

- Anonymous. CR of Emmanuël Souchier's Raymond Queneau. Bulletin critique du livre français (Paris), vol. * #556 (avril 1992), p. 698. %% The reviewer is enthusiastic, even taking more than the minimum space to express his or her pleasure.
- Anonymous. CR of H. J. Kaplan's translation of The Skin of Dreams. New Yorker (New York), vol. 24 #41 (4 december 1948), pp. 161-162. %% This slightly negative review concentrates on the plot of the novel. According to Temps mêlés #150 + 33/36 (juillet 1987), p. 194, note 2, the author is Wilhelm Knapp.
- Anonymous. CR of Henri-Pierre Roché's Jules et Jim. Bulletin de la NRF #69 (mai 1953), pp. 4-5. %% The author reviews this novel and includes a positive comment on it by Queneau.
- Anonymous. CR of Il Pantano. Ausonia (Siena, Italia), an. 3 #25 (luglio 1948), p. 48. %% The author does not seem to like Le Chiendent.
- Anonymous. CR of Jacques Bens' Raymond Queneau en verve. Histoires littéraires (Paris), vol. 4 #13 (janvier-mars 2003), p. 226. %% The author gives a positive review of this new incarnation of Bens' work.
- Anonymous. CR of Jacques Roubaud's The Princess Hoppy. The New Yorker (New York), vol. 69 #38 (15 november 1993), p. 127. %% The reviewer describes the contents of this work without doing more than touching on its enigmatic and potential nature.
- Anonymous. CR of James Sallis's translation of Saint-Glinglin. Kirkus Reviews (New York), vol. 61 #9 (1 may 1993), p. 554. %% The author likes the novel but shows little insight, as well as repeating Sallis's miscue about Queneau's use of the letter "x."
- Anonymous. CR of James Sallis's translation of Saint-Glinglin. Publishers Weekly (Marion, Ohio), vol. 240 #20 (17 may 1993), p. 62. %% This review remains pretty much on the surface of the work.
- Anonymous. CR of James Sallis's translation of Saint Glinglin. New Yorker (New York), vol. 69 #24 (2 august 1993), p. 83. %% The author of this brief review tries to be "smart," but calling Queneau a historian of mathematics or claiming that Saint-Glinglin has no "x" in it until the end reveals his essential unfamiliarity with both Queneau and the novel.
- Anonymous. CR of James Sallis's translation of Saint-Glinglin. Translation Review: Annotated Books Received Supplement (Dallas), vol. 6 #1 (july 2000), p. 12. %% The author gives an appreciation of the novel as well as clarifying what Sallis has to say in his introduction (p. xii) about the letter "x."
- Anonymous. CR of Janine Queneau's Adieu Chansons. Combat (Paris), an. 10 #2274 (25 octobre 1951), p. 6. %% The reviewer is enthusiastic but not very analytical.
- Anonymous. CR of Janine Queneau's Adieu Chansons. Les Lettres françaises (Paris), an. 11 #386 (1^{ier} novembre 1951), p. 3. %% The reviewer likes all but one of the poems, a "démarquage de Prévert."
- Anonymous. CR of Janine Queneau's Adieu Chansons. Le Figaro littéraire (Paris), an. 6 #293 (1^{ier} décembre 1951), p. 8. %% The author gives a quite favorable review.
- Anonymous. CR of L'Encyclopédie de la Pléiade. Mercure de France (Paris), an. 67 #326 (= #1111) (1^{ier} mars 1956), p. 615. %% The author considers various facts and attitudes attendant on the actual arrival of the first volume in the bookstores.

- Anonymous. CR of L'Instant fatal. Bulletin critique du livre français (Paris), vol. 4 #2 (février 1949), p. 86. %% The author says that a good part of this collection is unusually "funèbre" for Queneau but that the reader will find some of the best of Queneau in certain of these poems.
- Anonymous. CR of "La Bibliothèque oulipienne." Bulletin critique du livre français (Paris), vol. * #507 (mars 1988), p. 345. %% The reviewer looks at the two-volume Ramsay edition (Edited by Jacques Roubaud) but only very briefly.
- Anonymous. CR of La Lecture littéraire. Préfaces (Paris), vol. * #9 (septembre-octobre 1988), pp. 21-22. %% This merely refers to the book in general and not at all to the Anne Clancier article which it contains, "Psycholecture des romans de Raymond Queneau: Le Chiendent et les problèmes d'identité."
- Anonymous. CR of La Petite Cosmogonie portative. Bulletin critique du livre français (Paris), vol. 6 #2 (février 1951), p. 103. %% This summary is quite positive.
- Anonymous. CR of Le Chien à la mandoline. Bulletin critique du livre français (Paris), vol. 20 #3 (= #231) (1^{er} mars 1965), p. 224. %% The author is rather positive, citing "Toujours l'histoire de se lever tôt" in its entirety.
- Anonymous. CR of Le Chiendent. Pourquoi pas? (Bruxelles), an. 24 #1029 (20 avril 1934), p. 936. %% The author summarizes the novel and suggests that it has "un peu trop de fantaisie."
- Anonymous. CR of Le Dimanche de la vie. Sélection des libraires de France (Paris), an. 3 #3 (avril 1952), p. 3. %% This author gives a fairly ordinary description of the style of the novel.
- Anonymous. CR of Le Dimanche de la vie. Bulletin critique du livre français (Paris), vol. 7 #7-8 (= #79-80) (juillet-août 1952), p. 495. %% This reviewer has some insights not commonly encountered.
- Anonymous. CR of Le Dimanche de la vie. Liens (Paris), an. * #60 (1^{ier} mai 1952), p. 14. %%
This is a compilation of brief statements concerning this novel from various other sources.
- Anonymous. CR of Le Vol d'Icare. Bulletin critique du livre français (Paris), vol. 24 #2 (= #278) (février 1969), pp. 117-118. %% This review recounts the plot but also gives some analysis.
- Anonymous. CR of Le Voyage en Grèce. Techniques nouvelles (Bruxelles), an. 13 #7-8 (* 1973), p. 35. %% The author describes and praises.
- Anonymous. CR of Les Derniers Jours. Le Populaire (Paris), an. 19 #4639 (12 mai 1936), p. 4. %% The author likes Les Derniers Jours but finds it less attractive than Le Chiendent.
- Anonymous. CR of Les Enfants de Limon. Le Journal de Rouen (Rouen), an. 177 #319 (15 novembre 1938), p. 6. %% This review is actually just a reprint of the "prière d'insérer."
- Anonymous. CR of Les Fleurs bleues. Elle (Paris), an. * #1019 (1^{ier} juillet 1965), p. 10. %% Short, enthusiastic, average.
- Anonymous. CR of Les Fleurs bleues. Courrier des dépositaires (Paris), an. 19 #218 (septembre 1965), p. 55. %% This is just a basic review.

- Anonymous. CR of Les Fleurs bleues. Forum for Modern Language Studies (St. Andrews, Scotland), vol. 8 #3 (july 1972), p. 288. %% The author gives a short and positive review of the Barbara Wright 1971 Methuen edition.
- Anonymous. CR of Les Fleurs bleues. Notes bibliographiques (Bruxelles), vol. * #9 (novembre 1965), p. 947. %% The author summarizes the text and evaluates it as "amusant" with "finesses," "gaillardises," and "crudités."
- Anonymous. CR of Les Oeuvres complètes de Sally Mara. Bulletin critique du livre français (Paris), vol. 17 #7 (= #199) (juillet 1962), pp. 528-529. %% This is a simple but perceptive review.
- Anonymous. CR of Les Temps mêlés. Le Journal de Normandie (Caen), an. # (27 novembre 1941), p. %% The author merely resumes the basic plot and describes the novel's form.
- Anonymous. CR of Les Temps mêlés. Nouveaux Temps (Paris), an. 2 #352 (21 novembre 1941), p. 2. %% The review is brief and quite positive.
- Anonymous. CR of Marc Lowenthal's Stories and Remarks. Kirkus Reviews (New York), vol. 68 #16 (15 august 2000), p. 1144. %% The author uses a certain number of words to say not much about Lowenthal's translation of Contes et propos and listing some of the contents.
- Anonymous. CR of Les Temps mêlés. Voilà (Paris), an. # (9? décembre 1941), p. %% The author has a mixed opinion of this novel.
- Anonymous. CR of Madeleine Velguth's translation of Children of Clay. Translation Review: Annotated Books Received Supplement (Dallas), vol. 4 #2 (july 1998), p. 15. %% The author does little more than cite Queneau's own summary of the novel.
- Anonymous. CR of Madeleine Velguth's translation of The Children of Clay. Kirkus Reviews (New York), vol. 66 #13 (1 july 1998), p. 928. %% The author comments on the situation of the novel and its characters and refers to the "Encyclopedia of Inexact Sciences."
- Anonymous. CR of Madeleine Velguth's translation of The Children of Clay. New Yorker (New York), vol. 74 #27 (14 september 1998), p. 96. %% The author gives a positive but simple review of Queneau's novel.
- Anonymous. CR of Madeleine Velguth's translation of The Children of Clay. Publishers Weekly (New York), vol. 245 #22 (1 june 1998), p. 52. %% The author gives an outline of the situation of the characters rather than the plot of the novel, comments (positively) on the "fou littéraire" sections, and touches on Queneau's style.
- Anonymous. CR of Marc Lowenthal's translation of Contes et propos. Translation Review: Annotated Books Received Supplement (Dallas), vol. 6 #2 (december 2000), p. 8. %% The author of this review just lists the contents of Stories and Remarks in a most general way.
- Anonymous. CR of Marcel Bourdette-Donon's Raymond Queneau: L'Oeil, l'oreille et la raison. Histoires littéraires (Paris), vol. 3 #9 (janvier-mars 2002), p. 186. %% The author has a very mixed review of the volume, including the typography.
- Anonymous. CR of Michel Deguy's Le Comité. Bulletin critique du livre français (Paris), vol. * #510 (juin 1988), p. 844. %% The reviewer especially underlines the reason for Deguy's anger.
- Anonymous. CR of Morale élémentaire. Techniques nouvelles (Bruxelles), an. 16 #1 (* 1976),

- p. 39. %% This review is somewhat better than the usual.
- Anonymous. CR of Odile. Bulletin critique du livre français (Paris), vol. * #559 (juillet 1992),
- p. 1371. %% While not at all negative, this review is not really positive either.
- Anonymous. CR of On est toujours trop bon avec les femmes. Bulletin critique du livre français (Paris), vol. * #310 (1^{er} octobre 1971), p. 1092. %% The author mentions that this republication is related to the appearance of the Michel Boisrond film based on it, but he also has a somewhat more intelligent view of the novel than what is usually seen.
- Anonymous. CR of Paul Fournel's Clefs pour la littérature potentielle. Bulletin critique du livre français (Paris), vol. * #319 (juillet 1972), p. 887. %% The author is positive and relatively superficial.
- Anonymous. CR of Paul Gayot's Raymond Queneau. Bulletin critique du livre français (Paris),
- vol. 23 #1 (= #265) (janvier 1968), p. 17. %% The author briefly summarizes the principal points in Gayot's work, stressing the importance of "history" and how accessible this work is for the general public, not so academic as certain others.
- Anonymous. CR of Pierrot. Dublin Magazine (Dublin), vol. 26 #3 (july-september 1951), pp. 75-76. %% The author gives a positive but brief review of the Maclaren-Ross translation of Queneau's novel.
- Anonymous. CR of Pierrot amico mio. Il Mondo europeo (Firenze), an. # (15 giugno 1947), p. %% This review is quite positive.
- Anonymous. CR of Pierrot mon ami. L'Appel (Paris), an. # (1^{er} octobre 1942), p. %% This author is completely mystified.
- Anonymous. CR of Pierrot mon ami. Le Journal (Lyon), an. # (1^{er} septembre 1942), p. %% This author doesn't think much of the novel.
- Anonymous. CR of Pierrot mon ami. Nouveaux Temps (Paris), an. * #584 (21 août 1942), p. 2. %% The author finds this novel quite enjoyable.
- Anonymous. CR of Pierrot mon ami. Les Dernières Nouvelles (Alger), an. # (12 septembre 1942), p. %% This author likes the novel fairly well. This review is identical to the one of the same title appearing a day later in Le Progrès (Lyon).
- Anonymous. CR of Pierrot mon ami. Le Progrès (Lyon), an. # (13 septembre 1942), p. %% This review is identical to the one of the same title appearing a day earlier in Dernières Nouvelles (Alger).
- Anonymous. CR of Pierrot mon ami. Dimanche illustré (Marseille), an. * #97 (27 septembre 1942), p. 5. %% The author is somewhat critical but still positive.
- Anonymous. CR of Pour une bibliothèque idéale. Notes bibliographiques (Paris), an. * #10 (décembre 1956), p. 430. %% This is a fairly standard resumé of the work.
- Anonymous. CR of Pour une bibliothèque idéale. Sélection des libraires de France (Paris), an. 7 #5 (mai 1956), p. *. %% The author disagrees with Hervé Bazin's negative assessment of this work.
- Anonymous. CR of Pour une bibliothèque idéale. Bulletin critique du livre français (Paris),

