

Raymond Queneau:

A Preliminary Inventory of His Collection in the Manuscript Collection at the Harry Ransom Center

Descriptive Summary

Creator:	Queneau, Raymond, 1903-1976
Title:	Raymond Queneau Collection
Dates:	1917-1990
Extent:	13 boxes, 2 oversize boxes (5.46 linear feet)
Abstract:	The Raymond Queneau Collection includes manuscripts, research notes, correspondence, programs, posters, offprints, clippings, and third-party works documenting the professional life of the French writer.
Call Number:	Manuscript Collection MS-04923
Language:	English and French
Access:	Open for research

Administrative Information

Acquisition:	Purchase, 2003 (R15204) The collection was acquired by purchase from San Francisco collector Richard Q. Praeger.
Processed by:	Richard Workman, 2004
Repository:	Harry Ransom Center, The University of Texas at Austin

Scope and Contents

The Raymond Queneau Collection includes manuscripts, research notes, correspondence, programs, posters, offprints, clippings, and third-party works documenting the professional life of the French writer. Best known for *Zazie dans le métro* (made into a film by Louis Malle) and *Exercices de style*, Queneau had a long and distinguished career as a versatile and influential writer, editor at Gallimard publishing house, director of *Encyclopédie de la Pleiade*, and member of the Académie Goncourt. The materials are arranged in three series: I. Works, II. Correspondence, and III. Third-party Works.

The Works series is subdivided by genre: Nonfiction, Fiction, Poetry and Songs, and Translations and Adaptations. Much of the nonfiction materials concern Queneau's research and writing in the 1930s for a projected book on "fous littéraires," or "literary crackpots" in nineteenth-century France. Included are research notes made on slips of paper in the Bibliothèque Nationale, compilations of notes on particular individuals, an extensive manuscript, and a condensed version that he titled *Aux confins des ténèbres: Les "fous littéraires" français du XIXe siècle*, which was published posthumously in 2002. In addition, Queneau worked some of this research material into his novel, *Les enfants du limon*. The nonfiction subseries also includes manuscripts of several articles written for the monthly review *Volontés* that were later reprinted in *Le voyage en Grèce* (1973), and various other short pieces, including notes on the study of the Hebrew language. Of special interest is a manuscript notebook titled "The Little Cyclopædia" containing Queneau's notes on reading James Joyce's *Ulysses*.

The Fiction subseries includes manuscripts for *Le chiendent* (1933; Queneau's first published novel), *Les enfants du limon* (1938), and the three parts of *Les œuvres complètes de Sally Mara: On est toujours trop bon avec les femmes* (1947), *Journal intime de Sally Mara* (1950), and *Sally plus intime* (1962). There is also a copy of Barbara Wright's English radio adaptation of *Exercices de style* (1947).

Among the items in the Poetry and Songs subseries is the manuscript of Queneau's earliest poem, "Les derniers jours," written when he was fourteen. There is also a computer printout, credited to Queneau, of one of the 100 trillion possible permutations of his *Cent mille milliards de poèmes* (1961).

The Translations and Adaptations subseries includes the manuscripts of Queneau's translation and radio adaptation of George du Maurier's novel *Peter Ibbetson*.

All manuscripts are handwritten unless otherwise specified.

Letters from Queneau to three correspondents make up the Correspondence series. Those to Georges Pelorson, editor of *Volontés*, are the most numerous, consisting of fourteen letters, notes, and postcards. There is also a single brief letter to William Saroyan mentioning their common friend Henry Miller, and a letter to an unidentified correspondent concerning the artist Joan Miró.

The Third-party Works series includes printed and manuscript works by other writers, and posters and other promotional materials for films, stage performances, and exhibitions related to Queneau's work. In this series is a collection of letters, entitled by Queneau "Hétéroclites," addressed to Gallimard staff by writers hoping to have manuscripts (sometimes included) published by that house. Also here are printed and manuscript materials removed from books that were in Queneau's library; the items have been sleeved with a photocopy of the title page of the book from which they were taken. Several items in the Third-Party Works series are associated with writer Anne Argela and her husband, writer Marcel Jullian, and have no apparent connection with Queneau, but were included with the rest of the archive; the miscellaneous folder at the end of the series contains material connected with Argela and also includes correspondence between officials of the Librairie Académique and the Imprimerie des Coopératives Réunies concerning the works of T. Combe.

