

- Chabanne, Jean-Charles. "En lisant les lecteurs de Queneau: Les Théories implicites de l'humour dans le discours critique." Temps mêlés #150 + 65/68 (printemps 1996), pp. 285-300. %% Chabanne considers just what constitutes humor in Queneau's works and what its purpose is.
- Chabanne, Jean-Charles. "L'Humour' dans les quatre derniers romans de Raymond Queneau: Le Dimanche de la vie (1952), Zazie dans le métro (1959), Les Fleurs bleues (1965), et Le Vol d'Icare (1968)." Thèse de doctorat de 3^e cycle. Directeur Claude Abastado. Paris: Université de Paris X (Nanterre), 1983. %% Chabanne concentrates on the nature of humor in itself and has little interest in the four novels as such.
- Chabanne, Jean-Charles. "La Môme Néant dans le métro. Jean Tardieu et Raymond Queneau." La Sape (Montgeron, Essonne), vol. * #32 (janvier 1993), pp. 70-79. %% Chabanne compares stylistic aspects of Jean Tardieu and Queneau in terms of a poem on Queneau by Tardieu.
- Chabanne, Jean-Charles. "'Philosophes et voyous': Une Collaboration inachevée aux Temps modernes (1951)." Temps mêlés #150 + 33/36 (juillet 1987), pp. 53-65. %% Chabanne does a very good job of analyzing the origin and direction of "Philosophes et voyous."
- Chabanne, Jean-Charles. "Queneau et la linguistique." Temps mêlés #150 + 57/60 (automne 1993), pp. 23-55. %% Chabanne considers Queneau's interest in language first by looking at the historical sequence of the articles which Queneau devoted to the subject, including a bibliography of these works, and then by analyzing just what this development has to tell us. Chabanne emphasizes the role of Joseph Vendryès.
- Chabanne, Jean-Charles. "Queneau, Les Temps modernes, Sartre." Temps mêlés #150 + 33/36 (juillet 1987), pp. 355-361. %% Chabanne's article knits together a number of points where these three elements intersect and draws some conclusions, albeit rather partial and restrained ones. Cf. Deirdre Bair, Simone de Beauvoir: A Biography, pp. 298 and 316; Emmanuël Souchier, "'Philosophes et voyous' ou l'engagement' mis entre parenthèses."
- Chabanne, Jean-Charles. "Rire et philosophie dans l'oeuvre de Raymond Queneau." In Rire et littérature. Ed. Joë Friedemann. Collection "Humoresques," #9. Saint-Denis: Presses universitaires de Vincennes, 1998, pp. 77-87. %% Chabanne reviews the various works and passages in Queneau which show a philosophical interest or bias and then passes on to consider how laughter can be rooted in this more serious concern. Chabanne only scratches the surface of this question, and one might hope to see him treat this in more depth and at greater length some day.
- Chabanne, Jean-Charles. "Le Sourire du texte." Temps mêlés #150 + 25/28 (mai 1985), pp. 271-278. %% This concerns L'Instant fatal: "Pour un art poétique" (viii).
- Chabert, Pierre. CR of Fendre les flots. Le Pont de l'épée (Paris), vol. * #42-43 (* 1970), pp. 260-262. %% Chabert is positive, and his review is a bit more profound than most.
- Chaillou, Michel. Cf. Alain Chevrier, "Sur les clefs d'Odile de Raymond Queneau."
- Chaine, Olivier. "Si tu t'imagines, poète, poète..." Arts (Paris), an. * #830 (12 juillet 1961), p. 2. %% In a simple review of Cent Mille Milliards de poèmes, Chaine centers on the aspect of combination and chance.
- Chaissac, Gaston. Cf. Laurence Benaim, "Au Bonheur des bibliophiles. L'Importante Collection de livres du vingtième siècle du professeur Millot dispersée à Paris"; Mathieu Lindon, "Inconnu en Normandie"; Michel Ragon, "Gaston Chaissac: The Aesthete in the Leather Apron."

- Chaize, Paul. "Les Londiniens participent sans le savoir aux aventures de M. Ripois." Le Figaro (Paris), an. 127 #2752 (15 juillet 1953), p. 8. %% Chaize notes how much René Clément uses the city of London as a backdrop for his "Monsieur Ripois."
- Chaki, Charles. "Une Encyclopédie filmée." Dernières Nouvelles d'Alsace (Strasbourg), an. 72 #100 (27 avril 1952), p. 6. %% Chaki just barely mentions Queneau and "Arithmétique" even though the picture accompanying the article shows a scene from the film.
- Chalais, François. "Barreaux sans prisons." Carrefour (Paris), vol. 7 #280 (24 janvier 1950), p. 11. %% Chalais finds Queneau "tourmenté" in his Preface to Rendez-vous de juillet, the work by Jean Queval.
- Chalon, Jean. "Le Drôle de journal de Raymond Queneau." Le Figaro (Paris), an. * #12980 (26 mai 1986), "Figaro littéraire," p. xii. %% Chalon gives a fairly good review of Queneau's Journal 1939-1940.
- Chalon, Jean. "Les Mémoires d'Alexandre." Le Figaro littéraire (Paris), an. * #1140 (19 février 1968), p. 16. %% Chalon tells how Queneau had sent to André Breton a "cahier" of anonymous surrealist poetry which Breton loved but then lost in a taxi. Queneau admitted to Breton a few days later that he was the poetry's author and that he still had the original poems. This is a review of Maxime Alexandre's Mémoires d'un surréaliste.
- Chalon, Jean, and Bernard Pivot. "Restaurants littéraires." Le Figaro littéraire (Paris), an. * 1045 (28 avril 1966), pp. 3-4. %% This has little more than a picture of Queneau.
- Chalon, Jean, and Jean Prasteau. "Le Tour du monde de la littérature." Le Figaro littéraire (Paris), an. 20 #997 (27 mai 1965), p. 20. %% The authors say that Georges-Emmanuel Clancier edited Les Ecrivains contemporains for the Mazenod publishing house, a work which would complete the three volumes which Queneau had edited in the Les Ecrivains célèbres series.
- Chambelland, Guy. "Cerner le poète." Pont de l'épée (Paris), an. 3 #8 (octobre 1959), pp. 66-71. %% Chambelland just barely manages to mention Queneau and to give one or two examples of his poetry from Le Chien à la mandoline, "La Nuit rurale" and "Eternels Regrets."
- Chamberlin, J. E. CR of Teo Savory's translation and presentation of Selected Poems by Raymond Queneau. Hudson Review (New York), vol. 30 #1 (spring 1977), pp. 116-117. %% Chamberlin believes that Savory has done a fine job in doing a difficult translation.
- Chambers, Ross. "Pour une poétique de la panne." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 147-161. %% Chambers considers the nature of the word "panne" and how this is reflected in Courir les rues: "En cas d'arrêt même prolongé" and in Battre la campagne: "La Main à la plume." He then proceeds to discuss the relationship between poetry and modernity, referring to Fendre les flots: "Port-aviation."
- Chambers, Ross. "Zizanie dans la métropole, ou la séduction du désordre." In Paris et le phénomène des capitales littéraires, carrefour ou dialogue des cultures. Actes du premier con-grès international du CRLC, 22-26 mai 1984. Vol. I. Paris: Presses universitaires de l'Université Paris-Sorbonne [Paris IV], 1986, pp. 37-45. %% Chambers compares Zazie dans le métro to James Joyce's Ulysses. CRLC = Centre de recherches en littérature comparée.
- Chambers, Ross. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 285 and

381 (note 352).

Chambon, Jacques. Cf. Robert Louit and Jacques Chambon, "France."

Chamier, Suzanne. "Chêne et chien by Raymond Queneau." Translation Review (Richardson, Texas), vol. * #53 (* 1997), pp. 23-25. %% Chamier's review of Madeleine Velguth's translation considers not only Queneau's text but also the difficulties which Velguth faced in her task.

Chamier, Suzanne. "The Experimental Poetics of Raymond Queneau." PhD at Washington University (Saint Louis, Missouri), 1985. Director Michel Rybalka. Dissertation Abstracts International, vol. 46 #7 (january 1986), p. 1961A. %% Chamier's dissertation con-siders Queneau's poetry in general, with some concentration on his reaction to accepted and "timeless" standards, his "ludic invention," his interest in actual speech patterns, and his methods of composition. She looks especially at Chêne et chien, "Les Ziaux," and "Explication des métaphores" and includes English translations of 18 poems from Fendre les flots.

Chamier, Suzanne. "Pataphysics and Poetry." In Teo Savory, Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems. Greensboro, North Carolina: Unicorn Press, 1985, pp. i-iv. %% This is just a general introduction which touches on many aspects of Queneau's poetry and art.

Chamier, Suzanne. "Stolen Goods: Appropriation and Intertextuality in Queneau's Reading of Faulkner." Faulkner Journal (Ada, Ohio), vol. 13 #1-2 (may 1998), special issue "Faulkner the Reiver," pp. 16-36. %% Chamier has used a number of sources to illuminate the questions which Queneau posed in his Preface to Faulkner's Moustiques and to situate and interpret the answers to those questions. This article will remain of singular value in understanding what Queneau had to say about not only Faulkner's novel but about the authorial process itself. Following the body of her article, Chamier includes the original of Queneau's Preface and her translation of it into English (pp. 25-34). Cf. Philip G. Cohen and Joseph R. Urgo, "Faulkner."

