

- Queneau, Raymond. Petit Tour en ville. Ill. Cécile Geiger. Collection "Grands Livres pour grands poètes." Paris: Gautier-Languereau, 2000. %% This is a children's book containing poems by five authors, the first of which is Queneau's Courir les rues: "Les Entrailles de la terre." The book is on fairly heavy cardboard and measures 34 cm by 45.
- Queneau, Raymond. Petite Cosmogonie portative. Prepublication in Les Temps modernes (Paris), an. 4 #38 (novembre 1948), pp. 790-803; an. 4 #43 (mai 1949), pp. 808-820; and an. 6 #57 (juillet 1950), pp. 48-61. %% This version differs from the final version in capitalization, punctuation, the "arguments" describing the chants, and even in some words (e.g. in the final lines); cf. Maurice Saillet, "Raymond Queneau et la poésie." Cf. also Queneau and André Blavier, Lettres croisées 1949-1976, pp. 23 and 26.
- Queneau, Raymond. "La Petite Cosmogonie portative." Bulletin de la NRF #40 (octobre 1950), p. 1. %% This is Queneau's light-hearted description of the origin and structure of this work.
- Queneau, Raymond. Petite Cosmogonie portative. Paris: Gallimard, 1950.
- Queneau, Raymond. Petite Cosmogonie portative: Prière d'insérer. Dated "octobre 1950." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 41-42.
- Queneau, Raymond. Petite Cosmogonie portative. Lithographies d'André Marchand. Paris: Les Francs bibliophiles, 1954. %% This boxed set (29.5 cm x 24 x 5) includes a double folder containing two 8-page folders; there are 71 lithographs, half of them filling a page and the other half appearing especially at the beginning of a "chant." There were only 170 copies printed. Cf. Jacques Bens, Queneau, p. 240; Queneau and André Blavier, Lettres croisées 1949-1976, p. 131.
- Queneau, Raymond. Petite Cosmogonie portative: Chant 1. Mille et un poèmes. CD #2. Paris: Pastelle, 1989?
- Queneau, Raymond. Petite Cosmogonie portative: extract from Chant I. Le Petit Cobra (Bruxelles), vol. * #1 (20 février 1949), pp. 2-3. %% This is the first 60 lines or so, down to "que valve toute lave en la porosité." Françoise Lalande, Christian Dotremont, l'inventeur de Cobra: Une Biographie.
- Queneau, Raymond. Petite Cosmogonie portative: Extraits. In Sous l'étoile soleil. Ed. Jean-Claude Pecker. Paris: Fayard, 1984, pp. 383-384 %% The five verse passages are respectively from chants 5, 4, 4, 1, and 1.
- Queneau, Raymond. Petite Cosmogonie portative: the first two lines of the sixième chant. Trans. Anthony Rudolf. Cambridge Review (Cambridge, England), vol. 89A #2165 (16 february 1968), p. 285. %% Here is the entire thing: "The monkey effortlessly became man, Who a little later split the atom."
- Queneau, Raymond. "La Petite Gloire." Temps mêlés #150 + 4 (mai 1979), pp. 5-9. %% This is a short story apparently based on Queneau's own work on the "fous littéraires." Cf. the note on p. 33 of this issue. There is some sort of manuscript available at the CDRQ under "Petite Gloire." Cf. also Stéphane Audeguy, "Queneau et les fous littéraires: Le Fils, le père et la littérature"; Bernard Baillaud, "Les Enfants du Limon, roman d'autorité"; Jean-Pierre Le Boulter, "Sic transit M. G.: A propos de 'La Petite Gloire'"; Michel Lécureur, Raymond Queneau, p. 132; Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Roger Shattuck, "Farce & Philosophy"; Madeleine Velguth, "Introduction." There is an Italian translation under Queneau, Racconti e ragionamenti.

- Queneau, Raymond. "La Petite Gloire." In his Contes et propos. Paris: Gallimard, 1981, pp. 29-36. %% The index indicates that this was written in the 1930s but only published in 1979 in Temps mêlés #150 + 4 (mai 1979).
- Queneau, Raymond. "Petite Suite." Cf. Queneau, Si tu t'imagines.
- Queneau, Raymond. "Les Petites Pattes." La Revue vivante (Dison, Belgique), vol. * #2 (janvier-mars 1949), p. 102. %% This was reprinted in Texticules (both the Galerie Louise Leiris edition and that in Contes et propos) and in "Sally plus intime," which makes it the only text to appear as both "foutaises" and "texticule." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 260 and 376 (note 319).
- Queneau, Raymond. "Pétrone." In Les Ecrivains célèbres, vol. I. Paris: Mazenod, 1951, pp. 94-95. %% Queneau reviews the sources for what we still have of the Satyricon and considers the question of the identity of the author as well as praising the work. There is some sort of manuscript available at the CDRQ under the title "Mazenod." Cf. Michel Lécureur, Raymond Queneau, pp. 343-346; Queneau, Entretiens avec Georges Charbonnier, p. 64; Preface to Bouvard et Pécuchet #1 (Fontaine, 1943); and Queneau, ed., Pour une bibliothèque idéale, p. 272.
- Queneau, Raymond. "Philadelphie." Cahiers Raymond Queneau #7 (janvier 1988), pp. 7-14. %% Queneau describes his wanderings and discoveries in Philadelphia. This was previously unpublished but includes passages from "Broadway, leur village." Cf. the note on p. 6 and Queneau, Journaux (1914-1965), p. 702.
- Queneau, Raymond. Ο Φίλος μου ο Πιερό. Trans. Στέργιος Βαρβαρούσης. Αθήνα: Ερατώ, 1983. %% This is a translation of Pierrot mon ami into Greek.
- Queneau, Raymond. "Philosophes et voyous." Temps modernes (Paris), vol. 6 #63 (janvier 1951), pp. 1193-1205. %% Queneau shows here how philosophers can be considered "voyous" in many different ways but primarily through the use of individual examples rather than by a well-reasoned argument. There is some sort of manuscript available at the CDRQ under this title. This text was reprinted in Queneau, Journal 1939-1940, suivi de "Philosophes et voyous." In spite of the note at the end of the article, there does not seem to have been any immediate followup; cf. the next entry.
- Queneau, Raymond. "Philosophes et voyous (II)." Littérature (Paris), vol. * #86 (mai 1992), pp. 3-13. %% Queneau rather virulently discusses the "voyou" nature of the bourgeoisie, the Nazis, surrealism, and the Church, among other things, in referring to Chateaubriand, Vidocq, Luther, Kierkegaard, and others. This is the previously unpublished second half of "Philosophes et voyous." Cf. Emmanuël Souchier, "'Philosophes et voyous' ou l'engagement' mis entre parenthèses," a critical commentary which follows it.
- Queneau, Raymond. Φταίμε εμείς που είμαστε καλοί με τις γυναίκες. Trans. Αχιλλέας Κυριακίδης. Αθήνα: Opera, 1992. %% This is the second edition of a translation of On est toujours trop bon avec les femmes.
- Queneau, Raymond. "Picabaj e Bacasso." Trans. anonymous. In Baj, exposition at the Palazzo Grassi exposition in Venezia (25 giugno - 30 settembre 1971). Centro internazionale delle Arti e del Costume, p. 99. %% The text is dated here "Paris, 15 octobre 1969." Cf. Enrico Baj, Automitobiografia.
- Queneau, Raymond. "Picabaj et Bacasso." In Baj chez Picasso. Paris: Galerie Creuzevault, 1969. %% This was apparently the catalog of a Baj exposition in Paris running from 18 novembre 1969 to 15 janvier 1970 at the Galerie Creuzevault. Queneau compares Baj

- and Picasso in a brief sort of tribute to the former. There were 125 copies printed.
- Queneau, Raymond. Piccola Cosmogonia portatile. Trans. and pref. Sergio Solmi. With "Piccola guida alla Piccola Cosmogonia" by Italo Calvino. Torino: Einaudi, 1982. %% This is a translation of La Petite Cosmogonie portative into Italian, but cf. Massimo Palmarini, "L'Ultimo Colpo del cecchino," who says that this version has been modified to be less "erotic." Cf. also Alberto Carrara, "Piccola cosmogonia portatile"; M. F., "Petite Cosmogonie portative en italien"; Primo Levi, "Con la chiave della scienza" and "Their Beautiful Game."
- Queneau, Raymond. Piccola Cosmogonia portatile. Trans. and pref. Sergio Solmi. With "Piccola guida alla Piccola cosmogonia" by Italo Calvino. Collection "Gli Struzzi," #338. Torino: Einaudi, 1988.
- Queneau, Raymond. "Pictogrammes." Messages (Paris), "Les Mots et les signes," vol. * #1-2 (octobre 1946), no pages. %% There does not seem to be any really clear text in existence to specify the meaning of the pictogrammes; the introductory notes seem to be expected to suffice.
- Queneau, Raymond. Pictogrammes. Messages, 1946. %% Claude Rameil says ("Bibliographie," p. 363) that this was a "tirage à part" of 68 copies "hors commerce."
- Queneau, Raymond. "Pictogrammes." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 208-217.
- Queneau, Raymond. "Pictogrammes." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 275-284.
- Queneau, Raymond. "Pictogrammes." Temps mêlés #150 + 8 (mai 1980), pp. 21-37. %% NB:
This is very different from the other text of the same name but throws some light on it. Queneau apparently attempted to list 100 symbols which might be used as the basic elements of a sign language. Cf. Jean-François Jeandillou, "Sur un projet d'écriture universelle: Petite sémantographie portative."
- Queneau, Raymond. "Pierre Mac Orlan." Juliette Gréco chante Pierre Mac Orlan. Collection "Nombre d'or," #3. Boxed set of two 33 rpm LPs. Philips 704.462. 1978. %% Queneau considers the nature of Mac Orlan's literature.
- Queneau, Raymond. "Pierre Mac Orlan." Amis de Valentin Brû #12 (juin 1980), pp. 3-6. %% This is a simple reprint from the Juliette Gréco album.
- Queneau, Raymond. "Pierre Mac Orlan. Les Seuls Vrais Voyages." Le Monde (Paris), an. 26 #7570 (17 mai 1969), "Le Monde des livres," p. iv. %% This consists of extracts from Queneau's Preface to Oeuvres complètes de Mac Orlan.
- Queneau, Raymond. Pierrot. Stockholm: Bonnier, 1947.
- Queneau, Raymond. Pierrot. Trans. Julian Maclaren-Ross. London: John Lehmann, 1950. %% This is a translation of Pierrot mon ami into English. Cf. Anonymous, CR of Pierrot and "Parisian Episodes"; Frank Hauser, "New Novels"; Helen McGivering, CR of Julian Maclaren-Ross's translation of Pierrot; C. P. Snow, "A Gifted Writer."
- Queneau, Raymond. Pierrot. Trans. Jan Pieter van der Sterre. Amsterdam: Der Bezige Bij, 1995. %% This is a translation into Dutch.
- Queneau, Raymond. Pierrot amico mio. Trans. Fabrizio Onofri. Collection "Narratori contemporanei," #23. Torino: Einaudi, 1947. %% Cf. Anonymous, CR of Pierrot amico mio; R. B., CR of Pierrot amico mio; Giovanni Croci, SJ, CR of Pierrot amico mio; I. C., CR

- of Pierrot amico mio; Arrigo Cajumi, "Far ridere è difficile"; Franco Calamendrei, "Pierrot amico mio" and "Queneau ou la rivincita della fantasia"; Bice Tibiletti, CR of Pierrot amico mio.
- Queneau, Raymond. Pierrot amico mio. Trans. Fabrizio Onofri. Torino: Einaudi, 1971. %% Cf. Italo Vanni, "Il Clochard con le ali."
- Queneau, Raymond. Pierrot amico mio. Trans. Fabrizio Onofri. Collection "Nuovi coralli," #290. Torino: Einaudi, 1981.
- Queneau, Raymond. Pierrot amico mio. Trans. Fabrizio Onofri. In Queneau, Romanzi. Paris: Gallimard / Einaudi, 1992, pp. 359-507.
- Queneau, Raymond. Pierrot amico mio. Trans. Fabrizio Onofri. Postface and bibliography Giacomo Magrini. Collection "Einaudi Tascabili," #390. Torino: Einaudi, 1996.
- Queneau, Raymond. Pierrot meu amigo. Trans. Manuel Pedro. Lisboa: Editorial Minerva, 1961.
- Queneau, Raymond. Pierrot mi amigo. Trans. Floreal Mazía. Buenos Aires: Editorial Losada, 1971.
- Queneau, Raymond. Pierrot min vän. Trans. Lars Hagström. Lund, Sweden: Bakhåll, 1997. %% This is a translation into Swedish.
- Queneau, Raymond. Pierrot mon ami. Paris: Gallimard, 1942. %% Cf. Queneau, Oeuvres complètes, vol. II, pp. 1718-1719 for some idea of the textual history.
- Queneau, Raymond. Pierrot mon ami. Paris: Gallimard, 1942. %% 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 blue morocco binding; onlays across top of covers and spine; author and title stamped in gold on spine; doublures; top edge gilt; original paper covers bound in. Inscription on half title page: 'A Mary Reynolds pour distraire son exit avec les hommages de Queneau'." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Pierrot mon ami: Prière d'insérer. %% This was reprinted in Jacques Bens, Queneau, p. 118.
- Queneau, Raymond. Pierrot mon ami. Paris: Union générale d'éditions, 1943.
- Queneau, Raymond. Pierrot mon ami. Paris: Gallimard, 1945.
- Queneau, Raymond. Pierrot mon ami. Ill. Chaval. Postface anonymous. Paris: Club français du livre, 1953. %% Cf. Anonymous, "Vacances à Luna-Park. Raymond Queneau: Pierrot mon ami." There is some sort of manuscript available at the CDRQ under the title "Club français du livre: jury 1952 document."
- Queneau, Raymond. Pierrot mon ami. Ill. Claude Shurr. Collection "Livre de Poche," #120. Paris: Union générale d'édition, 1955. %% This was reprinted in 1958 and 1968 with more or less the same cover.
- Queneau, Raymond. Pierrot mon ami. Collection "Romans," #200. Paris: Editions Le Club du meilleur livre, 1961. %% This edition was "réalisé d'après les maquettes de Massin."
- Queneau, Raymond. Pierrot mon ami. Ill. Philippe Jullian. Lausanne: La Guilde du livre, 1963.
- Queneau, Raymond. Pierrot mon ami. Pref. Jacques Bens. Ill. Claude Verlinde. "Biblio-

