleš Berger. Post. Boris A. Novak. Ill. Andrej Trobentar. Ljubljana, Yugoslavia: DZS, 1993. %% This is a translation of Pierrot mon ami into Slovenian.
- Queneau, Raymond. Moj trisatels Pjero. Trans. Miroslav Karoulac. Sarajevo, Yugoslavia: Svejetlost, 1962. %% This is a translation into Serbo-Croatian of Pierrot mon ami.
- Queneau, Raymond. Moj Prijatelj Pjero. Trans. Miroslav Karaulac. Collection "Dzjepna Knjiga," #239. Sarajevo, Yugoslavia: Svjetlost, 1961. %% This is a translation of Pierrot mon ami into Serbian. Cf. Miroslav Karaulac, "Rajmon Keno."
- Queneau, Raymond. "Mon Associé Monsieur Davis." Queneau wrote a scenario for a film of this name based on a Chilean novel. There is a manuscript of the scenario available at the CDRQ. Cf. Anonymous, "Un Nouveau Tandem comique: Yves Ciampi - Raymond Queneau"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 53-54; Paul Carrière, "Queneau scénariste"; Danièle Gasiglia-Laster, "'Mon Associé M. Davis.' Du Roman de Jenaro Prieto au scénario de Raymond Queneau"; Philippe d'Hugues, "L'Intenable Gageure de Raymond Queneau"; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 216; Queneau, Journaux (1914-1965), pp. 1045 and 1061; France Roche, "Bourvil, vedette de Raymond Queneau et Yves Ciampi dans 'Mon Asso-cié, monsieur Davis,' adaptation d'un roman chilien de 1928"; Edgar Schneider, "Quand Queneau fait son cinéma."
- Queneau, Raymond. "Mon Grand Intérêt pour la vie des soviétiques s'est encore accru." Nouvelles de Moscou (Moscow), an. 1 #57 (28 novembre 1956), p. 4. %% Certain of Que-

- neau's sentences are rather carefully phrased. There are some sort of manuscript notes available at the CDRQ under the title "Voyages divers." Cf. Anonymous, "Une Délégation de 'France - U.R.S.S.' à Moscou" and "Le Séjour des intellectuels français"; Michel Lécureur, Raymond Queneau, pp. 466-467; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 20 and 23; Michel Mohrt, Ma Vie à la NRF; Queneau, Journaux (1914-1965), pp. 933-944, and "Rimbaud en tchouvache," which is a truncated version of this text.
- Queneau, Raymond. "Monsieur Phosphore." This is a work that Queneau was interested in creating in the late 30s: cf. Queneau, Journaux (1914-1965) pp. 495-501. Cf. also Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)," Raymond Queneau en scènes (pp. 62-68, 115-116, and 262-263), "Rêves de théâtre, théâtre de rêve," and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau." There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. Monsieur Ripois. Cf. Queneau and Hugh Mills, "Monsieur Ripois."
- Queneau, Raymond. "Monts et merveilles." Paris: Dépliant publicitaire, 1952. %% This was published by the "Voyage en Grèce" travel agency for a cruise scheduled for 5-23 avril 1952. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Monument pour un homme inutile." Combat (Paris), an. 7 #1342 (28 octobre 1948), p. 4. %% This excerpt from Monuments includes the illustration.
- Queneau, Raymond. "Monument to a Useless Man." Trans. Bernard Keith. Chelsea (New York), vol. * #13 (june 1963), p. 30. %% This is from Queneau's Monuments.
- Queneau, Raymond. Monuments. Burins de Jean-Paul Vroom. Paris: Editions du Moustié, 1948. %% This consists of a box (34.5 cm x 26.8 x 3) containing a double folder which encloses 14 4-page folders printing the twelve poems and engravings plus the printing information. Claude Rameil ("Bibliographie," p. 365) says that only 222 copies of this work were printed. It was republished in Queneau's Oeuvres complètes, vol. I, pp. 169-195. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 344 (note 10).
- Queneau, Raymond. "Moral_ elementar_." Trans. Ian Pop. Steaua (Cluj, Romania), vol. 27 #3 (* 1976), p. 45. %% This is a selection of poems from the third section of Morale élémentaire.
- Queneau, Raymond. Morale élémentaire: Prepublication and note. Nouvelle Revue française (Paris), vol. 43 #253 (janvier 1974), pp. 1-20. %% This includes 19 of the first 21 poems eventually printed in section I (not "Murs murants" and "Soldats stanneux"), with a word by Queneau on the constraints of form which he employed.
- Queneau, Raymond. Morale élémentaire. Paris: Gallimard, 1975.
- Queneau, Raymond. Morale élémentaire. Paris: Gallimard, 1982.
- Queneau, Raymond. "(Mots pour la radio)." Temps mêlés #150 + 29/30 (avril 1986), pp. 7-9. %% These are Queneau's commentaries on certain words, but it is not clear whether or when they were actually broadcast. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. Muj P_ítel Pierot. Trans. Vera Linhartová. Afterword Jarmila Fialová. Praha: Státní nakladatelství krásné litteratury a umění, 1965. %% This is a translation of Pierrot mon ami into Czech.
- Queneau, Raymond. "A Multiple Choice Story." Trans. Dale McConathy. Harper's Bazaar (New York), an. 102 #3084 (november 1968), pp. 210-211. %% This is a simple translation of "Un Conte à votre façon" with a very brief introduction. There are some prob-

lems beginning with entry 15: the options for the next step should be 16 and 21, not 18 and 21, and then entries 16 and 18 are incorrectly translated. And there are other small problems.