Chamier, Suzanne. Cf. also Suzanne Chamier Wixson, apparently her married name.

Champigny, Robert J. Cf. Gilberte Van Treese, "Glossaire pour servir à la lecture des romans de Raymond Queneau."

Chancel, Jacques. "Loin de Rueil: Triste échec." Paris-jour (Paris), an. 18 #676 (20 novembre 1961), p. 15. %% Chancel likes absolutely nothing about the TNP stage production: "L'oeuvre de Raymond Queneau n'est qu'une erreur de plus."

Chanel, Coco. Cf. Carmen Tessier, "Les Confidences de la commère" (15 mars 1959).

Chanteau, Clara. "Books Without Tears." Times Literary Supplement (London), vol. * #4121 (26 march 1982), p. 349. %% Chanteau just makes a mention of Zazie dans le métro.

Chaouli, Michel. "How Interactive Can Fiction Be?" Critical Inquiry (Chicago), vol. 31 #3 (spring 2005), pp. 599-617. %% Chaouli uses Cent Mille Millions de poèmes as an exam-ple near the end of this article, but what he says in the body of these pages could be of great interest to anyone looking at interactive literature.

Chapelan, Maurice. "Un 'Basic' français est-il souhaitable?" Le Figaro littéraire (Paris), an. 7 #298 (5 janvier 1952), p. 4. %% Chapelan merely mentions Queneau.

Chapelan, Maurice. "Bâtons, chiffres et lettres, par Raymond Queneau." Le Figaro littéraire (Paris), an. 5 #239 (18 novembre 1950), p. 8. %% Chapelan really likes Queneau's Bâtons, chiffres et lettres and cites a number of lines.

- Chapelan, Maurice. "Cent Mille Milliards de poèmes ... mais pas un vers." Le Figaro littéraire (Paris), an. 16 #795 (15 juillet 1961), p. 4. %% Chapelan has a mildly negative review of Queneau's work.
- Chapelan, Maurice. "Le Chien à la mandoline de Raymond Queneau." Le Figaro littéraire (Paris), an. * #986 (11 mars 1965), p. 5. %% Chapelan just does the usual sort of presentation.
- Chapelan, Maurice. "Courir les rues par Raymond Queneau." Le Figaro littéraire (Paris), an. * #1104 (12 juin 1967), p. 21. %% Chapelan's review is rather mixed.
- Chapelan, Maurice. "Maurice Chapelan a aimé Une Histoire modèle de Raymond Queneau." Le Figaro littéraire (Paris), an. * #1046 (5 mai 1966), p. 5. %% Chapelan presents Queneau's short work as best he can but admits that he doesn't quite understand it.
- Chapelan, Maurice. "Onze Minutes avec Stefan Heym." Le Figaro littéraire (Paris), an. 5 #222 (22 juillet 1950), p. 4. %% Queneau's name only appears in the introduction, without any real importance.
- Chapelan, Maurice. "Les Philosophes ont-ils un rire à eux?" Le Figaro littéraire (Paris), an. 7 #308 (15 mars 1952), p. 1. %% This is merely a "bon mot" of Queneau on "la hune."
- Chapelan, Maurice. "Le XX^{ième} Siècle va avoir son encyclopédie." Le Figaro littéraire (Paris), an. 7 #301 (26 janvier 1952), p. 3. %% Chapelan just gives some information on the titles of the early volumes and only barely mentions Queneau.
- Chapelan, Maurice. He occasionally used the pseudonym "Aristide."
- Chapier, Henri. "Ce qu' 'ils' ont lu cette semaine." Arts (Paris), vol. * #713 (11 mars 1959), p. 2. %% This has little more than the mention that Geneviève de Vilmorin had read Zazie dans le métro.
- Chapier, Henry. "De l'humour mais pas noir." Combat (Paris), an. * #4771 (30 octobre 1959), p. 1. %% Chapier announces that Zazie dans le métro has received the "prix de l'humour noir" and discusses intelligently the nature of the novel's humor.
- Chapier, Henry. "Laissez-moi tranquille." Combat (Paris), an. * #4783 (13 novembre 1959), p. 1. %% Chapier gives barely more than a glance to Zazie dans le métro.
- Chapier, Henry. Louis Malle. Cinéma d'aujourd'hui #24. Paris: Seghers, 1964. %% Pages 104-116 have extracts from Malle's working scenario for Zazie dans le métro: the dining room scene (chapter 2) from their sitting down to table to "elle sort jamais sans moi"; Zazie's entering the Puces (chapter 4) with Pedro Surplus to their being seated in the restaurant; and a plan for the fight at "Aux Nyctalopes" (chapter 17). Pages 148-152 include selections from the reviews of René Gilson (27 octobre 1960), Michel Capdenac (3 novembre 1960), and Jean Domarchi (2 novembre 1960). Pages 166-168 include a part of Queneau's "Du livre au film" and an uncredited passage from Philippe Noiret. Malle has passing references to Zazie on pp. 71 and 75.
- Chapier, Henri. "Zazie dans le métro." Synthèses (Bruxelles), an. 14 #155 (avril 1959), pp. 351-353. %% Chapier's review is rather warm and insightful.
- Chapier, Henry. "Zazie-rama." Combat (Paris), an. * #4785 (16 novembre 1959), p. 1. %% Chapier implies that René Clément would direct the film version of Zazie dans le métro and states that Olivier Hussenot was working on a stage version. Cf. Anonymous, An-

- nouncement of the sale of the film rights to Zazie dans le métro; Yvan Audouard and André Parinaud, "Les Comptes fantastiques de M. Lévy."
- Chaplin, Charles. Cf. Michèle Barat, "La Recherche des classiques de l'écran"; Marie-Andrée Brault, "Zazie fantaisie"; Marie-Claude Cherqui, "Avec le temps... ou Les Récifs de la rigolade: A propos de Limelight de Charlie Chaplin"; Bernard Giquel, "Chaplin: Zazie le fait pleurer"; Michel Lécureur, Raymond Queneau, pp. 31, 106, 381, and 388-389; Jean-Pierre Martin, "Le Spectacle est dans la salle"; Queneau, "'Avec le temps...'", texte inédit" and Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 52, 68, 240, and 241; Carmen Tessier, "Les Potins de la commère" (28 octobre 1960); Frank Wilhelm, "Queneau fait son cinéma dans Loin de Rueil."
- Chapman, Stanley. Cf. Anonymous, "Queneau à Limoges"; Guy-A. Collet, CR of Bâtons, chiffres et lettres; Queneau, "Darwin certainly saw the importance of the earthworm," "Everyone Knows," "A Fish's Life," "A Hundred Thousand Billion Poems," "In the Beginning was the Forward," "Three Sonnets from A Hundred Thousand Billion Poems," and "100, 000, 000, 000, 000 Poems"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 87, 88, 135, 272, 277, 278, 292, 357 (note 145), 379 (note 335), and 382 (note 363); Simon Watson Taylor, ed., French Writing Today; Boris Vian, Heartsnatcher.
- Chapsal, Madeleine. "Un Chef-d'oeuvre d'humour littéraire pour amateurs très blasés." L'Express (Paris), vol. * #400 (12 février 1959), pp. 27-28. %% Chapsal gives a lively but empty review of Zazie dans le métro. The interview referred to is that of Marguerite Duras, "Uneuravek." Cf. Pierre-François David, "Raymond Queneau, ou l'intrusion des Pieds-nickelés dans l'étude des moeurs."
- Chapsal, Madeleine. "Queneau et l'informatique." L'Express (Paris), vol. * #872 (4 mars 1968), p. 111. %% This is a brief review of Battre la campagne.
- Chapsal, Madeleine. "Queneau et l'informatique." L'Express (Paris), international edition vol. * #872 (4 mars 1968), p. 49.
- Chapsal, Madeleine. Cf. Queneau, Preface to Alphabètes by Madeleine Chapsal.
- Charbonnier, Georges. Cf. Queneau, "Conversation with Georges Charbonnier" and Entretiens avec Georges Charbonnier; Queneau and Georges Charbonnier, "Queneau: C'est toujours une grande affaire de parler."
- Chardans, Jean-Louis. Cf. Maurice Bessy and Jean-Louis Chardans, Dictionnaire du cinéma et de la télévision.
- Chardère, Bernard. Dialogues cultes du cinéma français. Paris: Larousse, 2004. %% Chardère includes two pages of the dialogue which Queneau wrote for "Monsieur Ripois" (pp. 89-90), the scene in which Catherine discovers that André is an impostor, and he mentions "J'irai cracher sur vos tombes," Journal intime de Sally Mara, and Touchez pas au grisbi. Chardère also includes (p. 103) the dialogue from the beginning of dinner on the first evening of Zazie's visit to Paris.
- Charensol, G. "Le Dimanche de la vie." Les Nouvelles littéraires (Paris), an. 45 #2055 (19 janvier 1967), p. 14. %% Charensol does not like the film version at all.
- Charensol, G. "Qu'est-ce qui fait courir Zazie?" Les Nouvelles littéraires (Paris), an. * #1731 (3 novembre 1960), p. 10. %% Charensol gives a rather negative review of the film version of Zazie dans le métro.