- thèque de culture littéraire." Paris: Editions le meilleur livre du mois, 1966. %% Cf. Jacques Bens, "Sur une question de temps dans Pierrot mon ami"; R. Thabault, CR of Pierrot mon ami.
- Queneau, Raymond. Pierrot mon ami. Paris: Gallimard, 1968.
- Queneau, Raymond. Pierrot mon ami. Ill. Jean-Paul Théodule. Collection "Folio," #226. Paris: Gallimard, 1972.
- Queneau, Raymond. Pierrot mon ami. Collection "Folio," #226. Paris: Gallimard, 1977.
- Queneau, Raymond. Pierrot mon ami. Ill. Josette Andress. Collection "Folio," #226. Paris: Gallimard, 1987.
- Queneau, Raymond. Pierrot mon ami. Ill. Eric Provoost. Collection "Folio," #226. Paris: Gallimard, 1991. %% Cf. Pierre Enckell, "Pierrot mon ami, de Raymond Queneau."
- Queneau, Raymond. Pierrot mon ami. Ill. Eric Provoost. Collection "Folio," #226. Paris: Gallimard, 1998.
- Queneau, Raymond. Pierrot mon ami. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 1093-1235. %% There is additional material available on pp. 1430-1437 and 1699-1733. Cf. also Gilbert Pestureau, "Notice."
- Queneau, Raymond. Pierrot mon ami. Read by François Perrier for the "Union des aveugles de guerre." "A l'usage exclusif des aveugles." 4 16 rpm LP records (recorded on one side only) in an album with pockets. Le Livre parlé UAGP 580.
- Queneau, Raymond. Pierrot mon ami. Collection "Voir et lire." This is a VHS SECAM videocassette of a show produced in 1984 by Antenne 2 and published by the "Institut national de l'audiovisuel" (Bry-sur-Marne) in 1993. The credits list Robert Bober as the director and Pierre Dumayet as the producer. 56 minutes.
- Queneau, Raymond. Pierrot mon ami. Pref. and trans. Barbara Wright. Afterword Inez Hedges. Elmwood Park, Illinois: Dalkey Archive Press, 1987. %% Cf. Anonymous, CR of Barbara Wright's translation of Pierrot mon ami (Kirkus Reviews); Peter Lennon, "Beneath the Skin"; Irving Malin, "Pierrot mon ami by Raymond Queneau"; Gregory McNamee, CR of Barbara Wright's translation of Pierrot mon ami; Sybil Steinberg, CR of Barbara Wright's translation of Pierrot mon ami (2x); John Updike, "Small Packages."
- Queneau, Raymond. Pierrot mon ami. Pref. and trans. Barbara Wright. Afterword Inez Hedges. London: Atlas, 1988. %% Cf. Harry Guest, "The Pierrot Show"; Peter Lennon, "Beneath the Skin"; John Ralston Saul, "A Shy Man, a Sharp Pen, and a Taste for the Low Life"; Michael Sheringham, "Imaginary Solutions."
- Queneau, Raymond. Pierrot mon ami. Trans. and pref. Barbara Wright. Afterword Inez Hedges. Paperback edition. Elmwood Park, Illinois: Dalkey Archive Press, 1989. %% Cf. Sybil Steinberg, CR of Barbara Wright's translation of Pierrot mon ami.
- Queneau, Raymond. Pierrot mon ami. Trans. and pref. Barbara Wright. Afterword Inez Hedges. Paperback edition. Elmwood Park, Illinois: Dalkey Archive Press, 1989.
- Queneau, Raymond. Pierrot mon ami. Trans. Anna Wasilewska. Warszawa: Państwowy Instytut Wydawniczy, 2002. %% This is a translation of Pierrot mon ami into Polish.
- Queneau, Raymond. Pierrot mon ami. Trans. Anna Wasilewska. Warszawa: Państwowy Instytut Wydawniczy, 2005. %%
- Queneau, Raymond. Pierrot mon ami: Extract. In L'Erotisme dans la littérature. Ed. René Varrin. Paris: Editions Champs-Flouris, 1951, pp. 62-66. %% This consists of several pages from the beginning of the novel, the passage from where Pierrot learns to position

girls over the air jet to the end of the "première séance."

Queneau, Raymond. Pierrot mon ami: Extract. In L'Erotisme dans la littérature française. Ed. René Varrin. Paris: Editions de la poésie moderne, 1969, pp. 89-93. %% This consists of several pages from the beginning of the novel, the same as in Varrin's 1951 volume.

Queneau, Raymond. Pierrot mon ami: Extract. In Critical Readings in the Modern French Novel. Ed. John Cruickshank. London: MacMillan & Company, 1961, pp. 110-113. %% This consists of about three paragraphs from the middle of chapter 1, from "Petit-Pouce et Paradis, après avoir..." through "il était heureux, et content, vaguement."

Queneau, Raymond. Pierrot mon ami: Extracts. Pref. Abidine Dino. Ill. Gaëlle Pélachaud. Post. Gilbert Lascaux. Paris: Diffusion Artcodis, 1992. %% Amis de Valentin Brû #16-17 (octobre 1999), p. 63, describes this as a luxury edition containing extracts from the novel and costing 5400 francs. It consists of a white box containing a loose folder bearing only the title. Within the folder, which measures 28.5 x38 cm, there are a series of simple folders glued together at the spine. The extracts from Queneau's novel are brief, barely more than two sentences each, and they appear on partial sheets which fold over the engravings ("eaux-fortes"). The 14 original etchings are each signed by the artist. The preface by Abidine Dino is one page composed of about twenty lines of praise for the illustrating artist. The seven brief texts by Gilbert Lascaux at the end appear on two pages and consist of short philosophical/poetic reflections on "voyou"/"voyeur," how the reader becomes a philosopher, the importance of "ressorts" for making things move along, etc. There are only 60 copies, plus ten copies "hors commerce."

Queneau, Raymond. Pierrot mon ami: "The Prince from Poldavia." Trans. Julian Maclaren-Ross. In Orpheus: A Symposium of the Arts. Vol. I. Ed. John Lehmann. London: New Directions, 1948, pp. 161-175. %% This is presented as a section of the English translation, The Palace of Laughter. The notes accompanying this article, when compared to p. 383 of the Claude Rameil, "Bibliographie," seem to suggest that The Palace of Laughter was simply the projected title of the complete translation, which was later given the actual title of Pierrot.

Queneau, Raymond. "La Place des mathématiques dans la classification des sciences." Les Cahiers du Sud (Marseille), an. 35 numéro spécial "Les Grands Courants de la pensée mathématique" (1948), pp. 393-397. %% I have been unable to find the Cahiers du Sud version (mentioned by Claude Rameil, "Bibliographie," p. 365), but this was reprinted in Les Grands Courants de la pensée mathématique, "présentée par F. Le Lionnais" (Paris: Librairie scientifique et technique Albert Blanchard, 1962). It also reappeared in Bâtons, chiffres et lettres, 1950 edition, and in Bords, under the title "Les Mathématiques dans la classification des sciences." There is some sort of manuscript available at the CDRQ under "Place des mathématiques." Be sure to see David Aubin, "The Withering Immortality of Nicolas Bourbaki: A Cultural Connector at the Confluence of Mathematics, Structuralism, and the Oulipo in France." Cf. also Paul Braffort, "Le Désir (les désirs) dans l'ordre des amours"; Robert Campbell, "Les Grands Courants de la pensée mathématique"; Homer V. Craig, "Current Papers and Books"; Michel Lécureur, Raymond Queneau, p. 341; François Le Lionnais, "Raymond Queneau et l'amalgame des mathématiques et de la littérature"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 370 (note 270); Evert van der Starre, Curiosités de Raymond

- Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 56, 130-132, and 144.
- Queneau, Raymond. "La Place des mathématiques dans la classification des sciences." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 240-247.
- Queneau, Raymond. "La Plume au vent." In Prête-moi ta plume by Robert Scipion. Paris: Gallimard, 1945, back cover. %% In an unsigned passage, Queneau announces rather 'pataphysically the appearance of a new series of humorous books which would include, besides Scipion's work, Boris Vian's Vercoquin et le plancton, Roger Trubert's Succube, and Raymond Fauchet's Sur un petit air de flûte. As it happens, Fauchet's work was not published, but all the rest did appear. Cf. Marc Lapprand, "Vercoquin et le plancton comme pré-texte de L'Ecume des jours: Naissance de l'écrivain Boris Vian," p. 250, note 5. Cf. also Boris Vian, "Lettre à Raymond Queneau"; Cahiers Raymond Queneau #12-13 (juillet 1989), p. 28.
- Queneau, Raymond. "Le Plus et le moins." Volontés (Paris), an. 1 #8 (août 1938), pp. 18-23. %% Queneau execrates a contemporary taste for the incomplete work, for the role of "inspiration." Cf. Jean-Pierre Martin, "Queneau et l'essai inachevable"; Warren Motte, "Raymond Queneau and the Aesthetic of Formal Constraint"; Queneau, Traité des vertus démocratiques; Emmanuël Souchier, "Introduction"; Bernard de Vaux, "Le Goût de l'ina-chevé."
- Queneau, Raymond. "Le Plus et le moins." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 122-129.
- Queneau, Raymond. "Poe et l'analyse'." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 69-80. %% Cf. Jane Blevins-Le Bigot, "Valéry, Poe, and the Question of Genetic Criticism in America"; Tord Ganelius, "Vad visste Edgar Allan Poe om spelteori?"; Jacques Jouet, "Raymond Queneau, père de l'Oulipo"; Queneau, "Sur 'Le Double assassinat dans la rue Morgue' et autres contes d'Edgar Poe"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 104 and 353 (note 105); Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 133-136.
- Queneau, Raymond. "Poemas." Trans. Norberto Gimelfarb. Barcarola (Albacete), an. 3 #10 (agosto 1982), pp. 167-174. %% These are from Si tu t'imagines, the third section of L'Instant fatal (entitled "Pour un art poétique"). Gimelfarb includes translations of all but #4 ("Nos noms nos mots nos herbes") but offers three translations of #5 ("Bon dieu de bon dieu").
- Queneau, Raymond. "Poème." La Révolution surréaliste (Paris), an. 3 #9-10 (1^{ier} octobre 1927), pp. 20-21. %% This is L'Instant fatal: "Le Tour de l'ivoire." Cf. Sarane Alexandrian, "Les Structures de l'imaginaire chez Raymond Queneau," p. 427.
- Queneau, Raymond. "Poème." Dossiers du Collège de 'pataphysique #14 (9 clinamen 88 EP [vulg. 31 mars 1961]), p. 55. %% This amounts to "Cela va mal / Cela ira plus mal encore / Et c'est pourquoi j'ai écrit ce poème / Que j'ai signé Tristan Tzara." It was reprinted in Queneau, Oeuvres complètes, vol. I, p. 717.
- Queneau, Raymond. "Poème." Trans. Ion Caraion. Arta (Bucuresti), an. 16 #11 (* 1969), pp. 16-17. %% These poems, translated into Romanian, are respectively "Souviens-toi du vase de Vix," "Découverte des pictogrammes," "Graffiti" (and "Variante"), "Le Petit

Peuple des statues" and "Urbanisme," all from Courir les rues except the second one, which is from Fendre les flots.

Queneau, Raymond. "Poème." In Joan Miró. Catalogue for the exhibition held at the Palais des Beaux-Arts, Bruxelles (6 janvier -- 7 février 1956), no pages. %% This is the same as his "Hommage à Miró."

Queneau, Raymond. "Poème." In L'Émerveillé merveilleux. Arles: Au Vent d'Arles, 1973, p. . %% This was in celebration of the 80th birthday of Joan Miró, and there were only 80 copies printed.

Queneau, Raymond. "Poème." L'Humanité (Paris), an. * #12382 (14 juin 1984), p. 11. %% This is Les Ziaux: "Sourde est la nuit."

Queneau, Raymond. "Un Poème c'est bien peu de chose." Trans. Chris Bullock. Poetry and Audience (Leeds, England), vol. 15 #9 (17 december 1967), p. 13. %% This poem is from L'Instant fatal.

Queneau, Raymond. "Poème de circonstance." Intermédiaire de la fourrure (Paris), an. 27 #653 (31 octobre 1959), p. 6. %% This poem, from Chien à la mandoline, has a short introduction and commentary. It was published between the appearance of the relatively unnoticed Verviers edition and the later Gallimard one.

Queneau, Raymond. Poème inédit. Ouest-France (Rennes), an. * #* (20 février 1974), p. 11. %% The poem reads: Amour glacé / Plastron verni / Col raidi / Souvenirs figés / Amour poli / Blason gelé / Miroir lissé / Mémoire perdue / Amour fondu / Etang séché / Soleil alourdi / Poussières anciennes. This appears, with a picture of an older Queneau, on a page introducing an evening of poetry dedicated to Queneau, Guillevic, Tardieu, and Clancier. Claude Debon includes it in the Oeuvres complètes in the section dedicated to "poèmes publiés non repris en volume." Cf. Anonymous, "La Fête aux poètes"; Charles Quintrec, "La Poésie: Une Invitation au banquet de la lumière."

Queneau, Raymond. "Poèmes." In Nuova Poesia francese. Ed. Carlo Bo. Parma: Guanda, 1952, pp. 365-372. %% This includes Les Ziaux: "Les Ziaux"; Bucoliques: "Bout de l'an," "La Centenaire," and "Pour un art poétique"; and L'Instant fatal: "Tuileries de mes peines," "L'Instant fatal," and "Vieillir."

Queneau, Raymond. "Poèmes." Mercure de France (Paris), an. 75 #350 (= #1207) (mars 1964), pp. 363-367. %% These six poems were reprinted in the 1965 version of Le Chien à la mandoline: "Il y a dans le fond quelque chose qui beugle," "A propos du groupe de Lorentz," "Ah! Les Belles Vacances!", "Modestie," "Le Malheur à ma mesure," and "Une Image infinie."

Queneau, Raymond. "Poèmes." In Paroles Peintes, vol. 2. Ill. Enrico Baj. Paris: Editions O. Lazar-Vernet, 1965, no pages. %% These are from Le Chien à la mandoline: "Autre poème avec des points de suspension," "Fleur de coqtèle," "L'Hiver qui court par les rues," and "Poème assez sérieux avec des points de suspension." Baj's single illustration is in the style of those he did for Meccano. There were only 200 copies printed, but there seems to be an offprint or a proof copy, 10 pages long, without indication of a publisher or a date, at the University of Texas (Austin). Cf. Massimo Mussini, ed., I Libri di Baj.

Queneau, Raymond. "Poèmes." Poésie 1 (Paris), vol. * #13 (1^{ier} août 1970), pp. 94-96. %% This includes Instant fatal: "Vieillir" and Chien à la mandoline: "Encore l'art po."