Separated Material

The acquisition also included several hundred books by Queneau and other writers (including many written by the "fous littéraires" he researched for *Aux confins des ténèbres*), which have been transferred to the Ransom Center Library. In addition, three sound discs were transferred to the Center's Sound Recordings Collection, and a number of original works of art by Queneau were transferred to the Center's Art Collection.

Series I. Works, 1917-1969, nd**Subseries A. Nonfiction, 1938-1969, nd**

Articles for <i>Volontés</i> , typescripts with corrections	Box 1 Folder
"'De Jean Coste' et l'expérience poétique" (1938)	Folder 1
"Les horizons perdus" (1939)	Folder 2
"Lyrisme et poésie" (1938)	Folder 3
"Minotaurisme et monogamie" (1939)	Folder 4
"Naissance et avenir de la littérature" (not published in <i>Volontés</i> because of World War II)	Folder 5
"Le plus et le moins" (1938)	Folder 6
"Qu'est-ce que l'art?" (1938)	Folder 7
<i>Aux confins des ténèbres: Les "fous littéraires" français du XIXe siècle</i> (2002)	Folder
Research notes	
On 4x5" slips of paper filed in three alphabetical series: author, subject, and special terms (* slips and original container removed to custom boxes 10-13)	Folder *
On selected "fous littéraires" on 5x8" pieces of paper wrapped in cover sheets	Folder 8-14
Cont.	Box 2 Folder 1-3
Manuscript, with occasional typescript and carbon copies ("fous littéraires")	Folder 4-6
Manuscript, cont.	Box 3 Folder 1

"L'affaire Dreyfuss et la vie future," concerning "fou littéraire" Eulalie-Hortense Jousselein, manuscript	Folder 2
"Chapitre XXI: En marge du Saint-Simonisme," typescript and carbon copies	Folder 3
Typescript and carbon copy with handwritten changes (untitled)	Folder 4-7
Typescript with extensive handwritten changes	Box 4 Folder 1-3
"Hébreu," notebook	Folder 4
"Introduction à <i>Bouvard et Pécuchet</i> ," typescript with handwritten changes	Folder 5
"The Little Cyclopædia," notebook re James Joyce's <i>Ulysses</i>	Folder 6
"Modellgeschichte," German translation by Eugen Helmlé of <i>Une histoire modèle</i> , duplicated radio script	Folder 7
Offprints of articles by RQ	Folder 8
"Préface" to <i>Livre de Cocktails</i> by Emile Bauwens, manuscript, 1969	Folder 9
Subseries B. Fiction, 1930-1962, nd	Folder
<i>Le chiendent</i> (1933), manuscript in twenty notebooks	Folder 10-11
<i>Le chiendent</i> , cont.	Box 5 Folder 1-2
<i>Les enfants du limon</i> (1938)	Folder
Notes in four notebooks ("Opus 5"), 1931	Folder 3
Typescript with handwritten corrections, 1930-1938	Folder 4-6

"Exercices in Style," BBC radio program, English version by Barbara Wright, duplicated copy, 1959	Folder 7
<i>Journal intime de Sally Mara</i> (1950), partial typescript with carbon copy and notes	Folder 8
<i>On est toujours trop bon avec les femmes</i> (1947; by "Sally Mara")	Folder
Manuscript	Folder 9-10
Notes, incomplete page proofs, printer's copy, and clippings	Box 6 Folder 1
Carbon copy typescript with handwritten changes (missing pages 1-19, 106, 119)	Folder 2
<i>Sally plus intime</i> (1962), miscellaneous manuscript pages, composite manuscript and typescript (titled "Foutaises"), printer's copy of frontmatter	Folder 3
Subseries C. Poetry and Songs, 1917, nd	Folder
"Les derniers jours," manuscript, 1917	Folder 4
"Paisan qui va-t-en ville," typescript with handwritten changes and printer's markings	Folder 5
"Le Porc," song score with music by Luc Etienne, photocopy with inscription to RQ by composer	Folder 6
"Les Ziaux," unbound handwritten and typescript folio of poems with illustrations by B. Luquet, 1961	Folder 7
Untitled poem generated from <i>Cent mille milliards de poèmes</i> , computer printout	Folder 8
Subseries D. Translations and Adaptations, nd	Folder

