

- Bailly, Jacqueline A. "Chronique littéraire: Romans." Renaissances (Paris), an. 2 #11 (juin 1945), pp. 115-117. %% Bailly gives a very positive review of Loin de Rueil (pp. 116-117).
- Bailly, Jean-Louis. "Un Calembour bilingue dans Les Fleurs bleues." Cahiers Raymond Queneau #20-21 (décembre 1991), pp. 63-64. %% This concerns the meanings of the Spanish word "bodegon" and how Queneau used them in his novel.
- Bair, Deirdre. Simone de Beauvoir: A Biography. New York: Simon & Schuster, 1990. %% Bair's references to the Queneaus are quite peripheral, although there are some unique details about Janine Queneau and Les Temps modernes.
- Baissette, Gaston. Cf. Queneau, "Gaston Baissette: Hippocrate."
- Baj, Enrico. Automitobiografia. Milano: Rizzoli Editore, 1983. %% Baj cites almost the entire text of Queneau's "Picabaj et Bacasso" (p. 89, but in a different translation than in the catalogue of the Palazzo Grassi exposition), comments on his working with Queneau on Meccano (three pages from that work are included here) and his personal relations with Queneau (pp. 91-94), touches on how a certain relationship to André Breton entered into all of this (pp. 101-102), and looks at his participation in the Oupeinpo and 'pataphysics (pp. 103-104). Baj also mentions Queneau in a far lesser manner on pp. 18-19, 111, 127, 136, 163, and 171.
- Baj, Enrico, ed. 'Patafisica: La Scienza delle soluzioni immaginarie. Trans. Laura Castiglione and Anna Orsini. Milan: Bompiani, 1982. %% This work contains, among other 'pataphysical pieces, Queneau's "Selon Ibicrate le géomètre" (pp. 49-57), "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition" (pp. 132-136), and "Un Hugo geometra" (pp. 185-186).
- Baj, Enrico, Vincenzo Accame, and Brunella Eruli, ed. Jarry e la patafisica. Milano: Gruppo Editoriale Fabbre, 1983. %% Pages 72-73 contain copies of three of Queneau's art works.
- Bajomi, Endre Lázár. "Az Ezeregy arcú Queneau." Nagyvilág (Budapest), vol. 21 #12 (december 1976), p. 1915. %% This is apparently a general article on the occasion of Queneau's death, written in Hungarian.
- Bajomi, Endre Lázár. "Utószó." In Queneau's Angol Park. Budapest: Európa Könyvkiado, 1967, pp. 175-178.
- Bajomi, Endre Lázár. Cf. Queneau, "Stílusgyakorlatok."
- Baker, Mary J. Cf. Queneau, "Exercices de style."
- Baker, Phil. CR of Anonymous, ed., Oulipo Laboratory. The Sunday Times (London), vol. * #8944 (28 january 1996), "Books" (Section 7), p. 10. %% Baker praises briefly, mentioning three Oulipo works.
- Baker, Roger. CR of Barbara Wright's translation of The Sunday of Life. The Times (London), vol. * #59810 (16 september 1976), p. 9. %% This minuscule review says nothing of interest.
- Bakhtin, Mikhaïl. Cf. Thomas Aron, "Le Roman comme représentation de langages, ou Raymond Queneau à la lumière de Bakhtine"; Jean-Marc Defays, "En deçà et au-delà du carnivalesque: Le Cas des Enfants du Limon de Raymond Queneau"; Olivier Maillart, "Les Vies rêvées d'un pou. Sur Loin de Rueil de Queneau"; Monique Marie Manopoulos, "Carnavalesque et Tiers-espace chez Rabelais et Queneau"; Arnaud Morillon, "Le Carnavalesque dans Saint-Glinglin et Les Fleurs bleues de Raymond Queneau"; Patricia Mae Neptune, "Raymond Queneau's Le Chiendent: Novelistic Parody as 're-écriture carnivalesque'"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 69.
- Allen Thiher, Raymond Queneau and "Raymond Queneau and the Carnavalesque."

- Balachova, Tamara. "Fontes realistas da poesia francesa contemporânea." Vértice (Coimbra, Portugal), vol. 40 #434-435 (juillet-août 1980), pp. 280-286. %% This has barely more than a mention of Queneau's name.
- Balbir, Nicole. Cf. Queneau, "Avant-propos" in Gertrude Stein by Donald Sutherland.
- Balboul, Fouad. "Recherches rhétoriques d'hier et d'aujourd'hui." Thèse de doctorat (3^{ième} cycle). Directeur Roger Fayolle. Paris: Université de Paris III (Sorbonne nouvelle), 1987. %% Balboul has dedicated one chapter (23 pages) to Queneau: "le goût du jeu dans l'écriture romanesque et poétique de Raymond Queneau." [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.]
- Baldanza, Frank. Iris Murdoch. New York: Twayne, 1974. %% Baldanza discusses the impact of Pierrot mon ami on Murdoch's Under the Net on pp. 31 and 32, touching lightly on the subject later on pp. 35 and 38.
- Baldinger, Kurt. CR of Evert van der Starre's Etudes sur les "Oeuvres complètes de Raymond Queneau Sally Mara." Zeitschrift für romanische Philologie (Tübingen), vol. 100 #5-6 (* 1984), pp. 589-590. %% CR of the CRIN issue #10
- Balducci, Richard. "Un Fauteuil en enfer." Combat (Paris), an. 9 #1883 (25 juillet 1950), p. 2. %% Balducci offers some background on Christiane Alanore's painting before "Le Cheval troyen" appeared; he cites Queneau.
- Baligand, Renée A. "Le Chien à la mandoline." In Raymond Queneau. Cahier de l'Herne #29.
Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 195-199. %% This is a general review of Queneau's poetry; it is the French version of her "Raymond Queneau or Le Chien à la mandoline." This article reappeared in the 1999 edition.
- Baligand, Renée Angèle. "Les Poèmes de Raymond Queneau: Etude phonostylistique." PhD at the University of Toronto, 1970. Dissertation Abstracts International, vol. 32 #2 (août 1971), p. 943-A.
- Baligand, Renée Angèle. Les Poèmes de Raymond Queneau: Etude phonostylistique. Pref. Queneau. Montréal: Didier, 1972. %% Baligand has done a careful and detailed mathematical study of the phonetics and certain rhetorical devices associated with it in Queneau's poetry. Cf. Georges Faure, CR of Renée Baligand's Les Poèmes de Raymond Queneau: Etude phonostylistique; Jean-Marie Klinkenberg, CR of Renée Baligand's Les Poèmes de Raymond Queneau: Etude phonostylistique; p. 506; Winfried Nöth, CR of Renée Baligand's Les Poèmes de Raymond Queneau: Etude phonostylistique; Queneau, Preface to Les Poèmes de Raymond Queneau: Etude phonostylistique; Florence Wilden, "Fallen Worlds and Artificial Temples: Mathematics' Redemptive Role in the Work of Raymond Queneau."
- Baligand, Renée. "Raymond Queneau artisan du langage." Le Français dans le monde (Paris), an. 11 #84 (octobre-novembre 1971), pp. 6-15. %% This is only a rather general article.
- Baligand, Renée. "Raymond Queneau or Le Chien à la mandoline." Language and Style (Carbondale, Illinois), vol. 11 #3 (summer 1978), pp. 168-172. %% This is an English translation of her "Le Chien à la mandoline" from Andrée Bergens' Raymond Queneau (Cahier de l'Herne #29).
- Baliszewski, Juliusz. "Les Eléments de la pensée gnostique dans les premiers romans de Raymond Queneau. Etude sur Le Chiendent, Les Derniers Jours et Odile." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1997. %% Baliszewski considers "le dualisme," "la connaissance et l'ignorance," and "l'étude de l'imaginaire." [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.]

- Balland, Mireille J. "L'Être et le paraître à travers cinq romans de Raymond Queneau." MA thesis at Portland State University, 1992. Director Rita Vistica. Portland, Oregon: Portland State University, 1992. %% Balland writes a rather broad and predictable thesis. In spite of the title, which describes only a few pages at the end of her work, she is most interested in the general nature of Queneau's novel-writing and touches on such standard subjects as his humor, language, "sagesse," etc. The novels she especially refers to are Le Chiendent, Les Fleurs bleues, Le Dimanche de la vie, Pierrot mon ami, and Zazie dans le métro. She ends with a fairly interesting biographical table.
- Ballorca, Julián Mateo. Cf. Queneau, En los Confines de las tinieblas: Los Locos literarios.
- Bally, Georges. CR of Gueule de Pierre. French Review (New York), vol. 7 #4 (march 1934), p. 339. %% Bally finds the novel poorly written and a "cauchemar."
- Bally, Georges. Cf. Jérôme Meizoz, "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens."
- Balmas, Enca. Cf. Maria Luisa Tosato, "Queneau romancier."
- Bamforth, Iain. Cf. Queneau, "Instructions for the Use of Tranquillisers."
- Bancquart, Marie-Claire. Paris des surréalistes. Paris: Seghers, 1972. %% Bancquart cites a passage from the latter half of Queneau's "Texte surréaliste" ("Des canons de neige...") and comments on it (pp. 75-76).
- Bancquart, Marie-Claire, and Pierre Cahné. Littérature française du XX^e siècle. Paris: Presses universitaires de France, 1992. %% This is a literature textbook, and the authors give a summary treatment of Queneau's work on pp. 318-322. They also mention Queneau on pp. 198, 290, 292, 314, 328, 382, and 458.
- Bandier, Norbert. "Analyse sociologique du groupe surréaliste français et de sa production de 1924 à 1929." Thèse de doctorat. Directeur Guy Vincent. 2 vol. Lyon: Université Lumière (Lyon II), 1988. %% This is definitely a sociological work but of immense interest to anyone working on Queneau's surrealist period. Cf. Jean-Pierre Bertrand, Jacques Dubois, and Pascal Durand, "Approche institutionnelle du premier surréalisme."
- Banks, J. R. Cf. J. R. B., CR of Exercices in Style.
- Bannon, Barbara A. CR of Barbara Wright's translation of The Blue Flowers. Publishers Weekly (New York), vol. 191 #10 (6 march 1967), p. 74. %% Bannon's review is limited almost exclusively to describing the novel's plot.
- Bannon, Barbara A. CR of Barbara Wright's translation of We Always Treat Women Too Well. Publishers Weekly (New York), vol. 220 #4 (24 july 1981), p. 145. %% Bannon's brief review doesn't say much.
- Barat, Michèle. "La Recherche des classiques de l'écran." Combat (Paris), an. 9 #1805 (24 avril 1950), p. 2. %% Queneau's answer to this survey is Charlie Chaplin, any film. Period. But, pushed, he adds a few others, including "et puis les très mauvais films avec Alice Faye."
- Baratier, Jacques. Cf. Anonymous, "3.000 Personnes refusées!"
- Βαρβαρούσης, Στέργιος. Cf. Queneau, Ο Φίλος μου ο Πιερρό.
- Barber, Dulan. "Freedom is Discipline." Tribune (London), vol. 31 #6 (10 february 1967), p. 11. %% Barber's review of Barbara Wright's translation of Between Blue and Blue is extremely positive.
- Barbérís, Pierre. "Voukonessékeno? La Fin de Zazie." In his Lectures du réel. Paris: Editions sociales, 1973, pp. 13-15. %% This is a pastiche of Zazie dans le métro originally pub-