Queneau, Raymond. "Poèmes." In La Fête aux poètes. Rennes: Maison de la culture de Rennes, 22-23 février 1974. %% This is a pamphlet containing Queneau's Chien à la

- mandoline: "Prenez un mot," L'Instant fatal: "Bon dieu de bon dieu," Les Ziaux: "Il pleut" (averse averse), L'Instant fatal: "Marine," and the "lézard danseur" strophe from "Les Muses et lézards." The pamphlet also contains poems by Georges-Emmanuel Clancier, Eugène Guillevic, Jean Tardieu, and some minor poets.
- Queneau, Raymond. "Poèmes." Poésie 1 (Paris), vol. * #65 (mai-juin 1979), pp. 92-93. %% This includes Morale élémentaire: "A onze heures cinquante-neuf minutes...." and Instant fatal: "Ombre d'un doute."
- Queneau, Raymond. "Poèmes." In La Poésie comique des origines à nos jours. Ed. Jean Breton, Claude-Michel Cluny, and Jean Orizet. Collection "Espaces." Paris: Le Cherche Midi Editeur, 1986, pp. 54-55 and 74-75. %% These are respectively Le Chien à la mandoline: "Encore l'art po" and Si tu t'imagines: "Bon dieu de bon dieu."
- Queneau, Raymond. "Poèmes." In Les Transports poétiques. Ed. Bernard Lorraine. Collection "Espaces." Paris: Le Cherche-Midi éditeur, 1994, pp. 96-100. %% This includes reprints of Exercices de style: "Sonnet" and "Précieux" and Courir les rues: "Les Entrailles de la Terre," "En Cas d'arrêt même prolongé," and "Concorde."
- Queneau, Raymond. "Poèmes (1940)." Fontaine (Paris), vol. 6 #36 (* 1944), pp. 20-22. %% This includes Les Ziaux: "Des Jours se sont passés," "La Lumière poursuit un choc," "Mère de ma vie," "La Mort a écouté le prêche inconsistant," "L'Ombre afficha," "Sourde est la nuit," and "Tout est cru." Cf. Claude-Edmonde Magny, "A bâtons rompus."
- Queneau, Raymond. "Poèmes dégueulasses." Dragée haute (Penne-du-Tarn, Tarn), vol. * #2 (Pentecôte 1984), pp. 3-5. %% This consists of four Queneau poems, "Promenade," "Onan," "Narcisse," and "Les Infortunes de la vertu," all rather erotic in nature. Queneau's name is not cited by Noël Arnaud, the editor, but cf. Queneau, Journaux (1914-1965), p. 809, and Oeuvres complètes, vol. I, pp. 711-714, 1497-1498, and 1501-1502; and Queneau and André Blavier, Lettres croisées 1949-1976, pp. 144, 146, 359 (note 156), and 360 (note 160). Cf. also André Blavier, "Anecdotes," p. 81; Jean-Michel Pochet, "Queneau, un spectacle?"
- Queneau, Raymond. "Poems." Trans. Ludwig Harig and Rosemarie Keith. Aspekte / Impulse (München), an. 1 #2-3 (1963-1964), pp. 18-25. %% This consists of L'Instant fatal: "Bon dieu de"; Chien à la mandoline: "Les Dimanches haïs"; L'Instant fatal: "Bien placés" and "Ce soir si"; and Chien à la mandoline: "Prenez un mot."
- Queneau, Raymond. "Poems." In An Anthology of Twentieth Century Poetry. Ed. and trans. William Alwyn. London: Chatto & Windus, 1969, pp. 149-153. %% This includes Si tu t'imagines: "Un poème c'est bien peu de chose," "Bien placé bien choisis," "Un enfant a dit," "Nos noms nos mots nos herbes," and "Adieu ma terre ronde" and Le Chien à la mandoline: "C'était le lendemain," "Le Rivage éternel," and "Moisir dans la poussière." The translations of two of these poems are the same as in Adam, with one small exception.
- Queneau, Raymond. "Poems." In Ezercú Világ. Ed. László Gereblyés. Budapest: Magvető Könyvkiadó, 1971, pp. 214-219. %% This consists of translations into Hungarian of Les Ziaux: "Sourde est la nuit" and Courir les rues: "Mon Beau Paris," "Le Petit Peuple des statues," "Boulevard Hausmann," "Il faut faire signe au machiniste," "Parvis Notre-Dame," "Eugène," "Une Prison démolie," "1885-1965," and "Les Mouches."
- Queneau, Raymond. "Poems." In Plaisir de la lecture. Ed. Josette Smetana and Marie-Rose Myron. New York: Appleton-Century-Crofts, 1972, pp. 3-4. %% The authors have in-

cluded Courir les rues "Il faut faire signe au machiniste" and "Eros publicité" and Le Chien à la mandoline: "L'Arbre qui pense."

- Queneau, Raymond. "Poems." Trans. Ion Caraion. In Antologia poeziei franceze, #831. Bucuresti: Editions Minerva, 1975, pp. 409-420. %% These poems, translated into Romanian, are L'Instant fatal: "Bon dieu de bon dieu," "A d'autres," and "Tant de sueur humaine"; "Nicolas chien d'expérience" (not printed in a collection); Courir les rues: "Métro aérien," "Graffiti," "Place de la Bastille," and "Le Petit Peuple des statues"; Battre la campagne: "Les Pauvres Gens"; Courir les rues: "Urbanisme," "Mon Beau Paris," and "Souviens-toi du vase de Vix"; Battre la campagne: "L'Orage," "Soixante-quatre Ans," "En 1913," and "L'Esprit et la matière"; and Fendre les flots: "Découverte des pictogrammes."
- Queneau, Raymond. "Poems." Trans. Mitsuo Yugne. In Modern Poems, vol. I. Ed. Honya Kubota. Vol. 20 of Collected Poetic Works. Tokyo: Shinchosha, 1969, pp. 256-272. %% This includes Si tu t'imagines: "Les Chiens d'Asnières," "L'Explication des méta-phores," "Pour un art poétique" (1-7), and "Je crains pas ça tellment"; Courir les rues: "Square Louvois"; and Battre la campagne: "L'Oie traquée." This volume of the anthology contains poetry by Michaud, Char, Breton, Bonnefoy, Arthaud, Ponthieu, Tardieu, Desnos, Reverdy, Césaire, Tzara, and others.
- Queneau, Raymond. "Poésie et mathématiques." Le Monde (Paris), an. 24 #6949 (18 mai 1967), p. iv. %% Queneau discusses the nature of François Marie-Charles Fourier's thought; he refers back to his "Dialectique hégélienne et séries de Fourier."
- Queneau, Raymond. "Poésies légères." Centres (Limoges), an. 2 #7 (31 mars 1947), pp. 5-7. %% This consists of Bucoliques: "L'Enfant," "Destinée," "Ces Chats," "Mademoiselle a de petits seins," "La Pluie," "Le Reveil," and "La Grille"; L'Instant fatal: "Une Main"; and Bucoliques: "Hygiène," "Grenouilles," and "Scandale aux champs."
- Queneau, Raymond. "Les Poissons." The Booster (Paris), an. 3 #9 (november 1937), pp. 12-17. %% This consists of extracts in French from the first 30 pages of Gueule de Pierre; it's about half of what appears in the novel. Cf. Michel Lécureur, Raymond Queneau, p. 202; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 223 and 370 (note 267).
- Queneau, Raymond. "Le Porc." Music by Luc Etienne. Plein Jeu #414. Collection "Chansons de notre temps." Paris: Heugel et compagnie, 1975. %% This poem from Battre la campagne is arranged for 4 mixed voices or for 3 matched ones, accompanied by piano and, if possible, a bass.
- Queneau, Raymond. "Portrait littéraire du Havre." Richesses de France (Paris), an. * #19 (1^{ier} trimestre 1954), "La Seine inférieure," pp. 39-40. %% Queneau gives a brief list of Le Havre's literary noteworthies. This reappeared under N. L., "Raymond Queneau." Cf. Anonymous, "Le Fonds Queneau de la Bibliothèque du Havre"; Michel Lécureur, Raymond Queneau, p. 408. Cf. also the section "Manuscripts" at the end of this bibliography, and there is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Portrait littéraire du Havre." Hellequin (Caen), an. * #1 (hiver 1974-1975), pp. 19-20. %% This text is slightly longer than the original version, apparently because of a printing error in the original.
- Queneau, Raymond. "Postface." Les Grecs, vol. I. Collection "Les Oeuvres célèbres," vol. 8.

- Paris: Mazenod, 1958, pp. 226-231. %% Queneau comments on the Iliad, on Sappho, on Pindar, and on Callimachus. He was also the editor, with Pierre Josserand, of vol. 10, Les Grecs (vols. II and III) as well as editing L'Inde, vol. 15 of the whole collection. There is some sort of manuscript available at the CDRQ under the title "Mazenod."
- Queneau, Raymond. "Postface." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 60. %% Queneau just has a few words to say ("Well, we've started...") about the Oulipo.
- Queneau, Raymond. "Potential Literature." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 51-64. %% This is a translation of Queneau's "Littérature potentielle" into English.
- Queneau, Raymond. "Potensial'naia literatura." Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 517-536. %% This is a translation of his "Littérature potentielle" into Russian. [[_____]]
- Queneau, Raymond. "Pour les 50 ans de Mario Prassinos." Les Lettres françaises (Paris), vol. * #1151 (6 octobre 1966), p. 34. %% This is a poem to celebrate Prassinos on his 50th birthday. "Gare du Luxembourg" was at that time the northern end of the métro line leading to Sceaux/ Robinson. This was reprinted as "Bonjour Monsieur Prassinos." Cf. Michel Lécureur, Raymond Queneau, p. 501.
- Queneau, Raymond. "Pour mon chien." Le Figaro littéraire (Paris), an. 6 #256 (17 mars 1951), p. 1. %% This little text appeared as Queneau was named to the Académie Goncourt, and he writes of publications for dogs and admitting them to see movies. The dog in question is apparently named "Lucky." The Paul Guth article referred to is his "Flemmard (qu'il dit) comme une couleuvre." This was reprinted in Cahiers Raymond Queneau #10 (décembre 1988), pp. 5-6, and there is some sort of manuscript available at the CDRQ under this title. Cf. Henri Goutier, "On ne peut contenter..."; Queneau, "Bioscoop gevraagd voor snuffelende viervoeters" and Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971. Cf. also the section "Manu-scripts" at the end of this bibliography.
- Queneau, Raymond. "Pour mon chien." Cahiers Raymond Queneau #10 (décembre 1988), pp. 5-6.
- Queneau, Raymond. "Pour recevoir Caldwell à Paris." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, p. 176. %% Queneau cites Erskine Caldwell on the censure that he was subjected to, implying that such censure was ill-conceived.
- Queneau, Raymond. "Pour un art poétique." Textes et documents pour la classe (Paris), vol. * #213 (16 novembre 1978), p. 11. %% This is from Si tu t'imagines. Cf. Michael Edwards, "Exercise in Queneau."
- Queneau, Raymond. "Pour un art poétique." In Il était une fois les mots... Ed. Yves Pingilly. Paris: Editions la Farandole, 1981, p. 58.
- Queneau, Raymond. "Pour un art poétique." Cf. Noël Audet, "Ces Etranges Poèmes qui se disent 'art poétique'"; Michael Edwards, "Exercise in Queneau."
- Queneau, Raymond. "Pour une bibliothèque idéale." Catalogue du 1^{ier} Salon international du livre et de la presse (Genève), 13-17 mai 1987. %% This has just over half of the introduction to the book of this title which Queneau edited and almost all of the conclusion.
- Queneau, Raymond. "Pourquoi faites-vous du cinéma?" Amis de Valentin Brû #10-11 (février

- 1980), p. 66. %% This is the same as his Réponse à l'enquête "Pourquoi faites-vous du cinéma?" This issue was co-produced with the Maison de la Culture André Malraux (Reims).
- Queneau, Raymond. "Prééminence de l'oral sur l'écrit." In Panorama des idées contemporaines. Ed. Gaëtan Picon. Collection "Le Point du Jour." Paris: Gallimard, 1957, pp. 397-398. %% This extract consists of the last three paragraphs from Queneau's "Ecrit en 1937."
- Queneau, Raymond. "Prééminence de l'oral sur l'écrit." In Panorama des idées contemporaines. Ed. Gaëtan Picon. Collection "Le Point du Jour." Paris: Gallimard, 1968, pp. 432-433. %% Queneau is also cited on p. 475 of this edition, roughly the last paragraph of the 6 octobre 1945 entry in "Lectures pour un Front" from Bâtons, chiffres et lettres. The original text was in "La Vie des Livres": "Histoire d'un film" (6 octobre 1945), and it is longer and different than what we have here. A shorter form of this extract appears under Queneau, "Flûtiste et architecte."
- Queneau Raymond. "Predislovie." In On est toujours trop bon avec les femmes by Queneau. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 5-7. %% This is the preface to the Les Oeuvres complètes de Sally Mara, written by Queneau under the pseudonym of Sally Mara. [[_____]]
- Queneau, Raymond. Preface. In his Oeuvres complètes de Sally Mara. Paris: Gallimard, 1962, pp. 5-7. %% Sally wittily defends her authorship of the works in this volume and denies that this Queneau fellow had any responsibility for them... Cf. also the section "Manuscripts" at the end of this bibliography.
- Queneau, Raymond. "Preface." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 693-697. %% This is the introduction that "Sally Mara" wrote to her "oeuvres complètes." There is additional material available on pp. 1503-1505 and 1719-1746. Cf. also Jean-Yves Pouilloux, "Notice."
- Queneau, Raymond. "Preface." Trans. Richard R. Crowder. In Gustave Flaubert's Bouvard and Pécuchet. Trans. Mark Polizzoti. Urbana, Illinois: Dalkey Archive Press, 2005, pp. xvii-xxxiv. %% This is a translation of the 1947 Point du jour preface. Cf. Julian Barnes, "Flaubert, c'est moi."
- Queneau, Raymond. Preface to A bout portant, 85 portraits charge littéraires by Maurice Henry. Paris: Gallimard, 1958, p. 5. %% Henry's work is a book of cartoons of literary personalities, and Queneau's preface compares Henry's cartoons to prehistoric cave drawings: as simple as they might seem at the moment of their creation, later ages might have a clearer vision of their depth and complexity. Cf. Jean Caillens, "En compagnie de Raymond Queneau 'A bout portant'."
- Queneau, Raymond. Preface to A bout portant, 85 portraits charge littéraires by Maurice Henry. Actualité littéraire (Paris), an. * #44 (mars 1958), p. 18.
- Queneau, Raymond. Preface to Alphabètes by Madeleine Chapsal. Paris: Fleurus, 1971, p. 3. %% This is just a short word of praise. There is some sort of manuscript available at the CDRQ under the title "Préface à Chapsal."
- Queneau, Raymond. Preface to Anthologie des jeunes auteurs. Paris: Jeunes Auteurs Réunis, 1955, pp. 9-33. %% Queneau discusses at length the fact that the French language has always been in a state of flux and condemns those who would wish to lock it into one precise and particular form. Part of this is from Queneau's "Ecrit au 1955." Be sure to see

Marc Régent, "Pour une littérature de l'authenticité." Cf. also Gérald Antoine, "La Langue parlée et ses transpositions littéraires," "Où va notre langue littéraire?," and "Raymond Queneau et la langue française"; André Billy, "Raymond Queneau et le néo-français"; Jean Carlier, "Appel au meurtre des 'Jeunes Auteurs réunis,' 'impulsifs par tempérament'"; Jérôme Gauthier, "Raymond Queneau ou: Saint-Germain des préfaces"; Stephen Hecquet, "Ecrivains à col cassé et à col roulé"; Franz Hellens, "Anthologie des jeunes écrivains"; Stuart Johnston, CR of the Anthologie des jeunes auteurs; Michel Lécureur, Raymond Queneau, p. 403; Queneau, "Connaissez-vous le chinook?" and "Écrit en 1955"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 75, 76, and 82; Jean-Pierre Rosnay, Lettre ouverte au public. Cf. Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 50-51, for the "prière d'insérer." Cf. also the section "Manuscripts" at the end of this bibliography, and there is some sort of manuscript available at the CDRQ under the title "Préface aux Jeunes auteurs réunis."