- vol. 11 #5 (= #125) (mai 1956), pp. 421-422. %% This review is short and banal.
- Anonymous. CR of Saint-Glinglin. Bulletin critique du livre français (Paris), vol. 3 #11 (novembre 1948), p. 786. %% This review is very positive but does not really offer any analysis.
- Anonymous. CR of Si tu t'imagines. Bulletin critique du livre français (Paris), vol. 7 #5 (= #77) (mai 1952), p. 321. %% This review says almost nothing.
- Anonymous. CR of the film version of Le Dimanche de la vie. Cinéma 66 (Paris), vol. * #102 (janvier 1966), pp. 25-29. %% This is at base an interview with Jean Herman between the end of the filming of Le Dimanche de la vie and its appearance in movie theaters. Quite interesting.
- Anonymous. CR of "The Trojan Horse" and "At the Edge of the Forest." Dublin Magazine (Dublin), vol. 30 #4 (octobre-décembre 1955), p. 58. %% The author gives a positive sentence or two to the Gaberbocchus edition. Cf. Anonymous, "Cerebral Wit" and "Fantastic Tales."
- Anonymous. CR of Un Rude Hiver. Toute l'édition (Paris), an. 17 #483 (décembre 1939), p. 19. %% This is a short review but an insightful one.
- Anonymous. CR of Un Rude Hiver. Bulletin critique du livre français (Paris), vol. 4 #4 (avril 1949), p. 232. %% The author is brief and positive.
- Anonymous. CR of Un Rude hiver. Vendémiaire (Paris), an. 6 #307 (6 décembre 1939), p. 3.
- %% This is nothing more than a plot summary and a positive word.
- Anonymous. CR of Une Histoire modèle. Bulletin critique du livre français (Paris), vol. 21 #10 (= #250) (1^{er} octobre 1966), pp. 809-810. %% This author knows Queneau, referring to the influences of Vico, Volterra, Hegel, and Kojève as well as to how the concerns which Queneau expresses in this work appear also in Les Fleurs bleues and "le cycle de Saint-Glinglin."
- Anonymous. CR of Volontés. Esprit (Paris), an. 6 #66 (1^{er} mars 1938), p. 939. %% The author gives a positive and nuanced view of the first two editions of this magazine, with special reference to Queneau's "L'Humour et ses victimes."
- Anonymous. CR of Zazie dans le métro. Le Vaillant (Liège), an. 51 #2 (novembre 1959), p. 4.
- %% This review makes the usual references but is more penetrating than most reviews were.
- Anonymous. "Création d'un centre d'études Raymond Queneau." Le Figaro (Paris), an. * #* (20 janvier 1978), p. 26. %% The author describes just what the new CDRQ would be and would dream of becoming.
- Anonymous. "Crise à l'Académie Goncourt." Le Monde (Paris), an. 28 #8129 (3 mars 1971), p. 32. %% This and the next two items concern the famous voting disagreement which caused Queneau and Salacrou to walk out of the Académie Goncourt.
- Anonymous. "La Crise de l'Académie Goncourt." Le Monde (Paris), an. 28 #8131 (5 mars 1971), p. 12. %% The author includes statements from Armand Salacrou and Roland Dor-gelès as well as extracts from a letter to Salacrou from Bernard Clavel, the winner of this critical election. The author refers to Jacqueline Piatier, "Révolution de palais." Cf. Jacques Robichon, Le Défi des Goncourt.
- Anonymous. "La Crise des Goncourt." Le Parisien libéré (Paris), an. 28 #8246 (5 mars 1971),

- p. 6. %% Salacrou states, following his "exclusion" from the Académie, that he intends to retain his right to vote. There are also comments by Dorgelès et Clavel.
- Anonymous. "La Crise du Goncourt et le commerce du livre." Les Lettres françaises (Paris), vol. * #1376 (10 mars 1971), p. 3. %% The author does not look so much at the specifics of this particular crisis as at the need for reform of the process in the face of the problems which this crisis reveals.
- Anonymous. "'La Croqueuse de diamants' de Roland Petit fera son apparition au Marigny avant de partir pour l'Amérique." Le Monde (Paris), an. 7 #1756 (17 septembre 1950), p. 6. %% The author does no more, in regard to Queneau, than mention that he wrote the lyrics.
- Anonymous. "«La Croqueuse de harengs» cache 7.000 bouteilles." Paris-presse (Paris), an. 7 #1851 (29 novembre 1950), p. 4. %% This short article says that there would be a sort of cabaret at the Châtelet and that the "clou" of the show would be «La Croqueuse de harengs.» This information is repeated in Anonymous, "Les Anciennes Prisons de Paris reçoivent les pensionnaires de la Comédie française."
- Anonymous. "Cruel Queneau." Paris-Press (Paris), an. * #* (10 juin 1952), p. 2. %% Queneau finds a book he had dedicated to someone, buys it, and rededicates it to the same person...
- Anonymous. "Curieuse promenade." Ma maison mon ouvrage (Paris), vol. * #354 (mars 1978), p. 21. %% The author says that Queneau took his dog to the pet cemetery in Asnières just a few days before he himself died. The author adds a few details about the cemetery.
- Anonymous. "Cycle Queneau: C'est parti." Ouest-France (Rennes), an. * #* (10 février 1981),
 p. %% Beneath a photo showing one of the scenes the author announces the first performances of "On s'excuse, il n'y a ni phoques, ni baleines," a show composed of selections from Queneau's works which was part of a regional arts program. This is not in the Rennes edition. Cf. Anonymous, "«Ni Baleines, ni phoques» au Plateau des Quatre vents."
- Anonymous. "La Dame et le poète." Les Nouvelles littéraires (Paris), an. * #1421 (25 novembre 1954), p. 7. %% This is the same story as Queneau tells in Anonymous, "Nourriture terrestre."
- Anonymous. "Danièle Lebrun." Télérama (Paris), vol. * #1797 (20 juin 1984), p. 127. %% This is a picture of Danièle Lebrun and a few words about her career; the piece presents her reading Queneau's "Mots par milliers" on the radio. Just what this work is is unclear.
- Anonymous. "Dans un bus, un jour, un voyageur..." Le Monde (Paris), an. 56 #17209 (25 mai 2000), p. 28. %% The author creates a "version probabiliste" of the "exercice de style" to illustrate a point.
- Anonymous. "Dany Saval (17 ans) serait 'Zazie.' Elle a retrouvé le visage de ses 14 ans." Journal du dimanche (Paris), an. 14 #646 (29 mars 1959), p. 9. %% There are two pictures accompanying this short note: Dany wants the role in the film version of Zazie dans le métro...
- Anonymous. "A Dazzle of Foreigners." Times Literary Supplement (London), an. 59 #3042 (17 June 1960), p. 390. %% While centering on a description of Barbara Wright's translation of Zazie itself, the author also has some mixed comments on the novel itself.

- Anonymous. "De Délectables Exercices de style." Le Nouveau Candide (Paris), vol. * #306 (6 mars 1967), p. 37. %% This is a brief and superficial review of Courir les rues.
- Anonymous. "De l'élégance." Spectateur (Paris), an. 2 #58 (9 juillet 1946), p. 4. %% Queneau runs into Sartre in Italy, and they discuss the origins of their respective raincoats.
- Anonymous. "De l'escargot de Serre... à l'amerargot de Queneau." Le Figaro littéraire (Paris), an. 21 #1031 (20 janvier 1966), p. 2. %% Queneau salutes Marcel Duhamel on the appearance of the thousandth volume of the "Série noire," which Duhamel directed. This is the reprinting of a note which Queneau wrote for an exposition celebrating this event at the librairie/galerie "La Pochade" from 19 janvier through 6 février, 1966.
- Anonymous. "De Raymond Queneau ... à l'Académie Goncourt." Le Quarante-quatre (Paris), vol. #6 (avril 1951), p. 3. %% This is a general presentation of Queneau, with stress on the idea of language and not at all on his works.
- Anonymous. "Définition de l'anti-policier." Le Figaro (Paris), an. 117 #102 (28 avril 1942), p. 3. %% This is mostly a citation from Queneau himself on the nature of Pierrot mon ami, but the additional words are quite positive.
- Anonymous. "Déjeuner agité chez les Goncourt." Aurore (Paris), an. 10 #2241 (27 novembre 1951), p. 5. %% The author briefly considers the possible choices for the year's Prix Goncourt.
- Anonymous. "Une Délégation de 'France - U.R.S.S.' à Moscou." Nouvelles de Moscou (Moscow), an. 1 #52 (11 novembre 1956), p. 4. %% The author gives a general presentation of the group which Queneau accompanied to Russia and of some of their stops. Cf. also Anonymous, "Le Séjour des intellectuels français"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 20 and 23; Michel Mohrt, Ma Vie à la NRF; Queneau, "Mon Grand Intérêt pour la vie des soviétiques s'est encore accru" and "Rimbaud en tchouvache."
- Anonymous. "Les Démissions du Goncourt. Riposte de l'Académie: Salacrou exclu." Le Figaro (Paris), an. 145 #8233 (4 mars 1971), p. 20. %% This primarily expresses the stance that the six Goncourts who "remained" after the notorious break held in regard to Salacrou, their principal bugbear, as well as Queneau and Hériat. A number of items concerning this problem appear on p. 32 of the preceding day's issue but none are of much interest.
- Anonymous. "Déplacements & villégiatures. Quand nos écrivains sont en vacances." Le Figaro littéraire (Paris), an. 5 #223 (29 juillet 1950), p. 6. %% "(Queneau) n'a que des projets pour l'instant indicibles, mais se veut à Paris le plus longtemps possible. Pressé, sur ses plaisirs, de citer au moins l'un, il répond, souriant: «Aucun»."
- Anonymous. "Le Dernier Prix littéraire de l'année." Le Figaro littéraire (Paris), an. 12 #559 (5 janvier 1957), p. 3. %% The author describes the possible choices and the final result of the Prix du Tabou selection.
- Anonymous. "La Dernière Farce et attrape de Queneau." Le Nouveau Candide (Paris), an. * #101 (4 avril 1963), p. 13. %% The author speaks of Queneau's "Du verbe (sur quelques aspects relativement peu connus de la conjugaison en français, à l'indicatif présent)," which had recently appeared in Bizarre.
- Anonymous. "Dernières livraisons." Le Monde (Paris), an. 51 #15702 (21 juillet 1995), p. 14. %% This announces the publication of En passant by L'Herne.
- Anonymous. "Les Derniers Détails pratiques sur le colloque Raymond Queneau." Le Jour

