

- Queneau, Raymond. "A d'autres," "Evolution," and "Tant de sueur humaine." Les Temps modernes (Paris), vol. 3 #27 (décembre 1947), pp. 965-969. %% These poems are from L'Instant fatal.
- Queneau, Raymond. "A la limite de la forêt." Fontaine (Paris), an. 8 #59 (avril 1947), pp. 18-35. %% This is the first chapter of an unfinished novel; cf. Claude Rameil, "Bibliographie," p. 364. Cf. Paul Chaulot, "Les Scouts de la poésie."
- Queneau, Raymond. A la limite de la forêt. Collection "L'Age d'or," #44. Paris: Fontaine, 1947. %% The text is dated "1940." The cover is by Mario Prassinis, and only 550 copies were printed.
- Queneau, Raymond. "A la limite de la forêt." Satellite (Paris), an. 2 #14 (février 1959), pp. 21-34. Cf. Queneau, "Lettre (à Ray Nelson)."
- Queneau, Raymond. "A la limite de la forêt." Réalités secrètes (Limoges), vol. #21-22 (1964), pp.
- Queneau, Raymond. "A la limite de la forêt." In his Contes et propos. Paris: Gallimard, 1981, pp. 59-79.
- Queneau, Raymond. "A midi, dans Boston la puritaine..." France-soir, an. * #1773 (12 avril 1950), p. 8. Cf. Queneau, "Broadway, leur village."
- Queneau, Raymond. "A Monsieur..." Paris: private publisher, 1929. %% This professionally-printed four-page pamphlet is a questionnaire addressed to members of the surrealist group and to others associated with avant-garde revolutionary literary activities; it concerns the future of individual or group revolutionary action. Queneau apparently wrote it as secretary of the surrealist group and based on Breton's ideas and the discussions of the group. Maurice Nadeau, Histoire du surréalisme, pp. 170-176 offers a discussion of the role this letter played; cf. also Michel Lécureur, Raymond Queneau, pp. 117-119.
- Queneau, Raymond. "A propos de l'exposition Giorgio de Chirico." La Révolution surréaliste (Paris), an. 4 #11 (15 mars 1928), p. 42. %% This is a rather acid review of the exposition. Cf. Marguerite Bonnet, "Chronologie," and Antoine Compagnon, Les Cinq Paradoxes de la modernité, for an idea of Queneau's stance at this moment in regard to de Chirico. Breton decided to divorce Simone Kahn, Queneau's sister-in-law, in October 1928, and Queneau broke with the surrealists at that point. Cf. also Noël Arnaud, "Des Goûts d'un satrape en couleurs," p. 48; Décapan, "Exit Chirico."
- Queneau, Raymond. "Accounts of Abundant Dreams." Trans. Brigitte Lambert. Atlas Anthology (London), vol. * #3 (* 1985), pp. 57-59. %% This is a translation of Queneau's "Des Récits de rêves à foison."
- Queneau, Raymond. "Adresse à la Décade." Temps mêlés #50/52 (septembre 1961), pp. 9-12. %% Queneau's comments concern why he was writing what. An extract was published as "Une Déclaration de Queneau" and Jean Guérin cites him once. Cf. Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 182-183; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 162-167, 170-171, and 173.
- Queneau, Raymond. "Ainsi c'était." Nouvelle Revue française (Paris), vol. 37 #222 (juin 1971), pp. 1-3. %% This is a tribute to the deceased poet Jean Follain. There is some sort of manuscript available at the CDRQ under "Ainsi c'était."
- Queneau, Raymond. "L'Air et la chanson." La Bête noire (Paris), vol. * #2 (1^{ier} mai 1935), p. 3. %% Queneau speaks strongly about the various abuses which literature was suffering

- from. There is some sort of manuscript available at the CDRQ under this title. 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'Air et la chanson." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 64-66.
- Queneau, Raymond. "Album 19." In Album 19. Paris: Maeght, 1962. %% This was apparently a Miró album to which Queneau contributed this text. There were only 75 copies printed, signed by Miró and Queneau. This text reappeared in Anonymous, ed., Joan Miró Lithographs and Juan Miró der Lithograph.
- Queneau, Raymond. La Alegría de la vida. Trans. Carlos Manzano. Madrid: Alfaguara, 1984. %% This is a translation of Le Dimanche de la vie into Spanish. Cf. José Manuel Fajardo, "La Alegría de vivir"; Francisco J. Satué, "Raymond Queneau: El Deseo de vivir."
- Queneau, Raymond. "Alfred." Nouvelle Revue française (Paris), vol. 46 #270 (mars 1936), pp. 339-357. %% These pages contain paragraphs taken from chapters 1, 3, 4, and 6 of Les Derniers Jours. There seem to be passages here which do not appear in the final version.
- Queneau, Raymond. "Alfred." Trans. Barbara Wright. Translation (New York), vol. 23 #* (spring 1990), pp. 102-106. %% This is Wright's translation of chapter 6 of Les Derniers Jours.
- Queneau, Raymond. "Alice en France." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 51-54. %% This is a curious story in which Queneau would seem to be imitating Lewis Carroll. It reappeared in the 1999 edition. There is some sort of manuscript available at the CDRQ under this title. Cf. Stanley Barton Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau."
- Queneau, Raymond. "Alice en France." In his Contes et propos. Paris: Gallimard, 1981, pp. 135-143. %% The index indicates that this was written in 1945.
- Queneau, Raymond. "Alice in Frankrijk." Trans. Jan Pieter van der Sterre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 44-48. %% This is a translation of "Alice en France" into Dutch.
- Queneau, Raymond. "Allocution de M. Raymond Queneau." In Le Centenaire d'Emile Verhaeren. Bruxelles: Académie royale de langue et de littérature française de Belgique, 1956, pp. 23-26. %% This is a tribute to the Belgian poet. Cf. Queneau, "Le Visionnaire"; this is not quite the same text. There is some sort of manuscript available at the CDRQ under the title "Centenaire de Verhaeren." Cf. also Queneau and André Blavier, Lettres croisées 1949-1976, pp. 73, 74, and 350 (note 69).
- Queneau, Raymond. "'Allocution de M. Raymond Queneau' de l'Académie Goncourt, prononcée le 21 mai 1955 au Palais des Académies de Bruxelles pour la commémoration du centenaire d'Emile Verhaeren." Bulletin de l'Académie royale de langue et de littérature françaises (Bruxelles), vol. 33 #2 (* 1955), pp. 99-102. %% This is the same as the preceding text.

- Queneau, Raymond. Alphabet. Ill. Claude Stassart-Springer. Vézelay (Yonne): Editions de la Goulotte, 2001. %% This publication was limited to 90 copies, 5 "de tête," 15 "hors commerce," and the other 70 for the trade. Cf. Jean-Claude Perrier, "'Honorable Progéniture.'"
- Queneau, Raymond. Amicul meu Pierrot. Trans. Radu Albala. Intro. Valeriu Panaitescu. Collection "Meridiane," #177. Bucuresti: Univers, 1971.
- Queneau, Raymond. "L'Amour, la peinture." Les Lettres françaises (Paris), vol. * #108 (17 mai 1946), p. 4. %% Queneau reviews the art of André Marchand. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "L'Amour, la peinture." Preface to the catalogue of the Exposition André Marchand at the Kunsthalle of Berne (juin 1948), pp. 3-11. %% This is a reprint of the other work of the same name.
- Queneau, Raymond. "Amours déçues." Tribu (Toulouse), vol. * #11 (1^{ier} trimestre 1986), pp. C5-C6. %% Queneau speaks of his experiences with chess and of playing with André Gide in Torri de Bennaio in 1948. The text is dated 1974, but it is not clear that it had been printed elsewhere before this occasion. There is some sort of manuscript available at the CDRQ under this title. Cf. Queneau, Journaux (1914-1965), pp. 621 et seq. and Queneau and André Blavier, Lettres croisées 1949-1976, pp. 28 and 29.
- Queneau, Raymond. "L'Amphion." In Almanach de Paris An 2000. Paris: Le Cercle d'échanges artistiques internationaux, 1949, p. 219. %% This was reprinted from Les Ziaux. Cf. Claude Debon-Tournadre, "Présence d'Apollinaire dans l'oeuvre de Queneau," p. 80.
- Queneau, Raymond. "L'Amphion." Adam (London), an. 19 #219-221 (* 1951), p. 12.
- Queneau, Raymond. "L'Amphion." In De Passy au Père-Lachaise. Ed. Marc Blancpain and C. de Lignac. Collection "France actuelle," #2. Paris: Hatier, 1960, p. 8.
- Queneau, Raymond. "Amphion géomètre." Temps mêlés #4/5 (= 5/6) (29 juin 1953), p. 7. %% This was reprinted in Sonnets. Cf. Michel Lécureur, Raymond Queneau, pp. 64-65; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 43-48.
- Queneau, Raymond. "L'Analyse matricielle de la phrase en français." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 55-60. %% While there is an obvious parentage between this text and the next one, they are not at all the same. Nonetheless, in both cases Queneau tries to objectify and quantify permutations of the sentence in such a manner as to make them mathematically manipulable. This text reappeared in the 1999 edition. Cf. Jean-Michel Pochet, "Queneau, un spectacle?"; Queneau, "Meccano"; Marina Scriabine, "Pensée artificielle et pensée vécue." There is a German translation under Queneau, "Der Matri-zenanalyse des Satzes in der französischen Sprache."
- Queneau, Raymond. "L'Analyse matricielle du langage." In Etudes de linguistique appliquée, vol. III. Ed. B. Quemada. Paris: Didier, 1964, pp. 37-50. %% Cf. the note in the preceding entry. There is some sort of manuscript available at the CDRQ under this title. This text reappeared in Queneau, Meccano ou l'analyse matricielle du langage. Cf. also François Le Lionnais, "Pensée artificielle, pensée vécue"; Queneau, "Meccano."
- Queneau, Raymond. "André Figueras a recueilli la réponse de Raymond Queneau pour son enquête 'Victor Hugo ... hélas'." Temps mêlés #150 + 39/40 (printemps 1989), p. 20. %% The original is indexed under Queneau, Réponse à l'enquête "Victor Hugo ... hélas."

- Queneau, Raymond. André Frénaud. Lithographies de Jean Bazaine. Exposition organisée à la Librairie Le Divan. Paris: Editions Le Divan, 1960. %% This booklet consists of Queneau's tribute essay (for which there is some sort of manuscript available at the CDRQ under "André Frénaud penseur poète"), a lithograph (or two), the poem (listed as unpublished), a bibliography of Frénaud's works from 1943 to 1960 (including pending works), and the following note on the printing parameters: "Il a été tiré 200 exemplaires : 150 exemplaires sur papier offset numérotés de 1 à 150; 30 exemplaires sur papier de Rives, comportant en outre une seconde lithographie, numérotés de I à XXX; 20 exemplaires marqués H. C. réservés aux collaborateurs." I do not believe that the poem, "L'Irruption des mots," figures in vol. I of Queneau's Oeuvres complètes. Cf. also Queneau, "Avant-propos pour une bibliographie," which is the same as this essay, and "Sa composition, ses noces noires," as well as Frénaud, "La Sainte Face révélée dans les baquets."
- Queneau, Raymond. "André Frénaud." Cahiers Raymond Queneau, vol. * #10 (décembre 1988), pp. 16-18. %% This first appeared in the catalogue for the "Le Divan" bookstore in mai 1960. There were only 200 copies printed.
- Queneau, Raymond. "André Frénaud, penseur-poète." Le Monde (Paris), an. 25 #7314 (20 juillet 1968), p. iv. %% This is a short tribute, for which there is some sort of manuscript available at the CDRQ.
- Queneau, Raymond. "André Prévoist: Cieux nouveaux ou quatre hommes dans la lune." Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 272. %% Queneau does not care for this extremely banal satire of pacifists, supernudists, and "lunar pederasts." This was not reprinted in Voyage en Grèce.
- Queneau, Raymond. "André Prévoist: Cieux nouveaux ou quatre hommes dans la lune." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. Angol Park. Trans. and afterword Endre Lázár Bajomi. Collection "Modern Könyvtár," #113. Budapest: Európa Könyvkiadó, 1967. %% This was a translation of Pierrot mon ami into Hungarian.
- Queneau, Raymond. Aoi Hana. Trans. Fumihiko Takita. Tokyo: Chikuma Shobo, 1969. %% This is a translation of Les Fleurs bleues into Japanese. The Japanese title means the same as the French one.
- Queneau, Raymond. Το Απόκρυφο ημερολόγιο της Σάλλυ Μάρα. Trans. and post-face Αχιλλέας Κυριακίδης. Αθήνα: Opera, 1993. %% This is a translation of Le Journal intime de Sally Mara into Greek.
- Queneau, Raymond. "L'Appel de Raymond Queneau." Les Lettres françaises (Paris), vol. * #212 (10 juin 1948), p. 2. %% This is an appeal for readers of the Lettres françaises to support some sort of freedom of the press. Be sure to see Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile, p. 49. Cf. also the entry under "Comité national des écrivains"; André Billy, "Y a-t-il une crise du livre? -- Sur le divorce de la critique et du public. -- Tentatives d'hier et d'aujourd'hui"; Jacques Carat, "Crise de l'imprimerie"; René Groos, "Et le public?"; Michel Lécureur, Raymond Queneau, p. 266; Queneau, "La Crise de la librairie"; Emmanuël Souchier, Raymond Queneau, p. 33.
- Queneau, Raymond. L'Arbre qui pense. Ill. Régis Lejonc. Collection "Petits Géants." Paris: Editions Rue du monde, 2002. %% This is a children's book containing just this poem from Le Chien à la mandoline.