- lished in Beirut in 1958 (sic!).
- Barbisan, Gala. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971 and "Texte."
- Barde, Jacqueline. "Tu causes, tu causes." Le Papetier de France (Avignon), an. 13 #6 (juin 1959), pp. 69-72. %% Barde's review of Zazie dans le métro (pp. 69-71) is highly enthusiastic and centers on Queneau's use of non-standard French.
- Bardèche, Marie-Laure. "Des Histoires modèles." Littérature (Paris), vol. * #129 (mars 2003), pp. 15-31. %% Bardèche concentrates on considering various models of history, especially comparing what Marguerite Duras used in one of her works with certain works of Queneau (Les Fleurs bleues, Une Histoire modèle, and Les Derniers Jours) but also citing Beckett, Marx, Hegel, Spengler, Vico, and others.
- Bardèche, Marie-Laure. Le Principe de répétition: Littérature et modernité. Collection "Sémantiques." Paris: L'Harmattan, 2000. %% Generally speaking, Bardèche deals with all sorts of literary repetition, including such things as substitution, repetition with alterations, etc. On pp. 126-135 she treats name changes and identity; on pp. 158-164 she deals with Marguerite Duras' and Queneau's views of history and how repetitions are an element in them; on pp. 175-189 Bardèche touches on Queneau's view of history as influenced by Kojève and as seen in Les Fleurs bleues, still dealing with repetition; and on pp. 194-198 and 210-211 she looks at repetitions of sequences. She uses Les Fleurs bleues, Les Derniers Jours, Le Chiendent, and Une Histoire modèle for her examples. Bardèche also mentions Queneau on pp. 31, 93, 103, 154, 169, 170, 215, 219, and 224.
- Barilier, Etienne. Cf. Anonymous, "Les Fleurs bleues de Raymond Queneau. Table ronde animée par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Crespo, and Jan Pieter van der Sterre."
- Barillet, Phillipe. "Raymond Queneau, un homme, une rue." Cahiers Raymond Queneau #14-15 (janvier 1990), pp. 19-20. %% The municipal council decided to name a street after Queneau in Saint-Epain (Indre-et-Loire) in 1986.
- Barilli, Renato. "L'Epica leggera di Queneau." Quindici (Torino), vol. 4 #3 (1967), p. %% This is, at base, a review of Italo Calvino's 1967 Italian translation of I Fiori blu.
- Barilli, Renato. "Queneau provoca usando l'ironia." Il Giorno (Milano), an. 26 #268 (15 novembre 1981), p. 11. %% Barilli reviews Segni, cifre e lettere e altri saggi.
- Barjavel, René. "Nounours, Rocamboles et de Gaulle, vedettes du petit écran." Les Nouvelles littéraires (Paris), an. 43 #1951 (21 janvier 1965), pp. 1 and 7. %% This has only "Mon ... oeil! dirait Zazie."
- Barjon, Louis. CR of Les Fleurs bleues. Etudes (Paris), vol. 324 #* (janvier 1966), pp. 139-140. %% Barjon's few words concentrate on the confrontation of different epochs in the novel.
- Barjon, Louis. "Raymond Queneau chez les Goncourt." Etudes (Paris), vol. 269 #5 (mai 1951), pp. 254-256. %% This is a very good article discussing Queneau's work and the value of his election to the Académie Goncourt.
- Barkan, Raymond. "Chronique du cinéma." Europe (Paris), an. 26 #36 (décembre 1948), pp. 140-142. %% Barkan announces the formation of a new cinema club, "Objectif 49," and says that Queneau was invited to join.
- Barkan, Raymond. CR of the film Zazie dans le métro. Le Progrès (Lyon), an. 102 #35098 (14 décembre 1960), p. 15. %% Barkan's review is quite positive but with several important reserves.
- Barlatier, Pierre. "Coup de Trafalgar à l'Académie Goncourt." Les Lettres françaises (Paris), an. 11 #354 (15 mars 1951), p. 6. %% This is on Queneau's election to the Académie Goncourt.

- Barlatier, Pierre. "Les Goncourt ont élu Raymond Queneau au fauteuil de Léo Larguier." Ce Soir (Paris), an. 15 #2925 (13 mars 1951), pp. 1 and 6. %% Barlatier's presentation of the new academician is somewhat better than most.
- Bârna, Nicolae. "Bookish or Realistic?" Romanian Review (Bucuresti), an. 37 #8-9 (* 1983), pp. 166-169. %% Bârna has a merely incidental mention of Exercices de style.
- Barnes, Julian. "Flaubert, c'est moi." New York Review of Books (New York), vol. 53 #9 (25 may 2006), pp. 12-15. %% Barnes reviews the Frederick Brown life of Flaubert and the recent Polizotti translation of Bouvard et Pécuchet without really mentioning the Queneau preface.
- Barnes, Julian. Metroland. London: Jonathan Cape, 1980. %% Barnes makes a reference to Les Exercices de style in part 2, chapter 2.
- Baron, Christine. "Calvino / Queneau: De la traduction à l'écriture de la transhistoricité." In Frontières et passages: Les Echanges culturels et littéraires. Ed. Chantal Foucrier and Daniel Mortier. Mont-Saint-Aignan (Seine-Maritime): Publications de l'université de Rouen, 1999, pp. 91-97. %% Baron considers what Calvino did in translating Les Fleurs bleues and what it brought to his own development, especially in regard to his view of history. These are the "Actes du XXVIII^e Congrès de la Société française de littérature générale et comparée (Rouen, 15-17 octobre 1998)."
- Baron, Christine. "Fiction et subjectivité: D'une Utopie à une conception ironique de l'écriture (Borges, Calvino, Queneau)." In Littérature et théorie: Intentionnalité, décontextualisation, communication. Conférences du séminaire de littérature comparée de l'université de la Sorbonne nouvelle. Ed. and pref. Jean Bessière. Paris: Honoré Champion, 1998, pp. 177-211. %% Baron considers the nature of fiction as practiced in certain ways by these three authors and she cites a number of Queneau's works to support or exemplify some of her assertions.
- Baron, Christine. "Utopie littéraire et ironie dans l'oeuvre d'Italo Calvino et quelques textes de J.-L. Borges et Raymond Queneau." Paris: Université de Paris III (Sorbonne nouvelle), 1996. %% This is a comparative study of Jorge Luis Borgès, Queneau, and Italo Calvino, with explicit references from these last two.
- Baron, Jacques. "Le Bon Coeur de Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 330-333. %% This is a general article which talks about the Phare de Neuilly. This article reappeared in the 1999 edition. Cf. Queneau, "Dédé" and "Jacques Baron: Peines perdues"; Queneau et al., "Recherches sur la sexualité."
- Baron, Jacques. Cf. Philippe Dagen, "Une Leçon de fraternité et de morale sous l'Occupation"; Pierre Vilar, "Queneau et Leiris, sous x."
- de Baroncelli, Jean. "Amère Victoire." Le Monde (Paris), an. 14 #3996 (28 novembre 1957), p. 13. %% De Baroncelli thinks that while this is a good film, it could have been much better. He has a few words of praise for the quality of Queneau's translation of the dialogues. Cf. Michel Marie and Marguerite Morley, "The Poacher's Aged Mother: On Speech in La Chienne by Jean Renoir"; Claude Mauriac, "Amère Victoire"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 183-188; Jean-Charles Sabria, Cinéma français: Les Années 50.
- de Baroncelli, Jean. CR of Monsieur Ripois. Le Monde (Paris), an. 11 #2902 (26 mai 1954), p. 12. %% De Baroncelli gives a glowing review.
- de Baroncelli, Jean. CR of the film Zazie dans le métro. Le Monde (Paris), an. 17 #4908 (30 octobre 1960), p. 15. %% De Baroncelli describes the comic side of this film in such a way that he can say that there is something stark and almost tragic about it.
- de Baroncelli, Jean. "Le Dimanche de la vie." Le Monde (Paris), an. 26 #6853 (24 janvier

- 1967), p. 11. %% De Baroncelli is of two minds about Jean Herman's film adaptation.
- de Baroncelli, Jean. "On est toujours trop bon avec les femmes de Michel Boisrond, d'après Raymond Queneau." Le Monde (Paris), an. 28 #8216 (15 juin 1971), p. 29. %% De Baroncelli does little more than recount the plot.
- Baronheid, Marc. "Queneau poète. Artiste artisan." La Wallonie (Liège), an. 70 #* (18 novembre 1989), p. 17. %% This has no real content.
- Baronian, Jean-Baptiste. "Une Douce Folie littéraire." Magazine littéraire (Paris), vol. * #410 (juin 2002), pp. 51-52. %% Baronian writes about Blavier and his Les Fous littéraires but doesn't really say anything.
- Baronian, Jean-Baptiste. "Un Fou de Queneau." Magazine littéraire (Paris), vol. * #228 (mars 1986), p. 29. %% Baronian offers a brief delineation of André Blavier and his work in Verviers.
- Baronian, Jean-Baptiste. "Un Grand Pas vers Queneau." Express (Paris), an. # (1^{ier} décembre 1989), p. 182. %% Baronian gives a rather interesting review of Queneau's Oeuvres complètes, vol. I.
- Baronian, Jean-Baptiste. "Un Grand Pas vers Queneau." Le Vif / L'Express (Bruxelles), vol. * #354 [Vif] / #2004 [Express] (1^{ier} décembre 1989), p. 182. %% This is the same as the other article of the same name.
- Baronian, Jean-Baptiste. "Pour une bibliothèque idéale." Le Vif / L'Express (Bruxelles), vol. * #159 (7 mars 1986), pp. 125-126. %% Baronian chooses the occasion of the 18th "Foire du livre" in Bruxelles to describe Queneau's Pour une bibliothèque idéale and to ask certain notables what works they would put on such a list.
- Baronian, Jean-Baptiste. "Queneau l'éternel." Le Vif (Bruxelles), an. 3 #99 (10 janvier 1985), p. 11. %% Baronian reviews the Queval Album Queneau without saying anything really interesting.
- Baronian, Jean-Baptiste. "Queneau rigolo." Temps mêlés #150 + 25/28 (mai 1985), pp. 233-244. %% This is on Queneau's humor.
- Baronian, Jean-Baptiste. "Quiproquo." Temps mêlés #150 + (infinity) (mars 1983), p. 8. %% This is a poem.
- Barras, Juliette. "Analyse formelle du sixième chant de la Petite Cosmogonie portative de Raymond Queneau." Mémoire de licence. Directeur Jean Roudaut. Fribourg: Université de Fribourg, 1977. %% Barras has written a technical linguistic study.
- Barratier, Jacques. Cf. Anonymous, "«Désordre» à Saint-Germain-des-Prés."
- Barrault, Jean-Louis. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 13 and 19-21; Queneau, "Bien placés bien choisis."
- Barré, F. Cf. Michel-Antoine Burnier and F. Barré, "Histoire de Queneau."
- Barrois, M. "Raymond Mara et Sally Queneau." Démocratie 62 (Paris), an. * #126 (22 mars 1962), p. 19. %% Barrois reviews both Les Oeuvres complètes de Sally Mara and Claude Simonnet's Queneau déchiffré with approbation. This includes Queneau's "Arithmétique affective" from "Sally plus intime."
- Barthélémy. "D'où qui pubent donc tant?" Autrement (Paris), vol. * #53 (octobre 1983), pp. 38-47. %% The title, almost identical to the opening of Zazie dans le métro, is as close as this gets to Queneau.
- Barthélémy. "La Machine à fabriquer de la littérature." Contact (Paris), an. * #200 (octobre 1980), p. 44. %% This short but good article concentrates on the role of the computer in the work of the Oulipo. This periodical is the monthly FNAC bulletin.
- Barthélémy. "Publicité: Bonjour les slogans." L'Express (Paris), vol. * #1728 (17 août 1984),