Queneau, Raymond. "Les Murs." Visage (Limoges), vol. * #1 (* 1950), no pages. %% This poem was included in Si tu t'imagines. This little review had 2 prefaces, 6 poems, and 12 lithographs.

Queneau, Raymond. "Les Muses et lézards." La Bête noire (Paris), vol. * #2 (1^{ier} mai 1935), p. 6. %% This comic play is based on the pun in the title: the various lizards practice various arts and love the Muses, but the Muses are at a certain distance... This was reprinted in Les Ziaux, where it was altered slightly; cf. Queneau, Oeuvres complètes, vol. I, pp. 52-56. Cf. Noël Arnaud, "Queneau et Saint-Germain-des-Prés"; Michel Lécureur, Raymond Queneau, pp. 188-192. In regard to Queneau's participation in this periodical, cf. Noël Arnaud, "Un Queneau honteux?"

Queneau, Raymond. My pritel Pierrot. Trans. Vera Linhartová. Praha: Odeon, 1966. %% This is a translation into Czech.

Queneau, Raymond. Le Mystère du train d'or. Cf. Edgar Wallace.

Queneau, Raymond. "Le Mystère social." In the catalogue for the exhibition "Pierre Mac Orlan, 1882 - 1970" at the Galerie de Neuilly, Neuilly-sur-Seine (décembre 1970). %% These are extracts from Queneau's Preface to Oeuvres complètes de Mac Orlan.

Queneau, Raymond. "Le Mythe du documentaire." Labyrinthe (Paris), an. 2 #22-23 (décembre 1946), p. 28. %% Queneau discusses the lack of difference between documentaries and other films. There is some sort of manuscript available at the CDRQ under "Mythe du documentaire." This was reprinted in Amis de Valentin Brû #10-11 (février 1980), pp. 60-62.

Queneau, Raymond. "Le Mythe et l'imposture." Volontés (Paris), an. 2 #14 (février 1939), pp. 14-17. %% Queneau seems to be ruminating or testing a philosophical position which might be vaguely hegelian. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 47; Alain Calame, "Esprit farouche," pp. 10-14; Jean-Philippe Coen, "Notice"; Isabelle Rieusset, "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 48.

Queneau, Raymond. "Le Mythe et l'imposture." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 151-155.

Queneau, Raymond. "Na Krayu mesa." Trans. Anastasia Zakharevich. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 465-480. %% This is a translation of "A la limite de la forêt" into Russian. [[_____, . _____]]

Queneau, Raymond. "Naissance et avenir de la littérature." Volontés (Paris), an. 3 #22 (mai 1940), p. . %% Queneau disagrees strongly with René M. Guastalla's Le Mythe et le livre. Because of the war, this issue never actually appeared; cf. Noël Arnaud, "Étranges Volontés," p. 341. Cf. also Georges Belmont, "Queneau."

Queneau, Raymond. "Naissance et avenir de la littérature." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 204-211.

Queneau, Raymond. "Napoléon pour tous." Cf. Queneau, "Du pareil au même."

Queneau, Raymond. "Ne Coassons pas." Les Nouvelles littéraires (Paris), an. * #1044 (4 sep-

- tembre 1947), p. 8. %% This is Bucoliques: "Grenouilles."
- Queneau, Raymond. Nebenbei. Trans. Eugen Helmlé. Frankfurt: Verlag der Autoren, 1978. %% This is a translation of "En passant" into German.
- Queneau, Raymond. "Le Néo-français en déroute." L'Express (Paris), vol. * #985 bis (no date), p. 111. %% Queneau outlines his previous position on the crisis facing the French language and explains why he believes that the crisis no longer exists. This issue of L'Express appears to have been published during a strike; it bears no date, but it must have been about the end of mai 1970. This article was republished in Queneau's Le Voyage en Grèce (pp. 223-226) under the title "Curieuse Evolution du français moderne"; the date is given there as "juin 1970." Cf. Robert Le Bidois, "Une Santé chancelante?"
- Queneau, Raymond. "Neskol'ko obshchikh zemechaniy otnositel'no aërodinamicheskikh svoistv slozheniya." Trans. Anastasia Zakharevich. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 484-485. %% This is a translation of "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition" into Russian. [[_____]]
- Queneau, Raymond. "Neuf Exercices de style." In La Terre n'est pas une vallée de larmes. Ed. Marcel Marien. Bruxelles: Editions La Boëtié, 1945, pp. 30-33. %% This includes "Insistance," "Ignorance," "Lettre officielle," "Prière d'insérer," "Onomatopées," "Analyse logique," "Composition des mots," "Négativités," and "Animisme." All of these had appeared previously in the 1944 Messages.
- Queneau, Raymond. "Nicolas Boileau." Opéra (Paris), vol. * #348 (12 mars 1952), pp. 1 and 7. %% This is an extract from Queneau's "Boileau."
- Queneau, Raymond. "Nicolas chien d'expérience." Les Lettres françaises (Paris), vol. 11 #358 (12 avril 1951), p. 5. %% The origin of this poem seems to have been the escape of a dog used for experiments from the Broussais hospital. Cf. Anonymous, "Dick après sa capture," "Nicolas et la poésie," and "Nos Echos"; Michel Lécureur, Raymond Queneau, p. 269; Carmen Tessier, "Les Potins de la commère" (19 avril 1951). The poem was reprinted in Si tu t'imagines: "Petite suite" (1952 edition only), then in Queneau, Oeuvres complètes, vol. I, p. 715.
- Queneau, Raymond. S Nimi po-khoroshemu nel'zia. Trans. Valery Kislov. In On est toujours trop bon avec les femmes by Queneau. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 8-139. %% This is a translation of On est toujours trop bon avec les femmes into Russian. [[_____]]
- Queneau, Raymond. "Les Noirs ont d'instinct le génie de la couleur." Album du Figaro (Paris), an. * #29 (mai 1951), pp. 78-79 and 124. %% Queneau concentrates on Afro-American music and art in New York, basing himself on experiences from his visit there in 1950. There is some sort of manuscript available at the CDRQ under "Noirs ont d'instinct le gé-nie..." Cf. his "Broadway, leur village" and "Philadelphie."
- Queneau, Raymond. "Note complémentaire sur la sextine, suivie d'un éloge de la spirale par J. Bernoulli." Subsidia pataphysica #1 (29 sable 93 EP [vulg. 29 décembre 1965]), pp. 79-80. %% Queneau writes a rather mathematical note on the generalization of the sextine, a supplement to his remarks in "Littérature potentielle."
- Queneau, Raymond. "Note du traducteur." In Vingt Ans de jeunesse by Maurice O'Sullivan.