- Queneau, Raymond. Arithmétique. Scenario. In Raymond Queneau et le cinéma. Ed. Anonymous. Reims: Maison de la culture André Malraux de Reims et Amis de Valentin Brû 1980, pp. 50-55. %% This is the scenario of a short film, written by Queneau and in which he was the only actor. There is a manuscript of the scenario available at the CDRQ. Cf. Anonymous, "L'Encyclopédie filmée" and "Un Nouvel Harry Langdon: Raymond Queneau (de l'Académie Goncourt)."
- Queneau, Raymond. "Arithmétique affective." Démocratie (), an. #126 (23 mars 1962), p. %% This is an extract from "Sally plus intime."
- Queneau, Raymond. "Les Articles." This was originally one of his "texticules." Cf. Queneau, "Die Artikel" and "Petit Supplément au Manuel de conversation de Ludwig Harig." Cf. also Michel Gey., Daniel Duprez, and Clarence Chenel, ed., Le Français en 4^e; Alain Salles, "J'avais envie que cet ouvrage de bibliothèque descende de son piédestal."
- Queneau, Raymond. "Die Artikel." Trans. Eugen Helmlé. In Aus Wörtern eine Welt. Zu Helmut Heissenbüttel. Collection "Portrait," #1. Frankfurt-am-Main: Qumran Verlag, 1981, p. 143. %% This is Queneau's "Les Articles."
- Queneau, Raymond. "Les Artistes." Amis de Valentin Brû #9 (décembre 1979), pp.
- Queneau, Raymond. Ασκήσεις ύφους. Trans. Αχιλλέας Κυριακίδης. Αθήνα: Ύψιλον, 1984. %% This is a translation of Exercices de style into Greek.
- Queneau, Raymond. "L'Astre Patagon." In Poètes, peintres, sculpteurs. Paris: Maeght, 1960, p. %% This is a surrealist prose poem. The work containing it is an album published on the occasion of an exhibition of the same name; there were only 150 copies printed.
- Queneau, Raymond. "L'Astre Patagon." Derrière le miroir (Paris: Maeght), vol. * #119 (* 1960), n. p.
- Queneau, Raymond. "At the Edge of the Forest." Trans. Ralph Manheim. Tiger's Eye (New York), vol. * #2 (december 1947), pp. 6-16. %% This is a translation of "A la limite de la forêt." There is a different English translation under Queneau, "The Trojan Horse" & "At the Edge of the Forest."
- Queneau, Raymond. "L'Atelier de Brancusi." Poésie vivante (Genève), vol. * #29 (* 1969), pp. 18-19. %% This is the original poem plus a translation into Romanian done by an unnamed person.
- Queneau, Raymond. "L'Atelier de Brancusi." In Masa tacerii. Ed., trans., and pref. Ion Caraion. Bucuresti: Editura Univers, 1970, pp. 260-263. %% This has the original French for this poem (cf. Queneau's Oeuvres complètes, vol. I, p. 720 and notes) and Caraion's Romanian translation on facing pages.
- Queneau, Raymond. "Attendre dans les ajoncs..." Trans. Barbara Wright. Atlas Anthology (London), vol. * #2 (* 1984), p. 9. %% This is a poem from section 3 of Morale élémentaire.
- Queneau, Raymond. "Au temps du désordre. Pour saluer Boris Vian." In Radio Vian. Vol. 15 of Les Oeuvres complètes de Boris Vian. Paris: Fayard, 2003, pp. 264-266. %% In these comments from a radio show of this name on 30 janvier 1963 Queneau gives a relatively long appreciation of Vian's creation of a particular style of novel, stressing L'Ecume des jours.
- Queneau, Raymond. "Aus dem Tagebuch." In the theater program for the 1966/1967 season of the "Komödie" in Basel. Ed. Siegfried Kienzle. P. 4. %% This seems to be a reflection on the work of the poet, possibly in relation to Hegel's philosophy.

- Queneau, Raymond. Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle. Ed., intro., and notes Madeleine Velguth. Paris: Cahiers de la NRF, 2002. %% This is the text which Queneau tried to have published in 1934 and which he eventually used in part in Les Enfants du Limon. It includes a preface by Queneau. There are some sort of manuscripts available at the CDRQ under this title, and the Ransom Center (Austin, Texas) has a very rough typed draft of this work. There is a translation into Spanish under Queneau, En los Confines de las tinieblas: Los Locos literarios. Cf. Jacques Birnberg, "Raymond Queneau, (ré)-citateur hétérocyte ou des libertés du lecteur"; Olivier Cariguel, CR of Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle; Norbert Czarny, "Fleur bleue et chiendent"; Patrick Kéchichian, "Encyclopédie de quelques folies"; Laurent Lemire, "L'Esprit Queneau"; Ali Nematollahy, CR of Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle; Florent Seifert, "Blavier et les fous littéraires"; Shuichiro Shiotsuka: CR of Charles Nodier's Bibliographie des fous: De quelques livres excentriques, Queneau's Comprendre la folie, Stéphane Fleury's A Propos des fous littéraires, André Blavier's Les Fous littéraires, and Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 62 and 65-67.
- Queneau, Raymond. "Aux Enfers." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 17-23. %% This is a short comic play which Queneau wrote in 1916, while still in middle school, about "chahuteurs" in a classical Greek Hell. There is some sort of manuscript available at the CDRQ under this title. This text reappeared in the 1999 edition. Cf. Michel Lécureur, Raymond Queneau, pp. 41-42; Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)" and Raymond Queneau en scènes, pp. 40-42 and 259-260; Gianni Poli, "Il Dialago drammatico di Raymond Queneau: Una Tangenza teatrale."
- Queneau, Raymond. "Avant-hier par Kay Boyle." Nouvelle Revue française (Paris), vol. 48 #284 (mai 1937), pp. 791-792. %% Queneau seems to want to say something nice about this book but appears to find it rather hard to manage.
- Queneau, Raymond. "Avant-hier par Kay Boyle." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 77-78.
- Queneau, Raymond. "Avant-propos." Beaux Livres anciens et modernes (Paris), vol. * #25 (avril 1951), pp. 1-2. %% This is the introduction to a Gallimard catalogue of rare books; Queneau makes some interesting comments on Anatole France, a bibliophile. In this regard, cf. also Queneau and André Blavier, Lettres croisées 1949-1976, pp. 27, 31, 144, and 359 (note 158).
- Queneau, Raymond. "Avant-propos." In L'Arrache-cœur by Boris Vian. Paris: Vrin, 1955, pp. 7-8. %% This is basically a tribute to Vian. There is some sort of manuscript available at the CDRQ under the title "Vian: préface à L'arrache-cœur." Cf. Boris Vian, "Lettre en vers adressée à Raymond Queneau, satrape, alors à Sienna en Toscane"; Queneau, "In the Beginning was the Forward."
- Queneau, Raymond. "Avant-propos." In L'Arrache-cœur by Boris Vian. Collection "Livres de poche," #2398. Paris: Pauvert, 1962, pp. 5-6.
- Queneau, Raymond. "Avant-propos." In L'Arrache-cœur by Boris Vian. Collection "Livres de Poche," #2398. Paris: Pauvert, 1977, pp. 5-6.

- Queneau, Raymond. "Avant-propos." In Gertrude Stein by Donald Sutherland. Trans. Nicole Balbir. Paris: Gallimard, 1973, p. 3. %% Queneau praises Sutherland's understanding of Stein and her works and hopes that Sutherland's work will make Stein better read and understood in France. There is some sort of manuscript available at the CDRQ under the title "Gertrude Stein, préface à D. Sutherland."
- Queneau, Raymond. "Avant-propos." In Notes d'un biologiste by Jean Rostand. Ill. Albert Flocon. Paris: Editions les Pharmaciens bibliophiles, 1954, pp. 7-9. %% Queneau had asked Rostand to comment La Bruyère for Les Ecrivains célèbres, and now Queneau is only too happy to return the favor by prefacing this collection of insights and observations. There were only 200 copies printed. There is some sort of manuscript available at the CDRQ under the title "Préface à Jean Rostand." Cf. Claude Cézan, "Que pensez-vous de ... la parthénogenèse?"
- Queneau, Raymond. "Avant-propos" to Notes d'un biologiste. Cahiers Raymond Queneau, vol. * #10 (décembre 1988), pp. 14-15. %% Cf. the bibliographical note on p. 21 of this issue.
- Queneau, Raymond. "Avant-propos pour une bibliographie." Sud (Marseille), an. 11 #39-40 (* 1981), pp. 14-15. %% Queneau writes about how André Frénaud had his own ideas about the illustration of his books of poetry and how they all came out in vastly different sizes. This is a reprint of the tribute essay from his André Frénaud. Cf. André Frénaud, "La Sainte Face révélée dans les baquets"; Queneau, "Sa Composition, ses noces noires."
- Queneau, Raymond. "Avant-propos I." In On est toujours trop bon avec les femmes. Paris: Cinema International Corporation, 1971, pp. 7-8. %% This was a brochure for the film, and the text was signed "Sally Mara." The brochure also contained "Aphorismes de Sally Mara" on pp. 4, 23, and 27.
- Queneau, Raymond. "'Avec le temps...', texte inédit." Temps mêlés #150 + 65/68 (printemps 1996), pp. 247-248. %% This is a commentary on Charlie Chaplin's "Limelight" and its humor. Cf. Marie-Claude Cherqui, "Avec le temps... ou Les Récifs de la rigolade: A propos de Limelight de Charlie Chaplin." Cf. Bernard Giquel, "Chaplin: Zazie le fait pleurer."
- Queneau, Raymond. "Avoir son nom dans une anthologie." Cf. Christian Descamps, "Poésie. Raymond Queneau."
- Queneau, Raymond. "Les Axiomes d'appartenance." Le Monde (Paris), an. 44 #13244 (28 août 1987), p. 14. %% This was taken from Queneau's "Les Fondements de la littérature d'après David Hilbert" and constitutes its first third or so. Cf. Pierre Lepape, "Et... peler Queneau"; Queneau, "David Hilbert."
- Queneau, Raymond. "Babillage des carolingiens." Cf. Clarisse Ferreira da Silva, "Explication d'un disque en vue d'une classe de conversation"; Queneau, "Queneau parle: 'Le Babillage des carolingiens!'"
- Queneau, Raymond. "Baj." XX^{ième} Siècle (Paris), an. 24 #18 (février 1962), pp. 61-65. %% This is a very general introduction to Enrico Baj.
- Queneau, Raymond. "Baj." Temps mêlés #71/73 (janvier 1965), p. 14. %% This is an even more general introduction to Baj; it reappeared as the last part of Queneau's Preface to the catalogue of the Enrico Baj exposition at the Studio d'arte Condotti 75 in Rome (10 aprile 1968). Claude Rameil ("Bibliographie," p. 376) says that this issue of Temps mêlés actu-

ally appeared in 1964 but was postdated in this way. This volume served as the catalogue of the "Arts d'Extrême-occident" exhibition.

- Queneau, Raymond. "Baj." In Baj. Ed. Alain Jouffroy. Paris: Le Musée de poche, 1972, pp. 75-78. %% This a reprint of Queneau's "Baj" from XX^{ième} siècle.
- Queneau, Raymond. "Bajeczka na twoja modle." Trans. Jerzy Lisowski. Ill. Edward Lutczyn. Gdansk: Krajowa agencja wydawnicza, 1985. %% This is a translation of Queneau's "Un Conte à votre façon" into Polish.
- Queneau, Raymond. "En Barättelse pa ert vis." Trans. Claes Hylinger. In Patafysisk Antologi. Lund (Sweden): Bo Cavefors Bokförlag, 1973, pp. 133-136. %% This is a Swedish translation of "Un Conte à votre façon."
- Queneau, Raymond. The Bark-Tree. Trans. Barbara Wright. London: Calder & Boyars, 1968. %% This translation of Le Chiendent also appeared in paperback slightly later. Cf. Anonymous, "On the Saddle"; Philip Callow, CR of Barbara Wright's translation of The Bark Tree; Barry Cole, "Cool Views"; Janice Elliot, "Old Hat"; Padraic Fiace, "Four Novels"; David Gallagher, "Into the Comic Abyss"; John Hemmings, "Alice in Dropoutland"; R. G. G. Price, "New Novels"; John Whitley, "Methodical." Cf. also Patricia von Mün-chow, "Queneau ou le vertige du sens: Réflexions critiques sur la traduction du Chiendent en allemand et en anglais."
- Queneau, Raymond. The Bark-Tree. Translation, introduction, and notes by Barbara Wright. New York: New Directions, 1971. %% This same text also appeared in paperback at the same time. Cf. Tom Bishop, CR of Barbara Wright's translation of The Bark Tree; Elizabeth Erdosi, CR of Barbara Wright's translation of The Bark Tree; Perry Lentz, CR of Barbara Wright's translation of The Bark Tree; Dorothy Nyren, CR of Barbara Wright's translation of The Bark Tree; Jack Robbins, "The Literary Scene"; John Updike, "Bombes fabriquées avec des restes" and "Bombs Made Out of Leftovers."
- Queneau, Raymond. "Le Baron Mollet." La Revue de Paris (Paris), vol. 70 #10 (octobre 1963), p. 75. %% Queneau says that Jean Mollet was named both "baron" and "secretary" by Apollinaire, although he was neither, before being exalted by the Collège de 'pataphysique. This is the same as Queneau's Preface to Les Mémoires du Baron Mollet.
- Queneau, Raymond. "Barrage contre le Pacifique de René Clément vu par Raymond Queneau, de l'Académie Goncourt." France-soir (Paris), an. * #4282 (2 mai 1958), p. 2. %% In presenting this film, Queneau speaks of the difficulty of transforming a literary work into a film and of how well Clément had managed this, citing Marguerite Duras, the author of the original book, as witness. This was reprinted in Amis de Valentin Brû #10-11 (février 1980), pp. 65-66. There is some sort of manuscript available at the CDRQ under the title "Barrage contre le Pacifique." Cf. Laure Adler, Marguerite Duras; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 201; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 197-199, and "Raymond Queneau de l'Académie Goncourt a vu le nouveau film de René Clément." On the question of changing a literary work into a film, cf. Jean-Jacques Brochier, "Adapter Queneau"; André S. Labarthe, "Au pied de la lettre"; Queneau, "Du livre au film," "Quand le cinéma paie ses dettes" and "Réflexions de Raymond Queneau l'auteur."
- Queneau, Raymond. Een Barre Winter. Trans. Hanneke Los. Amsterdam: De Bezige Bij, 1989. %% This is a translation of Un Rude Hiver into Dutch. Cf. Queneau, "Biribi."

