

- Anonymous. "Vous devriez avoir lu." Réalités (Paris), vol. * #158 (mars 1959), p. 94. %%
This merely includes Zazie dans le métro in a list with the comment "humour très leste et écriture insolite."
- Anonymous. "Vous devriez avoir lu." Réalités (Paris), vol. * #159 (avril 1959), p. 98. %%
This merely includes Zazie dans le métro in a list with the comment "humour très leste et insolite de Raymond Queneau."
- Anonymous. "Vous ne verrez peut-être jamais 'Le (sic) Couple' de Raymond Queneau."
Paris-
presse (Paris), an. * #4924 (9 octobre 1960), p. 11. %% The author explains how "Un Couple" had been subjected to an age limit by the censors but that even then the owners of movie houses were not interested in showing the film.
- Anonymous. "Les Vrais Représentants de la pensée française demandent le châtiement des écri-
vains qui vendirent leur plume à l'ennemi." Front national (Paris), an. 1 #14 (5 septembre 1944), p. 2. %% This is a statement from the CNE with two motions and a list of members, including Queneau.
- Anonymous. "Vu, lu, su." L'Express (Paris), vol. * #393 (24 décembre 1958), p. 31. %% This is one of the very earliest announcements of Zazie dans le métro.
- Anonymous. "Wehmütige Liebe." Die Weltwoche (Zürich), an. 44 #5 (4 février 1976), p. 12. %% This is a review of Ein Winter in Le Havre, Eugen Helmlé's translation of Un Rude Hiver.
- Anonymous. "Welcome to Le Havre." Times Literary Supplement (London), an. * #3887 (10 september 1976), p. 1114. %% This positive review of Richard Cobb's 1976 Zaharoff lecture, Raymond Queneau, doesn't say anything much.
- Anonymous. "Western Literature." Times Literary Supplement (London), an. 56 #2891 (26 july 1957), p. 458. %% This review of the second volume of the Histoire des littératures doesn't do much more than summarize its contents.
- Anonymous. "When the Metro Stops." Times Literary Supplement (London), an. 66 #418 (31 august 1967), p. 782. %% This review of Courir les rues in the French original doesn't say much but is still very worth reading.
- Anonymous. "Wörterbus." Der Spiegel (Hamburg), an. 15 #27 (28 juni 1961), pp. 60-65. %% CR of Ludwig Harig and Eugen Helmlé's translation of Exercices de style
- Anonymous. "The Writing Game." Times Literary Supplement (London), an. 66 #3404 (25 may 1967), p. 438. %% This is a general look at Queneau, with a review of Barbara Wright's Between Blue and Blue and the French original of L'Instant fatal. Cf. the article of the same name by Richard Cobb. Cf. also Anonymous, "At the Frontier."
- Anonymous. "Zazie." New Yorker (New York), vol. 64 #51 (6 february 1989), p. 108. %% This is just a comic filler in the typical New Yorker style.
- Anonymous. "Zazie a bouleversé Charlot." La Tribune de Lausanne (Lausanne), an. 98 #304 (30 octobre 1960), p. 20. %% This is something of a publicity interview for the film.
- Anonymous. "Zazie à l'Académie?" Les Lettres nouvelles (Paris), an. 7 #8 (22 avril 1959), p. 4. %% This makes a slight reference to the possibility of Queneau entering the Académie française.
- Anonymous. "Zazie au cinéma." Paris-Normandie (Rouen), an. * #4472 (27 février 1959), p. 9. %% The author announces that Raoul Lévy had been sold the film rights to Zazie dans

- le métro and that René Clément would direct it.
- Anonymous. "Zazie au dico." Minute (Paris), vol. * #278 (27 juillet 1967), p. 19. %% The author announces the inclusion of Queneau in the 1968 Petit Larousse and then goes on to discuss the new format of this classic dictionary.
- Anonymous. "Zazie: 'Céteukisson mézami'." Paris-presse (Paris), an. * #4794 (11 mai 1960), p. 16E. %% The author has pictures of nine of the characters from the film and describes each one, joining a short passage of each one's dialogue.
- Anonymous. "Zazie chez Drouant." Valeurs actuelles (Paris), an. * #1788 (8 mars 1971), p. 16. %% The author writes well on the 1971 Goncourt quarrel involving Queneau.
- Anonymous. "Zazie contre Minette." Nouveau Candide (Paris), an. * #71 (5 septembre 1962), p. 13. %% Queneau has complained about the publicity done for the translation of Robert Gover's Cent Dollars de malentendus, and Marcel Duhamel, who translated the work into French, has its heroine write this letter to Zazie disclaiming responsibility. Cf. Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 204.
- Anonymous. "Zazie dans le métro." L'Impartial (La Chaux-de-Fonds, Suisse), an. 79 #24916 (26 février 1959), p. 9. %% This review is rather more intelligent than most.
- Anonymous. "Zazie dans le métro." Bulletin de la NRF #135 (février 1959), inside the back cover. %% This is a page of publicity with a photo of Queneau, a biography three lines long, a "prière d'insérer," and a list of Queneau books (and their prices) which Gallimard was offering at the time.
- Anonymous. "Zazie dans le métro." Haagse Post (Den Haag), an. 46 #2319 (23 mai 1959), p. 13. %% The author seems to concentrate primarily on Queneau's use of language in this review of the novel.
- Anonymous. "Zazie dans le métro." Le Film français (Paris), an. 17 #859 (18 novembre 1960), p. 21. %% This is a "fiche technique" and presentation of the film version for a trade newspaper.
- Anonymous. "Zazie dans le métro et à la bibliothèque nationale." Lëtzebuenger Journal (Luxembourg), an. 53 #192 (6 oktober 2000), p. 26. %% The author gives some idea of Queneau's life/work in presenting the Paul Souffrin "Queneau à l'affiche" exposition.
- Anonymous. "Zazie dans le métro: Louis Malle aborde le style burlesque." Almanach Cinémonde 1961 [Supplement to Cinémonde (Paris), an. 28 #1363 (20 septembre 1960)], pp. 78-79. %% This piece is more an excuse for stills from the film than a commentary.
- Anonymous. "Zazie dans le métro: Naast de dode literatuur ook een levende taal." De Haagse Post (Amsterdam), an. 46 #2319 (23 mei 1959), p. 13. %% This review, apparently of the original novel, is to be found under the heading "Sociologie"....
- Anonymous. "Zazie dans le métro par Raymond Queneau." Le Peuple (Bruxelles), an. 75 #34 (10 février 1959), p. 7. %% The author gives just the most ordinary (but positive) review of Zazie dans le métro.
- Anonymous. Zazie dans le métro: Revue de presse. Bulletin de la NRF #138 (mai 1959), pp. 12-13. %% This is a collection of citations from the reviews done by André Billy, Jacques Brenner, Claude Roy, and Jean Blanzat.
- Anonymous. "Zazie dans le métro, suivi par Un Couple." Cinémonde (Paris), an. 27 #1314 (13 octobre 1959), p. 18. %% This interview of Queneau and Jean-Pierre Mocky is ordinary for the most part but has some interesting passages.

- Anonymous. "Zazie dans le métro. Une Martienne qui débarque dans un monde délirant." Le Drapeau rouge magazine (Bruxelles), an. 5 #46 (12 novembre 1960), p. 9. %% This is the result of a long interview with Louis Malle, who is quite specific and concrete about his creation of the film.
- Anonymous. "Zazie découvre enfin son métro." Paris-match (Paris), vol. * #553 (14 novembre 1959), p. 125. %% This consists of two pictures of Joëlle Jacquot, recently chosen to play Zazie in the Trois-Baudets production.
- Anonymous. "La 'Zazie' des Trois Baudets a 13 ans et s'appelle Joëlle Jacquet." France-soir (Paris), an. * #4753 (5 novembre 1959), p. 11. %% This is just a brief interview with the young leading lady of the production.
- Anonymous. "Zazie. Du quasselst." Der Spiegel (Hamburg), an. 14 #50 (7 dezember 1960), pp. 80-83. %% CR of the film version of Zazie dans le métro
- Anonymous. "Zazie en Amérique." Aux Ecoutes (Paris), an. 41 #1836 (25 septembre 1959), pp. 28-29. %% The author seems somewhat confused: he believes that the Olympia Press translation of Zazie dans le métro is in American rather than in British and seems to think that Eric Kahane was working on a translation into British.
- Anonymous. "Zazie et la vie: Le Code Queneau." Pourquoi pas (Bruxelles), an. # (18 novembre 1982), p. %% The author presents both a stage production of Zazie dans le métro and the actress who played Zazie.
- Anonymous. "Zazie i Paris." 1960 Schønberg catalogue. Denmark. %% This presents the Jens Kruuse translation of Zazie dans le métro.
- Anonymous. "Zazie Place de la Concorde." Cinquième République (Paris), an. # (5 novembre 1960), p. %% The author likes the film version of Zazie.
- Anonymous. "Zazie sort ce soir..." Le Figaro (Paris), an. 143 #7827 (13 novembre 1969), p. 29. %% This "Zazie" is a showgirl, and Queneau and his novel are not even mentioned.
- Anonymous. "Zazie sous le métro." Combat (Paris), an. * #4962 (9 juin 1960), p. 3. %% This is a publicity photo from the filming and includes a strangely inaccurate blurb.
- Anonymous. "Zazie sur scène." Tribune de Lausanne (Lausanne), an. 97 #333 (29 novembre 1959), p. 5. %% The author announces the Trois-Baudets stage production of Zazie dans le métro, which starred Joëlle Jacquot and Michel de Ré.
- Anonymous. "Zazie tourne: Elle est très grossière..." Paris-presse (Paris), an. * #4746 (16 mars 1960), p. 18E. %% This article announces that the filming of Zazie dans le métro had begun on 14 march and presents Catherine Demongeot in three group photos.
- Anonymous. "Zazie. Zensierter Kindermund." Der Spiegel (Hamburg), an. 15 #2 (4 januar 1961), p. 61. %% CR of the film version of Zazie dans le métro
- Anonymous. "Zazie's Table Talk." Times Literary Supplement (London), an. 62 #3179 (1 february 1963), p. 79. %% The author reviews Entretiens avec Georges Charbonnier in the French original with some wit and insight. The reference is to Anonymous, "Legacies of a Surrealist Childhood."
- Anonymous. "Zizanie dans le métro." This is a manuscript held at the CDRQ, without any identification of date or author. %% The author argues that the true structure of Zazie dans le métro is a murder mystery: Trouscaillon kills Marcel/ine with the connivance of Gabriel...
- Anonymous. "Zizi Jeanmaire a peur de grossir en croquant les diamants des pâtisseries de New-

- York." V-Magazine (Paris), an. 7 #319 (12 novembre 1950), p. 12. %% This article describes certain aspects of the Roland Petit American tour, including Queneau's sending special pastry "bijoux" for Zizi Jeanmaire to eat during the "La Croqueuse de diamants." He supposedly also sent a poem, "Les Langues de chat."
- Anonymous. "Ces 3 Jolies Filles ont présenté le style 'Zazie dans le métro'." France-soir (Paris), an. * #4714 (20-21 septembre 1959), p. 6. %% This is primarily a photo of Michèle Bardollet, Dany Saval, and Danielle Gaubert, who are exhibiting the new "Zazie" style of dresses from Lorène under the direction of Monique Sallebert. Cf. Anonymous, "A faire rêver Zazie," "Le Plan secret de l'opération 'Zazie'," "La Robe Zazie en faille écossaise: Désinvolte," "Le Style Zazie?"; Jean Fayard, "Gézétéchézazi"; Marcel Mithois, "Chez Mo-nique Sallebat. Zazie reçoit le tout-Paris"; Renée Willy, "Pariscope - actualités."
- Anonymous. "Le 4^e Colloque Queneau à Verviers: Malheureuse initiative?" Le Jour (Verviers), an. 95 #2 (3 janvier 1989), p. 3. %% This article is little more than the transcription of a letter from Claude Debon which details her radical displeasure concerning Suzanne Bagoly's proposing a fourth Queneau colloquium in Verviers. Cf. Anonymous, "Irritation à la Sorbonne"; D. Ri., "Bientôt, deux colloques internationaux 'Queneau': Un à Anvers, l'autre à Liège?"
- Anonymous. "15 février: Grand événement littéraire. Sortie du premier volume de l'Encyclopédie de la Pléiade." Paris-Normandie (Rouen), an. * #3512 (20 janvier 1956), p. 9. %% This is an average presentation which cites Queneau's "Présentation."
- Anonymous. "Le 17^e Chambre." Ce Matin (Paris), an. 11 #2307 (24 janvier 1952), p. 1. %% Queneau jokes about "huis clos" and going to court with R. J. Clot, who was a winner of the Prix des Deux-Magots.
- Anonymous. "50 Livres pour lire en vacances." L'Express (Paris), vol. * #420 (2 juillet 1959), pp. 28-30. %% The author puts Zazie dans le métro at the head of the list but only gives a short (yet good) summary of what the book does (i.e., not the plot).
- Anonymous. "1955: Queneau et la reconstruction du Havre." Queskispass (Le Havre), vol. * #3 (octobre 2002), p. 3. %% Queneau speaks briefly on the radio about the "new" Le Havre built after the war and about his relationship to his natal city.
- Anonymous. "3.000 Personnes refusées!" Paris-presse (Paris), an. 7 #1832 (7 novembre 1950), p. 4. %% This short note says that the "Cinéma d'essai" had to be extended because of the number of people who could not be accommodated. Queneau supposedly appeared in "Désordre," the film by Jacques Baratier and Paul Guth that was being shown there. Cf. Anonymous, "«Désordre» à Saint-Germain-des-Prés"; Viviane Papote, "Être ou ne pas être."
- Anonymous. (no title). Les Lettres françaises (Paris), an. 8 #204 (15 avril 1948), p. 5. %% This just announces, in large print, that Queneau would read his poèmes at the CNE center along with Ponge, Tardieu, Tzara, and others.
- Anonymous. (No title). Constellation (Paris), vol. 1 #6 (octobre 1948), p. 43. %% This is just a joke about Queneau buying a luxury car on the installment plan.
- Anonymous. (No title). Le Hérisson (Paris), vol. * #319 (22 mai 1952), p. 1. %% Queneau tells a joke: "I don't want to listen to the parrot, I just want to eat it."
- Anonymous. (No title). Nice-matin (Nice), an. # (29 avril 1965), p. %% Queneau receives the "Prix Formentor" and the "prix international de littérature." Cf. Anonymous, "Raymond Queneau promène Aïda dans les bois de Valescure"; Michel Lécureur, Ray-

mond Queneau, pp. 396-397; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 228.