- Paris: Gallimard, 1936, p. 7. %% Queneau speaks only a little about the translation but tries to situate the micro-culture which the book describes.
- Queneau, Raymond. "Note du traducteur." In Peter Ibbetson by George du Maurier. Paris: Gallimard, 1946, p. 7. %% This is the same as Queneau's preface to this work.
- Queneau, Raymond. "Note du traducteur." In Peter Ibbetson by George du Maurier. Collection "L'Imaginaire," #18. Paris: Gallimard, 1946, p. 7. %% This is the same as in the original version.
- Queneau, Raymond. "Note sur le papyrus Rhind." Intermédiaire des recherches mathématiques (Paris), vol. 3 #10 (avril 1947), p. 54. %% Queneau answers the question of R. Mercier (which appeared in this publication on p. 23 of vol. 2 #5 [janvier 1946]) as to the dating of a mathematical papyrus.
- Queneau, Raymond. "Notre Ami." Réforme (Paris), an. * #1092 (19 février 1966), p. 14. %% This is a tribute to Albert-Marie Schmidt. There is some sort of manuscript available at the CDRQ under the title "Notre Ami."
- Queneau, Raymond. "Notre Ami." In Études sur le XVI^e siècle by Albert-Marie Schmidt. Paris: Editions Albin Michel, 1967, pp. 11-12. %% This is the same text as in the preceding entry.
- Queneau, Raymond. "Un Nouveau Genre littéraire: Les Science-fictions." Critique (Paris), vol. 7 #46 (15 mars 1951), pp. 195-198. %% Queneau shows great perspicacity in his remarks on the mounting popularity and nature of science fiction, both in America and, to a much lesser degree, in France. There is some sort of manuscript available at the CDRQ under this title. Cf. Pierre Boiron, Pierre Kast; Daniel Compère, "Raymond Queneau et Jules Verne"; Robert Louit and Jacques Chambon, "France"; Maurice Renault, "Qu'est-ce que la science-fiction?"
- Queneau, Raymond. "Nouveaux Exercices de style." Fontaine (Paris), vol. 9 #47 (décembre 1945), pp. 105-113. %% This includes "Présent," "Préterit," "Imparfait," "En vers," "Poly-ptotes," "Aphéreses," "Apocopes," "Syncope," "Moi je," "Exclamations," "Alors," "No-ble," "Vulgaire," "Interrogatoire," "Comédie," "Existentiel," "Paretheses," and "Fantoma-tique."
- Queneau, Raymond. "Une Nouvelle Conquête des Berbères à Puteaux." Gazette de Lausanne (Lausanne), an. 157 #209 (4 septembre 1954), "Gazette littéraire," p. 7. %% This was reprinted in Sonnets.
- Queneau, Raymond. "Nouvelle Défense et illustration de la langue française." This is the subtitle given to 1960 "décade" consecrated to Queneau. Cf. Jacques Bens, Queneau, p. 246; André Blavier, ed., Raymond Queneau à la Décade du foyer culturel international de Cerisy-la-Salle; Jean Queval, "Queneau chez ses amis."
- Queneau, Raymond. Vom Nutzen und Nachteil der Beruhigungsmittel. Trans. Hans Thill. Berlin: Klaus Wagenbach, 2002. %% This is a translation of certain parts of Contes et propos into German: "Destinée," "Lorsque l'esprit...", "La Petite Gloire," "Panique," "A la limite de la forêt," "Le Café de la France," "Une Trouille verte," "Le Cheval troyen," "Du bon emploi des tranquillisants, I, II," "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition," some of the "Texticules," and "Un Conte à votre façon." There is also a postface of six pages by the translator.
- Queneau, Raymond. "Oak and Dog." Trans. Francis Scarfe. New Verse (London), vol. * #30 (summer 1938), pp. 2-3. %% This is all but the last line of the "Chêne et chien voilà mes

