

- Caillens, Jean. "Avec Raymond Queneau pour relire Zazie." Le Havre libre, an. * #4463 (3 avril 1959), p. 3. %% Caillens tries to put Zazie dans le métro into some perspective by referring to Queneau's ideas and other works.
- Caillens, Jean. "D'Alphonse Allais à Raymond Queneau: 'La Machine à milliards' ou cent mille milliards de poèmes en 38 pages." Le Havre libre, an. * #5153 (22 juin 1961), p. 7. %% Caillens offers just a very general and popular presentation of Cent Mille Milliards de poèmes.
- Caillens, Jean. "En compagnie de Raymond Queneau 'A bout portant'." Le Havre libre, an. * #4173 (25 avril 1958), p. 7. %% Caillens reviews Maurice Henry's A Bout portant and Queneau's preface to it.
- Caillens, Jean. "Le Goncourt à Raymond Queneau." Le Havre libre (Le Havre), an. * #7782 (19 décembre 1969), p. 3. %% Caillens indicates his agreement for the support that Queneau gave to Patrick Modiano for the prize in 1969.
- Caillens, Jean. "Portrait sans paroles." Temps mêlés #150 + 3 (automne 1978), pp. 50-51. %% This concerns Eliane Bergelin and a sketch of Queneau which she did in 1958 for an unrealized project.
- Caillens, Jean. "Raymond Queneau à la Bastille." Havre libre (Le Havre), an. * #11182 (28 janvier 1981), p. 6. %% Caillens gives a rather positive review of a theater production of Zazie dans le métro.
- Caillens, Jean. "Raymond Queneau du Havre et de l'Académie Goncourt." Le Havre-libre (Le Havre), an. * #5564 (18 octobre 1962), p. 8. %% Caillens reviews the recent Queneau by Jacques Bens.
- Caillens, Jean. "Raymond Queneau plus intime." Havre libre (Le Havre), an. * #10375 (8 juin 1978), p. 3. %% Caillens gives a pleasant but uninformative review of the Bibliothèque nationale exposition concerning Queneau.
- Caillens, Jean. "Le Second Cahier des documents Raymond Queneau." Le Havre libre (Le Havre), an. * #10548 (1^{ier} janvier 1979), p. 6. %% Caillens presents the second issue of Les Temps mêlés (#150 + 2 [été 1978]) entirely devoted to Queneau. He also describes how Claude Rameil had started the Cahiers Raymond Queneau, which was quickly renamed Amis de Valentin Brû.
- Caillens, Jean. "Typographie et mise en scène. Les Exercices de style de Raymond Queneau." Havre libre (Le Havre), an. * #5936 (31 décembre 1963), p. 8. %% Caillens reviews the edition published by the Club des libraires de France.
- Caillens, Jean. "Zazie répond à Marie-Chantal." Le Havre libre (Le Havre), an. # (3 avril 1959), p. %% This is a positive sort of review of Zazie dans le métro.
- Caillens, Jean. "Zazie répond à Marie-Chantal." Amis de Valentin Brû #23 (juin 1983), pp. 78-80. %% This is the same as his original text.
- Caillens, Jean. Cf. Claude Rameil, "Jean Caillens, havrais de Paris."
- Cailléret, Raymond. "Plaisir d'écrire." Le Monde illustré (Paris), an. 92 #4484 (6 novembre 1948), p. 1052. %% Cailléret analyzes Saint Glinglin in more depth than is usual for a simple book review, but...
- Caillet, Gérard. "A quoi sert un académicien Goncourt." France illustration (Paris), vol. *

- #284 (24 mars 1951), p. 316. %% This is on Queneau's election to the Académie Goncourt.
- Caillois, Roger. Cf. Anonymous, "Un Rude Métier"; Chérubin, "La Politesse des rois"; Odile Felgine, Roger Caillois.
- Caillois, Roland. This is Roger's brother. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 23-25 and 28.
- Caird, James B. "Robert Garioch -- A Personal Appreciation." Scottish Literary Journal (Aberdeen), vol. 10 #2 (december 1983), pp. 68-78. %% This has a mere mention of Garioch's pleasure in reading Zazie dans le métro.
- Caizergues, Pierre. "La Bibliothèque de Jean Cocteau." Europe (Paris), an. 81 #894 (octobre 2003), pp. 112-123. %% Caizergues is writing on works found in booksellers' catalogues and identified as belonging to Cocteau because of the inscriptions. He mentions (p. 120) that Queneau is one of those who had given Cocteau at least one of his works but offers no further information.
- Caizergues, Jacques. Cf. Louis Julia, "Jeux et enjeux de la citation littéraire dans Les Fleurs bleues de Raymond Queneau."
- Cajumi, Arrigo. "Far ridere è difficile." La Stampa (Torino), an. 81? #144? (20 giugno 1947), p. %% Cajumi tries to fit Pierrot amico mio into a mold and isn't impressed by it at all.
- Calafat, Caterina. "Una Lectura de Les Flors blaves, Raymond Queneau." Memòria. Barcelona: Universitat Autònoma de Barcelona, 1995.
- Calame, Alain. "L'Architecture symbolique dans Morale élémentaire." Amis de Valentin Brû #31(juin 1985), pp. 15-21. %% Calame considers a mathematical-geometrical structure, not a symbolic one. The preceding article of his to which he refers is "Chêne et chien & La Divine Comédie."
- Calame, Alain. "Chêne et chien & La Divine Comédie." Temps mêlés #150 + 25/28 (mai 1985), pp. 15-28. %% Calame concentrates much more on the formation of Chêne et chien than on the Divine Comedy. Cf. also the "second part" of this presentation, Calame's "L'Architecture symbolique dans Morale élémentaire." And cf. Jacques Birnberg, "Petit Traité de voyeurisme avêdantique."
- Calame, Alain. "Le Chiendent comme 'corps fini'." Amis de Valentin Brû #34 (mai 1986), pp. 10-15. %% Calame writes primarily on a mathematical completeness, expanding on note 70 in his "Le Chiendent: Des mythes à la structure."
- Calame, Alain. "Le Chiendent: Des mythes à la structure." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruinaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénau, pp. 29-64. %% Calame's essay is filled with extremely valuable facts and reflections which he builds into a way of interpreting this no-vel. This work is a most important complement to Claude Simonnet's Queneau déchiffré. Cf. Calame's "Le Chiendent comme 'corps fini'." Cf. also Michal Mrozowicki, "De l'écriture mythologique à la mythologie de l'écriture: A propos de Queneau."
- Calame, Alain. CR of André Blavier's Fous littéraires. Nouvelle Revue française (Paris), vol. 61 #363 (avril 1983), pp. 120-123. %% Calame has a rather balanced and penetrating review not only of Blavier's volume but also of Queneau's idea of the "fous littéraires."
- Calame, Alain. CR of Ferdinand de Gramont's Sextines and Histoire de la sextine. Nouvelle Revue française (Paris), vol. 59 #352 (mai 1982), pp. 175-177. %% Calame ties these two

works to Queneau's work on the sextine and to the Oulipo.

Calame, Alain. CR of Jacques Bens' OuLiPo 1960-1963. Nouvelle Revue française (Paris), vol. 57 #341 (juin 1981), pp. 119-121. %% Calame gives a very positive review, worthwhile for some of the sidelights it offers.

Calame, Alain. CR of Jean Queval's Album Queneau. Europe (Paris), vol. 63 #672 (avril 1985), pp. 216-218. %% Calame offers a rather finely balanced and nuanced review which centers on a "rationalism" which Queval believes to explain Queneau.

Calame, Alain. CR of Queneau's Contes et propos. Nouvelle Revue française (Paris), vol. 59 #349 (février 1982), pp. 125-127. %% Calame considers some works which might have been included in Queneau's book as well as those which actually were. Cf. Henri Bordillon, "Un Recueil à votre façon."

Calame, Alain. CR of Queneau's Journal 1939-1940. Nouvelle Revue française (Paris), vol. 68

#405 (octobre 1986), pp. 86-89. %% Calame comments on the relations between the Journal on the one hand and Voyage en Grèce and even Le Dimanche de la vie on the other. Cf. Claude Debon, "Queneau saisi par les agélastes."

Calame, Alain. CR of Queneau's Journal (1939-1940). Lectures de Raymond Queneau (Lिमoges), vol. * #2 (juin 1989), pp. 111-128. %% Calame does a much deeper and wider analysis in this review than in his previous one. Cf. Calame, "L'Esprit farouche"; Paul Gayot, "Lectures de Raymond Queneau"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 34-36, 46-47, and 66.

Calame, Alain. CR of Raymond Queneau et le cinéma. Nouvelle Revue française (Paris), vol. 56 #34 (novembre 1980), pp. 155-157. %% Calame gives a brief general look at this volume (Amis de Valentin Brû #10-11 [février 1980]) but spends most of his article disagreeing with the article by Henri Bordillon, "La Mort en ce jardin."

Calame, Alain. "De l'inclusion dans Les Fleurs bleues." Temps mêlés #150 + 2 (été 1978), pp.

11-14. %% Calame shows how Queneau subordinates Cidrolin to the Duc d'Auge in the arrangement of the text and in various other ways. There is an English translation of this article under Calame, "Inclusion in Les Fleurs bleues." Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."

Calame, Alain. "De quelques convergences." Amis de Valentin Brû #20 (octobre 1982), pp. 26-30. %% This concerns the actual existence of a "James de la Cloche" (in re Loin de Rueil). Cf. Calame's "Post-scriptum à 'De quelques convergences'."

Calame, Alain. "Echange de fleurs." Temps mêlés #150 + 1 (printemps 1978), pp. 29-38. %% This is a rather good article on Les Fleurs bleues. Cf. the footnote to this article on p. 52 of the same issue; cf. also Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jürgen Pauls, Les Fleurs bleues von Raymond Queneau: Eine Analyse des romans unter besonderer Berücksichtigung der Symbolik.

Calame, Alain. "Les Enfants du Limon et la constellation du chien." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 65-76. %% Calame does not look at the astronomical as much as at how the "chien" side of Queneau is present in the "fous littéraires" related to this novel.

Calame, Alain. "Les Enfants du Limon ou du bon usage des bâtards." Les Lettres nouvelles

(Paris), vol. * #5 (novembre 1971), pp. 174-180. %% Calame studies the role and importance of illegitimate children in this novel.

Calame, Alain. "L'Esprit farouche." *Petite Bibliothèque quenienne* #2. Limoges: Centre inter-

national de documentation, de recherches et d'édition Raymond Queneau, 1989. %% This is a very thoughtful and rich article on Le Voyage en Grèce and on Queneau's intellectual/personal history. Cf. also Chris Andrews, "Inspiration and the Oulipo"; Calame, CR of Queneau's Journal 1939-1940 in Lectures de Raymond Queneau #2 (juin 1989); Claude Debon, "Queneau saisi par les agélastes"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, p. 5.