- Charensol, G. "Un Rude Hiver." Les Nouvelles littéraires (Paris), an. * #903 (3 février 1940), p.3. %% Charensol's review is brief and positive.
- Charensol, G. Cf. Maurice Nadeau, "Queneau."
- Charensol, Georges. "Adieu l'ami." Les Nouvelles littéraires (Paris), an. 46 #2135 (22 août 1968), p. 12. %% In reviewing this new film of Jean Herman, Charensol states that the Dimanche de la vie film made Danielle Darrieux look ridiculous and that that film was a flop.
- Charensol, Georges. "Les Livres d'art." Les Nouvelles littéraires (Paris), an. * #1145 (11 août 1949), p. 5. %% Charensol has some positive words about Queneau's "Joan Miró ou le poète préhistorique."
- Charles, Georges. "Si tu t'imagines." Monde nouveau (Paris), an. 8 #63 (* 1952), pp. 93-94. %% Charles is generally positive in his review of Si tu t'imagines, but he has some reservations.
- Charles, Pol. Georges Limbour: Jongleur surréaliste. Mons (Belgique): Editions Talus d'approche, 1998. %% Charles relates real and possible relations between Limbour and Queneau (p. 17).
- Charnay, Dominique. "Raymond Queneau et la peinture." In Raymond Queneau: Dessins, gouaches et aquarelles. Collection "Les Cahiers dessinés." Paris: Buchet-Chastel, 2003, pp. 7-96. %% Charnay presents a thorough history of Queneau's involvement in art, a solid introduction to this work, and it is certainly the best analysis and presentation done to date. The volume contains 166 "gouaches," watercolors, and sketches, all in full color, along with a number of paintings done by others which either represent Queneau or were gifts to him from other artists. Charnay mentions that Queneau had done approximately 100 sketches, nearly 600 gouaches and watercolors, and several oil paintings between 1946 and 1952.
- Charnay, Dominique, ed. Raymond Queneau: Dessins, gouaches et aquarelles. Préf. Dominique Charnay. Paris: Buchet-Chastel, 2003. %% This is a magnificent volume in which Queneau's art is finally revealed for what it is: prior single works or monochrome reproductions simply did not give an idea of the coloration and structuration. As it that were not sufficient, the introduction by Charnay is beyond evaluation for what it offers: the balance between high-quality research and first-class synthesis render his work essential to understanding not only the artist but the author and the man. Cf. François Cérésa, "Que-neau mélange les pinceaux"; Patrick Kéchichian, "La Main à la plume et la main au pin-ceau"; Jean-Claude Perrier, "Queneau, père et peintre"; Fabrice Piault, "Raymond Que-neau, le peintre"; Jean-Michel Pochet, CR of Dominique Charnay's Raymond Queneau: Dessins, gouaches et aquarelles; Paul Souffrin, CR of Dominique Charnay's Raymond Queneau: Dessins, gouaches et aquarelles; Delfeil de Ton, "Les Pinceaux de Queneau."
- Charney, Hanna. Cf. Mary Ann Caws, "Whatever is Fitting in a Text (On Being Buttoned in a Scene)."
- Charpentier, Charlotte. "Un Livre par jour." Midi journal (Paris), an. # (24 janvier 1934), p. %% Charpentier finds that Queneau and Le Chiendent have many good qualities and hopes that they will both develop.
- Charpentier, John. CR of Les Enfants du limon. Mercure de France (Paris), vol. 292 #984 (15 juin 1939), p. 632. %% Charpentier finds the novel uneven.

- Charpentreau, Jacques. Poèmes pour les jeunes du temps présent. Revised edition. Paris: Editions ouvrières, 1990. %% Charpentreau includes L'Instant fatal: "Pour un art poétique (iii)" (p. 10); Battre la campagne: "La Culture" (p. 11); Courir les rues: "Chacun son tour" (p. 75); and "La Cimaïse et la fraction" (p. 212) (cf. Alain Duchesne and Thierry Leguay, Petite Fabrique de littérature).
- Charpentreau, Jacques. Cf. Anonymous, ed., Le Rire en poésie.
- Charpier, Jacques, and Pierre Seghers, ed. L'Art poétique. Paris: Seghers, 1956. %% The editors merely cite L'Instant fatal: "Bien placés bien choisis" as a modern "ars poetica" on p. 695.
- Charras, Marie-Claude. "Les Fleurs bleues: Rimes et contre-rimes des personnages." Paragone (Firenze), an. 42 #25 (= #492) (* 1991), pp. 49-62. %% Charras writes primarily on the role of language in generating the roles of the two horses and Cidrolin. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Charvil, Jean. Histoire sociologique du strip-tease. Paris: Planète, 1969. %% This only mentions (pp. 35-36) the name "Zazie" among others typically taken by strippers.
- Chassy, Jean-François. "Oulipo Show: Los Virtuosos de la virtualidad." In Programma. VIII Festival international de teatro (Granada, del 4 al 13 mayo de 1990). %% This is a very general presentation of the Oulipo and the Exercices de style.
- Chatenier, Pierre. "Dutronc n'est pas dans la lune." Le Matin (Paris), an. * #607 (7 février 1979), p. 30. %% Chatenier gives a rather average review of the Pierrot mon ami film.
- Chaty, Guy. "Du côté des mathématiques et de l'informatique." Corps écrit (Paris), vol. * #15 (* 1985), pp. 25-34. %% There is just a mention of Cent Mille Milliards de poèmes on p. 32.
- Chaud, Joël. "Raymond Queneau, Le Chiendent (1933): Utilisation et parodie des techniques romanesques." Mémoire de maîtrise. Directeur Maurice Roelens. Perpignan: Centre universitaire, 1977. %% This is a solid but relatively standard work.
- Chaulot, Paul. CR of Petite Cosmogonie portative. Gazette des lettres (Paris), an. 6 #3 (15 décembre 1950), p. 123. %% Chaulot presents a rather brief and pedestrian review.
- Chaulot, Paul. "Désagrégations académiques." La Gazette des lettres (Paris), an. 2 #7 (16 mars 1946), p. 15. %% Chaulot cites some verses from L'Instant fatal: "Vieillir" in regard to a quarrel at the Académie française.
- Chaulot, Paul. "La Presse et les lettres." La Gazette des lettres (Paris), an. 2 #10 (27 avril 1946), p. 15. %% Chaulot cites the last few lines from Queneau's "Langage académique" in a discussion of the nature of the French language.
- Chaulot, Paul. "Les Scouts de la poésie." Gazette des lettres (Paris), an. 3 #48 (1^{ier} novembre 1947), p. 15. %% Chaulot reviews the october 1947 issue of Fontaine, which included Queneau's "A la limite de la forêt," but he just mentions that Queneau had included something in the issue.
- Chaumont, Irène. Cf. Astrid Bouygues, "Cent Mille Milliards de lamelles."
- Chauvet, Louis. CR of Monsieur Ripois. Le Figaro (Paris), an. 182 #3022 (28 mai 1954), p. 10. %% Chauvet is quite enthusiastic about this film. Cf. also his other review.
- Chauvet, Louis. CR of the film Zazie dans le métro. Le Figaro (Paris), an. 134 #5026 (31 octobre 1960), p. 12. %% Chauvet finds the film version disappointing and poorly fashioned.

- Chauvet, Louis. "Fleurs pour Monsieur Ripois." Le Figaro (Paris), an. 128 #2982 (10 avril 1954), p. 10. %% Chauvet loves the film and refers to Queneau as a "subtil dialoguiste." Cf. also his other review.
- Chauvet, Louis. "On est toujours trop bon avec les femmes." Le Figaro (Paris), an. 145 #8316 (11 juin 1971), p. 20. %% Chauvet seems almost embarrassed to find some good qualities in this film.
- Chaval. Cf. Anonymous, Postface to Pierrot mon ami; Queneau, Pierrot mon ami.
- Chavannes, Pierre. "L'Hiver s'en va." La Suisse (Genève), an. 71 #63 (3 mars 1968), "Special Magazine," p. 26. %% Chavannes includes a few words of praise for Battre la campagne.
- Chazal, Robert. "La Guerre en dentelles." France-soir (Paris), an. * #* (11 juin 1971), p. 12. %% Chazal seems to like the film made of On est toujours trop bon avec les femmes and has no reserves about it.
- Chazal, Robert. "Huit Grands Ecrivains français vous parlent de Mylène Demongeot, la pin-up au coeur fidèle." Ciné-revue (Paris), an. 40 #27 (1^{er} juillet 1960), pp. 2-5. %% Queneau (?) writes in what looks like blank verse under the title "Vazie Vilaine": Kelbelgosse, c'est Mylène Demongeot. Kisapelle comme mazaziedecinéma à Louis Malle et à moi. Zazie c'est Catherine Demongeot. Elle c'est Mylène Demongeot. Cathizazie l'appelle Vilaine. C'est vilain. Mais Demongeot ça fait démanger. De la bonne démangeaison. De celle qui donne envie pas de se gratter mais de caresser. Mylène-Minçalor droldefille. Et ce Coste Kelcapitalist. A sa place j'achèterais un cofrefor et je la mettrais dedanbienaufrai. Au lieu de l'exhiber. Comme une poupée de son pour cinéma causant. Tu causes. Tu causes cinéma. Mais, au fond, les photos de Mylène sont drôlement plus parlantes. Minçalor.
- Chazal, Robert. "Zazie dans le métro." Le Journal du dimanche (Paris), an. 14 #682 (6 décembre 1959), p. 13. %% Chazal refers to the Trois-Baudets presentation without exactly being openly negative.
- Chazaud, Martine. "Les Fleurs bleues de Raymond Queneau: Roman et histoire." Mémoire de maîtrise. Directrice Mlle Roth. Dijon: Université de Bourgogne, 1988. %% Chazaud centers on the relationship between history and the text of the novel.
- Ché, Pascal. "Rectificatif." Amis de Valentin Brû #2-3 (mai 1995), pp. 95-96. %% Ché gives a list of Queneau titles in a revised form inspired by an incident at the most recent Thionville seminar. Cf. Queneau's "La Redondance chez Phane Armé."
- Chenel, Clarence. Cf. Michel Gey,, Daniel Duprez, and Clarence Chenel, ed., Le Français en 4^e.
- Chenet, Françoise. "La Caméra n'est pas un stylo: Zazie dans le métro de Louis Malle." Temps mêlés #150 + 65/68 (printemps 1996), pp. 219-230. %% Chenet looks almost not at all at the novel but centers on Louis Malle, his intentions and concerns, his strategies, and his departures from the novel.
- Chenier, André. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"
- Chénieux-Gendron, Jacqueline. Surrealism. Trans. Vivian Folkenflik. New York: Columbia University Press, 1990. %% Chénieux-Gendron speaks briefly of Queneau's conception of the ideal language on p. 125.