- Queneau, Raymond. Βαρυχειμωνιά. Trans. Λιζέττα Κουκουβίνου. Αθήνα: Γρ_μματα, 1984. %% This is a translation of Un Rude Hiver into Greek. The translator wrote a dissertation under "Elizabeth Mamakouka-Koukouvinou," a different transcription of her name.
- Queneau, Raymond. Bâtons, chiffres et lettres. Paris: Gallimard, 1950. %% This edition included "Une Belle Surprise"; "Caldwell"; "Connaissez-vous le chinook?"; "Conversation avec Georges Ribemont-Dessaignes"; "Defontenay"; "Délire typographique"; "La Dialectique des mathématiques chez Engels"; "Ecrit en 1937"; "Fantômas"; "Il pourrait sembler qu'en France"; "Jacques Prévert, le bon génie"; "Langage académique"; "Lectures pour un Front"; "Miró ou le poète préhistorique"; "On cause"; "Pictogrammes"; "La Place des mathématiques dans la classification des sciences"; Preface to Bouvard et Pécuchet by Gustave Flaubert; Preface to Moustiques by William Faulkner; Preface to Notre-Dame de Paris by Victor Hugo; Preface to Rendez-vous de juillet by Jean Queval; "Sur la ciné-ma-tique des jeux"; "La Symphonie inachevée"; "La Technique du roman"; "Une Traduction en joycien"; and "What a Life!" Cf. Aimé Blanc-Dufour, CR of Batôns, chiffres et lettres; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 27 and 28; Marcel Thiébaud, CR of Bâtons, chiffres et lettres.
- Queneau, Raymond. Bâtons, chiffres et lettres: Prière d'insérer. Dated "octobre 1950." %% This text reappeared in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 43-44.
- Queneau, Raymond. Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965. %% A page following the index indicates that this volume differs from the original "par l'adjonction de renseignements nouveaux concernant Cirier et Defontenay, d'un article sur Jacques Prévert et d'un exposé sur le 'néo-français'. Enfin, la partie "Maths" ayant été reprise récemment dans Bords, les 'chiffres' sont maintenant représentés par la littérature potentielle." I might add that the 1965 edition has "Ecrit en 1955," which the earlier edition did not have, but the tribute to Caldwell has been dropped as well as "La Dialectique des mathématiques chez Engels," "Sur la cinématique des jeux," and "La Place des mathématiques dans la classification des sciences," which constituted the section on mathematics. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 264 and 377 (note 325).
- Queneau, Raymond. Bâtons, chiffres et lettres. Collection "Idées," #70. Paris: Gallimard, 1973. %% This is a reprinting of the 1965 edition, but with a cover by H. Cohen.
- Queneau, Raymond. Bâtons, chiffres et lettres. Collection "Idées," #70. Paris: Gallimard, 1985. %% This is a reprinting of the 1973 edition, but with a different cover?
- Queneau, Raymond. Bâtons, chiffres et lettres. Collection "Folio/Essais," #247. Paris: Gallimard, 1994. %% This is a virtually a reprinting of the 1965 edition.
- Queneau, Raymond. Battre la campagne. Paris: Gallimard, 1968.
- Queneau, Raymond. Battre la campagne: Prière d'insérer. Dated "février 1968." %% This text was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 66.
- Queneau, Raymond. Battre la campagne. Paris: Gallimard, 1981.
- Queneau, Raymond. "Une Belle Surprise." Cahiers d'art (Paris), an. 15-19 #* (1940-1944), pp. 163-165. %% This concerns Picasso's "Le Désir attrapé par la queue," q.v. Cf. also Jacques Lanotte, "Note pour une étude du 'Désir attrapé par la queue' de Picasso"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 31; Catherine Oxland, "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau";

- Queneau, "Incongrue et lyrique." There is some sort of manuscript available at the CDRQ under "Une Belle Surprise."
- Queneau, Raymond. "Une Belle Surprise." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 164-170.
- Queneau, Raymond. "Une Belle Surprise." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 229-237.
- Queneau, Raymond. "Bérenger est bon, Ionesco meilleur encore." Avant-scène du théâtre (Paris), vol. * #373-374 (1^{ier} février 1967), p. 104. %% This is an extract from Queneau's "Promenade piétonne autour de Ionesco."
- Queneau, Raymond. Between Blue and Blue. Trans. Barbara Wright. London: The Bodley Head, 1967. %% This is the title of Wright's translation of Les Fleurs bleues in the British edition, which goes under the name of The Blue Flowers in the American edition for precisely the same text, "mise en page," etc. Cf. Anonymous, "The Writing Game"; Dulan Barber, "Freedom is Discipline"; Elizabeth Berridge, "Two Dreamers in Collision"; Oswald Blakeston, CR of Barbara Wright's translation of Between Blue and Blue; Barbara Bray, "Insiders Out"; Christine Brooke-Rose, "Essence of Queneau"; Hilary Corke, "New Fic-tion"; Sarah Curtis, "New Fiction"; Sandra Dawson, "An Improbable Romp with an Odd Medieval Monster"; Francis Fytton, "Between Blue and Blue: A Sort of Novel by Raymond Queneau"; Reyner Heppenstall, "Assignment in Time"; Patricia Hodgart, "History and the Talking Horse"; Edwin Morgan, "Steak Tartare"; Raymond Mortimer, "Puppets in a Dream"; Martin Shuttleworth, "New Novels"; Christopher Wordsworth, "Strong but Sterile."
- Queneau, Raymond. Between Blue and Blue. Trans. and intro. Barbara Wright. London: Methuen, 1971. %% Cf. John Cruickshank, CR of Barbara Wright's translation of Between Blue and Blue.
- Queneau, Raymond. "Bibliographie des oeuvres de R. Queneau jusqu'en octobre 1917." Temps mêlés #150 + 3 (automne 1978), pp. 46-49. %% This is a listing of 28 juvenile works by Queneau listed under six headings: A.I. "Les Aventure d'Andreson," II. "La Révolte noire," III. "Histoire de l'Albanie," IV. "Histoire de la Lusapie" (there is some sort of manuscript available at the CDRQ under this title), B. Oeuvres burlesques, and C. Oeuvres diverses. Cf. also Stanley Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau," pp. 10-11; Queneau, "Inventaire sommaire des papiers déchirés, brûlés, jetés en juin 1918."
- Queneau, Raymond. Biçem alistirmalari. Trans. Armagan Ekici. Istanbul: Sel yayincilik, 2003. %% This is a translation of Les Exercices de style into Turkish.
- Queneau, Raymond. "Bien placés bien choisis." In Anthologie poétique du comédien. Ed. J. d'Arcy. Paris: R. Julliard, 1956, p. 172. %% The book is composed of the "impromptus télévisés" of Madeleine Renault and Jean-Louis Barrault, a series of poetry readings. On p. 172 they recite Si tu t'imagines: "Bien placés bien choisis," and that's all that touches Queneau. For background on these "matinées" cf. Michel Lécureur, Raymond Queneau, pp. 350-351. Cf. also André Blavier, "Raymond Queneau. Conférences et entretiens."
- Queneau, Raymond. "Bien placés, bien choisis." Tête de l'âne (Bassac), an. * #5 (août 1975), p. 2. %% This is from Si tu t'imagines.
- Queneau, Raymond. "Bioscoop gevraagd voor snuffelende viervoeters." Elseviers Weekblad (Amsterdam), an. 17 #13 (13 mars 1951), p. 25. %% This is a translation of Queneau's

- "Pour mon chien" into Dutch. The title means "Cinema on demand for nosy fourfooters."
- Queneau, Raymond. "Biribi." Trans. Hanneke Los. In De Mooiste Verhalen. Amsterdam: De Bezige Bij, 1990, pp. 205-209. %% These are the first six pages of the second chapter of her translation of Een Barre Winter.
- Queneau, Raymond. Blå blommor. Trans., postface, and notes Lars Hagström. Lund, Sweden: Bakhåll, 1995. %% This is a translation of Les Fleurs bleues into Swedish.
- Queneau, Raymond. Die blauen Blumen. Trans. Eugen Helmlé. Karlsruhe: Stahlberg Verlag, 1966. %% This is a translation of Les Fleurs bleues into German. Cf. Karl Heinz Kramberg, "Die Geister des Fenchel"; Wolfram Schütte, "Queneaus fröhliche Apokalypse. Zu seinem Roman Die blauen Blumen"; Gabriele Wohmann, "Handlung aus Sprachtricks."
- Queneau, Raymond. Die blauen Blumen. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5891. Frankfurt: Fischer Taschenbuch Verlag, 1985.
- Queneau, Raymond. Die blauen Blumen. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5891. Frankfurt: Fischer Taschenbuch Verlag, 1989
- Queneau, Raymond. Die blauen Blumen. Trans. Eugen Helmlé. Collection "Wagenbachs Taschenbuch," #423. Berlin: Verlag Klaus Wagenbach, 2001.
- Queneau, Raymond. De Blauwe Bloemen. Trans. and postface Jan Pieter van der Sterre. Collection "Bezige Bij Literair." Amsterdam: De Bezige Bij, 1992. %% This is a translation of Les Fleurs bleues into Dutch.
- Queneau, Raymond. The Blue Flowers. Trans. Barbara Wright. New York: Athenaeum, 1967. %% Cf. Anonymous, CR of Barbara Wright's translation of The Blue Flowers (Kirkus Reviews, Publishers Weekly); Barbara A. Bannon, CR of Barbara Wright's translation of The Blue Flowers; Elaine Bender, CR of Barbara Wright's translation of The Blue Flowers; Maurice Dolbier, CR of Barbara Wright's translation of The Blue Flowers; Gerald Kersh, "Dream Gimmick"; Webster Schott, "Rich Find of Far-out French Fun"; Paul Warshow, "An Undiscovered Master."
- Queneau, Raymond. The Blue Flowers. Trans. Barbara Wright. Afterword Vivian Kogan. New York: New Directions, 1985. %% Cf. Anonymous, CR of Barbara Wright's translation of The Blue Flowers (Book World); Anonymous, "New in Paperback" and "Reading Recommended by the Book Committee"; Andrei Codrescu, "Many Unique Topics, New Ideas Can Be Found in Not-so-well-known Tomes"; Larry Gorman, CR of Barbara Wright's translation of The Blue Flowers.
- Queneau, Raymond. "A Blue Funk." Trans. Barbara Wright. In French Writing Today. Ed. Simon Watson Taylor. New York: Grove Press, 1968, pp. 32-34. %% This is a translation of "Une Trouille verte" into English. Cf. Queneau, Five Stories.
- Queneau, Raymond. "Boileau." In Les Ecrivains célèbres, vol. II. Paris: Mazenod, 1952, pp. 154-155. %% An extract was published as "Nicolas Boileau." There is some sort of manuscript available at the CDRQ under the title "Mazenod." Cf. Queneau, ed., Pour une bibliothèque idéale, p. 272.
- Queneau, Raymond. "Bon dieu de bon dieu que j'ai envie," "L'Encrier noir au claire de lune," "Un Poème c'est bien peu de chose," and "Quand les poètes s'ennuient." Quatre Vents (Paris), vol. * #2 (* 1945), pp. 70-72. %% These poems are from L'Instant fatal.

- Queneau, Raymond. "Le Bon Vieux Temps." In Non! dit le poète. Ed. Bernard Jourdan and Pierre Menanteau. Blainville-sur-mer, Manche: Amitié par le livre, 1974, p. 15. %% This poem is from Battre la campagne.
- Queneau, Raymond. "Bonjour, Christophe!" L'Express (Paris), vol. * #155 (17 novembre 1955), p. 6. %% Queneau offers a warm tribute to Georges Colomb. There is some sort of manuscript available at the CDRQ under this title. Cf. also Queneau, Preface to Christophe Colomb.
- Queneau, Raymond. "Bonjour Monsieur Prassinos." La Chaux-sur-Cossonay, Suisse: F. A. Parisod, 1972. %% This work consists of 14 simultaneous typographical interpretations of 5 "prétextats" of Mario Prassinos and of lines from the poem which Queneau dedicated to him ("Pour les cinquante ans de Mario Prassinos"), all in an album measuring 36 cm x 26. There were only 180 copies printed, of which 30 were "hors commerce." Two lines are cited and an explanation given in Jacques Carbou, "Mario Prassinos." There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Bonjour Monsieur Prassinos." 24 Heures (Lausanne), an. # (6 octobre 1972), p. %% This is supposedly a reprint of Queneau's text from the previous entry. Mario Prassinos gave Rameil this information, but there is a problem in finding it at this location.
- Queneau, Raymond. "Bonjour Monsieur Prassinos." Program for the exposition "Peintures et dessins récents" at the Galerie nationale du Grand Palais, 13 mai -- 14 juillet 1980. %% This text is marked "Bonjour Monsieur Prassinos," but it is the same text as Queneau's "Pour les 50 ans de Mario Prassinos."
- Queneau, Raymond. "Bons Usages de la langue." Chaos (Paris), an. 1 #2 (1950), p. . %% Michel Lécureur, Raymond Queneau, pp. 286-287, says that this article was to be published in the second issue of the magazine, but the second issue never appeared.
- Queneau, Raymond. Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963. %% This volume contains "Bourbaki et les mathématiques de demain," "Conjectures fausses en théorie des nombres," "Dialectique hégélienne et séries de Fourier," "Les Ennemis de la lune," "Selon Ibicrate le géomètre," "Grainville et Le Dernier Homme," "Poe et l'analyse'," "Un Hugo géomètre," "Présentation de l'Encyclopédie," "Entretien sur L'Encyclopédie" (with Pascal Pia and Christian Mégret), "Comment on devient encyclopédiste," "Les Mathématiques dans la classification des sciences," "La Dialectique des mathématiques chez Engels," and "Sur la cinématique des jeux." A number of these had previously appeared in the first edition of Bâtons, chiffres et lettres.
- Queneau, Raymond. Bords: Prière d'insérer. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 57.
- Queneau, Raymond. Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1978.
- Queneau, Raymond. "Boris Vian satrape mutant." Dossiers du Collège de 'pataphysique #12 (9 gidouille 87 EP [vulg. 23 juin 1960]), pp. 75-76. %% This is a tribute to Vian. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Boris Vian satrape mutant." Magazine littéraire (Paris), vol. * #388 (juin 2000), p. 51.
- Queneau, Raymond. "Boules de neige." Subsidia pataphysica #2 (29 tatane 93 EP [vulg. 11

- août 1966]), p. 115. %% This is a sort of announcement of textual generation by the "snowball" method. Cf. Queneau, "La Littérature définitionnelle."
- Queneau, Raymond. "Bourbaki et les mathématiques de demain." Critique (Paris), vol. 18 #176 (janvier 1962), pp. 3-18. %% In this essay Queneau glances first at the origin of "Bourbaki," goes on to point out the need for such work in France, and then lists areas of such development rather exhaustively. Cf. Anonymous, "Si t'imagines"; André Blanchard, "Propos sur une fausse discrimination"; Leo Corry, "Nicolas Bourbaki and the Concept of Mathematical Structure"; François Le Lionnais, "Bourbaki et les mathématiques de de-main"; Pierre-Bernard Marquet, "Qu'est-ce que l'Oulipo?"
- Queneau, Raymond. "Bourbaki et les mathématiques de demain." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 11-29.
- Queneau, Raymond. "Bouvard et Pécuchet." Action (Paris), vol. * #86 (26 avril 1946), pp. 12-13. %% This passage from Queneau's second preface to Bouvard et Pécuchet accompanied Alexandre Astruc's "Présentation de Raymond Queneau."
- Queneau, Raymond. "Broadway, leur village." France-soir (Paris), an. 9 ##1770-1775 (8-14 avril 1950). %% This is a series of six articles which Queneau wrote while he was in the US with Petit: "Je fais mon entrée au royaume des bas...", "Une Femme nue phosphorescente...", "Championne de catch, la brune...", "A midi, dans Boston la puritaine...", "Dans le bar le plus long du monde...", and "On joue Sartre..." Queneau's "Les Noirs ont d'in-stinct..." and "Philadelphie" seem to be companion pieces but published later. There is some sort of manuscript available at the CDRQ under this title. Cf. Nicole Boulanger, "Queneau, Queneau!"; La Dame de Pique, "Broadway ... ou la rue du D^r Potard"; Lanie Goodman, "New York bâille naïte"; Michel Lécureur, Raymond Queneau, pp. 277-278; Queneau, "Roland Petit et le public américain."
- Queneau, Raymond. "Broadway, leur village." Cahiers Raymond Queneau #7 (janvier 1988), pp. 15-38. %% Cf. the note on p. 6 of this issue. This appears to be a compilation of the six articles from France-soir cited above under this title.
- Queneau, Raymond. "Buccin." Nouvel observateur (Paris), an. * #240 (17 juin 1969), p. 40. %% This poem is from Fendre les flots.
- Queneau, Raymond. "Die Büchsen." Trans. Elisabeth Walther. Augenblick (Stuttgart), an. 1 #3 (august-september 1956), p. 17. %% This is a translation into German of "Les Boîtes," the last section of "Saint-Glinglin chez les Médiants." 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. "Bucolique." Les Lettres françaises (Paris), an. 13 #599 (22 décembre 1955), p. 1. %% This was reprinted in Le Chien à la mandoline (1965 edition) as "La Nuit rurale" and then in the Oeuvres complètes, vol. I, p. 260.
- Queneau, Raymond. Bucoliques. Paris: Gallimard, 1947. %% There were 1385 copies printed. Eight of these poems are from Les Temps mêlés; cf. Jean-Philippe Coen, Notice, p. 1688.
- Queneau, Raymond. Bucoliques: Prière d'insérer. Dated "mai 1947." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 35.
- Queneau, Raymond. Bucoliques: Prière d'insérer. Les Oeuvres complètes de Raymond Queneau, vol. I. Ed. Claude Debon. Bibliothèque de la Pléiade. Paris: Gallimard, 1989, p.