- (Verviers), an. 91 #236 (23 août 1984), p. 4. %% The title says it all.
- Anonymous. "Derniers Pronostics sur le palmarès de Cannes qui sera proclamé ce soir." L'Aurore (Paris), an. 13 #2980 (10 avril 1954), p. 2. %% The author recounts how showing "Monsieur Ripois" in English at the Cannes festival did not win it much support but that a later screening in French changed a lot of minds.
- Anonymous. "«Désordre» à Saint-Germain-des-Prés." Le Figaro littéraire (Paris), an. 5 #237 (4 novembre 1950), p. 8. %% This is a short note, accompanying a photo, which names Queneau as one of the participants in the film "Désordre," created by Jacques Barratier and Paul Guth. Cf. Anonymous, "3.000 Personnes refusées!"
- Anonymous. "Le Dessous des cartes." Samedi-soir (Paris), an. * #237 (14 janvier 1950), p. 11. %% The author says that Queneau suddenly abandoned Agnès Capri, who counted on him to begin her new season, in order to rush to the aid of Roland Petit in New York.
- Anonymous. "Deux Goncourt se sont partagé Juliette Gréco." Paris-press (Paris), an. * #* (19 mars 1952), p. 6D. %% This is a mention of a Gallimard party celebrating the publication of Le Dimanche de la vie.
- Anonymous. "Le Deuxième Colloque international Raymond Queneau." La Cité (Bruxelles), an. 34 #208 (6 septembre 1984), p. 8. %% A very pedestrian look back on the 1984 Verviers colloquium.
- Anonymous. "Le Deuxième Colloque international Raymond Queneau à Verviers." Le Jour (Verviers), an. 91 #245-246 (1^{er} septembre 1984), p. 5. %% This article is very general, more about the CDRQ than about the colloquium which had begun the previous day.
- Anonymous. "Deuxième Fête du livre: L'Oulipo à Limoges." Le Populaire du Centre (Limoges), an. 80 #35 (11 février 1985), p. 4. %% The author briefly describes the Oulipo in preparation for the celebration to be held on the first three days of march.
- Anonymous. "Dick après sa capture." Paris-match (Paris), an. * #108 (14 avril 1951), p. 7. %% This is the picture of a dog who escaped from a hospital. Cf. Queneau, "Nicolas chien d'expérience."
- Anonymous. "La Dictée de Queneau: Le Ministre donne raison au sénateur." L'Aurore (Paris), an. 33 #9417 (12 décembre 1974), p. 7. %% This continues and seems to end the public controversy concerning the use of one Queneau's "exercices de style" as a dictée in a French classroom. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Anonymous. "La Dictée de Raymond Queneau: «Réserves» de René Haby." Le Figaro (Paris), an. * #* (12 décembre 1974), p. 8. %% This relatively short article summarizes the situation in which a teacher used "Injurieux" from Les Exercices de style as a dictée and thus became the subject of a question from a sénateur. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Anonymous. "La «Dictée scandaleuse.» C'est le 'prof' qui mérite une leçon!" L'Eclairer du Gâtinais et du Centre (Montargis, Loiret), an. 30 #1510 (10 octobre 1974), p. 1. %% The author describes the situation and definitely takes a stand against the teacher. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Anonymous. "Une Dictée scandaleuse..." Le Havre libre (Le Havre), an. * #9257 (5 octobre 1974), p. 16. %% The author sketches the situation. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.

- Anonymous. "Le Dimanche de Hegel." Le Nouvel Observateur (Paris), vol. * #47 (6 octobre 1965), p. 25. %% This announces the filming of Le Dimanche de la vie.
- Anonymous. "Le Dimanche de la vie de Raymond Queneau." Télérama (Paris), vol. * #1810 (19 septembre 1984), p. 115. %% The author presents the Le Dimanche de la vie radio adaptation and the series in which it appeared.
- Anonymous. "Le Dimanche de la vie par Raymond Queneau." La Libre Belgique (Bruxelles), an. 69 #93 (2 avril 1952), p. 8. %% The author (who might well be "le Père Pirard") gives an unusual review.
- Anonymous. "Les Dix veulent jouer à télé-Goncourt." Minute (Paris), vol. * #500 (10 novem-
bre 1971), p. 26. %% This article presents some of the problems that René Bazin faced in trying to implement his new ideas for the Académie Goncourt. Cf. Roger Grenier, "Les Dix Académiciens Goncourt ont livré à la TV (installée chez Dorgelès) les noms de leurs favoris"; Paul Morelle, "Va-t-on dépoussiérer le Goncourt?"
- Anonymous. "'Do It Yourself' Verse." Daily Express (London), an. * #19072 (21 septembre 1961), p. %% The author does little more than explain the structure of Cent Mille Millions de poèmes and give an example of a few verses. This is likely to be in a separate literary section.
- Anonymous. "Le Dompteur de tire-bouchons." Aux Ecoutes (Paris), an. 31 #1283 (25 février 1949), p. 25. %% The author announces and describes Queneau's gouache show at "Artiste et Artisan." Cf. Pierre Descargues, "Raymond Queneau, artiste peintre"; Charles Estienne, "Quand Raymond Queneau organise sa rétrospective."
- Anonymous. "Dorgelès a choisi Bazin pour Dauphin." Minute (Paris), vol. * #476 (26 mai 1971), p. 20. %% The author writes of new developments within the Académie Goncourt as it tried to re-establish itself after the squabble: election of Bazin as vice-president, choice of a successor to André Billy, etc.
- Anonymous. "Dossier Oulipopo." In L'Année du polar. Ed. Michel Lebrun. Paris: Ramsay, 1984, pp. 257-274. %% This is in regard to an offshoot of the Oulipo which works on the "polar" or detective novel. This "dossier" contains a tribute to François Le Lionnais in the form of a biography, an exercise in reducing detective novels to their first and last words ("haikuisation"), and Le Lionnais's analysis of possible plots for these novels.
- Anonymous. "La Drôle de guerre du père de Zazie en Vendée." Face B (Nantes), vol. * #9-10 (janvier-avril 1988), pp. 75-80. %% After a short introduction, the author gives several pages of passages from Queneau's Journal 1939-1940 with pictures and a few sidelights.
- Anonymous. "Du surréalisme à l'Académie Goncourt." Le Monde (Paris), an. 33 #9876 (26 octobre 1976), p. 27. %% This is just an extended obituary.
- Anonymous. "Duc Who Was Cidrolin." Times Literary Supplement (London), an. 64 #3306 (8 July 1965), p. 581. %% This does little more than summarize the plot of Les Fleurs bleues.
- Anonymous. "Dumas dans la bibliothèque idéale." Actualité littéraire (Paris), an. * #33 (mars 1957), p. 33. %% This is just a concentration on Dumas and has almost nothing to do with Queneau.
- Anonymous. "Dumur encyclopédique." Le Nouvel Observateur (Paris), vol. * #55 (1^{ier} décem-
bre 1965), p. 46. %% The reference is to "Histoire des spectacles," vol. 19 of the Encyclo-

- édie de la Pléiade (1965). Guy Dumur wrote both the preface to this volume and "Echos et réussites du théâtre contemporaine" (pp. 1309-1348), as well as editing the volume.
- Anonymous. "L'Echéance du 16." Ce Matin (Paris), an. 10 #2222 (16 octobre 1951), p. 1. %% The author claims that Queneau is working on a biography of Beaumarchais and is putting off reading the novels which are candidates for the next Prix Goncourt. The Beau-marchais text is otherwise unknown.
- Anonymous. "Echos - projets." Bulletin de la NRF #32 (février 1950), p. 31. %% "Raymond Queneau revient des Etats-Unis. Sa première impression de New-York est celle d'un mélange de St-Germain-des-Prés, des Champs-Élysées, et de Luna Park. Il y a travaillé, à la demande de Roland Petit, à l'argument d'un ballet que ce dernier créera à Paris, le printemps prochain."
- Anonymous. "Echos - projets." Bulletin de la NRF #35 (mai 1950), p. 31. %% "La Compagnie théâtrale des 'Couacs' joue, sur la scène de son théâtre ambulant, entre l'église et la fontaine de la place St-Sulpice, à Paris, 'Muses et lézards' de Raymond Queneau. Ce texte figurait dans la première édition des Ziaux, mais l'auteur l'a supprimé dans la nouvelle édition pour des raisons d'homogénéité; il réunira plus tard tous ses textes pour la scène, qui formeront alors son 'théâtre en liberté'... En attendant, Raymond Queneau nous a remis le manuscrit de Bâtons, chiffres et lettres, réflexions sur l'écriture et le langage. Il achève aussi la rédaction de son récit de voyage aux Etats-Unis et travaille à un nouveau chant de sa Petite Cosmogonie portable."
- Anonymous. "Echos - projets." Bulletin de la NRF #55 (février 1952), p. 24. %% "C'est Raymond Queneau qui fera les conférences au cours de la croisière en Grèce et aux Iles grecques organisée par 'Le Voyage en Grèce,' à bord du 'Iona,' du 5 au 23 avril."
- Anonymous. "Echos - projets." Bulletin de la NRF #66 (février 1953), p. 15. %% Announcement of the publication of Amos Tutuola's L'Ivrogne dans la brousse.
- Anonymous. "Echos - projets." Bulletin de la NRF #70 (juin 1953), p. 20. %% This is a more extended description of the forthcoming L'Ivrogne dans la brousse by Amos Tutuola.
- Anonymous. "Echos - projets." Bulletin de la NRF #73 (septembre 1953), p. 15. %% "Raymond Queneau et Boris Vian sont actuellement sur la côte basque et travaillent de concert au livret d'opéra qu'ils écrivent d'après le roman de Queneau, Les Dimanches de la vie."
- Anonymous. "Echos - projets." Bulletin de la NRF #101 (février 1956), pp. 15-16. %% Announcement of the appearance of L'Encyclopédie de la Pléiade on 15 février, with a short description.
- Anonymous. "Echos - projets." Bulletin de la NRF #108 (octobre 1956), p. 22. %% This column presents the primary text of Anonymous, Prospectus for Histoire des littératures vol. II, with a few extra lines.
- Anonymous. "Echos - projets." Bulletin de la NRF #110 (décembre 1956), p. 30. %% Announcement of the reprinting of Le Chiendent and (already) the first volume of L'Encyclopédie de la Pléiade (L'Histoire des littératures, #1).
- Anonymous. "Echos - projets." Bulletin de la NRF #117 (juillet 1957), p. 24. %% Announcement of the publication of a German translation of Pierrot mon ami (Collection "Amour," Stuttgart: K.-G. Bücher). I have seen no other trace of this edition.
- Anonymous. "Echos - projets." Bulletin de la NRF #136 (mars 1959), 24. %% "Zazie dans le métro -- La traduction de l'épigraphe d'Aristote, que Raymond Queneau a placée en exergue de son oeuvre, nous est donnée par Jean Blanzat: 'Il a modelé, il a fait disparaître'."