- Chénieux-Gendron, Jacqueline. Le Surréalisme. Collection "Littératures modernes," #34. Paris: Presses universitaires de France, 1984. %% Chénieux-Gendron gives an inhabitual look at Queneau's search for the essential language (p. 173) and just barely mentions him on pp. 108 and 132.
- Chénieux-Gendron, Jacqueline. Le Surréalisme et le roman: 1922-1950. Lausanne: L'Age d'homme, 1983. %% Chénieux-Gendron considers Queneau's relations with the surrealist group, Odile, and certain of his ideas on the novel, and takes a brief look at the Histoire modèle and Queneau's ideas on history.
- Chénieux-Gendron, Jacqueline. "Versants et versions du surréalisme français." Revue des sciences humaines (Lille), vol. 56 #184 (* 1981), pp. 11-31. %% Queneau is mentioned only briefly (p. 22), in regard to an application of "S + 7" and to the Oulipo.
- Cherchi, Grazia. Cf. Queneau, Odile and Romanzi.
- Cherchi Usai, Paolo. Cf. Queneau, [Troppo buoni con le donne.]
- Chéroux, Clément. Fautographie: Petite Histoire de l'erreur photographique. Crisnée (Belgium, west of Liège): Yellow Now, 2003. %% On p. 113 Chéroux declares that Man Ray "se déclare volontiers «fautographe,» et sans doute aurait-il adopté les termes de «photogaffe» ou de «fausse tographie» (Raymond Queneau) s'ils lui étaient venus à l'esprit, tant il était amateur de jeux de mots." These expressions come from Queneau's "Saint Glinglin chez les Médians."
- Cherqui, Marie-Claude. "Avec le temps... ou Les Récifs de la rigolade: A propos de Limelight de Charlie Chaplin." Temps mêlés #150 + 65/68 (printemps 1996), pp. 231-246. %% Chaplin's film "Limelight" appeared in France at the end of october in 1952, and Cherqui analyzes Queneau's "Avec le temps..." a previously unpublished text which considers the nature of the humor in Chaplin's film.
- Cherqui, Marie-Claude. "Comptines: Décomptes et acomptes. Section des poèmes inédits 'La Guerre et au-delà'." Amis de Valentin Brû #2-3 (mai 1995), pp. 35-46. %% Cherqui really does center on the "comptine" and infant-centered nature of these poems.
- Cherqui, Marie-Claude. "Du problème de l'intertextualité dans l'oeuvre scénaristique de Raymond Queneau et du problème de l'adaptation d'une oeuvre littéraire en particulier." Mémoire de DEA. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1992. %% Cherqui looks at intertextuality in Queneau's film scenarios almost exclusively in terms of his adaptation of Voltaire's "Candide." She adds a list of ten Queneau "tapuscrit" scenarios found in his files... Her bibliographie is most interesting. Cf. Queneau, "Candide 47." [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.]
- Cherqui, Marie-Claude. "Exposition-Hommage à Raymond Queneau." Amis de Valentin Brû #34-35 (juillet 2004), pp. 139-140. %% Cherqui describes an artistic exposition/event which took place in the "médiathèque" of Brie-Comte-Robert (Seine-et-Marne) between 25 mars and 5 avril 2003. The creator was a student in "arts plastiques," Sylvain Caresmel, who wished to use a more concrete approach to the Queneau universe. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 70.
- Cherqui, Marie-Claude. "'La Mort en ce jardin': L'Ivrogne dans le jungle." Amis de Valentin Brû #40-42 (décembre 2005), pp. 109-126. %% Cherqui presents a very thorough consi-

deration of José-André Lacour's novel and of the film which Luis Buñuel created from it, but she also goes into the differences between them, Buñuel's manner of directing films (and this one in particular), how Queneau worked on the scenario and the dialogues with Luis Alcoriza, Queneau's experience of Mexico during the shooting, Buñuel's opinion of Queneau, etc. Very informative. 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.

Cherqui, Marie-Claude. "Queneau scénariste." *Mémoire de maîtrise*. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1990. %% Cherqui has written a careful and detailed work here. [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.]

Cherqui, Marie-Claude. "Raymond Queneau et René Clément, Quai Voltaire." Ed. André Magnan. Cahiers Voltaire (Ferney-Voltaire, Ain), vol. * #3 (* 2004), pp. 214-221. %% Cherqui reviews the scenario or, better, the description of a possible scenario for an adaptation of Voltaire's "Candide." She notes the reasons that Queneau and Clément gave for being interested in this project and why the two abandoned it at a relatively advanced stage of development. For the citation from "Loen," cf. Jacques Loew, "Les Tiroirs à secrets du cinéma français."

Cherqui-Rousseau, Marie-Claude. "Images de Queneau II. Nouvel Essai de filmographie." Amis de Valentin Brû #1 (new series) (septembre 1994), pp. 31-55. %% Cherqui-Rousseau tries to touch on all of Queneau's involvements in the cinema. Cf. Claude Rameil, "Images de Queneau: Essai de filmographie."

Cherqui-Rousseau, Marie-Claude. Cf. Astrid Bouygues, "Queneau en Sorbonne"; Amis de Valentin Brû #34-35 (juillet 2004), p. 173.

Chérubin. "La Politesse des rois." Le Figaro littéraire (Paris), an. 7 #307 (8 mars 1952), p. 2. %% This is a "bon mot" concerning Roger Caillois et Raymond Bruckberger, as well as a "fève." Cf. Raymond Léopold Bruckberger, Tu Finiras sur l'échafaud.

Chérubin. "Vous en êtes un autre!..." Le Figaro littéraire (Paris), an. 7 #348 (20 décembre 1952), p. 2. %% This is an anecdote/"bon mot" concerning Queneau and his being mistaken for Maurice Nadeau. Cf. Anonymous, "Profession éditeur"; G. G., "L'Académicien, la môme et le sosie"; Maurice Nadeau, "Queneau"; Roger Shattuck, "Farce & Philosophy"; and Guy Verdoy, Bouffes parisiens.

Chessex, Jacques. "Notes à propos de René Char." Nouvelle Revue française (Paris), an. 13 #148 (avril 1965), pp. 687-693. %% Chessex just names Queneau on p. 690.

Chessex, Jacques. "Raymond Queneau, sage et savant." Nouvelle Revue française (Paris), an. 13 #153 (septembre 1965), pp. 475-479. %% Chessex gives only a very general look at Queneau. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 267.

Chevais, François. "Le Chiffrisme." La Casserole (Paris), an. 1 #3 (juillet-août 1949), p. 3. %% Chevais speaks of verse which uses actual numbers as an important part of their text and makes reference to Queneau's "foutaises." He also offers a number of such texts which would be quite at home among Queneau's short lines.

Chevais, François. "Les Mythes de la jeune poésie." Arts - lettres (Paris), an. 1 #6

(novembre?

1946), pp. 307-310. %% Chevais just mentions Queneau in a list of secondary poets.

Chevais, François. "Le Noir sied à l'humour." La Gazette des lettres (Paris), an. 5 #102 (26 novembre 1949), p. 3. %% Chevais only touches on Queneau as he looks at a number of French authors and sees an American influence.

Chevais, François. "Roman et cinéma." Le Courrier de l'étudiant (Paris), an. 2 #8 (avril 1945),

p. 4. %% Chevais's review of Loin de Rueil is quite well written and gives a rather different slant on the novel.

Chevalier, Brigitte, Roland Décriaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 3^{ième}. Paris: Nathan, 19 . %% The editors include the "exercices de style" "Récit," "Notations," "Rétrograde," and "Antonymique" (p. 57) and L'Instant fatal: "Si tu t'imagines" (p. 252).

Chevalier, Brigitte, Roland Décriaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 4^{ième}. Paris: Nathan, 19 . %% The editors include L'Instant fatal: "Pour un art poétique (iii)" (p. 149).

Chevalier, Pierre. Cf. Catherine Humblot, "Pierre Chevalier, le téléfilm hors cadre."