Queneau, Raymond. Preface to Bouvard et Pécuchet by Gustave Flaubert. Fontaine (Alger), an. 4 vol. 6 #31 (* 1943), pp. 42-47. %% Queneau responds to critics of Flaubert's novel by explaining the merits of the two searchers and showing how they reflect Flaubert's own thought and the human condition. This is Queneau's first version of this preface: cf. Jean Queval, "Queneau chez Flaubert," p. 8. Queneau later described this preface as naive (cf. the opening of his second preface). Cf. Michel Lécureur, Raymond Queneau, pp. 262-263; cf. also the section "Manuscripts" at the end of this bibliography.

Queneau, Raymond. Preface to Bouvard et Pécuchet by Gustave Flaubert. Collection "Incidences," #6. Paris: Le Point du Jour, 1947, pp. i-xxv. %% Queneau looks back on his first preface as naive and points out the particular authors and texts which had already said what he had set forth. More positively, Queneau considers the state of mind of the two protagonists and the goal(s) which Flaubert indicated for the novel and its accompanying texts. This is Queneau's second version of this preface: cf. Jean Queval, "Queneau chez Flaubert," p. 8. This version was reprinted in Bâtons, chiffres et lettres (both editions) but there are also some excerpts in Claudine Gothot-Mersch's Folio edition of Bouvard et Pécuchet and a short section in Alexandre Astruc, "Présentation de Raymond Queneau." There is also a translation into German by Eugen Helmlé appearing in Bouvard und Pécuchet (Zürich: Diogenes Verlag, 1979), pp. 375-393. Cf. Gabriel d'Aubarède, "Flaubert n'est plus au purgatoire"; Pierre Fauchery, "Flaubert, bourgeois malgré lui"; Armand Hoog, "Flaubert et la terreur"; Jacques de Laprade, "Lectures"; Yvan Leclerc, La Spirale et le monument; Michel Lécureur, Raymond Queneau, p. 273; Claude Morgan, "A Tra-vers les rayons. Scepticisme et esprit critique."

Queneau, Raymond. Preface to Bouvard et Pécuchet by Gustave Flaubert. In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 53-76. %% This is the second version.

Queneau, Raymond. Preface to Bouvard et Pécuchet by Gustave Flaubert. In Bouvard et Pécuchet. Collection "Livre de Poche classique," #440-441. Paris: Union générale d'édition, 1959, pp. 7-11. %% Queneau here looks more at the role of method (or lack of it) in the development of the two protagonists and at the underlying goal of encyclopedic knowledge. He sets against these the weakness of much that was proposed as knowledge or as a means of attaining it. This is Queneau's third version of this preface: cf. Jean Queval, "Queneau chez Flaubert," p. 8. Cf. also Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 213, and Journaux (1914-1965), p. 987; Theodore A.

Sumberg, "Flaubert Against the Enlightenment."

Queneau, Raymond. Preface to Bouvard and Pécuchet by Gustave Flaubert. In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 97-124. %% This is a reprint of the second version of the preface.

Queneau, Raymond. Preface to Christophe by François Caradec. Paris: Pierre Horay, 1981, p. 7. %% This is a completely different book from Caradec's 1956 work, but the Queneau preface is the same.

Queneau, Raymond. Preface to Christophe Colomb by François Caradec. Paris: Grasset, 1956, pp. 7-8. %% Queneau points out how much he and others cherish Christophe, how Christophe is gaining the esteem he always merited, and how Caradec's book will help. This is the original printing of Queneau's "Un Prophète"; it also reappeared in Caradec's Christophe. Cf. Noël Arnaud, "Littérature. Caradec: Christophe Colomb."

Queneau, Raymond. Preface to Der Alte vom Berge by Alfred Jarry. Eröffnungen (Wien), vol.

#15 (1965), pp. 11-15. %% This text was not written by Queneau. Cf. Queneau, Preface to Le Vieux de la Montagne.

Queneau, Raymond. Preface. In his Exercices de style. "Accompagnés de 33 exercices de style parallèles peints, dessinés ou sculptés par Jacques Carelman et de style typographiques de Massin." Paris: Gallimard, 1963, pp. 9-11. %% Queneau's preface not only lists the contents of this edition; he also gives a short history of how he came to compose the Exercices de style and in what stages. There is a translation into Spanish of part of this preface under Antonio Fernández Ferrer, "Fragmento de Ejercicios de estilo de Raymond Queneau."

Queneau, Raymond. Preface to Histoire des littératures, vol. I: Littératures anciennes orientales et orales. Encyclopédie de la Pléiade, vol. I. Paris: Gallimard, 1956, pp. ix-xx. %% After very briefly sketching the structure and purpose of L'Encyclopédie de la Pléiade, Queneau sets out the direction and contents of this volume and how and why the various sections are articulated as they are. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 72 and 75.

Queneau, Raymond. Preface to Histoire des littératures, vol. II: Littératures occidentales. Encyclopédie de la Pléiade, vol. III. Paris: Gallimard, 1957, pp. vii-xv. %% Queneau explains the contents of this volume, beginning by saying that the grouping is not so much geographical as analogical/historical. French literature will be in the third volume, for reasons explained in the preface to the first volume. Cf. Queneau, Journaux (1914-1965), p. 987; Queneau and André Blavier, Lettres croisées 1949-1976, p. 84.

Queneau, Raymond. Preface to Histoire des littératures, vol. III: Littératures françaises connexes et marginales. Encyclopédie de la Pléiade, vol. VII. Paris: Gallimard, 1958, pp. vii-xiii. %% Queneau explains why he has arranged the materials in this volume primarily de-voted to francophone literature as he has: first that which is French, then that which is either from beyond the borders of the "métropole" or of a special character within that area (e.g. Basque literature), and finally considerations on the nature of literature and some discussion of the "literature" of film and radio. This was also published in Les Lettres françaises as "La Littérature française dans L'Encyclopédie de la Pléiade." There is some sort of manuscript available at the CDRQ under the title "Préface à Histoire des littératures." Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres

1938-1971, p. 211; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 131 and 350 (note 67).

Queneau, Raymond. Preface to L'Honneur de Pédonzigue by Roger Rabiniaux. Paris: Corrêa, 1951, pp. 11-13. %% Queneau recommends this work, which had already appeared in Les Temps modernes (juin 1946), as a very refreshing novel. This preface was reprinted as "Ce Soir on sentira pas le renfermé." Cf. Anonymous, "Raymond Queneau, l'homme orchestre"; Paul Bay, "Le Novlangue," pp. 107-108; Pierre Berger, "Le Rire est le propre de l'homme des lettres," p. 47; Olivier Bertin, "Roger Rabiniaux: L'Honneur de Pédonzigue"; Geneviève Bonnefoi, "L'Honneur de Pédonzigue enlève le Prix Claire Belon"; Buridan, "Raymond Queneau de l'Académie Goncourt"; J. G., "L'Honneur de Pédonzigue par Roger Rabiniaux"; Henry Miller, "Chantre de Pédonzigue, M. Rabiniaux, curieux romancier, se révèle plus proche de Dubout que de Rabelais"; Claude Roy, "Le Rire aux larmes." Cf. the note at the end of subject entry for "Prizes."

Queneau, Raymond. Preface to L'Honneur de Pédonzigue by Roger Rabiniaux. Collection "Livre de Poche," #3266. Paris: Union générale d'édition, 1972, pp. 11-13. %% This is the same as the original version.

Queneau, Raymond. Preface to L'Iguane by Jean Blanzat. Paris: Gallimard, 1966, pp. 7-8. %% Queneau indicates that this collection is not exactly a matter of fantasy but certainly not one of ordinary realism, either: perhaps "horror" might not be too strong an adjective to apply to these works. There is some sort of manuscript available at the CDRQ under the title "Blanzat." Cf. Roger Giron, "Raymond Queneau (Zazie dans le métro) aime L'Iguane de Jean Blanzat"; Donna Clare Tyman, "Le Thème de la fausse science dans Saint-Glinglin."

Queneau, Raymond. Preface to L'Iguane by Jean Blanzat. Collection "L'Imaginaire," #402. Paris: Gallimard, 1999, pp. 9-10. %% This is the same as the original.

Queneau, Raymond. Preface to L'Ivrogne dans la brousse by Amos Tutuola. Trans. Queneau.

Collection "Du monde entier." Paris: Gallimard, 1953, p. 3. %% This is more of a translator's note, outlining some difficulties of translation, than anything else. Cf. Cahiers Raymond Queneau #12-13 (juillet 1989), p. 49 for the "prière d'insérer." Cf. also Dominique Jullien, "Zazie dans la brousse."

Queneau, Raymond. Preface to La Lettre et l'image by Robert Massin. Paris: Gallimard, 1970,

pp. 5-6. %% Queneau writes on the alphabet and on the developments and transformations which Massin practices on it in this book. This preface was reprinted under the title of "La S.P.A." There is some sort of manuscript available at the CDRQ under the title "Préface à Massin, la lettre et l'image." Cf. Germano Facetti, "Massin"; Queneau, Preface to Exercices de style; Ségolène Samson-Le Men, "Quant au livre illustré..."

Queneau, Raymond. Preface to La Lettre et l'image by Robert Massin. Paris: Gallimard, 1993,

pp. 7-8.

Queneau, Raymond. Preface to Le Vieux de la montagne by Alfred Jarry. Genève: Editions Connaître, 1957. %% This work is not by Queneau. The author of this preface has used some of Queneau's interests (e.g. naming Joyce and Faulkner) in pointing out the interest of Jarry's work, but Queneau refused to accept its authorship. Claude Rameil says that

this author was Latis: Queneau had promised him something, and when Queneau was slow in delivering it Latis thought he would write his own "Queneau" text... Cf. Jarry, Der Alte vom Berge; Michel Lécureur, Raymond Queneau, p. 423; Queneau, Preface to Der Alte vom Berge; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 108, 118, 144, and 354 (note 109).

Queneau, Raymond. Preface to Le Vieux de la montagne by Alfred Jarry. Tiré à part: "Edition

du cinquantenaire de l'occultation d'Alfred Jarry" (27 hah 85 EP [vulg. 1^{ier} novembre 1957]). Genève: Editions Connaître, 1957. %% There were only three hundred copies printed.

Queneau, Raymond. Preface to Le Vieux de la montagne by Alfred Jarry. In Jarry, L'Amour absolu. Paris: Mercure de France, 1964, pp. 167-174. %% No mention is made of the fact that Queneau did not actually write this. Cf. André Billy, "Jarry, Le Vieux de la mon- tagne."

Queneau, Raymond. Preface to Les Chardons du baragouin by Antoine Lemoine. Temps mêlés #54 (15 septembre 1961), p. 3. %% Cf. Queneau, "Letter to Antoine Lemoine"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 175, 177, 179, and 363 (note 198).

Queneau, Raymond. Preface to Les Ecrivains célèbres. Vol. I. Paris: Mazenod, 1951, pp. 7-10. %% Queneau defends his choice of the authors he has included in this volume and dis-cusses the value of making any such selection among the world's authors. There is some sort of manuscript available at the CDRQ under the title "Mazenod."

Queneau, Raymond. Preface to Les Mémoires du Baron Mollet. Paris: Gallimard, 1963, pp. 9-

10. %% This is the same as Queneau, "Le Baron Mollet" (q.v.), and it appeared as the "prière d'insérer" published in the Bulletin de la NRF #185 (décembre 1963), p. 8. There is some sort of manuscript available at the CDRQ under the title "Préface au Baron Mollet." Cf. Brassai, Conversations avec Picasso.

Queneau, Raymond. Preface to Les Poèmes de Raymond Queneau: Etude phonostylistique by Renée Baligand. Ottawa: Editions Didier, 1972, pp. x-xi. %% Queneau does not, obviously, share Victor Hugo's stated views on mathematics and is quite pleased to be both mathematically investigated and to be revealed in consequence even more as a real poet. There is some sort of manuscript available at the CDRQ under the title "Préface à R. Baligand."

Queneau, Raymond. Preface to Livre de cocktails by Emile Bauwens. Ill. Félix Labisse. Bruxelles: Un Coup de dés, 1949, pp. 5-6. %% This is at root a retread on the old horse-in-the-bar story; cf. Queneau, "Un Cheval troyen." There is some sort of manuscript available at the CDRQ under the title "Bauwens," and there is a manuscript in a form significantly different from the published version at the Ransom Center (Austin, Texas). Cf. also Michel Lécureur, Raymond Queneau, p. 349; Queneau and André Blavier, Lettres croisées 1949-1976, p. 358 (note 153); Amis de Valentin Brû #18 (février 2000), pp. 47-48.

Queneau, Raymond. Preface to Livre de cocktails by Emile Bauwens. In his Contes et propos. Paris: Gallimard, 1981, pp. 175-178. %% The index indicates that this was written in 1949.