- deux noms" passage in the second section of the work of the same name.
- Queneau, Raymond. As Obras completas de Sally Mara. Trans. Luiza Neto Jorge. Lisboa: Ulisseia, 1968.
- Queneau, Raymond. Odile. Paris: Gallimard, 1937. %% Cf. Queneau, Oeuvres complètes, vol. II, pp. 1572-1573 for some idea of the textual history.
- Queneau, Raymond. Odile. Paris: Gallimard, 1937. %% 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 black calfskin binding; horizontal vellum onlay; title in ink on front cover; author in ink on back cover; Japanese endpapers; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Odile: Notes préparatoires. In Raymond Queneau plus intime. Ed. Jean-Pierre Dauphin. Paris: Gallimard, 1978, p. 19, entry 178.
- Queneau, Raymond. Odile: Prière d'insérer. Bulletin de la NRF #284 (mai 1937), p. . %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 13, and in Jacques Bens, Queneau, pp. 115-116.
- Queneau, Raymond. Odile. Paris: Gallimard, 1950.
- Queneau, Raymond. Odile. Paris: Gallimard, 1964. %% Cf. Queneau, Oeuvres complètes, vol. II, p. 1573 for a note on some changes in the text.
- Queneau, Raymond. Odile. Paris: Gallimard, 1969.
- Queneau, Raymond. Odile. Paris: Gallimard, 1982.
- Queneau, Raymond. Odile. Collection "L'Imaginaire," #276. Paris: Gallimard, 1992.
- Queneau, Raymond. Odile. Collection "L'Imaginaire," #276. Paris: Gallimard, 1993.
- Queneau, Raymond. Odile. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 515-615. %% There is additional material available on pp. 1303-1330, 1557-15901, and 1740-1742. Cf. also Jean-Pierre Longre, "Notice."
- Queneau, Raymond. Odile. Trans. Grazia Cherchi. Intro. Goffredo Fofi. Collection "Universale economica," #732. Milano: Feltrinelli Editore, 1976. %% Cf. Odile Martinez, "I Tito-li Raymond Queneau: Il Caso e la necessità."
- Queneau, Raymond. Odile. Trans. Grazia Cherchi. Postface Goffredo Fofi. Collection "Universale economica," #1024. Milano: Feltrinelli Editore, 1989.
- Queneau, Raymond. Odile. Trans. Grazia Cherchi. In Queneau, Romanzi. Paris: Gallimard / Einaudi, 1992, pp. 259-357.
- Queneau, Raymond. Odile. Trans. Eugen Helmlé. Stuttgart: Verlag Werner Gebühr, 1973. %% Cf. François Bondy, "Bezaubernde Unpersonen. Raymond Queneaus Roman Odile"; Hanns Grössel, "Surrealistisches Ahrenlese. Zufallsfunde bei Aragon und Queneau"; Peter Jokostra, "Frühwerke von Aragon und Queneau," "Ich bin Platon näher als Karl Marx," and "Ein Kampf um Odile"; Marianne Kesting "Die Literatur und das einfache Leben."
- Queneau, Raymond. Odile. Trans. Eugen Helmlé. Frankfurt: Fischer Taschenbuch Verlag, 1976.
- Queneau, Raymond. Odile. Trans. Eugen Helmlé. Collection "Roman," #5878. Frankfurt: Fischer Taschenbuch Verlag, 1985.
- Queneau, Raymond. Odile. Trans. and intro. Carol Sanders. Elmwood Park, Illinois: Dalkey Archive Press, 1988. %% Cf. Anonymous, CR of Carol Sander's translation of Odile;