Chevallier, Jacques. "'Monsieur Ripois,' film de René Clément." Lumières (Paris), an. * #61 (11 juin 1954), p. 5. %% Chevallier finds that while the film is technically well done there is no central subject to hold it together.

Chevillard, Eric. Cf. Jordan Stump, "The Ghosts of Eric Chevillard"; Bertrand Tassou, "Les Enfants de Raymond"; Alyson Waters, "Minuit Strikes Again: Eric Chevillard."

Chevrier, Alain. "Menus contraints." Papilles (Roanne), vol. * #7 (octobre 1994), pp. 37-54. %% This consists of 20 oulipian menus, some in the manner of the "quennet" (the form which Queneau invented for the first section of Morale élémentaire).

Chevrier, Alain. "Sur les clefs d'Odile de Raymond Queneau." In Les Romans à clefs. Ed. Michel Chaillou. Collection "En marge." Tusson (Charente): Editions du Lerot, 2000, pp. 123-126. %% Chevrier cites Queneau's statement that Odile is not quite a "roman à clé" and then proceeds to explain who each of the characters in the novel supposedly represents. These are the Actes du troisième colloque des Invalides (3 décembre 1999).

Chevrier, Alain. "La Transposition d'une forme fixe en un autre; Du sonnet au haïku." Formules (Saint-Quentin, Aisne), vol. * #2 (1998-1999), pp. 112-126. %% Chevrier traces Queneau's development of new and/or radical poetic forms, such as the sextine, haiku, or the process described in "La Redondance chez Phane Armé." This is a quality article and of value for anyone looking deeply into Queneau's poetizing.

Cheymol, Pierre. Les Aventures de la poésie. Vol. II. Paris: José Corti, 1968. %% Cheymol describes (pp. 405-407) Queneau's career in a most unusual and negative way, with several factual errors besides. Cf. Astrid Bouygues, "Les Méaventures d'un critique échauffé."

Cheymol, Pierre. Le Silence de Babel. Paris: José Corti, 1990. %% Cheymol attacks the "nou-

veau roman," including Queneau in that tendency (p. 234), mentions Queneau's work with Boris Souvarine on the Critique sociale (p. 251), and claims (rightly so, but in an insulting manner) that 'pataphysicians, oulipians, Queneau, Lacan, and Barthes are the diametrical opposite of surrealism (p. 272).

- Chiavolini, Alessandro. Cf. Queneau, Un Duro Inverno.
- de Chirico, Giorgio. Cf. Antoine Compagnon, Les Cinq Paradoxes de la modernité; Queneau, "A propos de l'exposition Giorgio de Chirico."
- Chol, Isabelle. "Formes de jeux, jeux de formes: Raymond Queneau et le sonnet." In Pérennité des formes poétiques codifiées. Ed. Laurent Cassagnau and Jacques Lajarrige. Clermont-Ferrand: Presses universitaires Blaise Pascal, 2000, pp. 139-155. %% Chol examines Queneau's work with the different forms of the sonnet, changes in its structure, variations in syntax, his semantic range, etc. These are the "actes d'une journée d'études (27 mars 1998)," and they form part of the series "Cahiers de recherches du CRLMC" (= Centre de recherches sur les littératures modernes et contemporaines).
- Chol, Isabelle. Cf. Philippe Moret, "Discontinuité du recueil et construction de l'oeuvre: L'Exemple de Morale élémentaire de Raymond Queneau."
- Chollet, Roland. Cf. Murielle Dreyfus, "La Parodie et le jeu dans Les Oeuvres complètes de Sally Mara"; Jean-Christophe Ippolito, "L'écriture parodique dans Les Fleurs bleues de Raymond Queneau: Analogies avec l'écriture de Zazie dans le métro et Le Vol d'Icare."
- Chomsky, Naom. Cf. Eric Beaumatin, "Petite Initiation aux travaux de l'Oulipo."
- Chonez, Claudine. "La Croqueuse de diamants." L'Observateur politique, économique et littéraire (Paris), an. * #26 (5 octobre 1950), p. 21. %% Chonez has some reservations in regard to the need for singing during a ballet and for the quality of Queneau's lyrics ("il a fait mieux").
- Chonez, Claudine. "Graffiti illustres à la Galerie de la Pléiade." Une Semaine dans le monde (Paris), an. 1 #36 (14 décembre 1946), p. 10. %% Chonez describes the art show which Queneau and Jean Lescure organized, "Si vous savez écrire vous savez dessiner."
- Chonez, Claudine. "Instantanés." Les Nouvelles littéraires (Paris), an. * #1044 (4 septembre 1947), p. 6. %% This is just a very general interview with Queneau.
- Chonez, Claudine. "Qu'est-ce que l'humour?" Les Nouvelles littéraires (Paris), an. * #1217 (28 décembre 1950), p. 1. %% This just has a short citation ("prends l'humour et tords-lui le c..." from "Sally plus intime") and one or two other words in a review of André Breton's Anthologie de l'humour noir. The "suite" announced is without interest.
- Chonez, Claudine. Cf. Michel Lécureur, Raymond Queneau, p. 73.
- Chopin, Isabelle. Cf. Gabriele Schnell-Larequie, "Ein Pariser Festplatz und seine Bedeutsamkeit: Der Uni-Park in Pierrot mon ami von Raymond Queneau."
- Choublier, Claude. "Raoul Lévy: Réussite ou prison, tel doit être le sort du producteur..." France Observateur (Paris), an. 10 #461 (5 mars 1959), p. 24. %% Lévy states, at the end of the article, that he had purchased the film rights for Zazie and that he expected René Clément to direct it.
- Chrestien, Michel. "Exercices de style ou l'on est intelligent à moins de frais." L'Ordre (Paris), an. 2 #169 (14-15 mars 1948), pp. 1 and 3. %% Chrestien has some rather negative things to say about Les Exercices de style as they first appear.
- Chrestien, Michel. Cf. Jean-Paul Lacroix and Michel Chrestien, ed., Le Livre blanc de l'humour noir.
- Christin, Anne-Marie. Cf. Emmanuël Souchier, "Histoire et énonciation dans Les Exercices

de

style de Raymond Queneau à partir de l'établissement d'une édition critique" and "Raymond Queneau: The Form and Meaning of a Manuscript."

Christophe. Les Facéties du sapeur Camember (and Histoires variées). Paris: Armand Colin, 1965.

Christophe. La Famille Fenouillard. Paris: Armand Colin, 1895.

Christophe. L'Idée fixe du savant Cosinus. Paris: Armand Colin, 1960.

Christophe. Pseudonym of Georges Colomb.

Christout, Marie-Françoise. "Petites Scènes parisiennes: Un Prodigieux foyer de création, 1945-1960." Revue d'histoire du théâtre (Paris), an. 50 #200 (* 1998), pp. 311-318. %% Christout just mentions the Frères Jacques production of Les Exercices de style (p. 318).

Ciampa, Maurizio. "Quella Domenica della vida." Leggere (Milano), vol. * #22 (giugno 1990), p. 22. %% Ciampa seems to be writing about Kojève and the end of history, making some reference to Queneau's Le Dimanche de la vie.

Ciampi, Yves. Cf. Anonymous, "Un Nouveau Tandem comique: Yves Ciampi - Raymond Queneau"; Paul Carrière, "Queneau scénariste"; France Roche, "2 Histoires de serrures, 2 films: Ceux d'Yves Ciampi et de René Clair."

Ciancia, Guy. "Incidents au lycée Raymond Queneau et ailleurs. Comment on en est venu à écrire des histoires." Temps mêlés #150 +50 (été 1991), pp. 3-10. %% Ciancia elucidates a reference at the end of André Blavier's "Chronologie de Raymond Queneau" concerning disturbances at the Lycée Raymond Queneau in Villeneuve-d'Ascq (Nord). He adds an "annexe" of five pages listing the frequency of the names given to lycées and collèges in France. Ciancia occasionally used the pseudonym of César Parinori.

Ciantar, Maurice. "Raymond Queneau, Hervé Bazin et Maurice Fombeure seront 'vendus' par Claude Génia, Maria Casarès et Marie Bell." Combat (Paris), an. 9 #1866 (5 juillet 1950), p. 2. %% Ciantar includes Queneau among the poets whose books will be sold at the com-ing "Foire aux poètes" book fair.

Cingria, Hélène. "Vaison-la-Romaine: Le Vol d'Icare sans grande envergure." Les Lettres françaises (Paris), vol. * #1449 (30 août 1972), p. 13. %% Vaison-la-Romaine is in the Vaucluse, NNE of Avignon; it seems to have been a theater festival.

Cioran, Emile-Michel. Cf. Jacques Brault, "Mesure de Cioran"; Jo Frearson, "Une Prise sur les

choses.' The Real in Excess and Dysfunction with Special Reference to Georges Perec's La Vie mode d'emploi and Raymond Queneau's Le Chiendent"; Michel Lécureur, Raymond Queneau, p. 325; Queneau and André Blavier, Lettres croisées 1949-1976, p. 331.

Cirlot, Juan-Eduardo. Introducción al surrealismo. Madrid: Revista de Occidente, 1953. %% Cirlot touches on Queneau in various places in this treatment of surrealism.

Cirlot, Juan-Eduardo. Cf. Queneau, ed., Los Escritores celebres.