- pp. 10-11. %% This article merely cites "Doukipudonktan" from Zazie dans le métro (chapter 1) as "Doukipubdonktan."
- Barthélémy. "Publicité: Bonjour les slogans." L'Express (Paris), international edition, vol. * #1728 (24 août 1984), pp. 18-19.
- Barthélémy, Pierre. "Ciel d'octobre." Le Monde (Paris), an. 55 #17016 (12 octobre 1999), p. 30. %% Barthélémy cites a dozen lines from Queneau's Petite Cosmogonie portative to introduce his description of what would be visible in the sky during the month of October. He continues by quoting Queneau's single lines alluding to the seven planets which would appear.
- Barthes, Roland. "Le Degré zéro de l'écriture." Combat (Paris), vol. 6 #954 (1^{er} août 1947), p. 2. %% In an article primarily devoted to the idea of "degré zéro," Barthes tries to situate in a larger context Queneau's desire to make literature more conformed to oral language.
- Barthes, Roland. Essais critiques. Paris: Editions du Seuil, 1981. %% This collection contains the original version of his "Zazie et la littérature," the same as in the 1964 Essais critiques version rather than the one in Critique.
- Barthes, Roland. "Pour un langage réel. IV. -- L'Écriture et la parole." Combat (Paris), an. 9 #1999 (7 décembre 1950), p. 6. %% Barthes speaks, in one passage of this essay, of what Queneau was accomplishing with his style and language.
- Barthes, Roland. "Zazie et la littérature." Critique (Paris), vol. 15 #147-148 (août-septembre 1959), pp. 675-681. %% This is one of the earliest and one of the best critiques of Zazie dans le métro. Barthes describes the novel as a struggle between the well-made and its denial --- on the level of what we consider the well-made novel to be, the level of language, and even that of reality. This is not exactly the same as in his version published in his Essais critiques; cf. André Rousseaux, "Dans le labyrinthe." There is a translation into Russian indexed under Barthes, "Zazi i literatura." Cf. also Anonymous, "Un Grave Débat"; Susan Bernofsky, "Zazie in Wonderland. Queneau's Reply to the Realist Novel"; André S. Labarthe, "Au pied de la lettre."
- Barthes, Roland. "Zazie et la littérature." In his Essais critiques. Collection "Tel Quel." Paris: Editions du Seuil, 1964, pp. 125-131. %% This is not exactly the same as the version in Critique.
- Barthes, Roland. "Zazi i literatura." Trans. Valery Kislov. In Les Exercices de style. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 537-544. %% This is a translation of his "Zazie et la littérature." [[_____]]
- Barthes, Roland, et al. "Reputations Revisited." Atlas World Press Review (New York), vol. 24 #5 (may 1977), p. 50. %% Cf. Anonymous, "Reputations Revisited."
- Barthes, Roland. Cf. Jean Bouret, "La 'Société des lecteurs' au service du livre!"; Louis-Jean Calvet, Roland Barthes; Pierre Cheymol, Le Silence de Babel; Aurore Frasson-Marin, Italo Calvino et l'imaginaire; Jean-Marie Geng, L'Illustre inconnu; Tom Kemper, "Zazie dans das Passagen-werk: Paris, the French New Wave, and the Cinematic City"; Nina Snow, "Zazie dans le métro à travers S/Z de Barthes"; Emmanuël Souchier, Raymond Queneau, p. 110.
- Bartlett, Jennifer. Cf. Robert Hughes, "Fluent, Electric, Charming."
- Bartoli, Véronique. "Les Fleurs bleues: Roman et histoire." Roman 20-50 (Lille), vol. * #4 (décembre 1987), pp. 23-32. %% Bartoli considers the relations between story, history, and time.
- Bartosik, Michel. Cf. Jean Weisgerber, "Propos sur la citation, ses formes et ses fonctions dans

- la littérature contemporaine."
- Basil, Otto. "Fingerübungen für zwei linke Hände --- Raymond Queneau." Wort in der Zeit (Graz), vol. * #11 (* 1965), pp. 51-53. %% This is primarily a review of Ludwig Harig and Eugen Helmlé's German translation of Stilübungen and of Eugen Helmlé's translation of Das Trojanische Pferd und andere Erzählungen.
- Bassan, Raphaël. "Un Témoin de l'intérieur." Europe (Paris), vol. 64 #695 (mars 1987), pp. 195-203. %% Bassan quotes (pp. 201-202) part of Queneau's contribution to Bizarre #4, "Présentation."
- Bassery, Christine. Cf. Queneau, Loin de Rueil.
- Bastard-Gruel, Christiane. "Loucherbem et largonji." Dépêche-Evreux (Evreux), an. 94 #20 (19 mai 1990), p. 7. %% Bastard-Gruel describes jargons and, in concentrating on "loucherbem," uses part of Queneau's "exercice de style" of that name. Cf. Barbara E. Bullock, "Popular Derivation and Linguistic Inquiry: Les Javanais"; Marc Plénat, "Lotulenoque sur la lorphologiemique du loucherbem de Layrondmuche Leneauques."
- Bastiaensen, Michel. "Pietro della Valle et le héros baroque." Revue belge de philologie et d'histoire (Bruxelles), vol. 60 #3 (* 1982), pp. 540-551. %% This article makes only a brief reference (p. 542) to Queneau's "Technique du roman."
- Bastide, François-Régis. "Septième Art." Hommes et mondes (Paris), vol. 9 #96 (juillet 1954), pp. 598-601. %% Bastide is not at all pleased with what Queneau and René Clément have made out of Louis Hémon's novel, Monsieur Ripois.
- Bastin, Nina. Queneau's Fictional Worlds. Collection "Modern French Identities," #15. New York: Peter Lang, 2002. %% Bastin describes her book (on the back cover) as a study which takes us back to the fundamental elements of Queneau's worlds, demonstrating how his idiosyncratic style can affect the reader's mental processing of the text ("world-build-ing"). It also demonstrates the internal organization of Queneau's fictional worlds. Drawing on cognitive discourse models and the philosophical notion of "possible worlds," the book provides both comparative and general analysis of Queneau's novels and case studies of Le Vol d'Icare, Les Fleurs bleues, and Loin de Rueil, exposing the resistance that these worlds present to stable cognitive reconstruction, notably through the subversion of world boundaries ("world-play"), and the positing of impossible spaces ("heterotopia").
- The work is, however, far richer and denser than this summary might suggest, with a very thorough-going review of the literature as it touches on her topic. Reading both the introduction and the conclusion before attacking the corpus of the book is recommended.
- Cf. Jacques Birnberg, CR of Nina Bastin's Queneau's Fictional Worlds.
- Bastin, Nina. "World Games: Constructing and Configuring the Worlds of Queneau's Novels." PhD at the University of Bristol, 2000. Directress Teresa Bridgeman. %% Bastin examines the fictional worlds that are projected by Queneau's novels. This involves an investigation of the reader's active role in the construction of these fictional spaces, as well as an analysis of his understanding of their internal makeup and arrangement. Bastin gives special attention to Le Vol d'Icare, Les Fleurs bleues, and Loin de Rueil. An account of the defense is available in Amis de Valentin Brû #23 (juillet 2001), pp. 57-58.
- Basting, Barbara. "Das Buch." Du. Die Zeitschrift der Kultur (Zürich), vol. * #10 (oktober 1995), p. 101. %% CR of Queneau's Der Sonntag des Lebens, Helmlé's translation of Le Dimanche de la vie into German.
- Bastit, Tristan, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky. "La Pittura potenziale (lavori in corso)." In Attenzione al potenziale.

- Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 217-253. %% This work begins with a description of the Oupeinpo in general and then enumerates and exemplifies certain sorts of works by one or more of these contributors.
- Bataille, Georges. Choix de lettres: 1917-1962. Ed., pref., and notes Michel Surya. Paris: Gallimard, 1997. %% Surya includes a number of letters to Queneau from between 6 septembre 1931 and 21 avril 1950; they are primarily concerned with the publication of Bataille's works. One interesting thread is Queneau's interest in working at the Bibliothèque nationale in the early 30s.
- Bataille, Georges. "La Méchanceté du langage." Critique (Paris), vol. 4 #31 (décembre 1948), pp. 1059-1066. %% Bataille's comments offer an unusual perspective on Saint-Glinglin without their being reducible to a unified analysis, while he says almost nothing about the Instant fatal, which he is also reviewing.
- Bataille, Georges. "Le Méchanceté du langage." In his Oeuvres complètes, vol. 11. Ed. Francis Marmande and Sybille Monod. Paris: Gallimard, 1988, pp. 382-390. %% This is a reprint of his Critique article of the same name.
- Bataille, Georges. "Les Pieds nickelés." Documents (Paris), an. 2 #4 (* 1930), pp. 214-216. %% Cf. Louis Forton, La Bande des Pieds Nickelés.
- Bataille, Georges. "La Publication d'"Un Cadavre' (15 janvier 1930)." Pont de l'épée (Paris), an. * #41 (* 1969), pp. 141-145. %% Bataille gives a very detailed account of the publication of "Un Cadavre."
- Bataille, Georges. "Qu'est-ce que l'histoire universelle?" Critique (Paris), vol. 12 #111-112 (août-septembre 1956), pp. 748-768. %% Bataille wrote this in regard to the publication of the first volume of "histoire universelle" to appear in L'Encyclopédie de la Pléiade. While he doesn't mention Queneau by name, the text is certainly of interest in the light of the Bataille-Queneau connection via the Kojève seminar. This issue is mistakenly marked "Tome XIV."
- Bataille, Georges. "Sur Nietzsche." Oeuvres complètes, vol. 6. Paris: Gallimard, 1973. %% There is just a reference (page 416, note) to Bataille and Queneau's suffering from the crowding in Kojève's classroom.
- Batignol, Victor. "Les Apatrides." Amis de Valentin Brû #8 (septembre 1997), p. 50. %% Batignol reviews a theater piece based on lines apparently chosen at random from Queneau's opus.
- Batignol, Victor. "Le Cinquième Colloque." Amis de Valentin Brû #34-35 (juillet 2004), p. 113. %% Batignol reviews the special issue of the Australian Journal of French Studies dedicated to Queneau (january 2003); for him this is a "virtual colloquium." Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 51.
- Batignol, Victor. "Introduction à la méthode de Limousin." Amis de Valentin Brû #8 (septembre 1997), pp. 16-24. %% This is on an artist who produced some sculptures reflecting lines from Queneau.
- Batignol, Victor. "Noël Arnaud ou la vertu d'immanence." Amis de Valentin Brû #28-31 (juillet 2003), pp. 349-350. %% Batignol pays tribute to Arnaud following his death.
- Batignol, Victor. "Si le sil m'était parent." Amis de Valentin Brû #12-13 (* 1998), pp. 67-69. %% Batignol reviews Children of Clay, Madeleine Velguth's translation of Queneau's Enfants du Limon.
- Bats, Annie, and Ramon Lladó. "Presentació." In Queneau, Exercicis d'estil. Barcelona: Edicions dels Quaderns Crema, 1989, pp. 9-18.
- Batselier, Petrus. "Alexandre Vialatte le temps d'un pique-nique avec Père Ubu et trois sa-trapes." In Alexandre Vialatte. Ed. Pascal Sigoda. Lausanne: L'Age d'Homme, 1997, pp.

