

- Queneau, Raymond. "La Science-fiction vaincra." Arts (Paris), vol. * #435 (29 octobre 1953), pp. 1 and 4. %% Queneau proclaims the foundational meeting of the "Savanturiers" and attempts to define what "science fiction" is. There is some sort of manuscript available at the CDRQ under "Science fiction (la) vaincra." Cf. Jacques Bersani, Michel Autrand, Jacques Lecarme, and Bruno Vercier, ed., La Littérature en France depuis 1945, p. 771.
- Queneau, Raymond. Segni, cifre e lettere e altri saggi. Intro. Italo Calvino. Trans. Giovanni Bogliolo. Collection "Einaudi Letteratura," #65. Torino: Einaudi, 1981. %% This includes Bâtons, chiffres et lettres, Bords and Le Voyage en Grèce. Cf. Renato Barilli, "Queneau provoca usando l'ironia"; Giovanni Bogliolo, "Queneau, ironico bibliotecario di Babele"; Ginevra Bompiani, "Mille Regole, una sola follia"; Carlo Laurenzi, "La Vita e' gioco"; Isabella Pezzini, "Raymond Queneau: Segni, cifre e lettere e altri saggi"; Gianni Poli, CR of Segni, cifre e lettere e altri saggi; Françoise Xenakis, "Le Corbeau vient le dernier."
- Queneau, Raymond. Sei Glanglan-sai. Trans. Kazutami Watanabe. Tokyo: Chuokoron-sha, 1970. %% This is a translation of Saint-Glinglin into Japanese.
- Queneau, Raymond. "Selon Ibicrate le géomètre." Cahiers du Collège de 'pataphysique #22-23 (22 palotin 83 EP [vulg. 11 mai 1956]), pp. 3-5. %% This concerns itself with the definition of geometry and some ideas on language from Virgil of Toulouse. The "Ibicate" in question is probably Hippocrates of Chios, a noted geometer from the 5th century BC. Cf. Marcel Bourdette-Donon, "Des Fautes de Françoise au génie linguistique ou Raymond Queneau, un exemple de plurilinguisme littéraire."
- Queneau, Raymond. "Selon Ibicrate le géomètre." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 59-61. %% Cf. the notes on p. 140.
- Queneau, Raymond. "Selon Ibicate le géomètre." In Patafisica: La Scienza delle soluzioni immaginarie. Ed. Enrico Baj. Trans. Laura Castiglione and Anna Orsini. Milan: Bompiani, 1982, pp. 132-134. %% This is in Italian, in spite of the title.
- Queneau, Raymond. Sempre se é bom de mais com as mulheres. Trans. Luiza Neto Jorge. Porto: Ambar, 2003. %% This is a translation of On est toujours trop bon avec les femmes into Portuguese.
- Queneau, Raymond. Sempre som massa bons amb les dones. Trans. Pilar Rahola. Barcelona: Editorial Columna, 1985. %% This is a translation of On est toujours trop bon avec les femmes into Catalan. Cf. Valenti Bru, "Sally/Zazie i les traduccions."
- Queneau, Raymond. "Sept Poèmes traduits en anglais." Trans. G. H. Dyson. Temps mêlés #150 + 4 (mai 1979), pp. 26-32. %% This is Battre la campagne: "Le Voyageur et son ombre"; Fendre les flots: "L'Eau du port," "La Mouette et le galet," and "Navigateur solitaire"; and Courir les rues: "En cas d'arrêt," "Le Métro aérien," and "Sérénité."
- Queneau, Raymond. "Shadow Lengthening." Trans. Daniela Hurezanu and Stephen Kessler. New Orleans Review (New Orleans), vol. 30 #2 (winter 2004), p. 166. %% This is Les Ziaux: "Ombre descendue."
- Queneau, Raymond. Shiho no tameni. Trans. Honya Kubota. Tokyo: Kodansha, 1981. %% This is a translation of "Pour un art poétique" and other poems into Japanese. The Japanese title means roughly the same as "Pour un art poétique." Cf. Tadashi Matsushima, "Queneau et l'Oulipo au Pays du Soleil Levant."

- Queneau, Raymond. Shiho no tameni. Trans. Eiji Kokai. Tokyo: Doyobijutsusha, 1989. %%
This is a translation of "Pour un art poétique" and other poems into Japanese. Cf. Tadashi Matsushima, "Queneau et l'Oulipo au Pays du Soleil Levant."
- Queneau, Raymond. "Si la fonction..." In the "faire-part" for the Mario Prassinis exhibition at
the Galerie de la Pléiade in Paris (26 mai -- 17 juin 1944). %% This is primarily a tribute to Prassinis.
- Queneau, Raymond. "Si la vie s'en va..." Combat (Paris), an. 7 #1170 (9 avril 1948), p. 4.
%%
This poem is from Si tu t'imagines.
- Queneau, Raymond. Si tu t'imagines (1920-1951). Collection "Le Point du Jour." Paris: Gallimard, 1952. %% This volume has Chêne et chien, "Les Ziaux," "Instant fatal," and "Petite Suite." This last includes "Le Mort Mobile," "La Gourmande," "Frasne," "Nicolas chien d'expérience," "Monument pour un homme inutile," "La Veillée des chaumières," "Licenciée," and "Souvenir."
- Queneau, Raymond. Si tu t'imagines (1920-1951). Collection "Le Point du Jour." Paris: Gallimard, 1952. %% There were 832 special copies printed of this edition, which were "reliées d'après la maquette reproduisant un dessin original de Raymond Queneau."
- Queneau, Raymond. Si tu t'imagines (1920-1951). Collection "Le Point du Jour." Paris: Gallimard, 1952. %% Jacques Bens says (Queneau, p. 240) that this was an "édition reliée d'après la maquette de l'auteur" and that only 50 copies "hors commerce" were printed. This might have been included in the previous edition.
- Queneau, Raymond. Si tu t'imagines: Prière d'insérer. Dated "mars 1952." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 46-47.
- Queneau, Raymond. Si tu t'imagines (1920-1948). Collection "Le Point du jour." Paris: Gallimard, 1968. %% This volume has Chêne et chien, "Les Ziaux," and "Instant fatal," but not "Petite Suite," which reappeared in Le Chien à la mandoline (1965 edition).
- Queneau, Raymond. Si tu t'imagines (1920-1948). Ill. André François. Collection "Présence de la littérature." Paris: Gallimard/Rombaldi, 1979. %% This volume has only Chêne et chien, "Les Ziaux," and "Instant fatal."
- Queneau, Raymond. Si tu t'imagines: "Sourde est la nuit." In Szabadság. Ed. László Gerebly_s. Paris: A Magyar Függetlenség Mozgalom Kiadása, 1945, p. 41. %% This small volume has poems in Hungarian from 8 authors, all but one of them French.
- Queneau, Raymond. "Si tu t'imagines." Pour vous Madame (Paris), vol. * #119 (juin 1955), p.
25.
- Queneau, Raymond. "Sidney Hook: The Contemporary Significance of Hegel's Philosophy." Critique sociale (Paris), an. 2 #7 (janvier 1933), p. 40. %% Queneau summarizes this short work without really offering a judgment on it.
- Queneau, Raymond. "Sidney Hook: The Contemporary Significance of Hegel's Philosophy." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 38.
- Queneau, Raymond. "Sidney Hook: The Contemporary Significance of Hegel's Philosophy." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. "Sieben Gedichte." Trans. Ludwig Harig. Augenblick (Stuttgart), an. 4

- #3 (mai-août 1960), pp. 13-16. %% These are Sonnets: "La Chair chaude des mots," "Voilà les touristes qui sont au bord de la mer," "Prométhée plus ou moins bien enchaîné," "Invraisemblables sornettes de sodomites convertis," and "Il ne faut pas perdre de vue que la poésie symboliste est une création éminemment française" and Le Chien à la mandoline: "Palombes d'un doute" and "Les Dimanches haïs favorisent la poésie." On Queneau's relationship to this magazine, cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande."
- Queneau, Raymond. Siempre somos demasiado buenos con las mujeres. Trans. José Escué. Barcelona: Editorial Seix Barral, 1982. %% This is a translation of On est toujours trop bon avec les femmes into Spanish.
- Queneau, Raymond. "Simenon: Ses Débuts, ses projets, son oeuvre." Paris: NRF, 1942. %% This was an anonymous "plaquette" which Queneau wrote. Cf. Pierre Hebey, ed., Album Georges Simenon.
- Queneau, Raymond. "Sines," "Place-Name Composition," and "Wise Fox." Trans. Teo Savory. Contemporary Literature in Translation (Vancouver, British Columbia), vol. * #7 (spring 1970), pp. 31-32. %% These are Si tu t'imagines: "Cygnes" and "Sage renard" and Courir les rues: "Composition de lieu."
- Queneau, Raymond. "Singulière coïncidence d'une rime et d'un prince," "Image peut-être torquée d'un certain Bébert," and "Lettre sur l'humanisme en Brisgau." Temps mêlés #13 (février 1955), pp. 3-5. %% These were reprinted in Sonnets.
- Queneau, Raymond. Sintem mereu prea buni cu femeile. Trans. Lazslo Alexandru. Pitesti (Roumanie): Paralela 45, 2005. %% This is a translation of On est toujours trop bon avec les femmes into Roumanian.
- Queneau, Raymond. "Six Poems." Trans. Anne Atik. American Poetry Review (Philadelphia), an. 28 #4 (juillet/août 1999), pp. 29-30. %% This includes Chêne et chien II: "L'herbe"; Le Chien à la mandoline: "De l'information nulle," "Pour un art poétique (suite)," and "Chanson grave"; Battre la campagne: "L'Orage"; and Le Chien à la mandoline: "Terre meuble."
- Queneau, Raymond. "Six Poems translated from the French." Trans. Anne Atik. American Poetry Review (Philadelphia), an. 28 #4 (juillet-août 1999), pp. 29-30. %% This includes Chêne et chien: "L'Herbe. Sur l'herbe je n'ai rien à dire"; Le Chien à la mandoline: "De l'information nulle à une certaine espèce de poésie," "Pour un Art Poétique (suite)," and "Chanson grave"; Battre la campagne: "L'Orage"; and Le Chien à la mandoline: "Terre meuble."
- Queneau, Raymond. "Six points, sept virgules." Mercure de France (Paris), an. 71 #338 (= #1157) (janvier 1960), pp. 5-7. %% This was reprinted in Chien à la mandoline (1965 edition) under the name "Ces Gouttes de sang."
- Queneau, Raymond. "Skazk na vash vkus." Trans. Anastasia Mirolyabova. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 487-490. %% This is a translation of "Un Conte à votre façon" into Russian. [[_____ _ _ _ _ , _ . _____]]
- Queneau, Raymond. The Skin of Dreams. Trans. H. J. Kaplan. Collection "Direction," #5. Norfolk, Connecticut: New Directions, 1948. %% This is a translation of Loin de Rueil. Cf. Anonymous, CR of H. J. Kaplan's translation of Loin de Rueil; Holly Cantine, CR of

- H. J. Kaplan's translation of The Skin of Dreams; Margery Darrell, "Lice"; John Farrelly, CR of H. J. Kaplan's translation of The Skin of Dreams; Elizabeth Hardwick, CR of H. J. Kaplan's translation of The Skin of Dreams; Ernest Jones, "Flight from the Suburbs"; Michel Lécurieux, Raymond Queneau, p. 339; E. M. Phillips, "Marc Bloch: Strange Defeat"; Henri Michaux: A Barbarian in Asia; The Maxims of Marcel Proust, ed. Justin O'Brien; Jean-Paul Sartre: Nausea; Louis-Ferdinand Céline: Journey to the End of the Night; Raymond Queneau, The Skin of Dreams"; Gerald Sykes, "A Specialist in Irony --- and a Victim of Disorder"; Paul Warshow, "An Undiscovered Master."
- Queneau, Raymond. The Skin of Dreams. Trans. H. J. Kaplan. New York: Howard Fertig, 1979.
- Queneau, Raymond. The Skin of Dreams. Trans. H. J. Kaplan. London: Atlas, 1987. %% 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. "Sobald der Geist." Trans. Ludwig Harig and Eugen Helmlé. Eröffnungen (Wien), vol. * #16 (* 1965), p. 25. %% This is a translation of "Lorsque l'esprit..." into German.
- Queneau, Raymond. "Sobald der Geist." In Der Alte vom Berge by Alfred Jarry. Ed. Klaus Völker. Trans. Ludwig Harig and Eugen Helmlé. Collection "Reihe Hanser," #92. München: Carl Hanser Verlag, 1972, pp. 115-117. %% This is the same text as in Eröffnungen.
- Queneau, Raymond. "Soldats." Bételgeuse (Paris), vol. * #26 (1^{ier} trimestre 1974), p. 4. %% This reappeared later in Morale élémentaire and in Queneau, Oeuvres complètes, vol. I, p. 917.
- Queneau, Raymond. "Sonetos." Número (Montevideo), an. 6 #27 (diciembre 1955), pp. 122-123. %% This includes Sonnets: "Dans cette solitude où s'égare l'esprit" and "Mon comportement pendant l'Exode." There is no translator indicated.
- Queneau, Raymond. Sonna tsumori demo. Trans. Honya Kubota. Tokyo: Seidosha, 1989. %% This is a translation of "Si tu t'imagines" and other poems into Japanese. The Japanese title means roughly the same as "Si tu t'imagines." Cf. Tadashi Matsushima, "Queneau et l'Oulipo au Pays du Soleil Levant."
- Queneau, Raymond. Sonnets. Collection "Caractères." Paris: Editions Hautefeuille, 1958. %% This collection was reprinted in Le Chien à la mandoline. Cf. Queneau, Oeuvres complètes vol. I, pp. 821-828, for the sonnets not included in this work.
- Queneau, Raymond. "Sonnets." Hautefeuilles (Dison, Belgique), vol. #1 (juillet 1958), pp. 6-8. %% These were reprinted in Sonnets.
- Queneau, Raymond. Sonntag des Lebens. Trans. Eugen Helmlé. Karlsruhe: Stahlberg Verlag, 1968. %% This is a translation of Le Dimanche de la vie into German. Cf. Marianne Kesting, "Die glücklichen Tage des Valentin Brû. Raymond Queneaus Sonntag des Lebens" and "Die Windstille ist unheimlich. Raymond Queneaus früher Roman Sonntag des Lebens"; Wolfram Schütte, "Sanfte Unmenschen. Zu Raymond Queneaus Roman Sonntag des Lebens."
- Queneau, Raymond. Sonntag des Lebens. Trans. Eugen Helmlé. Collection "Roman," #5892. Frankfurt: Fischer Taschenbuch Verlag, 1971. %% This is a translation of Le

Dimanche de la vie into German.