Citati, Pietro. "Zazie in Italia." Il Giorno (Milano), an. 5 #184 (2 agosto 1960), p. 6. %% Citati gives a positive and relatively long look at Zazie dans le métro.

Citati, Piëtro. Cf. Queneau, Esercizi di stile: Extracts.

Clairefond, Georges. Cf. A. B., "Six Inconnus"; Queneau, "Georges Clairefond" and "Raymond Queneau présente Georges Clairefond."

Clancier, Anne. "A la recherche d'une ascèse: Esquisse d'une philosophie de Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Edi-

tions de l'Herne, 1975, pp. 148-153. %% Clancier looks at the problems of evil and friendship, especially in Les Enfants du Limon, Loin de Rueil, and Le Dimanche de la vie. This was reprinted without change in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 187-197 and it reappeared in the 1999 edition of the Cahier de l'Herne.

Clancier, Anne. "Andrée Bergens." Cahiers Raymond Queneau #7 (janvier 1988), p. 45. %% This is an obituary for Andrée Bergens. It was reprinted almost without change in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 271-272.

Clancier, Anne. "Bibliographie de Claude Rameil." Amis de Valentin Brû #1 (new series) (septembre 1994), pp. 17-20. %% This is just what the title indicates.

Clancier, Anne. "Claude Rameil. Histoire d'une passion." Amis de Valentin Brû #1 (new series) (septembre 1994), pp. 11-15. %% Clancier gives a brief biography of Rameil.

Clancier, Anne. "Le Contre-texte et les oeuvres de Raymond Queneau." Temps mêlés #150 + 65/68 (printemps 1996), pp. 257-264. %% Clancier speaks of the emotions caused in the readers of Queneau's novels which are not those directly and consciously evoked by Queneau.

Clancier, Anne. "Deuil et fête dans les romans de Raymond Queneau." Amis de Valentin Brû #28-31 (juillet 2003), pp. 96-104. %% Clancier barely does more than list the "spectacles de deuil et de fête" present in Queneau's novels. She offers no appreciable commentary.

Clancier, Anne. "Du fantastique chez Queneau et Vian." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 203-227. %% Clancier treats of Queneau's fantasy as having a base in mythology, an anglo-saxon base, and an "onirique" base. The first third of this article reappears, heavily edited and rewritten, in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 225-237.

Clancier, Anne. "L'Eau et le feu." Collection Micro - Petite Bibliothèque quenienne, #4. Tou-

louse: CIDRE-Animation, 1993. %% Clancier mentions how much of a role water played in Queneau's writings but get far more detailed concerning how fire is related to his Un Rude Hiver.

Clancier, Anne. "Emergences de l'inconscient dans l'oeuvre de Raymond Queneau." Cahiers de psychologie de l'art et de la culture (Paris), an. * #12 (* 1987), pp. 193-198. %% Clancier concentrates on the psychological position of sonship in Queneau's Loin de Rueil and Pierrot mon ami. This was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 95-105.

Clancier, Anne. "Figures du néant dans la poésie contemporaine." Revue française de psychanalyse (Evry, France), vol. 43 #3 (mai-juin 1979), pp. 497-507. %% This article contains (pp. 497-498) a brief consideration of L'Instant fatal.

Clancier, Anne. "Jacques Birnberg: Un Passager du XX^e siècle au douloureux périple que la littérature a aimé et qui a su faire aimer la littérature." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 17-19. %% Clancier offers a tribute to Birnberg, outlining his personal history and publications.

Clancier, Anne. "Le Journal de Raymond Queneau." Cahiers Raymond Queneau #2-3 (mars 1987), pp. 35-54. %% In an interesting article, Clancier looks at Queneau's concerns with family, the army and the "patrie," intellectual life, dreams and psychoanalysis, and the sky and stars, then analyzes these five topics in terms of love, culture, and his "mystical

- quest." This was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 199-221; it is about 95% the same there, with some material added and some dropped.
- Clancier, Anne. "Le Manuel du parfait analysé." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 33-40. %% Clancier discusses the psychology of the two major characters in Les Fleurs bleues. This was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 49-57. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Michal Mrozowicki, "L'Image de la Révolution française dans Les Fleurs bleues de Raymond Queneau."
- Clancier, Anne. "Mes Rencontres avec Raymond Queneau." Temps mêlés #150 + 33/36 (juillet 1987), pp. 175-185. %% This is a very interesting article which refers to Queneau's wife Janine, psychiatry, Zazie dans le métro, and a number of other things.
- Clancier, Anne. "Moyens de transport publics et privés ou Comment les personnages de Raymond Queneau vont en ville et y circulent." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 149-161. %% Clancier speaks of the appearance/use of all major forms of transportation in Queneau's novels. This was almost exactly reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 159-173.
- Clancier, Anne. "Mythe et biographie: De la clinique à la littérature." Revue française de psychanalyse (Paris), vol. 52 #1 (janvier-février 1988), pp. 51-65. %% This is merely a citation of the psychoanalysis section of Chêne et chien on p. 51.
- Clancier, Anne. "L'Odyssée des personnages de Raymond Queneau." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruimaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénéaud, 1985, pp. 233-245. %% Clancier considers the psychology of individual characters and sorts of characters (e.g., children, couples) in Queneau's works. About 95% of this was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 83-93. Cf. Jacques Duchateau, "Corrections du tireur à la ligne d'après Un Rude Hiver de Raymond Queneau."
- Clancier, Anne. "Où est les moi de Queneau?" In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 98-104. %% Clancier identifies the central characters of each of Queneau's novels, defining that individual as the one in whom all relations meet, and goes on from there to note certain elements or concerns related to the nature of a character.
- Clancier, Anne. "Psychanalyse et récit-écran." Revue des sciences humaines (Lille), vol. 62 #191 (juillet-septembre 1983), pp. 53-60. %% This article primarily concerns Queneau's own psychology. This was reprinted almost without change in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 35-48.
- Clancier, Anne. "Psycholecture des romans de Raymond Queneau: Le Chiendent et les problèmes d'identité." In La Lecture littéraire, Actes du colloque tenu à Reims du 14 au 16 juin 1984, Centre de recherche sur la lecture littéraire de Reims. Ed. Michel Picard. Paris: Editions Clancier-Guénéaud, 1987, pp. 170-186. %% This article is just what the title announces; about 98% of it was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 59-74. The Lecture littéraire volume is reviewed briefly, without mentioning this article, in Anonymous, CR of La Lecture littéraire. Cf. also Matthijs Engelberts, CR of La Lecture littéraire.
- Clancier, Anne. "Qu'est-ce qui fait courir Boris Vian?" In Boris Vian. Ed. Noël Arnaud and

Henri Baudin. Collection "10/18," #1184-1185. Vol. II. Paris: Union générale d'éditions, 1977, pp. 49-85 and 87-93. %% These are the acts of the "colloque" held at the Centre culturel de Cerisy-la-Salle, 23 juillet -- 2 août 1976. On p. 81 Clancier states "Si je compare mes réactions devant les oeuvres de Boris Vian et celles de Raymond Queneau que j'ai beaucoup étudiées également (elles ont une parenté certaine), je constate que je ris constamment en lisant les romans de Queneau, même lorsque je les ai déjà lus plus de dix fois, alors que je souris seulement, parfois, en lisant Boris Vian. Je dirai que, si l'on rit devant l'oeuvre de Vian, on rit jaune."

Clancier, Anne. "Queneau sur le divan." In Un Queneau, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 30-32. %% Clancier writes of how she and her husband got to know Queneau and how she got to see into his spirit over the years. She even speaks of his attitude towards religion. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Clancier, Anne. "La Question du père dans Loin de Rueil." Temps mêlés #150 + 20/21 (septembre 1983), pp. 19-25. %% Clancier looks at the role of the father in other works as well, with some very interesting insights. There are four pages of discussion following the article.

Clancier, Anne. "Raymond Queneau épistémophile." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 167-179. %% Clancier discusses the Freudian bases of Queneau's quest for knowledge, refers to Paul Valéry's encountering Leonardo da Vinci, and looks at a similar quest in Pierre (Saint-Glinglin), Zazie, and Jacques l'Aumône (Loin de Rueil), contrasting these characters' approaches with those of others. This was reprinted almost without change in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 107-119.

Clancier, Anne. "Raymond Queneau et la peau des rêves." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 97-104. %% Clancier analyzes dreams and dreaming in Les Fleurs bleues, "Des Récits de rêves à foison," and (to a certain extent) Queneau's Journaux (1914-1965).

Clancier, Anne. Raymond Queneau et la psychanalyse. Paris: Editions du Limon, 1994. %% This book is an anthology of 21 pieces by Clancier, 13 of which range from exact reprints of previous publications to one rather seriously rewritten article. These pieces cover Queneau and his own psychoanalysis, his knowledge of psychiatry, his use of it in his works, etc., and several more personal writings. Cf. Georges-Arthur Goldschmidt, "Queneau par-delà les analyses"; François Naudin, "Et de deux, notamment."

Clancier, Anne. "Raymond Queneau et le langage de la psychanalyse." Temps mêlés #150 + 57/60 (automne 1993), pp. 175-188. %% Clancier lists the psychological works mentioned in the Géhéniau catalogue with their dates, showing Queneau's continued interest in this subject, and then indicates the psychological twists in a number of Queneau's works, especially Chêne et chien and Les Fleurs bleues. About 90% of this article was reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 15-33.