Calame, Alain. "L'Ethnographie dans le cycle de Saint-Glinglin de Raymond Queneau." In Ecrits d'ailleurs: Georges Bataille et les ethnologues. Ed. Dominique Lecoq and Jean-Luc Lory. Paris: Editions de la Maison des Sciences de l'Homme, 1987, pp. 151-165. %% Calame looks at the ethnography of the three books of Saint-Glinglin in terms of the history of the work and the ideas of Freud, Marcel Mauss, and Georges Bataille.

Calame, Alain. "Evangile sommaire." Amis de Valentin Brû #28-29 (novembre 1984), pp. 59-

60. %% This refers to Morale élémentaire: "Evangile sommaire."

Calame, Alain. "Les Fleurs bleues: Rime & concordance." Temps mêlés #150 + 17/19 (avril 1983), pp. 77-92. %% Calame looks first at Joachim de Flore's ideas on "concordance" and then applies these theories to Les Fleurs bleues. Calame goes far beyond what is usually presented about the pairings and rhymings in this novel. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte."

Calame, Alain. "Freud, Einstein et Thomas." Amis de Valentin Brû #24-25 (décembre 1983), pp. 90-91. %% This is a note concerning these three men in relation to Les Enfants du Limon. The reference is to the article of Jean-Pierre Le Boulter, "Autour des Enfants du Limon: Deux Lettres inédites de Georges Bataille."

Calame, Alain. "(Hydrologie). Queneau et Poincaré." Amis de Valentin Brû #16-17 (septembre 1981), pp. 62-64. %% Calame discusses dimensionality in Le Chiendent and gives some sources/connections. This is a reprint from Amis de Valentin Brû #6 (7 janvier 1979).

Calame, Alain. "Inclusion in Les Fleurs bleues." Trans. Douglas Kerr. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 72-74. %% This is a translation of Calame's "De l'inclusion dans Les Fleurs bleues."

Calame, Alain. "L'Inversion géométrique." In Raymond Queneau. Cahier de l'Herne #29. Ed.

Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 263-271. %% Calame examines in-version in Queneau's works, needlessly making it a question of mathematics or geometry. This article reappeared in the 1999 edition.

Calame, Alain. "Paralipomènes au n° 1." Temps mêlés #150 + 3 (janvier 1979), p. 52. %%

Calame refers to a "cadavre exquis" he found in the complete works of Artaud concerning "la boue faite principalement de fleurs."

Calame, Alain. "La Place des mathématiques dans Morale élémentaire." Lectures de Raymond

- Queneau (Limoges), vol. * #1 (décembre 1987), pp. 93-104. %% Calame doesn't look at Queneau's mathematics in the usual manner: he considers it in the light of a realist/idealist polarity in Queneau's works not only at the end of his life (in Morale élémentaire, I) but also in his early work (Odile and others).
- Calame, Alain. "La Place des mathématiques dans Morale élémentaire, II & III." Lectures de Raymond Queneau (Limoges), vol. * #1 (décembre 1987), pp. 105-117. %% Calame continues his earlier work of a similar title, but with more emphasis directly on mathematics and Morale élémentaire.
- Calame, Alain. "Post-scriptum à 'De quelques convergences'." Amis de Valentin Brû #22 (mai 1983), pp. 57-58. %% Calame refers back to his "De quelques convergences" and offers some corrections (?).
- Calame, Alain. "Raymond Queneau poète et balayeur." Les Lettres nouvelles (Paris), vol. * #5 (décembre 1972 -- janvier 1973), pp. 150-155. %% This is on the "balai" in Queneau.
- Calame, Alain. "Raymond Queneau, quadratureur." Amis de Valentin Brû #15 (15 mai 1981), pp. 33-39. %% This considers circles and centers in Queneau's structures. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Calame, Alain. Cf. Chris Andrews, "Surrealism and Pseudo-Initiation: Raymond Queneau's Odile"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence.
- Calame, Jean. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," pp. 72-73, 75, and 80; Gilbert Ganne and Jean Calame, "Vous les emporterez avec vous, ces livres qui seront vos lectures de vacances."
- Calamendrei, Franco. "Pierrot amico mio." L'Unità (Milano), an. # (luglio 1947), p. %% This rather positive review is quite similar to his "Queneau o la Rivincita della fantasia."
- Calamendrei, Franco. "Queneau ou la rivincita della fantasia." Il Contemporaneo (), an. # (9 giugno 1947), p. %% This approximates his other review of Pierrot amico mio, in L'Unità.
- Calas, André. "Les Sourciers de la littérature." Lectures pour tous (Paris), an. * #95 (novembre 1961), pp. 6-9. %% Calas describes the submission, reading, and evaluation of manuscripts submitted to the literary publishers of France. Queneau is mentioned and cited several times.
- Calas, Nicolas. Cf. Queneau, "Minotaurisme et monogamie."
- Calcagno, Giorgio. "Ecco gli appunti di un Grande Suggestore." Tuttolibri (Torino), an. 11 #469 (21 settembre 1985), p. 1. %% Calcagno briefly summarizes Calvino's relation to Queneau in a tribute to Calvino.
- Calcutt, Andrew, and Richard Shephard. "Raymond Queneau (1903-1976): Poet of the pataphysique." In their Cult Fiction. Lincolnwood, IL: Contemporary Books, 1999, p. 225. %% This book is a collection of short presentations of authors whom Calcutt and Shephard consider to be "on the edge." They suggest that Queneau's work is 'pataphysical, humorous, existentialist, and quaint...
- Caldwell, Erskine. Cf. Michel Lécureur, Raymond Queneau, index; J. M., "Erskine Caldwell, écrivain maudit, a, d'une plume appliquée, dédicacé ses livres"; Claude Rameil, La TSF de Raymond Queneau, pp. 20 and 52.

- Caligaris, Nicole. "Emmanuël Souchier: Raymond Queneau." Griffon (Paris), vol. * #127-128 (mars-avril 1992), p. 23. %% Caligaris finds Souchier's open approach to Queneau to be refreshing.
- Calinescu, Matei. Cf. Mihály Szegedy-Maszák, "Teleology in Postmodern Fiction."
- Calkin Neil J. Cf. Steven R. Finch and Neil J. Calkin, "Conditions on Periodicity for Sum-Free Sets."
- Calle-Gruber, Mireille. Cf. Umberto Eco, "Introduction à Exercices de style de Queneau."
- Callow, Phillip. "Reflections." Books and Bookmen (London), vol. 14 #1 (october 1968), p. 45. %% Callow gives the most basic sort of review of Barbara Wright's translation of The Bark Tree.
- Calvani, Paul-Jean. "Raymond Queneau." Quartier latin (Paris), vol. # (octobre 1951), p. %% This is just a presentation of Queneau in the blah-blah style.
- Calvet, Louis-Jean. "La Mort d'un dynamitero." Politique hebdo (Paris), vol. * #243 (1^{ier} novembre 1976), p. 34. %% This is an obituary for Queneau.
- Calvet, Louis-Jean. Roland Barthes. Paris: Flammarion, 1990. %% Calvet has only a few brief references to Queneau and his relations with Barthes (pp. 103, 107, 133, 174, and 280).
- Calvino, Italo. "Cibernetica e fantasmi (Appunti sulla narrativa come processo combinatorio)."
In his Una Pietra sopra: Discorsi di letteratura e società. Collection "Gli Struzzi," #219. Torino: Einaudi, 1980, pp. 164-181. %% Calvino reflects on the form and nature of texts and mentions the Oulipo briefly in passing.
- Calvino, Italo. "Comment j'ai écrit un de mes livres." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 25-44. %% Calvino describes a permutational square which he used to construct Se una notte d'inverno un viaggiatore. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 25-44. Cf. Warren Motte, "Italo Calvino and the Oulipo." Both Raymond Roussel and Marcel Bénabou 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.
- Calvino, Italo. "Cybernetics and Ghosts." In his The Uses of Literature. Trans. Patrick Creagh. San Diego: Harcourt Brace Jovanovich, 1986, pp. 3-27. %% This is the text of a lecture which Calvino gave in various places in Italy in november 1967. It is one of the first times that Calvino mentioned the Oulipo (but cf. Warren Motte, "Italo Calvino and the Oulipo") and he offers little more than a curious description of the Oulipo's nature.
- Calvino, Italo. "La Filosofia di Raymond Queneau." In Perche leggere i classici. Milano: Arnoldo Mondadori, 1991, pp. 302-323. %% This is the same as Calvino's "Introduzione," and it also appears in his Saggi 1945 - 1985.
- Calvino, Italo. "Introduction." Trans. Brunella Eruli. Amis de Valentin Brû #15 (15 mai 1981), pp. 5-22. %% Calvino gives an interesting overview of Queneau's early attitudes, positions, and work. This is a French translation of "Introduzione," Calvino's preface to Segni, cifre e lettere; there is another under "La Philosophie de Raymond Queneau."
- Calvino, Italo. "Introduzione." In Segni, cifre e lettere e altri saggi. Collection "Einaudi Letteratura," #65. Torino: Einaudi, 1981, pp. v-xxiii. %% This was reprinted as his "La Fi-

- losofia di Raymond Queneau" and was translated into English as "The Philosophy of Raymond Queneau" and into French as "La Philosophie de Raymond Queneau." Cf. Carlo Ossola, "L'Invisible e il suo 'dove': 'Geografia interiore' di Italo Calvino."
- Calvino, Italo. "Un Inventeur de machines littéraires." Les Nouvelles littéraires (Paris), an. 54 #2556 (28 octobre 1976), p. 32. %% This is a tribute published two days after Queneau's death.
- Calvino, Italo. Leçons américaines. Trans. Yves Hersant. Paris: Gallimard, 1989. %% Calvino refers to Queneau's refutation of the charge of "bêtise" on the part of Bouvard and Pécuchet (pp. 182-183) and to his rejection of literary inspiration (p. 193).
- Calvino, Italo. The Literature Machine. Trans. Patrick Creagh. London: Secher and Warburg, 1987. %% This merely touches on Queneau on pp. 11-12, 30, 63, 225, and 236: the Oulipo twice, Queneau's "Dialectique hégélienne et séries de Fourier," Fourier, and Queneau's name twice. This is not quite exactly the same text as in the French translation.
- Calvino, Italo. La Machine littérature. Trans. Michel Orcel and François Wahl. Paris: Seuil, 1984. %% This is not quite the same text as in the English translation.
- Calvino, Italo. "Un Moderno Enciclopedico. E Morto a Parigi lo scrittore Queneau." Corriere della sera (Milano), an. 101 #250 (26 ottobre 1976), p. 6. %% Calvino summarizes Queneau's life and work on the occasion of Queneau's death.
- Calvino, Italo. "Petit Guide pour la Petite Cosmogonie portative." Trans. Jean-Baptiste Para. Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 24-33. %% This is the French translation of the sections of Calvino's "Piccola guida alla Piccola Cosmogonia" marked "Chant premier" and "Chant deuxième," with two pages of introduction. Cf. Queneau, Piccola Cosmogonia portatile.
- Calvino, Italo. "Petit Guide pour la Petite Cosmogonie portative." Trans. Danielle Appolonio and Jean-Baptiste Para. Limon (Montélimar), vol. * #3 (novembre 1988), pp. 108-155. %% This appears to be a complete translation of Calvino's "Piccola guida alla Piccola Cosmogonia." Cf. Guy Darol, "Beauté fatale."
- Calvino, Italo. "La Philosophie de Raymond Queneau." Trans. Jean-Paul Manganaro. In Pourquoi lire les classiques. Paris: Seuil, 1993, pp. 208-226. %% This is a translation of Calvino's "Introduzione" into French, but it is not the same translation as Brunella Eruli did in "Introduction."
- Calvino, Italo. "Piccola guida alla Piccola cosmogonia." In Queneau, Piccola cosmogonia portatile. Torino: Einaudi, 1982, pp. 145-183. %% Cf. Ruggero Campagnoli, "Dall'OuLiPo all'OpLePo: Teoria e pratica"; M. F., "Petite Cosmogonie portative en italien."
- Calvino, Italo. "Piccola guida alla Piccola cosmogonia." In Queneau, Piccola cosmogonia portatile. Torino: Einaudi, 1988, pp. 145-183.
- Calvino, Italo. "Piccolo Sillabario illustrato." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 109-133. %% Calvino generates a series of "sentences" based on the five vowels preceded by each consonant of the alphabet (more or less). This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 97-121, and in the 3-vol. Seghers edition, vol. 1, pp. 97-121.
- Calvino, Italo. "Progettazione e letteratura." Menabò di letteratura (Torino), vol. * #10 (* 1967), pp. 73-96. %% In an article on Elio Vittorini, Calvino mentions Queneau (p. 91)

as "a cavallo tra Storia e Fine della Storia."