- George Craig, "Playful and 'sérieux'"; Tom Howard, CR of Carol Sander's translation of Odile; Sybil Steinberg, CR of Carol Sander's translation of Odile.
- Queneau, Raymond. Odile. Trans. Karina van Santen and Martine Vosmaer. Amsterdam: De Bezige Bij, 1990.
- Queneau, Raymond. Odile. Trans. Jarmila Fialová. Postface Jí_í Pechar. Praha: Mladá Fronta, 1993. %% This is a translation into Czech.
- Queneau, Raymond. Odile. Trans. E. Gulyaeva. In Joseph Kessel Dnevnaia krasavitsa, Raymond Queneau Odile, Jean Freustié Otey. Collection "The Best French Novels About Love." Moskva: Palimpsest / Respublika, 1995. %% This anthology includes, besides Queneau's Odile, translations of Joseph Kessel's Belle de jour (translated by V. Nikitin) and Jean Freustié's Auteuil (translated by E. Semina). [[_____, _ . _____]]
- Queneau, Raymond. Odiru. Trans. Akiko Osaki. Tokyo: Getsuyosha, 2003. %% This is a translation of Odile into Japanese. The translator's name is also given as Akiko Miyagawa. Cf. Shuichiro Shiotsuka, "Le Queneau démasqué."
- Queneau, Raymond. Oeuvres complètes, vol. I. Ed. Claude Debon. Bibliothèque de la Pléiade. Paris: Gallimard, 1989. %% This volume contains all of Queneau's published poetry plus an introduction, a chronology, a section on "poèmes publiés, non repris en volume," a section on "poèmes inédits," others on "chansons," "textes surréalistes," and "souvenirs inédits," a bibliography, a discography, and copious and helpful notes. My only criticism would be that the Gallimard policy concerning the arrangement of the index of titles and "incipit" leaves much to be desired, as a poem is listed only by its title, if it has one, and only by the first line, if it has no title. The result is that there is no complete index of first verses. Cf. Queneau, Floc, flac, for a text printed in this volume but re-printed elsewhere under this other title. Cf. also André Blavier, "Notes" and "Note à des notes sur des notes (O.C.I.)"; Claude Debon, "Notules pour le volume I des Oeuvres complètes de Queneau dans la Pléiade"; Martin de Haan, "Lettre"; the note at the end of the subject entry for this volume.
- Queneau, Raymond. Oeuvres complètes, vol. I. Ed. Claude Debon. Bibliothèque de la Pléiade. Paris: Gallimard, 1992. %% This is almost the same as the original edition, with very minor changes in the "Chronologie" and the "Discographie." Cf. the note at the end of the subject entry for this volume.
- Queneau, Raymond. Oeuvres complètes, vol. I. Ed. Claude Debon. Bibliothèque de la Pléiade. Paris: Gallimard, 1998. %% Cf. Debon's "Notules pour le volume I des Oeuvres complètes de Queneau dans la Pléiade" and the note at the end of the subject entry for this volume.
- Queneau, Raymond. Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002. %% The Queneau works included in this volume, and the scholars responsible for each work, are Le Chiendent (Henri Godard), Gueule de Pierre (Jean-Philippe Coen), Les Derniers Jours (Suzanne Meyer-Bagoly), Odile (Jean-Pierre Longre), Les Enfants du Limon (Madeleine Velguth), Un Rude Hiver (Emmanuël Souchier), Les Temps mêlés (Jean-Philippe Coen), Pierrot mon ami (Gilbert Pestureau), and Queneau's "Technique du roman." Each of these works appears with related documents by Queneau, relevant manuscript passages, working plans, notes, variants, a presentation / commentary of each work, and partial bibliographies (a complete bibliography concerning Queneau's novels was planned for the third volume of this

Pléiade collection, which would be the second volume containing his novels). There is also a chronology of Queneau's life and work for 1922-1942.

This volume is solid, built on first-class scholarship, and is an essential tool for anyone working with these novels. My only regret is that Gallimard did not publish Queneau's novels in three volumes, rather than two, in order to leave more space for these highly valuable scholia.

Queneau, Raymond. Oeuvres complètes, vol. III. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, novembre 2006. %% The Queneau works included in this volume, and the scholars responsible for each work, are Les Exercices de style (Emmanuel Souchier), Loin de Rueil (Daniel Delbreil), Saint-Glinglin (Jean-Philippe Coen), Le Dimanche de la vie (Paul Gayot), Zazie dans le métro (Paul Gayot), Les Oeuvres complètes de Sally Mara (Jean-Yves Pouilloux), Les Fleurs bleues (Anne Marie Jaton), and Le Vol d'Icare (Henri Godard). As in the previous volume, each of these works appears with re-lated documents by Queneau, relevant manuscript passages, working plans, notes, variants, a presentation / commentary of each work, and bibliographies relevant to each work. It was planned to have a rather complete bibliography devoted to Queneau's novels in general, but this idea was dropped. There is also a chronology of Queneau's life and work for 1942-1976, continuing that of the previous volume (which covers 1922-1942).

This volume maintains the level of scholarship of the preceding volumes, and the carefully established texts and all that accompanies each of them will serve as landmarks for all future work.

Queneau, Raymond. Les Oeuvres complètes de Sally Mara. Paris: Gallimard, 1962. %% This contains Le Journal intime de Sally Mara, On est toujours trop bon avec les femmes, and "Sally plus intime," as well as a wonderful new preface.

Queneau, Raymond. Les Oeuvres complètes de Sally Mara: Prière d'insérer. Bulletin de la NRF #168 (mars 1962), pp. 3-4. %% This text, dated "mars 1962," was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 54-55.

Queneau, Raymond. Les Oeuvres complètes de Sally Mara. Collection "L'Imaginaire," #48. Paris: Gallimard, 1979. %% Cf. Serge Koster, "Sally Mara est de retour."

Queneau, Raymond. Les Oeuvres complètes de Sally Mara. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 691-987. %% There is additional material available on pp. 1503-1505 and 1719-1746. Cf. also Jean-Yves Pouilloux, "Notice."

Queneau, Raymond. "Olivier Hussenot." Program for Zazie dans le métro, Théâtre des Trois Baudets, décembre 1959. %% This short tribute was reprinted in Amis de Valentin Brû #9 (décembre 1979), p. 6, and in Olivier Hussenot, Ma Vie publique en six tableaux, p. 9.

Queneau, Raymond. "L'Ombre de Gréta Garbo." There is some sort of manuscript available at

the CDRQ under "Ombre de Gréta Garbo." Cf. Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)," Raymond Queneau en scènes (pp. 72-76), "Rêves de théâtre, théâtre de rêve," and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau."