- Queneau, Raymond. Preface to Loin de Rueil by Roger Pillaudin. Paris: Gallimard, 1962, pp. 7-8. %% While Queneau seems to politely praise Pillaudin's work, a closer reading suggests that his principal aim here is to stress that he contributed nothing to the stage production beyond writing the original work and giving permission for an adaptation. Cf. Roger Pillaudin, Loin de Rueil.
- Queneau, Raymond. Preface to Ma Vie publique en six tableaux by Olivier Hussenot. Paris: Editions Denoël, 1977, p. 9. %% In this very short preface, Queneau describes the creases in Hussenot's face as being the most difficult to achieve, those of the theater.
- Queneau, Raymond. Preface to Moustiques by William Faulkner. Paris: Editions de Minuit, 1948, pp. 7-14. %% This essay takes as its starting point one of Faulkner's earliest and least-known works, and Queneau develops a vision of what a novelist should be in speaking directly of Faulkner's development from this point. There is some sort of manuscript available at the CDRQ under "Moustiques: préface à Faulkner." Cf. Anonymous, "Le Livre du jour"; Michel Lécureur, Raymond Queneau, p. 343; Thelma M. Smith and Ward L. Miner, Transatlantic Migration. The Contemporary American Novel in France; Rosella Mamoli Zorzi, "Italian Translations of Faulkner: The State of the Art."
- Queneau, Raymond. Preface to Moustiques by William Faulkner. In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 77-84. %% Queneau has modified this version and subsequent printings in only minor and stylistic ways. Cf. Suzanne Chamier, "Stolen Goods: Appropriation and Intertextuality in Queneau's Reading of Faulkner."
- Queneau, Raymond. Preface to Moustiques by William Faulkner. Paris: 10-18, 1963, pp. 5-10.
- Queneau, Raymond. Preface to Moustiques by William Faulkner. In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 125-133.
- Queneau, Raymond. Preface to Moustiques by William Faulkner. Trans. Jean Dubramet. Paris: Editions du Seuil, 1980, p.
- Queneau, Raymond. Preface to Notre-Dame de Paris by Victor Hugo. In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 85-91. %% Queneau spends most of this preface discussing Hugo's choice of what he thought were the fifteen only real geniuses in history, himself of course being the last of these. Queneau singles out Homer from among them and points out that Notre-Dame de Paris is an Iliad. This preface was previously unpublished, according to a note at the end of Bâtons. There is some sort of manuscript available at the CDRQ under the title "Notre-Dame de Paris."
- Queneau, Raymond. Preface to Notre-Dame de Paris by Victor Hugo. In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 135-142.
- Queneau, Raymond. Preface to Oeuvres complètes de Mac Orlan. Ed., chronologie, and notes Gilbert Sigaux. Genève: Edito-service / Editions Cercle du Bibliophile, 1969, pp. vii-xx. %% This is a review and critique of Pierre Mac Orlan's work and style in volume 9 of this collection, which contains L'Ancre de miséricorde and Le Quai des brumes. There is some sort of manuscript available at the CDRQ under the title "Préface aux oeuvres de Mac Orlan." Cf. Anonymous, "Pierre Mac Orlan retrouve son équipage"; Aristide, "Usage et grammaire: Une 'Drôle de syllèpe' de M. Queneau"; Queneau, "Le Mystère social" and "Pierre Mac Orlan: Les Seuls Vrais Voyages"; Donna Clare Tyman, "Le Thème de la fausse science dans Saint-Glinglin."
- Queneau, Raymond. Preface to Oeuvres complètes de Mac Orlan. In Le Chant de l'équipage

- by Pierre Mac Orlan. Collection "Folio," #1083. Paris: Gallimard, 1979, pp. 11-24. %%
This is the same as the original.
- Queneau, Raymond. Preface to Peter Ibbetson by George du Maurier. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. Queneau. Paris: Gallimard, 1937, p. . %% In this "note du traducteur," Queneau outlines the origins, life, successes, and descendants of the author. This is identical to Queneau, "Note du traducteur."
- Queneau, Raymond. Preface to Peter Ibbetson by George du Maurier. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. Queneau. Paris: Gallimard, 1946, p. 7. %% Cf.
- Queneau, Raymond. Preface to Peter Ibbetson by George du Maurier. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. Queneau. Collection "L'Imaginaire." Paris: Gallimard, 1978, p. 7.
- Queneau, Raymond. Preface to Rendez-vous de juillet by Jean Queval. Collection "Le Cinéma en marche," #1. Paris: Chavane, 1949, pp. 5-15. %% This is a curious essay on the effects of dominance by white males, on the reaction to it at the ending of World War II, on Claude Luter, and on Jacques Becker. There is some sort of manuscript available at the CDRQ under the title "Préface à Rendez-vous de juillet." The book itself is a small work on Queval's film of this name.
- Queneau, Raymond. Preface to Rendez-vous de juillet by Jean Queval. In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 92-102.
- Queneau, Raymond. Preface to Rendez-vous de juillet by Jean Queval. In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 143-155. %% There is an additional note to this version, on pp. 352-353.
- Queneau, Raymond. Preface to the "Catalogue édité à l'occasion de la retrospective Hélion. Cent Tableaux 1928-1971." %% This is the same as Queneau's "Jean Hélion aux Cahiers d'Art."
- Queneau, Raymond. Preface to the catalogue of the Elie Lascaux exposition "Peintures 1921/1959" at the Galerie Louise Leiris, Paris (13 mars -- 11 avril 1959), pp. 5-8. %% Queneau begins by discussing the poor taste which the Goncourt brothers showed with such assurance and continues by affirming that Elie Lascaux had worked without any sort of qualified and penetrating criticism. Queneau ends by noting what he believes to be the most essential of Lascaux's gifts. This preface was reprinted as Queneau, "Peintures 1921 - 1959." Cf. Queneau, Journaux (1914-1965), p. 994-995.
- Queneau, Raymond. Preface to the catalogue of the Enrico Baj exposition at the Galerie Françoise Meyer in Bruxelles (1967). %% This is a republication of the 1961 "Papiers peints" preface.
- Queneau, Raymond. Preface to the catalogue of the Enrico Baj exposition at the Studio d'arte Condotti 75 in Rome (10 aprile 1968). %% Rameil says ("Bibliographie," p. 376) that this preface is the combination of Queneau's "Enrico Baj" (from the Catalogo della XXXII esposizione biennale d'arte) and his "Baj" (from Temps mêlés #71/73). Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 289 and 381 (note 359).
- Queneau, Raymond. Preface to the catalogue of the Enrico Baj exposition "Papiers peints et imageries" at the Galerie du Fleuve in Paris (juin 1961). %% This curious little text is a description/tale concerning one of Baj's portraits. It was reprinted in Dossiers du Collège de 'pataphysique #15 (15 gidouille 88 EP [vulg. 29 juin 1961]), p. 70 and in the catalogue

of the 1967 Galerie Françoise Meyer exhibition.

- Queneau, Raymond. Preface to the catalogue of the Enrico Baj exposition "Papiers peints et imageries" at the Galerie du Fleuve in Paris (juin 1961). Dossiers du Collège de 'pataphysique #15 (15 gidouille 88 EP [vulg. 29 juin 1961]), p. 70.
- Queneau, Raymond. Preface to the catalogue of the Georges Hugnet exposition at the Galerie de l'Orfèvrerie Christofle in Paris (25 juin -- 10 juillet 1948). %% Queneau tips his hat to the rather botanical art work of Hugnet. Cf. Louis Parrot, "David, Bonnard, et C^{ie}." There is some sort of manuscript available at the CDRQ under the title "Hugnet."
- Queneau, Raymond. Preface to the catalogue of the Jean Héliion exposition "Peintures 1929-1939" at the Galerie Louis Carré in Paris (6 juin - 13 juillet 1962). %% This is the same as Queneau's "Jean Héliion aux Cahiers d'Art."
- Queneau, Raymond. Preface to the catalogue of the Mario Prassinis exposition at the Galerie de la Pléiade in Paris (26 mai -- 17 juin 1944). %% Queneau's text speaks of Prassinis' interest in representing women and gives a brief summary of Prassinis' life as a painter.
- Queneau, Raymond. Preface to the catalogue of the Mario Prassinis exposition at the Stedelijk
Kunstsalon d'Anvers (29 mars - 12 avril 1951). %% This is an augmented version of Queneau's "Mario Prassinis."
- Queneau, Raymond. Preface to the catalogue of the Mario Prassinis exposition "Peintures et tapisseries 1958-1963" at the new Musée des Beaux-Arts du Havre (15 mai - 15 juin 1965). %% This was reprinted in the catalogue of a Prassinis exhibition at the Galerie Merlin in Athens in 1966 in both French and in a Greek translation.
- Queneau, Raymond. "Premières Confrontations avec Hegel." Critique (Paris), vol. 19 #195-196 (août-septembre 1963), pp. 694-700. %% This is almost more on Bataille than on Hegel; cf. Dominique Auffret, Alexandre Kojève, pp. 359-360. Cf. also Theodore Toulon Beck, "Current Bibliography"; Francis Gandon, "La Psychose du texte: Duel analytique et théorie du texte"; Petr Horák, "K Pojetí subjektu ve francouzském strukturalismu: od subjektu existence k bezsubjektové strukture"; Robert Pippin, "Being, Time, and Politics: The Strauss-Kojève Debate"; Queneau, Journaux (1914-1965), p. 1061; Robert Sasso, "Bataille-Hegel ou l'enjeu philosophique." There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Prenez un mot..." Textes et documents pour la classe (Paris), vol. * #213 (16 octobre 1978), p. 11. %% This is from Le Chien à la mandoline.
- Queneau, Raymond. "Présentation." Bizarre (Paris), vol. * #4 (avril 1956), p. 2. %% This is a very general introduction to this issue of Bizarre. There is some sort of manuscript available at the CDRQ under "Préface à Bizarre." Cf. Frantz-André Burguet, "La Synagogue des iconoclastes"; Jérôme Canard, "Un Monde fou."
- Queneau, Raymond. "Présentation de L'Encyclopédie de la Pléiade." Prospectus publicitaire paru en 1956 (achevé d'imprimer le 6 octobre 1955). Paris: Gallimard, 1956, 63 pages. %% Queneau "presents" the Encyclopédie de la Pléiade by describing its history and principal collaborators, discusses what sort of a reader was envisaged and what limits might be put on the various authors involved, and considers the history of encyclopedias in general and the forms they have taken. In line with this Queneau also looks at the limits of any encyclopedia, including the various possible forms of organization. Cf. Paul Braffort, "Le Jardin des hélices"; Jean-François Jeandillou, "Une Lecture modèle:

- L'Encyclopédie de la Pléiade"; Jean-Claude Margolin, "Signification et fonction du concept de translatio studii dans la pensée et l'oeuvre de Franco Simone"; Queneau, Journaux (1914-1965), p. 898; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 73-74; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 54-58.
- Queneau, Raymond. "Présentation de L'Encyclopédie de la Pléiade." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 85-111.
- Queneau, Raymond. El Problema. Trans. Floreal Mazía. Buenos Aires: Editorial Losada, 1972. %% This is a translation of Le Chiendent into Spanish.
- Queneau, Raymond. "Project (#2)." Trans. Gordon H. Dyson. The Times Literary Supplement (London), vol. * #3632 (8 october 1971), p. 1210. %% This poem from Fendre les flots is the version which begins "Je parlerai d'une voix plus claire."
- Queneau, Raymond. "Promenade piétonne autour de Ionesco." Cahiers Renaud-Barrault (Paris), vol. * #42 (février 1963), pp. 75-78. %% This is a fairly general article but offers some concentration on Ionesco's use of language. An extract was printed under Queneau, "Bérenger est bon, Ionesco meilleur encore." Cf. Queneau, Journaux (1914-1965), p. 1061.
- Queneau, Raymond. "Prophecy for Yesterday." Trans. Elton Glaser. Chariton Review (Kirksville, Missouri), vol. 10 #2 (fall 1984), pp. 93-94. %% This is Le Chien à la mando- line: "Ah Les Belles Vacances" and "Prophétie pour hier."
- Queneau, Raymond. "Un Prophète." Arts (Paris), vol. * #566 (2 mai 1956), p. 8. %% This concerns Christophe and is identical to Queneau's preface to Christophe Colomb by François Caradec.
- Queneau, Raymond. "Proust." Amis de Valentin Brû #16-17 (septembre 1981), pp. 47-48. %% In the transcript of a radio show dated 4 juillet 1971 Queneau presents some aspects of formal structure in Proust's A la recherche du temps perdu. This is a reprint from Amis de Valentin Brû #4 (26 juin 1978).
- Queneau, Raymond. "Psychologie anglo-saxonne." Nouvelle Revue française (Paris), vol. 52 #309 (juin 1939), pp. 1033-1038. %% This is mainly on mass/mob psychology. There is some sort of manuscript available at the CDRQ under this title. Cf. Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944); Claude Simonnet, "Time and Weather," p. 107.
- Queneau, Raymond. "Psychologie anglo-saxonne." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 169-177.
- Queneau, Raymond. "Publicitaire." Typographie John Crombie. Paris: Kickshaws, 1986. %%
This is "un exercice de style inédit," centered on the typographical presentation and printed in only 30 copies. Be sure to see Jean-Hugues Malineau, "Le Petit «Kickshaws» qui fait la différence."
- Queneau, Raymond. "Quand les poules auront des dents": cf. Queneau, "La Légende des poules écrasées."
- Queneau, Raymond. "Quando lo spirito." Trans. Renato Mucci. Il Caffè (Roma), an. 20 #9 (febbraio 1974), pp. 15-19. %% This translation of Queneau's "Lorsque l'esprit..." misses a few words after "La Lune."

- Queneau, Raymond. "Qu'est-ce que l'art?" Volontés (Paris), vol. * #3 (20 février 1938), pp. 1-6. %% Queneau describes literature's loss of stature, compares this to the growth in stature of science, and considers the nature of true art in writing. There is some sort of manuscript available at the CDRQ under this title. Cf. Marcel Bénabou, "Quarante Siècles d'Oulipo" (Raison présente); Warren Motte, "Raymond Queneau and the Aesthetic of For-mal Constraint."
- Queneau, Raymond. "Qu'est-ce que l'art?" In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 89-96.
- Queneau, Raymond. "Quai Voltaire." Cf. Queneau, "Candide 47."
- Queneau, Raymond. "Quand le cinéma paie ses dettes." Arts (Paris), vol. * #364 (19 juin 1952), p. 3. %% Queneau reviews a film, Nous sommes tous des assassins, and the novel Jean Meckert wrote from its scenario. The idea, proposed by André Cayatte and Charles Spaak, was to write a novel on the same subject as a film without simply imitating the film. There is some sort of manuscript available at the CDRQ under this title. Cf. Jean-Jacques Brochier, "Adapter Queneau"; André S. Labarthe, "Au pied de la lettre"; Queneau, "Bar-rage contre le Pacifique de René Clément vu par Raymond Queneau, de l'Académie Gon-court," "Du livre au film," and "Reflexions de Raymond Queneau l'auteur."
- Queneau, Raymond. "Quand on regarde une mappemonde..." Programme des Ballets Joaquin Perez Fernandez de l'Amérique Latine au Théâtre Marigny, 1951. %% Queneau offers brief comments on culture and dance. There is some sort of manuscript available at the CDRQ under this title and another under "Envers de Fernandez (ballet)." Cf. Le Gant de velours, "Fermina Marquez au Théâtre Marigny"; Michel Lécureur, Raymond Queneau, p. 350.
- Queneau, Raymond. "Quartier libre." Arts (Paris), vol. * #358 (8 mai 1952), p. 6. %% This is Queneau's response to Arts' request for an article on "a poet at the film festival at Cannes": basically, he talks instead about his day off in Monaco, with emphasis on a visit to the aquarium. There are some sort of manuscript notes available at the CDRQ under "Cannes: festival 1952." Cf. Queneau, "Cannes: Tout compte fait, c'est ne pas plus mauvais que le Goncourt..."
- Queneau, Raymond. "Quatre Poèmes." Action (Paris), vol. * #69 (28 décembre 1945), p. 16. %% These are Instant fatal: "Défense passive" and Bucoliques: "Délimitation," "Description," and "Désinvolture." Queneau adds a note: "Extraits d'un dictionnaire poétique à paraître aux Editions Labrune et Lablonde --- Ça n'existe pas."
- Queneau, Raymond. "Quatre Poèmes." In Si tu t'imagines: Un Soir avec Raymond Queneau. Paris: Théâtre des Trois Baudets, 4 novembre 1966 -- 3 janvier 1967. %% These poems are from the later edition of Le Chien à la mandoline. The work in which they appear here was the program for a show presented by TEC (= ?).
- Queneau, Raymond. "Que le vin pétille dans la fougère." Bételgeuse (Paris), vol. * #7 (automne 1967), pp. 7-8. %% This is from Battre la campagne and was reprinted in Queneau's Oeuvres complètes, vol. I, pp. 437-438.
- Queneau, Raymond. "Quelques Citations choisies dans le corpus des écrits de Jean Dubuffet."