1215. %% This version is somewhat different from the one printed in Cahiers Raymond Queneau #12-13. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"
- Queneau, Raymond. Bucoliques: "Hygiène." Guilde du livre (Lausanne), an. 15 #2 (février 1950), p. 20.
- Queneau, Raymond. Buntai renshu. Trans. Koji Asahina. Tokyo: Asahi-shuppansha, 1996. %% This is a translation of Les Exercices de style into Japanese. The Japanese title means the same as the French one. Cf. Tadashi Matsushima, "Queneau et l'Oulipo au Pays du Soleil Levant"; Shuichiro Shiotsuka, "Les Exercices de style en japonais."
- Queneau, Raymond. "C'est bien connu." Caliban (Paris), vol. * #38 (avril 1950), pp. 69-70. %% This is L'Instant fatal: "Si tu t'imagines." Cf. John James, "Droppem Blossom."
- Queneau, Raymond. "C'est chacun de notre côté..." In the "faire-part" for the Mario Prassinis exhibition at the Galerie La Hune (Paris), 31 mai -- 15 juin 1949. %% The exhibition included "seize planches pour L'Instant fatal." This text was reprinted in Noël Arnaud, "Des Goûts d'un satrape en couleurs."
- Queneau, Raymond. "C'est chacun de notre côté..." In the catalogue of the Mario Prassinis exposition at the Stedelijk Kunstsalon d'Anvers (29 mars - 12 avril 1951). %% This is the same as the other text of this name.
- Queneau, Raymond. "Ça a bien changé et ça changera encore" and "Terre meuble." Cahiers des saisons (Paris), vol. * #36 (hiver 1964), pp. 3-5. %% These two poems appeared in Le Chien à la mandoline.
- Queneau, Raymond. Caca u metrou. Trans. Danilo Kiš. Beograd, Yugoslavia: Beogradski Izdava_ko-Grafi_ki Zavod, 1973. %% This is a translation of Zazie dans le métro into Serbian. Michel Lécureur, Raymond Queneau, p. 246, says that Queneau did not like either the fact that Kis changed Zazie's name to "Caca" or the semi-erotic cover which the publishers added, changing Zazie's apparent age. Queneau's original letter is at the CDRQ in classeur 44.
- Queneau, Raymond. "Le Café de la France." Les Temps modernes (Paris), vol. 2 #17 (février 1947), pp. 938-942. %% Queneau passes a morose afternoon-evening in a rainy and bombed-out Le Havre soon after the war. There is a translation into German under Queneau, Das Trojanische Pferd und andere Erzählungen. There is some sort of manuscript available at the CDRQ under "Café de la France." Cf. Claude Debon, "Le Statut de la nouvelle dans l'oeuvre de Queneau"; Georges Kliebenstein and Guylaine Pineau, "Queneau et la 'poligraphie'"; Akihiro Kubo, "Raymond Queneau et la question des genres"; Michel Lécureur, "Queneau et sa ville natale"; Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Emmanuel Souchier, "Quand lire c'est écrire. Mais comment lire cet écrit?"
- Queneau, Raymond. "Le Café de la France." In his Contes et propos. Paris: Gallimard, 1981, pp. 145-153. %% The index indicates that this was written in 1947.
- Queneau, Raymond. "Café de la France." Trans. Brigitte Lambert. Atlas Anthology (London), vol. * #2 (* 1984), pp. 6-9.
- Queneau, Raymond. "Les Candidats." Les Lettres françaises (Paris), vol. * #51 (14 avril 1945), p. 2. %% This is a farce on candidates for the Académie française, among whom is Père Ubu. Cf. Michel Lécureur, Raymond Queneau, pp. 268-269; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 53-54.

- Queneau, Raymond. "Les Candidats." Double Face (Amiens), vol. * #9 (été 1988), pp. 2-5.
- Queneau, Raymond. "Candide 47." Le Journal du 43 (Paris), vol. * #1 (octobre 1986), p. 6.
 %% This consists of extracts from the dialogues of a film which was never produced (cf. p. 5). Cf. Jacques Bens, Queneau, p. 33; Roger Cantagrel, "Comment René Clément compte adapter «Candide»"; Marie-Claude Cherqui, "Du problème de l'intertextualité dans l'oeuvre scénaristique de Raymond Queneau et du problème de l'adaptation d'une oeuvre littéraire en particulier" and "Raymond Queneau et René Clément, Quai Voltaire"; L. De-lysan, "René Clément ressuscite Candide"; Michel Lécureur, Raymond Queneau, p. 384; Jacques Loew, "Les Tiroirs à secrets du cinéma français"; René Micha, "Le Cinéma de Queneau"; Pierre Montaigne, "Hommage à Raymond Queneau: René Clément se souvient"; Maurice Tillier, "La Surprenante Révélation de René Clément"; J. P. Vivet, "Après les Maudits René Clément se propose de réaliser Le Meilleur des Mondes inspiré du 'Can-dide' de Voltaire."
- Queneau, Raymond. "Cannes. Tout compte fait, ce n'est pas plus mauvais que le Goncourt..." La Cinématographie française (Paris), vol. * #5 (mai 1964), pp. 27-28. %% This article mentions and comments on Queneau's upcoming film version of Pierrot mon ami, among other things. The reference to Godard is aimed at René Quinson, "Les Personnages de Bande à part ressembleront à ceux de Raymond Queneau." This text also appears in Le Journal du 43, p. 9. There is some sort of manuscript available at the CDRQ under "Cannes, tout compte fait." Cf. Anonymous, "Les Membres des jurys"; Queneau, "Quartier libre."
- Queneau, Raymond. "Des canons de neige bombardent..." Cf. Queneau, "Texte surréaliste."
- Queneau, Raymond. "Il Canto dello stirene." Trans. Giancarlo Scorza. Il Caffè (Roma), an. 9 #6 (dicembre 1961), pp. 41-44. %% This is a translation of "Le Chant du styrène" into Italian.
- Queneau, Raymond. La Canzone del polistirene. Trans. Italo Calvino. Ill. Fausto Melotti. Milano: Edizioni Libri Scheiwiller, 1985. %% This is a translation into Italian of Queneau's "Chant du styrène." This work has six folded leaves and one plate of prints laid in printed white folder. 99 copies were printed with the original aquaforte, these numbered 1 through 99; an additional 20 were printed for collaborators on the project, and these were numbered from I through XX.
- Queneau, Raymond. "Carlo Suarès: La Comédie psychologique précédé de A Présent." La Critique sociale (Paris), an. 2 #9 (septembre 1933), pp. 137-138. %% Queneau strongly criticizes this work by a pseudo-Marxist who tries to synthesize Marx and Krishnamurti.
- Queneau, Raymond. "Carlo Suarès: La Comédie psychologique précédé de A présent." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 48-50.
- Queneau, Raymond. "Carlo Suarès: La Comédie psychologique précédé de A présent." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Carte postale" and "Lettre" to Boris Vian. In Images de Boris Vian by Noël Arnaud, d'Dée, and Ursula Vian. Paris: Pierre Horay, 1978, pp. 138-139. %% These two missives are only of biographical interest. The post card (showing Pius XII with his hand raised in benediction) reads: "Le 19 août, jour de la St. Bottin (1954). Mes chers enfants, si c'est pas malheureux de voir ça. Et ce n'est pas empaillé. A ce qu'il paraît. Car nous ne l'avons point honoré de notre visite. Alors nous n'avons pas pu vérifier."

Avec notre bénédiction moyenne. Le R. P. R. Q. O. P." (= Révérend Père Raymond Queneau, ordo praedicatorum [= Dominican]). This is the same as his "Carte postale adressée à Boris Vian."

Queneau, Raymond. "Carte postale adressée à Boris Vian." In Boris Vian. Pamphlet published by the Pompidou Center in Paris for the exposition "Boris Vian, sa vie, son oeuvre" (24 mai -- 19 juin 1978), p. 31. %% This has the same text as in Queneau's "Carte postale" from Rome.

Queneau, Raymond. "Cdt Lefebvre des Noëttes: L'Attelage. Le Cheval de selle à travers les âges. Contribution à l'histoire de l'esclavage." La Critique sociale (Paris), an. 2 #7 (janvier 1933), pp. 39-40. %% Queneau gives a relatively long and rather positive analysis of this work, which seems at best questionable in its conclusions in spite of the authorities who praised it. There are some sort of manuscript notes available at the CDRQ under "Lefebvre des Noëttes."

Queneau, Raymond. "Cdt Lefebvre des Noëttes: L'Attelage. Le Cheval de selle à travers les âges. Contribution à l'histoire de l'esclavage." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 33-38.

Queneau, Raymond. "Cdt Lefebvre des Noëttes: L'Attelage. Le Cheval de selle à travers les âges. Contribution à l'histoire de l'esclavage." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond. "Ce qu'ils lisent." Le Figaro (Paris), an. 115 #90 (30 mars 1940), p. B. %% Queneau responds evasively here to a questionnaire concerning what he is currently reading while in the army; cf. his Journal 1939-1940 for a more particular look.

Queneau, Raymond. "Ce soir on sentira pas le renfermé." Combat (Paris), an. 10 #2071 (1^{ier} mars 1951), p. 4. %% This is a reprint of Queneau's Preface to L'Honneur de Pédonzigue by Roger Rabiniaux.

Queneau, Raymond. "Célébrons l'anniversaire du sapeur Camember." Paris-presse (Paris), an. * #* (1^{ier} mars 1952), p. 4. %% Paris-presse reprints Queneau's Réponse à l'enquête "Que ferez-vous le 29 février?" from the Nouvelles littéraires of 28 février 1952 but adding a short introduction to it.

Queneau, Raymond. Cent Mille Milliards de poèmes. Postface François Le Lionnais. Paris: Gallimard, 1961. %% François Le Lionnais's postface is "A propos de la littérature expérimentale." Queneau's "Mode d'emploi" serves as a sort of preface to this work. Jacques Bens, Queneau, p. 241, says that there was also an "édition réalisée d'après les maquettes de Massin"; Véronique Le Poittevin, "Les Dessins à dessein: Raymond Queneau et ses illustrateurs," vol. I, p. 249, adds that this was a deluxe edition. There were 3000 copies printed, of which 250 were "hors commerce." For corrections to this text, cf. Queneau, "Cent Mille Milliards de poèmes: Errata."

Queneau, Raymond. "Cent Mille Milliards de poèmes: Errata." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 67. %% Queneau? gives four corrections to the original printing and relates one problem in printing such an unusual book.

Queneau, Raymond. Cent Mille Milliards de poèmes. Postface François Le Lionnais. Paris: Gallimard, 1982.

Queneau, Raymond. "Cent Mille Milliards de poèmes." Bulletin de la NRF #318 (novembre-décembre 1982), p. 17. %% Une réimpression attendue. "C'est plus inspiré par le livre

pour enfants que par les jeux surréalistes du genre 'cadavre exquis' que j'ai conçu -- et réalisé -- ce petit ouvrage qui permet à tout un chacun de composer à volonté cent mille milliards de sonnets, tous réguliers bien entendu. C'est somme toute une sorte de machine à fabriquer des poèmes, mais en nombre limité; il est vrai que ce nombre, quoique limité, fournit de la lecture pour près de deux cents millions d'années (en lisant vingt-quatre heures sur vingt-quatre)."

- Queneau, Raymond. Les Cent Mille Milliards de poèmes. Trans. Joy van Wijk and Hans Slooter. Foreword Hans Slooter. Intro. and ill. Joy van Wijk. The Hague: Private printing, 1986.%% This volume includes the French original of each sonnet and, on the facing page, its translation into Dutch. Slooter and van Wijk printed about 30 numbered copies of this work as a New Year's gift in memory of her sister, Ineke van Wijk, who died in december of 1985.
- Queneau, Raymond. Cent Mille Milliards de poèmes. Postface François Le Lionnais. Paris: Gallimard, 1997.
- Queneau, Raymond. Centomila miliardi di baci : A Janine e Jean-Marie dalla 'strana guerra'. Ed. Maria Sebregondi. Milano: Rosselina Archinto, 1997. %% This slim volume consists of translations into Italian of some of Queneau's letters from Le Cellier (10-24 september 1939), excerpts from his Journal 1939-1940 (27 août -- 28 septembre 1939), and other excerpts from his letters to Jean-Marie (27 novembre 1939 -- 3 septembre 1951). The first and third of these were taken respectively from Amis de Valentin Brû #27 (juin 1984) and #30 (avril 1985). Cf. Gianni Poli, "Lettere e diario in parallelo."
- Queneau, Raymond. "Championne de catch, la brune..." France-soir (Paris), an. 9 #1772 (11 avril 1950), p. 2. Cf. Queneau, "Broadway, leur village."
- Queneau, Raymond. "Les Champs Elysées." Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 5-11. %% This is a reprint of the text with some stills from the film. There is a manuscript of the scenario available at the CDRQ under this title. Cf. Michel Lécureur, Raymond Queneau, p. 488; Queneau and Walter Carone, Les Champs Elysées.
- Queneau, Raymond. "La chanson a reconquis..." This is a blurb which Queneau wrote for the jacket of Catherine Sauvage's record, "Ouvert la nuit." %% It was reprinted in Amis de Valentin Brû #9 (décembre 1979), p. 6. Cf. Michel Lécureur, Raymond Queneau, p. 421.
- Queneau, Raymond. "Chansons d'écrivains." Amis de Valentin Brû #8 (1^{ier} septembre 1979), no pages. %% This consists of six short radio programs concerning songs based more or less on Queneau's poetry, aired in december 1952 and the two following months. It was reprinted in Jacques Jouet's Raymond Queneau, pp. 155-171. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Le Chant du styrène." Les Lettres nouvelles (Paris), an. 7 #9 (29 avril 1959), pp. 5-7. %% Queneau wrote this as the narration for a documentary film on the production of styrene. Cf. also Queneau, Chêne et chien (1969) for a reprint. There is a modified version under Paul Davay and René Micha, "Queneau au cinéma."
- Queneau, Raymond. "Le Chant du styrène." Avant-scène du cinéma (Paris), vol. * #1 (15 février 1961), p. 50. %% This is little more than the text of the film.
- Queneau, Raymond. "Le Chant du styrène." Collection "Poésie." Paris: Gallimard, 1969.
- Queneau, Raymond. "Le Chant du styrène." Actualité chimique (Paris), vol. * #10 (décembre 1984), p. 74.