- 102-123. %% Batselier reviews Vialatte's relationship to 'pataphysics, with special reference to Eugène Ionesco, Jean Dubuffet, and Queneau, whom he treats almost exclusively on pp. 107-109.
- Battersby, Eileen. "A Battle Fought Over in Print." Irish Times (Dublin), an.* #45,183 (4 July 1998), "Weekend," p. 10. %% Battersby gives a fairly standard review of Barbara Wright's Calder edition of Exercises in Style.
- Bauby, Jean-Dominique. "Queneau a pris le dernier métro." Le Quotidien de Paris (Paris), an. 3 #784 (26 octobre 1976), p. 17. %% This is an obituary for Queneau.
- Baudelaire, Charles. Cf. Anonymous, Baudelaire: Les Fleurs du mal; P. W. M. Cogman, "The Potential Sonnet in Baudelaire"; Edith Mora, "Une Rhétorique, une arithmétique"; Ioanna Papaspyridou, "Les Surréalistes lecteurs de Baudelaire."
- Baudelle, Yves. Cf. Claude Debon, "Le Statut de la nouvelle dans l'oeuvre de Queneau."
- Baudin, Henri. Boris Vian, humoriste. Grenoble: Presses universitaires de Grenoble, 1973. %% Baudin offers only brief and unimportant references to Queneau.
- Baudin, Henri. Cf. Anne Clancier, "Qu'est-ce qui fait courir Boris Vian?"
- Baudot, Jean. Cf. Queneau, "Lettre."
- Baudou, Jacques. "Hommage à Raymond Queneau." Cahiers de la Maison de culture André Malraux (Reims), vol. * #113 (février 1980), p. 10. %% Baudou gives a popular summary of Queneau's interest in the cinema preparatory to the "weekend de cinéma Queneau" at the Maison de culture. Cf. Amis de Valentin Brû #10-11 (février 1980).
- Baudy, Nicolas. "Constat du décès du roman." Les Nouveaux Cahiers (Paris), an. 1 #3 (septembre-octobre 1965), pp. 75-76. %% This review of Les Fleurs bleues is slightly better than usual.
- Bauër, Gérard. "Bilan littéraire de 1951." Journal d'Alger (Alger), an. 7 #764 (2 janvier 1952), p. 3. %% Bauër just mentions La Petite Cosmogonie portative and says that it would have enchanted Boileau.
- Bauër, Gérard. "Le Feuilletton littéraire." Le Journal d'Alger (Alger), an. 14 #2941 (6 février 1959), p. 6. %% Bauër offers a review of Queneau's past (although he says that Queneau was born in Morocco), touches on the recently-appeared Zazie dans le métro, and concludes with a reference to Queneau's work on Les Ecrivains célèbres.
- Bauër, Gérard. "Le Nouveau Roman de Raymond Queneau: Le Dimanche de la vie." Journal d'Alger (Alger), an. 7 #830 (19 mars 1952), p. 3. %% Bauër salutes Le Dimanche de la vie as the first of Queneau's works to appear following his election to the Académie Goncourt. He calls attention to the Petite Cosmogonie portative several times.
- Bauër, Gérard. "Unanimité." Les Nouvelles littéraires (Paris), an. * #1624 (16 octobre 1958), p. 7. %% Bauër, serving as secretary to the Académie Goncourt, corrects an error in an article about the election of the year's prize-winner: Queneau voted for Hervé Bazin from start to finish and did not lead a campaign against him as Alexandre Arnoux had said in his "Hervé Bazin représentera la jeune littérature à l'académie Goncourt."
- Bauër, Gérard. He used the pseudonym "Guermantes."
- Bauer, Roger. Cf. Bessière, Jean. "Délégitimer les espaces de la fiction: Topologie romanesque et topique de l'écriture. Queneau, Perec, Calvino."
- Baumert, L. D. "Queneau, Raymond: Sur les suites s-additives." Mathematical Reviews (Providence, Rhode Island), vol. 46 #2 (august 1973), p. 292. %% This summarizes Queneau's "Sur les suites s-additives" as it appeared in the Journal of Combinatorial Theory.
- Baumgart, Reinhard. "Für Jugendliche verboten." Der Spiegel (Hamburg), an. 18 #8 (19 fe-

- bruar 1964), p. 88. %% CR of Eugen Helmlé's German translation of the Intimes Tagebuch der Sally Mara
- Baumhauer, Ursula. Cartésianische Maskerade. Untersuchungen zu "Le Chiendent" von Queneau. Literaturwissenschaftliche Monographien #5. Rheinbach-Merzbach: CMZ-Verlag, 1990.
- Baur, Harry. Cf. Jean Régnal, "La Dernière Interview d'Harry Baur."
- Bauwens, Emile. Cf. Queneau, Preface to Livre de cocktails by Emile Bauwens.
- Bay, André. "A propos de Pierrot mon ami." Comoedia (Paris), an. 2 #65 (19 septembre 1942), p. 2. %% Bay describes Queneau's work in general without saying much at all about Pierrot mon ami.
- Bay, André. "Domaine étranger." La Gazette des lettres (Paris), an. 2 #17 (3 août 1946), p. 11. %% Bay reviews George du Maurier's Peter Ibbetson with some strong positive comments about Queneau's translation.
- Bay, André. Le Trésor des comptines. Paris: Club des Libraires de France, 1961. %% The two poems which Bay includes, "La Leçon des choses" (pp. 175-176) and "Petit Jour" (p. 176), first appeared in Chien à la mandoline, although Bay indicates Les Lettres nouvelles as the source (cf. Queneau, "Petit homme"). I suspect that this is the book listed in Claude Rameil, "Bibliographie," p. 381, as Am - Stram - Gram. Cf. Marie-Claude Cherqui, "Comptines: Décomptes et acomptes. Section des poèmes inédits 'La Guerre et au-delà'."
- Bay, André. Cf. Michel Lécureur, Raymond Queneau, pp. 352 and 445.
- Bay, Paul. "Le 'Novlangue'." Le Bayou (Houston, Texas), vol. 12 #58 (été 1954), pp. 104-111. %% In a passage (pp. 106-107) centered on the style of Roger Rabiniaux, Bay compares him to Queneau, especially in a few lines from L'Instant fatal: "Trains dans la banlieue ouest."
- Bayare, Pierre. Cf. Queneau, Zazie dans le métro.
- Bays, Gwendolyn M. "Rimbaud --- Father of Surrealism?" Yale French Studies (New Haven, Connecticut), vol. * #31 (* 1964), pp. 45-51. %% Bays cites Queneau twice in regard to surrealism (pp. 44 and 50).
- Bazaine, Jean. Cf. Queneau, André Frénaud.
- Bazantay, Pierre. "Raymond Roussel, oulipien par anticipation?" Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 39-41. %% Bazantay considers in some detail in what manner and to what extent Roussel was or was not oulipian; he is quite clear and specific.
- Bazantay, Pierre. Cf. Claude Rameil, "Raymond Queneau au Collège."
- Bazin, André. "Des Romans et des films: M. Ripois avec ou sans Némésis." Esprit (Paris), an. 22 #217-218 (août-septembre 1954), pp. 313-321. %% Bazin does not believe that this is René Clément's best film, although he thinks that it is very good indeed. He mentions Queneau's dialogues on pp. 316 and 321.
- Bazin, Hervé. "Hervé Bazin, une ruminant occasionnelle." Le Monde (Paris), an. 39 #11646 (9 juillet 1982), pp. 13 and 19. %% This is a sort of reflection/anecdote concerning Queneau's entry into the Académie Goncourt.
- Bazin, Hervé. "Non, Monsieur, ma bibliothèque n'est pas la vôtre." Les Nouvelles littéraires (Paris), an. * #1487 (1^{ier} mars 1956), pp. 1 and 4. %% Bazin does not like Queneau's Pour une bibliothèque idéale.
- Bazin, Hervé. Cf. Anonymous, CR of Pour une bibliothèque idéale and "Echos et nouvelles"; Paul Morelle, "Va-t-on dépoussiérer le Goncourt?"
- Bc., G. CR of Bâtons, chiffres et lettres. Tribune de Genève (Genève), an. 73 #4 (6 janvier 1951), p. 7. %% This review is quite solid, and it is clear that the author has understood