Queneau, Raymond. "On cause." Les Lettres françaises (Paris), an. 8 #207 (6 mai 1948), p. 1. %% Queneau writes on the nature of language which is truly "populaire." Cf. Jacques Brenner, Journal de la vie littéraire (1962-1964).

- Queneau, Raymond. "On cause." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 42-44.
- Queneau, Raymond. "On cause." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 53-56.
- Queneau, Raymond. On est toujours trop bon avec les femmes. Trans. Michel Presle. Ill. Eric Provoost. Paris: Editions du Scorpion, 1947. %% Theoretically translated by "Michel Presle" from an original by "Sally Mara," this work is actually by Queneau. The cover was done by Jean d'Halluin. The work was republished in the Oeuvres complètes de Sally Mara.
- Queneau, Raymond. On est toujours trop bon avec les femmes. Trans. Michel Presle. Paris: Gallimard, 1971.
- Queneau, Raymond. On est toujours trop bon avec les femmes. Trans. Michel Presle. Collection "Folio," #1312. Paris: Gallimard, 1981.
- Queneau, Raymond. On est toujours trop bon avec les femmes. Trans. Michel Presle. Ill. Eric Provoost. Collection "Folio," #1312. Paris: Gallimard, 1986.
- Queneau, Raymond. On est toujours trop bon avec les femmes. Ill. Eric Provoost. Collection "Folio," #1312. Paris: Gallimard, 1991.
- Queneau, Raymond. On est toujours trop bon avec les femmes. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 865-972. %% There is additional material available on pp. 1503-1505 and 1719-1746. Cf. also Jean-Yves Pouilloux, "Notice."
- Queneau, Raymond. On est toujours trop bon avec les femmes. Trans. Valery Kislov. Inostrannaia Literatura ("Foreign Literature") (Moskva), vol. * #4 (april 1997), pp. 108-170. %% This appears to be a translation of the complete novel into Russian under the approxi-mate title of "It is impossible to be with them in a positive way." It is preceded by a spu-rious "translator's note" by Michel Presle... [[S Nimi po-khoroshemu nel'zia irlandskii roman S'elli Mary, _____ - _____; _____]]
- Queneau, Raymond. On est toujours trop bon avec les femmes. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001. %% This volume contains translations into Russian of the preface to Les Oeuvres complètes de Sally Mara ("Predislovie," _____), On est toujours trop bon avec les femmes (S Nimi po-khoroshemu nel'zia, _____ - _____) and Le Journal intime de Sally Mara (Intimy dnyevnik Sally Mara, _____ - _____). It also contains "Postface" by Pascal Letellier and Valery Kislov and "Notes" by Valery Kislov.
- Queneau, Raymond. On est toujours trop bon avec les femmes: Extract. In Anthologie de l'érotisme. Ed. René Varrin. Paris: Editions Nord-Sud, 1948, pp. 142-144. %% This includes most of chapter 38.
- Queneau, Raymond. On est toujours trop bon avec les femmes: Extract. In L'Erotisme dans la littérature. Ed. René Varrin. Paris: Editions Champs-Fleuris, 1951, pp. 66-68. %% This includes most of chapter 38.
- Queneau, Raymond. On est toujours trop bon avec les femmes: Extract. In L'Erotisme dans la littérature française. Ed. René Varrin. Paris: Editions de la poésie moderne, 1969, pp. 94-96. %% This consists of most of chapter 38, the same as in Varrin's 1951 extract.
- Queneau, Raymond. "On est toujours trop bon avec les femmes." Le Nouveau Candide (Pa-