- Queneau, Raymond. "Charles Picard: La Vie privée dans la Grèce classique." La Critique sociale (Paris), an. 1 #2 (juillet 1931), pp. 68-69. %% While Queneau applauds Picard's thrust, he wishes that Picard had not used the "style des biographies romancées." This review is signed "R. A.," as are Queneau's "Jean Grave: Le Mouvement libertaire sous la III^e République" on pp. 70-71 of this same issue and his "Paul Nizan: Aden Arabie" on p. 86. This is almost certainly more than a printing error.
- Queneau, Raymond. "Charles Picard: La Vie privée dans la Grèce classique." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 15.
- Queneau, Raymond. "Charles Picard: La Vie privée dans la Grèce classique." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. Chêne et chien. Ill. Jean Hélion. Paris: Denoël, 1937. %% The "argument" from this edition seems to have been reprinted only in the prospectus (cf. Queneau, Chêne et chien: Arguments), in Mesures (cf. Queneau, Chêne et chien: Fragments), and in Queneau's Oeuvres complètes, vol. I, pp. 1114 and 1118. Claude Rameil, "Bibliographie," p. 358, says that only 500 copies were printed, of which the last 100 were sold under a different cover by Editions des Cahiers des Messages in 1946, "numérotés de 1 à 100 et réservés aux Amis de Messages"; on this subject cf. Michel Lécureur, Raymond Queneau, p. 282. Cf. Jean Hélion, Journal d'un peintre. Cf. Michel Lécureur, Raymond Queneau, pp. 208-210 and 218-219.
- Queneau, Raymond. Chêne et chien. Ill. Jean Hélion. Paris: Denoël, 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 brown goatskin binding; title on front cover (onlays); author stamped in gold on the spine; decorated endpapers; original paper covers bound in. Inscription on half title page: 'Exemplaire de Mary Reynolds, en respectueux, amical et sympathique hommage, Queneau'." This is copy #24, one of the 25 copies "sur pur fil." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Chêne et chien: Arguments. In a prospectus for the 1937 Hélion edition. %% One page of this prospectus was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1939), pp. 15-16.
- Queneau, Raymond. Chêne et chien. Paris: Messages, 1946. %% Cf. the note to the 1937 edition above.
- Queneau, Raymond. Chêne et chien, suivi de Petite Cosmogonie portative (édition revue et corrigée) et de Le Chant du styrène. Pref. Yvon Belaval. Collection "Poésie," #47. Paris: Gallimard, 1969. %% This version of the Petite Cosmogonie portative has been altered; cf. Constantin Toloudis, Rewriting Greece, p. 90. Cf. also Anonymous, CR of Chêne et chien suivi de Petite Cosmogonie portative (édition revue et corrigée) et de Le Chant du styrène; Jean Montalbetti, "Vous lirez à la rentrée..."
- Queneau, Raymond. Chêne et chien, suivi de Petite Cosmogonie portative (édition revue et corrigée) et de Le Chant du styrène. Pref. Yvon Belaval. Collection "Poésie," #150. Paris: Gallimard, 1981. %% Cf. Jacques Réda, "Si tu t'imagines..."
- Queneau, Raymond. Chêne et chien. Transition (New York), vol. * #26 (* 1937), pp. 19-21. %% These are extracts from Chêne et chien: "L'Herbe: Sur l'herbe je n'ai rien à dire" and "'La Science de Dieu': Le Soleil c'est le diable." Cf. Michel Leiris and Jean Paulhan, Correspondance 1926 - 1962; Pierre Leyris, "Bulletin"; Queneau, "Le Souvenir du match

Hemingway-Prévost."

- Queneau, Raymond. Chêne et chien: Extraits. Cf. Pierre Seghers, ed., Le Livre d'or de la poésie française.
- Queneau, Raymond. Chêne et chien: Fragments. Mesures (Paris), vol. 3 #3 (15 juillet 1937), pp. 145-160. %% This consists (very roughly) of the first quarter of section I, less than half of section II, and the first half of section III. Cf. Michel Lécureur, Raymond Queneau, pp. 208-210 and 218-219.
- Queneau, Raymond. Chêne et chien: "Je naquis au Havre." Cf. Max-Pol Fouchet, ed., De l'amour au voyage and Poésie française.
- Queneau, Raymond. "Chêne et chien." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 7-14. %% This work is entirely different from the one usually known under this title. This previously unpublished text seems to be a rough draft of the opening of a novel in which Hector de Créadieu, acting as a private detective, seeks to find the actual author of a series of books. This work also appeared in Queneau's Journaux (1914-1965), pp. 311-316. For a commentary, cf. Claude Debon, "Les Enjeux d'une narration." Cf. also Jane Alison Hale, The Lyric Encyclopedia of Raymond Queneau, p. 85; Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944).
- Queneau, Raymond. Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971. Préf. Anne Isabelle Queneau. Collection "Cahiers de la NRF." Paris: Gallimard, 2003. %% This is a selection, and only a selection, of Queneau's letters to his son over the span of most of their lives together. It includes a number of Queneau's sketches and quite a few photos that had not been published before; it also possesses a fine index both of people and of the works referred to. Cf. Claude Debon, "Raymond Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971"; Claire Devarrieux, "Colette et Raymond"; Jean-Claude Perrier, "Honorable Progéniture" and "Queneau, père et peintre"; Gianni Poli, CR of Queneau's Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Queneau, Raymond. Le Cheval troyen. Pointes sèches by Christiane Alanore. Paris: Georges Visat, 1948. %% In a bar, a horse who has already had too much to drink tries to get a couple to have a drink with him. There were 250 copies printed, of which 25 were "hors commerce." This is an art version: 8 folders (16.5 cm x 21), each of 8 sides, all in a heavier cardboard folder which fits into a case (18 cm x 22.4). There are about 18 "pointes sèches" scattered around and through these pages; they are marginal illustrations more than the more usual relatively unrelated inserts.
- Queneau, Raymond. Le Cheval troyen: Prière d'insérer. Achevé d'imprimer le 20 décembre 1948. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 39.
- Queneau, Raymond. "Le Cheval troyen." Bouteille à la mer (Paris), vol. * #59 (4^{ième} trimestre 1948), pp. 23-30.
- Queneau, Raymond. "Le Cheval troyen." Réalités secrètes (Limoges), vol. * #3 (* 1956), pp. 165-177.
- Queneau, Raymond. "Le Cheval troyen." In his Contes et propos. Paris: Gallimard, 1981, pp. 161-174.
- Queneau, Raymond. Le Chien à la mandoline. Verviers: Temps mêlés, 1958. %% Be sure to see Claude Debon, "André Blavier et Raymond Queneau," pp. 43-44. Cf. also Queneau and André Blavier, Lettres croisées 1949-1976, pp. 92-97, 102, 104, 106-111, 117, 120-

123, 125, 128, 130, 134-135, and 250-251.

- Queneau, Raymond. Le Chien à la mandoline. Collection "Le Point du Jour." Paris: Gallimard, 1965. %% This edition includes all of the poems from the 1958 volume by this name, as well as the complete text of Sonnets, the "Petite Suite" section of the 1952 Si tu t'imagines, and other poems which appear here for the first time in a book. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 250, 260, 262, 263, and 377 (note 322).
- Queneau, Raymond. Chien à la mandoline: "De l'information nulle à une certaine espèce de poésie." Dire (Metz), an. 1 #1 (1^{er} trimestre 1965), n. p.
- Queneau, Raymond. Chien à la mandoline: Prière d'insérer. Bulletin de la NRF #202 (juin 1965), p. 5. %% This text is dated "février 1965." It was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 58-59.
- Queneau, Raymond. Le Chien à la mandoline. Collection "Le Point du Jour." Paris: Gallimard, 1987.
- Queneau, Raymond. Le Chien à la mandoline: "Encore l'art po." Poésie vivante (Genève), vol. * #10 (mars 1965), p. 11.
- Queneau, Raymond. Chien à la mandoline: "Il ne faut pas perdre de vue que la poésie symboliste est une création éminemment française" and "Toujours l'histoire de se lever tôt." Carré rouge (Lausanne), vol. * #8 (novembre 1958), p. 3.
- Queneau, Raymond. "Le Chien boche." Opéra (Paris), vol. 8 #297 (21 mars 1951), p. 1. %% A French dog, left behind by the retreating Germans, suffers from having been a "collaborator." This has not been reprinted, as far as I know. 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."
- Queneau, Raymond. Le Chiendent. Paris: Gallimard, 1933. %% The text bears the note "Athènes et Cyclades, juillet-novembre 1932." Cf. Queneau, Oeuvres complètes, vol. II, pp. 1466-1468 for some idea of the textual history.
- Queneau, Raymond. Le Chiendent. Paris: Gallimard, 1933. %% 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 green calfskin binding with blind tooling on front and back covers; author stamped in gold on the spine; top edge colored." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Le Chiendent: Prière d'insérer. Bulletin de la NRF #243 (décembre 1933), p. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 7, and in Jacques Bens' Queneau, pp. 113-114.
- Queneau, Raymond. Le Chiendent. Paris: Gallimard, 1956.
- Queneau, Raymond. Le Chiendent. Paris: Gallimard, 1968.
- Queneau, Raymond. Le Chiendent. Ill. Jean-Paul Théodule. Collection "Folio," #588. Paris: Gallimard, 1974.
- Queneau, Raymond. Le Chiendent. Collection "Folio," #588. Paris: Gallimard, 1986.
- Queneau, Raymond. Le Chiendent. Ill. Henri Galeron. Collection "Folio," #588. Paris: Gallimard, 1989.
- Queneau, Raymond. Le Chiendent. Ill. Eric Provoost. Collection "Folio," #588. Paris: Gal-

- limard, 1991.
- Queneau, Raymond. Le Chiendent. Ill. Eric Provoost. Collection "Folio," #588. Paris: Gallimard, 1999.
- Queneau, Raymond. Le Chiendent. Preface and bibliography by Jean Queval. Notes and commentary by Nicole Onfroy. Paris/Bruxelles/Montréal: Bordas, 1975. %% In spite of the title, this work is actually a selection of extracts with commentary, bibliography, etc.
- Queneau, Raymond. Le Chiendent. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 1-247. %% There is additional material available on pp. 1247-1265, 1441-1481, and 1735-1737. Cf. also Henri Godard, "Notice."
- Queneau, Raymond. Le Chiendent: Extract. Trans. Barbara Wright. New Departures (Oxford), vol. * #2-3 (* 1960), pp. 28-30. %% This is from chapter 2, section 3.
- Queneau, Raymond. Le Chiendent: Extract. Trans. Barbara Wright. The Transatlantic Review (London), vol. * #29 (summer 1968), pp. 11-13. %% This is from chapter 2, section 2.
- Queneau, Raymond. Le Chiendent: Extraits. L'Événement (Bruxelles), an. * #27 (avril 1968), pp. 29-31. %% This consists of chapter 6, sections 4 and 5.
- Queneau, Raymond. Chikatetsu no Sazie. Trans. Kosaku Ikuta. Tokyo: Chuo-koron-Sha / Orion Press, 1974. %% This is a translation of Zazie dans le métro into Japanese. The Japanese title means the same as the French one.
- Queneau, Raymond. Children of Clay. Trans., intro., and appendix Madeleine Velguth. Collection "Sun and Moon Classics," #100. Los Angeles: Sun and Moon Press, 1998. %% Cf. Anonymous, CR of Madeleine Velguth's translation of The Children of Clay (Kirkus Reviews, New Yorker, Publishers Weekly, Translation Review: Annotated Books Received Supplement; Victor Batignol, "Si le sil m'était parent"; Gregory Feeley, "The Devil's Trill"; William Ferguson, CR of Queneau's Children of Clay; Carey Harrison, "Eccentric Aristocrats Awash in Wordplay"; Marc Lowenthal, CR of Madeleine Velguth's translation of The Children of Clay; Madeleine Velguth, "Sense and Creativity: Translating the Writings of 'Literary Lunatics'.")
- Queneau, Raymond. Children of Clay: Extract. Trans. Madeleine Velguth. In 50: A Celebration of Sun & Moon Classics. Ed. Douglas Messerli. Los Angeles: Sun and Moon Press, 1995, pp. 523-544. %% This is the first chapter of Madeleine Velguth's translation of Les Enfants du Limon.
- Queneau, Raymond. "Chronique anglaise: Psychologie anglo-saxonne." Cf. Queneau, "Psychologie anglo-saxonne."
- Queneau, Raymond. Chuyên Bay Cúa Icare. Trans. Duong Linh. Hanoi: Ban Hôi Nhà Văn, 1996. %% This is a translation of Le Vol d'Icare into Vietnamese. The title means "the flight of Icarus" with no reference to theft. There were 3000 copies printed.
- Queneau, Raymond. Cica v metroju. Trans. and afterword Aleš Bergeš. Afterword Aleksander Zorn. Ljubljana, Yugoslavia: Mladinska knjiga, 1978. %% This is a translation of Zazie dans le métro into Slovenian.
- Queneau, Raymond. "Cimetières ignorés, tombes oubliées." L'Intransigeant (Paris), vol. * #* (2 novembre 1938), p. 2. %% On the feast of All Souls, Queneau indicates some neglected and forgotten cemeteries and points out that there are many that are just plain lost, rediscovered only when builders excavate foundations for new buildings. This article is "signed" "C.-V. P.," which probably designates the "Connaissez-vous Paris?" column

which Queneau had been writing in this newspaper up until October of 1938. This article also appears in Cahiers Raymond Queneau #6 (juillet 1987), pp. 15-16. Cf. Michel Lécureur, Raymond Queneau, p. 207. There is some sort of manuscript available at the CDRQ under "Cimitières oubliés."

Queneau, Raymond. "Cinq Poèmes." Poésie 47 (Villeneuve-les-Avignon), an. 7 #36 (décembre 1946), pp. 3-7. %% These are Instant fatal: "Havre de Grâce," "Ma Petite Vie," "Maire," and "L'Or des honneurs" and Bucoliques: "Le Jardinier" (here entitled "Fragment d'un art poétique").

Queneau, Raymond. "Les Citernes." Temps mêlés #4/5 (= 5/6) (29 juin 1953), p. 34. %% This poem was reprinted in Les Ziaux.