- Queneau in a number of his guises.
- Bc., G. "Le Dimanche de la vie." Tribune de Genève (Genève), an. 74 #64 (15 mars 1952), p. 7. %% This author has obviously given some thought to Queneau's novel, and his review is worth reading.
- Bc., G. "Les Fillettes de Queneau, les femmes d'Eluard." Tribune de Genève (Genève), an. 74 #82 (5 avril 1952), p. 11. %% The author finds Queneau's Si tu t'imagines somewhat acidic.
- Béalu, Marcel, pref. Anthologie de la poésie française depuis le surréalisme. Paris: Editions de Beaune, 1952. %% This amounts to L'Instant fatal: "Bien placés bien choisis" and "Le Havre de Grâce," Les Ziaux: "Sourde est la nuit" and "Veille," and Monuments: "Monument aux vivants," "Monument de l'amour," "Monument pour un homme inutile," and "Monument pour un chef d'état." They are found on pp. 113-117. Cf. Jean Rousselot, "La Poésie."
- Béalu, Marcel. Cf. Le Petit Cheval gris, "Paris au galop."
- Beard, Richard. Cf. Richard Freeman, "Experimental Novelist Kicks the Regular Rulebook into Touch"; Ben MacIntyre, "The Sweet Joys of Writing While Wearing a Literary Ball and Chain."
- Béarn, Pierre. "Encre sympathique." Nouvelliste du Rhône (), vol. # (15-16 octobre 1966), p. %% Béarn reviews the anthology of Denise Bourdet's interviews collected under this title. He has only a few good words on the Queneau interview.
- Béarn, Pierre. "Note." Nouvelliste du Rhône (), vol. # (20 octobre 1966), p. %% Béarn just announces the publication of Queneau's Instant fatal in the "Poésie" collection.
- Béarn, Pierre. "Note sur la mort de Queneau." La Passerelle (Paris), vol. * #28 (printemps 1977), p. 59. %% Béarn just notes that Queneau had subscribed to La Passerelle from its very beginning.
- Béarn, Pierre. "Note sur le mot 'zazou'." La Passerelle (Paris), vol. * #37 (printemps 1980), p. 61. %% Béarn explains the 1939 origin of this word.
- Béarn, Pierre. "Voyage dans les plate-bandes poétiques." La Passerelle (Paris), vol. * #28 (printemps 1977), pp. 4-12. %% This broad article on modern poetry barely mentions Queneau.
- Béart, Guy. "Il fait toujours beau quelque part." 45 rpm record. Disques Temporel GB 60.00 5 M. %% Besides the title song and two others, Béart sings "Tant de sueur humaine" from Si tu t'imagines.
- Beaudin, André. Cf. Musée municipal de Limoges, Les Miauletons et leurs amis: Suzanne Roger, André Beaudin, Elie Lascaux.
- Beaujour, Michel. "L'Année littéraire, 1964-65." French Review (Baltimore), vol. 39 #4 (february 1966), pp. 475-490. %% Beaujour rambles a bit (pp. 483-484), covering the Oulipo, Les Fleurs bleues, Le Chien à la mandoline, the revised edition of Bâtons, chiffres et lettres, and what he imagines Queneau's attitude would be towards the Cahier de l'Herne devoted to Céline. Beaujour does more than just mention these topics, for the most part, but his comments are not very penetrating.
- Beaujour, Michel. "Dubuffet homme de lettres." Exil (Genève), vol. 1 #1 (automne 1973), pp. 19-33. %% Beaujour mentions Queneau here and there, once in regard to Dubuffet's ideas concerning the phonetic representation of French.
- Beaujour, Michel. "Eros and Nonsense: Georges Bataille." In Modern French Criticism: From Proust and Valéry to Structuralism. Ed. John K. Simon. Chicago: University of Chicago Press, 1972, pp. 149-173. %% Beaujour mentions (pp. 156-157) that Bataille and Queneau studied together under Kojève and were members together of the "Cercle commu-

- niste démocratique," which published the Critique sociale. Cf. Henri Béhar, André Breton; Boris Souvarine, "Prologue"; Patrick Waldberg, "Le Cercle communiste démocratique au Café du Bel-Air."
- de Beaumarchais, Jean-Pierre, and Daniel Couty, ed. Anthologie des littératures de langue française. Paris: Bordas, 1988. %% The authors give a minimal presentation of Queneau supported by passages from Les Exercices de style, Saint-Glinglin, L'Instant fatal, Le Dimanche de la vie, and Zazie dans le métro (vol. 2, pp. 1115-1121).
- de Beaumarchais, Jean-Pierre, and Daniel Couty, ed. Chronologie de la littérature française. Paris: Presses universitaires de France, 1991. %% As far as Queneau is concerned, these authors only list Le Chiendent, Pierrot mon ami, Loin de Rueil, Exercices de style, and Zazie dans le métro, with a brief summary/description of this last one.
- de Beaumarchais, Jean-Pierre, and Daniel Couty, ed. Dictionnaire des oeuvres littéraires de langue française. 4 vol. Paris: Bordas, 1994. %% Jean-Marc Rodrigues (q.v.) wrote a series of summaries/evaluations of Queneau works for this directory.
- de Beaumarchais, Jean-Pierre. Cf. Nadine Vasseur, "Queneau, Raymond (1903-1976)."
- Beaumat, Eric. "Erres." Sureau (Amiens), vol. * #1 (1^{er} trimestre 1984), pp. 20-22. %% Beaumat offers a quennet (as in the first section of Morale élémentaire) which uses only the letters in Georges Perec's name, and to that he adds a bit of commentary on writing such poems.
- Beaumat, Eric. "Jacques Roubaud, le Projet." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 49-51. %% Beaumat describes the thrust of Roubaud's interest in formal poetry and how this theme illuminates all of his work.
- Beaumat, Eric. "Des Krostons dans Le Chiendent: De l'être plat au personnage." In Le Personnage en question. Travaux de l'Université de Toulouse-Le-Mirail, série A, vol. 29. Toulouse: Université de Toulouse, 1984, pp. 343-351. %% Beaumat discusses Etienne Marcel's passage from two to three dimensions in Le Chiendent in terms of certain cartoon characters called "Krostons."
- Beaumat, Eric. "Des Lipogrammes et de leur exploitation en didactique des langues." Actes des Quatrièmes Journées pédagogiques sur l'enseignement du français langue étrangère (1987). Madrid: APFM (l'Association des Professeurs de Français de Madrid), 1988, pp. 65-73.
- Beaumat, Eric. "Notas escuetas sobre ingenios, estructuras y naciones, a proposito de algunos preoulipismos en lengua castellana." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 99-104. %% Beaumat does just about what his title indicates.
- Beaumat, Eric. "Petite Initiation aux travaux de l'Oulipo." Intro. Noam Chomsky. Actes des Premières Journées pédagogiques sur l'enseignement du français langue étrangère (1985). Madrid: APFM (l'Association des Professeurs de Français de Madrid), 1986, pp. 7-25. %% This is a very good and detailed summary of the Oulipo and its work to this date, with a citation from Noam Chomsky in Spanish serving as an introduction.
- Beaumat, Eric. "La Vie mode d'emploi: Istruzioni per il lettore." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 71-76. %% Beaumat considers some of Perec's explanations of how he wrote his texts and how they are structured. He shows how Perec did not feel himself to be always completely bound by these restraints and how the element of play is sometimes more important to Perec.
- Beaumat, Eric, and Claude Rameil. "Lettres de Raymond Queneau à André Billy." Cahiers

Raymond Queneau #20-21 (décembre 1991), pp. 35-55. %% Some of these letters had appeared in part in Billy's column in Le Figaro.

Beaumat, Eric. Cf. Jean-Charles Chabanne, "Queneau et la linguistique"; Christine Méry and

Eric Beaumat, "Introduction" and "Remerciements."

Beaume, Sophie. "Le Motif de l'écrivain fictif dans Prochain épisode de Hubert Aquin et Le Vol d'Icare de Raymond Queneau." MA at Université Laval (Québec), 1997. Director Richard St. Gelais. Masters Abstracts International, vol. 36 #4 (1997), p. 96. %%
Beaume discusses the role of the fictional writer in these two works and how he is related to his own work.

de Beauvoir, Simone. La Force de l'âge. Paris: Gallimard, 1960. %% De Beauvoir mentions Queneau in relation to Pierrot mon ami "dont les drôleries me parurent trop étudiées" (p. 551). She later relates how she got to know him and his wife and saw them relatively often (pp. 574-577 and 582) and describes the staging of Picasso's "Le Désir attrapé par la queue" in great detail (pp. 583-585). She refers to his relations with the surrealists (p. 586). On p. 587 she mentions René Leibovitz, who later set Queneau's "Explanation of Metaphors" to music. There are other references on pp. 589, 596, and 601.

de Beauvoir, Simone. La Force des choses. Paris: Gallimard, 1960. %% De Beauvoir received

the "Prix de la Pléiade" and spent the afternoon of the reception in the Gallimard garden talking with Queneau about Hegel and history; they both drank quite a bit, and the afternoon ended strangely (pp. 46-47). Queneau introduced her to Vian, and she speaks of the effect on her of that meeting; she also describes the kind of life that Vian's friends were leading, which explains some of Vercoquin et le plancton, the manuscript of which she also mentions (pp. 72-73). Queneau proposed a rather large printing of her novel Tous les hommes sont mortels (p. 136), and Queneau invited her to be responsible for presenting an author in the Ecrivains célèbres, for which she chose the Marquis de Sade (p. 262). De Beauvoir also mentions Queneau on pp. 92 and 93.

de Beauvoir, Simone. Lettres à Nelson Algren: Un Amour transatlantique (1947 - 1964). Ed. Sylvie Le Bon de Beauvoir. Paris: Gallimard, 1997. %% De Beauvoir refers to Queneau only tangentially most of the time: she had lunch with him (p. 195), she finds that a photo of Algren reminds her of Queneau (p. 309), she had agreed to be filmed for the "Saint-Germain-des-Prés" film but forgot, came late, and had problems with hecklers (p. 320), Queneau and his wife (among other people) came to dinner but he spent the evening sleeping on the bed (p. 364), Queneau translated one of Algren's titles into French badly (p. 415), and Vian promised Queneau that he would finish translating Algren's Man with the Golden Arm by the end of the year (p. 529). She also has a few words of more substance, such as when she reports what Queneau said about Julien Gracq and the Prix Goncourt that he so loudly refused (p. 486) or how when Bost, Sartre, and the Queneaus come to her place for dinner Queneau and Sartre discussed one of Vian's manuscripts rather negatively (p. 321). De Beauvoir mentions that Temps mêlés was going to publish Queneau's Le Dimanche de la vie, which she really likes, and adds that Janine was overjoyed at having bought a car and learned to drive --- but tended not to pay attention, putting them in the ditch at least once (pp. 478-479). Her most curious observations concern a rather violent argument between Raymond and Janine (pp. 312-313), how the Queneaus came to dinner "sans dispute entre eux" (p. 314-315), and how all three of the Queneaus were engaged in sexual adventures (pp. 479 and 487-488).

de Beauvoir, Simone. Lettres à Sartre. 2 vol. Ed. Sylvie Le Bon de Beauvoir. Paris: Gallimard, 1990. %% On 9 octobre 1939 de Beauvoir mentions how much she likes Les