- Anonymous. "Echos - projets." Bulletin de la NRF #154 (novembre 1960), p. 14. %% "Raymond Queneau prépare en collaboration avec Roger Pillaudin une comédie musicale: 'Jacques Orlaloi,' sur une partition de Maurice Jarre, qui sera jouée au T.N.P."
- Anonymous. "Echos - projets." Bulletin de la NRF #165 (décembre 1961), p. 23. %% "Les représentations de Loin de Rueil, une comédie musicale de Maurice Jarre et Roger Pillaudin, d'après le roman de Raymond Queneau (dont la générale a eu lieu le 8 novembre) se poursuivent au T.N.P. jusqu'en janvier." [and] "Claude Chabrol sera le metteur en scène des (sic) Dimanche de la vie de Raymond Queneau. Adaptation d'Olivier Hussenot. Dialogues de l'auteur. Interprète principal: Jean-Paul Belmondo."
- Anonymous. "Echos - projets." Bulletin de la NRF #177 (février 1963), pp. 20-21. %% "Loin de Rueil, la comédie musicale de Roger Pillaudin, d'après le roman de Raymond Queneau, mise en musique par Maurice Jarre, sera représentée à Broadway au cours de l'année 1963. Ce volume qui a paru en octobre 1962 a été illustré par Jean-Pierre Leloir."
- Anonymous. "Echos - projets." Bulletin de la NRF #209 (février 1966), p. 21. %% "Le Dimanche de la vie, roman de Raymond Queneau, adapté par Olivier Hussenot et G. Richard à l'écran, est sorti à Paris. Les dialogues et le scénario sont de Raymond Queneau. Les principaux interprètes sont Danielle Darrieux, Françoise Arnoul, Berthe Bovy, Agnès Capri, Madeleine Barbulée, Jean-Pierre Moulin, et Olivier Hussenot. Ce film a obtenu le Prix Marilyn Monroe."
- Anonymous. "Echos - projets." Bulletin de la NRF #210 (mars 1966), p. 19. %% "Théâtre. Un spectacle Queneau, composé de poèmes, chansons, et des Exercices de style, a lieu chaque lundi à partir du 7 février au Théâtre de la Gaîté-Montparnasse. Le même spectacle a été présenté au cabaret de l'Ecluse."
- Anonymous. "Echos - projets." Bulletin de la NRF #212 (mai 1966), p. 17. %% Mention of Queneau co-directing a "décade" at Cerisy-la-Salle from the 9th to the 19th of juillet. The subject was "Surréalisme. Son influence sur la pensée, la poésie et l'art contemporain." The Bulletin of juin-juillet (#213), p. 17, says that this was incorrect.
- Anonymous. "Echos - projets." Bulletin de la NRF #225 (octobre 1967), p. 27. %% "A l'exposition internationale de couvertures et de jaquettes de livres, qui a eu lieu à Edimbourg, une médaille de bronze a été attribuée à Jacques Carelman pour l'illustration en bandes dessinées qu'il a faite de Zazie dans le métro de Raymond Queneau."
- Anonymous. "Echos des lettres." Union (Reims), an. 7 #2028 (18 avril 1950), p. 4. %% Verbatim: "Raymond Queneau, de retour des Etats-Unis depuis plusieurs semaines, raconte à ses amis que la première impression donnée par New York est celle d'un mélange de St-Germain-des-Prés, des Champs-Élysées, et de Luna-Park. L'écrivain a rapporté dans ses valises l'argument d'un ballet que Roland Petit créera dans quelques mois à Paris."
- Anonymous. "Echos et nouvelles." Actualité littéraire (Paris), an. * #39 (octobre 1957), p. 19. %% This mentions Queneau's and Vian's presence at a London science fiction convention. Cf. Anonymous, "Congrès à Londres de la science-fiction."
- Anonymous. "Echos et nouvelles." Actualité littéraire (Paris), vol. * #51 (novembre 1958), pp. 18-19. %% This is a report on the vote electing Hervé Bazin to the Académie Goncourt. Cf. also the next entry.
- Anonymous. "Echos et nouvelles." Actualité littéraire (Paris), vol. * #52-53 (décembre 1958 - janvier 1959), pp. 34-35. %% This is a correction concerning Queneau's vote in the Goncourt election. Cf. also the preceding entry, concerning issue #51, for the original prob-

lem.

Anonymous. "Echos et ricochets." Livres choisis (Paris), an. * #46 (avril 1959), p. 7. %% A short note states that Queneau would write the dialogues for the film version of Zazie dans le métro, which René Clément would direct.

Anonymous. "Echos littéraires." Journal d'Alger (Alger), an. 5 #222 (12 avril 1950), p. 3. %%

The author recounts a supposed cannibal joke of Queneau: "Is it anyone we know?"

Anonymous. "Ecole d'éloquence." La Semaine Radio-Télé (Paris), vol. * #2 (9 janvier 1971), p. 6. %% This is a "bon mot" of Queneau concerning Léon Zitrone.

Anonymous. "L'Ecrivain havrais Raymond Queneau est élu membre de l'Académie Goncourt."

Havre-éclair (Le Havre), an. * #543 (13 mars 1951), pp. 1 and 2. %% This is just a standard presentatory biography, but with little emphasis on his Le Havre roots.

Anonymous. "Les Ecrivains en vacances." Le Figaro (Paris), an. 117 #219 (13 septembre 1942), p. 3. %% Queneau reports on his vacation in Saint-Léonard-de-Noblat, where he wrote a few "exercices de style" and visited Elie Lascaux.

Anonymous. "Ecrivains libraires." Le Monde (Paris), an. 3 #470 (27 juin 1946), p. 8. %% The

author mentions that at the second annual book sale of works by members of the CNE it would be possible to purchase "envelopes autographes surprises" containing "des proses originales," at least one by Queneau.

Anonymous. "Editeurs et édités." Dimanche-matin (Paris), an. 5 #232 (13 octobre 1957), p. 9. %% Queneau and Vian were had been in London for a science fiction convention.

Anonymous. "Ejercicios de estilo." El País (Madrid), an. 12 #3764 (30 julio 1987), "Libros" (an. 9 #404), p. 7. %% The author gives a very simple review of the translation done by Antonio Fernández Ferrer.

Anonymous. "Election chez Drouant. Raymond Queneau académicien Goncourt." Paris-presse (Paris), an. 8 #1940 (13 mars 1951), p. 1. %% This is just a short human-interest announcement of the election.

Anonymous. "Elle taillait ses coquillages..." Franc-tireur (Paris), an. 12 #2452 (17 juin 1952), p. 2. %% The author describes Marie-Laure de Noailles as she prepares to enter the Club de la moule. Cf. Anonymous "Pour faire partie du Club de la moule il faudra savoir prépa-rer un plat à base de ces coquillages"; France Roche, "Les Histoires de France Roche"; Carmen Tessier, "Les Potins de la commère" (18 février 1952).

Anonymous. "Elles et eux." Paris-match (Paris), vol. * #162 (19 avril 1952), p. 41. %% A work by Boris Vian followed Queneau's Exercices de style at the "Rose rouge." The author is probably André Frédérique.

Anonymous. "Elles et eux." Paris-match (Paris), vol. * #332 (6 août 1955), p. 78. %% This is a "bon mot" from Queneau: "Pour certains, partir est une transition. Pour d'autres c'est un état." The author is probably André Frédérique.

Anonymous. "Elles et eux." Paris-match (Paris), vol. * #434 (3 août 1957), p. 62. %% This is a "bon mot" by Queneau on "paille"/"poutre." The author is probably André Frédérique.

Anonymous. "En bref." Le Bouquiniste français (= Bulletin de la librairie ancienne et moderne) (Paris), an. 39 #6 (mars 1959), p. 23. %% This is a mention of the coming appearance of the third volume of the Histoire des littératures.

- Anonymous. "En Deux Mots." Le Monde (Paris), an. 19 #5362 (14 avril 1962), p. 131. %%
This is a simple presentation of Les Oeuvres complètes de Sally Mara.
- Anonymous. "En faveur d'André Breton." Combat (Paris), an. 12 #2909 (10 novembre 1953), p. 3. %% Queneau is one of those signing a manifesto in favor of André Breton, who seems to have been accused of some violation of a prehistoric grotto at Cabrerets.
- Anonymous. "En los talleres." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 149-154. %% The author has a bit to say about the workshop at the source of this volume and adds some oulipian texts created by its participants.
- Anonymous. "En Plein Cirage." Pigalle (Lyon), an. * #1 (juillet-août 1949), p. 36. %% The author cites the first eight lines of the "quatrième chant" of the Petite Cosmogonie portable and makes some pointless comments. This is basically a magazine almost entirely given to nudes.
- Anonymous. "En Répétant ces cancans de Paris, vous amusez vos amis." Samedi-soir (Paris), an. * #252 (29 avril 1950), p. 12. %% This author reports a conversation which included Queneau, Orson Welles, and Eugène Moineau. The subject was Welles' explaining to the others how a woman who sold beds to Hollywood stars had the best idea of who was getting married and who divorced.
- Anonymous. "En toutes lettres." Figaro littéraire (Paris), an. 11 #1033 (3 février 1966), p. 3. %% An entry in this column describes the Griliquez-Sabouraud show at the Gaité-Montparnasse.
- Anonymous. "En vers et contre tous." Le Figaro (Paris), an. 138 #6077 (14 mars 1964), p. 21. %% The author says that Johnny Hallyday would "interpret" one of Queneau's poems. Cf. Willy Guiboud, "Johnny Hallyday et Raymond Queneau écrivent un rock pour Zizi Jeanmaire."
- Anonymous. "L'Encyclopédie de la Pléiade." Le Droit (Ottawa), an. 40 #125 (30 mai 1956), p. 20. %% The author gives a very general and quite positive brief presentation of the entire Encyclopédie just as the first volume is about to appear.
- Anonymous. "L'Encyclopédie filmée." Cinématographie française (Paris), an. 34 #1440 (3 novembre 1951), p. 18. %% This is just a "fiche technique."
- Anonymous. "Les Encyclopédistes Gallimard sur la piste d'un Weltanschauung." In Documents relatifs à la fondation de l'internationale situationniste. Ed. Gérard Berreby. Paris: Editions ALLIA, 1985, p. 238. %% The author writes of the coming Encyclopédie de la Pléiade in a way which might well be sarcastic, considering that it is in the lettrist review Potlatch, appearing here in a reprint of #26 (7 mai 1956).
- Anonymous. "L'Enfant le plus terrible." TIME (Chicago), vol. 76 #21 (21 novembre 1960), pp. 61-62. %% This review of the Zazie dans le métro film is written in the usual TIME style of the period.
- Anonymous. "Les Enfants du Limon par Raymond Queneau." Le Populaire (Nantes), an. 65 #18895 (13 décembre 1938), p. 7. %% This is just a short introduction to the novel followed by a passage from chapter CIX, from the beginning down to the end of the paragraph commencing with «Cependant, exaltée par ses débuts dans la propagande et par ce premier contact avec la classe ouvrière, Agnès continuait son exposé.»
- Anonymous. "Les Enfants et les livres." Le Figaro littéraire (Paris), an. 5 #242 (9 décembre

- 1950), p. 8. %% Queneau indicates that at the age of eight he read Don Quixote as well as his father's favorites, Louis Bousсенard's Les Aventures d'un gamin de Paris and Gustave Aymard's tales of the American frontier. Cf. Daniel Compère, "Raymond Queneau et Jules Verne."
- Anonymous. "Entretien avec Raymond Queneau." Essais 64 (Hénin-Lietard, Pas de Calais), vol. * #3 (avril-mars 1964), pp. 6-7. %% In this relatively short interview, Queneau has some interesting things to add to his ideas on language. This includes a reprint of the "Questionnaire Marcel Proust."
- Anonymous. "Epigraphie quenienne." Organographes du cymbalum pataphysicum ##6 (2 gueules 105 [= 19 février 1978]), pp. 89-90. %% The author lists and comments on several of the remarks made in various newspapers when Queneau died.
- Anonymous. "Erfolg mit Queneau. Günter Krämers Wiesbadener Debüt." Frankfurter Rundschau (Frankfurt-am-Main), an. 25 #254 (1 novembre 1969), "Zeit und Bild," p. 9. %% The author seems to announce a stage production of Les Exercices de style in German: in Wiesbaden, directed by Günter Krämer.
- Anonymous. "Errata." Trousse-Livres (Paris), vol. * #58 (mars 1985), p. 40. %% This is a letter from Queneau to D^r Claude Leroy which was accidentally left out of Leroy's article in their issue of the previous december.
- Anonymous. "Et patati... et patata." Croix du Nord (Lille), an. 62 #17324 (15 mars 1951), p. 4. %% The author just reports: "Raymond Queneau, nouveau Goncourt, est interviewé par les journalistes: 'C'est triste.' 'Quoi, c'est triste?' 'Eh bien, oui, nous avons été rudement battus dimanche par le stade.' Car Raymond Queneau, Havrais de naissance, est un fervent supporter de l'équipe de sa ville natale."
- Anonymous. "Et voici 'L'Instant fatal' par Raymond Queneau." France-dimanche (Paris), vol. * #118 (5 décembre 1948), p. 7. %% The author says that Queneau had just published L'Instant fatal and offers "C'est bien connu" (= "Si tu t'imagines").
- Anonymous. "Etat civile." Ce Matin (Paris), an. 11 #2306 (23 janvier 1952), p. 1. %% Queneau comments on how Jean Marais is doing a fine job of playing Néron in "Britannicus."
- Anonymous. "Etienne Dailly: 'Il ne faut pas donner le goût de la vulgarité aux enfants'." L'Aurore (Paris), an. 33 #9360 (5 octobre 1974), p. 15. %% Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Anonymous. "Un Événement littéraire international. Verviers accueillera en août prochain le premier colloque Raymond Queneau." La Cité (Bruxelles?), an. # (17 mai 1982), p. %% This article says just about the same things as Anonymous, "Le Premier Colloque international Raymond Queneau se déroulera à Verviers," but in a different manner.
- Anonymous. "Exercice de style académique." Le Canard enchaîné (Paris), vol. 33 #1586 (14 mars 1951), p. 4. %% This is a pastiche account of Queneau's entering the Académie Goncourt.
- Anonymous. "Exercices de style." Bulletin critique du livre français (Paris), vol. 2 #6 (juillet 1947), p. 4. %% The author finds that Queneau was overdoing it at times but that the humor of certain passages would redeem the book as a whole.
- Anonymous. "Exercices de style." Bulletin du livre (Paris), an. * #105 (15 octobre 1963), p. 30. %% The author announces and describes the Massin-Carelman edition.
- Anonymous. "Exercices de style." Bulletin de la NRF #184 (novembre 1963), pp. 26-27. %%

This is just a picture of Carelman's edition and a blurb.