Queneau, Raymond. "Classification des travaux de l'OuLiPo." In Oulipo, Atlas de littérature potentielle. Paris: Gallimard, 1981, pp. 73-77. %% Queneau worked out this analytic schema of possible oulipian concerns with some exemplary works listed in their corresponding niches. Cf. Marcel Bénabou, "Quarante Siècles d'Oulipo" (Raison présente) and "Rule and Constraint"; Tatiana Bonch-Osmolovskaia, "Cent Mille Millions de poèmes of Raymond Queneau" and "Cent Mille Millions de poèmes of Raymond Queneau in the Context of Literary Experiments"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 323 and 385 (note 408); Krzysztof Sobczynski, "Contraintes, je vous haïsme."

Queneau, Raymond. "Claude Abeille." Dix Ans de Prix Bourdelle au musée Bourdelle 1959-1969. Catalogue of the exhibition, 29 mai -- 15 septembre 1969. Paris, no pages. %% Queneau just has a few lines of tribute for this sculptor. There is some sort of manuscript available at the CDRQ under this title.

Queneau, Raymond. "Clé facile." Actuels (Bellegarde, France), vol. * #6½ (1^{er} trimestre 1968), n. p. %% Of the four poems published here, "La Chance," "Se tenir à carreau," and "L'Usure" were included in Battre la campagne; "Clé facile" was not reprinted until it reappeared in Queneau's Oeuvres complètes, vol. I, p. 719. There is some sort of manuscript available at the CDRQ under this title.

Queneau, Raymond. "Une Clé qui ne sert à rien." This is the same poem as his "Clé facile." Cf. Emmanuel d'Astier, "Raymond Queneau, l'écriture, mars 1968," p. 270.

Queneau, Raymond. Combat. This was a novel which Queneau worked on for some time before abandoning the project. %% Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 33-35 and 38.

Queneau, Raymond. "Comment ils passent leur dimanche." Journal du dimanche-soir (Paris), an. 7 #353 (23 août 1953), p. . %% This is apparently the result of an interview: "propos recueillis par Andrée Nicolas." Queneau at first says that he doesn't care much for Sundays, that he writes, reads, goes for a walk, buys the last edition of the Journal du dimanche to get the sports results --- and actually does like Sundays a great deal. This information concerning the location of this article is based on the information in Amis de Valentin Brû #6 (1987), p. 25: the Bibliothèque française (rue Tolbiac Gr Fol JO 4182) has only the "dernière sportive complète" edition for this date, but this column appears on other dates in an earlier edition. Fortunately, the article is reprinted in AVB.

Queneau, Raymond. "Comment on devient encyclopédiste." Service (Paris), vol. * #* (juin 1956), pp. 434-436. %% Queneau takes a general look at the formation which led him to this work. There is some sort of manuscript available at the CDRQ under this title. Cf. Madeleine Velguth, "Introduction."

- Queneau, Raymond. "Comment on devient encyclopédiste." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 119-121. %% According to the notes on p. 140, this is a shortened and rewritten version of the original.
- Queneau, Raymond. "Complainte." La Rue (Paris), an. * #4 (18 mai 1946), p. 2. %% This poem was reprinted in L'Instant fatal and in Si tu t'imagines.
- Queneau, Raymond. Comprendere la follia. Trans. Francesca Sampogna. Brescia: Edizioni l'Obliquo, 2003. %% This is a translation into Italian of Queneau's Comprendre la folie.
- Queneau, Raymond. "Comprendre la folie." In Raymond Queneau by Jacques Jouet. Lyon: La Manufacture, 1989, pp. 135-148. %% The notes indicate that these previously unpublished pages may have been the introduction to Queneau's unpublished Encyclopédie des sciences inexactes. Queneau writes on the nature of this literary madness and cites a number of his "fous." Cf. Michel Lécureur, Raymond Queneau, p. 133; François Poirié, "Raymond Queneau, la solitude de l'encyclopédiste"; Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944); Queneau, Comprendere la follia; Jérôme Roger, "La Voix portative de l'essai"; Shuichiro Shiotsuka, CR of Charles Nodier's Bibliographie des fous: De quelques livres excentriques, Queneau's Comprendre la folie, Stéphane Fleury's A Propos des fous littéraires, André Blavier's Les Fous littéraires, and Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle and "La Restitution d'un échec chez le premier Queneau. De l'encyclopédie au roman"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, p. 26; Madeleine Velguth, "Introduction." Cf. also also the section "Manuscripts" at the end of this bibliography, but there is some sort of manuscript available at the CDRQ and the Ransom Center (Austin, Texas) has a notebook entitled "Comprendre la folie."
- Queneau, Raymond. Comprendre la folie. Paris: Editions des Cendres, 2001. %% Cf. Claude Jannoud, "Le Mystère Queneau."
- Queneau, Raymond. "Concerning Some Imaginary Languages, Particularly the Dog Language in 'Sylvie and Bruno'." Trans. Don Sherwin. Jabberwocky (Cheam, England), vol. 6 #1 (winter 1977), pp. 25-28. %% This is a translation of Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno" into English.
- Queneau, Raymond. "Les Condensés des Editions Bec-de-Cane." Le Canard enchaîné (Paris), an. 34 #1422 (21 février 1948), p. 3. %% Queneau (anonymously) offers shortened versions of Les Misérables and the Bible and a rewriting of La Fontaine's "La Cigale et le fourmi." Cf. Michel Lécureur, Raymond Queneau, pp. 275-276.
- Queneau, Raymond. "Conférences et entretiens." Cf. André Blavier, "Raymond Queneau. Conférences et entretiens."
- Queneau, Raymond. En los Confines de las tinieblas: Los Locos literarios. Trans. Julián Mateo Ballorca. Collection "Asociación española de neuropsiquiatría," #16. Madrid: Asociación española de neuropsiquiatría, 2004. %% This is a translation of Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle.
- Queneau, Raymond. "Conjectures fausses en théorie des nombres." In Mélanges A. Koyré: L'Aventure de la science (vol. I). Histoire de la pensée, vol. XII. Ed. I. Bernard Cohen and René Taton. Paris: Hermann, 1964, pp. 475-480. %% Queneau ponders the role of conjectures in number theory, considering that a number of them have proved to be false.

There is some sort of manuscript available at the CDRQ under this title.

Queneau, Raymond. "Conjectures fausses en théorie des nombres." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 31-36. %% Be wary of the bibliographical information provided here.

Queneau, Raymond. "Connaissez-vous le chinook?" Les Lettres françaises (Paris), vol. * #109

(24 mai 1946), p. 5. %% Queneau describes the difference between the spoken and the written languages in French, comparing the spoken form to the grammar of Chinook (a native language of the northwestern United States) and the differences between the two in French to the same sort of differences in Greek. Cf. Pierre Cadiot, "Matching Syntax and Pragmatics: A Typology of Topic and Topic-related Constructions in Spoken French"; Marcel Cohen, "Ton Frère, son auto, l'assurance a-t-elle payé?"; Martin Esslin, "Raymond Queneau," pp. 80-81; Jacques Jouet, Raymond Queneau, pp. 26-27; Dominique Jullien, "Zazie dans la brousse"; Jean Lescure, "Petite histoire," pp. 7-8; Queneau, "Ecrit en 1937," "Il pourrait sembler qu'en France," "Les linguistes ont depuis longtemps...", and Preface to Anthologie des jeunes auteurs; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 266, 287, and 298; Denis Slakta, "Le Français et le chinook."

Queneau, Raymond. "Connaissez-vous le chinook?" In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 45-47.

Queneau, Raymond. "Connaissez-vous le chinook?" In his Bâtons, chiffres et lettres. Revised

ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 57-59.

Queneau, Raymond. "Connaissez-vous Paris?" This was a short unsigned daily column which Queneau wrote for L'Intransigeant between 23 novembre 1936 and 27 octobre 1938, usually on p. 2. %% Queneau quizzes the readers of L'Intransigeant on various features of Paris, usually three questions concerning geographical or historical facts. There is some sort of manuscript available at the CDRQ under this title. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 359 (note 157); Claude Rameil, "Bibliographie," p. 359.

Queneau, Raymond. "Connaissez-vous Paris?" Service (Paris), vol. * #* (juillet 1955), pp. 510-513. %% Queneau reviews the origin and substance of his column of this name.

Queneau, Raymond. "Connaissez-vous Paris?" Cahiers Raymond Queneau #6 (juillet 1987), pp. 5-8.

Queneau, Raymond. "Un Conte à votre façon." Nouvel Observateur (Paris), vol. * #140 (19 juillet 1967), pp. 28-29. %% This includes the integral text.

Queneau, Raymond. "Un Conte à votre façon." Les Lettres nouvelles (Paris), an. * #* (juillet-septembre 1967), pp. 11-14. %% This includes the integral text.

Queneau, Raymond. "Un Conte à votre façon." Promesses (Paris), an. * #* (été 1970), numéro spécial "Les Fusils poétiques," pp. 9-11.

Queneau, Raymond. "Un Conte à votre façon." In his Contes et propos. Paris: Gallimard, 1981, pp. 221-226.

Queneau, Raymond. Un Conte à votre façon. Graphics by Sheila Bourne. Paris: Kickshaws, 1982. %% There were 485 numbered copies printed in this first run. There is also a version in English which is exactly the same, beyond the change in languages, under Queneau, Yours for the Telling.

- Queneau, Raymond. "Un Conte à votre façon." In La Puce et la plume. Ed. Jean Rivier. Pref.
- Louis Leprince-Ringuet. Paris: Le Cherche Midi Editeur, 1986, pp. 55-58.
- Queneau, Raymond. "Un Conte à votre façon." In Contes by Charles Perrault. Ed. Emmanuelle Lézin. Collection "Biblio Collège," #6. Paris: Hachette Education, 1999, pp. 123-126. %% This is the same text as in the original.
- Queneau, Raymond. Contes et propos. Pref. Michel Leiris. Paris: Gallimard, 1981. %% Contes et propos includes: "A la limite de la forêt," "Alice en France," "Le Café de la France," "Le Cheval troyen," "Un Conte à votre façon," "Conversations dans le département de la Seine," "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno," "Destinée," "Dino," "Du bon emploi des tranquillisants, I, II," "En passant," "Façons de parler," "Un Jeune Français nommé Untel, I, II," "Lorsque l'esprit...," "Panique," "La Petite Gloire," Preface to Le Livre de cocktails by Emile Bauwens, "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition," "Des Récits de rêves à foison," "Texticules," and "Une Trouille verte." Cf. Claude Rameil, who has an expanded bibliography of the sources of these works under his "Contes et propos."
- Queneau, Raymond. Contes et propos. Pref. Michel Leiris. Ill. Pietro Bestetti. Collection "Folio," #2127. Paris: Gallimard, 1990.
- Queneau, Raymond. Contes et propos. Pref. Michel Leiris. Ill. Pietro Bestetti. Collection "Folio," #2127. Paris: Gallimard, 1994.
- Queneau, Raymond. Contes et propos. Pref. Michel Leiris. Ill. Pietro Bestetti. Collection "Folio," #2127. Paris: Gallimard, 1999.
- Queneau, Raymond. "Contribution à la pratique de la méthode lescurienne S + 7." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 20. %% Queneau applies S + 7 to his exercice de style "Notations" using a 1952 Petit Larousse and a list of 1300 basic French words. Cf. Emmanuël Souchier, "L'Exercice de style éditorial. Avatars et réception d'une oeuvre à travers l'histoire, des manuscrits à Internet," pp. 62-63.
- Queneau, Raymond. "Contribution à la pratique de la méthode lescurienne S + 7." In La Littérature potentielle (Créations Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 149-150.
- Queneau, Raymond. "Conversation avec André Gillois." In Queneau by Jacques Bens. Paris: Gallimard, 1962, pp. 215-218. %% This is an abbreviated version of Maurice Diamant-Berger's "Entretien avec Raymond Queneau." Cf. Hubert Juin, "Queneau le métaphorique."
- Queneau, Raymond. "Conversation avec Georges Ribemont-Dessaignes." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 28-38. %% This radio interview from march 1950 centers on Queneau's views on language and how he used it in certain of his works. Cf. Jacques Brenner, "Quand les paroles restent"; Jacques Jouet, Raymond Queneau, p. 19; Pierre Lachasse, "Une Histoire modèle: Queneau lecteur de Gide"; Jean-Pierre Lon-gre, Raymond Queneau en scènes, p. 98.
- Queneau, Raymond. "Conversation avec Georges Ribemont-Dessaignes." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 35-

- Queneau, Raymond. "Conversation with Georges Charbonnier." Trans. Michael Edwards. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 67-71. %% This is the fourth of the twelve "entretiens" appearing in Entretiens avec Georges Charbonnier.
- Queneau, Raymond. "Conversations dans le département de la Seine." L'Arc (Aix-en-Provence), vol. 5 #19 (été 1962), pp. 19-23. %% Queneau transcribes a dozen curious conversations. There are partial copies under Queneau, "La Vie circuloire" and "Vita Circulatoria," and Jean-Louis de Rambures, "Le Cas étrange de l'académicien Queneau." There is a translation into German indexed under Queneau, Das Trojanische Pferd und andere Erzählungen, and there is some sort of manuscript available at the CDRQ under this title. Cf. Claude Debon, "Paul Claudeau et Raymond Queneau" and "Le Statut de la nouvelle dans l'oeuvre de Queneau"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 146-147 and 213; Queneau, Journaux (1914-1965), pp. 674-675, 732, 777-783, 831-832, and 885.
- Queneau, Raymond. "Conversations dans le département de la Seine." In his Contes et propos. Paris: Gallimard, 1981, pp. 189-198.
- Queneau, Raymond. "Correspondance avec Elie Lascaux." Temps mêlés #150 + 5 (octobre 1979), pp. 7-124. %% These letters between the two families extend from 4 janvier 1937 to beyond 13 octobre 1971.
- Queneau, Raymond. Un Couple. Cf. Jean-Pierre Mocky.
- Queneau, Raymond. "La Courge magique." Derrière le miroir (Paris: Maeght), vol. * #29-30 (mai-juin 1950), p. 2. %% This is a short tribute to Miró.
- Queneau, Raymond. Courir les rues. Paris: Gallimard, 1967.
- Queneau, Raymond. Courir les rues: Prière d'insérer. Dated "février 1967." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 64-65.
- Queneau, Raymond. Courir les rues, Battre la campagne, Fendre les flots. Pref. Claude Debon. Paris: Gallimard, 1981. %% Cf. Georges Jean, "Anthologie permanente de la poésie. Queneau: Des Mots, des rues, de la campagne et des flots."
- Queneau, Raymond. Courir les rues, Battre la campagne, Fendre les flots. Pref. Claude Debon. Paris: Gallimard, 1990. %% This is virtually identical to the previous edition: the only obvious alteration is the cover.
- Queneau, Raymond. Courir les rues: "Zoo familial." In Les Animaux et leurs poètes. Ed. Jean-Hugues Malineau. Ill. Kitty Crowther. Paris: Albin Michel Jeunesse, 1998, p. 8.
- Queneau, Raymond. CR of Henry Miller's Tropic of Cancer and Black Spring. Nouvelle Revue française (Paris), vol. 47 #279 (décembre 1936), pp. 1083-1084. %% Queneau appreciates the commonness and the universality of Miller's protagonists and differentiates between the two works. There is some sort of manuscript available at the CDRQ under the title "Miller, Black Spring." Cf. Brassai, Henry Miller grandeur nature; Michel Lécureur, Raymond Queneau, p. 339.
- Queneau, Raymond. CR of Henry Miller's Tropic of Cancer and Black Spring. In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 74-76.
- Queneau, Raymond. CR of Henry Miller's Tropic of Cancer and Black Spring. In L'Esprit NRE. Ed. and pref. Pierre Hebey. Paris: Gallimard, 1990, pp. 1072-1073.
- Queneau, Raymond. "Crânes pointus." This is an incomplete play; the manuscript is at the CDRQ. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 83-86.