- Enfants du Limon (p. 172), and on 3 décembre she says that "Queneau m'a déçue" (p. 322, apparently in regard to the last installment of Un Rude Hiver in the most recent Nouvelle Revue littéraire). There is a reference in her letter of 3 octobre 1951 to a little article on Sade that she had sent to Queneau (p. 405), and at the end of mai 1954 she suggests that a taxi scene in Violette Leduc's unedited original Ravages "blesse [Queneau, Lemarchand, Y. Lévy] directement en tant que mâles" (p. 424). "J'ai eu le grand plaisir," she writes on 8 juin 1954, "d'apprendre par une indiscretion de Monique Lange que Queneau avait fait une note de 4 pages sur le roman [Les Mandarins], enthousiaste, où il dit que c'est un «chef-d'oeuvre», à la fois Guerre et paix et La Princesse de Clèves, etc., etc." (pp. 428-429).
- Beauvois, Valentin. CR of Pascal Lainé's Terre des ombres. Nouvelle Revue française (Paris), vol. 59 #353 (juin 1982), pp. 116-121. %% Beauvois offers a brief citation (p. 121) from Zazie dans le métro, "un rien l'amène...", from the end of the scene at the Eiffel Tower (chapter 11).
- Béchet, Christine. CR of Morale élémentaire. Dossiers du CACEF (Namur), vol. * #35 (février 1976), pp. 7-8. %% Béchet describes this work and then says that it is just the work of an old and worn out man.
- Béchet, Christine, and Frank Herlemont. "Faustroll à Verviers." Dossiers du CACEF (Namur), vol. * #54-55 (* 1978), pp. 15-27. %% This is a rather detailed article on André Blavier.
- Beck, David R. "The Narrative Function in Fourth Gospel Characterization." Semeia (Atlanta), vol. * #63 (* 1993), pp. 143-158. %% Beck makes reference (p. 146) to Queneau's practice of using misleading names in his novels.
- Beck, Jonathan. "Formalism and Virtuosity: Franco-Burgundian Poetry, Music, and Visual Art, 1470-1520." Critical Inquiry (Chicago), vol. 10 #4 (june 1984), pp. 644-667. %% There is merely a note on p. 664 referring to Cent Mille Millions de poèmes.
- Beck, Theodore Toulon. "Current Bibliography." Twentieth Century Literature (Denver), vol. 9 #4 (january 1964), pp. 213-229. %% Beck makes some curious brief comments on Queneau's "Premières Confrontations avec Hegel," stressing Bataille's ideas.
- Becker, Jacques. Cf. Pascal Ory and Jean-François Sirinelli, Les Intellectuels en France, de l'Affaire Dreyfus à nos jours; Queneau, Preface to Rendez-vous de juillet by Jean Queval.
- Becker, Karin. "Kombinatorische Verfahren in Italo Calvino's 'Antenati'-Romanen." Romanische Forschungen (Frankfurt), vol. 108 #1-2 (* 1996), pp. 179-193. %% Becker mentions Queneau only in relation to Calvino's involvement of certain oulipian principles in some of his works.
- Becker, W. "Der Hundszahn." Deutsche Tagespost (Würzburg), an. # (13-14 februar 1976), p. %% This is probably a review of Eugen Helmlé's 1972 translation of Le Chiendent.
- Beckett, Samuel. Malone meurt. Paris: Editions de minuit, 1951. %% This particular edition has "exemplaire d'épreuves" printed on the cover beneath the title. At the end of the printing description on p. 218 two lines are crossed out after "Les Amis des Editions de Minuit," then, printed by hand, comes "Exemplaire d'épreuves réservé à Monsieur Raymond Queneau, membre du jury du Prix Goncourt." The book is neither signed nor inscribed.
- Becq, Annie. Cf. Michel Raimond, "Queneau et le jeu romanesque dans Pierrot mon ami."
- Becquet, Ursule. "A Propos des Fleurs bleues." Amis de Valentin Brû #18 (février 2000), pp. 20-28. %% Becquet offers some fairly detailed (and apparently well-founded) criticism of some of the commentaries on Les Fleurs bleues which were published as this novel ap-

- peared on the list for the baccalauréat. Cf. Astrid Bouygues, "Queneau à l'école"; Doménica Brassel and Patrick Garcia, Raymond Queneau: Les Fleurs bleues. Lecture accompagnée; Philippe Douet, Raymond Queneau. Les Fleurs bleues: 40 questions, 40 réponses. 4 Etudes; Magali Espinasse, Etude sur Raymond Queneau, "Les Fleurs bleues"; Claude Le Manchec, Raymond Queneau.
- Bedé, Jean-Albert. Cf. Mary Ann Caws, "Queneau, Raymond."
- Bédouin, Jean-Louis, ed. "Raymond Queneau." In La Poésie surréaliste. Paris: Seghers, 1970, pp. 303-306. %% This book contains "Texte surréaliste" ("Des canons de neige") (pp. 303-304) and Instant fatal: "Le Tour de l'ivoire" (pp. 304-306) as well as this rough biography of Queneau (p. 303).
- Beer, Otto F. "Autobus mit Variationen. Raymond-Queneau-Inszenierung in Wien." Süddeutsche Zeitung (München), an. 26 #121 (21 mai 1970), p. 10. %% Beer reviews a theater production of Exercices de style which took place in Vienna.
- Beerblock, Maurice. CR of Le Chiendent. La Meuse (Liège), an. # (4 janvier 1934), p.
- Beeson, David. "L'AGGRESSIVITE dans Le Chiendent --- Notes de lecture." La Chouette (London), vol. * #4 (january 1981), pp. 15-19. %% Beeson ties this aggressivity strongly to the sexual/erotic. This is a periodical published by the French Department, Birkbeck College, University of London.
- Begnal, Michael H. CR of Barbara Wright's translation of Exercices in Style. Philosophy and Rhetoric (University Park, Pennsylvania), vol. 16 #1 (* 1983), pp. 60-61. %% Begnal offers a fairly standard review, but with a word of praise for Barbara Wright's success in translating something so daunting.
- Bégué, Louise. Choix de poésies. New York: Holt, Rinehart, and Winston, 1962. %% This has only L'Instant fatal: "Bien placés bien choisis" on pp. 203-205.
- Bégué, Louise, ed. Poésie, la vie entière. Paris: Didier, 1965. %% Bégué has Les Ziaux: "Il pleut" (p. 37), L'Instant fatal: "L'Espèce humaine" (p. 118), and about ten lines of "Pour un art poétique" (p. 137).
- Béhar, Henri. André Breton. Paris: Calmann-Lévy, 1990. %% Béhar notes (p. 292) a brief rapprochement between Breton and the Cercle communiste démocratique, but he mainly just mentions Queneau here and there. Cf. Michel Beaujour, "Eros and Nonsense: Georges Bataille"; Jean Piel, "Georges Bataille et Raymond Queneau pendant les années 30-40"; Boris Souvarine, "Prologue"; Patrick Waldberg, "Le Cercle communiste démocratique au Café du Bel-Air."
- Béhar, Henri. "Ironie tragique." Europe (Paris), an. 59 #630 (octobre 1981), pp. 190-191. %% Béhar has a few words about the whole Romain Gary -- Emile Ajar affair.
- Béhar, Henri, and Michel Carassou. Le Surréalisme. Paris: Librairie générale française, 1984. %% The authors have just mentions and brief citations of Queneau on pp. 24, 99, 127, 132, 209, 238-239, and 384.
- Béhar, Stella. "Masculine/Feminine: George Perec's Narrative of the Missing One." Neophilologus (Amsterdam), vol. 79 #3 (july 1995), pp. 409-419. %% Béhar discusses Perec's La Disparition and Les Revenentes; she only refers (p. 415) to Queneau's "vernaculaire européen" (Les Fleurs bleues).
- Beigbeder, Frédéric. Dernier Inventaire avant liquidation. Paris: Grasset, 2001. %% The title refers to the fact that this is a listing of what Beigbeder considers to be the most important French works of the 20th century just as it closes. He includes Zazie dans le métro (pp. 75-77), which he describes in the most glittering and superficial manner. Cf. Bernard Tas-sou, "Dernier Inventaire des clichés sur la littérature."
- Beigbeder, Marc. "A la Baraque Saint-Germain 'Cacouac': Quelque Raideur, mais aucun 'couac'." Le Parisien libéré (Paris), an. 7 #1766 (19 mai 1950), p. 2. %% Beigbeder was

- not overcome by the show, which included "Les Muses et lézards."
- Belasco, Simon. "C'est la guerre? Or Can Cognition and Verbal Behavior Co-Exist in Second Language Learning?" Modern Language Journal (Milwaukee), vol. 54 #6 (october 1970), pp. 395-412. %% Belasco uses the opening sentence or two of Zazie dans le métro to illustrate what he refers to as the "cognitive listening approach" (p. 409).
- Belaval, Yvon. "Les Deux Langages." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 14-22. %% This concerns Queneau's treatment of the "langue littéraire" and the "langue populaire."
- Belaval, Yvon. "L'Ecrivain encyclopédiste." Revue internationale de philosophie (Bruxelles), an. 38 #1-2 (= #148-149) (* 1984), pp. 11-23. %% This article is on Diderot and barely mentions Queneau and his Petite Cosmogonie portative (on p. 21).
- Belaval, Yvon. "L'Endroit et l'envers du lyrisme." In his Poèmes d'aujourd'hui. Paris: Gallimard, 1964, pp. 132-154. %% This chapter combines two of his previous works. The first was a review of Poésies complètes de Nietzsche, translated and presented by Georges Ribemont-Dessaignes; this review appeared in Temps modernes #40 (février 1949), pp. 365-368, and the first half of it reappears here. Belaval reprints the second work, "L'Envers du lyrisme," in toto as the bulk of this chapter.
- Belaval, Yvon. "L'Envers du lyrisme." Temps modernes (Paris), an. * #44 (juin 1949), pp. 1096-1108. %% Pages 1103-1108 concern the anti-lyricism of Queneau's Saint-Glinglin; they were subsumed into his "L'Endroit et l'envers du lyrisme." Cf. Constantin Toloudis, "Les Valeurs de la ville et la 'sagesse du dimanche'."
- Belaval, Yvon. "L'Histoire de la philosophie et son enseignement." Bulletin de la société française de philosophie (Paris), vol. 56 #2 (avril-juin 1962), pp. 41-73. %% There are some comments by Queneau in the discussion that follows this presentation.
- Belaval, Yvon. "Maurice Sachs." Magazine littéraire (Paris), vol. * #209 (juillet 1984), p. 34. %% Belaval mentions that Queneau had supplied him with some documents concerning Maurice Sachs.
- Belaval, Yvon. "Petite Kénogonie." Les Cahiers de la Pléiade (Paris), vol. * #12 (printemps-été 1951), pp. 48-57. %% Belaval does little more than catalogue and elucidate verses taken from here and there in the Petite Cosmogonie portative. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 35 and 298.
- Belaval, Yvon. "Petite Kénogonie." In his Poèmes d'aujourd'hui. Paris: Gallimard, 1964, pp. 155-171. %% This is a reprint of his 1951 article of the same name.
- Belaval, Yvon. Préface. In Chêne et chien suivi de Petite Cosmogonie portative (édition revue et corrigée) et de Le Chant du styrène. Paris: Gallimard, 1969, pp. 9-26. %% Most of this is reprinted from his "Petite Kénogonie."
- Belaval, Yvon. "Queneau l'oulimpien." Critique (Paris), vol. 29 #319 (décembre 1973), pp. 1061-1074. %% This is a review of Queneau's Voyage en Grèce and the Oulipo's La Littérature potentielle (Créations Re-Créations Récréations) as well as a discussion of Queneau's writing in general. Cf. Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, p. 5.
- Belaval, Yvon. "Raymond Queneau ou l'Encyclopédie poétique." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 74-78. %% This concerns Queneau's writing in general. This article reappeared in the 1999 edition.
- Belaval, Yvon. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 72; Jean-Marie Catonné, Queneau.
- Belay, Boris. Cf. Denis Hollier, "About Some Books Which Bataille Did Not Write."