Anonymous. (no title). Notices of the American Mathematical Society (Providence, Rhode Island), vol. 21 #1 (january 1974), p. A11. %% This gives a short presentation of the substance of "On the Generalization of the Sestina," an article by Carleton W. Carroll and William F. Orr which only appeared in the fall of 1975.

Anonymous. (No title). Amis de Valentin Brû #32-33 (décembre 1985), pp. 67-73. %% This concerns the opening of the new Queneau metro station in northeastern Paris, "Bobigny - Pantin Raymond Queneau."

Anonymous. (No title). Monitoires du cymbalum pataphysicum #17 (15 septembre 1990), pp. 67-68. %% This article concerns a possible influence on Queneau by Julien Torma, or vice versa, in regards to a previously unpublished poem appearing in the Queneau Oeuvres complètes, vol. I, p. 740. But cf. the entry under Torma.

Anonymous, ed. "L'Age d'or de Saint-Germain-des-Prés." 4 33 rpm LP records in a boxed set. Philips P 70.313 L. %% Record 2, side B, has some of the Exercices de style (music by Pierre Philippe); record 3, side B, has "Si tu t'imagines" sung by Juliette Gréco (accompanied by Alain Goaguer and his orchestra).

Anonymous, ed. Anthologie des poètes de la NRF. Préf. Paul Valéry. Paris: Gallimard, 1958. %% This work includes Si tu t'imagines: Chêne et chien; Les Ziaux: "Explication des mots"; L'Instant fatal: "L'Instant fatal"; and the first two lines of the sixth (last) chant of Petite Cosmogonie portative on pp. 438-443.

Anonymous, ed. "Apollinaire, Vian, Queneau --- Drôles de poèmes pour enfants sages." 1 Dolby analog cassette, 40 minutes. JC017. J. Canetti, 1975. %% This is read by members of the Compagnie René Bourdet.

Anonymous, ed. "Chansons de poètes." 4 33 rpm LP records in a boxed set with a photo album containing a text by Pierre Seghers. Philips P 70.355 L. %% Record 4, side A, has "Si tu t'imagines" sung by Juliette Gréco (accompanied by Alain Goaguer and his orchestra). This is this way "poètes" is spelled on the cover.

Anonymous, ed. "Correspondance Jean Paulhan - Maurice Lemaître sur le lettrisme." Paris: Centre de créativité Maurice Lemaître, 1976. %% Page 5 is essentially Louis-Ferdinand Céline's response to a passage from Isidore Isou's book (q.v.) which compares Queneau to Céline.

Anonymous, ed. "Ensemble d'oeuvres par Pierre-Antoine Gallien." Catalogue of a public auction held on 26 avril 1987 at the Hôtel des ventes de Saumur. %% This shows three graphic "portraits" of Queneau done by Gallien.

Anonymous, ed. Georges Bataille et Raymond Queneau 1930-1940. Billom, Puy-de-Dôme: Association Billom-Bataille, 1982. %% This is the catalogue of an exhibition devoted to the relationship between these two men and contains articles by Michel Blais, René-Jean Clot, Christian Limousin, Jean Piel, Thierry-Claude Rabany, and Claude Rameil. Cf. Jacques Carbou, "Note sur l'exposition Bataille - Queneau."

Anonymous, ed. Hélion: Retrospective 1926-1969. "Anti-préface" by Louis Guilloux. Lyon: Galerie Verrière, juin 1969. %% This contains an extract taken from Queneau's "Jean Hélion."

Anonymous, ed. Histoires d'un livre: "L'Etranger" d'Albert Camus. Paris: Institut Mémoires de

l'édition contemporaine, 1990. %% This is the "catalogue édité à l'occasion de l'exposition inaugurale présentée au Centre national des lettres à Paris, du 13 octobre au 9 novembre 1990." It contains two business letters from Queneau to Camus concerning the printing of L'Etranger (p. 32).

Anonymous, ed. Joan Miró Lithographs. Pref. Queneau. Trans. anonymous. New York: Tudor Publishing, 1972-1977. Vol. 2: New York, Leon Amiel, 1975. %% These two prefaces are translations into English (pp. 13-32) of Queneau's "Miró et ses pièges" and "Album 19."

Anonymous, ed. Juan Miró der Lithograph. Pref. Queneau. Trans. Ursula Patzios. ?: Weber Gonf, 1975. %% These two prefaces would appear to be translations into German of Queneau's "Miró et ses pièges" and "Album 19."

Anonymous, ed. Kuno beketto. "Collection of World Literature: New Collection," #43. Tokyo: Chuokoronsha, 1970. %% This includes Queneau's Saint-Glinglin ("Kuno" is a rendition of Queneau's name) and an unnamed work by Beckett.

Anonymous, ed. Oulipo Laboratory. Trans. Harry Mathews and Ian White. London: Atlas Press, 1995. %% This is a collection of oulipian texts by such authors as Queneau, Italo Calvino, Paul Fournel, Claude Berge, Jacques Jouet, and Harry Mathews. Cf. Phil Baker, CR of Anonymous, ed., Oulipo Laboratory; Roberto Tejada, CR of Oulipo Laboratory.

Anonymous, ed. "Paris et la France en chansons." 2 33 rpm LP records. Phillips 822 405-1. Paris: 1951, 1973? %% This is a collection of about 25 songs by various composers and singers; it includes Juliette Gréco's rendition of Queneau's "Si tu t'imagines."

Anonymous, ed. "Planète." 2 stereo music compact disks with two booklets. K 15005 and K 15002. Compacts Radio France: 1988/1989. %% This includes the "premier chant" of the Petite Cosmogonie portative.

Anonymous, ed. Raymond Queneau et la fête foraine. Ill. Claudie Guyennon-Duchêne. Collection "Musarde." Paris: Editions de la réunion des musées, 1992. %% This work includes essays by Zeev Gourarier ("L'Ancien Luna-Parc de la Porte Maillot ou le 'Luni-Park' (sic) de Raymond Queneau") and Jacques Roubaud ("Le Cirque du monde ou le rire de Pierrot") as well as an abundance of photographs of amusement parks from the beginning of the century.

Anonymous, ed. Raymond Queneau et le cinéma. Reims: Maison de la culture André Malraux

de Reims et Les Amis de Valentin Brû, 1980. %% This issue, which is also Cahier des Amis de Valentin Brû #10-11 (février 1980), includes articles by Anonymous ("Synopsis..."), Jacques Bens, Jacqueline Bestiault, Henri Bordillon, Pierre David, Louis Malle, Philippe Noiret, Queneau, Jean Queval, Claude Rameil, and Alain Resnais.

Anonymous, ed. Le Rire en poésie. Pref. Jacques Charpentreau. Collection "Folio junior en poésie," #7. Paris: Gallimard Jeunesse, 1998. %% This includes Courir les rues: "Le Quai Lembour" (p. 16); L'Instant fatal: "Nocturne" (p. 43); Battre la campagne: "La Fourmi et la cigale" (p. 79) and "Perplexité" (p. 95); Courir les rues: "Une Famille bien parisienne" (p. 99), "Un Conte d'apothicaire" (p. 100), and "Rue Paul Verlaine" (p. 144).

Anonymous, ed. "Talman, Paul. Le Vol d'Icare d'après Raymond Queneau." Catalogue of an art exhibition at the Galerie Renée Ziegler in Zurich, Februar-März 1980. Zürich: Waser Druck, 1980. %% This includes the foldout reproduction of the large work mentioned in the title, a graph or web-like construction.

Anselme, Daniel. Cf. Queneau, "La Gourmande."

Antoine, Gérald. "Le Français tel qu'on le parle." L'Express (Paris), vol. * #1524 (27 septembre 1980), pp. 158-172. %% There is a picture of Queneau, but the article never mentions him.

Antoine, Gérald. "Le Français tel qu'on le parle." L'Express (Paris), international edition vol. *

#1525 (27 septembre 1980), pp. 82-90.

Antoine, Gérald. "Une Inconnue: L'Image chez Queneau." Stanford French Review (Saratoga,

California), vol. 1 #2 (fall 1977), pp. 153-165. %% Antoine looks at the various and hidden forms of images which Queneau employs in his novels. This article is apparently identical to his article with a similar name in his Vis-à-vis.

Antoine, Gérald. "Une Intouchable: L'Image chez Queneau." In his Vis-à-vis, ou le double regard critique. Paris: Presses universitaires françaises, 1982, pp. 119-136. %% This article is apparently identical to his article with a similar name in the Stanford French Review.

Antoine, Gérald. "Langue française et révolution." Le Monde (Paris), an. 44 #13151 (12 mai 1987), p. 2. %% Antoine discusses the exact meaning and usage of the word "commémorer" in a letter to the editor, referring to Queneau as he writes.

Antoine, Gérald. "La Langue parlée et ses transpositions littéraires dans le français contemporain." In Linguistique et philologie romanes. X^{ième} Congrès international de linguistique et philologie romanes, Strasbourg, 1962. Paris: Klincksieck, 1965, pp. 443-451. %% This is a rather general treatment of what the title indicates, with little mention of Queneau's contributions.

Antoine, Gérald. "Où va notre langue littéraire?" Annales de l'Université de Paris (Paris), an. 26 #4 (octobre-décembre 1956), pp. 469-485. %% Antoine discusses change in French literature and language, with reference to Queneau's Preface to the Anthologie des jeunes auteurs. Cf. Queneau, "Ecrit en 1955."

Antoine, Gérald. "Raymond Queneau et la langue française." Amis de Valentin Brû #40-42 (décembre 2005), pp. 135-145. %% Antoine describes the origin of the text that later became the Preface to Anthologie des jeunes auteurs then traces a development in Queneau's thought between Bâtons, chiffres et lettres and the Entretiens avec Georges Charbonnier. He goes on from there to discuss other aspects of "néo-français," and he ends with citations from Proust and Claudel, which he comments on. This is part of the "actes" of the "Solennel Emmerdement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.

Antoine, Gérald. "Raymond Queneau et la langue française." Commentaire (Paris), vol. 27 #107 (automne 2004), pp. 788-792. %% Antoine reviews Queneau's ideas on language, basing himself principally on texts published between 1950 and 1960 (Bâtons, chiffres et lettres, "Raymond Queneau décrit pour le Collège la statique et la dynamique du français," and Entretiens avec Georges Charbonnier). Jacques Carbou has serious reservations about Antoine's conclusions, since Antoine neglects Queneau's later ideas on the subject.

Antoine, Régis. Cf. René Ménéil, "De Quelques Avancées de l'esthétique littéraire"; Gilbert Pestureau, "Le Havre: Porte du rêve pour Raymond Queneau et quelques autres."

- Aoyama, Tomoko, and Judy Wakabayashi. "Where Parody Meets Translation." Japan Forum (Oxford, United Kingdom), vol. 11 #2 (september 1999), pp. 217-230. %% The authors point to Shimizu's fictitious Jean-Charles de Queneau, who makes absurd exaggerations in translating Japanese popular songs back into Japanese from a French translation.
- Aparicio Gil, María Teresa. "L'Argot et le langage populaire dans Zazie dans le métro." Tesis de licenciatura. Director D. Luis Cortés Vásquez. Salamanca: Universidad de Salamanca, 1973.
- Apollinaire, Guillaume. "L'Amphion faux messie (ou Histoires et aventures du baron d'Ormesan)." In L'Hérésiarque et Cie. Paris: Librairie Stock, 1936, pp. 231-237. %% This work is the basis for Queneau's use of the "amphion" idea in Zazie dans le métro and in two poems, Sonnets: "Amphion géomètre" and Les Ziaux: "L'Amphion".
- Appel, Alfred, Jr. "Conversations with Nabokov." Novel (Providence, Rhode Island), vol. 4 #3 (spring 1971), pp. 209-222. %% This is a discussion of modern French authors which touches on Queneau. This was reprinted in Nabokov's Strong Opinions and in the French translation of that work, which appeared under the titles of Intolérances and Parti pris.
- Appel, Alfred, Jr. "Preface." In The Annotated "Lolita" by Vladimir Nabokov. Ed. and pref. Alfred Appel, Jr. New York: McGraw-Hill, 1970, pp. ix-lxxi. %% Pages xxii-xxv and xlvi-xlvii relate Nabokov, James Joyce, Jorge Luis Borges, and Queneau.
- Appleton, John. "Olympia Press." New York Times (New York), vol. 109 #37402 (19 June 1960), "New York Times Book Review" (vol. 65 #25), p. 24. %% Appleton, an editor at Harper Brothers (who published Barbara Wright's translation of Zazie), takes issue with several statements in Henry Popkin's article.
- Appolonio, Danielle. Cf. Italo Calvino, "Petit Guide pour la Petite Cosmogonie portative."
- Aquin, Hubert. Cf. Sophie Beaume, "Le Motif de l'écrivain fictif dans Prochain épisode de Hubert Aquin et Le Vol d'Icare de Raymond Queneau."
- Aragon, Louis. Cf. Jean-Marie Catonné, Queneau; Michel Lécureur, Raymond Queneau, index; Queneau, "Voilà que j'assiste à un grand dîner officiel"; Queneau et al., "Le Dialogue en 1928" and "Recherches sur la sexualité."
- Aragona, Raffaele. "Piccolo glossario oplepiano (lavori in corso)." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 165-173. %% Aragona outlines, explains, and exemplifies the origin of the OpLePo (Opificio di Letteratura potenziale, the Italian equivalent of the Oulipo), its structural inventions, and its members. Cf. Ruggero Campagnoli, "Dall'OuLiPo all'OpLePo: Teoria e pratica."
- Aragona, Raffaele. "Poesia per enigmi." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 145-158. %% Aragona describes several sorts of literary play under this title --- enigmas, crossword puzzles, anagrams, etc.
- de Arancibia, Blanca E. "Queneau o el humorismo personalizado." Revista de literaturas modernas (Mendoza, Argentina), an. 1987 #20 (* 1987), pp. 209-215. %% This is on Queneau's surrealism and Un Rude Hiver.
- Arato, Franco. "Minerva e Venere: Scienze e lettere nel Settecento italiano." Belfagor (Firenze), an. 48 #5 (30 settembre 1993), pp. 569-584. %% In an article apparently devoted to writers who have, in the past, joined science and literature, Arato devotes about a paragraph to Queneau's Petite Cosmogonie portative.