- Queneau, Raymond. "La Critique des fondements de la dialectique hégélienne." Cf. Queneau and Georges Bataille, "La Critique des fondements de la dialectique hégélienne."
- Queneau, Raymond. "La Croqueuse de diamants." Sheet music. %% This is from the 1950 ballet by Jean-Michel Petit and Jean-Michel Damase. Cf. the subject entry under this heading.
- Queneau, Raymond. "Curieuse Evolution du français moderne." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 223-226. %% This is a reprint of his "Le Néo-français en déroute," but with the title changed. Cf. Pierre Ziegelmeyer, "Façons de parler (bis)."
- Queneau, Raymond. "Cyril Tourneur, dramaturge noir." Cahiers du Sud (Marseille), an. 20 numéro spécial (juin-juillet 1933), pp. 207-209. %% Queneau wonders whether Tourneur is known as "black" because of his skin color or because of his outlook: sex, blood, violence, all sorts of "grand guignol" (Queneau does not use the term) seem to have been his greatest pleasure. This "numéro spécial" is actually more of an anthology of reprinted articles. There is some sort of manuscript available at the CDRQ under this title. Cf. Les Deux Jumelles, "Chronique du fauteuil grinçant"; Jean Carlier, "Au Théâtre de la Huchette les Trois (qui sont dix-huit) veulent révéler aux Parisiens un 'élisabéthain scandaleux'"; Queneau, "La Tragédie du vengeur."
- Queneau, Raymond. "Cyril Tourneur, dramaturge noir." In Le Théâtre élisabéthain. Paris: Cahiers du Sud / José Corti, 1940, pp. 268-271. %% This Cahiers du sud "special issue" is more of a book of reprinted articles.
- Queneau, Raymond. "Cyril Tourneur, dramaturge noir." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 43-47.
- Queneau, Raymond. Cwiczenia stylistyczne. Trans. Jan Gondowicz. Izabelin (Poland): Swiat Literacki, 2005. %% This is a translation of Les Exercices de style into Polish.
- Queneau Raymond. Dagboek van Sally. Trans. Jan Pieter van der Sterre. Utrecht: Uitgeverij Ijzer, 2003. %% This is a translation of Le Journal intime de Sally Mara into Dutch.
- Queneau, Raymond. "Dans cette solitude où s'égare l'esprit." Le Point (Souillac), vol. * #48 (juin 1954), "Poésie d'aujourd'hui," p. 19. %% This is a holograph copy of the poem of this name from Chien à la mandoline.
- Queneau, Raymond. "Dans le bar le plus long du monde..." France-soir (Paris), an. 9 #1774 (13 avril 1950), p. 8. Cf. Queneau, "Broadway, leur village"; Claude Rameil, La TSF de Raymond Queneau, p. 81.
- Queneau, Raymond. "Dans le quartier d'Edmond Jaloux et de Jean Cocteau." L'Intransigeant (Paris), vol. # (18 janvier 1939), p. %% Queneau lists the Paris residences of these two men along with their particularities and important neighbors. Claude Rameil says in a personal letter "Il était prévu toute une série 'Les Logis célèbres': un seul a été publié dans le numéro du 18 janvier 1939: 'Dans le quartier d'Edmond Jaloux... et de Jean Cocteau.'" I can't find it at this location. There is some sort of manuscript available at the CDRQ un-der this title.
- Queneau, Raymond. "Dans le quartier d'Edmond Jaloux et de Jean Cocteau." Cahiers Raymond Queneau #6 (juillet 1987), pp. 17-18.
- Queneau, Raymond. "Darwin certainly saw the importance of the earthworm." Trans. Stanley Chapman. New Statesman and Nation (London), vol. 48 #1240 (11 december 1954), p. 792. %% Chapman gives the poem this title and Rameil lists it in this way, translated into French ("Darwin avait bien vue l'importance du lombric") on p. 369 of his

- "Bibliographie." It is actually Sonnets: "La Chair chaude des mots."
- Queneau, Raymond. "Das macht mir nicht so Angst." Trans. Rosemarie Keith. Alternative (Berlin), an. 6 #28 (februar 1963), p. 9. %% This is a translation of Si tu t'imagines: "Je crains pas ça tellment."
- Queneau, Raymond. "David Hilbert." In Röntgen bis Churchill. Vol. IX of Die Grossen der Weltgeschichte. Zürich: Edition Kindler Verlag, 1971, pp. 500-519. %% Cf. Pierre Lepape, "Et... peler Queneau"; Queneau, "Axiomes d'appartenance" and "Fondements de la littérature d'après David Hilbert."
- Queneau, Raymond. "'De Jean Coste' et l'expérience poétique." Volontés (Paris), an. 1 #5 (mai 1938), pp. 13-17. %% Queneau rips up André Rolland de Renéville's book, and it is surprising, after one of Queneau's comments, that he was ever again published by Cahiers du Sud. Cf. Queneau, "Lyrisme et poésie"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 48.
- Queneau, Raymond. "'De Jean Coste' et l'expérience poétique." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 105-111.
- Queneau, Raymond. "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno." Collection "L'Envers." Paris: Editions de l'Herne, 1971. %% Queneau writes not only about the language of dogs in chapter 13 of Lewis Carroll's Sylvie et Bruno; he also looks at the "real" language of dogs and certain works by Edouard Chanal, Ambroise Mignon, and Dean Swift. This was republished in Queneau's En passant. There is a translation into German under "Über einige imaginäre Tiersprachen ins-besondere über die Hundsprache in Sylvie und Bruno," a Dutch one under "Over enkele fictieve dierentalen en met name over de hondentaal in 'Sylvie en Bruno'," and two into English under Queneau, "Concerning Some Imaginary Languages, Particularly the Dog Language in 'Sylvie and Bruno'" and "On Some Imaginary Animal Languages and on the Dog Language in Sylvie and Bruno in Particular." There is some sort of manuscript available at the CDRQ under this title. Cf. Jean-Paul Gibiat, "Un Tiercé dans l'ordre. Un Outsider"; Stéphane Mahieu, Le Phalanstère des langages excentriques; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 279; Walter Redfern, "Those Dog-gone Horses: Talkie and Silent Beasts in Queneau"; Temps mêlés #116/117 (décembre 1972), pp. 36-38.
- Queneau, Raymond. "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno." In Lewis Carroll. Ed. Henri Parisot. Paris: L'Herne, 1971, pp. 83-86.
- Queneau, Raymond. "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno." In his Contes et propos. Paris: Gallimard, 1981, pp. 227-234. %% Cf. also Queneau, "En passant" suivi de "De quelques langages animaux imaginaires et notamment du langage chien dans 'Sylvie et Bruno'."
- Queneau, Raymond. "Deaf is the Night." Trans. William Mead. Briarcliff Quarterly (College Park, Maryland), vol. 3 #9 (april 1946), p. 96. %% This poem is Les Ziaux: "Sourde est la nuit."
- Queneau, Raymond. "The Death Rattle." Trans. Barbara Wright. New Departures (Oxford), vol. * #2-3 (* 1960), pp. 26-31. %% This poem is L'Instant fatal: "L'Instant fatal."
- Queneau, Raymond. "Décidément je n'aime pas beaucoup l'odeur des géraniums." Le Figaro

littéraire (Paris), an. 20 #984 (25 février 1965), p. 2. %% This poem is from Chien à la mandoline.

Queneau, Raymond. "Une Déclaration de Queneau." Mercur de France (Paris), an. 72 #343 (= #1180) (décembre 1961), p. 683. %% This is an extract from Queneau's "Adresse à la Décade."

Queneau, Raymond. "Déclarations." Amis de Valentin Brû #16-17 (septembre 1981), pp. 37-50. %% Claude Rameil has collected under this title two texts by Queneau on the film version of Dimanche de la vie, a radio interview on the same subject, and two of Queneau's statements on the radio concerning Marcel Proust and Joseph Kosma. This is a reprint from Amis de Valentin Brû #4 (26 juin 1978).

Queneau, Raymond. "Dédé." In Un Cadavre. Paris: Imprimerie spéciale du cadavre, 1930, p. 2. %% When Anatole France died in 1924, Breton and the surrealists marked the event with a pamphlet entitled Un Cadavre centered around Breton's poem "Refus d'inhumer." This single-issue pamphlet of the same name, containing Queneau's aggressively vulgar poem, is a response by a number of ex-surrealists to the publication of Breton's "Second Manifeste du surréalisme" in 1930. The other contributors to this pamphlet were (according to Warren Motte, "Raymond Queneau and the Aesthetic of Formal Constraint") Jacques Baron, Georges Bataille, J.-A. Boiffard, Robert Desnos, Michel Leiris, Georges Limbour, Max Morise, Jacques Prévert, Georges Ribemont-Dessaignes, and Roger Vitrac. Emmanuël Souchier, Raymond Queneau, pp. 75-78, adds Carpentier. This was reprinted in Queneau's Oeuvres complètes, vol. I, p. 711. Cf. Dawn Ades, Dada and Surrealism Reviewed; Georges Bataille, "La Publication d'"Un Cadavre' (15 janvier 1930)"; Jean-Jacques Brochier, L'Aventure des surréalistes: 1914-1940; Claude Debon, "Odile de Raymond Queneau"; Marcel Duhamel, Raconte pas ta vie, p. 175; Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile, pp. 17-18 and 28-31; Jacques Guicharnaud, Raymond Queneau, p. 8; Marie-Christine Lala, "Bataille-Queneau et la fin de l'histoire"; Pierre Lazareff, "'Un Cadavre'. Manifeste littéraire qui fait scandale"; Michel Lécureur, Raymond Queneau, p. 123; Francis Marmande, Georges Bataille poétique; Maurice Na-deau, Histoire du surréalisme, 1945 edition, p. 189; Jean Piel, "Georges Bataille et Raymond Queneau pendant les années 30-40"; Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944); Queneau, "Avant-propos" (Beaux-livres); Queneau, ed., Pour une bibliothèque idéale, p. 273; Alain Rustenholz, Prévert, inventaire; Emmanuël Souchier, "Je n'aime pas ce qui m'enserre" ou Raymond Queneau face au surréalisme; Madeleine Velguth, The Representation of Women in the Autobiographical Novels of Raymond Queneau, pp. 20-22.

Queneau, Raymond. "Défense et illustration de la langue française." Queneau appeared on the radio in the "Carte blanche" series but with this subtitle on 11 février 1947. Cf. Jacques Bens, Queneau, p. 247 (who has the wrong date); Paul Dermée, "Une Oeuvre radio-dramatique"; Michel Lécureur, Raymond Queneau, p. 375; Jean Lescure, "Un Nouveau Chapitre de la littérature" and "La Radio et la littérature"; Catherine Ollier, "Le Temps des chansons"; Roger Pillaudin, "Gros Plan sur Raymond Queneau"; Claude Rameil, La TSF de Raymond Queneau, pp. 35-45. But cf. also the entry for Anne Heurgon-Desjardins, "Les Décades de Pontigny and de Cerisy: De Gide à Queneau." There is some sort of

manuscript available at the CDRQ under this title.

- Queneau, Raymond. "Defontenay." Cahiers du Sud (Marseille), an. 36 numéro spécial "Les Petits Romantiques français" (* 1949), pp. 112-113. %% Queneau briefly describes his work on the "fous littéraires," then points out one of them who really should have received more mention in view of the current interest in science fiction. This serves as an introduction to six pages of extracts from Defontenay's novel (pp. 114-119). There is some sort of manuscript available at the CDRQ under this title. Cf. Anonymous, CR of Defontenay's Star ou Psi de Cassiopée and "Inventeurs du roman noir, les petits romantiques glorifiaient le suicide, craignaient les farfadets, et mettaient le feu à la maison pour arrêter la pluie"; Noël Arnaud, "Les Jargons"; Jacques Birnberg, "Raymond Queneau, (ré)-citateur hétéro-clyte ou des libertés du lecteur"; Léon-Gabriel Gros, CR of Les Petits Romantiques français; Akihiro Kubo, "Raymond Queneau et la question des genres"; Jean-Gérard Lapacherie, "Typographic Characters: Tension Between Text and Drawing"; Jean-José Marchand, "L'Insolite Defontenay" and "Sur les traces de Defontenay"; Aimé Patri, CR of Les Petits Romantiques français; Queneau, Journaux (1914-1965), p. 836; Raymond Queneau and Noël Arnaud, "Correspondance Noël Arnaud -- Raymond Queneau," p. 323; Shuichiro Shiotsuka, "Raymond Queneau et deux encyclopédies: L'Idée de 'savoir' chez Queneau"; Pierre-André Touttain, "Star ou Psi de Cassiopée par C.-I. Defontenay"; Madeleine Velguth, "Introduction"; Anthony Zielonka, "Defontenay's Star as Poetic and Philosophical Science Fiction."
- Queneau, Raymond. "Defontenay." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 179-187.
- Queneau, Raymond. "Defontenay." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 261-271.
- Queneau, Raymond. "Délire typographique." Arts et métiers graphiques (Paris), vol. * #64 (15 septembre 1938), p. 38. %% Queneau writes of Nicolas-Louis-Marie-Dominique Cirier, one of his "fous littéraires" who might have been judged really unbalanced because of his use of unusual typographical manoeuvres, now so familiar. It turns out that there are other reasons to judge him rather marginal... Queneau mentions this Cirier in Enfants du Limon, p. 250. Rameil ("Bibliographie," p. 359) says that there is an English translation of this article in the same issue of Arts et métiers graphiques; it seems that this was on an insert, so it would be hard to find in a library edition. This version is noticeably different from that which appears in Bâtons, chiffres et lettres and is mentioned in its end-sheets. Cf. also Anonymous, "Folie littéraire"; Werner Hofman, "Les Ecrivains-dessinateurs: I"; Jean-Gérard Lapacherie, "Typographic Characters: Tension Between Text and Drawing"; Ségolène Samson-Le Men, "Quant au livre illustré..."; Madeleine Velguth, "Introduction."
- Queneau, Raymond. "Délire typographique." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 191-196.
- Queneau, Raymond. "Délire typographique." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 285-291.
- Queneau, Raymond. "Délire typographique." In the catalogue for the exposition "Nicolas Cirier: typographe pamphlétaire" (Reims, 4 mai - 30 juin 2000). Ed. Nicolas Galaud and Delphine Quéreux-Sbaï. Reims: Bibliothèque municipale, pp. 1-5. %% This pamphlet accompanied an exposition sponsored by the bibliothèque municipale. The epigraph is

from Les Enfants du Limon, and the pamphlet contains a fair amount of useful information on Cirier's life and work.