- Calvino, Italo. "Prose and Anticombinatorics." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 143-152. %% Calvino describes a very oulipian story/framework about a house which has burned down (might burn down?) and the events which might have happened there. This was originally published as "Prose et anticombinatoire" in Oulipo, Atlas de littérature potentielle, pp. 319-331. Cf. Noah Wardrip-Fruin, "Writing Networks. New Media, Potential Literature."
- Calvino, Italo. "Prose et Anticombinatoire." In Oulipo, Atlas de la littérature potentielle, pp. 319-331.
- Calvino, Italo. Saggi 1945 - 1985. 2 vol. Milano: Mondadori, 1995. %% Calvino mentions Queneau often in this collection of essays, sometimes quite substantially. He refers, for example, to Queneau's "Dialectique hégélienne et séries de Fourier" (pp. 284-288), and he includes his "La Filosofia di Raymond Queneau" (pp. 1410-1430). There is a reference to Queneau's thoughts on Flaubert's Bouvard et Pécuchet (p. 725), and there is a passage (p. 845) on Queneau's "Un Conte à votre façon." Calvino's reviews of Pierrot mon ami and Les Fleurs bleues appear respectively on pp. 1408-1409 and 1430-1435. Queneau appears in a much less significant manner on pp. 121, 183, 188, 194-195, 198, 212, 231, 288, 298, 404, 1144, 1253-1254, 1807, and 2789. Certain of these texts appear in other forms listed in this bibliography.
- Camarero, Jesús. "El Arquetipo de la constricción oulipiana." 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. 49-82. %% Camarero explains the importance of constraint for the oulipians; his examples are almost more interesting than his basic text.
- Camarero, Jesús. "Georges Perec y el Oulipo." Quimera (Barcelona), vol. * #158-159 (mayo-junio 1997), pp. 19-24. %% Camarero concentrates almost exclusively on Perec and his writing, with Queneau appearing almost exclusively in the illustrations.
- Camerino, Aldo. "Esercizi di stile." Gazzettino di Venezia (Venezia), vol. # (28 marzo 1959), p. %% While this review mentions the publication of Zazie dans le métro, it seems to concentrate more on the third volume of the Encyclopédie de la Pléiade and Exercices de style, among other, non-Queneau concerns. Cf. André Rousseaux, "Si tu t'imagines ... l'Encyclopédie."
- Camerino, Aldo. "Queneau e Zazie." Gazzettino di Venezia (Venezia), vol. # (24 febbraio 1959), p. %% Camerino gives a rather positive review of the French original of Zazie dans le métro which raises some questions about this novel's place in literature.
- Camp, André. "XX^e Festival du Marais." Avant-scène du théâtre (Paris), vol. * #737 (1^{er} novembre 1983), pp. 38-42. %% Camp reviews the Théâtre Essai production of "Sally Mara," which starred Elisabeth Rambert. He devotes much space to praising Queneau's writing, but the show is "malheureusement desservi par une interprétation manquant de punch."
- Campagne, Jean-Pierre. "Le Grand Parc d'attractions du capitalisme est ouvert." Figaro magazine (Paris), vol. * #219 (15 octobre 1983), pp. 186-191. %% There is only a mention of Zazie's name as given to a computer, with no explanation. For that, cf. Jacques Bens, Oulipo 1960-1963, p. 54.

- Campagnoli, Ruggero. "Dall'OuLiPo all'OpLePo: Teoria e pratica." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 159-163. %% Campagnoli gives some history of the origin, ideas, and development of the OpLePo. Cf. Raffaele Aragona, "Piccolo glossario oulepiano (lavori in corso)."
- Campagnoli, Ruggero. "L'Oulipo en italien ou la version à contraintes dures." Français dans le monde (Paris), an. 55 numéro spécial (août-septembre 1987), pp. 88-94. %% Campagnoli discusses the difficulty he had in translating the first collective volume of the Oulipo into Italian (?). He centers on the translation aspect more than on the Oulipo.
- Campagnoli, Ruggero. Cf. Yves Hersant and Ruggero Campagnoli, CR of Oulipo's La Littérature potentielle; Oulipo, La Letteratura potenziale (Creazioni, ri-creazioni, ricreazioni).
- Campaignolle-Catel, Hélène. "'Un Conte à votre façon' de Queneau: Délinquance ou insignifiance?" Revue d'Histoire littéraire de la France (Paris), an. 106 #1 (janvier 2006), pp. 133-156. %% The author has written what will have to be considered the crucial analysis of Queneau's "Conte à votre façon": other authors will further develop some of her points, but none will be able to avoid taking what she has written into account --- and doing so most seriously. Campaignolle-Catel show how this "simple" text is far more complex than might be thought at first and is actually (among other things) a contemplation on the nature of narration.
- Campana, Marie-Noëlle. "André Blavier." Quoi lire (Paris), vol. * #11 (juillet-août 1989), p. 33. %% This interview touches on many of the expected points, but it also has some interesting comments by Blavier on the nature and continuation of the Temps mêlés magazine at the time of Queneau's death and on Blavier's own oulipian work. The barest mention of the Queneau-Blavier Lettres croisées at the end of the text hints that this might be considered a book review.
- Campana, Marie-Noëlle. "Attractions, exhibitions et manèges de cochons." Amis de Valentin Brû #28-31 (juillet 2003), pp. 49-64. %% Campana considers the "fête populaire" present in such works as Gueule de Pierre, Les Temps mêlés, Saint-Glinglin, Le Dimanche de la vie, and Pierrot mon ami. She concentrates on the themes of animals, sensuality, the presentation of the female body, and eroticism.
- Campana, Marie-Noëlle. "'C'est le parapluie que je n'aime pas'." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 95-109. %% Campana opens with the question of port cities in Queneau, especially Le Havre, and how they have a strongly erotic aura. She then centers on the overt erotic aspects of the characters in Un Rude Hiver.
- Campana, Marie-Noëlle. CR of Michel Lécureur's Raymond Queneau. Amis de Valentin Brû #28-31 (juillet 2003), pp. 359-360. %% Campana is very positive about this biography, with very little criticism of it.
- Campana, Marie-Noëlle. "Drôle de gaudriole." Temps mêlés #150 + 65/68 (printemps 1996), pp. 93-103. %% Campana considers the comic nature of scenes of seduction or eroticism in various Queneau novels.
- Campana, Marie-Noëlle. "Et quelques semaines plus tard..." Amis de Valentin Brû #23 (juillet 2001), pp. 68-69. %% Campana describes the dissertation defense of Héla Ouardi, whose dissertation was entitled "La Littérature au miroir dans l'oeuvre romanesque de Raymond

Queneau."

- Campana, Marie-Noëlle. "Les Fleurs bleues, Philippe Petiet." Amis de Valentin Brû #19/20 (juillet 2000), pp. 67-68. %% Campana's review of this book is not exhaustive but concentrates on certain problems, some of them not inherent in the nature of such a work, at the same time as giving grudging acceptance of a limited value for the work. Cf. Astrid Bouygues, "Queneau à l'école (suite)."
- Campana, Marie-Noëlle. "L'écriture de l'érotisme dans l'oeuvre de Raymond Queneau." Directrice Claude Debon. Thèse de doctorat. Paris: Université de Paris III (Sorbonne nouvelle), 2000. %% Campana's work is divided into four sections: "la sexualité manifeste" (avec les "romans irlandais" et la mise en scène de la censure par les personnages), "espaces érotiques (villes, fêtes foraines, transports urbains), "l'image érotique du corps" (odeurs, vêtements, types féminins), and "érotisme caché" (textes inédits, Queneau dans la littérature érotique). Her study is based on all of Queneau's work, both novels and poetry. Cf. Paul Fournel, "Puisqu'il faut soutenir."
- Campana, Marie-Noëlle. "Fleurs de rhétorique... et champs de communication." Amis de Valentin Brû #26-27 (octobre 2002), pp. 54-55. %% Campana reviews Marcel Bourdette-Donon's Raymond Queneau: L'Oeil, l'oreille et la raison most positively.
- Campana, Marie-Noëlle. "Michel Bigot commente Pierrot mon ami." Amis de Valentin Brû #16-17 (octobre 1999), pp. 59-60. %% Campana rather likes this work.
- Campana, Marie-Noëlle. "La Moisson de Paris 3 en 2001." Amis de Valentin Brû #26-27 (octobre 2002), pp. 92-94. %% Campana lists and describes a number of "mémoires de maîtrise" and "mémoires de DEA" recently completed at Université de Paris III (Sorbonne nouvelle). Among the first are Nadia Aci, "Le Voyage dans les romans de Raymond Queneau"; Dina Germanos, "Sirènes et filles de l'eau dans l'oeuvre de Raymond Queneau"; Marianne Kosmala, "Sexe, texte et travestissement dans Les Oeuvres complètes de Sally Mara de Raymond Queneau"; and Clorinde Mascle, "La Petite Cosmogonie portative de Raymond Queneau: Une Epopée de la matière?" The "mémoires de DEA" are represented by Akihiro Kubo, "L'écriture autobiographique de Raymond Queneau dans Les Derniers Jours, Odile, et Chêne et chien"; Matthieu Lamarre, "Les Mots du malentendu"; and Sa-brina Thirion, "Le Chiendent de Raymond Queneau: Une Réécriture du mythe de Narcisse."
- Campana, Marie-Noëlle. "Le Personnage érotique." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 153-164. %% Campana looks at particular erotic women (Sally, Ernestine, Annette, and Alice Phaye in particular) rather than at the totality of what constitutes feminine eroticism or attraction for Queneau.
- Campana, Marie-Noëlle. "La Rhétorique érotique dans l'oeuvre de Raymond Queneau." Annali Istituto universitario orientale. Sezione romana (Napoli), vol. 45 #2 (luglio 2003), pp. 491-505. %% Campana attempts to consider all forms of eroticism and sexuality in Queneau's novels and in such other works as Les Ziaux, La Petite Cosmogonie portative, Texticules, etc. While she is concrete and covers the material well in breadth, the brevity of her article does not allow her to go into the depth that she gives us hints of: one can only hope for a more thorough and detailed study in the future.
- Campana, Marie-Noëlle. "S'ébattre à la campagne." Amis de Valentin Brû #40-42 (décembre 2005), pp. 65-74. %% Campana examines how love/sex are affected by the outdoors in

Queneau's works. 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.