"Complete Destruction" by William Carlos Williams, translated into French as "Destruction totale," manuscript and typescript versions	Folder 9
<i>Peter Ibbetson</i> , by George du Maurier	Folder
Translation, manuscript	Folder 10-11
Radio play, manuscript and notes	Folder 12

Series II. Correspondence, 1936-1972

Pelorson, Georges, 1936-1972

Box 6 Folder 13

Saroyan, William, 1938

Folder 14

Unidentified, 1962

Folder 15

Series III. Third-party Works, 1957-1990, nd**Subseries A. Printed and Manuscript Works, 1957-1986, nd**

Articles, clippings, and offprints about RQ, 1957, 1986	Box 6 Folder 16
Campbell-Sposito, Mary Elizabeth	Folder
"Narrative Structures in the Novels of Raymond Queneau: 'La vérité est encore ailleurs,'" dissertation, 1984	Folder 17
"Présence de l'actualité dans les romans de Raymond Queneau," typed article, with cover letter to "Rick," 1986	Box 7 Folder 1
"Festival du film maudit," program and clippings	Folder 2
"Hétéroclites," letters of submission to Gallimard with occasional manuscripts	Folder 3-4
Offprints and brochures not concerning RQ	Folder 5
Printed and manuscript materials removed from books	Folder 6-7
Programs	Folder 8
Smock, Ann Austin, "The New Language of Raymond Queneau's Novels, or 'L'histoire: Qu'est-ce que ça fout?'" dissertation, 1971	Box 8 Folder 1
Waldrop, Rosmarie & Keith, <i>Letters</i> , printed copy	Folder 2
Miscellaneous printed materials re RQ	Folder 3

Subseries B. Graphic Materials, 1960-1990, nd

	Folder
Lobby cards for <i>Zazie dans le métro</i>	Folder 4

Photograph of RQ by unidentified photographer (* removed to oversize, box 14) **Folder**
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Posters mounted on foam core (* removed to oversize, box 15)

Le dimanche de la vie, film de Jean Herman, nd **Folder**

Exercices de style, mise en scène Jacques Seiler, Theatre de l'Œuvre

"Folio 100: Dessins originaux de 100 illustrateurs, 1000 couvertures," Centre National d'Art et de Culture Georges Pompidou, 1978

Le journal intime de Sally Mara

Mise en scène Denise Peron, Théâtre Bouffes Parisiens

Mise en scène François Oloa Biloa, Théâtre du Tourtour, 1987

Raymond Queneau, Bibliothèque Nationale, 1978

Raymond Queneau: Regards sur Paris, Salon d'Accueil de l'Hôtel de Ville, 1987

Promotional materials for various stage and film versions of RQ's work, 1960-1990, nd **Folder**
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Subseries C. Materials associated with Anne Argela and Marcel Jullian

Brome, Vincent, *The Way Back*, translated into French as *L'histoire de Pat O'Leary* by Anne Argela and Marcel Jullian **Box 9**
Folder

Manuscript **Folder 1**

Typescript **Folder 2**

Jullian, Marcel, *Devoirs de vacances*, playscript **Folder 3**

Unidentified author **Folder**

Untitled novel, manuscript **Folder 4**

Untitled poems, printout	Folder 5
Miscellaneous manuscript, typescript, and printed materials and correspondence originally foldered together	Folder 6
Custom boxes of research notes	Box 10-12
Original research notes container	Box 13
Oversize materials	Box 14-15