Queneau, Raymond. "Démésure pour démesure." Cf. Queneau, "Crânes pointus."

Queneau, Raymond. Το Δέρμα των ονείρων. Trans. Γιώτα Ιωαννίδου. Αθήνα: Αστάρτη, 1983. %% This is a translation of Loin de Rueil into Greek under the title The Skin of Dreams.

Queneau, Raymond. Les Derniers Jours. Paris: Gallimard, 1936. %% Cf. Queneau, Oeuvres complètes, vol. II, pp. 1533-1534 for some idea of the textual history.

Queneau, Raymond. Les Derniers Jours. Paris: Gallimard, 1936. %% 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; raised bands; author and title stamped in gold on the spine; deco-rated endpapers; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."

Queneau, Raymond. Les Derniers Jours: Prière d'insérer. Nouvelle Revue française #271 (avril 1936). %% This is on p. 137 of the Bulletin mensuel de renseignements bibliographiques, which seems to have been published as a companion pamphlet primarily aimed at advertising books; its index was published on the back of the front cover of the magazine itself. This reappeared in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 10. Cf. Michel Lécureur, Raymond Queneau, p. 167.

Queneau, Raymond. Les Derniers Jours. Pref. Olivier de Magny. Collection "Prix Rencontre," #33. Lausanne: Société coopérative éditions Rencontre, 1965. %% Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 243 and 373 (note 295).

Queneau, Raymond. Les Derniers Jours. Paris: Gallimard, 1977.

Queneau, Raymond. Les Derniers Jours. Collection "Soleil," #338. Paris: Gallimard, 1977. %% This has a "reliure d'après la maquette de Massin."

Queneau, Raymond. Les Derniers Jours. Ill. Eric Provoost. Collection "Folio," #3019. Paris: Gallimard, 1997. Cf. Claire Devarrieux, "Queneau-coutte."

Queneau, Raymond. Les Derniers Jours. Ill. Eric Provoost. Collection "Folio," #3019. Paris: Gallimard, 1998.

Queneau, Raymond. Les Derniers Jours. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 341-514. %% There is additional material available on pp. 1291-1302, 1514-1557, and 1740. Cf. also Suzanne Meyer-Bagoly, "Notice."

Queneau, Raymond. Les Derniers Jours: Extraits. Le Populaire (Nantes), an. 63 #19045 (26 avril 1936), p. 6. %% The paper produced extracts from Les Derniers Jours on Sundays starting on 26 avril 1936.

Queneau, Raymond. "Les Derniers jours." Trans. Barbara Wright. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 7-17. %% This consists of the first two chapters from Wright's translation of the novel.

Queneau, Raymond. "Les Derniers Jours." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 27-30. %% This is a sort of poem which Queneau wrote when he was 14; it has nothing to do with the novel. This text reappeared in the 1999 edition. There is some sort of manuscript available at the CDRQ under the title "Juvenilia" and something else of the sort at the Ransom Center (Austin,

Texas).

- Queneau, Raymond. "Destinée." In his Contes et propos. Paris: Gallimard, 1981, pp. 9-16. %% This is a sort of short story written in 1922 is the summary account of the wanderings of Strobel with a rather curious ending by the author. This appears to have been the first publication. There is an English translation indexed under Queneau, "Destiny"; there is an Italian translation under Queneau, Racconti e ragionamenti, and a Russian one under Que-neau, "'Panique' and 'Destinée'." Cf. Akihiro Kubo, "'Destinée' de Raymond Queneau" and "Raymond Queneau et la question des genres"; Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Em-manuël Souchier, "Je n'aime pas ce qui m'enserme" ou Raymond Queneau face au surréal-isme, p. 10; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 35.
- Queneau, Raymond. "Destiny." Trans. Brigitte Lambert. Atlas Anthology (London), vol. * #3 (* 1985), pp. 54-56.
- Queneau, Raymond. Deti bahna. Trans. Ladislav Serý. Pref. Patrik Ouredník. Collection "Symposium," #14. Praha: Volvox Globator, 2002. %% This is a translation of Les Enfants du Limon into Czech.
- Queneau, Raymond. "Les Deux Bouts du pinceau." Derrière le miroir (Paris: Maeght), vol. * #121-122 (* 1960), no pages. %% This concerns Miró, but it's little more than a blurb.
- Queneau, Raymond. "Deux Contes." In 365 Days. Ed. Kay Boyle, Laurence Vail, and Nina Conarain. Trans. Laurence Vail. New York: Harcourt, Brace, and Co., 1936, pp. 195 and 207. %% These are "Afternoon of Crime" (June 24) and "After the Races" (July 3). Both original texts were presumed lost (cf. Temps mêlés #150 + 1 [printemps 1978], p. 53), but they were found and published in Contes et propos, pp. 45-50, under the title "Un Jeune Français nommé Untel, I, II." Cf. Queneau, "Avant-hier par Kay Boyle." There is some sort of manuscript available at the CDRQ under the title "Boyle, Avant-hier."
- Queneau, Raymond. "Deux Contes." Amis de Valentin Brû #16-17 (septembre 1981), pp. 27-33. %% This is a retranslation into French done by Jean Queval, with the original texts be-ing printed on pp. 59-61 of the same issue of Amis. This is a reprint from Amis de Valen-tin Brû #3 (21 décembre 1977).
- Queneau, Raymond. "Deux Contes." Amis de Valentin Brû #16-17 (septembre 1981), pp. 59-61. %% These are the original 1935 Queneau texts, found only after Jean Queval had re-translated them into French (cf. pp. 27-33 of this copy of Amis for both the English and the Jean Queval French versions). This is a reprint from Amis de Valentin Brû #6 (7 janvier 1979).
- Queneau, Raymond. "Deux Poèmes." Pages françaises (Paris), vol. * #14 (juin 1946), pp. 3-4. %% These are L'Instant fatal: "Ballade en proverbes du vieux temps" and "Je crains pas ça tellment."
- Queneau, Raymond. "Les Deux Titres." Temps mêlés #150 + 4 (mai 1979), pp. 14-16. %% This poem was probably written at about the same time as Le Vol d'Icare: cf. the note on p. 33 of this issue.
- Queneau, Raymond. "Devant l'art de Miró." Les Lettres françaises (Paris), vol. * #241 (6 jan-

- vier 1949), p. 7. %% Cf. Queneau, "Joan Miró ou le poète préhistorique," of which this is a variant extract.
- Queneau, Raymond. "Devant l'art de Miró." Le Petit Cobra (Bruxelles), vol. * #1 (20 février 1949), p. 9. %% This is the same text as the original, but apparently typed out rather than printed. Cf. Françoise Lalande, Christian Dotremont, l'inventeur de Cobra: Une Biographie - ie.
- Queneau, Raymond. Di tie gu niang Zhaji. Nanjing: Yi lin chu ban she, 1995. %% This is a translation of Zazie dans le métro into Chinese.
- Queneau, Raymond. "La Dialectique des mathématiques chez Engels." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 231-235. %% Cf. Queneau and Georges Bataille, "La Critique des fondements de la dialectique hégélienne."
- Queneau, Raymond. "Dialectique hégélienne et séries de Fourier." Deucalion (Neuchâtel), vol. * #5 (octobre 1955), pp. 61-75. %% Queneau questions whether Engels was referring (in Dialectique de la nature) to Jean-Baptiste Joseph Fourier or to his contemporary François Marie-Charles Fourier. He goes on to consider the work of this latter and how he seems to have the better claim. There is some sort of manuscript available at the CDRQ under this title. Cf. Italo Calvino, "Introduction," p. 16, La Machine littérature, p. 183, and Saggi 1945 - 1985; Queneau, "Ennemis de la lune," Journaux (1914-1965), pp. 691 and 1063, and "Poésie et mathématiques"; Madeleine Velguth, "Introduction."
- Queneau, Raymond. "Dialectique hégélienne et séries de Fourier." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 37-51. %% This gives the wrong year for the appearance in Deucalion.
- Queneau, Raymond. "Dialogue conjugal express." Ce Matin (Paris), an. 11 #2332 (22 février 1952), p. 4. %% This is just the beginning of the twelfth chapter of Le Dimanche de la vie, down as far as "Je crois qu'on est paré, dit Valentin avec optimisme."
- Queneau, Raymond. Diario íntimo di Sally Mara. Trans. Mauricio Wacquez. Collection "Narrativa contemporanea." Barcelona: Ediciones Martínez Roca, 1988. %% This is in Spanish.
- Queneau, Raymond. Diario íntimo di Sally Mara. Trans. Mauricio Wacquez. Collection "Narrativa contemporanea." Barcelona: Ediciones Martínez Roca, 1995.
- Queneau, Raymond. Il Diario intimo di Sally Mara. Trans. Leonella Prato Caruso. Collection "I Narratori." Milano: Giangiacomo Feltrinelli Editore, 1991.
- Queneau, Raymond. Il Diario intimo di Sally Mara. Trans. Leonella Prato Caruso. Collection "Universale Economica," #1232. Milano: Giangiacomo Feltrinelli Editore, 1993.
- Queneau, Raymond. Dietari 1939-1940, seguit de "Filòsofs i bergants". Trans. Pilar Rahola. Intro. Jean-José Marchand. Collection "El Brot," #50. Barcelona: Editorial Pòrtic, 1987. %% This is a translation of Journal 1939-1940, suivi de "Philosophes et voyous" into Catalan.
- Queneau, Raymond. Le Dimanche de la vie: Prepublication. Les Temps modernes (Paris), vol. 7 #74 (décembre 1951), pp. 961-1001; vol. 7 #75 (janvier 1952), pp. 1231-1263; and vol. 7 #76 (février 1952), pp. 1429-1465. %% Claude Rameil says ("Bibliographie," p. 368) that "quelques coupures ont été effectués en accord avec l'auteur."
- Queneau, Raymond. Le Dimanche de la vie. Paris: Gallimard, 1952. %% Jacques Bens says

- (Queneau, p. 240) that this is an "édition reliée d'après la maquette de Mario Prassinis."
- Queneau, Raymond. Le Dimanche de la vie. Collection "Soleil," #182. Paris: Gallimard, 1951. %% This has a "reliure d'après la maquette de Massin."
- Queneau, Raymond. Le Dimanche de la vie: Prière d'insérer. Dated "janvier 1952." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 45, and in Jacques Bens' Queneau, p. 123.
- Queneau, Raymond. Le Dimanche de la vie. Paris: Gallimard, 1966.
- Queneau, Raymond. Le Dimanche de la vie. Ill. Gérard Faily. Collection "Folio," #442. Paris: Gallimard, 1973.
- Queneau, Raymond. Le Dimanche de la vie. Ill. Gérard Faily. Collection "Folio," #442. Paris: Gallimard, 1989.
- Queneau, Raymond. Le Dimanche de la vie. Ill. Eric Provoost. Collection "Folio," #442. Paris: Gallimard, 1993.
- Queneau, Raymond. Le Dimanche de la vie. Ill. Eric Provoost. Collection "Folio," #442. Paris: Gallimard, 1998.
- Queneau, Raymond. Le Dimanche de la vie. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 391-556. %% There is additional material available on pp. 1436-1458, 1662-1692, and 1822-1823. Cf. also Paul Gayot, "Notice."
- Queneau, Raymond. Le Dimanche de la vie. Adaptation for the theater by Franck Evrard, 1989.
- Queneau, Raymond. "Dino." Messages (Paris), "Dramatique de l'espoir," vol. * #2 (* 1942), pp. 55-59. %% The narrator of this story speaks affectionately of an imaginary dog who accompanied him during a visit to Portugal. This was reprinted in Queneau, Une Trouille verte. Cf. Roger Grenier, "Dino, le chien de Queneau."
- Queneau, Raymond. "Dino." In his Contes et propos. Paris: Gallimard, 1981, pp. 51-58. %% The index indicates that this was written in the 1930s.
- Queneau, Raymond. "Dino." Trans. Barbara Wright. In French Writing Today. Ed. Simon Watson Taylor. New York: Grove Press, 1968, pp. 25-28. %% This is a translation into English. Cf. Queneau, Five Stories.
- Queneau, Raymond. "Dino." Trans. Jan Pieter van der Sterre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 53-56. %% This is a translation into Dutch.
- Queneau, Raymond. "Discorde mélodie des terrains d'épandage." Cf. Cléopâtre Athanassiou-Popesco, "Commentaires du 'Chant unique' de Raymond Queneau: 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues, "Voie buccale et voix anales: La Nourriture dans 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Daniel Delbreil, "Du 'bel écrin' d'un pauvre étron: Remarques sur la métrique de 'Discorde mélodie des terrains d'épandage'" and "Jeux de mots et 'maux de je' dans 'Discorde mélodie des terrains d'épandage'." There is some sort of manuscript of Queneau's text available at the CDRQ.
- Queneau, Raymond. "Discours de réception à l'académie de l'Humour." Cf. Queneau, Journaux (1914-1965), pp. 797-798. There is some sort of manuscript available at the CDRQ under the title "Discours Académie de l'humour."
- Queneau, Raymond. "Discours pour l'inauguration de l'IPM." Dossiers du Collège de 'pata-physique #26 (22 merdre 91 EP [vulg. 8 juin 1964]), pp. 45-46 and 49. %% Queneau wishes the newly founded institute the very best in a sort of Latin. IPM = Institutum pa-

taphysicum mediolanense (Milanese 'pataphysical institute). There is some sort of manuscript available at the CDRQ under the title "Banquet milanais." Cf. Queneau, "Messaggio di Raymond Queneau."

Queneau, Raymond. "Discours prononcé par Raymond Queneau, lors de la remise de l'épée d'académicien du Maître." In Catalogue de l'exposition Félix Labisse/Tentoonstelling (Ostende, juillet 1968), pp. 24-26. %% This speech is for the induction of Félix Labisse into the French Académie des Beaux-Arts. There is some sort of manuscript available at the CDRQ under "Discours Académie de l'humour." Cf. Christian Bussy, "Interview avec Raymond Queneau"; Michel Lécureur, Raymond Queneau, p. 481.

Queneau, Raymond. "Discrète amertume." Cf. Christian Descamps, "Poésie. Raymond Queneau."

Queneau, Raymond. "Les Dix Malédictiones du cinéma." Jeune cinéma (Paris), vol. * #6 (mars-avril 1965), p. 1. %% Queneau "presents" the AntiChrist/"Grand Producteur," who "curses" various cinematic epigones in a biblical style. There is some sort of manuscript available at the CDRQ. Cf. Queneau, "Malédictiones du cinéma."

Queneau, Raymond. "Les Dix Malédictiones du cinéma mises en scène par Queneau." Le Figa-
ro littéraire (Paris), an. 20 #992 (22 avril 1965), p. 2.