- Queneau, Raymond. Sonntag des Lebens. Trans. Eugen Helmlé. Collection "Fischer Taschenbücher," #5892. Frankfurt: Fischer Taschenbuch Verlag, 1986. Cf. Barbara Basting, "Das Buch."
- Queneau, Raymond. Sonntag des Lebens. Trans. Eugen Helmlé. Berlin: Verlag Klaus Wagenbach, 2003.
- Queneau, Raymond. "Souvenir." Combat (Paris), an. 10 #2035 (18 janvier 1951), p. 4. %% This poem is from Chien à la mandoline.
- Queneau, Raymond. "Souvenir." Des Caractères (Le Perreux sur Marne, Seine), an. * #4 (* 1950), p. *.
- Queneau, Raymond. "Souvenir." Des Caractères (Le Perreux sur Marne, Seine), an. * #7-8 (* 1953), no pages.
- Queneau, Raymond. "Le Souvenir du match Hemingway-Prévost." Arts (Paris), vol. * #712 (4 mars 1959), p. 7. %% Queneau remembers Sylvia Beach, "Shakespeare and Company," Henry Miller, and a boxing match between Ernest Hemingway and Jean Prévost.
- Queneau, Raymond. "Souvenirs d'enfance." In Queneau, Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. 1071-1077. %% Queneau reviews what he knows of his ancestors on both sides, especially his parents, and some details of his boyhood. The entire text was reprinted in his Je naquis au Havre un 21 février 1903, and an extract was printed under "Lorsque je naquis..." Cf. Queneau, "Souvenirs inédits."
- Queneau, Raymond. "Souvenirs du service militaire." In Queneau, Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. 1090-1096. %% Queneau recounts the where and the what of his time served in Morocco. Cf. Queneau, "Souvenirs inédits."
- Queneau, Raymond. "Souvenirs inédits." In Queneau, Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. 1069-1096. %% This includes "Souvenirs d'enfance," "Ma Mère chantait," and "Souvenirs du service militaire." Cf. the notes in Queneau, Oeuvres complètes, pp. 1615-1620.
- Queneau, Raymond. "La S.P.A." Nouvel Observateur (Paris), vol. * #236 (4 mai 1970), p. 41. %% "S.P.A." ordinarily means "Société protectrice des animaux," the French equivalent of the American SPCA (Society for the Prevention of Cruelty to Animals, the "Humane Society"), but here it is a matter of the "Société protectrice de l'alphabet." Queneau reviews Robert Massin's La Lettre et l'image by simply presenting the ways in which Massin illustrates the alphabet in this work. Massin's name is not "Henri," which is what the heading indicates. Cf. Noël Arnaud, "Abécédaires"; Germano Facetti, "Massin"; Queneau, Preface to La Lettre et l'image (which is the same as this text); Nicole Zand, "Connaissez-vous la S. P. A.?"
- Queneau, Raymond. Stijloefeningen. Trans. and intro. Rudy Kousbroek. Amsterdam: De Bezige Bij, 1978. %% This is a translation of Les Exercices de style into Dutch. Cf. J. P. Guepin, "De ideale schrijver vor schrijvers"; Rudy Kousbroek, "Inleiding. Raymond Queneau in de Oerhond"; Aad Nuis, "De Verkeerde Kousbroek en de Goede."
- Queneau, Raymond. Stijloefeningen. Trans. Rudy Kousbroek and Melle Hammer. Amsterdam: Enschedese School, 1981.

- Queneau, Raymond. Stijloefeningen. Trans. and intro. Rudy Kousbroek. Collection "Bezige Bij Pocket," #89. Amsterdam: De Bezige Bij, 1992. %% This is the same text as in the 1978 edition.
- Queneau, Raymond. Stiløvelser. Trans. Otto Jul Pedersen. Kobenhavn: Forlaget Basilisk, 1994. %% This is a translation into Danish of Les Exercices de style.
- Queneau, Raymond. Stiløvelser. Trans. Otto Jul Pedersen. Collection "Babel-serien," #4. Kobenhavn: Forlaget Basilisk, 2001. %%
- Queneau, Raymond. Stiløvingar. Trans. Ragnar Hovland. Oslo: Pax Forlag, 1996. %% This is a translation of Exercices de style into Norwegian.
- Queneau, Raymond. Stilövningar. Trans. and intro. Lars Hagström. Lund, Sweden: Bakhåll, 1987. %% This is a translation of Exercices de style into Swedish.
- Queneau, Raymond. Stilske Ve_be. Trans. Danilo Kiš. Ed. Slobodan Galogaza. Postface Jovan Khristi. Collection "Mala Knyiga," #80. Beograd, Yugoslavia: Nolit, 1964. %% This translation of Exercices de style is written in Serbian and is in Cyrillic lettering.
- Queneau, Raymond. Stilske Ve_be. Trans. and postface Danilo Kiš. Collection "Re_i misao," #313. Beograd, Yugoslavia: Izdavacka radna organizacija "Rad," 1986. %% This is also in Serbian, but in Latin characters.
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #148. Frankfurt: Suhrkamp, 1961. %% This is a translation of Les Exercices de style into German. Cf. Walter Widmer, "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens."
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #148. Frankfurt: Suhrkamp, 1964. %% Cf. Otto Basil, "Fingerübungen für zwei linke Hände --- Raymond Queneau."
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #148. Frankfurt-am-Main: Suhrkamp, 1981.
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Volk und Welt Spektrum," #176. Berlin: Verlag Volk und Welt, 1983.
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #148. Frankfurt-am-Main: Suhrkamp, 1986.
- Queneau, Raymond. Stilübungen. Trans. Ludwig Harig and Eugen Helmlé. Collection "Bibliothek Suhrkamp," #1053. Frankfurt: Suhrkamp, 1990. %% Cf. Anonymous, "Hommage à Queneau"; Simone Arous, "Agenda."
- Queneau, Raymond. "Stilübungen." Der Augenblick (Stuttgart), vol. 3 #1 (märz 1958), pp. 28-34. %% This consists of translations into German of certain of the "exercices de style": "notations," "rétrograde," "négativités," "le côté subjectif," "rêve," "ignorance," "télégra-phi-que," "ode," "noms propres," "Latin de cuisine," and "réactionnaire." While there is no translator named, these appear to be early drafts of the translations Ludwig Harig and Eugen Helmlé published in 1964 as Stilübungen. On Queneau's relationship

to this magazine, cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande."

Queneau, Raymond. Stilübungen Autobus S. Trans. Ludwig Harig and Eugen Helmlé.

Frank-

furt-am-Main: Suhrkamp, 1961. %% Cf. Anonymous, "Wörterbus"; Günter Blöcker, "Exerzitionen im Autobus S" and "Raymond Queneau: Zazie in der Metro. Stilübungen Autobus S"; Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande"; Cajetan Freund, "Neunundneunzigmal die gleiche Story oder etwas wie Taschenspielerlei. Bemerkungen zu Raymond Queneaus Stilübungen Autobus S"; Joa-chim Günther, "Raymond Queneau: Stilübungen Autobus S"; Karl Schwedhelm, "Gelän-defahrt mit der Sprache"; Freidrich Sieburg, "Vom Zauberstab zum Knotenstock"; Wolf-gang Weyrauch, "Zauberschloß der Sprache"; Walter Widmer, "Gehören Elefanten in den Porzellanladen?"

Queneau, Raymond. Stilübungen Autobus S. Trans. Ludwig Harig and Eugen Helmlé.

Frank-

furt-am-Main: Suhrkamp, 1969.

Queneau, Raymond. Stilübungen Autobus S. Trans. Ludwig Harig and Eugen Helmlé.

Frank-

furt: Suhrkamp, 1990. %% This is a revised translation, not a mere reprinting.

Queneau, Raymond. "Stilübungen: Autobus S." Trans. Ludwig Harig and Eugen Helmlé.

Blätter des Deutschen Theaters in Göttingen (Göttingen), an. 17 #276 (1966-1967), pp.

61-72. %% This includes "Angaben" ("Notations") and "Haïku" as well as Siegfried

Kienzle's "Der Hinweis: Autobus S" (except for the last sentence of the original) on pp.

63-64, the program for the theater presentation of Exercices, a poem by Paul Klee, and an entry on the work of the poet taken from Queneau's "Pour un Front national" (16 février 1945).

Queneau, Raymond. Stílusgyakorlatok. Trans. Róbert Bognár. Ill. Tibor Szántó. Budapest:

Helikon Kiadó, 1988. %% This is a translation of Les Exercices de style into Hungarian, with what appears to be 12 other versions of the same story written by Bognár.

Queneau, Raymond. "Stílusgyakorlatok." Trans. Endre Lázár Bajomi. Nagyvilág (Budapest),

vol. 4 #7 (július 1959), pp. 1030-1035. %% This is a translation of Les Exercices de style

into Hungarian. I'm almost certain that these are (in order) "Notations," "Litotes," "L'Arc-

en-ciel," "Hésitations," "Précisions," "Le Côté subjectif," "Négativité," "Distinguo,"

"Phi-losophiquement," "Auditif," "Télégraphique," "Réactionnaire," "Vers libres,"

"Anglicis-mes," "Contre-vérités," "Latin de cuisine," "Contre-petters," "Médical," and

"Paysan."

Queneau, Raymond. "Stílusgyakorlatok." Trans. Róbert Bognár. Ill. Lívia Elek and Sándor

Rácmolnár. Mozgó Világ (Budapest), vol. * #5 (* 1984), pp. 82-94. %% This consists of

translations of a number of the "exercices de style" into Hungarian: "Notations," "Préci-

sions," "Le Côté subjectif," "Autre subjectivité," "Distinguo," "Contre-vérités,"

"Exclama-tions," "Ampoulé," "Philosophique," "Apostrophe," "Maladroit," "Sonnet,"

"Olfactif," "Gustatif," "Botanique," "Médical," "Paysan," and "Précieux."

Queneau, Raymond. Sto Tisiach Milliardo Stihotvoreniy. Trans. Tatiana Bonch-Osmolov-

skaya. Moscow: Grantt, 2002. %% This is a translation of Cent Mille Millions de

poèmes into Russian. Cf. Sergei Andronov, "A Million Centuries of Reading." [[_____,

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- _____]]
- Queneau, Raymond. Una Storia modello. Trans. Mariolina Romano. Intro. Ruggiero Romano. Milano: Fratelli Fabri, 1973. %% This is a translation of Une Histoire modèle into Italian.
- Queneau, Raymond. Una Storia modello. Trans. Mariolina Romano. Collection "Saggi brevi," #3. Torino: Einaudi, 1988.
- Queneau, Raymond. Stories and Remarks. Pref. Michel Leiris. Trans. Marc Lowenthal. Lincoln, Nebraska: University of Nebraska Press, 2000. %% This is a translation of Queneau's Contes et propos into English. Cf. David Bellos, CR of Queneau's Stories and Remarks; James Crossley, CR of Marc Lowenthal's translation of Contes et propos; Lucy Dallas, CR of Marc Lowenthal's translation of Queneau's Contes et propos; Francisca Goldsmith, CR of Queneau's Stories and Remarks; Roger Shattuck, "Farce & Philosophy."
- Queneau, Raymond. "A Story as You Like It." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 156-158. %% This is a translation of "Un Conte à votre façon" into English.
- Queneau, Raymond. La Strada. Cf. Federico Fellini, La Strada.
- Queneau, Raymond. Ein strenger Winter. Trans. Eugen Helmlé. Frankfurt: Suhrkamp Verlag, 1992. %% This is a different translation from the one Helmlé did in Ein Winter in Le Havre.
- Queneau, Raymond. Striche, Zeichen und Buchstaben. Ed., trans., and postface Eugen Helmlé. München: edition text+kritik, 1990. %% This is a translation of the 1965 edition of Bâtons, chiffres et lettres into German and contains in addition a short chronology of Queneau's life, a list of his major works, a list of translations of those works into German, and a list of the major works on Queneau up to 1990.
- Queneau, Raymond. Stylistická cvi_ení. Trans. and intro. Patrik Ou_ edník. Praha: Volvox Globator, 1994. %% This is a translation of Les Exercices de style into Czech.
- Queneau, Raymond. Suburbio e fuga. Trans. Clara Lusignoli. Torino: Einaudi, 1970. %% This is a translation of Loin de Rueil into Italian. Cf. Mario Bonfantini, "Dai pidocchi a Hollywood."
- Queneau, Raymond. "The Styrene Song." Trans. Madeleine Velguth. In Industrial Design Techniques and Materials. Ed. Raymond Guidot, Jean Grenier, Jean-Baptiste Touchard and Jean-Jacques Salomon. Paris: Flammarion, 2006, pp. 34-35. %% Velguth did this translation of "Le Chant du styrène" specifically for this volume, but the editors changed the title from the "Styrene's Song" she intended. The volume indicates neither where Queneau's text is from nor the fact that it was Velguth who did the translation.
- Queneau, Raymond. Suburbio e fuga. Trans. Clara Lusignoli. Collection "Nuovi coralli," #336. Torino: Einaudi, 1982. %% This is a paperback reprint of the 1970 version.
- Queneau, Raymond. "Suite en noir des pictogrammes." Messages (Paris), "Les Mots et les signes," vol. * #1-2 (octobre 1946), no pages. %% This is the title given by Jean-Pierre Dauphin in Raymond Queneau plus intime; the title given in the magazine is simply "Picto-grammes," which is just as it appears in Bâtons, chiffres et lettres.
- Queneau, Raymond. The Sunday of Life. Trans. and notes Barbara Wright. London: John

Calder, 1976. %% This is a translation into English of Le Dimanche de la vie. This edition appeared in both hardbound and paperback copies. Wright's introduction is indexed under "Polocilacru." Cf. Roger Baker, CR of Barbara Wright's translation of The Sunday of Life; Neil Hepburn, "Doctor on Mus"; Brendan Lehane, "One Black Englishman"; John Mellors, "The Pleasure of the Text"; Jill Neville, "The Upside-down World of Monsieur Queneau"; Robert Nye, "The Smells of the City."

Queneau, Raymond. The Sunday of Life. Trans., intro., and notes Barbara Wright. New York: New Directions, 1977. %% This edition appeared in both hardbound and paperback copies. Cf. Anonymous, CR of Barbara Wright's translation of The Sunday of Life (Booklist, Kirkus Reviews) and "Queneau, Raymond: The Sunday of Life"; Wallace Fowlie, "The Novelist of 'le petit peuple'"; Edward Guerreschi, CR of Barbara Wright's translation of The Sunday of Life; Elaine F. Palencia, CR of Barbara Wright's translation of The Sunday of Life; Webster Schott, "Imaginary Solutions"; Genevieve Stuttaford, CR of Barbara Wright's translation of The Sunday of Life; John Updike, "Capacités humaines" and "Human Capacities."

Queneau, Raymond. "Sur Adolphe et la vie de Benjamin Constant." Postface à Adolphe. Col-

lection "Les Ecrivains célèbres." Paris: Mazenod, 1957, pp. 211-222. %% Queneau resumes the life, loves, and work of this author without any specifically quenotic dash. Cf. Anonymous, "Le Fonds Queneau de la Bibliothèque du Havre." Cf. also the section "Manuscripts" at the end of this bibliography.

Queneau, Raymond. "Sur la cinématique des jeux." Le Sphinx (Bruxelles), vol. 5 #6 (juin 1935), pp. 85-86. %% Queneau considers the concept of sequential passage through the points of a surface in a mathematical manner. There is some sort of manuscript available at the CDRQ under "Cinématique des jeux." Cf. Claude Berge, "Le Graphe Q6"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 131.

Queneau, Raymond. "Sur la cinématique des jeux." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 236-239.

Queneau, Raymond. "Sur la cinématique des jeux." In his Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 135-137.

Queneau, Raymond. "Sur la multiplication croisée de specimens correspondant à un même schéma mais grammaticalement différents." Temps mêlés #66/67 (avril 1964), pp. 25-26. %% Queneau considers the potential exchange of "sèmes" between two grammatically equivalent sentences. Cf. Queneau, "Meccano" and "La Relation X prend Y pour Z."

Queneau, Raymond. "Sur 'Le Double Assassinat dans la rue Morgue' et autres contes d'Edgar Poe." In Le Déclin du romantisme: Edgar Poe. Collection "Les Ecrivains célèbres." Paris: Mazenod, 1957, pp. 207-216. %% This is virtually the same text as "Poe et l'analyse" in Bords (pp. 69-80); the first paragraphs, the last ones, and the paragraph divisions have almost all been altered there. There is some sort of manuscript available at the CDRQ under the title "Mazenod." Cf. Jacques Jouet, Raymond Queneau, p. 49.

Queneau, Raymond. "Sur les spécialistes." 1959. Cf. the section "Manuscripts" at the end of this bibliography; there is also some sort of manuscript at the CDRQ under "Spécialistes."

Queneau, Raymond. "Sur les suites s-additives." Présenté par André Lichnerowicz. Comptes rendus hebdomadaires des séances de l'Académie des sciences (Série A) (Paris), vol. 266

#19 (6 mai 1968), pp. 957-958. %% Queneau's text, a formal presentation of his ideas, was presented in the session of 29 avril 1968 by André Lichnerowicz. There are some sort of manuscript notes available at the CDRQ under the title "Suites additives." Cf. Steven R. Finch, "Are 0-Additive Sequences Always Regular?," "Conjectures About S-Additive Sequences," "On the Regularity of Certain 1-Additive Sequences," and "Patterns in 1-Additive Sequences"; Richard K. Guy, "Monthly Research Problems" and "A Quarter Century of Monthly Unsolved Problems, 1969-1993"; Michel Lécureur, Raymond Queneau, pp. 432-433; François Le Lionnais, "Raymond Queneau et l'amalgame des mathématiques et de la littérature"; Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 261; Bernardo Recamán, "Questions on a Sequence of Ulam"; James Schmerl and Eugene Spiegel, "The Regularity of Some 1-Additive Sequences." Cf. also Jorge Aguilar Mora, who seems to have made a serious mistake in regard to this article.