Arban, Dominique. "A quel moment vous apercevez-vous qu'un livre est mauvais?" Le Figaro

littéraire (Paris), an. 8 #393 (31 octobre 1953), p. 3. %% This concerns Queneau's work habits at Gallimard.

Arban, Dominique. "Drôle de querelle." La Bataille (Paris), an. 7 #164 (11 février 1948), p. 4. %% Arban discusses a question current at the time concerning a 6% tax on literary works.

He cites Queneau "en sa qualité de directeur littéraire de notre plus grande maison d'édition." On a somewhat related issue, cf. André Billy, "Y a-t-il une crise du livre? -- Sur le divorce de la critique et du public. -- Tentatives d'hier et d'aujourd'hui"; Jacques Carat, "Crise de l'imprimerie"; Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile, p. 49; René Groos, "Et le public?"; Queneau, "La Crise de la librairie"; Emmanuël Souchier, Raymond Queneau, p. 33.

Arban, Dominique. "Romanciers américains, lecteurs français." Rapports France - Etats-Unis (Paris), vol. * #60 (mars 1952), pp. 25-34. %% Queneau discusses the differences in literary tastes between France and America.

Arbues Castán, Antonia-Marisol. "Problemas de traducción de los Les Exercices de style de R.

Queneau." Tesi de licenciatura. Director Marc Parayre. Barcelona: Universitat Autònoma de Barcelona, 1987.

Archer, Eugene. "French Director Plans Film Here. Louis Malle Seeks Backing for 'The Singlehander' --- Will Do M-G-M Movie." New York Times (New York), vol. 110 #37694 (7 april 1961), p. 27. %% Archer reviews Malle's career and his plans for his stay in America. He quotes Malle concerning the Zazie dans le métro film and about the American subtitles.

d'Arcy, J. Cf. Queneau, "Bien placés bien choisis."

Arénilla, Louis. "L'Univers des mots parlés." Quinzaine littéraire (Paris), vol. * #506 (1^{ier} avril

1988), p. 24. %% Arénilla reviews Jacques Duchateau's La Colonne d'air, suivi de Raymond Queneau ou l'oignon de Moebius, and in so doing gives a worthwhile presentation of the second part.

Arès, Georges. "Tractatus logico-litterarius." Nouvelle Revue française (Paris), vol. * #454 (novembre 1990), pp. 75-81. %% This is somewhat similar to Queneau's "Fondements de la littérature" but speaks primarily of writing, publishing, printing, and reading.

Arghin, Anca. "Dureros..." Arta (Bucuresti), an. 16 #11 (* 1969), p. 17. %% This is just a brief comment apparently concentrating on Joan Miró.

Arilla, Roger. "La Traduction oblique: Analyse des Exercices de style de Queneau, traduits par

Antonio Fernández Ferrer." In Actas del primer coloquio internacional de traductología (Universitat de València, 2-4 mayo 1989). Ed. Brigitte Lepinette, Amparo Olivares Pardo, and Emma Sopena Balordi. València: Universitat de València (Departamento de Filo-logía francesa e italiana), 1991, pp. 183-184. %% Arilla discusses the general difficulties in translating such a work and points out some ways in which Fernández Ferrer could have done better.

Aristide. "Usage et grammaire: Une 'Drôle de syllepse' de M. Queneau." Le Figaro littéraire (Paris), an. * #1204 (16 juin 1969), p. 26. %% Aristide is not happy with the grammar

which Queneau uses in his preface to the Oeuvres complètes de Mac Orlan. Cf. Aristide, "Usage et grammaire: Le Mot et la note."

Aristide. "Usage et grammaire: Le Mot et la note." Le Figaro littéraire (Paris), an. * #1208 (14 juillet 1969), p. 26. %% Aristide corrects himself concerning a mistake that he thought that Queneau had made. Cf. Aristide, "Usage et grammaire: Une 'Drôle de syllepse' de M. Queneau."

Aristide. This is the pseudonym of Maurice Chapelan.

Aristotle. Cf. Academia Regia Borussica, Aristotelis Opera; Horace Leonard Jones, ed., The Geography of Strabo.

Arland, Marcel. "Les Revues." Nouvelle Revue française (Paris), vol. 47 #280 (avril 1976), pp. 110-114. %% Arland reviews Andrée Bergens, ed., Raymond Queneau (Cahier de l'Herne #29) on pp. 111-112 with little insight.

Arland, Marcel. Cf. Anonymous, "Un Rude Métier"; Jean Rousselot, "La Poésie." Arland apparently also wrote under the pseudonym of "Jean Guérin": cf. Jean Paulhan, 226 Lettres inédites de Jean Paulhan, p. 469.

Arlaud, R.-M. "Don Juan de Londres." Combat (Paris), an. 13 #3076 (25 mai 1954), p. 2. %% Arlaud does not really mention Queneau but gives a solid review of "Monsieur Ripois" anyway.

Arlaud, R.-M. "L'Entente cordiale joue, gagne, et brouille les cartes." Combat (Paris), an. 13 #3039 (10 avril 1954), p. 2. %% Arlaud describes how the voting at Cannes reflected a passionate interest in "Monsieur Ripois" on the part of some and made it a real contender for the prize.

Armand, Natalie. "Au Jour le jour." Le Monde (Paris), an. 18 #5124 (9 juillet 1961), p. 1.

%% Armand cites a few lines from Queneau's "L'Explication des métaphores" (Si tu t'imagines), from "A chaque nuit son jour" to "A chaque bien son mal."

Armelle, Aliette. "Jacques Roubaud: Les Cercles de la mémoire." Magazine littéraire (Paris), vol. * #311 (juin 1993), pp. 96-103. %% Roubaud mentions Queneau several times in this interview, but what is most interesting is on p. 103. There he speaks a little about the sextine and the "nombres de Queneau" which permit richer variations on the sextine. Cf. Jacques Roubaud, "Réflexions historiques et combinatoires sur la sextine, autrement dit queneau."

Armelle, Aliette. Michel Leiris. Paris: Fayard, 1997. %% Armelle includes Queneau constantly, as

is only right, with mentions on pp. 11, 198-199, 261, 264, 284, 295, 365-366, 368, 382, 398, 422, 429, 434 (note), 453, 454, 467, 470 (note), 474, 564, 585 (note), and 689. More significant passages concern Janine (pp. 38, 360, and 401); how Queneau collected, summarized, and presented the results of the questionnaire which brought an end to the surrealist group he was a member of (pp. 276-277); Queneau's involvement with the Critique sociale (p. 342); Queneau's writing a review of a Leiris book for the NRF in 1934, a review which was never published (p. 348); the Queneaus in Spain with the Leirises (p. 393); Queneau's situation at the start of the war and how he and Leiris shared interests but were very distinct (pp. 402-403); the Queneaus at St-Léonard-de-Noblat (p. 411); Queneau's negative review of a draft of Leiris's Biffures (p. 417); Queneau's stance against the NRF during the war but cooperation with Messages (p. 427); the "Collège socratique" (p.

430); the first performance of Picasso's "Le Désir attrapé par la queue" (pp. 435-436); Queneau's desire to have Leiris write two articles for the L'Encyclopédie de la Pléiade, one concerning "Littératures nègres (d'expression africaine, européenne et américaine)" and the other "la part de jeu et de représentation dans les cérémonies et les rites des civilisations non historiques (Afrique, Amérique, Océanie, Asie)," neither of which Leiris was able to accomplish (pp. 523 and 528); and Queneau's judgement that Leiris did not have the proper mindset to be a member of the Oulipo (p. 565).

Armstrong, Marie-Sophie. "Zazie dans le métro and Neo-French." Modern Language Studies (East Stroudsburg, Pennsylvania), vol. 22 #3 (summer 1992), pp. 4-16. %% Armstrong says that she will consider not only how Queneau incarnated in Zazie dans le métro the ideas on language he had delineated in "Ecrit en 1955" but also how the novel prefigures his later repudiation of those ideas. She concentrates, however, on how some names from the novel seem to be transcribed in other "sèmes" and barely touches this topic. Some of Armstrong's arguments might be considered questionable, but her essay remains thought-provoking.

Arnal, François. Cf. Philippe Dagen, CR of Queneau's Histoire d'un livre; Queneau, Cher Mon-

sieur-Jean-Marie-mon fils: Lettres 1938-1971, L'Histoire d'un livre and "Peintures d'Arnal."

Arnaud, Francine, and Pierre Delhasse. "Chansons d'hier et d'aujourd'hui." Revue de disques (Drogenbos, Belgium), an. 28 #263 (mars 1978), pp. 203-204. %% This has a bare mention of Queneau and Zazie dans le métro.

Arnaud, Georges. Cf. Queneau, Journaux (1914-1965), p. 820, and Queneau and André Blavier, Lettres croisées 1949-1976, p. 345 (note 13).

Arnaud, Gérald. "Nougaro: Bleu, blanc, blues." Jazz hot (Paris), vol. 51 #421 (mai 1985), pp. 15-17 and 34. %% Claude Nougaro's respect for Queneau's lyric abilities is briefly mentioned.

Arnaud, Michel. Cf. Queneau, Michel Arnaud, and Boris Vian, Zoneilles; Boris Vian, Rue des ravissantes.

Arnaud, Noël. "A l'Oulipo, Raymond Queneau... L'Oulipo à Raymond Queneau." Amis de Valentin Brû #13-14 (novembre 1980), pp. 5-6. %% As a sort of preface to this issue, "Raymond Queneau et l'Oulipo," Arnaud describes Queneau's dedication to the Oulipo and his faithful presence at its meetings. This was republished in Arnaud's Avec Raymond Queneau.

Arnaud, Noël. "A propos des Fous littéraires d'André Blavier." Amis de Valentin Brû #22 (mai 1983), pp. 15-20. %% This concerns André Blavier's Les Fous littéraires, but naturally much of it is on Queneau.

Arnaud, Noël. "Les Abécédaires." Trousse-livres (Paris), vol. * #52 (août-septembre 1984), pp. 16-19. %% Arnaud writes on the alphabet and on various literary uses that have been made of it (outside of the obvious one, of course!).

Arnaud, Noël. L'Agence Queneaud. Bassac: Plein Chant, 1987. %% Cf. Jacques Bens, "Noël Arnaud."

Arnaud, Noël. "Une Année quelconque." Temps mêlés #150 + 1 (printemps 1978), pp. 20-24. %% Arnaud discusses his 1961 correspondance with Queneau and introduces some considerations on Cent Mille Milliards de poèmes. This was republished in Arnaud's Avec

Raymond Queneau.

Arnaud, Noël. "Avec Raymond Queneau." Bulletin international du surréalisme révolutionnaire (Bruxelles), vol. * #1 (janvier 1948), p. 10. %% This is a rather general and curious sort of interview. This was republished in Arnaud's Avec Raymond Queneau; see p. 7 of this work for an explanation of the form of this interview.

Arnaud, Noël. Avec Raymond Queneau. Ed. Claude Rameil. Cahiers Raymond Queneau #2.

Saint-André-de-Najac (Aveyron): Patrick Fréchet, 2005. %% This contains Arnaud's "A l'Oulipo, Raymond Queneau. L'Oulipo à Raymond Queneau," "Une Année quelconque," "Avec Raymond Queneau," "Avènement d'un Queneau glorieux," "Les Choix politiques," "Encyclopédie et encyclopédisme chez Rabelais et chez Queneau," "Etranges Volontés," "Des goûts d'un satrape en couleurs," "Humour? 'Pataphysique? Rigolade?," "Littérature combinatoire," "Mais où est donc passé Chêne et chien?", "Nase et dalle chez Raymond Queneau," "Notes sur Le Chiendent," "L'Oecuménisme de Raymond Queneau," "Politique et polémique dans les romans de Raymond Queneau," "Queneau à Dublin avec Marcel Duchamp," "Queneau et après," "Queneau et le prix de l'humour noir," "Queneau et les arts plastiques," "Queneau et Saint-Germain-des-Prés," "Un Queneau honteux?," "Que-neau, l'humour et la 'pataphysique," "Queneau, Raymond," and "Queneau = Ken?" as well as some previously unpublished correspondence between Arnaud and Queneau. The first volume in this series is Rameil's La TSF de Raymond Queneau.

Arnaud, Noël. "Avènement d'un Queneau glorieux." Temps mêlés #4/5 (=5/6) (juin 1953), pp.

45-50. %% This is a rather vague and general article. This was republished in Arnaud's Avec Raymond Queneau.

Arnaud, Noël. C'est tout ce que j'ai à dire pour l'instant. Saint-André-de-Najac (Aveyron): Patrick Fréchet, 2004. %% The subtitle is "Entretiens avec Anne Clancier." Cf. Bertrand Tassou, "Noël Arnaud, C'est tout ce que j'ai à dire pour l'instant."