Anonymous. "Les Exercices de style." Télé-Star (Paris), an. * #324 (14 décembre 1982), p. 32. %% The author describes Les Exercices de style in regard to a television presentation on the 18th of décembre by the Jacques Seiler troupe.

Anonymous. "Exercices de style." La Flèche (Helsinki), vol. * #9 (février 1985), pp. 35-39. %% The article is on the use a teacher might make of Queneau's work in the classroom, with examples from students. This magazine serves the French teachers of Finland.

Anonymous. Exercices de style: Comments. Bulletin de la NRF #4 (octobre 1947), p. 12. %%

This was not reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989).

Anonymous. "Les Exercices de style baptisés dans un autobus." Franc-tireur (Paris), an. 14 #3209 (20 novembre 1954), p. 2. %% This just consists of a photo of the rear platform of a bus, with Queneau and the augmented Frères Jacques. It was taken at the party to celebrate the singing group's record of Les Exercices de style, and the legend speaks of some of the people who were there: Francis Carco, Jean Rostand, Marcel Duhamel, and others.

Anonymous. "Exercices de style de Raymond Queneau à Frameries." Jeudi-soir (Mons), an.

(4 avril 1982), p. %% This is barely more than a note announcing the Jacques Seiler stage production of the Exercices de style.

Anonymous. "Les Exercices de style par Raymond Queneau." Nouvelles littéraires (Paris), an.

41#1893 (12 décembre 1963), p. 9. %% The author announces the publishing of the Mas-sin-Carelman edition.

Anonymous. "Exercices de style de Raymond Queneau." Vie et culture (Charleroi), an. 8 #87 (15 janvier 1982), p. 13. %% This is a compilation of French newspaper reviews of a theater presentation of Exercices de style which appeared just before the troupe arrived for a performance in Charleroi. The author from L'Express is probably Matthieu Galey, but since there are no dates indicated these articles are hard to locate. Cf. Claude Rameil, "Exercices de style."

Anonymous. "Les Exercices de style de Raymond Queneau." Populaire du Centre (Limoges), an. 85 #14 (17 janvier 1990), p. 7. %% The author announces a stage presentation of Les Exercices de style. Cf. also J.-M. D., "Les Exercices de style: La Virtuosité"; P. J., "La Limousine transformée en autobus"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."

Anonymous. "Exercices de style: Hommage à Raymond Queneau poète, romancier, et 'joueur de mots'." Le Figaro (Paris), vol. * #* (21 mars 1977), p. 30. %% This refers to a sort of exhibition on Queneau in Paris.

Anonymous. "Exercices de style sur le jour «S»." Express (Paris), vol. 11 #656 (9 janvier 1964), p. 2. %% The author has created advertising for a clothing store, "Men Sport."

Anonymous. "L'Explosion de mercredi a fait 27 morts et 95 blessés." Front national (Paris), an. 1 #86 (3 novembre 1944), pp. 1 and 2. %% This author lists details concerning a possible terrorist attack and includes the manifesto prepared by the CNE. Cf. Anonymous, "Fausse Alerte"; Georges Cogniot, "Tandis que Paris se recueillait dans le culte des héros..."

- Anonymous. "Exposition Raymond Queneau." Bulletin des bibliothèques de France (Paris), an. 18 #6 (juin 1973), pp. 290-291. %% This is a relatively dry but detailed description of the kinds of documents found at the 1973 Queneau exhibition at the Bibliothèque municipale in Le Havre. It also includes a description of the events opening the exhibition and Queneau's warm response.
- Anonymous. "Exposition Raymond Queneau." Liberté dimanche (Rouen), an. * #1738 (4 février 1973), p. 3. %% This is only the barest presentation of the Le Havre exposition.
- Anonymous. "L'Exposition «Raymond Queneau --- Regards sur Paris»." Le Jour (Verviers), an. 94 #179 (2 août 1988), p. 5. %% The author describes the exposition in Verviers a few days before it closed.
- Anonymous. "F. Mallet-Joris: Son Premier Déjeuner chez les Goncourt." L'Aurore (Paris), an. 30 #8196 (6 janvier 1971), p. 1. %% This is just a photo from her first dinner, with Queneau in the background.
- Anonymous. "Fantastic Tales." Times Literary Supplement (London), an. 53 #2759 (17 december 1954), p. 822. %% This is on Queneau's "The Trojan Horse" and "At the Edge of the Forest" ("Le Cheval troyen" and "A la limite de la forêt") in the Gaberbocchus edition. Cf. Anonymous, "Cerebral Wit" and CR of "The Trojan Horse" and "At the Edge of the Forest."
- Anonymous. "Fantômas prisonnier des écrivains." La Gazette des lettres (Paris), an. 6 #3 (15 décembre 1950), pp. 13-16. %% The author announces and describes a forthcoming book on Fantômas, Rouletabille, and Arsène Lupin, including some of Fantômas's history and nature. He adds some notes on Queneau's "Fantômas."
- Anonymous. "Fausse Alerte." Les Lettres françaises (Paris), an. 4 #28 (2 novembre 1944), p. 5. %% This is simply a manifesto written by the CNE against a terrorist attack. Cf. Anonymous, "L'Explosion de mercredi a fait 27 morts et 95 blessés"; Georges Cogniot, "Tandis que Paris se recueillait dans le culte des héros..."
- Anonymous. "Fausses Sorties à l'Académie." Le Monde (Paris), an. 28 #8132 (6 mars 1971), p. 23. %% This includes four statements: one by Salacrou, a response by Dorgelès, a joint statement by Queneau and Hériat, and finally another statement by Dorgelès.
- Anonymous. "Un Festival littéraire au Havre: D'Alphonse Allais à Raymond Queneau." Havre-presse (Le Havre), vol. * #11536 (27 novembre 1986), p. 8. %% This announces a coming two-day literary celebration. It was reprinted in Cahiers Raymond Queneau #14-15 (janvier 1990), p. 132.
- Anonymous. "La Fête aux poètes." Confluent (Rennes), vol. * #2 (février 1974), pp. 16-18. %% This is a piece describing an upcoming theater presentation (22-23 février 1974) at the Maison de Culture de Rennes). The poets who were to be showcased were George-Emmanuel Clancier, Eugène Guillevic, Jean Tardieu, and Queneau. This includes "Collège effaré" from Morale élémentaire, part 1. Cf. Queneau, Poème inédit; Charles Le Quintrec, "La Poésie: Une Invitation au banquet de la lumière."
- Anonymous. "La Fête commence." La Montagne (Clermont-Ferrand), an. 65 #21650 (2 mars 1984), p. 6. %% This article presents the Limoges book fair with a special attention to the Queneau-related events.
- Anonymous. "La Fête du livre." Echo du Centre (Limoges), an. 41 #12223 (3 mars 1984), pp. 1 and 13. %% This article concentrating on the Limoges book fair mentions the success

of the Queneau symposium which preceded it.

Anonymous. "Fièvre à Saint-Cinéma-des-Prés. Marcel Pagliero donne le premier tour de manivelle de 'La Rose rouge'." Combat (Paris), an. 9 #1839 (3 juin 1950), p. 2. %% The author announces the beginning of the filming of this film but doesn't mention Queneau directly.

Anonymous. "Le Film cruel d'Armand Gatti l'emporte sur Zazie." Le Nouveau Candide (Paris), an. * #11 (13 juillet 1961), p. 15. %% France had proposed to send two films to the "Festival de Moscou," Gatti's "L'Enclos" and Louis Malle's "Zazie dans le métro." The Russians asked the French to send something other than "Zazie," so they sent "La Princesse de Clèves."

Anonymous. "Flash." Les Lettres françaises (Paris), an. * #1124 (24 mars 1966), p. 15. %% The author announces a special pre-release showing of the Dimanche de la vie film at the Maison de l'ORTF on 30 march 1966.

Anonymous. "Les Fleurs à la Queneau." Le Courrier du littoral (Ostende), an. * #41 (22 octobre 1965), p. 10. %% The unnamed author goes well beyond the simple story of Les Fleurs bleues to consider what Queneau is actually attempting.

Anonymous. "Les Fleurs bleues de Raymond Queneau. Table ronde animée par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Crespo, and Jan Pieter van der Sterre." In Dix-septièmes assises de la traduction littéraire (Arles 2000). Ed. Etienne Barilier. Arles: Actes Sud/Atlas, 2001, pp. 31-46. %% The participants discuss various problems that each faced in their own languages in dealing with the translation of this novel.

Anonymous. "Les Fleurs bleues par Raymond Queneau." Les Echos (Paris), an. 57 #9454 (25 juin 1965), p. 8. %% The author of this rather ordinary review is quite positive and finds the novel better than Zazie dans le métro.

Anonymous. "Folie littéraire." Quinzaine littéraire (Paris), vol. * #502 (1^{er} février 1988), p. 4.

%% The author refers to Queneau's "Délire typographique" in presenting Un Correcteur fou à l'imprimerie royale, edited by Didier Barrière.

Anonymous. "Le Fonds Queneau dans de nouveaux locaux." La Wallonie (Liège), an. 68 #* (11 décembre 1987), p. 6. %% The author describes the origin and success of the CDRQ as Suzanne Bagoly takes charge and it moves into a different part of the library.

Anonymous. "Le Fonds Queneau de la Bibliothèque du Havre." Queskispass (Le Havre), vol. * #2 (mai 2002), pp. 6-7. %% The author lists the items which the library had been collecting since 1991. These include Chêne et chien (manuscrit, variantes, documents préparatoires), Les Ziaux (manuscrit, tapuscrit, and épreuves), Bucoliques manuscrit et tapuscrit), L'Instant fatal manuscrit), Les Exercices de style (manuscrit, tapuscrit, and documents), Une Trouille verte (manuscrit and tapuscrit), "Un Conte à votre façon" (manuscrit and tapuscrit), Un Rude Hiver (manuscrit, tapuscrit, and documents préparatoires), Loin de Rueil (manuscrits, tapuscrit and documents préparatoires, épreuves and serialized appearances, and tapuscrits of stage and radio adaptations of the musical comedy), Le Journal intime de Sally Mara (manuscrit), Le Dimanche de la vie (manuscrits, tapuscrits, documents préparatoires, and épreuves), "Un Couple" (tapuscrit), correspondence with Enrico Baj, Jacques Berne, André Fraigneau, Julien Guillemard, Armand and Lucienne Salacrou, Claude Simonnet, and Paule Tardif, Les Oeuvres complètes de Sally Mara (ma-

nuscrit and tapuscrit), "Portrait littéraire du Havre" (tapuscrit and épreuves), "Benjamin Constant" (manuscrit and tapuscrit), "Enrico Baj" (articles and dossier), his "cahiers scolaires" for psychologie, histoire ancienne, philosophie, and géologie, and two "gouaches," among other less important materials.