Queneau, Raymond. "Sur les suites s-additives." Communicated by Gian-Carlo Rota. Journal of Combinatorial Theory, series A (New York), vol. 12 #1 (january 1972), pp. 31-71. %% This is a far more developed version of the 1968 article.

Queneau, Raymond. "Sur les suites s-additives." New York: Academic Press, 1972. %% This is an offprint from the Journal of Combinatorial Theory.

Queneau, Raymond. "Sur quelques aspects relativement peu connus de la conjugaison du verbe en français à l'indicatif présent." Chaos (Paris), numéro spécial (* 1950), p. 5. %% Cf. Queneau, "Du verbe (sur quelques aspects relativement peu connus de la conjugaison du verbe en français à l'indicatif présent)."

Queneau, Raymond. "Sur quelques aspects relativement peu connus du verbe en français." Le Surréalisme révolutionnaire (Paris), vol. * #1 (mars-avril 1948), p. 36. %% Queneau gives some examples of a fictive "surjonctif." There is some sort of manuscript available at the CDRQ under the title "Sur quelques aspects du verbe en français." Cf. Queneau, "Du verbe (sur quelques aspects relativement peu connus de la conjugaison du verbe en français à l'indicatif présent)." On the origin and life of this periodical, cf. Gérard de Cortanze, "Queneau, Raymond."

Queneau, Raymond. "Sur Saussure." Cf. the section "Manuscripts" at the end of this bibliography; there is also some sort of manuscript available at the CDRQ under the title "Saussure."

Queneau, Raymond. "Le Surréalisme: Un Mode de vie." Dialogues (), vol. 2 #14 (mai 1958), no pages. %% This is a short commentary by Queneau on his involvement in surrealism and includes two poems from Le Chien à la mandoline, "Légende" and "Passacaille." The surrealism piece does not seem to have been republished. The magazine itself is roneotyped and seems to come from a lycée, but there is no indication of what city the lycée was in.

Queneau, Raymond. Svaty Bimbas. Trans. Jarmila Fialová. Afterword Jaroslav Sodomka. Praha: Mladá Fronta, 1967. %% This is a translation of Saint-Glinglin into Czech.

Queneau, Raymond. Svízel. Trans. Jirí Pelán. Praha: Garamond, 2003. %% This is a translation into Czech, probably of Le Chiendent.

Queneau, Raymond. "Swans," "It's Raining," "Nicholas the Dog of Experience," "Nocturne," "Somebody," and "If You Imagine." Trans. Michael Benedikt. Modern Poetry in Translation (Vancouver, British Columbia), vol. * #2 (summer 1966), pp. 8-10. %% These are

Si tu t'imagines: "Cygnes," "Il pleut," "Nicolas chien d'expérience," "Nocturne," "Quelqu'un," and "Si tu t'imagines."

- Queneau, Raymond. "Le Symbolisme du soleil." Temps mêlés #150 + 10 (décembre 1980), pp. 11-31. %% This previously unpublished text springs from Queneau's work on the "fous littéraires" and is an anthologisation/ literary consideration of the subject. There is some sort of manuscript available at the CDRQ under "Symbolisme du soleil." Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Claude Debon-Tournadre, "Le Symbolisme du soleil"; Michel Lécureur, Raymond Queneau, pp. 130-131; Lisa Mamakouka-Koukouvinou, "«Spectacle horrible à voir»: Raymond Queneau spectateur et monteur dans Chêne et chien"; Christine Méry, "Raymond Queneau, un personnage difficile à cerner"; Queneau, Chêne et chien: "'La Science de Dieu': le soleil c'est le diable"; Emmanuël Souchier, "Notule ou comment concilier l'RQ sans en avoir l'r"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 65; Boris Souvarine, "Prologue," p. 20; Allen Thiher, Raymond Queneau, pp. 21-22; Madeleine Velguth, "Introduction" and The Representation of Women in the Autobiographical Novels of Raymond Queneau, pp. 85-87.
- Queneau, Raymond. "La Symphonie inachevée." Volontés (Paris), an. 1 #12 (décembre 1938), pp. 34-38. %% Queneau offers a tribute to Marcel Proust. There is an English translation under Queneau, "The Unfinished Symphony." Cf. Jacques Brenner, "La Santé en littérature"; Akihiro Kubo, "Raymond Queneau et la question des genres."
- Queneau, Raymond. "La Symphonie inachevée." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 159-163.
- Queneau, Raymond. "La Symphonie inachevée." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 223-228.
- Queneau, Raymond. "T, _ranul la oras,," "Mus, _tele," "Tutunul s, _trengarului," and "Gardianul national." Trans. Ion Caraion. Steaua (Cluj, Romania), an. 24 #8 (16 aprilie 1973), pp. 26-27. %% "Taranul" is Battre la campagne: "Le Paysan à la ville"; "Mustele" is "Les Mouches," "Tutunul" is "Le Pétun du Titi," and "Gardianul" is "Le Garde national," all three from Courir les rues.
- Queneau, Raymond. Taschenkosmogonie. Trans. Ludwig Harig. Intro. Max Bense. Wiesbaden: Limes Verlag, 1963. %% This is a translation of La Petite Cosmogonie portative into German. Cf. Max Bense, "Einleitung in Queneaus Kleine tragbare Kosmogonie"; Karl Heinz Kramberg, "Was Sally über Homoroka wissen muß."
- Queneau, Raymond. Taschenkosmogonie. Trans. Eugen Helmlé. Intro. Max Bense. Collection "Heyne Lyrik," #5. München: Wilhelm Heyne Verlag, 1978.
- Queneau, Raymond. "Technique du roman." Volontés (Paris), an. 1 #1 (20 décembre 1937), pp. 50-53. %% Queneau writes not so much on structure in general as on what he aimed at in Le Chiendent, Gueule de Pierre, and Les Derniers Jours. There is an English translation under Queneau, "The Technique of the Novel," and one in Dutch under "Romanotechniek"; there is some sort of manuscript available at the CDRQ under this title. Cf. Chris Andrews, "Numerology and Mathematics in the Writing of Raymond Queneau" and "Surrealism and Pseudo-Initiation: Raymond Queneau's Odile"; Michel Bastiaensen, "Pie-tro della Valle et le héros baroque"; Alain Calame, "Esprit farouche," p. 10; Claude

De-bon, "Lire Queneau: Entrer dans le labyrinthe?" and "Queneau and Poetic Illusion"; André Frank, "On demande des règles..."; Nadja Kaltwasser, "Traum und ästhetische Konstruktion: Raymond Queneau"; Akihiro Kubo, "Raymond Queneau et la question des genres"; Daniel Lancereau, "Poésie, philosophie, et science chez Friedrich von Hardenberg (Nova-lis)"; Fernand Lot, "Obscures Clartés sur la technique du roman"; Odile Martinez, "Des Exercices qui n'en sont pas?"; Bernard Sève, "Le Roman comme enthymème"; Emmanuël Souchier, "Un Rude Hiver, 'fidèle d'amour'." There is a translation into English under "Technique of the Novel."

Queneau, Raymond. "La Technique du roman." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 22-27.

Queneau, Raymond. "La Technique du roman." In his Bâtons, chiffres et lettres. Revised ed.

Collection "Idées," #70. Paris: Gallimard, 1965, pp. 27-33.

Queneau, Raymond. "La Technique du roman' et ses versions antérieures." In his Oeuvres complètes, vol.II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1237-1246. %% There is additional material on pp. 1733-1735.

Queneau, Raymond. "The Technique of the Novel." Trans. Michael Edwards. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 18-21.

Queneau, Raymond. "Technique of the Novel." Trans. Mary Campbell-Sposito. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 27-30. %% This is a translation of Queneau's "Technique du roman."

Queneau, Raymond. "Témoignage." In Georges-Emmanuel Clancier. Collection "Poètes d'aujourd'hui," #166. Ed. Michel-Georges Bernard. Paris: Editions Seghers, 1967, p. 84. %% Queneau offers a graceful but vague tribute.

Queneau, Raymond. "Témoignage." In Contre-chants by Georges-Emmanuel Clancier. Paris: Gallimard, 2001, back cover. %% This is the same text as in the original homage.

Queneau, Raymond. "Témoignage." Sortilèges (Toulouse), vol. * #3 (3^{ième} trimestre 1953), p. 60. %% This is a text on Prévert that runs about three lines: "Prévert ce n'est pas seulement un frère mais un maître. J'ai fait sa connaissance en 1927 à une époque où il n'écrivait pas encore. Très vite, il a été pour moi un personnage exceptionnel qui m'a beaucoup impressionné. Je ne puis vraiment dire combien sa présence humaine a compté pour moi." Rameil says that Queneau's "Jacques Prévert" (from La Rue, 19 juillet 1946), appears in this same issue of Sortilèges on p. 59. Both texts reappear in Parler in 1965.

Queneau, Raymond. (Témoignage à Prévert.) Parler (Grenoble), vol. * #19 (* 1965), pp. 24-25. %% Queneau presents a tribute poem in Prévert's own style plus his "Témoignage" from Sortilèges (1953); both of them had appeared previously in La Rue.

Queneau, Raymond. Les Temps mêlés. Paris: Gallimard, 1941. %% This is subtitled Gueule de Pierre II. Cf. Queneau, Oeuvres complètes, vol. II, pp. 1687-1689 for some idea of the textual history.

Queneau, Raymond. Les Temps mêlés. Paris: Gallimard, 1941. %% 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 tan morocco binding; gray inlays; author and title stamped in gold on spine; decorated endpapers; original paper covers bound in. Inscription on half title page: 'A Mary Reynolds en fidèle hommage. Queneau'." Cf. Susan Glover Godlewski, "Warm Ashes: The Life

and Career of Mary Reynolds."

- Queneau, Raymond. Les Temps mêlés: Prière d'insérer. Bulletin de la NRF #333 (novembre 1941), p. . %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 21.
- Queneau, Raymond. Les Temps mêlés. In Queneau, Oeuvres complètes, vol. II. Paris: Gallimard, 2002, pp. 997-1092. %% There is additional material available on pp. 1409-1429, 1670-1699, and 1744-1745. Cf. also Jean-Philippe Coen, "Notice."
- Queneau. "Tête de sons." Unpublished scenario. Cf. Michel Lécureur, Raymond Queneau, pp. 382-383.
- Queneau, Raymond. "Texte." In Gala Barbisan chez Pierre Domec. Paris: Editions de minuit, 21 novembre 1967, no pages. %% This is basically a tribute preface beginning with a passage from "Hamlet" on the interpretation of the shape of clouds. This work is the catalogue for Barbisan's Domec show. There is some sort of manuscript available at the CDRQ under the title "Gala Barbisan." Cf. Michel Lécureur, Raymond Queneau, pp. 475-476.
- Queneau, Raymond. "Texte surréaliste." La Révolution surréaliste (Paris), an. 1 #5 (15 octobre 1925), pp. 3-4. %% This is Queneau's "Des canons de neige..." It is also in Jean-Louis Bédouin, La Poésie surréaliste; in Henri Lemaître, La Poésie depuis Baudelaire; and, in an incomplete version, in Maurice Nadeau, Histoire du surréalisme. Cf. Sarane Alexandrian, "Les Structures de l'imaginaire chez Raymond Queneau"; Marie-Claire Bancquart, Paris des surréalistes; Jean-Louis Bédouin, ed., "Raymond Queneau"; A. Maren in, "Tí, ktorých vedú nocou svetielkujúce stopy slimákov"; Albert-Marie Schmidt, "Constantes baroques dans la littérature française"; Albert B. Smith, "Variations on a Mythical Theme: Hoffman, Gautier, Queneau, and the Imagery of Mining"; Charlotte Stokes, "The Thirteenth Chair: Max Ernst's 'Capricorn'."
- Queneau, Raymond. "Textes surréalistes." La Révolution surréaliste (Paris), an. 4 #11 (15 mars 1928), pp. 13-16. %% This is almost more a text on surrealism than a surrealist text; the major part is taken up with a story about the "capricorn." There is a complete set of these texts in Queneau's Oeuvres complètes, vol. I, pp. 987-1067. Cf. Sarane Alexandrian, "Les Structures de l'imaginaire chez Raymond Queneau," pp. 425-427; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 112-114 and 171; Charlotte Stokes, "The Thirteenth Chair: Max Ernst's 'Capricorn'."
- Queneau, Raymond. Texticules. Verviers: Temps mêlés, 1961. %% This is "Cosmophilie" and "Dialogue des ogres." There were only three commercial copies printed, but there was another run of 15 copies for members of the Oulipo. Cf. Jacques Bens, Queneau, p. 241; Jean-Michel Pochet, "Queneau, un spectacle?"; Claude Rameil, "Bibliographie," p. 373.
- Queneau, Raymond. "Texticules." Temps mêlés #48 (janvier 1961), pp. 3-6. %% This includes "Les Articles," "La Casse et le Séné," "Casse encore," and "Décidément l'art d'écrire." On "La Casse et le séné," cf. Queneau, "Du bon emploi des tranquillisants."
- Queneau, Raymond. "Texticules." Il Caffè (Roma), an. 9 #6 (décembre 1961), pp. 1-3. %% This includes "Décidément l'art d'écrire," "La Casse et le séné," "Casse encore," and "Les Articles."
- Queneau, Raymond. "Texticules." Temps mêlés #59/60 (22 octobre 1962), pp. 52-53. %% This includes "Cosmophilie" and "Dialogue des ogres."

Queneau, Raymond. Texticules. Lithographies originales de Sébastien Hadengue. Paris: Galerie Louise Leiris, 1968. %% This consists of short texts named "Cosmophilie," "Dialogue des ogres," "Les Articles," "La Casse et le séné," "Dans la lettre," "Les Fiérus," "Portrait d'un certain Bébert," "Line," "Homophonies hétérogènes," "La Commune d'Ouste se trouve effectivement dans les Basses-Pyrénées," "Mon Coeur," "Paralogies," "Peu pour rien," "La Grand-mère," "Un Poisson passe," "La Belgique voyage," "Le Mouton enragé," "La Poule au félin," "Les Petites Pattes," "La Ville funèbre," "Profession d'infoi d'un sceptique," "Les Ouiches," and "Le Cocher de Corfou." This work is a box measuring 27 cm x 21 x 3.8 overall, containing a folder of the same material as the case and which holds 12 folios of 8 sides each and 2 blank end folios of 4 sides each. There are ten lithographs. "Ce livre a été achevé d'imprimer le 19 avril 1968, pour la galerie Louise Leiris, sur les presses de Fequet et Baudier, imprimeurs, pour le texte, et de Mourlot frères, pour les lithographies, au nombre de cent exemplaires numérotés et signés par les auteurs, dont dix exemplaires sur Auvergne du moulin Richard-de-bas numérotés de 1 à 10, et quatre-vingt-dix exemplaires sur Rives numérotés de 11 à 100, auxquels s'ajoutent dix exemplaires de Chapelle chiffrés de I à X, et deux exemplaires destinés au dépôt légal et chiffrés o et oo, contenant une suite des lithographies tirées sur les pierres rayées." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 286, 289, and 381 (note 353).

Queneau, Raymond. "Texticules." In his Contes et propos. Paris: Gallimard, 1981, pp. 205-220. %% The index indicates that these were written starting in 1949; cf. the titles listed in the subject file under this heading.