In Jean Dubuffet. Cahier de l'Herne #22. Ed. Jacques Berne. Paris: Editions de l'Herne, 1973, pp. 372-376. %% Queneau discusses the language and rhetorical style of Dubuffet.

Cf. Michel Thévoz, "Dubuffet: The Nutcracker." Cf. also the section "Manuscripts" at the end of this bibliography.

Queneau, Raymond. "Quelques Citations choisies dans le corpus des écrits de Jean Dubuffet."

Le Quinzaine littéraire (Paris), vol. * #165 (1^{ier} juin 1973), pp. 9-11. %% This is a reprint of the article of the same name from Andrée Bergens' Raymond Queneau (Cahier de l'Herne).

Queneau, Raymond. "Quelques Citations choisies dans le corpus des écrits de Jean Dubuffet."

Cahiers Raymond Queneau #28-30 (15 septembre 1993), pp. 70-75. %% This is the same as the original.

Queneau, Raymond. "Quelques Exercices de style." L'Express (Paris), vol.* #1321 (1^{ier} novembre 1976), pp. 85-87. %% These are: "Ampoulé," "Botanique," "En Partie double," "Ensemble," "Exclamations," "Interjections," "Métaphoriquement," "Notations," "Olfac-tif," "Injurieux," "Paysan," and "Précieux." "Ampoulé" is roughly equivalent to "Noble."

Queneau, Raymond. "Quelques Exercices de style." L'Express (Paris), international edition vol.* #1321 (1^{er} novembre 1976), pp. 29-31.

Queneau, Raymond. "Quelques Maîtres du XX^e siècle." In Les Ecrivains célèbres, vol. III. Paris: Mazenod, 1953, pp. 228-233. %% In a solid essay on the development and state of the novel in mid-twentieth century, Queneau refers especially to Gustave Flaubert, Henry James, Marcel Proust, André Gide, Gertrude Stein, and James Joyce. He also makes reference to Marivaux, Stendhal, Henri de Balzac, Charles Dickens, and Franz Kafka. There are some sort of manuscripts available at the CDRQ under the titles "Mazenod" and "Quelques Maîtres du XX^e siècle."

Queneau, Raymond. "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition." Cahiers du Collège de 'pataphysique #1 (15 clinamen 77 EP [6 avril 1950]), pp. 21-22. %% This 'pataphysical nugget shows Queneau in full whimsy. There is an English translation under Queneau, "A Few Summary Remarks Relative to the Aero-dynamic Properties of Addition" and another under Queneau, "Panic" and "Some Brief Remarks Relative to the Aerodynamic Properties of Addition." There is also an Italian translation from the Baj Patafisica book appearing under the French title, a German one under "Einege kurzkefaßte Bermerkungen über die aerodynamischen Eigenschaften der Addition," and a Russian one under the title "Neskol'ko obshchikh zemechanij otnosi-tel'no aërodinamicheskikh svoistv slozheniya." There is some sort of manuscript available at the CDRQ under "Quelques Remarques...addition." Cf. Tatiana Bonch-Osmolovskaia, "Cent Mille Milliards de poèmes of Raymond Queneau"; Jean Borzic, "Le Pataphysicien"; Pascal Kaeser, Nouveaux Exercices de style: Jeux mathématiques et poésie; Queneau, "Three Mathematical Diversions"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 346 (note 24).

Queneau, Raymond. "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition." Carreau (Lausanne), an. 2 #10 (mars 1951), p. 3.

Queneau, Raymond. "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition." In his Contes et propos. Paris: Gallimard, 1981, pp. 185-188.

Queneau, Raymond. "Quelques Remarques sommaires relatives aux propriétés aérodynami-

- ques de l'addition." In 'Patafisica: La Scienza delle soluzioni immaginarie. Ed. Enrico Baj. Trans. Laura Castiglione and Anna Orsini. Milan: Bompiani, 1982, pp. 132-136.
- Queneau, Raymond. "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition." In Textes et histoire littéraire. Ed. Christian Biet et al. Vol. I of Littérature. Paris: Magnard, 1988, p. 544. %% This is included on the last of three pages given to snippets and samples reflecting the nature of the Oulipo.
- Queneau, Raymond. "Queneau en tenue de campagne." Le Monde (Paris), an. 43 #12840 (11-12 mai 1986), p. ix. %% This consists of extracts from Queneau's Journal 1939-1940.
- Queneau, Raymond. "Queneau parle: 'Le Babillage des carolingiens'." Présentation Marc Blancpain. Collection "Français de notre temps," #25. "Sous le patronage de l'Alliance française." Dunod éditeur. 33 rpm record, but in 45 rpm size. Disques culturels 25 FT 63. %% This was recorded in Queneau's office. Cf. Queneau, "Le Babillage des carolingiens"; Clarisse Ferreira da Silva, "Explication d'un disque en vue d'une classe de conversation."
- Queneau, Raymond. "Queneau présente les meubles de Baj." In Baj - Meubles - Berggruen. Paris: Berggruen et C^{ie}, 1962. %% Queneau implies that Baj's works are actually made of furniture. This is the same text as in the next entry.
- Queneau, Raymond. "Queneau présente les meubles de Baj chez Berggruen à Paris." Paris: Berggruen, 1962. %% This is the introduction to #36 in a series of Berggruen art catalogues; the exhibition took place in april. This is the same text as in the preceding entry.
- Queneau, Raymond. Quercia e cane: Romanzo in versi. Trans. Maria Sebregondi. Collection "Nugae," #72. Genova: Il Nouvo Melangolo, 1995. %% This a translation of Chêne et chien into Italian.
- Queneau, Raymond. "Quoi qu'on dise..." %% According to Claude Rameil, this text was written in 1957 to be used as advertising for the seven-volume edition of the Littré that Pauvert was planning to publish; they unfortunately only published four of the volumes. When Gallimard took the project over and published all seven in 1964, Queneau's text was used in a truncated form at that time; cf. Le Nouvel Observateur (Paris), vol. * #13 (11 février 1965), p. 20, or Arts (Paris), an. * #960 (29 avril 1964), p. 2, and #961 (6 mai 1964), p. 2, for examples of this. Queneau says that some texts are of such quality that they are never outdated, with the result that he is pleased to see the Littré being reprinted. The text used in Arts, however, reads: "L'enveloppe nouvelle, sous laquelle se présente un texte reproduit avec vénération, n'est pas une des moindres joies que procure aux lecteurs ce roman d'aventures --- les aventures de la langue française." There are some sort of manuscript notes available at the CDRQ under "Littré."
- Queneau, Raymond. Racconti e ragionamenti. Trans. Giuseppe Guglielmi. Collection "Nugae," #44. Genova: Il Nouvo Melangolo, 1993. %% This contains Italian translations of Michel Leiris's Preface to Queneau's Contes et propos and of Queneau's "Destinée," "Lorsque l'esprit...", "La Petite Gloire," "Panique," "Un Jeune Français nommé Untel I, II," "Dino," and "A la limite de la forêt."
- Queneau, Raymond. "Un Racconto a modo vostro." Trans. Arianna Fratini. Il Caffè (Roma), an. 16 #2-3 (giugno-luglio 1969), pp. 3-6. %% This is a translation of Queneau's "Un Conte à votre façon" into Italian.
- Queneau, Raymond. El Rapto de Icaro. Trans. Idea Vilariño. Buenos Aires: Editorial Losada, 1973.

- Queneau, Raymond. "Le Rat, la vigne et le larron." Le Voyage en Grèce (Paris), vol. * #3 (été 1935), p. 24. %% This is on the nature of mythology. There is some sort of manuscript available at the CDRQ under "Rat, la vigne et le larron."
- Queneau, Raymond. "Le Rat, la vigne et le larron." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 68-70.
- Queneau, Raymond. "Raymond Queneau." Alternances (Paris), vol. * #56-57 (25 juin 1962), no pages. %% This consists of Sonnets: "La Chair chaude des mots" and L'Instant fatal: "Ombre d'un doute" with an introduction.
- Queneau, Raymond. "Raymond Queneau." Trans. Michael Benedikt and Teo Savory. Random House Book of Twentieth-Century French Poetry. Ed. Paul Auster. New York: Random House, 1982, pp. 328-337. %% This consists of Si tu t'imagines: "Les Ziaux," "Cygnes," "Pauvre type," "Un Poème c'est bien peu de chose," "L'Espèce humaine," and "Si tu t'imagines."
- Queneau, Raymond. "Raymond Queneau a lu pour vous Le Treizième Apôtre de Jean-Pierre Rosnay." Arts (Paris), vol. * #497 (5 janvier 1955), p. 6. %% Queneau underlines how the narrator of this work strikes a balance between prophecy and theft. There is some sort of manuscript available at the CDRQ under the title "Rosnay." Cf. Jean-Pierre Rosnay, "Queneau."
- Queneau, Raymond. "Raymond Queneau: Battre la campagne." Bulletin de la NRF #229 (janvier 1968), p. 8. %% "Ce livre fait suite à Courir les rues. Les rues, si on les suit jusqu'au bout, mènent aux champs ou dans les bois. On y rencontre des paysans, des plantes, des animaux, mais la ville avance le long des routes nationales. Y aura-t-il toujours des paysans, des plantes, des animaux? Ou plutôt y aura-t-il ces paysans, ces plantes, ces animaux? Se retournant vers son enfance, l'auteur se souvient qu'il rencontra ses paysans, ses plantes, ses animaux. Souvenirs et questions se présentent sous forme de poèmes. Raymond Queneau."
- Queneau, Raymond. "Raymond Queneau. Dalla Petite Cosmogonie portative." Trans. and notes Sergio Solmi. Il Verri (Milano), sesta serie, vol. * #6 (giugno 1977), pp. 5-8. %% Solmi includes the section of the third chant lying between "conome de pensée algèbreur d'émotions" and "Passe ainsi le cinabre à la sueur" and includes a note on the nature of the complete work.
- Queneau, Raymond. "Raymond Queneau de l'Académie Goncourt a vu le nouveau film de René Clément." France-soir (Paris), an. * #4281 (30 avril 1958), p. 2. %% Queneau indicates the plot of this film without going into great detail but comments on some of the elements and themes. Cf. Queneau, "«Barrage contre le Pacifique» de René Clément vu par Raymond Queneau, de l'Académie Goncourt" and Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 197-199.
- Queneau, Raymond. "Raymond Queneau décrit pour le Collège la statique et la dynamique du français." Cahiers du Collège de 'pataphysique #19 (4 clinamen 82 EP [vulg. 26 mars 1955]), pp. 38-39. %% By means of five diagrams, Queneau shows the development of a language in its different sectors. Rameil ("Bibliographie," p. 369) refers to "Statique et dynamique du français" as a "conférence prononcé par Queneau en Sorbonne, amphithéâtre Descartes, le 28 février 1955" but says that it had remained "inédit." Cf. Jean Borzic, "Le Pataphysicien." Cf. also Queneau, "Ecrit en 1955." There is some sort of manuscript

- available at the CDRQ under the title "Statique et dynamique du français."
- Queneau, Raymond. "Raymond Queneau. Lire des manuscrits." Cahiers du cinéma (Paris), vol. * #312-313 (juin 1980), pp. 72-74. %% This is an interview by Marguerite Duras, almost the same as her "Les Récalés de la littérature. Raymond Queneau: "Menuisiers et bricoleurs," but both lack sentences that the other has.
- Queneau, Raymond. Raymond Queneau ou Les Jeux du langage: Entretiens avec Georges Charbonnier. 2 CD-ROM: 2 hours, 15 minutes. HM CD 78X2. Collection "Les Grandes Heures." Paris: Compacts Radio France and Harmonia Mundi, 1995. %% This contains selections from the original recordings of the radio interviews ##5-12 which were published in Entretiens avec Georges Charbonnier; even as excerpts they are somewhat different from the printed text. There are also poems between the excerpts read by Michel Bouquet and a "livret" by Claude Rameil.
- Queneau, Raymond. "Raymond Queneau présente Georges Clairefond." Cahier de poésie (Paris), vol. * #1 (* 1973), p. 93. %% Clairefond was a poet and artist from Nîmes. This was reprinted as Queneau, "Georges Clairefond." There is some sort of manuscript available at the CDRQ under the title "Clairefond."
- Queneau, Raymond. "Raymond Queneau. Stilövningar." Trans. Jan Ivarsson. Dagens Nyheter (Stockholm), an. * #65 (8 mars 1987), p. 42. %% This includes an introduction by Torkel Rasmusson and, translated into Swedish, the "exercices" "notations," "géométrie," "hésitations," "parties du discours," "lettre officielle," "contre-vérités," "télégraph-ique," "en partie double," "tanka," "prière d'insérer," "logo-rallye," "rétrograde," "permutations de 5 à 8 lettres," "tactile," "sonnet," "animisme," "désinvolte," "lipogramme," "anglicismes," "réactionnaire," "zoologique," and "ignorance."
- Queneau, Raymond. Raymond Queneau's "Chêne et chien". Trans. Madeleine Velguth. New York: Peter Lang, 1995. %% Velguth provides not only the translation but also an introduction, notes, and other apparatus. Cf. Teresa Bridgeman, CR of Madeleine Velguth's translation of Chêne et chien; Suzanne Chamier, "Chêne et chien by Raymond Queneau."
- Queneau, Raymond. "Raymond Roussel: Nouvelles Impressions d'Afrique, Impressions d'Afrique." La Critique sociale (Paris), an. 2 #7 (janvier 1933), pp. 47-48. %% Queneau likes these two works and their author very much.
- Queneau, Raymond. "Raymond Roussel: Nouvelles Impressions d'Afrique, Impressions d'Afrique." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 38-39.
- Queneau, Raymond. "Raymond Roussel: Nouvelles Impressions d'Afrique, Impressions d'Afrique." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Des Récits de rêves à foison." Les Cahiers du chemin (Paris), vol. * #19 (15 octobre 1973), pp. 11-14. %% This consists of a series of short narrative passages, actual happenings recounted in the style of dream sequences. There is an English translation under Queneau, "Accounts of Abundant Dreams" and another under "Dream Accounts Aplenty." There is some sort of manuscript available at the CDRQ under "Récits de rêve." Cf. Anne Clancier, "Du fantastique chez Queneau et Vian" and "Raymond Queneau et la peau des rêves"; Daiana Dula-Manoury, Queneau, Perec, Butor, Blanchot: Eminences du rêve en fiction; Paul Fournel, "Queneau et l'Oulipo"; Jean-Daniel Gollut,