- Campana, Marie-Noëlle. Cf. Astrid Bouygues, "Queneau en Sorbonne"; Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)."
- Campana-Rochefort, Marie-Noëlle. "Les Fleurs bleues de Raymond Queneau. 'Mots pour mots.'" Mémoire de maîtrise. Directeur M. Dazord. Lyon, 1980. %% Campana-Rochefort has produced a rather interesting study of the novel's words and expressions.
- Campana-Rochefort, Marie-Noëlle. "Les Lieux dans Pierrot mon ami." Lectures de Raymond Queneau (Limoges), vol. * #2 (juin 1989), pp. 43-49. %% Campana-Rochefort does an interesting job of looking at spatiality as Queneau invents it in Pierrot mon ami.
- Campana-Rochefort, Marie-Noëlle. "Les Nombres des Fleurs bleues." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruimaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, 1985, pp. 159-177. %% Campana-Rochefort looks at the importance of the numbers 7, 5, and 2 in the structuring of this novel. Cf. Patrick Renard, "Les Fleurs bleues = 1?"
- Campana-Rochefort, Marie-Noëlle. "Queneau à marée basse." Temps mêlés #150 + 25/28 (mai 1985), pp. 67-78. %% Campana-Rochefort considers the presence of water in Queneau's work, and especially in his poetry.
- Campana-Rochefort, Marie-Noëlle. "Théâtre de quartier." Amis de Valentin Brû #34 (mai 1986), pp. 26-29. %% This concerns the theatrical quality of the language in Le Vol d'Icare.
- Campana-Rochefort, Marie-Noëlle. "Tiens, tu entends, à côté ils étudient Queneau..." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 8-11. %% This is on the Exercices de style, with some attempts by her students to imitate the form.
- Campbell, Robert. "Les Grands Courants de la pensée mathématique." Paru (Paris / Monaco), vol. * #49 (décembre 1948), pp. 93-95. %% Campbell reviews Les Grands Courants de la pensée mathématique, edited by François Le Lionnais, and Queneau's "La Place des mathématiques dans la classification des sciences" gets a sentence or two of commentary.
- Campbell-Sposito, Mary. "'Ça, c'est causer': Dialogue and Storytelling in Queneau's Novels." French Forum (Lexington, Kentucky), vol. 11 #1 (january 1986), pp. 59-69. %% This is just what the title describes.
- Campbell-Sposito, Mary. "CANIS MAJOR: Introducing Raymond Queneau." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 6-15. %% Campbell-Sposito gives a brief overview of Queneau's life and his major fictional works and generally presents the contents of this issue of the Review of Contemporary Fiction.
- Campbell-Sposito, Mary Elizabeth. "Narrative Structures in the Novels of Raymond Queneau: 'La Vérité est encore ailleurs'." PhD at the University of California (Los Angeles), 1984. Director Shuhsi Kao. Dissertation Abstracts International, vol. 45 #6 (december 1984), pp. 1746-1747A. %% This dissertation centers on Le Chiendent, Pierrot mon ami, Loin de Rueil, Le Dimanche de la vie, Zazie dans le métro, and Les Fleurs bleues.
- Campbell-Sposito, Mary. "Onomastics as a Defamiliarizing Device in Raymond Queneau's Novels." French Review (Champaign, Illinois), vol. 61 #5 (april 1988), pp. 724-733. %% The title of this article is a good description of its contents.

- Campbell-Sposito, Mary. "Présence de l'actualité dans les romans de Raymond Queneau." Temps mêlés #150 + 33/36 (juillet 1987), pp. 342-354. %% Campbell-Sposito looks at just what "actualité" Queneau uses in various works, how he alters it and employs it, and what it means.
- Campbell-Sposito, Mary. "Queneau Inventor: 'Les Personnages de ce roman étant réels...'" Address given at the Kentucky Foreign Language Conference (Lexington, Kentucky), 27 april 1990. %% Campbell-Sposito concentrates on the nature/role of characters and language in Queneau's novels.
- Campbell-Sposito, Mary. "Queneau Novelist: 'Quel diable de language est-ce là?'" Paroles gelées (University of California at Los Angeles), vol. 2-3 #* (1984-1985), pp. 23-33. %% Campbell-Sposito concentrates on Queneau's narrative techniques.
- Campbell-Sposito, Mary. "Queneaurit: Raymond Queneau's Prose Texts Sub Specie Ludi." Address given at the fifth annual meeting of the International Colloquium on Twentieth-Century French Studies (Claremont College; Claremont, California), 6 february 1988. %% Campbell-Sposito considers the ludic in various Queneau works, both as "play" and as "game."
- Campbell-Sposito, Mary. "Selected Bibliography." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 99-101. %% Campbell-Sposito offers a selection of the most important critical work on Queneau appearing in English.
- Campbell-Sposito, Mary. Cf. also André Blavier, "Drôles de drames"; Claude Debon, "Queneau and Poetic Illusion"; Jacques Jouet, "'Interludes' from Raymond Queneau"; Gilbert Pestureau, "The Art of the Novel in Saint-Glinglin"; and Queneau, "From Children of Clay," "Interviews with Georges Charbonnier -- No. 6," and "Technique of the Novel."
- Campos, Nicolás and Natalia. "R. Queneau. Créativité lexicale: Sonnets." In Relaciones culturales entre España, Francia y otros países de lengua francesa. Vol. II. Cádiz: Servicio de Publicaciones de la Universidad de Cádiz, 1999, pp. 63-71. %% This is more a matter of a series of vaguely connected reflections than an ordered study, but it does concentrate on the 13 sonnets of Fendre les flots. This is the VII coloquio APFFUE (= Asociación de profesores de filología francesa de la universidad española), 11-13 febrero 1998.
- Camproux, Charles. "Du bleu." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 23-28. %% This article on Les Fleurs bleues concentrates on Queneau's use of language. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Camproux, Charles. "La Langue et le style des écrivains." Les Lettres françaises (Paris), vol. * #784 (30 juillet 1959), p. 2. %% Camproux looks at Zazie dans le métro but concentrates especially on Queneau and language.
- Camurati, Nireya. "Bioy Casares y el lenguaje de los argentinos." Revista iberoamericana (Pittsburgh), vol. 49 #123-124 (abril-septiembre 1983), pp. 419-432. %% This mentions a comment of Queneau concerning Bouvard et Pécuchet (p. 42).
- Camus, Albert. "Pierrot mon ami." In his Essais. Paris: Gallimard, 1965, pp. 1928-1930. %% Camus's review has nothing special about it.
- Camus, Albert. "Pierrot mon ami by Raymond Queneau." Trans. Douglas Kerr. Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 36-37. %% This is an unabridged translation of Camus's other entry.
- Camus, Albert. Cf. Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Pre-

sence, p. 28.

- Canard, Jérôme. "A quel âge faut-il tuer les Goncourt?" Le Canard enchaîné (Paris), an. 39 #1989 (3 décembre 1958), p. 5. %% The author does more than suggest that Queneau manipulates the selection of the Goncourt prize-winners in favor of Gallimard authors.
- Canard, Jérôme. "Lire ou pâlir." Canard enchaîné (Paris), an. 37 #1842 (8 février 1956), p. 4. %% The author gives a fairly negative review of Pour une bibliothèque idéale.
- Canard, Jérôme. "Un Monde fou." Le Canard enchaîné (Paris), an. 37 #1858 (30 mai 1956), p. 4. %% The author gives a generally negative review of issue 4 of Bizarre (avril 1956). While he mentions Queneau by name, he makes no direct allusion to Queneau's contributions ("Les Enfants du Limon: Index des noms cités, limité aux fous et hétéroclites littéraires"; "Présentation"; and "La Théologie génétique de J. P. Brisset").
- Canetti, Elias. Cf. Gérald Steig, "Elias Canetti, le grand témoin. Dans les métamorphoses du vingtième siècle."
- Canetti, Jacques. Cf. Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse; Paul Grangeon, "Exercices de style"; Jean-Marie Hummel, "Raymond Queneau"; Alain Poulanges and Janine Marc-Pezet, Le Théâtre des 3 Baudets; Queneau, "Exercices de style," "Olivier Hussenot," and Zazie dans le métro; and the entries listed under Eve Griliquez's "Omajakeno" record.
- Canonne, André. "André Blavier: Le Départ." Lectures (Bruxelles / Liège), an. 7 #40 (novembre-décembre 1987), p. 11. %% This author bewails Blavier's departure from the Verviers library without saying much else.
- Cantagrel, Roger. "Comment René Clément compte adapter «Candide»." Le Figaro (Paris), an. 121 #877 (9 juillet 1947), p. 4. %% Cantagrel indicates Queneau's participation in creating the script for the "Candide" that René Clément was considering creating. Cf. Queneau, "Candide 47."
- Cantaloube-Ferrieu, Lucienne. Chanson et poésie des années 30 aux années 60; Trenet, Brassens, Ferré ... ou les 'enfants naturels' du surréalisme. Paris: A. G. Nizet, 1981. %% Most of this is just glancing mentions of Queneau's name.
- Canter, Françoise. "The Oulipo and Its 'Anticipatory Plagiarists' of the Renaissance." PhD at the University of California (San Diego), 2001. Director Oumelbanine Zhiri. Dissertation Abstracts International, vol. 62 #1A (july 2001), p. 189. %% Canter considers the language games of the "Grands Rhétoriciens," Rabelais, and the "Tabourot des Accords" and finds them quite similar to those engaged in by the Oulipo. Instead of seeing these Renaissance games to be nothing but forerunners and merely equivalent to oulipian work, she believes that they are motivated and influenced by quite different views on the nature of language.
- Cantine, Holley. CR of H. J. Kaplan's translation of The Skin of Dreams. Retort (Bearsville, New York), vol. 4 #3 (winter 1949), p. 48. %% Cantine's review is short and positive but otherwise unremarkable.
- Canu, Emilio. "I Romanzi di Raymond Queneau." Master's thesis. Director M. Teresa Giaveri. Pescara: Libera Università Gabriel d'Annunzio, 1971. %% Canu seems to cover all of Queneau's novels, but only rather superficially.
- Canu, Emilio. I Romanzi di Raymond Queneau. Roma: Edizioni FEMA, 1972. %% This is rather superficial and touches on all of Queneau's novels.