- ris), vol. * #47 (22 mars 1962), p. 18. %% This is an extract from the first pages of On est toujours trop bon avec les femmes, with a short and not very bright introduction.
- Queneau, Raymond. "On joue Sartre..." France-soir (Paris), an. 9 #1775 (14 avril 1950), p. 8.
- Cf. Queneau, "Broadway, leur village."
- Queneau, Raymond. "On prétend qu'une dame..." In the "faire-part" for the Halpern exhibition at the Galerie Pascale in Paris (4 - 22 novembre 1958). %% This is a sort of tribute to Stacha Halpern. It was reprinted in Cahiers Raymond Queneau #2-3 (mars 1987), p. 13.
- Queneau, Raymond. "On Some Imaginary Animal Languages and on the Dog Language in Sylvie and Bruno in Particular." Trans. Marc Lowenthal. Amherst, New York: Club of Odd Volumes, 1996. %% This is a translation of "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno."
- Queneau, Raymond. One Hundred Million Million Poems. Trans. John Crombie. Paris: Kick-shaws, 1983. %% This is a translation of Cent Mille Milliards de poèmes into English. Cf. Peter Reading, "Anyone for Ludo?"
- Queneau, Raymond. Όνειρο και φυγή. Trans. Λυδία Κουβάστου. Αθήνα: Αιγόκερως, 199?. %% This would seem to be a translation of Le Vol d'Icare.
- Queneau, Raymond. "L'Ordure" and "Le Temps des oiseaux." Cahiers du Collège de 'pataphysique #21 (22 sable 83 EP [vulg. 22 décembre 1955]), p. 19. %% "Le Temps des oiseaux" was republished in Sonnets; "L'Ordure" was not republished until both reappeared in Queneau's Oeuvres complètes, vol. I, pp. 311 and 716 respectively. Cf. Michel Lécureur, Raymond Queneau, p. 453.
- Queneau, Raymond. Orillas: Matemáticos, precursores, enciclopedistas. Trans. Jorge Aguilar Mora. Postface Daniel Loayza. Collection "Cuadernos de la gaceta," #67. Mexico City: FCE, 1989. %% This is a translation of Bords into Spanish.
- Queneau, Raymond. "OU.LI.PO." Nouvel Observateur (Paris), vol. * #19 (25 mars 1965), pp. 26-27. %% This is an extract from Queneau's "Littérature potentielle."
- Queneau, Raymond. "Over enkele fictieve dierenalen en met name over de hondentaal in 'Sylvie en Bruno'." Trans. Jan Pieter van der Sterre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 49-52. %% This is a translation of Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno" into Dutch.
- Queneau, Raymond. "Paisan qui va-t-en ville." Volontés (Paris), an. 1 #5 (mai 1938), pp. 45-47. %% This is the prepublication of Queneau's Les Temps mêlés (première partie, "Le Rural"). It is slightly different from the later version. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?" There is a corrected typescript of one version at the Ransom Center in Austin (Texas).
- Queneau, Raymond. "Panic." Trans. Barbara Wright. In French Writing Today. Ed. Simon Watson Taylor. New York: Grove Press, 1968, pp. 28-32. %% This is a translation of "Panique" into English. Cf. Queneau, Five Stories.
- Queneau, Raymond. "Panic" and "Some Brief Remarks Relative to the Aerodynamic Properties of Addition." Trans. Marc Lowenthal. Amherst, New York: Club of Odd Volumes, 1996. %% This is a translation of Queneau's "Panique" and "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition."

- Queneau, Raymond. "Panika." Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 460-464. %% This is a translation of "Panique" into Russian. [[_____]]
- Queneau, Raymond. "Panique." Mesures (Paris), vol. 5 #1 (15 janvier 1939), pp. 25-31. %% This was reprinted in Une Trouille verte. Cf. Michel Lécureur, Raymond Queneau, pp. 208-210 and 218-219.
- Queneau, Raymond. "Panique." In his Contes et propos. Paris: Gallimard, 1981, pp. 37-44. %% The index indicates that this was written in 1934 and possibly first published in that year.
- Queneau, Raymond. "Panique." In Paris page à page. Pierre-Edouard Robert, ed. Collection "Lectures contemporaines." Paris: Hatier-Didier, 1992, pp. 74-80. %% This is an exact reprint of the original story.
- Queneau, Raymond. "'Panique' and 'Destinée'." Trans. Valery Kislov. Mitin Zhurnal (Leningrad), vol. * #55 (* 1997), pp. 219-227. %% This is a translation of Queneau's "Panique" and "Destinée" into Russian. The title of this periodical means "Mitia's Journal"; "Mitia" is the diminutive of "Dmitri." [[_____, _____, _____]]
- Queneau, Raymond. Il Pantano. Trans. Fernanda Pivano. Torino: Einaudi, 1948. %% This is a translation of Le Chiendent into Italian. Cf. Anonymous, CR of Il Pantano; Luigi Serravalli, "Genera Gustosa Ilarità."
- Queneau, Raymond. "Ἦνα Παραμυθὶ στα μετρά σας." Trans. Νίκος Ἀμανίτης. Ἡ Ἀέξη (Ἀθήνα), vol. * #69-70 (νοεμβρίου - δεκεμβρίου 1987), pp. 1035-1037. %% This is "Un Conte à votre façon" in Greek.
- Queneau, Raymond. "Paris qui bouge." In Regards sur Paris. Paris: Editions Sauret, 1968, pp. 189-204. %% Queneau discusses the invention of "transports en commun" in Paris by Pascal, the tendency towards people using their own cars, the use of taxis, pedestrian traffic, traffic jams, etc. This is Queneau's contribution to a collective work by the Académie Goncourt, Regards sur Paris. 180 copies were printed. There is some sort of manuscript available at the CDRQ under this title. Cf. Claude Debon, "Le Statut de la nouvelle dans l'oeuvre de Queneau"; Georges Pillement, "Regards sur Paris"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 289 and 381 (note 359); Annette Vaillant, "Comment ils le voient."
- Queneau, Raymond. "Paris qui bouge." In Regards sur Paris. Paris: Grasset, 1962, pp. 187-204. %% This work is virtually identical to that described in the preceding entry.
- Queneau, Raymond. "Paris-ci, Paris-là" et autres poèmes. Pref. Guy Goffette. Ill. Dominique Corbasson. Collection "Enfance en poésie." Paris: Gallimard Jeunesse, 2001. %% This is a simple children's book which contains poems from Courir les rues ("Men at work" and "Ixatnu siofnnut i avay") and Battre la campagne ("La Poule, le renard et le coq," "La Fourmi et la cigale," "Au clair de la lune," "Si le potiron ne meurt," "Aller en ville un jour de pluie," "Le Lion et l'escargot," "Apprendre à voir," and "L'Ecolier").
- Queneau, Raymond. "Parler est incertain..." Cahiers Raymond Queneau #10 (décembre 1988), p. 19. %% Queneau offers a tribute to Brice Parrain's verisimilitude. This was first published in the program for Parrain's play, "Noir sur Blanc," produced in Paris at the Théâtre des Mathurins. Cf. p. 21 of this issue. There is some sort of manuscript available at the CDRQ under this title.