- Belgion, Montgomery. "French Chronicle." The Criterion (London), vol. 15 #58 (october 1935), pp. 83-95. %% Belgion has been told that Queneau is worth reading but could not get more than half way through Gueule de Pierre. He passes the recommendation on to his readers nonetheless, mentioning Le Chiendent and on the whole being rather warm in regard to Queneau.
- Bell, Daniel. "The Fight for the 20th Century: Raymond Aron versus Jean-Paul Sartre." The New York Times (New York), vol. 139 #48150 (18 february 1990), "Book Review," pp. 3 and 28-29. %% This mentions the Kojève seminar and its participants.
- Bell, William S. "Andrée Bergens: Raymond Queneau." Romanic Review (New York), vol. 56 #4 (december 1965), pp. 316-317. %% In this relatively long and thoughtful review Bell gives a rather positive review of Bergens' work, although there is some hint that he has some reservations about it.
- della Bella, Paolo. Cf. Paolo Albani and Paolo della Bella, Forse Queneau: Enciclopedia delle scienze anomale.
- Bellard-Thomson, Carol A. The Literary Stylistics of French. An Introductory Guide. Manchester: Manchester University Press, 1992. %% Bellard-Thomson discusses variation as a stylistic device and uses Les Exercices de style: "Imparfait" as an example (pp. 36-37).
- Bellaunay, Henri. "Onze Correspondent meldt." Litterair Paspoort (Amsterdam), an. 6 #50 (october 1951), p. 191. %% Queneau speaks as a member of the administration at Gallimard.
- Bellaunay, Henri. Petite Anthologie imaginaire de la poésie française. Paris: Editions de Fallois, 1992. %% Bellaunay offers a sonnet and an "art poétique" in the style of Queneau on pp. 146-147.
- Belle, Jean-Michel. Les Folles Années de Maurice Sachs. Paris: Grasset, 1979. %% Belle tells of how Queneau belonged to the jury for the Prix Sainte-Beuve in 1946 and torpedoed their first-round choice in reminding them that the author, Sachs, had belonged to the Gestapo.
- Belleau, André. CR of Zazie dans le métro. Liberté 59 (Montréal), vol. 1 #4 (juillet-août 1959), pp. 258-259. %% Belleau shows some unusual insight while covering the usual ground.
- Bellenger, Yvonne. Cf. Yves-Alain Favre, "Le Retour des Grands Rhétoriciens: Queneau."
- Bellet, Harry. "Interloques de tous les pays..." Le Monde (Paris), an. 56 #17204 (19 mai 2000), "Le Monde des livres," p. ix. %% Bellet theoretically reviews Théri Foulc's Les Très Riches Heures du Collège de 'pataphysique but, in actuality, resumes the spirit, organization, and history of the group instead.
- Bellet, Harry. "Les Monstres ubuesques du peintre Enrico Baj." Le Monde (Paris), an. 55 #16826 (2 mars 1999), p. 29. %% Bellet cites Queneau as saying that one of his and Baj's collaborative works should be called "Matrices" to balance his "Texticules."
- de Bellet, Guy. Un Couple. Scenario by Jean-Paul Mocky. Dialogues by Queneau. Paris: Amis de la bouquinerie, 1961. %% This was a film for which Queneau did the adaptation.
- Bellinger, Lionel. L'Expression écrite. Paris: Presses universitaires françaises, 1981. %% Bellinger mentions or alludes to Queneau on pp. 54, 69, 77, 89, and 91.
- Bellion, Roger. He wrote under the name of Roger Rabiniaux. Cf. Paul Bay, "Le 'Novlangue'; Luc Estang, "La Poésie."
- Belloc, Gabriel, and Claude Debon-Tournadre, ed. Les Chemins de la poésie française au XX^e siècle. Paris: Delagrave, 1978. %% The authors offer Queneau's Petite Cosmogonie portative (chant vi, ll. 190-231) on pp. 70-71 and "Si tu t'imagines" on pp. 84-85.
- Bellos, David. CR of Béatrice Didier and Jacques Neefs' Penser, classer, écrire: De Pascal à

- Perec. French Studies (Oxford, England), vol. 46 #2 (april 1992), pp. 238-239. %%
Bellos just makes a mention of the Claude Debon contribution to this work, "Raymond Queneau: Naissance de Morale élémentaire."
- Bellos, David. CR of Queneau's Stories and Remarks. Translation Review (Richardson, Texas), vol. * #61 (* 2001), pp. 72-73. %% Bellos gives a thoughtful and thorough review which has very little negative to say. He is especially pleased with Lowenthal's translation, but he also offers worthwhile insights on the original works.
- Bellos, David. Georges Perec. New York: Harvill/HarperCollins, 1993. %% This is a very concrete, specific, and interesting look at the entirety of Perec's life, with details not only of the relationship between Queneau and Perec but also a fairly vivid look at the whole literary world in which they moved: the Oulipo, the PALF, Jacques Roubaud, Ludwig Harig, Eugen Helmlé, etc.
- Bellos, David. Georges Perec: Une Vie dans les mots. Trans. Françoise Cartano. Paris: Seuil, 1994. %% This is a fairly exact translation: the author helped the translator.
- Bellos, David. "Introduction. The Book of Bachelors by Philip Terry." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 19 #2 (summer 1999), pp. 7-11. %% Bellos offers an interesting view of the Oulipo which includes some details not seen elsewhere.
- Bellot, Jean-Jacques. Cf. Jacques Nerson, "Louables Exercices de style."
- Bellot, Delphine. "Les Forces de l'ordre dans les romans de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2006. %% [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.]
- Belmans, Jacques. "Raymond Queneau: Journal 1939-1940." Marginales (Bruxelles), an. 41 #218 (octobre-décembre 1986), pp. 44-45. %% Belmans give a short round of hearty applause for the Journal and points out that "Philosophes et voyous," included in this volume, forms a good complement to it, having been published about the same time that Queneau was writing this segment of his journal.
- Belmans, Jacques. "Le Très Déconcertant Louis Malle." Le Thyrsé (Bruxelles), an. 66 #2 (février 1964), pp. 98-100. %% Belmans discusses Louis Malle's work up to this point, with a discussion of where Zazie dans le métro fits in his development.
- Belmans, Jacques. La Ville dans le cinéma. Bruxelles: A. De Boeck, 1977. %% Belmans refers to and cites Zazie dans le métro in regard to what Queneau says about the city and our experience of it (pp. 9 and 234-236).
- Belmondo, Jean-Paul. Cf. France Roche, "Belmondo sera cartomancienne dans 'Les Dimanches (sic) de la vie'."
- Belmont, Georges. "Bout à bout." Revue de poche (Paris), vol. * #7 (janvier 1966), pp. 175-185. %% Belmont just says (pp. 180-181) "Je ne vois guère que Raymond Queneau qui, admirablement, continue à brûler ses herbes à mesure qu'elles poussent."
- Belmont, Georges. "Cet Etrange M. Queneau." Arts (Paris), vol. * #995 (3 mars 1965), pp. 4-5. %% This is a very interesting attempt to show the diversity of Queneau's abilities and concerns.
- Belmont, Georges. "Un Homme des renaissances." Les Nouvelles littéraires (Paris), an. 51 #2363 (8 janvier 1973), p. 4. %% Belmont writes of his relationship to Henry Miller and mentions how Queneau showed him a Miller manuscript ("Pont de Brooklyn") in the 30's. The result was that Belmont (whose name was originally Georges Pelorson) insisted that Miller form part of the team which was creating Volontés.
- Belmont, Georges. "Laissez-nous rire." Arts (Paris), vol. * #433 (31 juillet 1953), pp. 1 and 5.

- %% Belmont merely mentions, at the end, the entry of the humorist Queneau into the Académie Goncourt.
- Belmont, Georges. "Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 233-240. %% This is a general appreciation of Queneau. This article reappeared in the 1999 edition. Cf. Noël Arnaud, "Etranges Volontés."
- Belmont, Georges. According to Jane Hale, The Lyric Encyclopedia of Raymond Queneau, p. 15, this is the later name of Georges Pelorson.
- Belo, Jean. "Un Siècle d'écrivains." Télérama (Paris), vol. * #2352 (8 février 1995), p. 109. %% Belo presents a television show on Queneau done by Pierre Dumayet and Robert Bober. Cf. the entries under Robert Bober and Pierre Dumayet.
- Belot, Jean. "Une Belle Vie: Raymond Queneau." Télérama (Paris), an. * #1733 (30 mars 1983), p. 75. %% Belot describes this Jacques Rutman television production with great praise.
- Belphegor. "Un Sujet préservé." Mondes (Paris), an. * #23 (28 novembre 1945), p. 6. %% A positive review of Les Exercices de style, noteworthy because only 48 of them had so far come to this critic's attention.
- Ben Amor, Thouraya. "Poïétique du jeu de mots dans l'oeuvre romanesque de Raymond Queneau (Les Derniers Jours, Loin de Rueil, Saint-Glinglin, Les Fleurs bleues, et Le Vol d'Icare). Directeur Samir Marzouki. Thèse de doctorat. Tunis: Université de Tunis I, 2000. %% Ben Amor's work studies stylistics and envisages Queneau's word play in two manners, the rendering of meaning more opaque and iconicity of the linguistic sign. The analysis which Ben Amor practices is very technical and detailed and so adds a very strong foundation to our understanding of Queneau's use and creative perturbations of language.
- Benabon, Marcel. CR of Queneau's Oeuvres complètes, vol. I. Times Literary Supplement (London), vol. * #4524 (15 december 1989), "Liber" section, an. 1 #2, p. 19. %% This is how the author's name appears in the TLS, but it was actually written by Marcel Bénabou and appeared also in Le Monde on the next day.
- Bénabou, Marcel. "Alexandre au greffoir." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 203-233. %% Bénabou offers 260 alexandrines divided at the caesura, a number of lines which might be formed by joining diverse halves, and a number of poems created by such combinations. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 203-233.
- Bénabou, Marcel. "Un Aphorisme peut en cacher un autre." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 279-297. %% This is on the artificial/automatic formation of aphorisms or proverbs. It was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 251-269, and in the 3-vol. Seghers edition, vol. 1, pp. 251-269. Cf. Bénabou's "Queneau aphoriste, ou Philosophie d'une histoire modèle."
- Bénabou, Marcel. "Bris de mots." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 49-84. %% Bénabou plays with segments of words, and they have interesting meanings in relation to the complete word.
- Bénabou, Marcel. "Calvino, un oulipien exemplaire." Page des libraires: Magazine des libraires (clé) (Paris), vol. * #40 (mai-juin 1996), pp. 38-39. %% Bénabou gives a most general picture of how Italo Calvino was oulipian.
- Bénabou, Marcel. CR of Queneau's Oeuvres complètes, vol. I. Le Monde (Paris), an. 46 #13961 (16 décembre 1989), "Liber," p. 22. %% Bénabou's brief review of this work says very little.