- Capdenac, Michel. "Le Cinéma qui se lit." Les Lettres françaises (Paris), an. 19 #866 (9 mars 1961), p. 6. %% Chapdenac presents the new Avant-scène review and mentions that the text of Queneau's Chant du styrène appeared in the first issue.
- Capdenac, Michel. "L'Insurrection du cinéma." Les Lettres françaises (Paris), vol. * #1222 (21 février 1968), pp. 19-20. %% Capdenac describes the quarrel concerning the French government and Henri Langlois; Queneau signed a letter of protest, rather unusual for him at this date. Cf. Anonymous, "L'Affaire de la cinémathèque."
- Capdenac, Michel. "Zazie ou la comédie infernale." Les Lettres françaises (Paris), vol. * #848 (3 novembre 1960), pp. 1 and 7. %% Capdenac gives a rather long and quite positive review of the film version of Zazie dans le métro, concentrating on Louis Malle's work and almost entirely neglecting Queneau.
- Capri, Agnès. Cf. Anonymous, "Agnès Capri: Elle fera revivre 'cabaret-théâtre'," Anonymous, "Le Dessous des cartes," and "Echos - projets" (Bulletin de la NRF #209 [février 1966]); Jean-François Devay, "Agnès Capri rouvre ce soir son cabaret-théâtre d'avant-guerre."
- Caprio, Anthony. CR of Barbara Wright's translation of The Last Days. Library Journal (New York), vol. 115 #13 (august 1990), p. 145. %% Caprio's brief review is not quite on target.
- Caproni, Giorgio. Cf. Queneau, Esercizi di stile: Extracts.
- Caradec, François. Christophe. Paris: Pierre Horay, 1981. %% Caradec reprints Queneau's preface on p. 7 with a brief comment afterwards on p. 8.
- Caradec, François. Compagnie des zincs. Collection "Demi-mots." Paris: Ramsay, 1986. %%
 This book is a collection of stories and conversations from bars. The epitaph is from Que-neau (about the middle of chapter 2 of Le Chiendent) and #21 tells the story of how Que-neau and Caradec met three dwarves in a bar. Cf. Albert Dérasse, "Raymond Queneau parmi les nains"; Jacques Yonnet, Rue des maléfices and Enchantements sur Paris.
- Caradec, François. "Douze pavés pour Raymond Queneau." Cahiers Raymond Queneau #6 (juillet 1987), pp. 39-45. %% This consists of twelve short poems.
- Caradec, François. "Un Entretien avec Michel Leiris." Temps mêlés #150 + 33/36 (juillet 1987), pp. 168-174. %% This is quite general, and Caradec describes more the conditions of the meeting, his attitudes and insights, than anything that Leiris might say.
- Caradec, François. "Exercices de stylos." Tonus (Clichy), vol. * #560 (18 juin 1973), p. 11. %% Caradec's review of Oulipo, La Littérature potentielle (Créations Re-Créations Ré-créations), is clear as it stands, but it almost seems as if he doesn't dare to go any further and say what he really thinks.
- Caradec, François. "Fromage ou dessert." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 383-391. %% Caradec describes as an "extract" this series of relatively well-known questions which seems to form a text from a novel. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 383-391.
- Caradec, François. Histoire de la littérature enfantine en France. Paris: Albin Michel, 1977. %% Caradec mentions Queneau, especially in regard to his early liking for the "Pieds-Nickelés" of Louis Forton (pp. 46, 60, 207, 208, and 249).
- Caradec, François. "Hommage à Raymond Queneau." Temps mêlés #150 + 11 (février 1981), p. 7. %% This is just a poem.

- Caradec, François. "Les Joyeux Mariniers." Amis de Valentin Brû #24-25 (janvier 2002), pp. 13-14. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Caradec recalls how he met Blavier and got to know him in a group of friends which met near the Porte de Vanves in the early 50s.
- Caradec, François. "La Jubilation." Temps mêlés #150 + 65/68 (printemps 1996), pp. 337-342. %% Caradec speaks of Queneau's joy almost as if it were a spiritual thing.
- Caradec, François. "Lectures d'une enfance." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 29-32. %% This is on Queneau's preferred childhood readings. Cf. Florence Géhéniau, "Queneau analphabète: Répertoire de ses lectures de 1917 à 1976."
- Caradec, François. "Lettristes et tzaristes." Arts et lettres (Paris), an. 2 #10 (* 1947), pp. 63-67. %% Caradec discusses "lettrism" and says that Queneau was to be included in an anthology of pre-lettrists.
- Caradec, François. "Nous deux mon chien." In Bibliothèque municipale du Havre, Raymond Queneau, pp. 13-14. %% This selection is marked "fragment," but the source is unclear. Caradec plays with the canine theme in Queneau's work.
- Caradec, François. "Patati... Patata." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, p. 3. %% Caradec gives a short and general overview of Queneau's 'pataphysical tendencies and recounts an incident concerning Alvaro Rodriguez. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- Caradec, François. "Les Poldèves." In Encyclopédie des farces et attrapes et des mystifications. Ed. François Caradec and Noël Arnaud. Paris: Jean-Jacques Pauvert, 1964, pp. 95-98. %% Caradec gives the origin of the "poldève" hoax along with many details and texts from it.
- Caradec, François. "Queneau collectionneur." Amis de Valentin Brû #28-29 (novembre 1984), pp. 67-69. %% This is not really important: Queneau collected stamp obliterations and toilet paper wrappings...
- Caradec, François. "Queneau et le lettrisme." Amis de Valentin Brû #30 (avril 1985), p. 45. %% Caradec cites a brief note by Gabriel Pomerand from the periodical La Dictature lettriste, of which there was only one issue published.
- Caradec, François. "Queneau et le prix de l'humour noir." Amis de Valentin Brû #22 (mai 1983), pp. 36-37. %% Caradec complements Noël Arnaud's article of the same title in commenting on a letter of Queneau.
- Caradec, François. "Raymond Queneau éditeur de Sally Mara." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 91-95. %% Caradec reflects on the "reality" of Queneau's authorship of the Oeuvres complètes de Sally Mara, with much reference to Boris Vian.
- Caradec, François. "Raymond Queneau et Colette de l'Académie Goncourt." Cahiers Raymond Queneau #2-3 (mars 1987), p. 64. %% This is an interesting note on the Gabriel/Marcel connection in Zazie dans le métro and in Colette's Claudine books, both in terms of names and homosexuality.
- Caradec, François. "Raymond Queneau, témoin de son temps ou Pour une réforme du calendrier." Temps mêlés #150 + 17/19 (avril 1983), pp. 37-41. %% Caradec's short presentation wanders through many points and would be hard to summarize.
- Caradec, François. Raymond Queneau un poète. Collection "Folio Junior en poésie," #31. Paris: Gallimard, 1982. %% This consists of a selection of about 120 poems from just a-

bout all of Queneau's collections, seven "exercices de style," and "Un Conte à votre façon." Caradec briefly introduces each of the three sections and includes a good number of photos of Queneau. Cf. J.-P. M., CR of François Caradec's Raymond Queneau un poète.

- Caradec, François. Raymond Queneau un poète. Collection "Folio Junior en poésie," #31. Paris: Gallimard, 2001. %% This is basically the same as the original edition but is in a larger format and has a new preface.
- Caradec, François. "Raymond Queneau 75012 Paris." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 305-312. %% Caradec outlines Queneau's references to Paris, especially in Courir les rues (he enumerates and codifies the streets and "monuments") but also in "Connaissez-vous Paris?" and various novels. This article reappeared in the 1999 edition. Cf. Daniel Delbreil, "Parigolades"; Claude Kremer-Carwana, "A la découverte de Raymond Queneau dans Paris, le douzième arrondissement, à travers son recueil de poèmes Courir les rues."
- Caradec, François. "La Rime à Queneau c'est pas du guano." Temps mêlés #150 + 25/28 (mai 1985), pp. 245-260. %% Caradec looks at Queneau's sometimes unusual rhymes.
- Caradec, François. "Un Roussellâtre: Raymond Queneau." Quinzaine littéraire (Paris), vol. * #256 (16 mai 1977), p. 9. %% This shares material with Caradec's "Vide Raymond Roussel."
- Caradec, François. "Souvenirs d'enfance." Temps mêlés #150 + 1 (printemps 1978), p. 39. %% Caradec tells Queneau one of his childhood memories and Queneau responds.
- Caradec, François. "Sur Deux Photographies de Raymond Queneau." Théâtre à Toulouse (Toulouse), an. 11 #2 (janvier-mars 1986), p. 5. %% Caradec uses two photos of Queneau, one serious and one laughing, as a basis for describing the two sides of his personality and his work.
- Caradec, François. "Les Surdoués." Amis de Valentin Brû #34 (mai 1986), p. 58. %% This is a sort of poem/joke concerning future noteworthies playing in a schoolyard.
- Caradec, François. "Veuillez trouver ci-inclus." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 267-281. %% Caradec has a selection of different sorts of short oulipian texts.
- Caradec, François. "Vide Raymond Roussel." Mélusine (Cahiers du Centre de recherches sur le surréalisme) #6 ("Raymond Roussel en gloire"). Lausanne: Editions de l'Age de l'Homme, 1983, pp. 29-38. %% Part of this had appeared in a different form in Caradec's "Un Roussellâtre: Raymond Queneau."
- Caradec, François. "La Voie du troisième secteur." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 157-181. %% Caradec proposes the possibility of texts which could be read by two people at once, and he offers various possibilities. This text, for example, is printed with each left-hand page being reprinted upside down on the right-hand page... Caradec includes a short essay by François Le Lionnais entitled "Le Troisième Secteur."
- Caradec, François. "105 Proverbes liftés, suivis de quelques proverbes soldés." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 193-205. %% Caradec has updated and redirected these proverbs...
- Caradec, François, and Alain Weill. Le Café-concert. Paris: Atelier Hachette / Massin, 1980. %% The authors cite Queneau's saying how much he liked Dranem, a café-concert comic.