Queneau, Raymond. "La Théologie génétique de J. P. Brisset." Bizarre (Paris), vol. * #4 (avril

1956), pp. 80-85. %% Queneau describes with some wit the strange theology of one of his "fous littéraires." There is some sort of manuscript available at the CDRQ under "Théologie génétique du Brisset." Rameil indicates ("Bibliographie," p. 370) that this issue of Bizarre included an "index des noms de fous littéraires cités dans Les Enfants du Limon," but it was reserved to subscribers remains unreprinted. Cf. Queneau, "Les Enfants du Limon: Index des noms cités, limité aux fous et hétéroclites littéraires." Cf. also Jérôme Canard, "Un Monde fou"; Marc Decimo, Jean-Pierre Brisset, Prince des penseurs, inventeur, grammairien et prophète; Jean-Pierre Le Boulter, "A Propos d'une 'Phrase de Brisset' (et de 'Words from the Unconscious')"; Paul Morelle, "Pour Brisset, l'homme descendait de la grenouille"; Queneau, "Words from the Unconscious"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 78; Shuichiro Shiotsuka, "Raymond Queneau et deux encyclopédies: L'Idée de 'savoir' chez Queneau."

Queneau, Raymond. "La Théologie génétique de J. P. Brisset." In Jean-Pierre Brisset, Prince des penseurs, grammairien et prophète. Dijon: Presses du réel, pp. 578-587.

Queneau, Raymond. "Three Mathematical Diversions." In The Mathematical Magpie: Being More Stories, Mainly Transcendental, Plus Subjects of Essays, Rhymes, Music, Anecdotes, Epigrams, and Other Prime Oddments and Diversions, Rational or Irrational, All Derived from the Infinite Domain of Mathematics. Ed. Clifton Fadiman. New York: Simon and Schuster, 1981, pp. 121-126. %% This consists of translations into English of the "exercices de style" "Narrative" and "Mathématique," "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition," and some paragraphs from

"Dino." "Mathématique" is from the 1947 edition and is roughly similar to the 1961 "Géométrie"; Fadiman includes the French original of the earlier text. Most of the translation is by Barbara Wright, although Fadiman seems to have been responsible for the translation of the "Remarques sommaires," and the notes seem to be a combination of Wright and Fadiman.

Queneau, Raymond. "Three Sonnets from A Hundred Thousand Billion Poems." Trans. Stanley Chapman. In French Writing Today. Ed. Simon Watson Taylor. New York: Grove Press, 1968, pp. 34-36. %% These three sonnets are #2 and #10 from the Cent Mille Milliards de poèmes as well as a sonnet made up of lines from various of the 10 basic sonnets in that collection.

Queneau, Raymond. "Le Tour de l'ivoire." Cf. Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, p. 73.

Queneau, Raymond. Les Tourterelles. III. Claude Stassart-Springer. Vézelay: Editions de la Goulotte, 2003. %% This poem appears to have been unpublished previous to this luxury edition. This publication was limited to 90 copies, 5 "de tête sous emboîtement," 15 "hors commerce," and the other 70 for the trade, "exemplaires courants." Cf. Jean-Claude Perrier, "Honorable Progéniture."

Queneau, Raymond. "Towards an Art of Poetry." Trans. Michael Edwards. Prospice (Portrait, Scotland), vol. * #8 (* 1978), pp. 38-43. %% This includes Si tu t'imagines: "Pour un art poétique" ##1-11 and Le Chien à la mandoline: "Pour un art poétique" (suite).

Queneau, Raymond. "Une Traduction en joycien." In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 171-173. %% Page 171 has the first ten sentences or so of Queneau's "Les Poissons" (from Gueule de Pierre), and pages 172-173 present Queneau's translation of this passage into "joycien." According to Bâtons, chiffres et lettres, this was never otherwise published, but compare it with the opening page or so of Saint-Glinglin. Queneau's working notes are reprinted in Temps mêlés #150 + 1 (printemps 1978), pp. 9-17. There are some sort of manuscript notes available at the CDRQ under the titles "Ecrit en joycien" and "Une traduction en joycien." Cf. Marc Bonhomme, "Rhétorique ludique et métonymie chez Queneau"; F.H.C. Marriott, "Letter"; Warren Motte, "Belletto's Speculations"; François Naudin, "La Vie littéraire"; Queneau, Oeuvres complètes, vol. III, pp. 1432-1435; Sam Slote, "Odd's Without Ends: Raymond Queneau and the Twisted Language of the Wake."

Queneau, Raymond. "Une Traduction en joycien." In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 239-242.

Queneau, Raymond. "La Tragédie du vengeur." Cahiers littéraires de l'ORTF (Paris), an. 8 #12 (29 mars 1970), pp. 7-9. %% This is a reprint of his "Cyril Tourneur, dramaturge noir" with a short introduction. The text was read over France-Culture on 2 april at 8 pm.

Queneau, Raymond. "Trains dans la banlieue ouest" and "Les Vivants et les morts."

Messages

(Paris), "Sources de la poésie," vol. * #1 (* 1944), pp. 55-58. %% These were reprinted in L'Instant fatal. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 145.

Queneau, Raymond. Traité des vertus démocratiques. Ed., intro., and notes by Emmanuël Souchier. Collection "Les Cahiers de la NRF." Paris: Gallimard, 1993. %% These are the previously unpublished notes for a work which Queneau tried to write in 1937-1938, a combination of politics, philosophy, and metaphysics, obviously influenced by Hegel and

- by Queneau's study of certain oriental works. There is some sort of manuscript available at the CDRQ under this title. This volume also contains the rather rough drafts of [Marxisme et christianisme] and [Le PCF: "Un Marxisme malade"].
- Queneau, Raymond. "Transformations." In Text Book. Ed. Robert Scholes, Nancy R. Comley, and Gregory L. Ulmer. New York: St. Martin's Press, 1988, pp. 138-142. %% This is the title which the editors give to seven of the "exercices de style" ("Notation," "Double Entry," "Precision," "Narrative," "Passive," "Haiku," and "Zoological") as examples in a creative writing textbook. The notes (p. 287) point to Barbara Wright's translation of Exercices de style (New Directions) as the source of these translations.
- Queneau, Raymond. "Trois Quatrans." Temps mêlés #150 + 4 (mai 1979), pp. 10-12. %% Cf. the note on p. 33 of this issue; these were reprinted in Queneau's Oeuvres complètes, vol. I, the middle of page 776.
- Queneau, Raymond. "Trois Sonnets." Temps mêlés #13 (février 1955), pp. 3-5. %% These are "Singulière coïncidence d'une rime et d'un prince," "Image peut-être tordue d'un certain Bébert," and "Lettre sur l'humanisme en Brisgau," all of them later included in Sonnets.
- Queneau, Raymond. "Trois Sonnets." Les Lettres françaises (Paris), an. 23 #1067 (11 février 1965), p. 1. %% These appeared in Chien à la mandoline (1965 version): "Une Révolution loupée en 1788," "Singulière coïncidence d'une rime et d'un prince," and "En avril ne te découvre que d'un soleil."
- Queneau, Raymond. "A trójai ló." Trans. Katalin Dusnoki. In Points cardinaux. Budapest: Europa, 1980, pp. 394-403. %% This is a translation of "Un Cheval troyen" into Hungarian.
- Queneau, Raymond. "The Trojan Horse." Trans. and notes Barbara Wright. In French Short Stories. Ed. Pamela Lyon. Collection "Penguin Parallel Texts," #2385. London: Penguin Books, 1966, pp. 158-179. %% This includes the French original of this story and Barbara Wright's translation on facing pages. There is an introduction to Queneau on pp. 272-273 and notes to the story on p. 276. This volume was reprinted frequently. Cf. Queneau, Five Stories.
- Queneau, Raymond. "The Trojan Horse" & "At the Edge of the Forest." Trans. Barbara Wright. Ill. Franciszka Themerson. Gabberbocchus Black Series, #2. London: Gabberbocchus Press, 1954. %% Cf. Anonymous, "Cerebral Wit" and "Fantastic Tales."
- Queneau, Raymond. Das Trojanische Pferd und andere Erzählungen. Trans. Eugen Helmlé. Collection "Limes nova," #3. Wiesbaden: Limes Verlag, 1964. %% This includes translations into German of "Le Cheval troyen," "A la limite de la forêt," "Dino," "Panique," "Une Trouille verte," "Le Café de la France," and "Conversations dans le département de la Seine." Cf. Otto Basil, "Fingerübungen für zwei Linke Hände --- Raymond Queneau"; Klaus Recht, "Gespräche mit dem Trojanischen Pferd"; Hedwig Rohde, "Limes nova."
- Queneau, Raymond. [Troppo buoni con le donne.] Trans. Paolo Cherchi Usai. 1981. %% This is a translation of On est toujours trop bon avec les femmes into Italian announced in Amis de Valentin Brû #19 (juin 1982), p. 55, but it does not appear to have been actually published and this title is only one I give it for convenience' sake.
- Queneau, Raymond. Troppo buoni con le donne. Trans. Giuseppe Guglielmi. Torino: Einaudi, 1984. %% This is a translation of On est toujours trop bon avec les femmes into Italian. Cf. Giovanni Bogliolo, "Queneau si esercita in Irlanda con donne e terroristi";

Alberto Carrara, "Troppo buoni con le donne"; Carlo Castellaneta, "Rivoluzionari sì, ma gentiluomini"; Daniele Del Giudice, "E l'impiegata sedusse i rebelli"; Francesco Durante, "La Braghetta degli eroi"; Giovanni Mariotti, "Cosi buono, cosi semplice"; Gianfranco Marrone, "Esercizi di stile irlandese"; Paolo Mauri, "Insorti, attenti alle donne!"; Luigi Meneghelli, "Troppo buoni con le donne."

Queneau, Raymond. Une Trouille verte. Collection "Nouvelles originales," #6. Paris: Editions

de minuit, 1947. %% This text contains "Dino" and "Panique" as well as "Une Trouille verte." Jacques Bens (Queneau, p. 121) says that there were 1000 copies printed in this run.

Queneau, Raymond. "Une Trouille verte." In his Contes et propos. Paris: Gallimard, 1981, pp. 155-160. %% The index indicates that this was written in 1947.

Queneau, Raymond. Tuhá zima. Trans. Aloys Skoumal. Collection "Svetová cetba," #503. Praha: Odeon, 1980. %% This appears to be a translation of Un Rude Hiver into Czech.

Queneau, Raymond. "Tuileries de mes peines." Vagabondages (Paris), vol. * #15 (* 1979), pp. 136-137. %% This poem is from Si tu t'imagines.

Queneau, Raymond. "Twee Stijloefeningen." Trans. Martin de Haan. De Tweede Ronde (Amsterdam), an. 15 #2 (zomer 1994), pp. 103-104. %% This consists of Les Exercices de style: "Sonnet" and "Alexandrins" translated into Dutch.

Queneau, Raymond, "Le Type rupin qu'a du grisbi tant et plus et qui sait ce que c'est qu'un raton laveur." Cf. Christian Descamps, "Poésie. Raymond Queneau."

Queneau, Raymond. Tyyliharjoituksia. Trans. Pentti Salmenranta. Helsingissä: Kustannusosakeyhtiö Otava, 1991. %% This is a translation of Les Exercices de style into Finnish.

Queneau, Raymond. Tyyliharjoituksia. Trans. and intro. Pentti Salmenranta. Keuruu, Finland: Otava, 1993.

Queneau, Raymond. "Über eine imaginäre Tiersprachen insbesondere über die Hundssprache

in Sylvie und Bruno." Trans. Eugen Helmlé. In Aus Wörtern eine Welt. Zu Helmut Heissenbüttel. Collection "Portrait," #1. Frankfurt-am-Main: Qumran Verlag, 1981, pp. 141-143. %% This is a translation of Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno."

Queneau, Raymond. De Uitleg van de metaphoren. Trans. Pedro van Hoek. Ill. Tineke Zaadnoordijk. Amsterdam: Linea Recta, 1989. %% This is a translation into Dutch of Les Ziaux: "L'Explication des métaphores." The work is only 16 pages long, and the illustrations are woodcuts.

Queneau, Raymond. Gli Ultimi Giorni. Trans. Francesco Bergamasco. Roma: Newton & Compton, 2007. %% This is a translation of Les Derniers Jours into Italian.

Queneau, Raymond. Ummeiteki Shunkan. Trans. Hidehiko Miwa. Collection "Sekai Meishishu Taisei." Tokyo: Heibonsha, 1959. %% This is a translation of certain poems from L'Instant fatal into Japanese. The Japanese title means "the Instant of Death." Cf. Tadashi Matsushima, "Queneau et l'Oulipo au Pays du Soleil Levant."

Queneau, Raymond. "Un des meilleurs prosateurs de notre temps." In Salacrou. Ed. Paul-Louis Mignon. Collection "Bibliothèque idéale." Paris: Gallimard, 1960, pp. 15-17. %% This is the same as Queneau's "Salacrou est grand."

- Queneau, Raymond. "Undergrad." Trans. Charles Guenther. Audience (Cambridge), vol. * #2 (spring 1958), p. 97. %% This is Le Chien à la mandoline: "Licenciée."
- Queneau, Raymond. "Uneuravek: A Conversation with Marguerite Duras." Trans. Michael Edwards. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 51-58. %% Cf. Marguerite Duras, "Uneuravek."
- Queneau, Raymond. "The Unfinished Symphony." Trans. Priscilla Bibesco. Adam (London), an. 25 #260 (* 1957), pp. 65-66. %% This is a translation into English of "La Symphonie inachevée," a tribute to Proust.
- Queneau, Raymond. "Union nationale." Organographes du cymbalum pataphysicum #15-16: 1 (18 janvier 1982), p. 121. %% This text, dated 30 mars 1940, is a rather straight explanation of why Queneau did not let the other soldiers know what he was reading --- for the sake of "l'union nationale." The editor describes it as a "poem," but it is simply Queneau's words from "Ce qu'ils lisent" (Figaro, le 30 mars 1940).
- Queneau, Raymond. Uprazhneniia v stile. Trans. Mariia Golovanivskaia. Moskva: IMA Press, 1992. %% This is a translation of Les Exercices de style into Russian. [[_____ - _____, _____, _____]]
- Queneau, Raymond. Uprazhneniia v stile. Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 6-63. %% This is Les Exercices de style, translated into Russian.
- Queneau, Raymond. "Les Vaisseaux du désert" and "Bout de l'an." Bételgeuse (Paris), vol. * #14 (* 1969), pp. 4-5. %% These poems were first reprinted in Queneau's Oeuvres complètes, vol. I, pp. 719-720.
- Queneau, Raymond. Vaje v slogu. Trans. Aleš Berger. Ljubljani: Cankarjèva Založba, 1981. %% This is a translation into Slovenian of Queneau's Exercices de style.
- Queneau, Raymond. Vaje v slogu. Trans. Aleš Berger. Intro. Primož Vitez. Ljubljana: Editions DZS, 2001. %% The introduction has a pedagogical bias.
- Queneau, Raymond. "La Vallée des songes." There is a manuscript for this scenario at the CDRQ. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 222-224, and "Rêves de théâtre, théâtre de rêve."
- Queneau, Raymond. "Variations sur S + 7." In La Littérature potentielle (Créations Récréations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 151-154. %% Queneau outlines possibilities for variations on S + 7 then gives one example based on La Fontaine's "La Cigale et le fourmi" and two on Gérard de Nerval's "El Desdichado." Cf. Jean Lescure, "Un Traitement analytique des textes: La Méthode S + 7 (Cas particulier de la méthode M ± n)."
- Queneau, Raymond. Variations typographiques sur deux poèmes de Raymond Queneau. Typographie de Jean Vodaine. Gravures de Fernand Michel. Paris: Dire, 1964. %% This is a heavy cardboard folder (33 cm x 17.6 x 1.4) holding 24 heavy sheets: two contain the printing information, sixteen the variations on the poems, and six "gravures." Both of these poems are from Le Chien à la mandoline: "C'était le lendemain" and "De l'information nulle..." There were only 100 copies printed. Cf. Bernard Pluche, "Vodaine et Queneau."
- Queneau, Raymond. Vad Världen ändå är liten. Trans. C. G. Bjurström and Maj Odman. Col-

lection "Panache." Stockholm: Albert Bonniers Förlag, 1949. %% This is a translation of Loin de Rueil into Swedish. Cf. Holger Ahlenius, "Jaget och världen"; André, "Negerblod och löss"; Bengt Holmqvist, "Modern Fransman"; Bengt Söderbergh, "Patologisk Stumfilm"; Sven Stolpe, "Oknen och den in re Lagen."