- Bénabou, Marcel. "De la regla a la constricción: El Oulipo." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 7-12. %% This is the same as his "La Règle et la contrainte."
- Bénabou, Marcel. "Genèse d'une épopée absente." Etudes littéraires (Québec), vol. 29 #3-4 (hiver 1997), pp. 95-106. %% Bénabou just mentions Queneau and the Oulipo in passing.
- Bénabou, Marcel. "Locutions introuvables." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 135-150. %% Bénabou works the "perverb" process on some clichés (more or less). This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 135-150.
- Bénabou, Marcel. "OuLiPo, société discrète." Page des libraires: Magazine des libraires clé (Paris), vol. * #40 (mai-juin 1996), pp. 28-32. %% Bénabou describes the foundation of the Oulipo and some of the theory behind its ideas and practice. Much better than most such presentations.
- Bénabou, Marcel. "Per una storia dell'Oulipo tra Francia e Italia: L'Esempio Calvino." Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 19-29. %% Bénabou concentrates on how Calvino exemplifies what the Oulipo is all about.
- Bénabou, Marcel. "Proverbes." In La Littérature potentielle (Créations Re-Créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 202-203. %% Bénabou oulipiatically creates proverbs on the basis of Victor Hugo's Contemplations. Cf. Pierre Ziegelmeyer, "Petite Sagess quenienne."
- Bénabou, Marcel. "Quarante Siècles d'Oulipo." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 20-26. %% Bénabou gives a very clear brief summary of the founding, aims, members, and practices of the Oulipo, along with solid references.
- Bénabou, Marcel. "Quarante Siècles d'Oulipo." Raison présente (Paris), vol. * #134 (* 2000?), pp. 71-90. %% Bénabou begins what seems to be a rather common exposition of the history, aims, and practices of the Oulipo, but it is soon obvious that he has gone far beyond that. Most of his material, even if the subject is common, is treated most uncommonly and with singular examples and expositions: there is some history, the reason for the group's formation, a very concise idea of their aims, some predecessors from different times and places, the names of the more recent members, and some discussion of possible schemas/diagrams of their work (e.g., Queneau's "Classification des travaux de l'OuLi-Po"). Bénabou also has extended discussions of the nature and value of literary constraint (as opposed to mere rules) and the oulipian practice of Georges Perec. He ends with "Roubaud's Hypothesis," that the members of the Oulipo are actually characters in a Queneau novel.... (On this point, cf. Hans Hartje, "Jacques, Georges, Marcel et les autres: Enquête sur quelques personnages potentiels de Raymond Queneau.") On the whole, this has to be one of the very best presentations of the Oulipo in print. This article is only loosely similar to his other article of this same name.
- Bénabou, Marcel. "Queneau aphoriste, ou Philosophie d'une histoire modèle." Amis de Valentin Brû #13-14 (novembre 1980), pp. 46-47. %% Bénabou shows how to develop aphorisms semi-automatically from Queneau's Une Histoire modèle. Cf. Bénabou's "Un Aphorisme peut en cacher un autre."
- Bénabou, Marcel. "Queneau, les Arabes et Toulouse-Lautrec." In Oulipo's Moments oulipiens. Paris: Le Castor astral, 2004, pp. 35-37. %% Bénabou describes a session of the Oulipo at which Queneau committed a joke concerning Toulouse-Lautrec, the Impression-ists, Moslems, and the Almanach Vermot.
- Bénabou, Marcel. "La Règle et la contrainte." Pratiques (Metz), vol. * #39 (octobre 1983),

- pp. 101-106. %% Bénabou explains the need for constraint of some sort for virtually any kind of literary writing; he refers to certain oulipian authors. There is an English translation under "Rule and Constraint" and a Spanish one under "De la regla a la constricción: El Oulipo." Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Bénabou, Marcel. "Rendre à Cézanne." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 169-191. %% Bénabou has produced proverbs and aphorisms in which key words have been replaced by the somewhat homophonic names of painters. He comments on the process on pp. 173-174.
- Bénabou, Marcel. "Rule and Constraint." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 40-47. %% This "defense" of constraint, as differentiated from rule, has two tables complementing Queneau's "Classification des travaux de l'OuLiPo." This was originally published as "La Règle et la contrainte" and it is the same as "De la regla a la constricción: El Oulipo."
- Bénabou, Marcel. "Si par une nuit d'hiver un oulipien..." Magazine littéraire (Paris), vol. * #274 (février 1990), pp. 41-44. %% This is a very interesting article on Calvino's oulipian roots and is quite specific and detailed.
- Bénabou, Marcel. Why I Have Not Written Any of My Books. Trans. David Kornacker. Pref. Warren Motte. Lincoln, Nebraska: University of Nebraska Press, 1996. %% It would be hard to find a better description of this work than Motte's preface, "Why I Have Not Prefaced Any of Marcel Bénabou's Books." Both Raymond Roussel and Italo Calvino wrote works with similar titles, although they are quite different from this. Cf. Peter Consenstein, Literary Memory, Consciousness, and the Group Oulipo, pp. 74-84 and 195-196.
- Bénabou, Marcel, and Georges Perec. "Le P.A.L.F." Change (Paris), vol. * #14 (février 1973), pp. 118-130. %% The authors write on textual generation. "P.A.L.F." = "production automatique de littérature française." Cf. David Bellos, Georges Perec; Vivian Kogan, "Patapoetics"; Bertrand Poirot-Delpech, "Sous la plage, des pavés?"
- Bénabou, Marcel, and Jacques Roubaud. "Morales elementales." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 119-121. %% The authors, with the help of Jacques Bens in one case, have produced three special poems of the sort which Queneau created in part one of Morale élémentaire.
- Bénabou, Marcel. Cf. Chris Andrews, "Inspiration and the Oulipo"; Anonymous, "Oulipo"; Camille Bloomfield, "Présentation des archives de l'Oulipo - 1975-1976"; Catherine Lorente, "Citation et mémoire. Queneau, Perec, Bénabou"; Astrid Bouygues, "Attention au potentiel!"; Paul Fournel, "Morales élémentaires"; Alain Garric, "Bens et Bénabou sont sur l'Oulipo"; Hans Hartje, "Jacques, Georges, Marcel et les autres: Enquête sur quelques personnages potentiels de Raymond Queneau"; Hervé Le Tellier, "A Bâtons rompus"; Line McMurray, "Entretien avec Marcel Bénabou réalisé à Paris le 28 juin 1990"; Warren Motte, "The Rhetoric of the Impossible"; Oulipo, "Autres morales élémentaires" and "S + 7, le retour"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 329; Jacques Roubaud, "Déduction de Marcel Bénabou, auteur oulipien: Notes"; Pierre Ziegelmeier, "Petite Sagesse quenienne"; Amis de Valentin Brû #23 (juillet 2001), p. 59.
- Benaim, Laurence. "Au Bonheur des bibliophiles. L'Importante Collection de livres du vingtième siècle du professeur Millot dispersée à Paris." Le Monde (Paris), an. 48 #14426 (16 juin 1991), p. 15. %% Benaim mentions, at the end of the article, that 95 unpublished letters from the painter Gaston Chaissac to Queneau would be available for purchase after this sale.
- Bénard, Johanne. "Un Cinéma zazique?" Cinémas (Montréal), vol. 4 #3 (printemps 1994),

pp.

- 135-154. %% Bénard notes that Queneau's Zazie dans le métro is already an adaptation of spoken French, and she goes on to consider whether the further passage to the form of a film can be successful in translating that particular incarnation of orality. Her careful and detailed discussion of the question concludes that it can not. This revue is also known as the Journal of Film Studies. Cf. Bénard, "Zazie dans le métro: De l'écran à la scène."
- Bénard, Johanne. "Zazie dans le métro: De l'écran à la scène." Jeu: Cahiers de Théâtre (Montréal), vol.* #107 (* 2003), pp. 143-148. %% Bénard discusses how the adaptation of this novel to the stage is similar to Malle's adaptation to the screen. Cf. Bénard, "Un Cinéma zazique?"; Marie-Andrée Brault, "Zazie fantaisie."
- Benayoun, Robert. Alain Resnais, Arpenteur de l'imaginaire. Paris: Stock, 1980. %% Benayoun comments on the "Chant du styrène" (pp. 56-58); he also mentions Queneau in other places.
- Benayoun, Robert. Le Rire des surréalistes. Paris: Bougie du sapeur, 1988. %% Benayoun speaks of the surrealists' having their "photomaton" pictures taken (pp. 44-48); cf. Jean-Pierre Dauphin, ed., Raymond Queneau plus intime, entry 201, which says that those used on the cover of that book were taken in 1928, as opposed to the date of 1938 indicated on p. 44 of Benayoun. He also refers to the drinks which they preferred (pp. 54-56), including "perroquets" and Fernet-Branca: cf. Zazie dans le métro. Cf. Anonymous, (Photographs); Queneau and André Blavier, Lettres croisées 1949-1976, pp. 110, 112, and 354 (note 111).
- Benda, Julien. Cf. Queneau, "Julien Benda: Discours à la nation européenne" and "La Vie des livres": "Julien Benda."
- Bender, Elaine. CR of Barbara Wright's translation of The Blue Flowers. Library Journal (New York), vol. 92 #7 (1 april 1967), p. 1511. %% This short review is fairly standard.
- Benedick, Claude. "De Impossible ici?... ..A Nuits noires." La Marseillaise (Paris), an. 3 #106? (23? 29? novembre 1944), p. . %% Benedick states that Queneau translated Sinclair Lewis's novel "de manière remarquable."
- Benedick, Claude. "Le Nouvel Académicien Goncourt: Raymond Queneau." Dernières Nouvelles d'Alsace (Strasbourg), an. 71 #61 (13 mars 1951), p. 4. %% While Benedick covers the usual subjects for this subject, his/her article is much better than the others.
- Benedikt, Michael. Cf. Queneau, "Raymond Queneau"; "Swans," "It's Raining," "Nicholas the Dog of Experience," "Nocturne," "Somebody," and "If You Imagine"; and "If You Imagine."
- Bengolea, Maria Raquel. Cf. Queneau, "Erutaretil."
- Benhamouda, Hafid. "Rêve et réalité dans Loin de Rueil de Raymond Queneau." Mémoire de maîtrise. Reims: 1990.
- Benjamin, Walter. Cf. Tom Kemper, "Zazie dans das Passagen-werk: Paris, the French New Wave, and the Cinematic City"; Michael Weingrad, "The College of Sociology and the Institute of Social Research."
- Benn, T. V. "The Twentieth Century." The Year's Work in Modern Languages (Cambridge, England), vol. 22 #* (* 1960), pp. 141-169. %% Benn refers on pp. 163-164 to the décembre 1960 Biblio issue devoted to Queneau (mentioning Salacrou and Clancier) and to Jean Queval's Essai sur Queneau, whose bibliography he thinks needs some work.
- Benoit, Jean. "Bagatelle pour un Goncourt." Combat (Paris), an. 15 #4164 (18 novembre 1957), p. 3. %% Benoit says that Queneau is a rising power in the Académie Goncourt.
- Benoît, Jean. "Les Dix sont satisfaits, mais Giono déclare à Combat 'Le Goncourt n'est pas une

loterie'." Combat (Paris), an. 15 #4177 (3 décembre 1957), p. 3. %% Benoît cites Que-
neau's comment on Michel Butor.

Benoît, Jean-Christophe. Cf. Joseph Kosma, Chansons.

Ben-Porat, Y. "La Littérature hébraïque entre Frisons et Grisons." L'Observateur du Moyen-Orient (Paris), vol. * #15 (21 juin 1957), p. 18. %% Ben-Porat does not care much at all for the treatment of what might be called "Jewish" literature (Yiddish, Israeli, etc.) in the second volume of L'Histoire des littératures. Cf. Roger Berg, "La Littérature juive vue de la Pléiade"; L. Domankevitch, J. Kornhendler, and L. Leneman, "A Propos d'un article d'encyclopédie sur la littérature yiddish"; Raymond Fuchs, "La Littérature juive et L'Encyclopédie de la Pléiade."