- Cf. Claude Rameil, La TSF de Raymond Queneau, pp. 100-101 for the source of his words.
- Caradec, François. Cf. Jacques Bens, De l'Oulipo et de la Chandelle verte; Daniel Delbreil, "Grande Soirée Queneau à la S.G.D.L."; Oulipo, "Autres morales élémentaires" and "S + 7, le retour"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 154, 155, 170, 180, 181, 186, 231, 234, 237, 249, 270, 279, 281, 284, 292, 330, 354 (note 117), 362 (note 181), 364 (note 209), 367 (note 242), 372 (note 285), and 382 (note 362); Claude Rameil, "Raymond Queneau au Collège"; Robert Scipion, "Mon Ami Pierrot."
- Caraion, Ion. "Cind unul face dragoste cu zero." In Raymond Queneau: Arta poetica. Ed., trans., and pref. Ion Caraion. Ill. Yvonne Hasan. Bucuresti: Albatros, 1979, pp. 5-27.
- Caraion, Ion. "Literatura combinatorie." Gazeta literara (Bucuresti), an. 12 #16 (= #579) (15 aprilie 1965), p. 8. %% Caraion discusses both the Exercices de style and Cent Mille Millions de poèmes.
- Caraion, Ion. "Literatura combinatorie." In his Deutul cu crinii. Bucuresti: Cartea românească, 1972, pp. 522-527. %% This text is almost exactly the same as his other text of this name.
- Caraion, Ion. "Literatur_ s, i contraliteratur_." România literara (Bucuresti), an. 12 #23 (7 june 1979), pp. 20-21. %% This appears to be a rather general review of Queneau's work, written in Romanian.
- Caraion, Ion. "Poesie si plastica." Arta (Bucuresti), an. 16 #11 (* 1969), p. 16. %% Caraion introduces some translations of Queneau's poetry.
- Caraion, Ion, ed. Raymond Queneau: Arta poetica. Trans. and pref. Ion Caraion. Ill. Yvonne Hasan. Collection "Cele mai frumoase poezii," #175. Bucuresti: Albatros, 1979. %% This work is a translation into Romanian of all or most of Battre la campagne, Fendre les flots, and Courir les rues, preceded by a preface, four poems from "Art poétique," and "Quand Un fit l'amour avec zéro."
- Caraion, Ion, and Ovid S. Crohm_ Iniceanu, ed. Antologia poeziei franceze de la Rimbaud pîn_ azi. 3 vol. Collection "Biblioteca pentru toti." Bucuresti: Editura Minerva, 1975. %% The editors include translations of 17 poems by Queneau, all of them translated by Caraion (volume 2, pp 409-420): L'Instant fatal: "Pour un art poétique (v)," "A d'autres," and "Tant de sueur humaine"; "Nicolas chien d'expérience"; Courir les rues: "Le métro aérien," "Graffiti," "Place de la Bastille," "Le petit peuple des statues"; Battre la campagne: "Les pauvres gens," "Urbanisme," "Mon beau Paris," and "Souviens toi du vase de Vix"; ? and ?; Battre la campagne: "En 1913" and "L'Esprit et la matière"; and Fendre les flots: "Dé-couvert des pictogrammes."
- Caraion, Ion. Cf. Queneau, "L'Atelier de Brancusi," "Poeme," "Poems," and "Taranul la oras."
- Carassou, Michel. Cf. Henri Béhar and Michel Carassou, Le Surréalisme.
- Carassus, Emilien. "Zizi à la pêche." Temps mêlés #150 + 9 (octobre 1980), pp. 16-21. %% This is a brief pastiche in the style of Zazie dans le métro.
- Carassus, Emilien. Cf. Mireille Cazaux, "Le Langage comme jeu et comme voie d'accès à la création romanesque de Raymond Queneau."
- Carat, Jacques. "Crise de l'imprimerie." Paru (Paris / Monaco), vol. * #44 (juillet 1948), p. 120. %% Carat describes some of the problems involved in the world of the press at this

time, with specific reference to Queneau, "L'Appel de Queneau." Cf. the entry under "Co-mité national des écrivains" and 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.

Carat, Jacques. CR of On est toujours trop bon avec les femmes. Paru (Paris / Monaco), vol. * #45 (août 1948), p. 30. %% Carat does not care much for the novel, to which he gives a certain number of words.

Carbou, Jacques. "Humeur." Amis de Valentin Brû #34 (mai 1986), pp. 56-57. %% This is on

Pierre de Boisdeffre, for whom Carbou doesn't care much.

Carbou, Jacques. "Lolita et Zazie." Cahiers Raymond Queneau #1 (automne 1986), p. 92. %% Carbou cites a question by Alfred Appel and the response of Vladimir Nabokov, touching briefly on the Exercices de style and Zazie dans le métro. This question and answer originally appeared in Novel; cf. Alfred Appel, "Conversations with Nabokov."

Carbou, Jacques. "Mario Prassinis." Amis de Valentin Brû #15 (15 mai 1981), pp. 41-42. %% Carbou gives a short review of relations between Queneau and Prassinis.

Carbou, Jacques. "Note sur l'exposition Bataille - Queneau." Amis de Valentin Brû #22 (mai 1983), pp. 54-56. %% Going beyond the limits of the title, Carbou has some rather interesting comments on the relations between the two authors. Cf. Anonymous, ed., Georges Bataille et Raymond Queneau 1930-1940.

Carbou, Jacques. "Queneau et la philosophie ou Queneau philosophe." Temps mêlés #150 + 33/36 (juillet 1987), pp. 37-42. %% Carbou offers a short but good summary of Queneau's involvement with philosophy, with a transcript (pp. 43-50) of the discussion following this presentation at the third Verviers colloquium.

Carbou, Jacques. "Queneau et les poissons." Nuit blanche (Québec), vol. * #49 (septembre-novembre 1992), pp. 47-48. %% Carbou looks at the importance of fish in Queneau's life, especially in regard to Saint-Glinglin and with an aside concerning Monty Python's interest in them...

Carbou, Jacques. "Queneau post-moderne?" Amis de Valentin Brû #32-33 (décembre 1985), pp. 74-77. %% Carbou disagrees with the article by Jean-Pierre Salgas, "Théo mon ami."

Carbou, Jacques. Cf. Gérald Antoine, "Raymond Queneau et la langue française."

Carco, Francis. Cf. Anonymous, "Les Exercices de style baptisés dans un autobus."

Cardonne-Arlyck, Elisabeth. Cf. Michael Sheringham, "Dans le quotidien. Immersion, résistance, liberté. Raymond Queneau, Anne Portugal."

Carduner, Jean. "L'Année littéraire." French Review (Baltimore), vol. 33 #3 (january 1960), pp. 223-231. %% Carduner just barely mentions Zazie dans le métro.

Carduner, Jean. "L'Année littéraire 1955-56 en France." French Review (Baltimore), vol. 30 #3 (january 1957), pp. 185-194. %% Carduner gives a very brief mention to the Encyclopédie de la Pléiade (p. 186).

Carduner, Jean R. "L'Année littéraire 1961-1962 en France." French Review (Baltimore), vol. 36 #3 (january 1963), pp. 235-244. %% Carduner refers to Queneau rather positively in regard to the Cent Mille Milliards de poèmes, Les Exercices de style, and the "S + 7" method of textual transformation (p. 239).

- Carduner, Jean. CR of L'Encyclopédie de la Pléiade. French Review (Baltimore), vol. 30 #2 (december 1956), p. 173. %% Carduner offers a description which attempts to be a solid evaluation.
- Carelman, Jacques. "L'OupeinPo." Page des libraires: Magazine des libraires clé (Paris), vol. * #40 (mai-juin 1996), p. 45. %% Carelman gives some idea of the origin, practices, and members of the OuPeinPo (Ouvroir de Peinture Potentielle).
- Carelman, Jacques. "Tentative d'illustration des oeuvres littéraires par des moyens paralittéraires." In Entretiens sur la paralittérature. Ed. Noël Arnaud, Francis Lacassin, and Jean Tortel. Paris: Plon, 1970, pp. 361-371. %% Carelman comments on what he was trying to achieve in the two editions of Queneau which he presented, the 1966 Zazie dans le métro and the 1979 Exercices de style. Cf. also Anonymous, "Le Père de Zazie vous propose de faire des exercices"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 283-284, 290, 337, 372 (note 283), 380 (note 350) and 381 (note 352).
- Carelman, Jacques. Cf. Noël Arnaud, "Poèmes Algol"; Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)"; Massin, "Exercices de typographie"; O. L., "L'Incroyable réussite du week-end 'Temps-Mêlés'."
- Caresmel, Sylvain. Cf. Marie-Claude Cherqui, "Exposition-Hommage à Raymond Queneau."
- Cariguel, Olivier. CR of Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle. Histoires littéraires (Paris), vol. 3 #11 (juillet-septembre 2002), pp. 205-206. %% Cariguel offers a rich and nuanced review of Queneau's work.
- Carlier, Jean. "Appel au meurtre des 'Jeunes Auteurs réunis,' 'impulsifs par tempérament.'" Combat (Paris), an. 11 #2344 (16 janvier 1952), p. 3. %% Carlier presents Jean-Pierre Rosnay's Lettre ouvert au public, a manifest against the literary establishment which names Queneau. Cf. Queneau, "Preface to Anthologie des jeunes auteurs"; Marc Régent, "Pour une littérature de l'authenticité."
- Carlier, Jean. "Au Théâtre de la Huchette les Trois (qui sont dix-huit) veulent révéler aux Parisiens un 'élisabéthain scandaleux.'" Combat (Paris), an. 11 #2384 (3 mars 1952), p. 2. %% Carlier gives some details about the background and staging of Cyril Tourneur's "The Re-venger's Tragedy," adapted here under the title "Gloriana sera vengée." He adds brief statements from Marcel Schwob and T. S. Eliot about Tourneur, as well as citing Queneau's "Cyril Tourneur, dramaturge noir."
- Carlut, Charles. Cf. Germaine Brée and Charles Carlut, ed., France de nos jours.
- Carone, Walter. Cf. Queneau and Walter Carone, Les Champs Elysées; Yves Salgues and Walter Carone, "Zizi Jeanmaire: Un Match de trois mois contre sa jambe."
- Carofiglio, V. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau."
- Carpentier, Alejo. "Un Homme de contraste." Le Monde (Paris), an. 36 #10572 (26 janvier 1979), p. 28. %% In this description of Robert Desnos and his spirit, Carpentier refers back to the group of friends which he knew who surrounded Desnos in 1930-1934, Queneau among them.

Carpentier, Alejo. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 147 and 235-236;

Gabriele Pallotti, CR of Catherine Kerbrat-Orecchioni Les Interactions verbales; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 190.

Carpentier, Line. Cf. Catherine Boré, Line Carpentier, and Paule Collet, ed. Lettres vives: 4^{ième}: Lectures, langue, expression; Catherine Boré, Line Carpentier, and Paule Collet, ed. Lettres vives: 5^{ième}: Lectures, langue, expression.

Carr, Jay. "French Originals." The Boston Globe (Boston), vol. 233 #122 (1 may 1988), p. 108. %% Carr reviews Louis Malle's film version of Zazie dans le métro rather curiously as it is reissued in videocassette for the American market.

Carrara, Alberto. "Icaro involato." Letture (Milano), an. 37 #389 (agosto-settembre 1982), pp. 593-595. %% Carrara reviews the republication of the Clara Lusignoli translation by recounting the plot line and making some general statements.

Carrara, Alberto. "Piccola cosmogonia portatile." Letture (Milano), an. 37 #389 (agosto-settembre 1982), pp. 595-596. %% Carrara gives the usual sort of comments on the Petite Cosmogonie portative.

Carrara, Alberto. "Troppo buoni con le donne." Letture (Milano), an. 40 #416 (aprile 1985), pp. 322-323. %% Carrara's review of the Guglielmi translation of On est toujours trop bon avec les femmes is much better than the usual sort of review but is not outstanding.