Queneau, Raymond. "Le Vélo magique." Queneau wrote the song lyrics for this show. A complete set can be found in Queneau's Oeuvres complètes, vol. I, pp. 968-971; there is some sort of manuscript available at the CDRQ under "Vélo magique." Cf. Claude Baignières, "La 'Revue' de Roland Petit"; Jacques Bourgeois, "Roland Petit crée le super music hall"; Jean-Pierre Gredy, "Valentine ou Le Vélo magique"; François Guillot de Rode, "Quand Roland Petit fait la part trop belle au théâtre"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 119; Olivier Merlin, "La Revue de Roland Petit au Théâtre de Paris"; Queneau, Journaux (1914-1965), pp. 930 and 959; "Laissez-moi rêver"; Marcel Schneider, "La Revue des Ballets de Paris"; Maurice Tassart, "Roland Petit, Lola Florès."

Queneau, Raymond. "Venceslas Berent: Les Pierres vivantes." La Critique sociale (Paris), an. 1 #4 (décembre 1931), p. 180. %% Queneau does not believe that translating this collection of Polish poems was worth the effort.

Queneau, Raymond. "Venceslas Berent: Les Pierres vivantes." In his Le Voyage en Grèce. Paris: Gallimard, 1973, p. 25.

Queneau, Raymond. "Venceslas Berent: Les Pierres vivantes." In La Critique sociale. Ed. and
pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond. "Vers la réalité, mais quelle réalité?" Volontés (Paris), an. 3 #21 (avril 1940), pp. 31-35. %% Queneau disagrees with both F. B. Fondane and Thierry Maulnier on the nature/role of poetry. Cf. Queneau, Journaux (1914-1965), p. 454.

Queneau, Raymond. "Vers la réalité, mais quelle réalité?" In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 197-203.

Queneau, Raymond. "Verses of Recent Years." Trans. Michael Kudinov. Novy Mir (_____, "New World") (Moskva), an. 48 #3 (march 1972), pp. 132-134. %% This consists of five poems rather loosely translated into Russian (in this order): Fendre les flots: "Le Beau Voyage éducatif"; Battre la campagne: "Au clair de la lune" and "Solide comme un roc"; Courir les rues: "L'Eternel Bouledoseur"; and Battre la campagne: "Le Lion et l'escargot." [[_____, _____]]

Queneau, Raymond. "La Vie circulatoire." L'Express (Paris), vol. * #589 (27 septembre 1962), p. 30. %% This is an extract from "Conversations dans le département de la Seine" and is reproduced in Italian under Queneau, "Vita circolatoria."

Queneau, Raymond. "Vie de M. K. Gandhi écrite par lui-même." La Critique sociale (Paris), an. 1 #4 (décembre 1931), pp. 167-168. %% Queneau's relatively positive comments are not without some reflections/reservations concerning the religious aspects of this work. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"

Queneau, Raymond. "Vie de M. K. Gandhi écrite par lui-même." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 23-24.

Queneau, Raymond. "Vie de M. K. Gandhi écrite par lui-même." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond. "La Vie des livres." Front national (Paris). This was a short weekly col-

- umn Queneau wrote on new books (although not exclusively) from 29 septembre 1944 to 12 novembre 1945. %% The column bore the name "La Vie des lettres" from 17 novembre 1944 through 12 janvier 1945. As Rameil indicates ("Bibliographie," pp. 361-363), a number of these columns were reprinted in part in Bâtons, chiffres et lettres under "Lectures pour un Front." The rest reappeared in Cahiers Raymond Queneau #24-25 (mai 1993), pp. 7-43. A listing of the individual titles and dates can be found in Amis de Valentin Brû #23 (juin 1983), pp. 35-37. Part of "Jean Tardieu," the item for 16 février 1945, appeared in Italian in Giovanni Bogliolo, "Queneau, ironico bibliotecario di Babele." Front national was also known as L'Art français.
- Queneau, Raymond. "Vieillir." Le Point (Souillac), vol. * #31 (mars 1945), "Imprimeries clandestines," pp. 5-6. %% This is from L'Instant fatal. Cf. Jacques Birnberg, "'Vieillir' by Raymond Queneau: A Self-Mocking Elegy."
- Queneau, Raymond. "Vieni vai." Trans. Pino Paioni. Il Caffè (Roma), an. 9 #6 (dicembre 1961), p. 9. %% This is Le Chien à la mandoline: "Le Retour au foyer."
- Queneau, Raymond. "Vient de paraître à Londres et à New York." Reflets de la semaine (Paris), vol. 4 #163 (15 décembre 1938), p. 5. %% These are brief reviews of H. G. Wells' About Dolores, Isak Dinesen's Out of Africa, and Irving Stone's Sailor on Horseback. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Le Visionnaire." Adam (London), an. 23 #250 (* 1955), pp. 23-24. %% This is a tribute to the Belgian poet Emile Verhaeren. Cf. Queneau, "Allocution de M. Raymond Queneau," which is almost the same text.
- Queneau, Raymond. "Vita circolatoria." Trans. anonymous. Il Mondo (Roma), an. 14 #42 (16 ottobre 1962), p. 16. %% This is the same extract from "Conversations dans le département de la Seine" that appeared under the title "La Vie circulatoire."
- Queneau, Raymond. "Vive la rentrée!" Adam (Paris), an. 27 #205 (juillet 1951), p. 113. %% Queneau does not like planned vacations and prefers to mix work and recreation. There is some sort of manuscript available at the CDRQ under this title. This was reprinted in Cahiers Raymond Queneau #10 (décembre 1988), pp. 7-8. This particular Adam was a French "men's magazine" apparently trying to cash in on Queneau's recent election to the Académie Goncourt.
- Queneau, Raymond. "Vlaminck ou le vertige de la matière." In Vlaminck ou le vertige de la matière. Collection "Trésors de la peinture française." Paris: Skira, 1949, pp. 3-10. %% Queneau begins by describing an article he had once read by Maurice Sachs, "Contre les peintres d'aujourd'hui" (NRF, juillet 1934), and continues by disagreeing with this author's stand on the dependance of painting on matter. Along the way Queneau indicates Maurice Vlaminck's writings and acquaintances. This text is in a loose-leaf album of ten Vlaminck reproductions. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. "Voilà que j'assiste à un grand déjeuner officiel." Les Lettres françaises (Paris), vol. * #517 (20 mai 1954), p. 1. %% This was reprinted in Sonnets.
- Queneau, Raymond. "Voilà que j'assiste à un grand déjeuner officiel." Cahiers du Collège de 'pataphysique #19 (4 clinamen 82 EP [vulg. 26 mars 1955]), p. 71.
- Queneau, Raymond. "Voilà que j'assiste à un grand déjeuner officiel." In Journal d'une poésie nationale. Ed. Louis Aragon. Lyon: Henneuse, 1955, p. 111.
- Queneau, Raymond. Le Vol d'Icare. Paris: Gallimard, 1968.

- Queneau, Raymond. Le Vol d'Icare. Collection "Soleil," #242. Paris: Gallimard, 1968.
- Queneau, Raymond. Le Vol d'Icare: Extraits. Cahiers littéraires de l'ORTF (Paris), an. 7 #6 (8 décembre 1968), pp. 8-11. %% This is chapter three from the novel, presented on France-Culture at 11:10 pm on the 18th of december.
- Queneau, Raymond. Le Vol d'Icare: Prière d'insérer. Dated "octobre 1968." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 67-68.
- Queneau, Raymond. Le Vol d'Icare. Ill. Eric Provoost. Collection "Folio," #2629. Paris: Gallimard, 1994.
- Queneau, Raymond. Le Vol d'Icare. Ill. Eric Provoost. Collection "Folio," #2629. Paris: Gallimard, 1995.
- Queneau, Raymond. Le Vol d'Icare. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1165-1359. %% There is additional material available on pp. 1523-1543 and 1794-1820. Cf. also Henri Godard, "Notice."
- Queneau, Raymond. Le Vol d'Icare: Extraits. Cahiers littéraires de l'ORTF (Paris), vol. # (8 décembre 1968), pp. 8-11.
- Queneau, Raymond. "Voulez-vous jouer aux épigrammes?" Le Figaro littéraire (Paris), an. 6 #250 (3 février 1951), p. 3. %% The newspaper asked for contributions of "épigrammes" and published six or seven of the results in each of 7 columns appearing between 13 janvier and 3 mars. Queneau's entry: "Dans les temps anciens, l'épigramme / Ne se prisait guère qu'au gramme. / De nos jours, grâce au Figaro, / On ne l'absorbe qu'au kilo." Cf. Anonymous, "Raymond Queneau lauréat."
- Queneau, Raymond. "Le Voyage de la Tour Eiffel." Temps mêlés #150 + 29/30 (avril 1986), pp. 3-6 and 9. %% This is a whimsical text apparently left unfinished. There is some sort of manuscript available at the CDRQ under this title.
- Queneau, Raymond. Le Voyage en Grèce. Paris: Gallimard, 1973. %% This includes articles from Queneau's early work, some of them hard to find in their original form nowadays: they come from La Critique sociale, Le Voyage en Grèce, La Bête noire, Sphinx, Volontés, Europe, Documents, and La Nouvelle Revue française. They are "L'Air et la chanson"; "Avant-hier par Kay Boyle"; "Carlo Suarès: La Comédie psychologique précédé de A présent"; "Cdt Lefebvre des Noëttes: L'Attelage. Le Cheval de selle à travers les âges. Contribution à l'histoire de l'esclavage"; "Charles Picard: La Vie privée dans la Grèce classique"; CR of Henry Miller's Tropic of Cancer and Black Spring; "Curieuse Evolution du français moderne"; "Cyril Tourneur, dramaturge noir"; "'De Jean Coste' et l'expérience poétique"; "D^f René Allendy: La Justice intérieure"; "Drôles de goûts"; "D^f René Allendy: La Psychanalyse, doctrines et applications"; "L'Ecrivain et le langage"; "Enquête sur l'influence grecque"; "Errata"; "Les Etats-Unis et la Révolution française"; "Gaston Baissette: Hippocrate"; "Des Génies méconnus"; "Guglielmo Ferrero: La Fin des aventures. Guerre et paix"; "Guide to Kulchur par Ezra Pound"; "Harmonies grecques"; "Les Horizons per-dus"; "L'Humour et ses victimes"; "I. V. Pavlov: Les Réflexes conditionnels. Etudes objectives de l'activité nerveuse supérieure des animaux"; "L'Inde sacrée"; "Jacques Baron: Peines perdues"; "James Joyce, auteur classique"; "Jean Grave: Le Mouvement libertaire sous la III^e République"; "Jean Hé lion aux Cahiers d'art"; "Julien Benda: Discours à la nation européenne"; "Louis Hoyack: Les Aubes de l'humanité"; "Louis Hoyack: Spiritualisme historique. Etude critique sur l'idée de progrès"; "Lyrisme et poésie"; "Madeleine Israël: Jules Romains, sa vie, son oeuvre";

"Marcel Berger et Paul Allard: Les Secrets de la censure pendant la guerre"; "Minotaurisme et monogamie"; "La Mode intellectuelle"; "Le Mythe et l'imposture"; "Naissance et avenir de la littérature"; "Paul Nizan: Aden Arabie"; "Paul Nizan: Les Chiens de garde"; "Le Plus et le moins"; "Psychologie anglo-saxonne"; "Qu'est-ce que l'art?"; "Le Rat, la vigne et le larron"; "Raymond Roussel: Nouvelles Impressions d'Afrique, Impressions d'Afrique"; Réponse à l'enquête "Qu'attendiez-vous de la Grèce?"; "Richesse et limite"; "Sidney Hook: The Contemporary Significance of Hegel's Philosophy"; "Venceslas Berent: Les Pierres vivantes"; "Vers la réalité, mais quelle réalité?"; "Vie de M. K. Gandhi écrite par lui-même"; "W. Vernadsky: L'Étude de la vie et la nouvelle physique"; "Alexandre Koyré: 'Note sur la langue et la terminologie hégéliennes'" (written with Georges Bataille). The epigraph is from Janine Queneau's Adieu chansons.

- Queneau, Raymond. Le Voyage en Grèce: Prière d'insérer. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 70.
- Queneau, Raymond. "W. Vernadsky: L'Étude de la vie et la nouvelle physique." La Critique sociale (Paris), an. 1 #3 (octobre 1931), pp. 133-134. %% Queneau reflects on the nature and state of science. There is some sort of manuscript available at the CDRQ under the title "Vernadsky." Cf. Michel Lécureur, Raymond Queneau, p. 139; Marcel Moré, Accords et dissonances and "Machines."
- Queneau, Raymond. "W. Vernadsky: L'Étude de la vie et la nouvelle physique." In his Le Voyage en Grèce. Paris: Gallimard, 1973, pp. 19-22.
- Queneau, Raymond. "W. Vernadsky: L'Étude de la vie et la nouvelle physique." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond. Waga tomo Piero. Trans. Shozo Sugaro. Tokyo: Shinchosha, 1965. %% This translation of Pierrot mon ami into Japanese is printed as the third work in a volume also containing translations of John Perkins by Henri Thomas, Une Mémoire démentielle by Louis-René des Forêts, and Fin de partie by Samuel Beckett. The Japanese title means the same as the French one.
- Queneau, Raymond. We Always Treat Women Too Well. Trans. and notes Barbara Wright. Foreword Valerie Caton. London: John Calder, 1981. %% This is a translation of On est toujours trop bon avec les femmes into English. Cf. Hilary Bailey, "Down in the Forest"; Robin Buss, "Literary Gamesmanship"; George Craig, "The Accosters' Last Stand"; Stuart Evans, CR of Barbara Wright's translation of We Always Treat Women Too Well; Alex Hamilton, "A Passport to the Backlist"; Michael Irwin, "Reconstructions"; Fergus Pyle, "Queneau's Wake"; Stanley Reynolds, "From Russia with Laughs"; Nicholas Shrimpton, "Castrations"; John Sturrock, "Queneau's Irish Caper."
- Queneau, Raymond. We Always Treat Women Too Well. Trans. and notes Barbara Wright. Foreword Valerie Caton. New York: New Directions, 1981. %% Cf. Anonymous, CR of Barbara Wright's translation of We Always Treat Women Too Well (Choice, Kirkus Reviews); Barbara A. Bannon, CR of Barbara Wright's translation of We Always Treat Women Too Well; J. D. O'Hara, "Reflections on Recent Prose"; Arthur J. Sabatini, CR of Barbara Wright's We Always Treat Women Too Well; David Teevan, "Reader's Choice"; John Updike, "Thirty-four Years Late, Twice," "Trente-quatre Années plus tard, deux fois," and "Two Late Arrivals"; Janet Wiehe, CR of Barbara Wright's translation of We

Always Treat Women Too Well; Jean M. Williams, CR of Barbara Wright's translation of We Always Treat Women Too Well.