Clancier, Anne. "Rude Hiver à Rouen." Amis de Valentin Brû #15 (15 mai 1981), pp. 24-28. %% Clancier writes on the Queneau exhibit and conference of décembre 1980 in Rouen. This article was almost exactly reprinted in Anne Clancier, Raymond Queneau et la psychanalyse, pp. 273-277.

- Clancier, Anne. Cf. Noël Arnaud, C'est tout ce que j'ai à dire pour l'instant; Jean-Claude Bolinger and Anne Clancier, "Le Chant du styrène: Etude chimico-psychanalytique"; Claude Debon, "Préface au recueil d'Anne Clancier"; Queneau, "Du côté de chez Queneau. TF1, 12 mai 1977"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 161 and 296.
- Clancier, Georges-Emmanuel. "Chants et chansons." Une Semaine dans le monde (Paris), an. 2 #68 (30 août 1947), p. 9. %% Clancier presents Bucoliques.
- Clancier, Georges-Emmanuel. "Un Classico del XX secolo." Trans. Giambattista Vicari. Il Caffè (Roma), vol. 9 #6 (dicembre 1961), pp. 10-16. %% This is a translation of Clancier's "Le Discours et les méthodes."
- Clancier, Georges-Emmanuel. "D'Ulysse à Ulysse." Arts (Paris), vol. * #421 (24 juillet 1953), p. 5. %% This is a general review of Les Ecrivains célèbres, with mentions of Queneau here and there.
- Clancier, Georges-Emmanuel. "De l'apparition romanesque et progressive de l'auteur de 'Si tu t'imagines' dans l'imaginaire puis dans l'existence d'un jeune poète limousin des années 30 et 40..." In his Dans l'aventure du langage. Paris: Presses universitaires françaises, 1987, pp. 54-59. %% This is a sort of biographical tribute. Cf. Clancier's "Figures modernes. Queneau."
- Clancier, Georges-Emmanuel. De Rimbaud au surréalisme. Collection "Melior," #12. Allier, Belgique: Marabout, 1959. %% Clancier barely more than mentions Queneau (pp. 9, 62, 110, 208, 323, 331, 422, and 425).
- Clancier, Georges. "De Zazie à Zizi." Le Populaire du Centre (Limoges), an. 54 #58 (9 mars 1959), p. 3. %% This is just an enthusiastic endorsement of Zazie dans le métro.
- Clancier, Georges-Emmanuel. "Le Discours et les méthodes." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 69-74. %% This is a very vague and rambling article on Queneau's writing and artistry. It was translated into Italian under "Un Classico del XX secolo."
- Clancier, Georges-Emmanuel. "Figures modernes. Queneau." Le Populaire du Centre (Limoges), an. 41 #328 (9 octobre 1946), p. 2. %% This is a general newspaper presentation of Queneau early in his career. Cf. Clancier's "De l'apparition romanesque et progressive de l'auteur de 'Si tu t'imagines' dans l'imaginaire puis dans l'existence d'un jeune poète limousin des années 30 et 40..."
- Clancier, Georges-Emmanuel. "Fragments d'une Petite Queneaulogie portative." Temps mêlés #50/52 (septembre 1961), pp. 25-27. %% Clancier speaks most directly of the relation between the poetic and the novel styles in Queneau's works.
- Clancier, Georges-Emmanuel. "Itinéraires poétiques." Les Nouvelles littéraires (Paris), vol. 51 #2395 (20 août 1973), pp. 4-5. %% This only includes a brief passage on Queneau's conception of poetry.
- Clancier, Georges-Emmanuel. "Les Lettres." This would appear to be the text of a radio emission from 3 mars 1952 on Radio Limoges in the "Couleur du temps" slot. %% This is a very general sort of presentation, with a mention of the recently-appeared Dimanche de la vie.

- Clancier, Georges-Emmanuel. "Les Mots. Il suffit qu'on les aime." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, p. 25. %% Clancier gives some comments about Queneau and poetry. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- Clancier, Georges-Emmanuel. Preface to 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. 11-13. %% Clancier gives a simple introduction to the acts of this colloquium dedicated to Queneau as novelist.
- Clancier, Georges-Emmanuel. "Promenade au pays des revues." Le Populaire du Centre (Limoges), an. 41 #167 (17 juillet 1946), p. 2. %% Clancier excerpts part of Claude Roy's "Raymond Queneau."
- Clancier, Georges-Emmanuel. "Psychanalyse, littérature et critique." La Nef (Paris), vol. 24 #31 (juillet-octobre 1967), pp. 101-110. %% Clancier barely mentions Queneau.
- Clancier, Georges-Emmanuel. "Raymond Queneau." In Les Ecrivains contemporains. Paris: Mazenod, 1965, pp. 44-45. %% This is only a very general description of Queneau.
- Clancier, Georges-Emmanuel. "Raymond Queneau en Limousin." 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. 217-224. %% This is a slightly reworked version of his "Raymond Queneau près des ziaux de la (Haute) Vienne."
- Clancier, Georges-Emmanuel. "Raymond Queneau et le roman." Biblio (Paris), an. 28 #10 (décembre 1960), pp. 4-6. %% Clancier just gives a general and upbeat look at Queneau's novel writing.
- Clancier, Georges-Emmanuel. "Raymond Queneau près des ziaux de la (Haute) Vienne." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 241-244. %% Clancier gives the history of his getting acquainted with Queneau, both in his works and in person. This article reappeared in the 1999 edition. Cf. also his "Raymond Queneau en Limousin."
- Clancier, Georges-Emmanuel. "Sur Queneau." In the program for "'Si tu t'imagines.' Un Soir avec Raymond Queneau" (Théâtre des Trois-Baudets, 4 novembre - 3 décembre 1966), p. 2. %% This is just the usual positive blah-blah.
- Clancier, Georges-Emmanuel. "Unité poétique et méthodique de l'oeuvre de Raymond Queneau." In La Poésie et ses environs. Paris: Gallimard, 1973, pp. 123-155. %% This rather vague and rambling article was reprinted in the 1992 edition of Queneau's L'Instant fatal précédé de Les Ziaux, pp. 219-249.
- Clancier, Georges-Emmanuel. "Unité poétique et méthodique de l'oeuvre de Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 98-114. %% This is the same as the 1973 edition of this article, with changes only in the layout. This article reappeared in the 1999 edition.
- Clancier, Georges-Emmanuel. Cf. Anonymous, Anonymous, "Colloque sur R. Queneau. Ce que livrent ses livres...", "La Fête aux poètes," and "Rémonkenocemékou -- Une Conférence exemplaire de G.-E. Clancier aux J.L.F."; Mary-Lise Billot and Marc Bruimaud, ed., Queneau aujourd'hui; Jean Chalon and Jean Prasteau, "Le Tour du monde de la littérature"; Anne Clancier, "Queneau sur le divan"; Daniel Delbreil, "Grande Soirée

Queneau à la S.G.D.L."; Queneau, "Témoignage"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 161, 171, and 176; Jacques Roubaud et al., "Oulipo varia." There is some sort of manuscript available at the CDRQ under the title "Clancier (Georges E.)."

- Clark, Hilary A. "Encyclopedic Discourse." Sub-stance (Madison), vol. 21 #1 (= #67) (* 1992), pp. 95-110. %% Clark mentions Queneau on pp. 99, 101, and 106 as one of her authorities on various aspects of the encyclopedic venture.
- Classe, Olive. Cf. Terry Hale, "Raymond Queneau 1903-1976."
- Claudé, Paul. Cf. Gérald Antoine, "Raymond Queneau et la langue française"; Claude Debon, "Paul Claudeau et Raymond Quenel."
- Clavaron, Yves. Cf. Tom Kemper, "Zazie dans das Passagen-werk: Paris, the French New Wave, and the Cinematic City."
- Clavel, André. "Le Bottin des biscornus littéraires." Gazette de Lausanne et Journal Suisse (Lausanne), an. * #77 (2 avril 1983), "Samedi littéraire," p. 2. %% Clavel does a merely average job of presenting Blavier's Fous littéraires.
- Clavel, André. CR of François Caradec's Dictionnaire du Français argotique et populaire. Les Nouvelles littéraires (Paris), an. 55 #2581 (21 avril 1977), p. 25. %% This review contains a mention of Queneau's Bâtons, chiffres et lettres.
- Clavel, Bernard. He was one of the authors at issue in the 1971 Goncourt quarrel. Cf. the Goncourt subject file.
- Clavel, André. "K, Nulard et les autres." Les Nouvelles littéraires (Paris), an. 60 #2818 (7 janvier 1982), p. 60. %% Clavel presents Queneau's Contes et propos and works by three other authors.
- Clavel, Maurice. "Au Théâtre Agnès Capri." Aux Ecoutes (Paris), an. 29 #1186 (18 avril 1947), p. 29. %% Clavel could hardly dislike "En passant" more than he does. But see the note by "Gant de velours" in the same issue.
- Clébert, Jean-Paul. Les Hauts lieux de la littérature à Paris. Paris: Bordas, 1992. %% Clébert mentions Queneau in regard to Picasso's "Désir attrapé par la queue" (p. 94), the "prix des Deux Magots" (p. 98), the "Tabou" "cave" (p. 101), and Luna Park (p. 174).
- Clébert, Jean-Paul. La Littérature à Paris. Paris: Larousse, 1999. %% Clébert mentions Queneau in regard to Picasso's "Le Désir attrapé par la queue" (p. 61), the "Tabou" "cave" (p. 65), the "prix des Deux Magots" (p. 67), the early meetings of the Oulipo (p. 75), and Luna Park (p. 146).
- Clément, Catherine B. "Les Poux dans la banlieue." Le Matin (Paris), vol. * #12 (14 mars 1977), p. 26. %% Clément reviews the Folio reprint of Loin de Rueil with some insistence on the "poux" and the language.
- Clément, Catherine. "Rêves à deux." Le Matin (Paris), an. * #312 (1^{ier} mars 1978), p. 23. %% Clément reviews the new "Imaginaire" edition of Peter Ibbetson with a kind word for Queneau's deft translation.
- Clément, Jean. "Fiction interactive et modernité." Littérature (Paris), vol. * #96 (décembre 1994), pp. 19-36. %% Clément mentions Cent Mille Milliards de poèmes and discusses how such poems can be semi-automatically produced (pp. 23-24).
- Clément, Jean. "Hypertexte et complexité." Études françaises (Montréal), vol. 36 #2 (* 2000), pp. 39-57. %% Clément's consideration of hypertextuality mentions Queneau and his

Cent Mille Milliards de poèmes twice, nothing more.