Anonymous. "Le Fossoyeur des habits verts." La Libre Belgique (Bruxelles/ Liège), an. 67 #319 (15 novembre 1950), p. 14. %% This review of Queneau's Bâtons, chiffres et lettres and Petite Cosmogonie portative is without any depth.

Anonymous. "Francolivres à Verviers: Un Atelier d'écriture avec Suzanne Bagoly." Le Jour (Verviers), an. 95 #75 (30 mars 1989), p. 5. %% The author gives a description of the sort of oulipian textural recreation one might expect at Suzanne Bagoly's Francolivres workshop. Cf. Anonymous, "A Francolivres 89, les visiteurs pourront jouer avec les mots"; D. C., "'Francolivres,' le salon des éditeurs régionaux élit domicile à Verviers."

Anonymous. "Een Franse ideale bibliotheek." Nieuwe Rotterdamse Courant (Rotterdam), an. 113 #213 (8 september 1956), "Wekelijks Bijvoegsel," p. 2. %% in re Pour une bibliothèque idéale

Anonymous. "Franse Schrijvers op bezoek." Haagsche Courant (Den Haag), an. # (20 april 1983), p. 25? %% This article describes a visit by Oulipo members to the Netherlands, where they held workshops in Amsterdam, the Hague, and Rotterdam. These visits were accompanied by theater and film presentations. Cf. Ieme van der Poel, "Franse Schrijvers in Oulipo-groep spelen in Nederland met taal."

Anonymous. "'Fruits verts' et 'monstres sacrés': Les Enfants terribles ont le sens des affaires." Jours de France (Paris), vol. * #227 (21 mars 1959), pp. 10-11. %% While this article is about "nymphettes," the part concerning Queneau and Zazie describes only the first stages of the procural of the film rights by Lévy and the plan to have René Clément direct the film --- using a 20-year-old in the role of Zazie.

Anonymous. "Funny and Unfettered." Newsweek (New York), vol. 58 #22 (27 november 1961), p. 88. %% The author gives a positive review of the movie version of Zazie dans le métro and then a short interview with Louis Malle.

Anonymous. "Gallimard: Du sérieux au fugitif." Arts (Paris), vol. * #785 (août 1960), p. 8. %% The author reviews L'Encyclopédie de la Pléiade's structure and plans after the publication of the first eight volumes.

Anonymous. "Gallimard pourrait rester assis." Minute (Paris), vol. * #497 (20 octobre 1971), p. 25. %% The author discusses developments in the Académie Goncourt in the light of the notorious quarrel as Hériat dies.

Anonymous. "La Gardienne du fond Queneau." Le Jour (Verviers), an. 94 #1 (1^{er} janvier 1988), p. 3. %% The author presents Suzanne Bagoly as she begins her tenure as head of the CDRQ after much heated discussion over who should succeed Blavier.

Anonymous. "Gaston signe des contrats." Paris-presse (Paris), an. * #* (23 novembre 1954), p. 4. %% The author gives the text of a new "exercice de style" entitled "Coquetèle." Cf. Queneau, "Exercices de style" (Arts, 24 novembre 1954).

Anonymous. "La Gazette du festival." Paris-presse (Paris), an. * #* (30 avril 1952), p. 6D. %% Queneau makes a pun on the food at the banquet at the Cannes film festival: "(La municipalité de Cannes offrait un déjeuner). Ce divertissement champêtre connut un vif succès et les convives se régalerent d'une soupe de poisson fortement assaisonnée. Ce qui fit dire à Raymond Queneau, qui humait le fumet des plats: 'Aujourd'hui nous voilà en

plein "festivaille".

Anonymous. "Die Geschichte vom Akrobaten, der nicht mehr vom Trapez herunter wollte. Und die andern Geschichten von Georges Perec." Merkheft (Frankfurt-am-Main), vol. * #57 (* 1982), pp. 32-34. %% This article just mentions Queneau while concentrating on Perec.

Anonymous. "Getting to Know Queneau." Times Literary Supplement (London), vol. * #3986 (25 august 1978), p. 950. %% This article speaks mainly of Verviers and the Temps mêlés magazine. Cf. F. H. C. Marriott, "Letter."

Anonymous. "Les Goncourt au pilori." Echo d'Oran (Oran), an. * #29217 (16 février 1952), p. 3. %% The author describes Julien Gracq's very negative evaluation of the Académie Goncourt, an evaluation which nonetheless spares Colette and Queneau.

Anonymous. "Goncourt de St-Germain-des-Prés. Le Prix des Deux-Magots sera decerné cette semaine." Journal du dimanche (Paris), an. 14 #636 (18 janvier 1959), p. 2. %% The author merely describes Queneau's winning the prize in 1933.

Anonymous. "Goncourt: Dernières Retombées." Le Parisien libéré (Paris), an. 28 #8247 (6 mars 1971), p. 8. %% This is fundamentally two statements: Dorgelès accuses Salacrou of a "fausse sortie" and Queneau and Hériat present their position.

Anonymous. "Les Goncourt éliront aujourd'hui un nouveau convive au 'couvert' de Léo Larguier." Le Figaro (Paris), an. 125 #2024 (12 mars 1951), pp. 1 and 10. %% The author offers a rather balanced look at the coming election.

Anonymous. "Goncourt et Renaudot le 22 novembre." Le Monde (Paris), an. 22 #6486 (20 novembre 1965), p. 12. %% This is an announcement of the coming Goncourt and Renau-dot prizes, with mention of Queneau as a possibility for the Medicis.

Anonymous. "Les Goncourt gênés et indécis." Paris-presse (Paris), an. * #4634 (6 novembre 1959), p. 18. %% The author describes the outcome of a meeting which the Goncourts held to prepare the annual dinner at which they decided on the prizewinner. Queneau has a short comment.

Anonymous. "Le Goncourt (Suite et fin)." Le Figaro (Paris), an. 145 #8235 (6 mars 1971), p. 27. %% This is primarily a statement by Queneau and Hériat in regard to their future position vis-a-vis the Académie Goncourt.

Anonymous. "Les Goncourt vont élire demain celui qui s'assoira à la droite de Colette." Le Journal du dimanche (Paris), an. * #227 (11 mars 1951), p. 2. %% The author discusses some of the possible candidates for the election in which the Academy members chose Queneau.

Anonymous. "Gouaches de Queneau." Lectures (Liège), an. 10 #57 (septembre 1990), p. 25. %% The author describes the upcoming exposition at the Chiroux municipal library in Liège, 9 novembre through 1 décembre.

Anonymous. "Le Grand Problème." Le Hérison (Paris), vol. * #872 (27 décembre 1962), p. 12. %% Queneau tells a joke about a friend who isn't earning what he'd like to.

Anonymous. "Les Grands Prix nationaux." Le Monde (Paris), an. 47 #14271 (14 décembre 1990), p. 17. %% Louis-René des Forêts gets the award for "Lettres," and the commentary mentions his work with Queneau on the L'Encyclopédie de la Pléiade and later on the "comité de lecture" at Gallimard.

Anonymous. "'Graphomane' au lycée du Havre dans sa jeunesse, Raymond Queneau est élu membre de l'Académie Goncourt." Paris-Normandie (Rouen), an. * #2010 (13 mars

- 1951), p. 5. %% This is rather better than most interviews of the new Goncourt member on the day of his election.
- Anonymous. "Un Grave Débat." L'Express (Paris), an. 7 #430 (10 septembre 1959), p. 26. %% Roland Barthes and Jean Cau disagree over the significance of some of Zazie dans le métro's expressions; I have no idea whether or where Cau's entry had been previously published, but Barthes' is from Critique.
- Anonymous. "La Guerre des boutons. Prix Jean Vigo 1962. Le contraire de 'Zéro de conduite.' Un Entretien avec Yves Robert réalisateur et François Boyer adaptateur d'une nouvelle version filmée du roman de Louis Pergaud." Cinéma 62 (Paris), vol. * #66 (mai 1962), pp. 60-65. %% Yves Robert refers to his Rose rouge production of Queneau's Exercices de style and says that it played 600 times there.
- Anonymous. "Hands Across the Channel." Times Literary Supplement (London), an. 58 #2976 (13 march 1959), p. 145. %% The author announces the first volume of the Histoire des littératures and gives it warm praise.
- Anonymous. "Hemingway (et sa femme) auraient péri dans une catastrophe aérien en Afrique." L'Aurore (Paris), an. 3 #2915 (25 janvier 1954), p. 10. %% Memorializing Hemingway just after his death, the author includes a number of testimonies about Hemingway and his writing; Queneau contributes his part.
- Anonymous. "Henri Jeanson: 'Le Festival de Cannes est celui des croque-morts'." Paris-presse (Paris), an. * #* (3 mai 1952), p. 4D. %% The author is reviewing an article by Jeanson in Arts (1^{er} mai 1952), and he says that "Jeanson accorde un billet d'indulgence à Queneau, au nom de l'humour noir; 'Je pense que Queneau a accepté de figurer dans ce jury en s'imaginant participer au "dîner de têtes" de Prévert. Il en aura reconnu les personnages'."
- Anonymous. "L'Héritage des Goncourt tombe en Queneau." Aspects de la France (Paris), an. 5 #130 (16 mars 1951), p. 8. %% The author cites the surrealist tract "La Révolution d'abord et toujours" (L'Humanité, 21 septembre 1925), signed by Queneau, and is angry at the election of such an anarchist to the Académie Goncourt.
- Anonymous. "L'Héroïne de Queneau: Zazie? Non! Jeanne d'Arc!" Le Figaro (Paris), an. 134 #5058 (7 décembre 1960), p. 16. %% The author does little more than copy the better part of Queneau's answers to the Marcel Proust questionnaire.
- Anonymous. "Histoire de rire." La République du Var (Toulon), an. # (10 septembre 1962), p. . %% Queneau tells the story of one of his smart-mouth remarks to a teacher in grade school.
- Anonymous. "Hommage à Queneau." Journal musical français / Musica - Disques (St-Ouen), an. * #153 (janvier 1967), p. 62. %% The author is very positive about the "Omajakeno" record created to preserve the Trois Baudets revue of this name (cf. Eve Griliquez).
- Anonymous. "Hommage à Queneau." Le Monde (Paris), an. 47 #14044 (23 mars 1990), "Livres - Idées," p. 33. %% This announces a "series of manifestations" concerning Queneau and occurring in Frankfurt between 23 avril and 31 mai. These would include an exposition sponsored by Gallimard and Suhrkamp, a public reading by Ludwig Harig and Eugen Helmlé of extracts from their new German translation of Les Exercices de style, a presentation of Les Exercices de style directed by Jacques Seiler, the showing of a number of Queneau films, and a program on the Oulipo over the Hessischer Rundfunk radio net-work.