- Queneau, Raymond. We Always Treat Women Too Well. Trans. Barbara Wright. Intro. John Updike. Foreword Valerie Caton. New York: New York Review of Books, 2003. %% Cf. Thomas Broderick, CR of Barbara Wright's translation of We Always Treat Women Too Well; Jeff Bursey, CR of We Always Treat Women Too Well and Witch Grass; Jordan Stump, "Exercises in Wile: Raymond Queneau, the Novelist as Trickster."
- Queneau, Raymond. We zijn altijd teardig voor vrouwer. Trans. Joyce ?. 1983. %% This is a translation of On est toujours trop bon avec les femmes into Dutch. Cf. Manet van Montfrans, "Raymond Queneau vertaald in het land van Joyce."
- Queneau, Raymond. "What a Life!" Documents (Paris), an. 2 #5 (* 1930), pp. 282-285. %% Queneau describes, with a number of illustrations taken from the book, a short humorous novel named What a Life! created by mixing a text with the illustrations from a London store's catalogue. There is some sort of manuscript available at the CDRQ under this title. Cf. the note on p. 213 of Queneau's Voyage en Grèce; Sjef Houppermans, "D'un Raymond l'autre: Faits divers chez Roussel et Queneau"; Miles Kington, "What a life!"; Michel Lécureur, Raymond Queneau, pp. 129-130; E. V. Lucas and George Morrow, "When Did You See Your First Dada?"; Vivian Mercier, "James Joyce and the French New Novel," p. 217.
- Queneau, Raymond. "What a Life!" In his Bâtons, chiffres et lettres. Paris: Gallimard, 1950, pp. 197-207. %% This is not exactly the same as in the original text.
- Queneau, Raymond. "What a Life!" In his Bâtons, chiffres et lettres. Revised ed. Collection "Idées," #70. Paris: Gallimard, 1965, pp. 293-303.
- Queneau, Raymond. "When the Spirit..." Trans. Marc Lowenthal. Amherst, New York: Club of Odd Volumes, 1997. %% This is a translation of "Lorsque l'esprit..."
- Queneau, Raymond. Ein Winter in Le Havre. Trans. Eugen Helmlé. Stuttgart: Werner Gehör-Verlag, 1975. %% This is a translation of Un Rude Hiver into German. Cf. Anonymous, "Wehmütige Liebe"; Ingeborg Drewitz, "Eine spröde Liebe"; Hanns Grössel, "Reichsprotectorat Frankreich. Raymond Queneaus Roman über den Kriegswinter 1916/1917"; Susanne Knecht, "Urlaub von der Truppe"; Helmut Scheffel, "Der Jongleur spielt mit der Traurigkeit. Raymond Queneaus Roman Ein Winter in Le Havre"; Sigrid Suss, "Liebe in dreierlei Gestalt"; Mario Szenessy, "Auf der Suche nach Zazie. Queneaus früher Roman Ein Winter in Le Havre" and "Kritik in Kürze"; Kurt Lothar Tank, "Des Gefühle des Monsieur Lehameau"; Brigitte Weidmann, CR of Un Rude Hiver.
- Queneau, Raymond. Witch Grass. Trans. and intro. Barbara Wright. New York: New York Review of Books, 2003. %% This is Wright's translation of Le Chiendent under a new title. Cf. Jeff Bursey, CR of We Always Treat Women Too Well and Witch Grass; Joshua Clover, "Queneau-it-all"; Jordan Stump, "Exercises in Wile: Raymond Queneau, the Novelist as Trickster."
- Queneau, Raymond. "Words from the Unconscious." Transition (New York), vol. * #21 (march 1932), pp. 302-303. %% Queneau has simply collected extracts from one of the works of J. P. Brisset, one of his "fous littéraires." In spite of the title being in English, this is not simply a translation. Cf. Stéphane Audeguy, "Queneau et les fous littéraires: Le Fils, le père et la littérature"; Marc Decimo, Jean-Pierre Brisset, Prince des penseurs, in-venteur, grammairien et prophète; Jean-Pierre Le Boulter, "A propos d'une 'Phrase de

- Bris-set' (et de 'Words from the Unconscious')"; Queneau, "Le Souvenir du match Hemingway-Prévost" and "La Théologie génétique de J. P. Brisset."
- Queneau, Raymond. "A World of Fantasy." Trans. David Pryce-Jones. Time and Tide (Bram-hall, Cheshire, England), vol. 42 #27 (6 July 1961), p. 1119. %% Queneau reviews Iris Murdoch's A Severed Head. I know of no published French original.
- Queneau, Raymond. Wunming Moe Sa Lir Ta: Lie Duau Ba-Li Di Sha-Li. Trans. Chin-Lan He. Taipei: Yuan Cheng Literature Publishing Company, 1977. %% This is a translation of Zazie dans le métro into Chinese. Queneau's name is phonetically rendered as "Lei-Meng Genuo," and the title means "Civilization murdered her: Zazie (Sha-li) arrives in Paris (Ba-li)." The version held in Verviers is a second printing, two months after the first one. This text was later reprinted under the title Sa-i tsai ti-tieh shang.
- Queneau, Raymond. Ha-Yom ha-Shevi'i shel ha-hayim. Trans. Avital Inbar. Sifriyah la'am #332. Tel Aviv: 'Am 'oved, 1987. %% This is a translation of Le Dimanche de la vie into Hebrew.
- Queneau, Raymond. Yours for the Telling. Graphics by Sheila Bourne. Trans. John Crombie. Paris: Kickshaws, 1982. %% This is a translation into English of Queneau, Un Conte à votre façon, and Kickshaws printed 485 numbered copies in this first run. There is a version in French which is exactly the same, beyond the change in languages, under Queneau, Un Conte à votre façon, and there is another English translation under Queneau, "A Story as You Like it." Cf. Peter Reading, "Anyone for Ludo?"
- Queneau, Raymond. Η Ζαζί στό μετρό. Trans. Γεωργία Καταπόδη. Αθήνα: Γράμματα, 1981. %% This is a translation of Zazie dans le métro into Greek.
- Queneau, Raymond. Zazi v metro. Trans. Leonid Tsiviyana. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 64-229. %% This is a translation of Zazie dans le métro into Russian. Cf. also Zazie v metro. [[_____ - _____, _ . _____]]
- Queneau, Raymond. Zazi v metru. Trans. Zdeněk P. ibyl. Praha: Mladá Fronta, 1969. %% This is a translation into Czech. Cf. Peter Zajac, CR of Zazie v metru.
- Queneau, Raymond. Zazi v metru. Trans. Zdenek Pribyl. Ill. Michael Rittstein. Praha: Trigon, 1996.
- Queneau, Raymond. Zazi w metrze. Trans. Maryna Ochab. Warszawa: Panstwowy Instytut Wydawniczy, 2005. %% This is not exactly a translation of Zazie dans le métro but a "Po-lish adaptation" (according to the translator).
- Queneau, Raymond. Zazie. Trans. Barbara Wright. London: The Bodley Head, 1960. %% There are no notes or introduction to this translation, in spite of what Wright did for later editions. Note that this is not identical to the version published in the United States. There are some translation materials available in Wright's archives at the Lilly Library in Bloomington, Indiana; I do not know whether she used them or not. Cf. Anonymous, "A Dazzle of Foreigners" and "Out of the Underworld"; Malcolm Bradbury, CR of Barbara Wright's translation of Zazie; Ronald Bryden, "Wild Britain"; Connolly Cole, "Circus with Clowns"; Ladislav Gara, ed., Translation and Translators; Anne Guérin, "Zazie en Angle-terre: Difficultés de traduction"; Storm Jameson, "Ghost-Ridden Past"; V. S. Naipaul, CR of Barbara Wright's translation of Zazie; Carol O'Sullivan, "Picturing

Characters: Zazies 'à gogo'; Sonia Pitt-Rivers, "Queneau Underground"; Henri Plard, "Sur les limites du tra-duit: Zazie dans le métro en anglais et en allemand"; Le Promeneur de la Seine, "Rive gauche, rive droite"; Queneau, Journaux (1914-1965), pp. 1023-1024; John Raymond, "Post-Summit Paris"; Dominique Rolland-Nanoff, "Zazie dans le métro et la traduction de l'humour en littérature: Une Analyse comparée de deux traductions en langue anglaise"; Norman Shrapnel, "Documentary Fiction and Real Life"; John Weightman, "A Quainter Lolita."

- Queneau, Raymond. Zazie. Trans. Barbara Wright. New York: Harper and Brothers, 1960. %% The American translation is significantly different from the British one, only maybe 95% the same. Cf. Anonymous, CR of Barbara Wright's translation of Zazie (Kirkus Reviews, Virginia Quarterly Review); Joan Brace, "Meet Zazie, in a Zany Story That Set Paris on Its Ear"; Maurice Dolbier, "Zazie"; Ladislav Gara, ed., Translation and Translators; C. Geeslin, "French Import"; Vernon Hall, Jr., "Girl Who Knows All the Words"; Lynn Hopper, "Zazie Offers A Challenge to Readers"; Elizabeth Hoyt, "Bounce Through Paris"; Laurent LeSage, "A Mischievous Miss in Paris"; Charles Mann, CR of Barbara Wright's translation of Zazie; Richard McLaughlin, CR of Barbara Wright's translation of Zazie; Luther Nichols, "Zazie is a French Lolita Who Jeers at Conventions"; Justin O'Brien, The French Literary Horizon and "A Streak of Mischievous"; Kenneth Rexroth, "Zazie Abroad."
- Queneau, Raymond. Zazie. Trans. Barbara Wright. Collection "Corgi." London: Transworld Publishers Ltd., 1961.
- Queneau, Raymond. Zazie. Trans. Barbara Wright. Collection "Corgi." London: Transworld Publishers Ltd., 1966.
- Queneau, Raymond. Zazie. Trans. Barbara Wright. New York: Bantam, 1968. %% This is apparently the same translation as in the 1960 Bodley Head edition.
- Queneau, Raymond. Zazie. Trans. Barbara Wright. New York: Riverrun Press, 1982. %% This is the same as the 1982 Calder edition. Cf. Mary Jo Wenckus, CR of Barbara Wright's translation of Zazie.
- Queneau, Raymond. Zazie. Trans. Evert Lundström. Intro. Artur Lundkvist. Stockholm: Tidens Förlag, 1961. %% This is a translation into Swedish.
- Queneau, Raymond. "Zazie." Biblio (Paris), an. 28 #10 (décembre 1960), p. 7. %% This consists of two fragments of a previous and unpublished version; it approximates the beginning of Trousecaillon's late-night visit to Marcel/ine (chapter 15). It has been translated into Italian, where it has some notes: cf. Queneau, "I Romanzi che non si raccontano."
- Queneau, Raymond. Zazie a Metrón. Trans. and intro. László Pödör. Budapest: Magvető, 1973. %% This is a translation into Hungarian.
- Queneau, Raymond. "Zazie à Paris." Actualité littéraire (Paris), vol. * #54 (février 1959), pp. 32-35. %% This is most of the first chapter of Zazie dans le métro, from "Heureusement vlà l'train qui arrive" to "Un petit ange." It claims to be a prepublication, but I believe that the novel was already on the streets in the third week of January. Cf. Bernard Gheerbrant, "L'Affaire."
- Queneau, Raymond. Zazie al metro. Trans. and postface Jaume Fuster. Collection "Venècies," #2. Barcelona: Edicions de la Magrana, 1985. %% This is a translation into Catalan. Cf. Valenti Bru, "Sally/Zazie i les traduccions"; Elena Vilageliu i Albuixech, "Comen-tari entorn de la traducció de Zazie dans le métro."

- Queneau, Raymond. Zazie al metro. Trans. and postface Jaume Fuster. Collection "Els Llibres de Butxaca," #7. Barcelona: Edicions de la Magrana, 1989.
- Queneau, Raymond. Zazie be-metro. Trans. Ayelah Rahab. Tel-Aviv: Kineret, 1983. %% There is another translation into Hebrew indexed under Queneau, Zazie vmetro.
- Queneau, Raymond. Zazie dan le métro. City of Industry, California: Collectors Publications, 1969. %% This is a copy of the Olympia Press edition, with exactly the same translation and layout, but about the last ten per cent of this volume is made up of advertisements for the publisher's pornography books. There is no mention of Queneau, Gallimard, or the original French edition, nothing more than what is above, and the misspelling of the original title might be intentional because of an unlicensed character of the book. On the other hand, it is possible that Olympia Press sold the translation rights to this American firm, considering what sort of a publisher the French company was.
- Queneau, Raymond. Zazie dans le métro. Paris: Gallimard, 1959.
- Queneau, Raymond. Zazie dans le métro: Prière d'insérer. Dated "janvier 1959." %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 52.
- Queneau, Raymond. Zazie dans le métro. Collection "Soleil." Paris: Gallimard, 1959. %% Jacques Bens says (Queneau, p. 241) that this is an "édition reliée d'après la maquette de Massin." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 137 and 358 (note 148).
- Queneau, Raymond. Zazie dans le métro. Paris: Gallimard, 1959. %% Jacques Bens (Queneau, p. 241) says that this is an "édition reliée d'après la maquette de Mario Prassinis"; there were only 648 copies printed.
- Queneau, Raymond. Zazie dans le métro. Ill. Siné. Collection "Livre de poche," #934. Paris: Union générale d'édition, 1963.
- Queneau, Raymond. Zazie dans le métro. Collection "Soleil," #22. Paris: Gallimard, 1967.
- Queneau, Raymond. Zazie dans le métro. Collection "Folio," #103. Paris: Gallimard, 1972.
- Queneau, Raymond. Zazie dans le métro. Collection "Folio," #103. Paris: Gallimard, 1975.
- Queneau, Raymond. Zazie dans le métro. Collection "Folio," #103. Paris: Gallimard, 1996.
- Queneau, Raymond. Zazie dans le métro. Ill. Henri Galeron. Collection "Folio," #103. Paris: Gallimard, 1975. %% There were simple reprints of this edition in 1975 and 1976.
- Queneau, Raymond. Zazie dans le métro. Ill. Roger Blachon. Collection "1000 Soleils." Presented by Pierre Marchand and Jean Olivier Héron. Paris: Gallimard, 1977. %% This presentation is in no sense a commentary on Zazie dans le métro but is rather on Queneau himself.
- Queneau, Raymond. Zazie dans le métro. Ill. Roger Blachon. Collection "Les Grands Textes illustrés." Paris: Gallimard, 1979.
- Queneau, Raymond. Zazie dans le métro. Ill. Gilbert Raffin. Collection "Folio," #103. Paris: Gallimard, 1990.
- Queneau, Raymond. Zazie dans le métro. Ill. Gilbert Raffin. Collection "Folio," #103. Paris: Gallimard, 1999.
- Queneau, Raymond. Zazie dans le métro. Collection "1000 Soleils." Paris: Gallimard, 1991. %% Except for the cover, this is virtually identical to the 1977 "1000 Soleils" editions.
- Queneau, Raymond. Zazie dans le métro. Ill. Roger Blachon. Collection "Lecture Junior," #47. Paris: Gallimard, 1994.

- Queneau, Raymond. Zazie dans le métro. Ill. Roger Blachon. Collection "Folio Junior," #1000. Paris: Gallimard, 1999. %% Cf. Michèle Kahn, "Zazie met dans le mille."
- Queneau, Raymond. Zazie dans le métro. In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 557-689. %% There is additional material available on pp. 1459-1502, 1692-1718, and 1823-1824. Cf. also Paul Gayot, "Notice."
- Queneau, Raymond. Zazie dans le métro. Raconté en images par Jacques Carelman. Paris: Gallimard, 1966. %% Cf. Hubert Juin, "Au pays de la bande dessinée"; Queneau, "Miroir double." There is some sort of manuscript available at the CDRQ under the title "Préface à Carelman pour Zazie," even though no preface appears in this work.
- Queneau, Raymond. Zazie dans le métro. Ill. Jacqueline Duhème. Trans. Akbar del Piombo and Eric Kahane. Paris: Olympia Press, 1959. %% This is #74 in the so-called "Travellers' Companion" series; the title is indeed in French, although the back of the title page indicates that an earlier version had been announced as "Zazie or the Sex of Angels." The information noted under P. J. Kearney makes it clear that the Olympia Press, while occasionally offering English translations of real literature, specialized in pornographic novels. Kearney speculates that "Akbar del Piombo" was actually Norman Burlington, which happens to be correct; the publisher was Maurice Girodias. Cf. Anonymous, "L'Insupportable Zazie va conquérir l'Amérique grâce à une petite parisienne," "Lettres," and "Voici Zazie dans le tube"; John Appleton, "Olympia Press"; John De St. Jorre, The Good Ship Venus: The Erotic Voyage of the Olympia Press; Jean Fayard, "Gézétéchézazi"; Maurice Girodias, Les Jardins d'éros; Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'"; Henry Popkin, "The Famous and Infamous Wares of Monsieur Girodias"; Queneau, Cher Mon-sieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 241, and Zazie dans le métro; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 146 and 360 (note 160); John Raymond, "Post-Summit Paris"; Dominique Rolland-Nanoff, "Zazie dans le métro et la traduction de l'humour en littérature: Une Analyse comparée de deux traductions en langue anglaise"; Leonard Russell, "Mainly About Books."
- Queneau, Raymond. Zazie dans le métro. Collection "Jacques Canetti." Adaptation by Evelyne Levasseur. Read by Evelyne Levasseur and Claude Pieplu. Prod. Jacques Canetti. 60 minute cassette. "Le Livre qui parle" JC 015 (or LQP 1422). %% This portrays a meeting between Zazie and Queneau, who takes on the identities of Gabriel and Troucaillon for the purpose.
- Queneau, Raymond. Zazie dans le métro. Videorecording, 92 minutes. ? : Nouvelles Editions de films, 1991.
- Queneau, Raymond. Zazie dans le métro. Adaptation for the theater by Marie Bronsard and Pierre Bayare. %% This adaptation was staged on 4 décembre 1990 at the Rond Point Liberté, Saint-Maur (Val-de-Marne).
- Queneau, Raymond. Zazie dans le métro. Adaptation for the theater by Michel Tag. %% There is no other information available in the copy held at the CDRQ.
- Queneau, Raymond. Zazie dans le métro: Extract. France observateur (Paris), vol. 10 #455 (22 janvier 1959), pp. 17-18. %% This amounts to the opening pages of the novel.
- Queneau, Raymond. Zazie dans le métro: Extract. In Témoins de la prose française du Moyen Age à nos jours. Ed. Maurice Peperstraete and Robert Vasteels. Tournai: Casterman,