Carrier, David. "On Narratology." Philosophy and Literature (Dearborn, Michigan), vol. 8 #1 (april 1984), pp. 32-42. %% This article merely mentions the Exercices de style as an example on p. 38.

Carrière, Paul. "Omajakeno." Le Figaro (Paris), an. 141 #6982 (7 février 1967), p. 16. %% Carrière reviews a new record produced under this name by Eve Griliquez, but on the whole he is just positive.

Carrière, Paul. "Queneau scénariste." Le Figaro (Paris), an. 136 #5562 (21-22 juillet 1962), p. 8. %% Carrière interviews Queneau about the cinema, and the results are both far-ranging and unusual.

Carroll, Carleton W., and William F. Orr. "On the Generalization of the Sestina." Delta (Madison), vol. 5 #1 (spring 1975), pp. 32-44. %% The authors discuss the origin and nature of the sestina and consider Queneau's mathematical contribution to the generalization of such a structure. Cf. Anonymous, (no title) Notices of the American Mathematical Society.

Carroll, Lewis. Pseudonym of Charles Lutwidge Dodgson.

Carron, Estelle. "Le Thème du rêve dans Les Fleurs bleues de Raymond Queneau." Mémoire de licence. Fribourg: Université de Fribourg, 1981. %% Carron does not actually deal with the "dream" aspect in much depth at all.

Carrouges, Michel. CR of Les Temps mêlés. Rencontres (Lyon), vol. #10 (1942), pp. 157-158. %% Carrouges is far more thoughtful and penetrating than most reviewers.

Cartano, Françoise. Cf. David Bellos, Georges Perec: Une Vie dans les mots.

Cartano, Tony. "Raymond Queneau." In Dictionnaire de littérature française contemporaine. Ed. Claude Bonnefoy, Tony Cartano, and Daniel Oster. Paris: Jean-Pierre Delarge, 1977, pp. 273-278. %% Cartano presents a general but relatively long handbook entry.

Cartano, Tony. Cf. Claude Bonnefoy, Panorama critique de la littérature moderne.

Cary, Edmond, and R. W. Jumpelt, ed. Quality in Translation / La Qualité en matière de tra-

- duction. Proceedings of the Third Congress of the International Federation of Translators, 1959. New York: MacMillan, 1963. %% Page 99 has Queneau's responses to three questions concerning translation.
- Casagrande, Jean. CR of G. Mauger's Grammaire pratique du français d'aujourd'hui: Langue parlée, langue écrite. Modern Language Journal (Milwaukee), vol. 54 #3 (march 1970), p. 202. %% Casagrande likes Mauger's designation of his examples as belonging to a particular style or level of language, such as "français écrit" or "langue courante," and he believes that this will make Queneau's language more understandable to readers.
- Casagrande, Jean. "La Syllabe dans l'optique de la loi de position, ou procès et sentence de douteuses notions." General Linguistics (University Park, Pennsylvania), vol. 23 #4 (winter 1983), pp. 246-264. %% Casagrande merely uses an example from Loin de Rueil on p. 250 of a very theoretical article.
- Cassagnau, Laurent. Cf. Isabelle Chol, "Formes de jeux, jeux de formes: Raymond Queneau et le sonnet."
- Cassagne, Pascale. Cf. Emmanuël Souchier, "Une Démocratie peu banale."
- Cassaigne, Julien. Cf. Steven R. Finch, and Julien Cassaigne, "A Class of 1-Additive Sequences and Quadratic Recurrences."
- Cassayre, Sylvie. Les Fleurs bleues de Raymond Queneau. Collection "Lectures d'une oeuvre." Paris: Editions du temps, 1999. %% Cassayre is somewhat constrained by the form, a short manual for students who are preparing for the bac, and so would seem to be limited to the most superficial treatment. Her presentation, however, is much smoother and gives a more unified view of Queneau's novel than most such manuals, and her glossaries and indexes are quite helpful. Cf. Christine Méry, "En Sortant de l'école."
- Cassou, Jean. "Raymond Queneau et le langage parlé." Contemporains (Paris), vol. * #3 (février 1951), pp. 408-410. %% Cassou offers more of a tribute than a critical article.
- Castano, Francisco. "Para no leer siempre lo mismo." Ici et là (), vol. #6 (enero 1988), pp. 46-47. %% Castano reviews Queneau in general while centering on Exercices de style in Antonio Fernandez Ferrer's 1987 translation. This magazine is described as "revista de los profesores de francés en España."
- Castans, Raymond. Dictionnaire de l'esprit. Ill. Daniel Maja. Paris: Editions de Fallois, 1991. %% This work contains 2000 quotations from various authors illustrating various words. Queneau appears on pp. 93, 95, 149, 182, 203, and 302.
- Castella, Christiane. "Le Champ réminiscentiel dans Loin de Rueil de Raymond Queneau: Inter-texte - interdiscours." 2 vol. Mémoire de licence. Directeur Jean Roudaut. Fribourg: Université de Fribourg, 1983. %% This work is much broader than the title suggests and has a great deal to say about "poux" and their significance.
- Castella, Christiane. "Pediculés chez Queneau dans Loin de Rueil." In Thématologie des kleinen petits thèmes littéraires. Ed. Edgar Marsch and Giovanni Pozzi. Collection "Etudes et textes de philologie et littérature," new series, #2. Fribourg: Editions universitaires, 1986, pp. 131-160. %% Castella gives a very detailed presentation of the parasites in Loin de Rueil and their integration into the text.
- Castella, Christiane. "Refrain, rondeau et pastourelle dans Loin de Rueil." Temps mêlés #150 + 25/28 (mai 1985), pp. 209-220. %% Castella discusses the poetic structure of Loin de Rueil and its poetic elements.

- Castellaneta, Carlo. "Rivoluzionari sì, ma gentiluomini." Oggi (Milano), an. 40 #40 (3 ottobre 1984), p. 97. %% The author reviews Troppo buoni con le donne.
- Castellanos i Llorenc, Carles. Cf. Elena Vilageliu i Albuixech, "Comentari entorn de la traducció de Zazie dans le métro."
- Castelli, Silvana. "I Fiori blu del finimondo." L'Avanti (Roma), an. 71 #164 (13 luglio 1967), p. 3. %% Castelli's review of Italo Calvino's 1967 Einaudi translation of Les Fleurs bleues is rather positive but not outstanding.
- Castelli, Silvana. "Queneau: Icaro involato." Il Caffè (Roma), vol. 16 #5-6 (fine 1969 -- inizio 1970), pp. 226-228. %% Castelli reviews the novel itself here more than Clara Lusignoli's Italian translation.
- Castiglione, Laura. Cf. Enrico Baj, ed., Patafisica: La Scienza delle soluzioni immaginarie; Queneau, "Un Hugo geometra."
- Castoldi, A. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau."
- Castus, Charles. Cf. Carlos Heusch, "30 Aniversario del Oulipo, el obrador de literatura potential."
- Catach, Nina. "Queneau, R." In her Délires de l'orthographe. Paris: Plon, 1989, pp. 190-191. %% Catach briefly touches on Queneau's attitude towards language.
- Catel, Maurice. CR of Les Exercices de style. Livres de France (Paris), an. 15 #2 (février 1964), p. 21. %% Catel gives a very positive review of the Massin/Careman edition.
- Catelli, Nora. "Jugar contra las reglas." El País (Madrid), an. 9 #405 (6 agosto 1987), p. 5. %% Catelli's review of Antonio Fernández Ferrer's translation of Ejercicios de estilo is very well done, but she goes beyond that single work to look at what sort of author Queneau was when he published its first edition.
- Catelli, Nora. "OuLiPo: Que la palabra hable." El País (Madrid), an. 9 #405 (6 agosto 1987), p. 5. %% This is a very general introduction to Queneau and the Oulipo.
- Catelli, Nora. "Queneau en el taller." El País (Madrid), an. 9 #405 (6 agosto 1987), p. 1. %% Catelli gives a very brief and general review of Queneau's life and work.
- Catinchi, Philippe-Jean. "Jeunesse." Le Monde (Paris), an. 55 #17037 (5 novembre 1999), "Le Monde des livres de poche," p. 8. %% Catinchi gives a very positive (but brief) review of the study notes for Les Fleurs bleues created by Domenica Brassel and Patrick Garcia, Raymond Queneau: Les Fleurs bleues. Lecture accompagnée.
- Caton, Valerie. "Aesthetics as Wisdom. The Pursuit of Harmony in the Novels of Raymond Queneau." Doctoral dissertation. Bristol: University of Bristol, 1979. %% Caton's chapters are entitled "Structure," "Time," "Humour," "Language," and "Sagesse."
- Caton, Valerie. "Foreword." In Queneau's We Always Treat Women Too Well. London: John Calder, 1981, pp. 1-6. %% Caton discusses the nature of this work with a relatively extended comparison to James Hadley Chase's No Orchids for Miss Blandish, George Orwell's commentary on that novel, and Queneau's position. This was reprinted without changes in the 2003 New York Review of Books edition.
- Caton, Valerie. "Le Voyage en Grèce." Temps mêlés #150 + 33/36 (juillet 1987), pp. 102-110. %% Caton considers the importance of Queneau's trip to Greece in the fall of 1932 for his later outlook and works.