Arnaud, Noël. "Les Choix politiques." Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 44-46. %% This concerns Queneau's involvement in politics up to about 1960. This was republished in Arnaud's Avec Raymond Queneau.

Arnaud, Noël. "De quelques aspects peu connus du génie de Jean Queval." Cahiers Raymond Queneau #20-21 (décembre 1991), pp. 5-16. %% This article lists the major works and interests of Queval's life with a few brief mentions of Queneau.

Arnaud, Noël. "Le Dernier Compte rendu." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 119-134. %% Arnaud presents the "compte rendu" of a 1966 session of the Oulipo written by André Blavier.

Arnaud, Noël. "Drames alphabétiques." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 51-52. %% Arnaud offers two short plays based on the alphabet.

Arnaud, Noël. "Encyclopédie et encyclopédisme chez Rabelais et chez Queneau." In Raymond

Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 85-107. %% Arnaud discusses Rabelais's influence on Queneau in terms of the concept of "encyclopedia" and Queneau's response to these ideas in his own role as editor of the Encyclo-

- pédie. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Enseignement supérieur." Monitoires du cymbalum pataphysicum #8 (15 juin 1988), p. 78. %% This is on Jean-François Jeandillou's article, "Queneau, ou le 'dyscours' de la linguistique," which concerns Queneau's whimsy of universal writing by pictures ("Pictogrammes").
- Arnaud, Noël. "Et naquit l'Ouvroir de littérature potentielle." In Jacques Bens, Oulipo 1960-1963. Paris: Christian Bourgois, 1982, pp. 7-14. %% Arnaud describes the "philosophy" behind the Oulipo.
- Arnaud, Noël. "Etranges Volontés." Temps mêlés #150 + 33/36 (juillet 1987), pp. 297-341. %% Arnaud concentrates on Volontés and Queneau's contribution to it; he includes a list of the contents of each issue with some comments. Cf. Georges Belmont, "Queneau." This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Farces et satrape." Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 37-40. %% This is on Queneau's humor. Roger Grenier has an article of the same name; this article by Arnaud, however, is apparently the same as Arnaud's "Queneau, l'humour et la 'pataphysique'."
- Arnaud, Noël. "François Dufrêne." Amis de Valentin Brû #22 (mai 1983), pp. 49-51. %% The subject is a poet-painter who visited an Oulipo meeting. Cf. Dufrêne, "Oulipo - Java"; Warren Motte, "Twenty Questions for Noël Arnaud."
- Arnaud, Noël. "Gérard Genette et l'Oulipo." Sureau (Amiens), vol. 1 #1 (premier trimestre 1984), pp. 12-18. %% Cf. Gérard Genette, Palimpsestes, with which Arnaud seriously disagrees.
- Arnaud, Noël. "Des goûts d'un satrape en couleurs." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 47-58. %% This is a solid article on Queneau, his painting, and his art collecting; it includes reproductions of three of Queneau's works. Arnaud cites Queneau extensively; cf. Claude Rameil, "Bibliographie," p. 375 for a complete list of the original Queneau articles. This was republished in Arnaud's Avec Raymond Queneau. Cf. also Noël Arnaud, "L'Oecuménisme de Raymond Queneau," p. 43; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 202 and 367 (note 238).
- Arnaud, Noël. "Henri Thomas et la 'pataphysique: Une Saison volée." Sud (Marseille), hors série "Henri Martin," 1991, pp. 79-95. %% Arnaud says (p. 85) that Queneau (and Maurice Saillet) were of the opinion that the Collège de 'pataphysique should "disappear" upon the death of Latis since movements should not outlive their founder. He also mentions Queneau on one or two other pages.
- Arnaud, Noël. "Humour? 'Pataphysique? Rigolade?" In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 19-36. %% Arnaud discusses and gives examples of various sorts of wordplay, especially in Queneau. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Il n'y a que la lettre qui soit de la littérature." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 49-50. %% This is an introduction to his "Drames alphabétiques."
- Arnaud, Noël. "Italo Calvino (1920-1985) et l'Oulipo." Amis de Valentin Brû #34 (mai 1986),

pp. 5-9. %% Arnaud outlines Calvino's relationship to the Oulipo (and touches on Georges Perec's).

Arnaud, Noël. "Les Jargons." Bizarre (Paris), vol. * #32-33 (premier trimestre 1964), "Littérature illettrée ou la littérature à la lettre," pp. 110-118. %% Arnaud only barely mentions Defontenay and Queneau. Cf. Anonymous, CR of Defontenay's Star; Noël Arnaud and François Caradec, Littérature illettrée ou la littérature à la lettre; Queneau, "Defontenay"; Raymond Queneau and Noël Arnaud, "Correspondance Noël Arnaud -- Raymond Queneau," pp. 323-328; Anthony Zielonka, "Defontenay's Star as Poetic and Philosophical Science Fiction."

Arnaud, Noël. "Jarry à son ombre même." Revue des sciences humaines (Lille), vol. 1986 #3 (= #203) (* 1986), pp. 97-125. %% Arnaud says that Zazie dans le métro, while being the most successful of Queneau's novels, was also the least typical and that Queneau quickly tired of her character and moved on to other things. Arnaud compares this attitude to that of Jarry, who preferred to extend the success of Père Ubu and to leave his other works to one side.

Arnaud, Noël. "Littérature. Caradec: Christophe Colomb." Critique (Paris), an. 11 vol. 13 #122 (juillet 1957), pp. 665-668. %% Arnaud gives several short paragraphs to Queneau's Preface to Caradec's work.

Arnaud, Noël. "Littérature combinatoire." Critique (Paris), vol. 18 #171-172 (août-septembre 1961), pp. 691-696. %% Arnaud's review of Cent Mille Millions de poèmes is not outstanding. This was republished in Arnaud's Avec Raymond Queneau; cf. also pp.320-321 of this work.

Arnaud, Noël. "Mais où est donc passé Chêne et chien?" Temps mêlés #150 + 17/19 (avril 1983), pp. 13-27. %% Arnaud tries to explain why this work had not aroused more interest. This was republished in Arnaud's Avec Raymond Queneau.

Arnaud, Noël. "Mort de Pascal Pia." Amis de Valentin Brû #9 (décembre 1979), p. 16. %% This tribute tends toward the biographical.

Arnaud, Noël. "Mythe du mythe et science des sciences." Le Monde (Paris), an. 24 #7116 (29 novembre 1967), pp. iv-v. %% This is an article on 'pataphysics.

Arnaud, Noël. "Nase et dalle chez Raymond Queneau." Cahiers Raymond Queneau #6 (juillet 1987), pp. 27-32. %% This is basically on Queneau and smells but includes some comments on eating and drinking. This was republished in Arnaud's Avec Raymond Queneau.

Arnaud, Noël. "Ne t'en fais pas, Félix." Amis de Valentin Brû #19 (juin 1982), pp. 47-49. %%

This is something of an obituary for Félix Labisse.

Arnaud, Noël. "Notes sur Le Chiendent." In his Avec Raymond Queneau. Ed. Claude Rameil. Cahiers Raymond Queneau #2. Saint-André-de-Najac (Aveyron): Patrick Fréchet, 2005, pp. 79-83. %% This is a transcription of Arnaud's previously unpublished notes for a radio program created by Jacques Bens and Jacques Duchateau in early 1979. Since these are only notes they do not form a focused whole centered on a single insight or thesis, but they are still quite valuable.

Arnaud, Noël. "L'Oecuménisme de Raymond Queneau." Petite Bibliothèque quenienne #7. Limoges: Centre international de documentation, de recherches et d'édition Raymond Queneau, 1995. %% Arnaud looks into a number of topics concerning Queneau, such as

- his interest in Guénon, his interest in the cinema, his relation to Jacques Prévert, his political affiliations, his attraction to gnosticism, his ideas on humor, surrealism, etc. This was republished in Arnaud's Avec Raymond Queneau. Cf. Astrid Bouygues and Daniel Del-breil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 67.
- Arnaud, Noël. "Poèmes algol." In La Littérature potentielle (Créations Re-Créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 223-227. %% This was probably originally printed in Temps mêlés #93/95 (octobre 1968), which was completely dedicated to these "poèmes." The preface was by François Le Lionnais and the work was illustrated by Jacques Carelman. Cf. Anonymous, "Juggling with the Phonemes"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 285, 290, 291, 328, 381 (notes 352, 360, and 361), and 382 (note 363); O. L., "L'Incroyable réussite du week-end 'Temps-Mêlés'."
- Arnaud, Noël. "Πολιτικές επιλογές του Κεν_." Trans. Άκης Καλογνωμής. Διαβάζω (Αθήνα), vol. * #320 (13 Οκτωβρίου 1993), pp. 72-73. %% The title might read "The Political Epilogues of Queneau" or it might be a translation of Arnaud's "Les Choix politiques."
- Arnaud, Noël. "Politique et polémique dans les romans de Raymond Queneau." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruismaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, pp. 113-157. %% Arnaud does not limit himself to Queneau's novels in this rather exhaustive reflection on Queneau's stance before history's events at the personal level. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. Préface. In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 1. Paris: Ramsay, 1987, pp. i-vi. %% This is just a general sort of introduction.
- Arnaud, Noël. Préface. In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 7-9. %% This is a reprint from the first volume of the Ramsay edition.
- Arnaud, Noël. "Prolegomena to a Fourth Oulipo Manifesto --- or Not." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. ix-xiii. %% Arnaud discusses the viability and value of the Oulipo. He wrote this specifically for this volume.
- Arnaud, Noël. "Queneau à Dublin avec Marcel Duchamp." Amis de Valentin Brû #12 (juin 1980), pp. 8-10. %% Arnaud compares a thought of François Naudin concerning On est toujours trop bon avec les femmes with Jacques Caumont's response to it. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Queneau = Ken?" Amis de Valentin Brû #27 (30 juin 1984), pp. 42-43. %% This concerns the nature of Queneau's name. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Queneau et le prix de l'humour noir." Amis de Valentin Brû #21 (novembre 1982), pp. 33-34. %% Arnaud makes a rather interesting comment on Queneau's ideas on humor. This was republished in Arnaud's Avec Raymond Queneau. Cf. François Caradec, "Queneau et le prix de l'humour noir."
- Arnaud, Noël. "Queneau et les arts plastiques." Amis de Valentin Brû #24-25 (décembre 1983), pp. 7-10. %% This is vaguely on Queneau and art. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Queneau et Saint-Germain-des-Prés." In the program for "'Si tu t'imagines.' Un Soir avec Raymond Queneau" (Théâtre des Trois-Baudets, 4 novembre - 3 décembre 1966), pp. 9-10. %% Arnaud gives a rather detailed look at Queneau's ties to St-Germain.

- This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Un Queneau honteux?" Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 122-130. %% Arnaud comments on Queneau's political involvement. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Un Queneau honteux?" Europe (Paris), an. 81 #888 (avril 2003), pp. 180-189. %% This is a simple reprint. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Queneau, l'humour et la 'pataphysique.'" Magazine littéraire (Paris), vol. * #94 (novembre 1974), pp. 24-26. %% This is apparently the same as his article "Farces et satrape." This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Queneau, Raymond." Dictionnaire générale du surréalisme et de ses environs.
- Fribourg: Office du livre, 1982, p. 349. %% Arnaud summarizes Queneau's surrealist life with a good deal of insight for so short a piece. This was republished in Arnaud's Avec Raymond Queneau.
- Arnaud, Noël. "Robert Kayser. Trois Sculptures, machines à lire les Cent Mille Milliards de poèmes de Queneau." Dragée haute (Penne, Tarn), an. * #42 (juinphe [sic] 2000), p. 8. %% Arnaud reviews Robert Kayser's Trois Sculptures, machines à lire les "Cent Mille Milliards de poèmes" de Queneau.
- Arnaud, Noël. "Selon les textes." In Rue des ravissantes by Boris Vian. Ed., pref., and notes Noël Arnaud. Paris: Christian Bourgois, 1989, pp. 18-51. %% Arnaud looks at Vian's film scenarios, with a consideration of Zoneilles on pp. 31-32.
- Arnaud, Noël. "Sizains turcs." Amis de Valentin Brû #13-14 (novembre 1980), p. 50. %% Arnaud's poem of 18 alexandrines includes a number of Queneau's titles.
- Arnaud, Noël. "Souvenirs d'un vieil oulipien." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 259-277. %% This consists of four short studies on various oulipian topics. It was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 233-249, and in the 3-vol. Seghers edition, vol. 1, pp. 233-249.
- Arnaud, Noël. "Télégramme." Temps mêlés #150 + 57/60 (automne 1993), p. 10. %% Arnaud extends the best wishes of the Oulipo to the 1992 Colloque de Thionville.
- Arnaud, Noël. "Vers une littérature illettrée." Bizarre (Paris), vol. * #32-33 (premier trimestre 1964), entitled Littérature illettrée ou la littérature à la lettre, pp. 2-39. %% This includes (p. 22) Queneau's transformation of Mallarmé's famous sonnet into "Le liège, le titane et le sel aujourd'hui" by only retaining the vowels of the original. Cf. Jean Lescure, "La Vie antérieure (Isovocalique)"; Queneau, "La Redondance chez Phane Armé." Cf. also Noël Arnaud and François Caradec, Littérature illettrée ou la littérature à la lettre.
- Arnaud, Noël. "Les Vies de Vian." Magazine littéraire (Paris), vol. * #182 (mars 1982), pp. 17-29. %% Arnaud offers a fairly detailed chronology of Vian's life.
- Arnaud, Noël. Les Vies Parallèles de Boris Vian. Paris: Christian Bourgois, 1981. %% Arnaud barely mentions Queneau in this work (pp. 180, 221, 286, 289, 308-309, 326, 342-343, 348-351, and 402). Page 221 is of interest, however, because Arnaud describes there the founding of the "Savanturiers" (cf. Queneau, "Un Nouveau Genre littéraire: Les Sciences-Fictions") and pp. 308-309 recount the origin of "Zoneilles," which Vian wrote with Queneau and Michel Arnaud.
- Arnaud, Noël, and François Caradec. Littérature illettrée ou la littérature à la lettre. Paris: Pauvert, 1964. %% This volume is actually the same as Bizarre #32-33 (premier trimestre

1964): cf. Arnaud, "Vers une littérature illettrée." Cf. Arnaud, "Les Jargons" and "Vers une littérature illettrée."