- 1964, pp. 538-539. %% This passage recounts the fight at "Aux Nyctalopes" (chapter 17).
- Queneau, Raymond. "Zazie dans son plus jeune âge (Petite Mise au point écrite pour mon usage personnel en juillet 1945)." Les Lettres nouvelles (Paris), an. 7 #2 (11 mars 1959), pp. 5-7. %% Queneau describes in some detail his earliest ideas about the "plot" of Zazie dans le métro, but this text was probably not actually written in 1945, no matter what the subtitle says. There's a translation of this article into Italian under Queneau, "Zazie nella sua piu giovane età."
- Queneau, Raymond. Zazie en el "metro." Trans. Domingo Pruna. Barcelona: Plaza & Janes, 1961.
- Queneau, Raymond. Zazie en el metro. Trans. Fernando Sánchez Dragó. Madrid: Alfaguara, 1978. %% Cf. Blanca Acinas, "Juegos de palabras y traducción. Zazie dans le métro de Queneau"; Eduardo Mendicutti, CR of Zazie en el metro; Domingo Perez-Minik, "La Novela extranjera en España: Zazie en el metro de Raymond Queneau"; Anita Rogero and A. Emma Sopena Balordi, "Analyse des renforcements affectifs et des changements de niveau de langue dans la traduction en espagnol de Zazie dans le métro: L'Adaptation cinématographique et son doublage en espagnol."
- Queneau, Raymond. Zazie en el metro. Trans. Fernando Sánchez Dragó. Madrid: Alfaguara, 1993. %% This is a paperback edition, but the same as the original.
- Queneau, Raymond. Zazie i Paris. Trans. Jens Kruuse. Kobenhavn: Schonberg, 1960. %% This is a translation into Danish. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 159. Cf. Anonymous, "Zazie i Paris."
- Queneau, Raymond. Zazie in de metro. Trans. Jenny Tuin. Amsterdam: Van Ditmar, 1968.
- Queneau, Raymond. Zazie in de metro. Trans. Jenny Tuin. Amsterdam: De Bezige Bij, 1983. %% Cf. Frans Aerts, "Nu zijn we al meer gewend."
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Frankfurt: Suhrkamp Verlag, 1960. %% Cf. Anonymous, "Raymond Queneau: Zazie in der Metro"; Günter Blöcker, "Raymond Queneau: Zazie in der Metro and "Das Zaziesche Zeitalter"; Karl Epting, "Die allzu berühmte Zazie"; Cajetan Freund, "Leitbild Zazie. Ein 'furchtbares Kind' unserer Zeit"; Mathieu Galey, "Literaturbrief aus Frankreich: Erstaunliches Abenteuer Surrealismus"; Franz A. Hoyer, "Spiel mit der Sprache"; Wolfgang Koeppen, "Das neue französische Wörterbuch"; Rolf Michaelis, "Parodistische Purzelbäume"; Karl Markus Michel, "Napoléon mon cul"; Hedwig Rohde, "Zazie in der Metro"; Ulrich Schmidt, "La Traduction allemande du 'néo-français' dans Zazie dans le métro"; Olaf Uhlenhorst, "Eine Komödie der Täuschungen"; Elisabeth Walther, "Raymond Queneaus Zazie"; Walter Widmer, "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens."
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Edition Suhrkamp," #29. Frankfurt: Suhrkamp Verlag, 1963.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Bibliothek Suhrkamp," #431. Frankfurt: Suhrkamp Verlag, 1975.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Volk und Welt Spektrum," #101. Berlin: Verlag Volk und Welt, 1977.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Bibliothek Suhrkamp," #431. Frankfurt: Suhrkamp Verlag, 1984.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Bibliothek Suhr-

- kamp," #431. Frankfurt: Suhrkamp Verlag, 1986.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Bibliothek Suhrkamp," #431. Frankfurt: Suhrkamp Verlag, 1988.
- Queneau, Raymond. Zazie in der Metro. Trans. Eugen Helmlé. Collection "Suhrkamp Taschenbuch," #1598. Frankfurt: Suhrkamp, 1989. %% Note that this translation is new and is not a mere reprinting.
- Queneau, Raymond. Zazie în metrou. Pref. Luca Pi_u. Trans. Laszlo Alexandru. Collection "Proz_ contemporan_." Pite_ti, Romania: Paralela 45, 2001. %% This is a translation into Romanian.
- Queneau, Raymond. Zazie in the Metro. Trans. Barbara Wright. London: John Calder, 1982. %% Cf. Robin Buss, "Literary Gamesmanship"; Susan Jeffreys, "Bon Voyage Tristesse."
- Queneau, Raymond. Zazie in the Metro. Trans. Barbara Wright. New York: Riverrun Press, 1982. %% Cf. Anonymous, CR of Barbara Wright's translation of Zazie in the Metro.
- Queneau, Raymond. Zazie in the Metro. Trans. Barbara Wright. Intro. Gilbert Adair. London: Penguin Books, 2000. Cf. Max Davidson, "Books: Paperbacks."
- Queneau, Raymond. Zazie metroan. Trans. and intro. Joxan Elozegi Arregi. Collection "Literatura unibertsala," #52. Euba, Viscaya: Ibaizabal Argitaletrea, c. 1996. %% This is a translation of Zazie dans le métro into Basque.
- Queneau, Raymond. Zazie metroda. Trans. Tahsin Yücel. Istanbul: Sel Yayincilik, 2003. %% This is a translation of Zazie dans le métro into Turkish. Cf. Gérard Meudal, "Bain turc"; Tahsin Yücel, "Zazie en Turquie."
- Queneau, Raymond. Zazie nel metrò. Trans. and notes Franco Fortini. Torino: Einaudi, 1960. %% Cf. Franco Fortini, "Nota del traduttore"; Domenico Porzio, "La Terribile Bambina Zazie"; Carlo Steiner, "Raymond Queneau -- Zazie nel metrò."
- Queneau, Raymond. Zazie nel metrò. Trans. Franco Fortini. Collection "I Libri del Pavone," #362. Verona: Arnoldo Mondadori, 1964.
- Queneau, Raymond. Zazie nel metrò. Trans. Franco Fortini. Collection "Gli Oscar," #104. Verona: Mondadori, 1967.
- Queneau, Raymond. Zazie nel metrò. Trans. Franco Fortini. In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. 1059-1204.
- Queneau, Raymond. Zazie nel metrò. Trans. Franco Fortini. Collection "Einaudi Tascabili," #188. Torino: Einaudi, 1994. %% This is exactly the same as in the Gallimard/Einaudi Pléiade edition, right down to the "mise en page." This volume includes a translation into Italian of Roland Barthes's "Zazie et la littérature" (the Essais critiques version), translated by Lidia Lonzi. There is also "Il mio film su Zazie," an interview with Louis Malle drawn from Philip French's Malle on Malle, and a biography and a bibliography of Queneau by Giacomo Magrini.
- Queneau, Raymond. "Zazie nella sua più giovane età." Trans. Pino Paioni. Il Caffè (Roma), an. 9 #6 (dicembre 1961), pp. 4-5. %% This is a translation of Queneau, "Zazie dans son plus jeune âge." Cf. the note under the entry for Queneau's "I Romanzi che non si raccontano."
- Queneau, Raymond. Zazie no metro. Trans. Alexandre Rodriguès. Collection "Biblioteca dos humoristas," #7. Lisboa: Portugália, 1965.

- Queneau, Raymond. Zazie no metrô. Trans. Irène Monique Harlek Cubric. ?, Portugal: Circulo de leitores, 1974. %% This is a translation into Portuguese.
- Queneau, Raymond. Zazie no metrô. Trans. Irène Monique Harlek Cubric. Rio de Janeiro: Rocco, 1985.
- Queneau, Raymond. Zazie på metroen. Trans. Thomas Lundbo. Oslo: Solum Verlag, 2004. %% This is a translation of Zazie dans le métro into Norwegian.
- Queneau, Raymond. Zazie --- Pariisin Päiviä. Trans. Jukka Mannerkorpi. Helsinki: Otava, 1995. %% This is a translation of Zazie dans le métro into Finnish; the title means "Zazie -- Parisian Days."
- Queneau, Raymond. Zaz un metro. Trans. Uldris Krastiš. Intro. Gunta Makane. Riga, Latvia: Daugava, 2001. %% This is a translation into Latvian.
- Queneau, Raymond. Zazie v metre. Trans. Blahoslav Hečko. Collection "Knihovnica Slovenského Spisovateľ'a," #10. Bratislava, Czechoslovakia: Slovenský spisovateľ, 1972. %% This is a translation into Slovak. Cf. I. K., CR of Zazie v metre.
- Queneau, Raymond. Zazie v metre. Trans. Blahoslav Hečko. Revised edition. Bratislava, Czechoslovakia: Artifex, 1996.
- Queneau, Raymond. Zazie v metro. Trans. Maria Golovanievskaja and E. Razlogova. Ed. N. Rzhetskaya. Moskva: Moskovskiy Rabochiy, 1992. %% This is a translation of Zazie dans le métro into Russian. Cf. also Zazi v metro. [[_____, _____; _____, _____, _____, _____]]
- Queneau, Raymond. Zazie v metro. Trans. Edna Kornfeld. Tel-Aviv: Desheh, 1960. %% There is another translation into Hebrew indexed under Queneau, Zazie be-metro.
- Queneau, Raymond. Na Zenskô je Clovek Krátkej. Trans. Patrik Ouredník. Praha: Volvox Globator, 2001. %% This is a translation into Slovak, but it is not clear which Queneau novel is the original.
- Queneau, Raymond. Zgodba pa vasi izbiri. Trans. Aleš Berger. Ljubljana, Yugoslavia: Mladinska Knjiga, 1983. %% This is a translation of "Un Conte à votre façon" into Slovenian.
- Queneau, Raymond. "Zhut' zelyonia." Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 481-483. %% This is a translation of "Une Trouille verte" into Russian. [[_____]]
- Queneau, Raymond. Les Ziaux. Paris: Gallimard, 1943. %% According to Jacques Bens (Queneau, p. 239) and Claude Rameil (Amis de Valentin Brû #23 [juin 1983], p. 9), there were 15 "special editions" with four "poèmes libres" on two "feuillets": cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 143 and 359 (note 156).
- Queneau, Raymond. Les Ziaux. Collection "Métamorphoses," #17. Paris: Gallimard, 1943. %% According to Jacques Bens (Queneau, p. 239), this edition had a "réliure d'après la maquette de Paul Bonet"; Rameil says ("Bibliographie," p. 361) that there were 2220 copies printed, of which 20 were rather special.
- Queneau, Raymond. Les Ziaux. Collection "Métamorphoses," #17. Paris: Gallimard, 1948. %% This is a very different edition of this book. Rameil says ("Bibliographie," p. 361): "Cinq poèmes de la première édition ne sont pas repris ici; sept poèmes n'y figuraient pas." The note on p. 27 of Bibliothèque municipale du Havre, Raymond Queneau, says: "Les poèmes 'Campagne,' 'La Meule,' 'Lucifer parle,' de l'édition 1943 sont remplacés, en 1948, par: 'Robinson,' 'Le Naufrage,' 'On.' Le poème 'Muses et lézards,' de l'édition 1943,

- est remplacé en 1948 par 'Materia garrulans,' 'Maigrir,' 'La Pendule.' 'Bois' est remplacé par 'Cygne'." There were 2050 copies printed.
- Queneau, Raymond. Les Ziaux. Ill. Gabriel Paris. Paris: Gallimard, 1961. %% This art edition, which measures 34 cm. in width by 7.5 cm in height, only contains the poem "Les Ziaux." Where Queneau is listed as author, the phrase "de l'Académie Goncourt" is added; the name of Gabriel Paris appears on the facing page as the illustrator, with "un quidam" below it. Paris signed this copy, as did the lithographers (?) René Guillard and Fequet-Boudier (sp?). There were only 75 copies printed.
- Queneau, Raymond. Les Ziaux. Ill. Gabriel Paris. Paris: Gallimard, 1966.
- Queneau, Raymond. "Zwei Gedichte." Trans. Joachim Klünner. Athena (Berlin), an. 2 #5 (* 1948), pp. 46-47. %% This consists of Les Ziaux: "Idées" and "Explication des métaphores."
- Queneau, Raymond. De Zondag des levens. Trans. Jan Pieter van der Sterre. Utrecht: Uitgeverij Ijzer, 1999. %% This is a translation of Le Dimanche de la vie into Dutch.
- Queneau, Raymond. "100, 000, 000, 000, 000 Poems." Trans. Stanley Chapman. In Oulipo Compendium. Collection "Atlas Arkhive," #6. Ed. Harry Mathews and Alastair Brotchie. London: Atlas Press, 1998, pp. 12-33. %% This is fundamentally the same Chapman translation as the one appearing under Queneau, "A Hundred Thousand Billion Poems." The major difference is that this translation has "Yet from the city's pie pulled not one plum" as the last line of the sixth poem (p. 25) instead of "Childe Zazie to the Metro has not come" (p. 62 in the Prospice edition); the other changes are in capitalization and a typographical error.
- Queneau, Raymond. (No title). Amis de Valentin Brû #32-33 (décembre 1985), pp. 17-19. %% This is a reprint of Queneau, "Elie Lascaux," from Les Miauletois et leurs amis. Cf. the comments at the bottom of p. 19.
- Queneau, Raymond. (No title). Amis de Valentin Brû #32-33 (décembre 1985), pp. 20-24. %% This is on art in general and Elie Lascaux in particular. Cf. the comments at the bottom of p. 24.
- Queneau, Raymond. (No title). Temps mêlés #150 + 11 (février 1981), p. 35. %% This is an unpublished text from Queneau's surrealist years, which amounts to the alphabet printed vertically and then, on the horizontal, "ouille" added to each letter along with the meaning which Queneau found in each of these contrived words.
- Queneau, Raymond, ed. Les Ecrivains célèbres. Paris: Mazenod, 1951. %% The articles which Queneau himself wrote for this work are listed under the subject entry. Cf. Queneau, Journaux (1914-1965), p. 1000.
- Queneau, Raymond, ed. Les Ecrivains célèbres. Paris: Mazenod, 1958.
- Queneau, Raymond, ed. Les Ecrivains célèbres. Paris: Mazenod, 1966.
- Queneau, Raymond, ed. Encyclopédie de la Pléiade. Paris: Gallimard, 1955 - current. The information here is too vast to summarize, but start with this heading in the subject index.
- Queneau, Raymond, ed. Los Escritores célebres. Trans. Juan-Eduardo Cirlot. 3 vol. Collection "La Galería de los Hombres Célebres. Barcelona: Gustavo Gili, 1967.
- Queneau, Raymond, ed. Histoire des littératures, vol. I: Littératures anciennes orientales et orales. Encyclopédie de la Pléiade, vol. I. Paris: Gallimard, 1956. %% Cf. Queneau, Preface to Histoire des littératures, vol. I: Littératures anciennes orientales et orales.
- Queneau, Raymond, ed. Histoire des littératures, vol. I: Littératures anciennes orientales et