- Queneau, Raymond. "Paul Nizan: Aden Arabie." La Critique sociale (Paris), an. 1 #2 (juillet 1931), p. 86. %% Queneau finds Nizan's ideas to be less than worthless. This article is signed "R. A."; cf. the note appended to Queneau, "Charles Picard: La Vie privée dans la Grèce classique." Cf. also Maurice Arpin, "Paul Nizan, oubli et 'resurgence': Le Parcours d'un lectorat."
- Queneau, Raymond. "Paul Nizan: Aden Arabie." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 17.
- Queneau, Raymond. "Paul Nizan: Aden Arabie." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Paul Nizan: Les Chiens de garde." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 272. %% Queneau immensely prefers Marx to Nizan's applications of Marx's ideas. Cf. Noël Arnaud, "Politique et polémique dans les romans de Raymond Queneau."
- Queneau, Raymond. "Paul Nizan: Les Chiens de garde." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 31.
- Queneau, Raymond. "Paul Nizan: Les Chiens de garde." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Paul Valéry est mort." Front national (Paris), an. 2 #291 (21 juillet 1945), pp. 1 and 2. %% This is an obituary in the form of a tribute. There is some sort of manuscript available at the CDRQ under the title "Valéry (Obsèques de Paul-)."
- Queneau, Raymond. "Paul Valéry est mort." Cahiers Raymond Queneau #24-25 (juin 1993), p. 37.
- Queneau, Raymond. [Le PCF: "Un Marxisme malade."] In his Traité des vertus démocratiques. Ed., intro., and notes by Emmanuël Souchier. Collection "Les Cahiers de la NRF." Paris: Gallimard, 1993, pp. 153-158. %% This is just about what the title indicates. It is the rough draft of an article written probably at the end of 1937.
- Queneau, Raymond. "Le Pêcheur de." Cf. Jean-Pierre Longre, "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau."
- Queneau, Raymond. "Pegeen Hélion." In the catalogue for the exhibition "Artiste et artisan" (Paris, 7-21 juin 1949). %% This is a short and pleasant tribute. There is some sort of manuscript available at the CDRQ under this title. Cf. Noël Arnaud, "Des goûts d'un satrape en couleurs," p. 53; Marcel Duhamel, Raconte pas ta vie, p. 275; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 122 (expo) and 355 (note 128).
- Queneau, Raymond. "Pegeen Hélion." In the catalogue for the exhibition Galleria d'arte del Naviglio (Milano, 7-20 aprile 1951). %% This is an exact reprint of the original in French and a translation into Italian.
- Queneau, Raymond. "Pegeen Hélion." In the catalogue for the exhibition Galleria del Corso (Merano, 28 novembre - 5 dicembre 1951). %% This a reprint of the Italian translation from the "Galleria d'arte del Naviglio" catalogue.
- Queneau, Raymond. "Pegeen Hélion." Amis de Valentin Brû #24-25 (décembre 1983), p. 20. %% This an exact reprint of the original French text.
- Queneau, Raymond. "Peintures d'Arnal." Préface au catalogue de l'exposition Arnal, Galerie Rive-Gauche, Paris (juin 1957), pp. 3-4. %% In this preface, Queneau insists especially on a painting's having its own meaning, one impossible to label or to reduce to words. The painter's full name is François Arnal. Cf. Queneau, Cher Monsieur-Jean-Marie-mon

fil: Lettres 1938-1971, p. 172.

Queneau, Raymond. "Peintures 1921-1959." Cahiers européennes / Europäische Hefte / Notes

from Europe (Hamburg), an. 6 #3 (juli 1979), pp. 40-53. %% Printed with other commentaries on Elie Lascaux's art, this is the same article three times, first in French (pp. 40-41), then in German (pp. 48-49), and finally in English (pp. 52-53). It is exactly the same as the Preface to the catalogue of the Elie Lascaux exposition "Peintures 1921/1959 at the Galerie Louise Leiris, Paris (13 mars -- 11 avril 1959)."

Queneau, Raymond. "La Persecution du lecteur." Cf. Louis Pauwels, "Ecrivains et éditeurs protestent contre le projet de domaine public payant."

Queneau, Raymond. "Petit Homme." Les Lettres nouvelles (Paris), an. 5 #52 (septembre 1957), pp. 193-198. %% "Je ne joue pas aux mots croisés" only reappeared in Queneau's Oeuvres complètes, vol. I, p. 716. The rest of these poems were reprinted in Chien à la mandoline: "Petit homme," "Pour un art poétique" (suite), "Encore l'art po," "L'Excursion espagnole," "Petit jour," "Les Linges noirs," "Toujours l'histoire de se lever tôt," "Héraldique," "La Leçon des choses" and "Retour au foyer."

Queneau, Raymond. "Petit Supplément au Manuel de conversation de Ludwig Harig." Quinzaine littéraire (Paris), vol. * #163 (1^{er} mai 1973), p. 13. %% This is the same as the "texticule" "Les Articles." Cf. Queneau, "Leçon inaugurale."