Arnaud, Noël. Cf. Chris Andrews, "Surrealism and Pseudo-Initiation: Raymond Queneau's Odile"; Anonymous, "Juggling with the Phonemes"; Victor Batignol, "Noël Arnaud ou la vertu d'immanence"; Jacques Bens, "Noël Arnaud"; André Blavier, Claude Rameil, and Noël Arnaud, "Chronologie"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 79; François Caradec, "Les Joyeux Mariniers" and "Les Poldèves"; Jacques Carelman, "Tentative d'illustration des oeuvres littéraires par des moyens paralittéraires"; Anne Clancier, "Qu'est-ce qui fait courir Boris Vian?"; Daniel Delbreil, "Queneau saisi par l'université"; Alain Lessard, "Noël Arnaud: Du collègue à l'Oulipo"; Warren Motte, "Twenty Questions for Noël Arnaud"; Queneau, "Carte postale" and "Lettre" to Boris Vian; Raymond Queneau and Noël Arnaud, "Correspondance Noël Arnaud -- Raymond Queneau"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 52, 90, 92, 98, 99, 116, 124, 126, 134-135, 137, 146, 159, 160, 164, 170, 181, 195-197, 201, 202, 204, 205, 210, 214, 218, 224, 233, 236, 240, 242, 243, 248, 249, 251-255, 257, 261, 271, 274, 284, 285, 290, 291, 315, 348 (note 42), 353 (notes 89 and 91), 354 (note 117), 355 (note 130), 357 (note 143), 361 (note 179), 362 (note 185), 367 (note 242), and 368 (note 244), 371 (note 273), 376 (note 307), and 381 (note 361); Queneau et al., "Exercices d'homosyntaxisme"; Bertrand Tassou, "Les Enfants de Raymond"; Boris Vian, "A Raymond-le-chien, 'Les Instanfataux,'" and "A Raymond-le-chêne, 'La Vraie Ri-golade'" and Manuel de Saint-Germain-des-Prés; Jean-Didier Wagneur, "Perdu de revue"; Amis de Valentin Brû #18 (décembre 1980), pp. 11, 43-45, and 65-66.

Arnold, Elizabeth R. "L'Esthétique romanesque dans l'oeuvre de Raymond Queneau: Le Roman-poème." Mémoire de maîtrise. Middlebury College Graduate School of French in France, 1966. %% While concentrating on the "romanesque," Arnold gives some special attention to Le Chiendent and Le Dimanche de la vie, particularly in re philosophy.

Arnold, Heinz Ludwig. Cf. Eugen Helmlé, "Queneau."

Arnold, Werner. "Differenzierung und Kooperation im französischen Literaturunterricht der Sekundarstufe II." Der fremdsprachliche Unterricht. (Stuttgart), an. 14 #53 (februar 1980), pp. 67-78. %% Arnold presents Les Exercices de style: "Récit," "Passé indéfini," and "Moi je" to support his thesis.

Arnott, Chris. "Exercises in Style." New Haven Advocate (New Haven Connecticut), an. # (3 february 2000), p. 29. %% Arnott gives a very enthusiastic evaluation of a theatrical performance by a group of student actors under the direction of Robert Schneider.

Arnoux, Alexandre. "Hervé Bazin représentera la jeune littérature à l'académie Goncourt." Les Nouvelles littéraires (Paris), an. * #1623 (9 octobre 1958), pp. 1 and 5. %% Arnoux says that at the election "un commando mené par Raymond Queneau lança une offensive contre l'auteur de Vipère au poing." But cf. Gérard Bauër, "Unanimité."

Aron, Thomas. "D'après Flaubert, avec Proust, via Queneau. Pratiques du pastiche à l'université." In L'écriture-imitation. Ed. Thomas Aron and André Petitjean. Metz: CRESEF (= Collectif de recherche et d'expérimentation sur l'enseignement du français), 1984, pp. 41-61. %% In the course of a university class on Madame Bovary, Aron used a passage from Le Chiendent to serve as the basis for writing a pastiche; cf. pp. 48-50 and 58-59. L'Écri-

ture-imitation is the title given to this issue of the periodical Pratiques [(Metz), vol. * #42 (juin 1984)].

Aron, Thomas. "Le Roman comme représentation de langages, ou Raymond Queneau à la lumière de Bakhtine." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 46-58. %% Aron briefly profiles Bakhtin's ideas, stressing the presence of "foreign" elements in a discourse, then goes on to note a number of these elements in Le Chiendent.

Aron, Thomas. "Le Roman comme représentation de langages: Raymond Queneau à la lumière de Bakhtine." Europe (Paris), an. 81 #888 (avril 2003), pp. 34-47. %% This is simply a reprint.

Arous, Simone. "Agenda." Magazine littéraire (Paris), vol. * #276 (avril 1990), p. 4. %% Hidden in the paragraph about the Perec symposium is the mention of a Queneau exposition in Frankfurt (23 april - 31 may) at which Harig and Helmlé would read extracts from their new translation of Les Exercices de style.

Arous, Simone. "L'Agenda du mois..." Magazine littéraire (Paris), an. * #214 (janvier 1985), p. 8. %% This is the announcement of a Queneau exposition in Lyon.

Aroux, Sylvain. Cf. Jean-François Jeandillou, "Queneau, ou le 'dyscours' de la linguistique."

Arp, Hans. "Wortträume." In the theater program for the 1966/1967 season of the "Komödie" in Basel. Ed. Siegfried Kienzle. %% This is a poem.

Arpin, Maurice. "Paul Nizan, oublié et 'resurgence': Le Parcours d'un lectorat." Canadian Review of Comparative Literature (Toronto; Edmonton, Alberta), vol. 23 #4 (december 1996), pp. 1067-1083. %% Arpin ties Queneau's review of Nizan's Aden Arabie to the relations between Nizan and the surrealists of the time.

Arrabal. Cf. Alain Schifres, Entretiens avec Arrabal.

Arrigoni, Alessandra. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Studi francese (Torino), an. 46 #3 (settembre-dicembre 2002), p. 742.

Arrivé, Michel. Cf. Jean-François Jeandillou, [Julien Torma] and "Sally Mara"; Queneau, "Sally Mara."

Arroyo, Eduardo. Cf. Gérard Mordillat, Célébrités poldèves.

Arsenault, Michel. "Internet, nouvelle académie française." Le Monde (Paris), an. 52 #15864 (28 janvier 1996), "Télévision - Radio - Multimédia," pp. 26-27. %% Arsenault describes a French project aimed at putting a great part of French literature on line. He makes a significant reference to the problem caused when they did so with Les Exercices de style. Cf. Marion Van Renterghem, "L'Édition face à l'internet."

Arseguel, Gérard. "Raymond Queneau: Le Chien à la mandoline." Cahiers du Sud (Marseille),

an. 52 #382 (mai-juillet 1965), p. 301. %% Arseguel manages to touch on lyricism, the use of language, and the constraints called for by the Oulipo in his one brief page of review.

Artaud, Antonin. "Lettres à Janine." Intro. Paule Thévenin. Nouvelle Revue française (Paris), vol. 63 #316 (mai 1979), pp. 177-191, and #317 (juin 1979), pp. 167-177. %% These letters tell us something about Janine Queneau but far more about Artaud. They are from between august 1926 and january 1927. Cf. Marguerite Bonnet, ed. Vers l'action politique; Bettina Knapp, "Raymond Queneau"; Paule Thevenin, ed. Bureau de recherches

surréalistes.

Artaud, Antonin. Cf. Michel Lécureur, Raymond Queneau, index; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 13-14, 26, 32, 191, 194, and 214; Maurice Nadeau, Grâces leur soient rendues.

Arthaud, Christian. "Bibliographie." Mélusine (Cahiers du Centre de recherches sur le surréal-

isme) #6 ("Raymond Roussel en gloire"). Lausanne: Editions de l'Age de l'Homme, 1984, pp. 277-288. %% This is a bibliography of Raymond Roussel.

Arthur, Alex. Cf. Queneau, Fendre les flots: "Buccin."

Arts, Clemens. "Oulipo et "Tel Quel": Jeux formels et contraintes génératrices." PhD dissertation at the University of Leiden, 1999. Director Evert van der Starre. Ridderkerk: Off-setdrukkerij Ridderprint, 1999. %% Arts presents a rather interesting discussion of the formalisms and constraints these two groups have used as well as offering some uncommon conclusions concerning the value of their efforts. He includes a most singular section on Claude Simon.

Arts, Clemens. "Queneau e Calvino: La Scrittura tra cosmogonia, mitologia e sberleffo: Una Lettura parallela di alcuni testi critici e poetici di Raymond Queneau e di Italo Calvino." Tesi di laurea. Director Walter Geerts. Utrecht: Rijksuniversiteit Utrecht, 1990. %% Arts does a fine job of looking at Calvino's relation to Queneau, especially in regard to translations, with reproductions of a number of articles, introductions, etc. in Italian.

Asahina, Koji. "Postface." In Queneau, Buntai Renshuu. Tokyo: Asahi Shuppan-sha, 1996, pp. 137-195.

Ashton, Linda. "Queneau News is Good News." Ransomnews: The Newsletter of the Harry Ransom Humanities Research Center (Austin, Texas), vol. 11 #2 (spring 2004), pp. i-ii. %% Ashton describes the Ransom Center's recent purchase of the Rick Praeger collection (without naming the source) and gives a very general idea of the contents: the manuscripts of Le Chiendent and Les Enfants du Limon as well as a complete collection of the first editions of Queneau's works and presentation copies of works from other well-known French authors. Ashton mentions that the Carlton Lake collection, already present in the Ransom Center, houses a "significant unpublished correspondence between Queneau and Henry Miller." There are also indication of sound recordings and such realia as posters for the film version of Zazie dans le métro.

There is a "preliminary inventory" of the fifteen boxes containing these materials at <http://hrc.utexas.edu/research/fa/queneau.html>. These boxes include, in addition to the above, research slips that Queneau used in doing his research on the "fous littéraires" at the Bibliothèque nationale; manuscripts for seven of the Volontés articles; a notebook entitled "Comprendre la folie"; manuscripts entitled "L'Affaire Dreyfus et la vie future"(on "fou littéraire" Eulalie-Hortense Jousselein) and "Chapitre XXI: En marge du Saint-Simon-isme"; a rough draft of Aux Confins des ténèbres; a corrected typescript of the Preface to Bouvard et Pécuchet (Fontaine 1943); Queneau's reading notes for Joyce's Ulysses; manuscripts for the three works included in Les Oeuvres complètes de Sally Mara; the manuscript of the Preface to Livre de cocktails by Emile Bauwens (fairly different from the printed version); manuscripts and typescripts for the 1917 poem "Les Derniers Jours," "Paisan qui va-t-en ville," and "Destruction totale" (used in the 15 juillet 1939 issue of Mesures); the duplicated 35-page script of a German radio program based

on Une Histoire modèle; the text of Barbara Wright's radio adaptation of Les Exercices de style; the manu-scripts of the translation and of the radio adaptation of George du Maurier's Peter Ibbet-son; correspondence with William Saroyan; 14 letters to Georges Pelorson (and two other letters); and a number of items related to Queneau (two dissertations, manuscripts of Marcel Jullian works, programmes, printouts, etc.)

The archives at the Harry Ransom Center also include copies of the 1944 Foutaises, a letter to Queneau from John Lehmann, a Queneau postcard concerning Sylvia Beach, a letter he wrote to Ann Bridge, and several letters in the Knopf collection concerning the publication rights to Zazie dans le métro and Les Fleurs bleues in English.

Askwith, Betty. Cf. Anonymous, "Raymond Queneau: A Hard Winter"; Jane Hanley, "New Fiction"; L. P. Hartley, "New Novels"; John Lehmann, The Ample Proposition; P. H. Newby, "New Novels"; Queneau, A Hard Winter.

Aspel, Alexandre. Cf. Harvey Jay Stein, "The Main Characters in Three of Raymond Queneau's Novels."

Aspley, Keith. Cf. Ian Revie, "The Banality of Modernism. Order and Adventure in Twentieth-Century Poetry."

Assayas, Michka. Exhibition. Collection "L'Arpenteur." Paris: Gallimard, 2002. %%

Assayas

just mentions Queneau on p. 234.

Assayas, Michka. "Sartre contre Mallarmé." Libération (Paris), an. * #1585 (24 juin 1986), p. 36. %% Assayas says that the newly-published Mallarmé, la lucidité et sa face d'ombre by Sartre was an interrupted work that had been given "tel quel" to Obliques in 1979 and was now appearing with, as an appendix, the preface which Sartre had written at Queneau's request for Les Ecrivains célèbres.

Assouline, Pierre. "Albert Cohen? Trop vieux!" LIRE (Paris), vol. * #194 (novembre 1991), p. 38. %% Assouline relates how Cohen did not get the Goncourt prize in 1968 and how Queneau followed the majority decision.

Assouline, Pierre. "...Et Clavel démissionne!" LIRE (Paris), vol. * #194 (novembre 1991), p. 35. %% Assouline describes the role of Bernard Clavel in the famous Goncourt quarrel of 1971.

Assouline, Pierre. Gaston Gallimard: Un Demi-siècle d'édition française. Paris: Balland, 1984.

%% Assouline makes a number of very interesting remarks about Queneau's position in the House of Gallimard. The Vialatte work referred to is Dernières Nouvelles de l'homme.

Assouline, Pierre. "Modiano, lieux de mémoire." LIRE (Paris), vol. * #176 (mai 1990), pp. 35-46. %% Assouline has some interesting words on the first relations between Queneau and Modiano.