- Catonné, Jean-Marie. "Ecrivains faussaires." Quai Voltaire (Paris), vol. * #4 (hiver 1992), pp. 117-122. %% Catonné considers what using a pseudonym accomplishes, and he cites the cases of Romain Gary's Emile Ajar as well as Queneau's Sally Mara.
- Catonné, Jean-Marie. Queneau. Collection "Les Dossiers Belfond." Paris: Pierre Belfond, 1992. %% Catonné's work is primarily a summary and synthesis rather than a ground breaker, but the chronology of Queneau's life is quite well done. Cf. R. G., "Queneau défriché"; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Francis Matthys, "Pour faire le point sur Raymond Queneau"; Claude Mourthé, CR of Jean-Marie Catonné's Queneau.
- Catonné, Jean-Marie. "Queneau ou la philosophie recyclée." Quai Voltaire (Paris), vol. * #5 (printemps 1992), pp. 17-25. %% Catonné speaks of the influence of Queneau's philosophy on his novel writing, especially in regard to Le Chiendent and Gueule de Pierre.
- Cattabiani, Alfredo. "Le Ardite Fantasia di Raymond Queneau." Il Nostro Tempo (Torino), vol. # (agosto 1967), p. %% This is a review of Italo Calvino's Italian translation of Les Fleurs bleues, I Fiori blu.
- Cau, Jean. Le Coup de Barre. Paris: Gallimard, 1950. %% One of the characters in this novel comments on Queneau's being very entertaining (p. 221).
- Cau, Jean. "Jean Cau contre Roger Nimier... ..et pour Raymond Queneau." Opéra (Paris), an. 7 #298 (8 novembre 1950), p. 2. %% Cau simply recommends Bâtons, chiffres et lettres (and all Queneau's works) after condemning Nimier.
- Cau, Jean. "Patrick Modiano marié, un enfant et un livret de famille de 180 pages." Paris-match (Paris), vol. * #1472 (12 août 1977), p. 13. %% This article has barely more than a mention of Queneau's name.
- Cau, Jean. "Queneau inconnu." Paris-match (Paris), vol. * #1934 (20 juin 1986), pp. 3-5. %% Cau gives a rather general presentation of Queneau as a person and then concentrates on his "spiritual" life as revealed in the Journal 1939-1940.
- Cau, Jean. "Raymond Queneau." In his Croquis de mémoire. Paris: Julliard, 1985, pp. 81-83. %% This is a pleasant but meaningless article which nonetheless has one or two interesting anecdotes.
- Cau, Jean. "1945-50 Notre Après-Guerre." Paris-match (Paris), vol. * #1685 (11 septembre 1981), pp. 58-82. %% This gives the general tone of the period when Queneau was celebrated in the Latin Quarter, including photos from the "Rose rouge," but it only mentions Queneau in the teaser.
- Cau, Jean. "Le Reportage incroyable." L'Express (Paris), vol. * #405 (19 mars 1959), pp. 32-36. %% In an article on three days in his life Raoul Lévy recounts how he bought the film rights to Zazie dans le métro (p. 33).
- Cau, Jean. Cf. Anonymous, "Un Grave Débat"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 31.
- Cauliez, Armand-J. "Le Public a-t-il le cinéma qu'il mérite et qu'il désire?" Age nouveau (Paris), vol. * #24 (* 1947), pp. 51-54. %% Cauliez just mentions Queneau (p. 53) as having written a film scenario.
- Caumont, Jacques, and Jennifer Gough-Cooper. "Un Arriéré d'épîtres par les fondateurs de l'Académie." Prosopopées (Rouen), an. 3 #5 (mars 1980), pp. 65-66. %% The authors offer some brief factual comments on aspects of On est toujours trop bon avec les femmes. Cf. Noël Arnaud, "Queneau à Dublin avec Marcel Duchamp."

Cauvin, Jean-Pierre. Cf. Queneau, "Exercices de style."

Cavanna, François. Bête et méchant. Paris: Belfond, 1981. %% This is the third volume of Ca-

vanna's autobiography (after Ritals and Russkoffs, before Les Yeux plus grands que le ventre), and he relates his work in founding Hara-Kiri ("journal bête et méchant") and later Charlie-hebdo. On p. 196 he mentions how Gébé (one of the cartoonists he worked with) was ready to publish a comic strip based on Zazie dans le métro (cf. Anonymous, "Télé-grammes"). This passage can also be found on pp. 223-224 of the Livre de Poche edition.

Cavezzali, Gabriella. "Queneau e Calvino: L'Algebra 'déguiée'." Micromégas (Roma), vol. 12

#3 (= #34)(settembre-dicembre 1985), pp. 91-101. %% Cavezzali writes on Queneau's influence on Calvino and the use both men made of mathematical structuring and humor.

Caws, Mary Ann. "Queneau, Raymond." In Columbia Dictionary of Modern European Literature. Ed. Jean-Albert Bédé and William B. Edgerton. New York: Columbia University Press, 1980, pp. 653-654. %% Caws gives a brief but rather complete view of Queneau's works and interests.

Caws, Mary Ann. "Whatever is Fitting in a Text (On Being Buttoned in a Scene)." In Intertextuality: New Perspectives in Criticism. Ed. Jeanine Parisier Plottel and Hanna Charney. New York: New York Literary Forum, 1978, pp. 275-280. %% Caws briefly discusses the Exercices de style (pp. 278-279) in terms of the button.

Caws, Mary Ann. Cf. Queneau, Exercices in Style: "Surprises," "Dream," "Rainbow," and "Interjections."

Cayatte, André. Cf. Queneau, "Quand le cinéma paie ses dettes."

Cazalis, Anne-Marie. Les Mémoires d'une Anne. Paris: Stock, 1976. %% Cazalis recounts (pp. 98-103) the story of Juliette Gréco's singing "Si tu t'imagines" somewhat differently than Gréco does. Cf. Gréco, Jujube; Michel Grisolia and Françoise Mallet-Joris, Juliette Gréco; Michel Lécureur, Raymond Queneau, p. 360.

Cazalis, Anne-Marie. Cf. Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse.

Cazals, Henri. "M. Queneau a-t-il un brevet d'invention?" Combat (Paris), an. * #5048 (19 septembre 1960), p. 3. %% This looks at the commercial spinoff products from Zazie dans le métro.

Cazaux, Mireille. "Le Langage comme jeu et comme voie d'accès à la création romanesque de Raymond Queneau." Mémoire de maîtrise. Directeur Emilien Carassus. Toulouse: Faculté des lettres, 1969. %% Cazaux is fairly straightforward and almost predictable.

Cazeneuve, Annie. Cf. Anne Heurgon-Desjardins, "Les Décades de Pontigny et de Cerisy: De Gide à Queneau."

Cazes, Hélène. "Les Aventurières de la langue perdue. Les Canadiennes dans Les Fleurs bleues." Temps mêlés #150 + 57/60 (automne 1993), pp. 56-74. %% Cazes shows how Queneau's use of language in this novel structures the plot and the characters, especially in regard to the role of the "canadiennes."

Cèbes, Gilles. Cf. Yves Alion and Gilles Cèbes, "Entretien."

Ceccaldi, Daniel. Cf. Denise Fasquelle, "Un Bonheur contagieux."

Ceccaldi, Vanina. "Prêtres, curés et ecclésiastiques en tous genres dans les romans de Ray-

mond 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.]

Cederna, Camilla. "Milano patafisica." L'Espresso (Roma), an. 10 #12 (22 marzo 1964), p. 24.

%% Cederna gives some idea of the founding meeting of the Italian College of 'Pataphysics.

Célérier, Alain. "Raymond Queneau, bon anniversaire." Combat (Paris), an. * #5805 (22 février 1963), p. 9. %% This is only a rather general article.

Celotti, Nadine. "L'Intraducibile Queneau tradotto." Annuario. Scuola superiore di Lingue Moderne (Trieste), vol. * #1 (* 1985), pp. 139-145. %% Celotti discusses some of the specific problems which Eco faced in translating the Exercices de style into Italian.

Cellard, Jacques. Anthologie de la littérature argotique des origines à nos jours. Paris: Mazarine, 1985. %% Cellard prints the "exercice de style" "Loucherbèm" and comments on the nature of that argot as well as javanais, verlan, and largonji (pp. 408-409). Cf. Marc Plénat, "Lotulenoque sur la lorphologiemique du loucherbem de Layrondmuche Leneauques."

Cellard, Jacques. "Raymond Guérin et les trois soeurs." Le Monde (Paris), an. 38 #11401 (25 septembre 1981), p. 21. %% This has merely an offhanded mention of Queneau.

Cellard, Jacques. "Technologie du jeans." Le Monde (Paris), an. 37 #10933 (23 mars 1980), "Le Monde Dimanche," p. xviii. %% There is just a mention of Zazie dans le métro in an article on a new dictionary.

Cellard, Jacques. "Terminologie." Le Monde (Paris), an. 31 #9138 (2 juin 1974), p. 15. %% This relates the new word "tee-shirt" to Zazie dans le métro.

Celo, Lionel. CR of Bâtons, chiffres et lettres. Contacts littéraires et sociaux (Paris), an. 2 #6 (février 1951), p. 13. %% Celo's review is a cut about others: he concentrates on Queneau's concerns with the nature and form of language and is sharp enough to sense that there is something not quite right about the direction that Queneau takes on the whole...

Cendrars, Blaise. Cf. Jérôme Meizoz, "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)"; Jean-Michel Pochet, "Eponge Queneau?"; "Les Poémiens," (No title); Patrick Rambaud, Bernard Pivot reçoit...: Breton, Camus, Céline, Cendrars, Cocteau, Queneau, Sartre, Vian; Ian Revie, "The Banality of Modernism. Order and Adventure in Twentieth-Century Poetry"; Peter D. Tame, "The Twentieth Century, 1900-1945"; Marie-Louise Terray, "Anvers: Le Travail du repentir."

Cendrey, Jean-Yves. Cf. Emile J. Talbot, CR of Jean-Yves Cendrey's Les Morts vont vite.

Cérésa, François. "Queneau mélange les pinceaux." Le Figaro (Paris), an. * #18416 (23 octobre 2003), "Figaro littéraire," p. 8. %% Cérésa presents a pleasant mass-media introduction to Dominique Charnay's Queneau: Dessins, gouaches et aquarelles.

Cerf, Claudine, ed. "Le Bal des couleurs." Incitation à l'expression (Paris), vol. * #13 (* 1978), pp. 6-14 passim. %% This is a publication of the CNDP-RTF (= Centre national de documentation pédagogique / Radio-télévision françaises). It consists of 11 slides, a supple plastic phonograph record, and a printed text of the program which the slides and record create. Cerf includes Queneau's Courir les rues: "En cas d'arrêt même prolongé,"

- "Voies," "Tour squelettique," "Destin du sportif," and "Parvis Notre-Dame."
- Cerf, Claudine. Cf. Jacqueline Margueritte and Claudine Cerf, Raymond Queneau (1903-1976).
- Cerf, Alain and Michèle. "Catherine, 10 ans: C'est Zazie." Elle (Paris), vol. * #742 (11 mars 1960), p. 71. %% This is, at root, a publicity presentation of Catherine Demongeot.
- Cerisier, Alban. "Queneau, éditeur." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 36-39. %% Cerisier outlines Queneau's involvement with Gallimard in a most helpful and detailed manner for such a short article. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- de Cervantes, Miguel. Cf. D. Brian Mann, "Soldiers, Stalkers, & Scribes: Invading and Liberating Public Spaces in the Pulp Fiction of Raymond Queneau."
- Cervoni, Albert. "Zazie dans le Littré." La France nouvelle (Paris), vol. * #785 (2 novembre 1960), pp. 23-24. %% Cervoni's review of the film version of Zazie dans le métro is quite positive and detailed.
- Cézan, Claude. "Que pensez-vous de ... la parthénogenèse?" Les Nouvelles littéraires (Paris), vol. 29 #1188 (8 juin 1950), p. 1. %% This is just Queneau's evasive reply to this survey question. Cf. Queneau, "Avant-propos à Notes d'un biologiste."
- Ch., R. "Un Film comique et une grande reprise en tête des recettes de cinéma." France-soir (Paris), an. * #* (20 juin 1971), p. 11. %% The author records ticket sales at movie theaters for the preceding week, noting that the film version of On est toujours trop bon avec les femmes was the most popular and suggesting why.
- Ch., R. "Recettes de cinéma: «Le Messenger» affiche complet." France-soir (Paris), an. * #* (27-28 juin 1971), p. 11. %% The author notes that the film version of On est toujours trop bon avec les femmes still lead ticket sales for the past week. Cf. Anonymous, "«On est toujours trop bon avec les femmes » en tête des meilleures recettes de films."