- orales. Encyclopédie de la Pléiade, vol. I. Paris: Gallimard, 1977.
- Queneau, Raymond, ed. Histoire des littératures, vol. II: Littératures occidentales. Encyclopédie de la Pléiade, vol. III. Paris: Gallimard, 1957. %% Cf. Queneau, Preface to Histoire des littératures, vol. II: Littératures occidentales.
- Queneau, Raymond, ed. Histoire des littératures, vol. II: Littératures occidentales. Encyclopédie de la Pléiade, vol. III. Paris: Gallimard, 1982.
- Queneau, Raymond, ed. Histoire des littératures, vol. III: Littératures françaises connexes et marginales. Encyclopédie de la Pléiade, vol. VII. Paris: Gallimard, 1958. %% Cf. Queneau, Preface to Histoire des littératures, vol. III: Littératures françaises connexes et marginales. Cf. also André Rousseaux, "Si tu t'imagines ... l'Encyclopédie."
- Queneau, Raymond, ed. Histoire des littératures, vol. III: Littératures françaises connexes et marginales. Encyclopédie de la Pléiade, vol. VII. Paris: Gallimard, 1978.
- Queneau, Raymond, ed. Introduction à la lecture de Hegel. Cf. Alexandre Kojève, Introduction à la lecture de Hegel.
- Queneau, Raymond, ed. Pour une bibliothèque idéale. Pref. and conclusion Queneau. Paris: Gallimard, 1956. %% This is based on the responses of 60 "personalities." Queneau's own entry (pp. 271-274) is rather interesting, especially in the light of what it omits.
- Queneau, Raymond, Michel Arnaud, and Boris Vian. Zoneilles. Paris: Collège de Pataphysique, 89 EP (vulg. 1962). %% This is the scenario of a film which was never actually made. Claude Rameil says ("Bibliographie," p. 374) that this was written in mai-juin 1947; there were 777 copies printed. Cf. Marcel Duhamel, Raconte pas ta vie, pp. 278-288; Michel Fauré, Les Vies Posthumes de Boris Vian; Paul Guth, "Raymond Queneau" (Gazette des lettres).
- Queneau, Raymond, Michel Arnaud, and Boris Vian. Zoneilles. In Rue des ravissantes by Boris Vian. Ed., pref., and notes by Noël Arnaud. Paris: Christian Bourgois, 1989, pp. 143-154.
- Queneau, Raymond, and Noël Arnaud. "Correspondance Noël Arnaud -- Raymond Queneau." In Arnaud's Avec Raymond Queneau. Ed. Claude Rameil. Cahiers Raymond Queneau #2. Saint-André-de-Najac (Aveyron): Patrick Fréchet, 2005, pp. 316-340. %% This consists of 20 letters which the two exchanged between octobre 1958 and septembre 1975. Claude Rameil has supplied some very worthwhile notes.
- Queneau, Raymond, and Enrico Baj. Meccano ou l'analyse matricielle du langage. Milano: Sergio Tosi and Paolo Bellasich, 1966. %% There were only 174 copies printed, all signed by Queneau and Baj, but of different form, contents, etc.
- Queneau, Raymond, and Georges Bataille. "Alexandre Koyré: 'Note sur la langue et la terminologie hégéliennes'." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 273. %% Queneau (?) comments on Hegel's use of everyday language to express his thought and approves of Koyré's article on it. Cf. the note under Queneau and Bataille, CR of Revue philosophique (#11-12, novembre-décembre 1931).
- Queneau, Raymond, and Georges Bataille. "Alexandre Koyré: 'Note sur la langue et la terminologie hégéliennes'." In Queneau's Le Voyage en Grèce. Paris: Gallimard, 1973, p. 32.
- Queneau, Raymond, and Georges Bataille. "Alexandre Koyré: 'Note sur la langue et la terminologie hégéliennes'." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond, and Georges Bataille. CR of Revue philosophique (#11-12, novembre-

décembre 1931). La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 273. %% This was not included in Voyage en Grèce as such: while Queneau and Bataille collaborated to review the three articles grouped under this title, Queneau only reprinted the review of Alexandre Koyré's book when he reprinted his contributions to La Critique sociale in his Voyage en Grèce. I infer, therefore, that it was Bataille who was responsible for the reviews of the works by Jean Wahl and Victor Basch.

Queneau, Raymond, and Georges Bataille. CR of Revue philosophique (#11-12, novembre-décembre 1931). In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond, and Georges Bataille. "La Critique des fondements de la dialectique hégélienne." La Critique sociale (Paris), an. 1 #5 (mars 1932), pp. 209-214. %% This article was reprinted in toto with good notes in Deucalion in 1955, as well as in a facsimile reprint of the entire Critique sociale series. Queneau's part of it, which runs from "Reste l'élément le plus étrange" on p. 211 of this text through "pour l'objet de l'activité scienti-fique" on p. 212, reappeared in a slightly rewritten version first in the 1950 edition of Bâtons, chiffres et lettres on pp. 231-235 under the title "La Dialectique des mathéma-tiques chez Engels" and then under this same title in Bords (1963) on pp. 131-134. It was not included in the 1965 edition of Bâtons, chiffres et lettres. Cf. Italo Calvino's commen-tary, "Préface," p. 10. Cf. also Lysa Hochroth, "The Scientific Imperative: Improductive Expenditure and Energeticism"; Denis Hollier, "About Some Books Which Bataille Did Not Write"; T. M. Knox, CR of Deucalion #5; Marie-Christine Lala, "Bataille-Queneau et la fin de l'histoire"; Elizabeth Legge, "Zeuxis's Grapes, Novalis's Fossils, Freud's Flowers: Max Ernst's History"; Michael Weingrad, "The College of Sociology and the Institute of Social Research."

Queneau, Raymond, and Georges Bataille. "La Critique des fondements de la dialectique hégélienne." Deucalion (Neuchâtel), vol. 5 #* (octobre 1955), pp. 45-59.

Queneau, Raymond, and Georges Bataille. "La Critique des fondements de la dialectique hégélienne." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond, and Georges Bataille. "Jean Wahl: Hegel et Kierkegaard." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 273. %% Bataille (?) looks at how religion shaped the early Hegel and so the entirety of his work, which nonetheless did develop in a radically different way from this source, and how Kierkegaard was influenced primarily by these early writings and developed in a much different direction. This was not included in Voyage en Grèce, possibly because it was Bataille who had written it rather than Queneau. Cf. the note under Queneau and Bataille, CR of Revue philosophique (#11-12, novembre-décembre 1931).

Queneau, Raymond, and Georges Bataille. "Jean Wahl: Hegel et Kierkegaard." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.

Queneau, Raymond, and Georges Bataille. "Victor Basch: De la philosophie politique de Hegel." La Critique sociale (Paris), an. 1 #6 (septembre 1932), p. 273. %% Bataille (?) simply states that Basch's book is a response to reactionary German philosophers who had tried to claim Hegel for their own position. This was not included in Voyage en Grèce, possibly because it was Bataille who had written it rather than Queneau. Cf. the note under Queneau and Bataille, CR of Revue philosophique (#11-12, novembre-décembre

1931).

- Queneau, Raymond, and Georges Bataille. "Victor Basch: De la philosophie politique de Hegel." In La Critique sociale. Ed. and pref. Boris Souvarine. Paris: Editions la Différence, 1983, no pages.
- Queneau, Raymond, and André Blavier. Lettres croisées 1949-1976. Ed. Jean-Marie Klinkenberg. Bruxelles: Editions Labor, 1988. %% Cf. André Blavier, "Lettres croisées: Eclaircissements complémentaires"; Michel Décaudin, "André Blavier, Raymond Queneau. Lettres croisées 1949-1976"; Pierre Garnier, "Raymond Queneau and André Blavier: Lettres croisées 1949-1976"; Claude de Grève, "Raymond Queneau, André Blavier, Lettres croisées 1949-1976"; Michel Grodent, "Queneau-Blavier: Pour tout savoir sur une amitié 'pataphysicienne"; Jacques-Gérard Linze, CR of Raymond Queneau and André Blavier's Lettres croisées; Raymond Mahieu, CR of Queneau and André Blavier's Lettres croisées 1949-1976; Francis Matthys, "Lettres croisées Queneau-Blavier"; Michal Mrozwicki, CR of Raymond Queneau and André Blavier's Lettres croisées; Dominique Poncelet, CR of Raymond Queneau and André Blavier's Lettres croisées; Pierre Puttemans, "Lettres croisées"; Christopher Shorley, CR of Raymond Queneau and André Blavier's Lettres croisées; Emmanuël Souchier, CR of Queneau and André Blavier's Lettres croisées; Philippe Van den Broeck, "En revue"; Pierre Ziegelmeier, CR of Queneau and André Blavier's Lettres croisées 1949-1976.
- Queneau, Raymond, and Walter Carone. "Les Champs Elysées." La Nef (Paris), vol. 14 #6 (mai 1957), pp. 52-58. %% This includes 28 stills from the film. Rameil indicates ("Bibliographie," p. 371) that Théron was involved in the film, but he is not mentioned in this text. Cf. Queneau, "Les Champs Elysées."
- Queneau, Raymond, and Georges Charbonnier. "Queneau: 'C'est toujours une grande affaire de parler'." L'Express (Paris), vol. * #527 (22 novembre 1962), pp. 30-31. %% This is a prepublication of three extracts from Queneau's Entretiens avec Georges Charbonnier, which came in turn from their radio interviews.
- Queneau, Raymond, Marcel Duhamel, and Jacques Prévert. Le Trésor. L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 75-77. %% This is the surrealist scenario, written in 1928, of a film which was never produced. Cf. Noël Arnaud, "L'Ocuménisme de Raymond Queneau," p. 44; Marcel Duhamel, Raconte pas ta vie, pp. 277-281; Arnaud Laster, "Comment partager Le Trésor?"; Alain Rustenholz, Prévert, inventaire.
- Queneau, Raymond, and Pierre Josserand. "Les Oeuvres célèbres." Dépliant publicitaire. Paris: Mazenod, 1957. %% This presents the collection on which they collaborated. There is some sort of manuscript available at the CDRQ under the title "Mazenod." Cf. Albert Wayens, CR of Les Oeuvres célèbres.
- Queneau, Raymond, and Jean Lescure. "Racontez-moi..." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 78-80. %% This is the transcription of a radio interview from about 1950-1951, which wanders from the Petite Cosmogonie portative through surrealism, Saint-Glinglin, Queneau's birth in Bray (Cornwall? Belgium?), Le Havre, etc. R. M., quoted at the beginning of the article, is René Micha, one of the editors of this issue. Claude Rameil denies the "Bray" reference and terms the entire interview "fantaisiste."
- Queneau, Raymond, and Hugh Mills. "Monsieur Ripois." L'Avant-scène du cinéma (Paris), vol. * #55 (janvier 1966), pp. 11-42. %% This is the scenario of the film. Queneau had suggested that René Clément turn the original book into a film, and he also did the dia-

logues with Hugh Mills.

- Queneau, Raymond, and Marcel Moré. "Correspondance inédite." Ed., pref., and notes Claude Rameil. Cahiers Raymond Queneau #4-5 (juin 1987), pp. 7-76. %% These letters are primarily concerned with everyday and personal matters, but there are some interesting lights on the literary life of the time.
- Queneau, Raymond, and Gabriel Paris. Il pleut. Edition d'art. Paris: Atelier de l'Olivette, 1978. %% This work is in a box (34.5 cm x 26.7 x 4.2) containing a double folder which holds eleven 4-sided folders; between the folders are single sheets. All of these contain diversely printed and illustrated versions of Les Ziaux: "Il pleut" (averse averse averse...). Only 60 copies were printed.
- Queneau, Raymond, Pascal Pia, and Christian Mégret. "Entretien sur l'Encyclopédie." This is the title in Bords, but cf. Pascal Pia, "Raymond Queneau de l'Académie Goncourt directeur de l'Encyclopédie de la Pléiade."
- Queneau, Raymond, et al. "Le Dialogue en 1928." La Révolution surréaliste (Paris), an. 4 #11 (15 mars 1928), pp. 7-8. %% This is a collection of brief surrealist questions and answers on anything that seemed to come into their minds, either for the questions or for the responses. The other participants were Aragon, André Breton, Max Morise, Marcel Noll, and Benjamin Péret. This was reprinted in Emmanuel Garrigues, ed., Les Jeux surréalistes: mars 1921 -- septembre 1962. Cf. Queneau et al., "Recherches sur la sexualité."
- Queneau, Raymond, et al. "Exercices d'homosyntaxisme." In La Littérature potentielle (Création Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 176-180. %% This is an oulipo exercise. Noël Arnaud describes a grammatical sequence of verbs, substantives, and adjectives which others attempt to follow in writing brief passages.
- Queneau, Raymond, et al. "Exercices de littérature potentielle." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961), pp. 1-60. %% The articles included were Noël Arnaud, "Athalie galante?" and "Il n'y a que la lettre qui soit de la littérature"; Jacques Bens, "Inventaires"; Jacques Duchateau, "Projet de roman intersectif"; SPg de SM Latis, "Essais de la méthode du T. S. Queneau sur quelques-uns de ses sonnets"; François Le Lionnais, "Enchaînements et tentatives à la limite," "La Lipo," "Poèmes booléens," and "Problèmes d'échecs figuratifs"; Jean Lescure, "Complément à la redon-dance chez Phane Armé," "La Méthode S + 7," and "Les Permutations"; Ythier Marchant, "Application de la méthode des inventaires à un texte non-poétique"; César Ogliastro, "Du nouveau sur la Bible par la méthode S + 7"; Queneau, "Cent Mille Milliards de poèmes: Errata," "Contribution à la pratique de la méthode lescurienne S + 7," and "La Redon-dance chez Phane Armé"; Jean Queval, "Chez Victor Hugo"; Albert-Marie Schmidt, "Vir-tualités artificielles."
- Queneau, Raymond, et al. "Permettez!" In Documents surréalistes. Ed. Maurice Nadeau. Paris: Editions du Seuil, 1964, pp. 246-250. %% Queneau protests against the raising of a statue to Rimbaud in his home city of Charleville and cites a number of texts from Rimbaud to show how much he hated the city. Cf. Cecil Arthur Hackett, Anthology of Modern French Poetry, note on p. 315; Maurice Nadeau, Histoire du surréalisme (1945 edition, vol. I, p. 152); Stephen Schwartz, "Mugged by Surreality." Rameil says ("Bibliographie," pp. 356 and 365) that this was "redigé par Queneau et signé par tout le groupe." It was dated 23 octobre 1927.
- Queneau, Raymond, et al. "Recherches sur la sexualité." La Révolution surréaliste (Paris), an.

4 #11 (15 mars 1928), pp. 32-40. %% There were a series of discussions on sexual preferences and practices, and this is a complete record of the sessions of 27 and 31 janvier 1928. The other participants were Louis Aragon, Jacques Baron, J.-A. Boiffard, André Breton, Marcel Duhamel, Max Morise, Pierre Naville, Marcel Noll, Benjamin Péret, Jacques Prévert, Man Ray, Georges Sadoul, Yves Tanguy, and Pierre Unik. Cf. Michel Boué, "L'Intelligence en érection"; Pierre Daix, La Vie quotidienne des surréalistes: 1917-1932; Mathilde La Bardonnie, "Didym monte et remonte le sexe"; José Pierre, ed., Recherches sur la sexualité for a transcript of all the sessions; Michel Polac, Journal (1980-1998); Emmanuël Souchier, Raymond Queneau, pp. 64-65; Carmen Tessier, "Les Potins de la commère" (7 août 1949).

Queneau, Raymond. He also wrote under the pseudonyms of "Sally Mara," "Michel Presle," "Jean Raymond," and "José Roman" as well as under the initials "C.-V. P." in L'Intransigeant (q. v.), "R. T." / "R. D." in the Intermédiaire des chercheurs et curieux, and "R. A." in the Critique sociale of juillet 1931. Michel Lécureur adds (Raymond Queneau, pp. 34-35) that he also used the pseudonym of Giovanni Papini, and he considered publishing Cent Mille Millions de poèmes under the name of Augustin Mignot. Cf. also Anonymous, "Les Jeunes Turcs"; Jean-Marie Catonné, "Ecrivains faussaires"; Denise Coussy, "Deux Romanciers Yoruba: Amos Tutuola et Wole Soyinka."