Assouline, Pierre. "Quand les Dix censurent." LIRE (Paris), vol. * #194 (novembre 1991), pp.

44-46. %% Assouline outlines how and why Jacques Robichon was asked to compose a history of the Académie Goncourt and how the members requested him to delete certain sentences concerning the quarrel of 1971. Assouline includes most of those suppressed lines at the end of the article.

Astaldi, Maria Luisa. "Tradurre con macchina elettronica." Giornale d'Italia (Roma), an. 60

- #248 (17 octobre 1960), p. 3. %% Astaldi just mentions Queneau's Pierrot mon ami and Zazie dans le métro as posing difficulties for this sort of translation.
- d'Astier, Emmanuel. "Raymond Queneau, l'écriture, mars 1968." In his Portraits. Paris: Galli-
mard, 1969, pp. 263-274. %% This is the same text as that of Michel-Antoine Burnier, "De Zazie à Queneau," a wide-ranging interview by d'Astier introduced by Burnier. This includes Queneau's "Une Clé qui ne sert à rien" (q. v.), a poem based on the progression of the alphabet. Cf. Anonymous, "Queneau inconnu."
- d'Astier, Emmanuel. Cf. Anonymous, "At the Frontier."
- Astre, Georges-A. "Le Dimanche de la vie de R. Queneau." Action (Paris), an. 8 #389 (14 mars 1952), p. 3. %% Astre likes this novel a great deal.
- Astre, Marie-Louise, and Françoise Colmez. Poésie française. Anthologie critique. Préf. Philippe Soupault. Paris: Bordas, 1982. %% The authors follow a fairly nice introduction with L'Instant fatal: "Si tu t'imagines," a section of the third chant of the Petite Cosmogonie portative, Sonnets: "Acriborde acromate," Battre la campagne: "Apprendre à voir," and Fendre les flots: "Corps d'eau sage" (pp. 485-488).
- Astruc, Alexandre. "A Propos de Marcel Aymé et du Passe-muraille." Poésie 43 (Villeneuve-les-Avignon), an. 4 #16 (octobre-novembre 1943), pp. 103-104. %% Astruc mentions Queneau's interest in mathematics at the end of this review of Aymé's work.
- Astruc, Alexandre. "C'est comme ça qu'on perd ses vingt ans...." Volontés (Paris), an. 1 #3 (13 décembre 1944), p. 5. %% Astruc simply refers to Les Derniers Jours. The full title of this periodical is Volontés de ceux de la Résistance.
- Astruc, Alexandre. CR of Les Ziaux. Poésie 43 (Villeneuve-les-Avignon, Gard), an. 4 #16 (octobre-novembre 1943), pp. 92-94. %% Astruc is quite penetrating, referring to "exercices de style" almost before the first elements of that work had appeared.
- Astruc, Alexandre. "Présentation de Raymond Queneau." Action (Paris), vol. * #86 (26 avril 1946), pp. 12-13. %% This rather broad article is quite perceptive for its time.
- Astruc, Alexandre. Cf. Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse.
- Astvatsatourov, Aleksey G. Cf. Queneau, "L'Ecrivain et le langage"; Ekaterina A. Valeeva, "Les Problèmes de la traduction des romans de R. Queneau en russe (Aspect du lexique tabouisé)."
- Atack, Margaret. Cf. Trista Selous, "Marguerite and the Mountain."
- Athanassiou-Popesco, Cléopâtre. "Commentaires du 'Chant unique' de Raymond Queneau: 'Discorde mélodie des terrains d'épandage'." Amis de Valentin Brû #12-13 (* 1998), pp. 9-31. %% Athanassiou-Popesco writes on a rather long and unpublished poem by Queneau, "Discorde mélodie des terrains d'épandage," which has a single "chant." This poem appears in Queneau's complete works, pp. 829-845, under "Poèmes inédites." Her analysis is elaborate and primarily structural. Cf. Astrid Bouygues, "Voie buccale et voix anales: La Nourriture dans 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Daniel Delbreil, "Du 'bel écrin' d'un pauvre étron: Remarques sur la métrique de 'Discorde mélodie des terrains d'épandage'" and "Jeux de mots et 'maux de je' dans 'Discorde mélodie des terrains d'épandage'."
- Atherton, John. "Americans in Paris." In A New History of French Literature. Ed. Denis Hollier et al. Cambridge, Massachusetts: Harvard University Press, 1989, pp. 908-914.

- %% Atherton puts Queneau's interest in Faulkner and Hemingway in the context of the thirties (pp. 909-910).
- Atik, Anne. "A Freedom of Form." The Scotsman (Edinburgh), an. * #38605 (18 february 1967), "Weekend Magazine," p. 4. %% This wide-ranging interview is rather interesting in places. There is some sort of manuscript available at the CDRQ under the title "Entretien avec Anne Atik."
- Atik, Anne. Cf. Queneau, "Six Poems" and "Six Poems translated from the French."
- Atlan, Jean-Michel. Cf. Queneau, "La Gourmande."
- d'Aubarède, Gabriel. CR of Exercices de style. Gavroche (Paris), vol. * #147 (17 juillet 1947),
 p. 5. %% D'Aubarède's review is very positive and shows some perception.
- d'Aubarède, Gabriel. "Flaubert n'est plus au purgatoire." Les Nouvelles littéraires (Paris), an. 47 #2168 (10 avril 1969), p. 7. %% D'Aubarède interviews Maurice Nadeau, who says that Queneau's Preface to Bouvard et Pécuchet (Point du jour) opened his eyes to the Homeric aspect of every novel.
- d'Aubarède, Gabriel. "Loin de Rueil par Raymond Queneau." Gavroche (Paris), vol. * #30 (22 mars 1945), p. 2. %% D'Aubarède gives a positive but brief review of Queneau's novel.
- d'Aubarède, Gabriel. "Raymond Queneau, l'ami des fous et des mots." Gavroche (Paris), vol. * #86 (18 avril 1946), p. 4. %% This is a broad-ranging interview.
- Aubert, Nathalie. CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge. French Studies (Oxford, England), vol. 56 #3 (july 2002), p. 431. %% Aubert's review is more of a summary than an analysis or an evaluation.
- Aubert, Thierry. "Raymond Queneau. Un Surréaliste parmi d'autres." Etude de séminaire. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1988. %% Aubert writes about "activités des surréalistes" and "compositions d'un surréaliste." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Aubier, Dominique. CR of Saint-Glinglin. Paru (Paris / Monaco), vol. * #47 (octobre 1948), pp. 23-24. %% This review really doesn't say much in any depth.
- Aubin, David. "The Withering Immortality of Nicolas Bourbaki: A Cultural Connector at the Confluence of Mathematics, Structuralism, and the Oulipo in France." Science in Context (Cambridge), vol. 10 #2 (summer 1997), pp. 297-342. %% Aubin outline the ideas behind the Bourbaki group and the general trends of its history. At the same time he describes Bourbaki's resonance with Lévi-Strauss's ideas and the rise of structuralism and how the Oulipo had a similar relationship to Bourbaki. This is a most interesting article, and the bibliography is invaluable; the article was, Aubin says at the end of the text (p. 334), part of his dissertation.
- Aubret, Claude. "Revue et hebdomadaires français." Labyrinthe (Paris), vol. * #4 (15 janvier 1945), p. 12. %% This contains a very short extract from Queneau, "Saint-Glinglin chez les Médiants."
- Aubriant, Michel. "Il y a brûlot et brûlot." Journal du dimanche (Paris), an. * #1281 (13 juin 1971), p. 9. %% Aubriant believes that creating a quality film from Queneau's On est toujours trop bon avec les femmes, one which had delicacy and respect for the language of

- the original novel, was beyond the capabilities of Michel Boisrond.
- Aubriant, Michel. "Zazie dans le métro." Paris-presse (Paris), an. * #4943 (1^{ier} novembre 1960), p. 9. %% Aubriant tries to find good things to say about a film he thinks is a failure.
- Aubrun, J.-L. "Forse che si... forse Queneau." Quo Vadis (Paris), an. 4 #38-40 (octobre 1951), p. 2. %% Aubrun just praises Queneau in a poem.
- Aubry, Jacques. "Les Goncourt n'ont toujours pas de favori." Aurore (Paris), an. 10 #2242 (28 novembre 1951), p. 5. %% Aubry reports on the preceding day's dinner and on the general outcome of the discussion leading up to the vote for the year's winner of the Prix Goncourt.
- Aubry, Jacques. "Raymond Queneau siègera place Gaillon." L'Aurore (Paris), an. 10 #2022 (13 mars 1951), p. 5. %% This has some interesting details on the election of Queneau to the Académie Goncourt.
- Audeguy, Stéphane. "Autour de 'Lucifer parle,' en Les Ziaux de Raymond Queneau: Génétique textuelle et critique génétique." Travail de séminaire? Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1993. %% Working on the basis of classeur 51 bis at the CDRQ, Audeguy considers this collection of texts, which are related to "Monsieur Phosphore." Very much of interest for anyone working on Queneau's theater. [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Audeguy, Stéphane. "La Gnose dans l'oeuvre de Raymond Queneau." Mémoire de DEA. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1993. %% Audeguy is aware of the 'pataphysical and Guénon sorts of gnosticism in Queneau but tries to concentrate instead on Queneau's actual usage of gnosticism in his works.
- Audeguy, Stéphane. "Mythe et histoire dans Saint-Glinglin de Raymond Queneau." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1990. %% Audeguy's study is limited in scope but profound in treatment. Audeguy considers "l'espace du mythe," "le travail de l'histoire," and "l'universel et le singulier." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Audeguy, Stéphane. "Naissance de la Ville natale." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 137-148. %% Audeguy discusses the different views of the Ville natale in the two versions of Saint-Glinglin and the relationship between them. Cf. Philip Morey, "Les Deux Versions de Gueule de Pierre: Etude de style comparative."
- Audeguy, Stéphane. "Queneau et les fous littéraires: Le Fils, le père et la littérature." Littératures classiques (Paris), vol. * #31 (automne 1997), pp. 217-232. %% Audeguy touches on the commonplace "fous littéraires" topics but develops much more deeply and thoroughly how much the whole idea permeated a number of Queneau's works. Cf. Madeleine Velguth, "Introduction."
- Audeguy, Stéphane. "Remarques sur quelques 'sonnets écartés' à la lumière des Sonnets de 1958." Amis de Valentin Brû #2-3 (mai 1995), pp. 59-70. %% Audeguy concentrates on

disappearance, distancing, autobiographical writing, and nonsense and foolery in these sonnets.

Audet, Noël. "Ces Etranges Poèmes qui se disent 'art poétique'." Études littéraires (Québec), vol. 22 #3 (hiver 1989-1990), pp. 101-111. %% Audet only cites the name of L'Instant fatal: "Pour un art poétique" in a list of "arts poétiques" (p. 111).

Audiard, Michel. "Les Imbéciles ne lisent pas Vautrin." Figaro magazine (Paris), vol. * #* (26

mai 1979), p. 90. %% Audiard reviews Jean Vautrin's Bloody Mary, advancing the idea that no one writes better than Queneau but that maybe Vautrin can tell a story better.

Audiberti, Jacques. La Forteresse et la marmaille. Paris: Seuil, 1997. %% Audiberti just mentions Queneau on p. 24.

Audiberti, Jacques. Lettres à Jean Paulhan 1933-1965. Ed. Jeanyves Guérin. Collection "Cahiers Jean Paulhan," #7. Paris: Gallimard, 1993. %% At the end of december 1949 (p. 416), Audiberti mentions that he had translated George Orwell's 1984 into French and describes how Queneau had explained why he would receive so little for doing it. And in a letter from 1953 (p. 436) Audiberti refers to science-fiction; he occasionally visited the "Savanturiers" science fiction club founded by Queneau and Vian. The note is also of interest.

Audiberti, Jacques. "Public et public." Cahiers du cinéma (Paris), vol. 7 #40 (novembre 1954),

pp. 36-39. %% Audiberti has a very positive oblique review of Monsieur Ripois.

Audiberti, Jacques. Cf. Jeanyves Guérin, Postface and "Texte et théatricalité chez Audiberti"; Herbert Tint, France Since 1918.

Audiot, P. "La Technique romanesque dans Pierrot mon ami de Raymond Queneau." Mémoire. Directeur M. Rey. Paris: Université de Paris X (Nanterre), 1977. %% Audiot does a fine job here.

L'Auditrice moyenne. "Une Semaine devant le haut parleur." La Gazette de Lausanne (Lausanne), an. 155 #191 (13 août 1952), p. 2. %% The author really liked the radio adaptation of Peter Ibbetson.

Audollent, Damien-Guillaume. "Langagements quenienens." Amis de Valentin Brû #34-35 (juillet 2004), pp. 114-117. %% Audollent considers two recent works of queneatic inspiration, the Queneau que si! of Gilles Boulan et al. and Oulipo's "Langagez-vous, mots dits, dix mots." Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 29.

Audollent, Damien-Guillaume. "Paris, l'espace d'un instant: Regard, lecture et mémoire dans Courir les rues de Raymond Queneau." Directrice Claude Debon. Mémoire de maîtrise. Paris: Université de Paris III (Sorbonne nouvelle), 1995. %% Audollent's title is accurate and his work is interesting, but it is primarily a reflection on presence/regard played against time/memory as Queneau considers Paris in these poems.

Audouard, Yvan. "Abolis bibelots d'inanité sonore..." Le Canard enchaîné (Paris), an. 65 #3135 (26 novembre 1980), p. 7. %% Audouard, in an article devoted to a number of topics, praises the Vol d'Icare telefilm.

Audouard, Yvan. "André Gillois, confesseur." Le Rouge et le noir (Paris), an. 9 #17 (20 juin 1950), p. 2. %% Audouard describes some of the personalities interviewed on the radio show "Qui êtes-vous" by André Gillois. As for Queneau, he says: "Il y eut Raymond Queneau, qui opposa un mur d'ironie aux questions de ces messieurs. Ils avaient l'air

déseem-parés et un peu vexés, comme un fakir qui essaie d'endormir un client, et qui n'arrive qu'à le faire rigoler."