- "Un Exercice de style?"; Monika Hillen, "L'Écriture onirique chez Raymond Queneau: Une Étude des "Récits de rêves à foison" (1973) et d'Un Rude Hiver (1939)"; Nadja Kaltwasser, "Traum und ästhetische Konstruktion: Raymond Queneau"; Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Jacques Poirier, Littérature et psychanalyse: Les Écrivains français face au freudisme (1914-1944); Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 262; Hans T. Siepe, "Texttypologische Merkmale. Queneaus Traumberichte."
- Queneau, Raymond. "Des Récits de rêves à foison." In his Contes et propos. Paris: Gallimard, 1981, pp. 235-241. %% This is the same text as in the preceding entry. The index indicates that this was written and published in 1973.
- Queneau, Raymond. "La Redondance chez Phane Armé." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 38-39. %% Queneau describes a technique by which a poem could be reduced to the last few syllables or words of each verse; this works especially well with the sonnets of Stéphane Mallarmé. There is a translation under Queneau, "Die Redundanz bei Phane Armé." Cf. Pascal Ché, "Rectificatif"; Alain Chevrier, "La Transposition d'une forme fixe en un autre; Du sonnet au haïku"; P. W. M. Cogman, "The Potential Sonnet in Baudelaire"; George Craig, "Reading Mallar-mé"; Pascal Doisneau, "Jacques Roubaud, lecteur de Raymond Queneau"; Denise Jardon, Du Comique dans le texte littéraire; Michel Lacos, "Réductions sur le roman"; Anne Latis, "Essais de la méthode du T. S. Queneau sur quelques-uns de ses sonnets"; Jean Lescure, "Complément à la redondance chez Phane Armé"; Queneau, "Entretiens avec Georges Charbonnier," p. 131, Journaux (1914-1965), p. 695, "Littérature potentielle," and "OU.LI.PO"; Jean Thibaudeau, "Queneau parle."
- Queneau, Raymond. "Die Redundanz bei Phane Armé." Trans. Ludwig Harig. Eröffnungen (Wien), vol. * #16 (* 1965), pp. 33-34. %% This is a translation of Queneau's "La Redondance chez Phane Armé" into German.
- Queneau, Raymond. "Réflexions de Raymond Queneau l'auteur." In Le Dimanche de la vie. Paris: Soffracima, 1966. %% This is a brief reflection on the changing of a book into a film in general and the case of Le Dimanche de la vie in particular. Cf. Queneau, "Résumé du film (pour gens très pressés)." Rameil says ("Bibliographie," p. 377) that these texts were reprinted "dans une brochure illustrée par les photos du film et éditée par CFDC (= ?), Paris, mai 1966, 8 pages." Cf. also Jean-Jacques Brochier, "Adapter Queneau"; André S. Labarthe, "Au pied de la lettre"; Queneau, "Barrage contre le Pacifique de René Clément vu par Raymond Queneau, de l'Académie Goncourt," "Du livre au film" and "Quand le cinéma paie ses dettes."
- Queneau, Raymond. "Réflexions de Raymond Queneau l'auteur." Amis de Valentin Brû #16-17 (septembre 1981), p. 42. %% This is a reprint from Amis de Valentin Brû #4 (26 juin 1978).
- Queneau, Raymond. "La Relation X prend Y pour Z." Subsidia pataphysica #15 (22 gueules 99 EP [vulg. 22 février 1972]), pp. 11-15. %% This describes the interactions of three agents by means of diagrams, using several literary examples and several drawn from mathematics in the form of a sort of multiplication table. Cf. Jacques de la Cloche, "La Relation a prend b pour c"; Elvira Monika Laskowski-Caujolle, "Jacques Roubaud: Literature, Mathematics, and the Quest for Truth"; Harry Mathews and Alastair Brotchie, ed., Oulipo Compendium; Georges Perec, "X prend y pour z"; Queneau, "Graphes de la

relation ter-naire: X prend Y pour Z" and "Sur la multiplication croisée de specimens correspondant à un même schéma mais grammaticalement différents"; Claude Rameil, La TSF de Raymond Queneau, p. 177; Jacques Roubaud, "La Mathématique dans la méthode de Raymond Queneau."

Queneau, Raymond. "La Relation X prend Y pour Z." In La Littérature potentielle (Créations Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 62-65. %% This is the same text as in the previous entry.

Queneau, Raymond. "The Relation X Takes Y For Z." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 153-155.

Queneau, Raymond. Réponse à l'enquête "A quoi jouent-ils?" Actualité littéraire (Paris), vol. * #64 (décembre 1959 - janvier 1960), pp. 20-23. %% Queneau responds "pétanque" and 421, "deux jeux de père tranquille et d'homme d'esprit."

Queneau, Raymond. Réponse à l'enquête "Pourquoi faites-vous du cinéma?" Arts (Paris), vol. * #619 (15 mai 1957), pp. 4-5. %% Queneau answers several questions rather dispassionately. This was reprinted in Anonymous, Raymond Queneau et le cinéma, p. 66, as "Pour-quoi faites-vous du cinéma?" That volume is the same as Amis de Valentin Brû #10-11 (février 1980).

Queneau, Raymond. Réponse à l'enquête "Qu'attendiez-vous de la Grèce?" Le Voyage en Grèce (Paris), an. #1 (printemps-été 1934), p. 18. %% Queneau's response is simple: "Je n'en attendais rien; j'en suis revenu autre."

Queneau, Raymond. Réponse à l'enquête "Qu'attendiez-vous de la Grèce?" In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 55.

Queneau, Raymond. Réponse à l'enquête "Que ferez-vous le 29 février?" Les Nouvelles littéraires (Paris), an. * #1278 (28 février 1952), p. 1. %% Queneau answers that he intends to celebrate Camember's birthday (cf. Christophe). This was reprinted as "Célébrons l'anniversaire du sapeur Camember."

Queneau, Raymond. Réponse à l'enquête "Que pensez-vous du jazz?" Les Nouvelles littéraires

(Paris), an. * #1213 (30 novembre 1950), p. 1. %% Queneau answers that he takes its value on faith.

Queneau, Raymond. Réponse à l'enquête "Que pensez-vous du jazz?" Le Jazz hot (Paris), an. 17 #51 (janvier 1951), p. 16. %% This is just a reprinting of his answer to the same question in the Les Nouvelles littéraires.

Queneau, Raymond. Réponse à l'enquête "Victor Hugo ... hélas." Les Nouvelles littéraires (Paris), an. * #1203 (21 septembre 1950), p. 1. %% Queneau discusses some major poets and explains his attitude towards Hugo. This was reprinted under Queneau, "André Figueras a recueilli la réponse de Raymond Queneau pour son enquête 'Victor Hugo ... hélas.'"

Queneau, Raymond. Réponse à une enquête de Claude Bonnefoy et Denise Miège, "Y a-t-il encore une avant-garde?" Arts & loisirs (Paris), vol. * #9 (24 novembre 1965), pp. 3-4. %% Queneau does not like the question. Cf. Jacques Brenner, "Avant-garde."

Queneau, Raymond. Réponse à une enquête sur les traductions littéraires. Babel (Amsterdam and Gent, Belgium), vol. 5 #2 (juin 1959), p. 61. %% Queneau comments on how the translation of foreign works has helped French authors to broaden themselves. He also

offers some other comments on translation. This periodical is an organ of the "Fédération internationale des traducteurs," which sponsored this congress.

- Queneau, Raymond. "Résumé du film (pour gens très pressés)." In Le Dimanche de la vie. Paris: Sofracima, 1966. %% Queneau gives a most banal résumé of the novel, except for the emphasis which he gives in the last sentences. Cf. Queneau, "Réflexions de Raymond Queneau l'auteur." Claude Rameil says ("Bibliographie," p. 377) that these texts were reprinted "dans une brochure illustrée par les photos du film et éditée par CFDC (= ?), Paris, mai 1966, 8 pages."
- Queneau, Raymond. "Résumé du film (pour gens très pressés)." Amis de Valentin Brû #16-17 (septembre 1981), p. 41. %% This is a reprint from Amis de Valentin Brû #4 (26 juin 1978).
- Queneau, Raymond. "Rêve." La Révolution surréaliste (Paris), an. 1 #3 (15 avril 1925), p. 5. %% Queneau is walking in London. This was reprinted in Maurice Nadeau, Histoire du surréalisme. Cf. Sarane Alexandrian, "Les Structures de l'imaginaire chez Raymond Queneau," pp. 424-425; Michel Lécureur, Raymond Queneau, p. 75; Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Emmanuël Souchier, "Je n'aime pas ce qui m'enserre" ou Raymond Queneau face au surréalisme, p. 4.
- Queneau, Raymond. "Rêve." In Textes surréalistes / Surrealistisches Lesebuch. Ed. and trans. Una Pfau. München: Deutscher Taschenbuch Verlag, 1981, pp. 20-23. %% This is "Des canons de neige..."
- Queneau, Raymond. "Le Rêve au cinéma." In A la recherche du cinéma perdu. Ed. Richard Olivier. Bruxelles: Eiffel, 1989, pp. 112-114. %% This consists of extracts from André Blavier's "Quelques Petits Ecrits inédits de Queneau sur le rêve au cinéma avec quelques entrelacs magrittiens."
- Queneau, Raymond. "Le Rêve et la réalité." Ce Soir (Paris), an. 8 #915 (27 août 1944), p. 2. %% Queneau briefly presents some experiences of the end of the war: the victory of pistols and machine guns over German tanks, a bust of the Republic perched on a barricade, an American who returns to Paris with the army, and insulting Hitler out loud in the middle of the street with no recriminations. There is some sort of manuscript available at the CDRQ under "Rêve et la réalité." Cf. Michel Lécureur, Raymond Queneau, pp. 265 and 273.
- Queneau, Raymond. "Réveils lents." Vagabondages (Paris), vol. * #13 (novembre 1979), p. 43. %% This is from Morale élémentaire, part I.
- Queneau, Raymond. "Une Révolution loupée en 1788." Topiques (Lyon), vol. * #13 (juin 1953), p. 32. %% This was reprinted in Sonnets.
- Queneau, Raymond. "Richesse et limite." Volontés (Paris), an. 1 #4 (mars 1938), pp. 19-24. %% Queneau discusses the concept of "wealth," especially as regards science and knowledge. There is some sort of manuscript available at the CDRQ under "Richesse et limite." Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 20; Michel Lécureur, Raymond Queneau, p. 212; Queneau, "James Joyce, auteur classique"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclo-pédie des Sciences inexactes» aux jeux de la création romanesque, pp. 47-48 and 50.

Jean Wahl, "Trois Jeunes Revues."

Queneau, Raymond. "Richesse et limite." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 97-104.

Queneau, Raymond. "Ricordo di Cerisy." Trans. Maria Luisa Spaziani. Il Caffè (Roma), an. 9

#6 (dicembre 1961), pp. 17-19. %% Queneau speaks on the nature of language. Cf. André Blavier, ed., Raymond Queneau à la Décade du foyer culturel international de Cerisy-la-salle.

Queneau, Raymond. "Rien ne sert de courir." Bibliothèque de travail (Cannes), an. * #869 (10

décembre 1978), p. 22. %% This is from Battre la campagne.

Queneau, Raymond. "Rimbaud en tchouvache." France-URSS (Paris), vol. * #136 (janvier 1957), p. 5. %% After his trip to the Soviet Union Queneau expresses his admiration for the progress that he saw, and especially for the work done at the Gorki Institute (of translation). Cf. Anonymous, "Une Délégation de 'France - U.R.S.S.' à Moscou" and "Le Séjour des intellectuels français"; Michel Mohrt, Ma Vie à la NRF; Queneau, Journaux (1914-1965), pp. 933-944, and "Mon Grand Intérêt pour la vie des soviétiques s'est encore accru," which is the longer version of this text.

Queneau, Raymond. "Roland Petit et le public américain." In L'Art du Ballet des origines à nos jours. Paris: Editions du Tambourinaire, 1952, pp. 219-223. %% Queneau discusses his experiences with Petit in creating the "Croqueuse de diamants" and describes the American reaction to the ballet. Cf. John Martin, "The Dance: Petit"; Roland Petit.

Queneau, Raymond. "Roland Petit et le public américain." Cahiers Raymond Queneau #7 (janvier 1988), pp. 39-43. %% Cf. the note on p. 6 of this issue.

Queneau, Raymond. "Roman fou." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 25-26. %% This is the title and preface (dated "mars 1917") for a "novel" Queneau never wrote. It reappeared in the 1999 edition. Cf. Pierre Berger, "Sur les chemins de l'écriture."

Queneau, Raymond. "Romantechnik." Trans. Jan Pieter van der Sterre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 37-41. %% This is a translation of Queneau's "Technique du roman" into Dutch.

Queneau, Raymond. Romanzi. Ed. and intro. Giacomo Magrini. Paris: Gallimard; Torino: Einaudi, 1992. %% This volume is a joint venture, printed in France in the Pléiade format, but with a blue cover and entirely in Italian. It contains an introduction by Magrini (pp. ix-xli), a biographical profile of Queneau (pp. xliii-lx), La Gramigna (trans. Giuseppe Guglielmi), Odile (trans. Grazia Cherchi), Pierrot amico mio (trans. Fabrizio Onofri), Lontano da Rueil (trans. Clara Lusignoli), Esercizi di stile (trans. Umberto Eco), La Domenica della vita (trans. Giuseppe Guglielmi), Zazie nel métro (trans. Franco Fortini), I Fiori blu (trans. Italo Calvino), notes (pp. 1399-1495), and a bibliography (pp. 1497-1511). Cf. Gianni Poli, "R. Queneau: Romanzi" and "Romanzi."