- Anonymous. "Hommage à Raymond Queneau." Echo du Centre (Limoges), an. 40 #12202 (8 février 1984), p. 8. %% The author announces the colloquium of 1-2 mars 1984 in Limoges and gives a summary of planned events.
- Anonymous. "Hommage à Raymond Queneau." Le Républicain lorrain (Metz/Thionville), an. # (18 mai 1982), p. %% The author barely mentions Queneau in writing of the dedication of a community center to him on the following day.
- Anonymous. "Hommages à Raymond Queneau." Bulletin du livre (Paris), an. * #349 (5 juin 1978), p. 47. %% The author mentions that Perec had dedicated his La Vie mode d'emploi to Queneau, just as Pascal Lainé had done with his Si on partait...
- Anonymous. "Cet Homme est dangereux." Le Provençal (Marseille), an. * #* (19 juillet 1952), p. 1. %% Queneau has asked a friend to give him piano lessons. The friend asks whether Queneau has had any lessons before, to which Queneau responds that the teacher had died ... of it?
- Anonymous. "Hugo dans la glacière... ..Hugo poète de l'avenir." L'Express (Paris), vol. * #46 (3 avril 1954), pp. 14-15. %% Queneau expresses his rather mixed opinion of Victor Hugo.
- Anonymous. "Huitres." La Presse (Paris), an. 6 #229 (2 avril 1950), p. 2. %% The author says that Queneau had won the Prix Claire-Belon and had a "bon mot" for the jury. Cf. the note at the end of subject entry for "Prizes."
- Anonymous. "L'Humour et la vie." Paris-match (Paris), vol. * #453 (14 décembre 1957), p. 113. %% This is a "bon mot" of Queneau: "soigner son style."
- Anonymous. "Idéale mais truquée." Féminoscope (Paris), vol. * #* (15 janvier -- 15 février 1956), p. 5. %% This review of Pour une bibliothèque idéale is very well done.
- Anonymous. "Ideas in Motion." Times Literary Supplement (London), an. * #2455 (19 february 1949), p. 117. %% The author presents an unusual perspective on Saint-Glinglin as well as reviewing Michel Leiris' Biffures.
- Anonymous. "Il y a 30 ans... Eté 1961." LIRE (Paris), vol. * #190-191 (été 1991), p. 145. %% This column reproduces about half of the J. P. (Jacqueline Piatier?) "Ce Farceur de Queneau!" note from Le Monde of 8 juillet 1961.
- Anonymous. "Ils ont tiré les Rois..." France-soir (Paris), an. * #5745 (8 janvier 1963), p. 2. %% Queneau, replacing the absent president of the Club Saint-James, oversaw the cutting of the "galette" of the "Fête des Rois."
- Anonymous. "Inauguration les 19 et 20 mai de la maison des associations 'Raymond-Queneau'." Le Républicain lorrain (Metz/Thionville), an. # (4 avril 1982), p. %% This article simply announces the dedication of a community cultural center to Queneau.
- Anonymous. "Les Inconnus de la rentrée." Le Figaro (Paris), an. * #17118 (26 août 1999), "Figaro littéraire," pp. 2-3. %% This article presents 25 of the 75 authors who published their first novel at this time. Three of them list Queneau among the authors who had influenced them: Bessora (53 CM), Daniel Percheron (Guipure et manille), and Ivan Sigg (L'Annonce faite à Joseph).
- Anonymous. "L'Influence des complexes." Noir et blanc (Paris), vol. * #* (21 mai 1952), p. 324. %% In discussing his vote at Cannes for Orson Welles' "Othello" Queneau supposed-ly says that he doesn't know Shakespeare very well but is friends with the distributor...
- Anonymous. "L'Instant fatal." Monitoires du cymbalum 'pataphysicum #12 (15 juin 1989),

pp.

21-24. %% This is more or less on the death of Queneau.

Anonymous. "L'Insupportable Zazie va conquérir l'Amérique grâce à une petite parisienne." Elle (Neuilly), vol. * #714 (31 août 1959), pp. 66-67. %% The author reviews the novel a bit before presenting the coming Olympia Press edition and ten of Jacqueline Duhème's sketches for it. Cf. Queneau, Zazie dans le métro (Olympia Press edition).

Anonymous. "Des Intellectuels français au secours d'intellectuels grecs." Franc-tireur (Paris), an. 9 #1426 (1^{ier} mars 1949), p. 4. %% Queneau signed a letter of protest.

Anonymous. "Interview d'Eugène Ionesco." L'Express (Paris), vol. * #1004 (5 octobre 1970), pp. 156-204. %% Ionesco reveals (p. 169) Queneau's role in his being accepted in Paris. This article is not 50 pages long, as it appears to be, since about 80% of the material on these pages is advertising.

Anonymous. "Das intime Tagebuch der Sally Mara." Merkheft (Frankfurt-am-Main), vol. * #41 (* 1979), p. 65. %% This is a review of Eugen Helmlé's translations of Das intime Tagebuch der Sally Mara and Man ist immer zu gut zu den Frauen, with a number of single-line citations from various German newspapers.

Anonymous. "Das intime Tagebuch der Sally Mara." Merkheft (Frankfurt-am-Main), vol. * #44 (* 1980), p. 61. %% While this could be described in the same way as the preceding entry, only about half of it remains the same as that one.

Anonymous. "Das intime Tagebuch der Sally Mara." Merkheft (Frankfurt-am-Main), vol. * #45 (* 1980), pp. 65-66. %% This has the same text as in issue #44.

Anonymous. "Introduction." Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 4-6. %% The author of this general introduction to the volume could be either J. C. R. Green or Michael Edwards.

Anonymous. "Inventeurs du roman noir, les petits romantiques glorifiaient le suicide, craignaient les farfadets, et mettaient le feu à la maison pour arrêter la pluie." Carrefour (Paris), an. 7 #280 (24 janvier 1950), p. 8. %% This is a somewhat facetious presentation of the Cahier du Sud dedicated to the "petits romantiques." Queneau is mentioned as a contributor without naming his "Defontenay."

Anonymous. "Ironie mit Ikarus." Der Spiegel (Hamburg), an. 24 #5 (26 januar 1970), pp. 136-137. %% CR of Eugen Helmlé's German translation of Der Flug des Ikarus

Anonymous. "Jackson MacLow (né en 1922)." Action poétique (Paris), vol. * #56 (décembre 1973), p. 39. %% MacLow is said to be strongly influenced by the ideas of Queneau's Oulipo.

Anonymous. "Jacques Bens: Queneau." Bulletin de la NRF #171 (juin 1962), p. 11. %% This would seem to be the "prière d'insérer" for Bens' Queneau, written quite possibly by Bens himself.

Anonymous. "Janine Queneau, poète." Parallèles (), an. # (13 décembre 1951), p. %% This is only an announcement of her Adieu chansons.

Anonymous. "Le Jazz dans le monde." Cahiers du jazz (Paris), an. * #1 (novembre 1959), pp. 100-105. %% The author just cites, at the beginning of his article, Queneau's comment from his Réponse à l'enquête "Que pensez-vous du jazz?"

Anonymous. "Je Naquis au Havre." Catalogue de l'exposition du 21 février au 3 mai 2003 à la

Bibliothèque municipale Armand Salacrou of Le Havre. %% This work lists the various

items on display and lists a number of the Queneau manuscripts and autographs held in the library's collection, but it is clear that this list is far from exhaustive. Cf. the section "Ma-nuscripts" at the end of this bibliography.

- Anonymous. "Jean Paulhan ignore l'art de vivre." Opéra (Paris), an. 7 #298 (8 novembre 1950), p. 2. %% Queneau artfully evades a journalist's question on the "art de vivre."
- Anonymous. "Jean Rostand apprécie Raymond Queneau." Combat (Paris), an. 10 #2172 (28 juin 1951), p. 4. %% The author announces the appearance of Jean Rostand's article on Queneau, "Raymond Queneau et la cosmogonie."
- Anonymous. "Les Jeunes Turcs." Paris-pressé (Paris), an. * #* (25 janvier 1969), p. 5. %% This squib merely claims that the pseudonym of Pauline Réage (the author of Histoire d'O) covers not only Dominique Aury and Jean Paulhan but also Queneau.
- Anonymous. "Jolie, la dictée!" L'Aurore (Paris), an. 33 #9359 (4 octobre 1974), p. 8. %% The author describes the use of a vulgar passage from Les Exercices de style in a class dictation practice. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Anonymous. "Journal intime." Le Hérisson (Paris), vol. * #208 (6 avril 1950), p. 13. %% Short, snappy, approving review of Le Journal intime de Sally Mara.
- Anonymous. "Journal intime." Paris Tabou (Paris), vol. * #18 (février 1951), p. 29. %% This is in a scabrous little magazine devoted to nudes and off-color jokes. The article itself is about two thirds a compilation of the racier passages from Le Journal intime de Sally Mara; the rest summarizes the novel around them.
- Anonymous. "Le Journal intime de Sally Mara perle du Prix Claire Belon." Combat (Paris), an. 9 #1777 (22 mars 1950), p. 6. %% The author gives an account, rather colored, of the choice and awarding of the prize.
- Anonymous. "Joytrip." Times Literary Supplement (London), vol. * #3726 (3 august 1973), p. 893. %% This is a brief and positive review of Barbara Wright's translation of The Flight of Icarus, with an indirect reference to Anonymous, "The Sky's the Limit."
- Anonymous. "Juggling with the Phonemes." Times Literary Supplement (London), an. 68 #3507 (15 may 1969), p. 521. %% This merely mentions Noël Arnaud's "Poèmes algol" and Queneau. Cf. O. L., "L'Incroyable réussite du week-end 'Temps-Mêlés'."
- Anonymous. "Julien vous fait assister au spectacle de la Rose Rouge." France-dimanche (Paris), vol. * #136 (10 avril 1949), pp. 6-7. %% This author provides a rather picturesque view of the Frères Jacques Les Exercices de style show. A little exaggerated, but still of interest.
- Anonymous. "Kirjallisuutta Raymond Queneau." Uusi suomi (Helsinki), an. # (24 november 1945), p. . %% This is the description of a Queneau visit to Helsinki. For details on the trip in question, cf. Michel Lécureur, Raymond Queneau, pp. 353-354. Cf. also Germain Despres, "Surtout, pas un mot..."; Nadja, "Fransk Litteratur levde farligt under kriget" and "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass"; I. P., "Fransk lyrik exploderade under det tyska tvånget"; Palola, "Kirjailija Raymond Queneau."
- Anonymous. "Une Lecture politique de Zazie." Monitoires du cymbalum 'pataphysicum #12 (15 juin 1989), pp. 17-20. %% The author suggests that Zazie dans le métro is riddled with references to the years immediately preceding the novel's appearance.
- Anonymous. "Lectures." Combat (Paris), an. 14 #3615 (13 février 1956), p. 3. %% This is a

very brief review of Pour une bibliothèque idéale.

Anonymous. "Legacies of a Surrealist Childhood." Times Literary Supplement (London), an. 61 #3147 (22 June 1962), p. 464. %% This review of Les Oeuvres complètes de Sally Mara in the original French and Claude Simonnet's Queneau déchiffré is evenly divided between the two but has some comments on the philosophical sources of the Simonnet. Cf. Anonymous, "Zazie's Table Talk"; Percy Selwyn, "Sally Mara."

Anonymous. "Le Legs de Raymond Queneau enfin à Verviers." La Meuse (Verviers), an. # (8 juin 1977), p. %% This story gives a little background and states that Blavier was able to pick up the shipment at the railway station. As a matter of fact, this was not the entire collection of documents and works.

Anonymous. "Leonardo Honorary Editor Claude Berge Dies; His Strong Perfect Graph Conjecture Proved." Leonardo (Cambridge, Massachusetts), vol. 36 #1 (* 2003), p. 93. %% This is an obituary for Claude Berge.

Anonymous. "Lettres." L'Express (Paris), an. 7 #432 (24 septembre 1959), p. 28. %% This has a mention concerning the Girodias English translation of Zazie dans le métro (Olympia Press edition) and giving the equivalents of some of the expressions. Cf. Anonymous, "L'Insupportable Zazie va conquérir l'Amérique grâce à une petite parisienne"; P. J. Kearney, The Olympia Press (Paris 1953-1965): A Handlist; Queneau, Zazie dans le métro (Olympia Press edition).

Anonymous. "Les Lettres." Candide (Clermont), an. 34 #1667 (27 janvier 1943), p. 3. %% This review of Pierrot mon ami is rather good.

Anonymous. "Lettres et arts." L'Intransigeant (Paris), vol. * #* (22 février 1940), p. 2. %% The author announces Un Dur Hiver (sic) and says that Queneau, on a recent visit to Paris from his work in the army, had found the city rather different from what he had described in "Connaissez-vous Paris?"

Anonymous. "Lettres et culture françaises." Revue moderne de la police (Paris), an. 2 #4 (janvier-février 1954), pp. 51-52. %% The author concentrates on delineating the characters of Pierrot mon ami rather than speaking of the plot or the style.

Anonymous. "Liquefacts." Times Literary Supplement (London), vol. * #3526 (25 septembre 1969), p. 1098. %% This short review of Fendre les Flots in the original French has one or two good insights.