Audouard, Yvan. "Un Entretien avec le père de Zazie." Le Nouveau Candide (Paris), vol. * #29 (16 novembre 1961), p. 15. %% Audouard has a tough time getting Queneau to talk, even though he introduces the question of the theater version of Loin de Rueil and Queneau's possible authorship of On est toujours trop bon avec les femmes.

Audouard, Yvan. "Les Histoires de France-dimanche." France-dimanche (Paris), vol. * #148 (3 juillet 1949), p. 2. %% A bartender had met Queneau at Picasso's several years previously...

Audouard, Yvan. "Le Paris stupide." Le Canard enchaîné (Paris), an. 34 #1647 (14 mai 1952),

p. 6. %% Audouard states that "La comtesse M. de la F. est à Londres; son intérim est assuré par Raymond Queneau de l'Académie Goncourt, qui a lancé «Ne dites pas 'les starlettes sont des allumeuses' mais 'les starleuses sont des allumettes'»." Same story in Anon-ymous, "Potins du jour" and "Les Potins du jour"; Yvan Audouard, "Le Paris stupide"; Max Favalelli, "Tout en rêvant à son prochain film, Pagnol prend les escargots géants à la course..."; Carmen Tessier, "Les Potins de la commère" (13 mai 1952).

Audouard, Yvan. "Voyons un peu." Paris-presse (Paris), an. * #4426 (7 mars 1959), p. 2. %% Audouard points out that many people, even of a better class, have been imitating the more vulgar aspects of Zazie's way of talking, but he adds that in at least one case people had not waited for Zazie to appear....

Audouard, Yvan, and André Parinaud. "Les Comptes fantastiques de M. Lévy." Paris-presse (Paris), an. * #4419 (27 février 1959), p. 2E. %% The authors describe the steps in Lévy's acquiring the film rights to Zazie dans le métro. Cf. Anonymous, Announcement of the sale of the film rights to Zazie dans le métro; Henry Chapier, "Zazie-rama"; Jeander, "Zazie dans le métro."

Audouard, Yvan, and André Parinaud. "Un Onzième Juré du Goncourt était dans le placard." Paris-presse (Paris), an. * #* (3 décembre 1958), p. 2E. %% Queneau and Hervé Bazin had discussed a possible 1958 prize winner over a meal in early november and were surprised to find him having a great deal of support at the election dinner.

Audouard, Yvan, and André Parinaud. "Zazie dans l'impasse." Paris-presse (Paris), an. * #4608 (7 octobre 1959), p. 2E. %% Two parents ask Queneau to preface the autobiography of their daughter, whose name is Zazie and whose language is like that of Queneau's heroine.

Audouin, Philippe. "Les Basses Eaux." Express (Paris), an. 5 #322 (23 août 1957), p. 17. %% This is a pastiche of Queneau.

Audouit, Jean-Pierre. "'Loin de Rueil' au T.N.P." Education nationale (Paris), vol. * #32 (16 novembre 1961), p. 25. %% Audouit gives a balanced evaluation of this stage presentation.

Auffret, Dominique. Alexandre Kojève: La Philosophie, l'état, la fin de l'histoire. Paris: Grasset, 1990. %% There is a list of the "séminaire" members by year and classification (p. 238), a commentary on Kojève's influence on Queneau and their relations (p. 259), Queneau's view of the Kojève-Bataille relationship (pp. 359-361), a good discussion of Queneau's "romans de la sagesse" (pp. 365-372), and an outline of the years 1921-1957 in Kojève's life (pp. 426-437). Auffret states, p. 259, that "Queneau ... se fait ... le scribe de

Kojève dont il édite l'Introduction à la lecture de Hegel qui fut cependant entièrement rédigée de la main de Kojève."

Augier, Pierre. Cf. Queneau, "Intervention chez les écrivains scientifiques."

Auphelle, Brigitte. "Les Jeux avec la langue chez Raymond Queneau à travers Zazie dans le métro et Les Fleurs bleues." Mémoire de maîtrise. Directeur Daniel Leuwers. Paris: Université de Paris III (Sorbonne nouvelle), 1981. %% Auphelle offers a very workman-like treatment of this topic. She looks at "l'analyse du langage dans Zazie dans le métro," "l'analyse du langage dans Les Fleurs bleues," and "le langage, outil multiple pour jeux variés." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Auric, Georges. Cf. Véronique Mortaigne, "Les Noces prolifiques de la chanson populaire et du cinéma."

Auriol, J. G. "Un Jeune Barde gaélique." Mercur de France (Paris), an. 46 #264 (= #898) (15 novembre 1935), pp. 177-181. %% Auriol considers Maurice O'Sullivan's Twenty Years A-Growing and mentions (p. 178) Queneau's coming translation.

Aurouet, Carole. Cf. Daniel Delbreil, "Queneau-Prévert, Histoire et Paroles d'Instant fatal"; Danièle Gasiglia-Laster, "'Mon Associé M. Davis.' Du Roman de Jenaro Prieto au scénario de Raymond Queneau."

Aury, Dominique. "Les Portes du songe." L'Arche (Paris/Angers), vol. 3 #7 (juillet 1946), pp. 163-165. %% Aury reviews Queneau's translation of George du Maurier's Peter Ibbetson. Cf. Madeleine Velguth, "Peter Ibbetson ou le spectacle du rêve dans Loin de Rueil."

Aury, Dominique. Cf. James Bone, "Woman Unveiled as Porn Author"; John De St. Jorre, "The Unmasking of O"; Julia Llewellyn-Smith, "Exploding Myths in the O-zone"; Jean Paulhan, Choix de lettres.

Ausseau, Christine. Guide littéraire des monuments de Paris. Paris: Hermé, 1992. %% Ausseau cites various poems from Courir les rues on pp. 27-28, 46-47, and 126.

Auster, Paul. Cf. Queneau, "Raymond Queneau."

Autrand, Michel. Cf. Jacques Bersani, Michel Autrand, Jacques Lecarme, and Bruno Vercier, ed., La Littérature en France depuis 1945.

Avalla-Arce, Juan Bautista. CR of A. A. Denys Armand Gonthier's El Drama psicologico del 'Quijote'." Hispanic Review (Philadelphia), vol.33 #4 (octobre 1965), pp. 410-411. %% Avalla-Arce simply cites, in a footnote, Saturnin's comments on the two great faults of modern philosophy (Le Chiendent, towards the end of chapter 6).

Avtuhovich, T. E. Cf. Tatiana Bonch-Osmolovskaia, "Some Methods of Literary Creation by the Oulipo." [[. . . _____]]

Ayache, Alain. "Dix hommes en colère." Aux Ecoutes (Paris), an. 40 #1794 (5 décembre 1958), pp. 28-30. %% This is a silly story about a fictitious Goncourt dinner.

Aymé, Marcel. Derniers Contes du chat perché. Ill. Lesly Queneau. Paris: Gallimard, 1958. %% Cf. Dominique Jamet, "Marcel le bien Aymé et autres."

Aymé, Marcel. Lettres d'une vie. Ed. Christiane et Michel Lécureur. Paris: Les Belles Lettres / Archimbaud, 2001. %% The Lécureurs have included five letters from Aymé to Queneau. On 4 décembre 1939 Aymé writes of his life in Cap-Ferret and how much he likes Un Rude Hiver (pp. 257-259). The letter of 4 août 1949 speaks of how few of the works

included in Pour une bibliothèque idéale he had read and teases Queneau about including none of Queneau's own works (p. 259). Two letters from the end of september 1950 concern Aymé's dislike of Boccaccio and the difficulties he has in trying to write something about him for Queneau, probably for Les Ecrivains célèbres which Queneau was editing; the actual article appeared in volume II, pp. 52-53, and was done by Roger Nimier. The last letter, dated 2 avril 1955, seems to indicate that Aymé had been working on a mathematical problem at Queneau's instigation (p. 261). Cf. Bertrand Tassou, "Raymond Queneau et Marcel Aymé, correspondances."

Aymé, Marcel. "Semaine de violence." Marianne (Paris), an. 3 #112 (12 décembre 1934), p. 8. %% Aymé does not so much review Queneau's Gueule de Pierre as refer to it.

Aymé, Marcel. Cf. Anonymous, "Le Livre le plus curieux du siècle"; Alexandre Astruc, "A Propos de Marcel Aymé et du Passe-muraille"; Norbert Czarny, "Il était perdu dans vos pensées"; Jean Datain, "Aspects du comique de sonorité"; Dominique Fabre, "Zazie s'en tape"; Michel Lécureur, ed., Album Marcel Aymé and Marcel Aymé: Un Honnête Homme; Jean-Pierre Mocky, "Mes dates clés"; Jean-Michel Pochet, "Victor Hugué & Raymond Queno. H & Q"; François Porché, "La Chronique littéraire"; Jean Prasteau, "Queneau devant l'absurde"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 30; Roger Rabiniaux, "Deux Honorables Anarchistes: Marcel Aymé et Raymond Queneau"; Bertrand Tassou, Bertrand Tassou, "Raymond Queneau et Marcel Aymé" and "Raymond Queneau et Marcel Aymé, correspondances."

Aymon, Jean-Paul. "Queneau notre ami." Express (Paris), vol. * #1439 (3 février 1979), pp. 36 and 39. %% Aymon sings the praises of the Pierrot mon ami film.

d'Azay, Lucien. Nouveaux Exercices de style. Paris: Climats, 1996. %% D'Azay has written 9 pastiches of Queneau's story, imitating the styles of Alphonse Boudard, Marguerite Duras, Jean Echenoz, J.M.G. Le Clézio, Patrick Modiano, Pascal Quignard, Françoise Sagan, Jorge Semprun, and Philippe Sollers.

Azema, Marie-France, Claude Baleydiar, Jean Gruber, and Michel Mougenot. "Jeux poétiques." Enseignement 70 (Paris), vol. * #49 (mars-avril 1972), pp. 26-29. %% The authors suggest teaching poetry by using the S + 7 in various manners on a text or by performing an isovocalic permutation. Cf. the note at the end of the "Oulipo" subject entry for more information on isovocalism.

B., A. "L'Existentialisme en bonnet carré." Les Nouvelles littéraires (Paris), an. * #1325 (22 janvier 1953), p. 4. %% The author, probably André Bourin, notes the presence of Queneau at the inaugural lecture of Merleau-Ponty at the Collège de France. Cf. B. D., "M. Merleau-Ponty a magistralement commencé son cours de philosophie"; Louis Martin-Chauffier, "Depuis hier avec le professeur Merleau-Ponty ... la philosophie existentialiste est autorisée au Collège de France"; Pierre Mazars, "Maurice Merleau-Ponty dans la chaire de Bergson."

B., A. "Ein Grotesk-Roman." Freies Wort (Berlin), an. 17 #4 (april 1966), p. %% The author gives a brief review of Heiliger Bimbam, Ludwig Harig and Eugen Helmlé's translation of Saint-Glinglin.

B., A. "Six Inconnus." Le Monde (Paris), an. 30 #8981 (29 novembre 1973), p. 20. %% This author describes the new Gallimard Cahier de poésie, including how each of the six poets included was chosen by a recognized poet. Cf. Queneau, "Raymond Queneau présente Georges Clairefond."

- B., Ch. CR of Petite Cosmogonie portative. Contemporains (Paris), vol. * #4 (avril 1951), p. 637. %% A curiously poetic brief review of the Petite Cosmogonie portative.
- B., J. CR of Bucoliques. Gazette des lettres (Paris), an. 3 #45 (20 septembre 1947), p. 12. %% The author, almost certainly Joë Bousquet, spends almost no time on this collection but looks instead at poetry, its readers, etc.
- B., J. R. CR of Barbara Wright's translation of Exercices in Style. Critical Quarterly (Hull, England), vol. 22 #2 (summer 1980), p. 91. %% This is a very brief and positive review. The author is almost certainly J. R. Banks, one of the editors of Critical Quarterly.
- B., J. "Queneau (Raymond). Exercices de style." La Gazette des lettres (Paris), an. 3 #4 (26 juillet 1947), p. 12. %% This is a review of Les Exercices de style which doesn't say much but which compares this work to André Breton and Paul Eluard's Immaculée Conception.
- B., L. "Les Livres qu'il faut lire." Profil littéraire de la France (Nice), an. 4 #12 (janvier 1943), p. 51. This brief note on Pierrot mon ami is clear and quite positive.
- B., M. L. "Tout Queneau: Bravo." Le Monde (Paris), an. 37 #11134 (16 novembre 1980), "Le Monde dimanche," p. xi. %% The author is enthusiastic about the Le Vol d'Icare telefilm.
- B., R. CR of Pierrot amico mio. Il Segno (Vicenza), an. # (15 giugno 1947), p. %% The author likes Queneau's novel but thinks that he is still raw and searching for his way.
- B., R. "L'Homme aux yeux clairs." Libération (Paris), an. * #1690 (25 octobre 1986), p. 35. %% The author reviews a revived cowboy movie which would be shown in a few days, and he mentions Queneau's movie-going as a boy.
- B., R. "Zazie dans le métro." Libération (Paris), an. * #1687 (22 octobre 1986), p. 49. %% The author reviews the film of Zazie dans le métro, concentrating on Malle's deviations from the original text and including a direct citation of Malle's intentions. This is in the context of the "Studio 43" celebration of the films made from Queneau's novels.
- van Baardewijk, J., A. van der Linden, and M. Niessen. "Zazie dans les polders -- Astérix chez les Bataves: Le Jeu de mots est-il vraiment intraduisible?" Contrastes: Revue de l'Association pour le développement des études contrastives (Paris), an. 8 #16 (mai 1988), pp. 29-48. %% The authors discuss translation problems posed by Zazie dans le métro, On est toujours trop bon avec les femmes, and Astérix.
- Baby, Yvonne. "Louis Malle parle de son film Zazie dans le métro." Le Monde (Paris), an. 17 #4905 (27 octobre 1960), p. 13. %% Malle describes what was on his mind while he was planning and directing the film.
- Bachat, Charles. CR of Emmanuël Souchier's Raymond Queneau. Kritikon litterarum (Frankfurt), an. 19 #1-2 (* 1992), pp. 32-34. %% Bachat gives a rather thorough analysis and a positive evaluation.
- Bachelard, Gaston. Cf. Daniel Compère, "Raymond Queneau et le spectacle du futur"; Michel Lécureur, Raymond Queneau, p. 257; Jean Lescure, Un Été avec Bachelard and "Gaston Bachelard"; Jean-Dominique Rey, "Bachelard le sourcier et quelques autres..."
- Bachmann, Jakob. "Mehr als Wortspiele. Zu Raymond Queneaus 'Morale élémentaire'." Neue Zürcher Zeitung (Zürich), an. 197 #59 (11 märz 1976), p. 29. %% This article is directly

on the Morale élémentaire rather than on a translation.