Queneau, Raymond. "I Romanzi che non si raccontano." Trans. Pino Paioni. Il Caffè (Roma),

an. 9 #6 (dicembre 1961), pp. 6-8. %% I think that this is an unpublished section of Zazie dans le métro which is a translation of Queneau, "Zazie" (Biblio).

- Queneau, Raymond. "I Romanzi che non si raccontano." In Umoristi di tutto il mondo. Ed. Gianbattista Vicari. Milano: Rizzoli, 1963. %% This is the same text as the other of this name, although the punctuation has been altered somewhat.
- Queneau, Raymond. "'Rouletabille,' sujet brûlant d'actualité." Semaine de France (Paris), vol. * #4 (1^{ier} juin 1952), p. 14. %% Queneau offers a tribute to Gaston Leroux. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "'Rouletabille,' sujet brûlant d'actualité." Cahiers Raymond Queneau #10 (décembre 1988), pp. 12-13.
- Queneau, Raymond. "Des Rubans et des ponts." Le Nouveau Fémina (Paris), vol. * #* (avril 1954), p. 54. %% This concerns Möbius strips and bridges... There is some sort of manuscript available at the CDRQ under this title. Cf. Michel Lécureur, Raymond Queneau, p. 413.
- Queneau, Raymond. "Des Rubans et des ponts." Cahiers Raymond Queneau #10 (décembre 1988), pp. 9-11.
- Queneau, Raymond. Un Rude Hiver: Prepublication. Nouvelle Revue française (Paris), vol. 53, 1939: septembre (#312, pp. 353-389), octobre (#313, pp. 581-611), and novembre (#314, pp. 735-768). %% Note that these are the correct months, in spite of the indications in Bibliothèque municipale du Havre, Raymond Queneau, pp. 26-27. Cf. Cahiers Raymond Queneau #12-13 (juillet 1989), p. 20.
- Queneau, Raymond. Un Rude Hiver. Paris: Gallimard, 1939. %% Cf. Queneau, Oeuvres complètes, vol. II, pp. 1662-1663 for some idea of the textual history.
- Queneau, Raymond. Un Rude Hiver. Paris: Gallimard, 1939. %% 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 gray morocco binding; leather-covered raised panel with glass thermometer inset on spine; author and title stamped in gold on spine; doublures with onlays; top edge gilt; original paper covers bound in." Thirty copies of the original edition of Queneau's novel were printed on "alfa des papeteries Lafuma-Navarre," twenty of which were numbered from 1 to 20 and ten "hors commerce" numbered from 21-30; Reynolds' copy is number 4. Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Un Rude Hiver: Prière d'insérer. Bulletin de la NRF #314 (novembre 1939), p. . %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 20, and in Jacques Bens, Queneau, p. 117. Cf. Michel Lécureur, Raymond Queneau, p. 171.
- Queneau, Raymond. Un Rude hiver. Paris: Gallimard, 1946. %% According to Jacques Bens (Queneau, p. 239), this was an "édition reliée d'après la maquette de Mario Prassinis."
- Queneau, Raymond. Un Rude Hiver. Collection "Le Livre plastic," #16. London/Paris: Nicholson and Watson, 1948. %% Cf. C., "Collection 'Le Livre plastic'"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 67 and 350 (note 61).
- Queneau, Raymond. Un Rude Hiver. Collection "L'Imaginaire," #1. Paris: Gallimard, 1966.
- Queneau, Raymond. Un Rude Hiver. Collection "L'Imaginaire," #1. Paris: Gallimard, 1977.
- Queneau, Raymond. Un Rude Hiver. Collection "L'Imaginaire," #1. Paris: Gallimard, 1982.
- Queneau, Raymond. Un Rude Hiver. Collection "L'Imaginaire," #1. Paris: Gallimard, 1986.
- Queneau, Raymond. Un Rude Hiver. Collection "L'Imaginaire," #1. Paris: Gallimard, 1993.

%% This edition has a different cover than the preceding ones.

Queneau, Raymond. Un Rude Hiver. Paris: Gallimard, 1997. %% This is a facsimile edition of

the 1946 edition bound by Prassinos. It was offered as a gift to those who purchased three volumes of the "L'Imaginaire" collection to celebrate the twentieth anniversary of that collection.

Queneau, Raymond. Un Rude Hiver. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 913-995. %% There is additional material available on pp. 1374-1408, 1632-1670, and 1743-1744. Cf. also Emmanuël Souchier, "Notice."

Queneau, Raymond. "Rue Paul Verlaine." Nouvel Observateur (Paris), vol. * #118 (15 février 1967), pp. 36-37. %% This is from Courir les rues.

Queneau, Raymond. "La Rue rouge." In Jean Héliou: Dix Ans de peinture. Paris: Centre national d'art contemporain, 1970, p. 26. %% "La Rue rouge" is the title of a Héliou painting, and Queneau praises Héliou as he analyzes our reaction to the painting. The work in which this tribute appears is the catalogue of a traveling exhibition created with the help of the Centre national d'art contemporain; this exhibition appeared between 10 janvier and 9 décembre 1970. Cf. Queneau, "Jean Héliou."

Queneau, Raymond. "Sa Composition, ses noces noires." Europa letteraria (Roma), an. 1 #3 (giugno 1960), pp. 144-145. %% This is a tribute to André Frénaud.

Queneau, Raymond. Sa-i tsai ti-tieh shang. Trans. Chin-Lan He. Taipei: Chung Yang (Central

Book Publishing Company), 1995. %% This is a translation of Zazie dans le métro into Chinese, the same text as Wunming Moe Sa Lir Ta: Lie Duau Ba-Li Di Sha-Li and by the same translator but published by a different and much better-known company.

Queneau, Raymond. "Sacrée Zazie." Blagues (Paris), an. * #166 (15 avril 1961), pp. 4 and 6. %% This is just an extract from Zazie dans le métro, the section of chapter 3 where Zazie leaves the house and manages to escape Turandot.

Queneau, Raymond. "Sagesse authentiquement féminine..." Le Figaro littéraire (Paris), an. 8 #353 (24 janvier 1953), p. 7. %% This is about Colette, just a sort of tribute from her co-members of the Académie Goncourt. Cf. Fernande Gontier, La Femme et le couple dans le roman de l'entre-deux-guerres. There is some sort of manuscript available at the CDRQ under this title.

Queneau, Raymond. "Saint-Germain-des-Prés." Le Journal du 43 (Paris), vol. * #1 (octobre 1986), p. 7. %% This is apparently the complete text of this film, a film which seems to have disappeared. There is a manuscript of the scenario available at the CDRQ.

Queneau, Raymond. Saint-Glinglin, précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés. Paris: Gallimard, 1948. %% As indicated, this work subsumes the two preceding novels in rewritten form. There is a translation into English of the first 13 pages or so indexed under Queneau, "A Fish's Life."

Queneau, Raymond. Saint-Glinglin, précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés. Paris: Gallimard, 1948. %% 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 morocco binding; horizontal onlay across covers and spine; china teacup handle attached by onlay to spine; title stamped in gold on front cover; author stamped in gold on back cover;

- marbled endpapers; original paper covers bound in." Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Queneau, Raymond. Saint-Glinglin: Prière d'insérer. Dated "juillet 1948." %% This is very revealing, especially in regards to his suppression of the letter x and how/why he "rewrote" the first two books through this one. This text was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 36-37.
- Queneau, Raymond. Saint-Glinglin: Prière d'insérer. Le Papetier-libraire (Paris), an. 19 #138 (septembre 1948), p. 44. %% This is the same text as the original.
- Queneau, Raymond. Saint-Glinglin. Paris: Gallimard, 1961.
- Queneau, Raymond. Saint-Glinglin. Collection "L'Imaginaire," #78. Paris: Gallimard, 1981. %% This includes part of Queneau's "prière d'insérer." Cf. Serge Koster, "Queneau le patron."
- Queneau, Raymond. Saint-Glinglin. Paris: Gallimard, 1986.
- Queneau, Raymond. Saint-Glinglin. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 197-389. %% There is additional material available on pp. 1409-1435, 1622-1662, and 1821-1822. Cf. also Jean-Philippe Coen, "Notice."
- Queneau, Raymond. Saint-Glinglin. Trans. and intro. James Sallis. Normal, Illinois: Dalkey Archive Press, 1993. %% Cf. Anonymous, CR of James Sallis's translation of Saint Glinglin (4x); Robin Buss, "Mines for Translators"; Michael Dirda, "Raymond Queneau's Flying Circus"; Richard Eder, "A Fascination with Fish"; John Taylor, "Seeking Sense in Pastiche"; Rosemarie Waldrop, CR of James Sallis's translation of Saint-Glinglin; Stuart Whitwell, CR of Saint-Glinglin.
- Queneau, Raymond. Saint-Glinglin. Trans. and intro. James Sallis. Normal, Illinois: Dalkey Archive Press, 2000.
- Queneau, Raymond. Saint-Glinglin. Trans. and notes Valery Kislov. Moskva: Text Moskva, 2003. %% This is a translation into Russian. [[Dien sviatogo Jdi-ne-Jdi (= Feastday of Saint Wait - Don't Wait), _____ - ____ - ____]]
- Queneau, Raymond. Saint-Glinglin. Trans. and notes Valery Kislov. Moskva: Text Moskva, 2003. %% This is a translation into Russian. [[Dien sviatogo Jdi-ne-Jdi (= Feastday of Saint Wait - Don't Wait), _____ - ____ - ____]]
- Queneau, Raymond. Saint-Glinglin: Extract. In L'Erotisme dans le roman français contemporain. Ed. René Varrin. Vol. 2. Paris: Editions de la pensée moderne, 1969, pp. 251-253. %% This is only a brief biography of Queneau and part of section IV ("Les Ruraux"): "Un jour je me promenais" through "J'eusse vu ce film indéfiniment."
- Queneau, Raymond. Saint-Glinglin: Extract. In Le Spectateur nocturne. Ed. Jérôme Prieur. Paris: Les Cahiers du cinéma, 1993, pp. 248-251. %% This is from the second half of chapter IV ("Les Ruraux"), the paragraphs from "La première fois que je la vis" to "toute chair et toute beauté féminines."
- Queneau, Raymond. "Saint Glinglin Among the Medians." Trans. Rayner Heppenstall. In Poésie 39-45. Ed. and intro. Pierre Seghers. London: Editions Poetry London, 1947, pp. 246-248.
- Queneau, Raymond. "Saint Glinglin chez les Médiens." Poésie 44 (Paris), an. 5 #21 (novembre-décembre 1944), pp. 44-47. %% The four passages cited here are apparently an early form of a section of Saint-Glinglin entitled "Les Etrangers," in the area of pp. 203-208 in

- the 1948 edition. There is an English translation of this under "Saint Glinglin Among the Medians" and a German translation of the last passage under "Die Büchsen." Cf. Claude Aubret, "Revue et hebdomadaires français"; Clément Chéroux, Fautographie: Petite Histoire de l'erreur photographique; Claude-Edmonde Magny, "A bâtons rompus."
- Queneau, Raymond. "Saint-Ouen's Blues." La Rue (Paris), an. * #6 (12 juillet 1946), p. 2. %% This is from L'Instant fatal, but two lines are different from what appears in the Pléiade collection.
- Queneau, Raymond. "Saint Ouen's Blues." In Paris & banlieue. Ed. Charles Dobzynski and Rouben Melik. Paris: Messidor, 1985, pp. 102-103.
- Queneau, Raymond. "Saint-Siméon." %% This is an unpublished play by Queneau. There is a manuscript of the scenario available at the CDRQ under this title. Cf. Michel Lécureur, Raymond Queneau, p. 380; Jean-Pierre Longre, "Métamorphoses et effacements (le personnage théâtral)," Raymond Queneau en scènes (pp. 55-62, 123, and 260-261), and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau"; Gianni Poli, "Il Dialago dram-matico di Raymond Queneau: Una Tangenza teatrale" and "Saint-Siméon, sacré nom d'un chat!"
- Queneau, Raymond. "Salacrou est grand." Arts (Paris), vol. * #804 (11 janvier 1961), p. 2. %% This is the same as Queneau's "Un des meilleurs prosateurs de notre temps." There is some sort of manuscript available at the CDRQ under the title "Salacrou est grand."
- Queneau, Raymond. "Sally Mara." In Supercherries littéraires: La Vie et l'oeuvre des auteurs supposés. Ed. Jean-François Jeandillou. Préf. Michel Arrivé. Paris: Editions Usher, 1989, pp. 334-352. %% This is a matter of selections from "her" texts (the introduction of "Michel Presle," the 12 mars entry from the Journal intime, and a few pages from Sally plus intime) plus several very good pages of commentary apparently by Jeandillou.
- Queneau, Raymond. Sally Maras gesammelte Werke. Trans. Eugen Helmlé. Karlsruhe: Stahlberg, 1963. %% This is a translation into German of Les Oeuvres complètes de Sally Mara.
- Queneau, Raymond. Sally Maras gesammelte Werke. Trans. Eugen Helmlé. Frankfurt: Zweitausendeins, 1979.
- Queneau, Raymond. "Sally plus intime." In his Oeuvres complètes de Sally Mara. Paris: Gallimard, 1962, pp. 345-360. %% This groups, some in modified form, most of the "foutaises" which had previously appeared in 1944 (cf. Claude Rameil, "Bibliographie," p. 361), 1949 (Rameil, p. 365), 1952 (Rameil, p. 368), and 1959 (Queneau, "Foutaises").
- Queneau, Raymond. "Sally plus intime." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 973-987. %% There is additional material available on pp. 1503-1505 and 1719-1746. Cf. also Jean-Yves Pouilloux, "Notice."
- Queneau, Raymond. "La scène est rectangulaire..." Amis de Valentin Brû #9 (décembre 1979), p. 4. %% Queneau describes the shapes of places where people do things... There is some sort of manuscript available at the CDRQ under this title. Rameil's note indicates that this is from "XXII^e Gala de l'Union des artistes, Cirque d'Hiver, 23 février 1952." Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 21-22.
- Queneau, Raymond. "Science and Literature." Trans. Barbara Wright. Times Literary Supplement (London), an. 66 #3422 (28 septembre 1967), pp. 863-864. %% This is an essay on the relation between literature and science, with a concentration on mathematics. Cf. Paul Braffort, "Langue étrangère, langue naturalisée"; Akihiro Kubo, "Raymond Queneau

et la question des genres.” I am not aware of any published original French version, but there is some sort of manuscript available at the CDRQ under "Science et littérature" and there is a copy of the French text in the Wright archives in the Lilly Library in Bloomington, Indiana.