Anonymous. "'Lire à Limoges': L'Incitation à la lecture." Le Populaire du Centre (Limoges), an. 70 #54 (3 mars 1984), p. 3. %% There is almost no mention of Queneau in this report on the Limoges book fair.

Anonymous. "Lire retro." LIRE (Paris), vol. * #122 (novembre 1985), p. 171. %% This is about a cat which dictates text to its master, lines copied from Frédérique, "La Semaine parisienne," in L'Express of 19-20 novembre 1955.

Anonymous. "Littérature extravagante." Balzac (Paris), an. 2 #26 (15 janvier 1934), p. 3. %% The author has warm praise for Le Chiendent even if s/he does not quite see what Queneau was trying to do.

Anonymous. "Littérature, lettres, etc." Démocratie (61) (Paris), an. * #88 (29 juin 1961), p. 26. %% This is a bare description of the way to use Cent Mille Milliards de poèmes.

Anonymous. "Le Livre du jour." Le Populaire de l'Ouest (Nantes), an. * #968 (14 juin 1948), p. 2. %% The author reviews Faulkner's Moustiques, giving a certain amount of attention to Queneau's preface.

- Anonymous. "Le Livre le plus curieux du siècle." Aux Ecoutes (Paris), an. 43 #1927 (23 juin 1961), p. 41. %% Queneau describes the Cent Mille Millions de poèmes in a conversation with Marcel Aymé. Cf. Pierre-Bernard Marquet, "Qu'est-ce que l'Oulipo?"
- Anonymous. "Un Livre par jour." La Nation belge (Bruxelles), an. 35 #59 (28 février 1952), p. 5. %% This review of Le Dimanche de la vie evaluates the novel's merit in a rather curious manner.
- Anonymous. Livres anciens, romantiques et modernes: ouvrages provenant de la bibliothèque de Raymond Queneau. Paris : C. Coulet et A. Faure, 19__? %% This is "Bulletin #67 of Coulet and Faure," and it can be found at Universiteit Leiden.
- Anonymous. "Livres, couronnes et tapis vert." Le Figaro littéraire (Paris), an. 3 #133 (6 novembre 1948), p. 5. %% This concerns the publication date of L'Instant fatal.
- Anonymous. "Livres, couronnes et tapis vert." Le Figaro littéraire (Paris), an. 8 #355 (7 février 1953), p. 10. %% This simply says: "Raymond Queneau termine la traduction d'un récit fantastique écrit en anglais par un indigène du Nigéria, Amos Tutuola: L'ivrogne dans la brousse."
- Anonymous. "Livres, couronnes et tapis vert." Figaro littéraire (Paris), an. 9 #448 (20 novembre 1954), p. 11. %% The column has this simple mention: "Philipps va mettre au vente un disque consacré aux Exercices de style de Raymond Queneau."
- Anonymous. "Livres, couronnes et tapis vert." Figaro littéraire (Paris), an. 11 #535 (21 juillet 1956), p. 11. %% The column simply states "Raymond Queneau passe ses vacances en Italie."
- Anonymous. "Les Livres de Raymond Queneau légués à la bibliothèque de Verviers." Le Tra-
vail (Verviers), an. 77 #133 (9 juin 1977), p. 2. %% The author gives some background and states that some of the works had arrived.
- Anonymous. "Les Livres dont on parle." Réalités (Paris), vol. * #162 (juillet 1959), p. 78. %% This includes Zazie dans le métro in a list of summer reading books under the heading "moins faciles à lire" with the comment "un style et une intrigue croustillante."
- Anonymous. "Les Livres du mois." Strasbourg Actualités (Strasbourg), vol. * #37 (octobre 1961), p. 30. %% This barely does more than name Cent Mille Millions de poèmes and say that is original.
- Anonymous. "Livres nouveaux." La Lanterne (Bruxelles), an. 5 #75 (31 mars 1949), p. 5. %% The author reviews Un Rude Hiver in the 1948 Nicholson and Watson edition; he rather likes it.
- Anonymous. "Loin de Rueil de R. Queneau." Séquana (Paris), an. * #* (mars-avril 1945), no pp. %% "Singulièrement émouvant, le livre de Raymond Queneau. Mais avec quelque chose de plus! Et quelle observation aigüe et directe du réel ne suppose pas l'évocation si animée de ces plaisants fantoches."
- Anonymous. "Lu pour vous." Lyon Libre (Lyon), an. 4 #823 (20 mai 1947), p. 2. %% The author describes Les Exercices de style positively.
- Anonymous. "M. Raymond Queneau." Times (London), vol. 59 #844 (26 octobre 1976), p. 16. %% This is an obituary for Queneau.
- Anonymous. "Une Machine à fabriquer des poèmes." Bulletin de la NRF #161 (juin 1961), p. 13. %% Queneau introduces the Cent Mille Millions de poèmes with a section from his preface to the work.

- Anonymous. "Une 'Machine' littéraire." France observateur (Paris), an. 12 #583 (6 juillet 1961), p. 16. %% This consists of a very short version of the 'mode d'emploi' for Cent Mille Millions de poèmes and a few words by Queneau on the time it would take to read all the poems.
- Anonymous. "Maison de confiance." Le Figaro littéraire (Paris), an. 9 #410 (27 février 1954), p. 2. %% Mme Coty, wife of the French President, remembers shopping at the store of Queneau's parents and how good a store it was. Cf. Carmen Tessier, "Les Potins de la commère" (24 février 1954).
- Anonymous. "Maître..." La Presse (Paris), an. 7 #286 (5 mai 1951), p. 2. %% Queneau does not like to be addressed as "Maître," and he says that people must be mistaking him for Sacha Guitry...
- Anonymous. "Le Malin qui passe." Carrefour (Paris), vol. 11 #535 (15 décembre 1954), p. 7. %% This is a "bon mot" of Queneau on Gaston Gallimard and Simone de Beauvoir: Gallimard is the "amer de Chine" because of de Beauvoir's moving to a different publisher.
- Anonymous. "Le Malin qui passe." Carrefour (Paris), vol. 12 #558 (25 mai 1955), p. 7. %% This only a joke by Queneau concerning the condemned man's last cigarette.
- Anonymous. "Le Malin qui passe." Carrefour (Paris), an. 14 #691 (11 décembre 1957), p. 14. %% The author claims that Queneau had chosen a very obscure author for the annual Goncourt prize and that this author had celebrated the appearance of his book alone in a posh restaurant --- reading his book and laughing at its humor.
- Anonymous. "Le Manifeste de Biarritz en faveur des Dix d'Hollywood." L'Ecran français (Paris), an. * #273 (2 octobre 1950), p. 6. %% "Jean" Queneau signed a manifesto in favor of Edward Dmytryk, a "cinéaste" imprisoned in the US.
- Anonymous. "Manifeste des écrivains français." Les Lettres françaises (Paris), an. 4 #20 (9 septembre 1944), p. 1. %% Queneau was one of numerous people who signed this manifesto.
- Anonymous. "Le Manifeste des 1789." Les Lettres françaises (Paris), an. * #1126 (7 avril 1966), p. 19. %% Queneau is one of those who signed a protest concerning the censure of a film based on Diderot's "La Religieuse."
- Anonymous. "Un Manifeste relatif à l'affaire Finaly." Le Figaro (Paris), an. 127 #2675 (15 avril 1953), p. 2. %% Queneau is one of those signing a manifesto relative to a court case involving the Catholic Church. Cf. Michel Lécureur, Raymond Queneau, p. 464.
- Anonymous. "Marcel Arland grand prix de littérature." Combat (Paris), an. 11 #2471 (13 juin 1952), pp. 1 and 8. %% Arland had received a prize from the Académie française, and Gallimard held a party for him. Queneau was present at the party and is included in one of the pictures.
- Anonymous. "Marcel Pagnol dans les fleurs, l'Académie est un bocal, Catroux quatre à quatre et Queneau se paie notre tête." Bulletin de Paris (Paris), an. 8 #124 (23 février 1956), p. 6. %% This is a brief presentation of Pour une bibliothèque idéale.
- Anonymous. "Marguerite Duras." La Gazette des lettres (Paris), an. 6 #118 (8 juillet 1950), p. 5. %% The author notes what Duras has to say about her relations with Queneau to date.
- Anonymous. "Marthe Richard reçoit le prix du Tabou." Libération (Paris), an. 8 #2274 (1^{ier} janvier 1952), p. 5. %% The author describes the attribution of the prize, Queneau being a member of the jury.
- Anonymous. "Mathieu + Queneau." L'Express (Paris), vol. * #634 (7 août 1963), p. 29. %%

- The author presents Queneau's Bords, illustrated by Georges Mathieu.
- Anonymous. "Meister der Stil-Exerzition." Süddeutsche Zeitung (München), an. 29 #44/8 (22 februar 1973), p. 12. %% The newspaper celebrates Queneau's 70th birthday with two passages from Chêne et chien translated into German by Ludwig Harig and with a short introduction aimed especially at German-speakers. Cf. Harig, "Ein spielender Kafka. Raymond Queneau zum Hundertsen"; Queneau, "Eiche und Hund."
- Anonymous. "Les Membres des jurys." Le Monde (Paris), an. 53 #16245 (19 avril 1997), "Les Années cinéma," pp. 10-11. %% This includes a list of the members of the jury for the 1952 Cannes film festival and the recipients of the various awards.
- Anonymous. "Menu." Les Nouvelles littéraires (Paris), an. * #1338 (23 avril 1953), p. 7. %% This is an anecdote concerning a Goncourt dinner: Queneau renames the various dishes in a literary style. Cf. André Frédérique, "Elles et eux" (15 janvier 1955).
- Anonymous. "Mercredi, la science-fiction..." Arts (Paris), vol. * #441 (10 décembre 1953), p. 1. %% Beneath a photo it says that Queneau inaugurated an exposition in the Saint-Germain-des-Prés area.
- Anonymous. "Mes Sept Jours." Beaux-Arts (Bruxelles), an. * #1096 (17 juin 1965), p. 2. %% Short and positive, but ordinary, review of Les Fleurs bleues.
- Anonymous. "Mignonne, allons voir la rose, le géranium et les narcisses..." Le Figaro littéraire (Paris), an. 20 #984 (25 février 1965), p. 2. %% This is just a reprint of Le Chien à la mandoline: "Décidément je n'aime pas beaucoup l'odeur des géraniums" along with two floral poems by other authors.
- Anonymous. Minutes of the Conseil d'administration, Société française d'Archéologie, séance du 21 mai 1958. Bulletin monumental de la France (Orléans), tome 116 #* (* 1958), p. 219. %% "Sont admis membres de la Société ... M. Raymond Queneau, membre de l'Académie Goncourt, 9, rue Casimir-Pinel, Neuilly-sur-Seine (Seine), présenté par MM. M. Olivier et R. Pillault..."
- Anonymous. "Le Mois littéraire et artistique." Liberté de l'esprit (Paris), an. 3 #20 (avril 1951), p. 126. %% This is a very brief mention of Queneau's election to the Académie Goncourt.
- Anonymous. "La Môme Moineau cherche un 'nègre' à bicornes." Paris-press (Paris), an. * #5600 (11 décembre 1962), p. 3. %% The author says that the "Môme Moineau" (Mme Benitz-Rexach) had asked Joseph Kessel to ghost-write her memoirs, but since he had refused she was thinking of asking Queneau. Cf. the note at the end of subject entry for "Prizes."
- Anonymous. "Le Monde des lettres." Figaro littéraire (Paris), an. 9 #404 (16 janvier 1954), p. 2. %% This column has this simple mention: "Les Exercices de style de Raymond Queneau ont été représentés au théâtre de Poche de Bruxelles."
- Anonymous. "Le Monde potine: L'Echo répète." Le Soir illustré (Bruxelles), an. * #1211 (8 septembre 1955), p. 21. %% Raymond Queneau a rappelé à un de ses confrères du Prix Goncourt, cette histoire d'Alphonse Allais qui, après avoir lu cette indication : «Lapin vivant, 5 f. 50 le kilo», demanda au marchand «Donnez-moi donc un livre de lapin vivant...»