Bäckvall, Hans. "Verbes déclaratifs in Français et en Espagnol." Revue de linguistique romane

(Strasbourg), vol. 63 #251-252 (juillet-décembre 1999), pp. 509-544. %% Bäckvall's article is quite technical and oriented towards linguistics, only referring to Zazie dans le métro by name on p. 513 and then citing examples from it afterwards.

Bacon, Josephine. Cf. Emmanuël Souchier, "Raymond Queneau: The Form and Meaning of a Manuscript."

Bacquelaine, Yves. "Pierrot le policier caché. Le Roman policier dans Pierrot mon ami de Raymond Queneau. Etude de gènèse." Mémoire de licence. Directeur Jean-Marie Klinenberg. Liège: Université de Liège, 1981. %% This is a very detailed study and includes a careful textual comparison of the 1942 Gallimard and the Folio editions.

Bacri, Roland. "Du bon emploi de la chanson." Le Canard enchaîné (Paris), an. 70 #3357 (27 février 1985), p. 6. %% Bacri has vaguely imitated the first two strophes of Queneau's Si tu t'imagines: "La Pendule."

Bacri, Roland. "Luth pour l'environnement." Libération (Paris), an. * #3718 (29 janvier 1992),

p. 6. %% Bacri has written a pastiche of Queneau's L'Instant fatal: "Pour un art poétique (ix)." This is not the same text as in his "PTT plus haut que son derrière."

Bacri, Roland. "La Pendule (de Raymond Queneau)." Le Canard enchaîné (Paris), an. 70 #3357 (27 février 1985), p. 6. %% Another of Bacri's pastiches of Queneau, this one from L'Instant fatal.

Bacri, Roland. Le Petit Littré illustré. Paris: Balland, 1971. %% This has a series of weak puns on Queneau's name.

Bacri, Roland. "PTT plus haut que son derrière." Le Canard enchaîné (Paris), an. 75 #3622 (28 mars 1990), p. 5. %% Bacri bases his poem on L'Instant fatal: "Pour un art poétique (ix)." This is not the same text as in his "Luth pour l'environnement."

Bacri, Roland. "Saisons d'arrêt, saisons de correction." Le Canard enchaîné (Paris), an. 71 #3436 (3 septembre 1986), p. 7. %% Bacri uses an approximation of Queneau's "Si tu t'imagines."

Bacri, Roland. "Si tu dis machine..." Le Canard enchaîné (Paris), an. 65 #3088 (2 janvier 1980), p. 6. %% This is a pastiche of Queneau's "Si tu t'imagines..." relating to a current news item.

Bacri, Roland. "Si tu t'imagines." Le Canard enchaîné (Paris), an. 53 #2031 (23 septembre 1968), p. 5. %% Bacri uses "Si tu t'imagines" as the basis for a pastiche.

Bacri, Roland. "Si tu t'imagines..." Le Canard enchaîné (Paris), an. 43 #2286 (12 août 1964), p. 1. %% Bacri uses "Si tu t'imagines" as the basis for a pastiche aimed at the Viet Cong in general.

Bacri, Roland. "Les Travailleurs en luth." Le Canard enchaîné (Paris), an. 70 #3360 (20 mars 1985), p. 7. %% Bacri creates a pastiche from Queneau's L'Instant fatal: "Pour un art poétique (v)," staying moderately close to the original.

Bacri, Roland. "Voeux à la Zazie." Le Canard enchaîné (Paris), an. 67 #3244 (29 décembre 1982), p. 6. %% Bacri just imitates Queneau's "Zazie" style (at a distance) in his good wishes for the new year.

Bacri, Roland. "Zazie dans le métro. Station 'République'." Le Canard enchaîné (Paris), an.

- 41 #2085 (2 novembre 1960), pp. 1 and 4. %% Bacri does a quick pastiche scan of the current political situation in the framework of Zazie dans le métro's first chapters.
- Baehr, Rudolf. Cf. Wolfgang Pöckl, "Fachjargon mit Narrenhut: Anmerkungen zum verfremdeten Technolekt Raymond Queneaus."
- Baetens, Jan. "'Bis Repereta Placent'? Enkele Nota's Rond het Begrip 'Herhaling' in hedendaagse Literatuur." Spiegel der Letteren (Leuven, Belgique), an. 42 #3-4 (* 2000), pp. 331-340. %% Baetens mentions Queneau and describes the work of the Oulipo on pp. 334-335 and then notes Cent Mille Millions de poèmes on p. 339.
- Baetens, Jan. "L'écriture de la contrainte ou la morale de 'Don Evané Marquy'." Rivista di letteratura moderna e comparata (Firenze), vol. 38 #2 (aprile-giugno 1985), pp. 175-188. %% Baetens devotes five pages to discussing the nature and value of constraints for literary creation before considering just how L'Instant fatal: "Don Evané Marquy" functions.
- Baetens, Jan. L'Éthique de la contrainte (Essai sur la poésie moderne). Leuven, Belgique: Uitgeverij Peeters, 1995. %% The chapter "De l'humour à l'écriture: 'Don Evané Marquy'" (pp. 26-38) is related to his "L'écriture de la contrainte ou la morale de 'Don Evané Marquy'," but they are not at all the same text. Baetens mentions Queneau on pp. 14, 17, 18, 22, 25, and 70 as well.
- Baetens, Jan. "Free Writing, Constrained Writing: The Ideology of Form." Poetics Today (Tel Aviv), vol. 18 #1 (spring 1997), pp. 1-14. %% Baetens mentions Queneau, the Oulipo, and a number of quenotic authors in his consideration of "the focus of constrained writing on what is called a text; its transformation of the traditional rule of the author; the problematic relationship between the formulation of the constraint and its practical realization; and, finally, the growing importance of the constraint's host medium."
- Baetens, Jan. Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Bagoly, Suzanne. "Le Centre de documentation Raymond Queneau à Verviers." Lectures (Liège), an. 11 #59 (janvier-février 1991), pp. 19-20. %% Bagoly lays out the origin, profile, and ambiance of the CDRQ.
- Bagoly, Suzanne. "Notice complémentaire au texte de Charles Kestermeier, 'Chiffres arrondis'." Amis de Valentin Brû #8 (septembre 1997), pp. 25-26. %% Bagoly offers a complement to Kestermeier's arithmetic treatment of certain numbers in Les Derniers Jours.
- Bagoly, Suzanne. "Queneau. Les Derniers Jours un peu plus tard." Écritures (Liège), vol. * #2 (printemps 1992), pp. 65-82. %% Bagoly offers a very worthwhile article on Queneau's views on autobiography in terms of the publication history and the "definitive" text of Les Derniers Jours.
- Bagoly, Suzanne. Cf. Anonymous. "La Gardienne du fond Queneau"; Jean-Michel Bragard, "C.D.R.Q. + R.I.P."; D. C., "'Francolivres,' le salon des éditeurs régionaux élit domicile à Verviers." Look also under her married name, Suzanne Meyer-Bagoly.
- Baier, Lothar. "In die Tinte gesetzt. Raymond Queneau: Der Flug des Ikarus." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #242 (18 oktober 1969), "Literaturblatt," p. 5. %% CR of Eugen Helmlé's German translation of Der Flug des Ikarus
- Baignières, Claude. "La 'Revue' de Roland Petit." Le Figaro (Paris), an. 130 #3753 (1^{ier} octobre 1956), p. 12. %% Baignières gives a fairly detailed but negative review of Roland Petit's show.
- Bailey, Hilary. "Down in the Forest." The Guardian (Manchester), an. * #* (29 january 1981),

p. 7. %% Bailey gives an ordinary review of We Always Treat Women Too Well, but with a little twist --- "Mickey Spillane sung by Maurice Chevalier."

Bailey, R. N. N. Cf. Stella M. Freshney, "A Reading of Le Dimanche de la vie by Raymond Queneau: Structure and Significance."

Baillaud, Bernard. "Bossu, l'apocope et l'inconnaissance (petite fable)." Collection Micro - Pe-

tite Bibliothèque quenienne, #3. Toulouse: CIDRE-Animation, 1992. %% Baillaud claims that the character of Bossu in Les Enfants du Limon is not unlearned but quite the oppo-site because of the Latin root hinted at by Queneau's elision of the first letter of "ignare."

Baillaud, Bernard. "Les Enfants du Limon, roman d'autorité." In Le Divin, discours encyclopédique. Ed. Denis Hüe. Actes du colloque de Mortagne-au-Perche, 3-4 avril 1993. Caen: Paradigme, 1994, pp. 31-78. %% Baillaud brings much information to light and has many interesting insights on Les Enfants du Limon, but this does not quite add up to a fo-cussed article with a clear center or thesis. He says that this essay is on authority (politi-cal, pedagogical, religious, and creative) but spends most of his time speaking about Saint Anthony of Padua, the patron of the lost and found (which introduces a certain circularity into the text), the idiot or "simple" (especially the islamic "marabout"), the "fou" (more or less "littéraire"), and the "brave type." This volume is also Cahiers Diderot (Le Mesnil-Brout, Orne) #3.

Baillaud, Bernard. "Raymond Queneau autour d'Une Histoire modèle: L'Histoire, le malheur, le récit. (I)" In L'Histoire, le savoir, le temps: Discours encyclopédiques. Ed. Bernard Baillaud, Jérôme de Gramont, and Denis Hüe. Actes du colloque de Mortagne-au-Perche, avril 1994. Rennes: Presses universitaires de Rennes and Association Diderot, 1995, pp. 25-59. %% Baillaud presents and discusses sources and influences for Une Histoire mo- dèle and almost entirely avoids any direct analysis. This is a most valuable work for any-one wishing to study Queneau's essay. This volume is also Cahiers Diderot (Le Mesnil-Brout, Orne) #7.

Baillaud, Bernard. "Raymond Queneau autour d'Une Histoire modèle: L'Histoire, le malheur, le récit. (II)" In Auteurs, lecteurs, savoirs anonymes. "Je" et encyclopédies. Ed. Bernard Baillaud, Jérôme de Gramont, and Denis Hüe. Actes du colloque de Mortagne-au-Perche, avril 1995. Rennes: Presses universitaires de Rennes and Association Diderot, 1995, pp. 163-190. %% Baillaud develops his commentary on Queneau's ideas of History almost exclusively on the basis of the Noah story in Genesis. In this regard he describes a short story by Robert Francis which Queneau read in 1941 and writes of how Queneau relates to the Noah story in his Fleurs bleues, Fendre les flots, encyclopedism, and Un Rude Hiver. Baillaud advances many small congruencies and facts (e.g. from Queneau's work-ing notes) but does little to show any direction or meaning to their totality. This volume is also Cahiers Diderot (Le Mesnil-Brout, Orne) #8.

Baillaud, Bernard. "Raymond Queneau, l'encyclopédie et la fiction." In L'écriture du savoir. Ed. anonymous. Actes du colloque de Bagnoles-de-l'Orne, 7 avril 1990. Le Mesnil-Brout (Orne): Association Diderot, l'Encyclopédisme & autres, 1991, pp. 85-94. %% Baillaud has some interesting information on Queneau's encyclopedism, but he doesn't really develop any insights or conclusions to the extent that he might. This volume is also Cahiers Dide- rot (Le Mesnil-Brout, Orne) #3.

- Baillaud, Bernard. "Raymond Queneau, La Petite Cosmogonie portative: Pour une poétique du nucléaire." In Nature et encyclopédies. Ed. Denis Hüe. Actes du colloque d'Alençon, 6-7 avril 1991. Le Mesnil-Brout (Orne): Association Diderot, l'Encyclopédisme & autres, 1992, pp. 15-44. %% In a very interesting and unique article, Baillaud examines various critical views of the Petite Cosmogonie portative and scrutinizes the construction of Queneau's text. This volume is also Cahiers Diderot (Le Mesnil-Brout, Orne) #4.
- Baillaud, Bernard. "Raymond Queneau, la polymérisation des sirènes." In Sciences, Techniques & Encyclopédies. Actes du colloque de Mortagne-au-Perche, 28-29 mars 1992. Ed. Denis Hüe. Collection "Varia," #8. Caen: Paradigme, 1993, pp. 25-63. %% Baillaud's study of "Le Chant du styrène" offers a wealth of reflections and references, although the article as a whole is not well unified. This volume is also Cahiers Diderot (Le Mesnil-Brout, Orne) #5.
- de Bailliencourt, Charlotte. "Enfant et enfance dans l'oeuvre romanesque de Queneau. Des Représentations aux mythes." Mémoire de maîtrise en lettres modernes. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2002. %% De Bailliencourt centers her discussion of this topic around three poles: "enfance et représentation ou du «monde autre» au monde quenien," "enfance et langage, jeux de destruction et de con-struction," and "enfance et mythes: âge d'or ou âge de mort?" [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Profes-seur Daniel Delbreil beforehand in order to receive authorization.]