- Clément, Laure. "Un Rude Hiver de Raymond Queneau." Mémoire de maîtrise. Directeur Maurice Laugaa. Paris: Université de Paris VII (Jussieu), 1988. %% Clément offers a standard sort of analysis.
- Clerc, Jean-Marie. Littérature et cinéma. Paris: Nathan, 1993. %% Clerc barely does more than mention Queneau (pp. 38, 123, 138, and 153).
- Clères, Christian. "Raymond Queneau au Havre." Pays de Normandie (Lille), vol. * #34 (septembre-novembre 2001), pp. 34-39. %% Clères presents a concrete but rather popular and highly colored review of much of Queneau's life in Le Havre.
- Clerici, Fabrizio. Cf. Georges Perec, "Un Petit Peu plus de quatre mille poèmes en prose pour Fabrizio Clerici"; Leonardo Sciascia, "Per 'Volte Face' di Fabrizio Clerici."
- Clert, Iris. Iris.time. Paris: Denoël, 1978. %% Clert recounts her trip to Greece with the same group as the Queneaus (pp. 60-61) and mentions Queneau two other times (pp. 46 and 177). Cf. André Blavier, "Raymond Queneau, écrivain populaire... Parenthèse Roussel, I"; Michel Lécureur, Raymond Queneau, p. 481; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Cleverdon, Douglas. Cf. Queneau, Exercices in Style. Radio Version by Barbara Wright.
- Clifford, James. "On Ethnographic Surrealism." Comparative Studies in Society and History (Cambridge, UK), vol. 23 #4 (october 1981), pp. 539-564. %% Clifford merely mentions Queneau's name in the text on p. 548 and in a note on p. 546.
- de la Cloche, Jacques. "La Relation a prend b pour c." Amis de Valentin Brû #19 (juin 1982), pp. 21-22. %% This is a variation on Queneau's "La Relation X prend Y pour Z." Cf. Alain Calame, "De quelques convergences" in the following issue on a historical person of the same name as this author and in direct relation to Loin de Rueil. Cf. also Roland Gou-genheim, "Le Neutre, le nul, et les autres."
- Cloche, Sébastien. Cf. Claude Rameil, "Raymond Queneau au Collège."
- Clodd, Alan, and Robin Skelton, ed. David Gascoyne: Selected Verse Translations. Intro. Roger Scott. London: Enitharmon Press, 1996. %% This includes Queneau's "Deaf is the night" and "Death has listened" (Les Ziaux: "Sourde est la nuit" and "La mort a écouté le prêche inconsistant") on p. 131.
- Cloonan, William. "Jean Echenoz." In The Contemporary Novel in France. Ed. William Thompson. Gainesville: University Press of Florida, 1995, pp. 200-214. %% Cloonan presents Echenoz in this anthology piece with a certain amount of reference to Queneau's influence on him.
- Clot, René-Jean. "Sur les dessins de Raymond Queneau." In Georges Bataille et Raymond Queneau 1930-1940. Ed. anonymous. Billom, Puy-de-Dôme: Association Billom-Bataille, 1982, pp. 56-61. %% Clot's article is only interesting because of the number of Queneau's art works reproduced to accompany it.
- du Clou, Amédée. "La Gazette d'Amédée du Clou." Paris-presse (Paris), an. 7 #1600 (8 février 1950), p. 2. %% "Du Clou" describes what appears to have been the project for Pour une bibliothèque idéale in the Bulletin de la NRF, but there is nothing there. He must have seen the preliminary project, which included this list of possible names, but mistaken the venue of that material. He is surprised that Gide did not appear in the list of suggested authors, especially since that list was strong on Gallimard products.
- Clouard, Henri. "La Vie littéraire." Beaux-arts (Bruxelles), an. 20 #727 (6 avril 1956), p. 2.

- %% Clouard finds L'Encyclopédie de la Pléiade somewhat disquieting...
- Clover, Joshua. "Queneau-it-all." Village Voice (New York), vol. 48 #13 (26 march 2003), p. 61. %% Clover reviews Witch Grass in a very peppy and positive manner.
- Cluny, Claude Michel. "Raymond Queneau: Le Chien à la mandoline." Nouvelle Revue française (Paris), an. 13 #149 (mai 1965), pp. 918-919. %% This is a rather negative review.
- Cluny, Claude-Michel. Cf. Queneau, "Poèmes."
- Cobb, Richard. "The Assassination of Paris." New York Review of Books (New York), vol. 27 #1 (7 february 1980), pp. 16-21. %% Cobb reviews Norma Evenson's Paris: A Century of Change, 1878-1978; he barely mentions Queneau.
- Cobb, Richard. "Death and the Family." Listener (London), vol. 99 #2560 (18 may 1978), pp. 635-637. %% Cobb includes references to Le Chiendent and Pierrot mon ami.
- Cobb, Richard. Promenades: A Historian's Appreciation of Modern Literature. Oxford: Oxford University Press, 1980. %% Cobb includes various interesting "conteur" references to Queneau (pp. 29-31, 34-36, 61-79, and 101), but they are not very centered, accurate, or helpful. Cf. Miles Kington, "Cobb's Tour de France"; John Weightman, "Rousseau of the Back Streets."
- Cobb, Richard. "Queneau of Le Havre." Listener (London), vol. 96 #2481 (28 october 1976), pp. 533-534. %% Cobb gives a general but warm and valuable review of Queneau and his Le Havre roots, published two days after Queneau's death. Cf. Anonymous, "Welcome to Le Havre."
- Cobb, Richard. Raymond Queneau. Oxford: Clarendon Press, 1976. %% Cobb has written a curious personal memoir which moves into a commentary on Un Rude Hiver. It is the text of the 1976 Zaharoff lecture at Oxford, and it is the same as his "Raymond Queneau." Cf. Anonymous, "Welcome to Le Havre"; John Cruickshank, CR of Richard Cobb's Raymond Queneau; Carlo Ginzburg, "Microhistory: Two or Three Things That I Know About It."
- Cobb, Richard. "Raymond Queneau." In his People and Places. Oxford: Oxford University Press, 1985, pp. 28-41. %% This is a reprint of his Raymond Queneau.
- Cobb, Richard. "The World of Childhood." Listener (London), vol. 99 #2556 (20 april 1978), pp. 514-516. %% This has an evocation, at one point, of Queneau's childhood in Le Havre, with relation to Un Rude Hiver.
- Cobb, Richard. "The Writing Game." Times Literary Supplement (London), an. 66 #3405 (1 june 1967), p. 487. %% Cobb offers a rather heart-felt commentary on Anonymous, "The Writing Game"; Hillen entries 218 and 219 confuse Cobb's letter and the article it comments on.
- Cocking, J. M. CR of Andrée Bergens' Raymond Queneau. French Studies (Oxford, England), vol. 20 #3 (july 1966), pp. 312-313. %% Cocking gives a generally positive evaluation of Bergens' text.
- Cocteau, Jean. Cf. Anonymous, Nicole's Guide to Paris; Pierre Caizergues, "La Bibliothèque de Jean Cocteau"; Queneau, "Dans le quartier d'Edmond Jaloux et de Jean Cocteau."
- Codignola, Luciano. "Il Metro di Queneau." Il Mondo (Milano), an. 11 #28 (14 luglio 1959), p. 9. %% Codignola's review of Zazie dans le métro in the original French doesn't really say much.
- Codrescu, Andrei. "Many Unique Topics, New Ideas Can Be Found in Not-so-well-known

- Tomes." The Sun (Baltimore), vol. 59 #29 (21 July 1985), "Arts and Entertainment," p. 11K. %% Codrescu likes both the original Les Fleurs bleues and Wright's translation.
- Coe, Richard N. "Poetry and the Child-Self." Neohelicon (Budapest/Amsterdam), vol. 12 #2 (* 1985), pp. 47-93. %% Coe offers a rather astringent view of Queneau's references to his childhood in Chêne et chien (pp. 67-70, 74-75, and 92-93).
- Coe, Richard N. When the Grass was Taller. New Haven: Yale University Press, 1984. %% Pages 73, 175, and 282 touch, respectively, on Zazie dans le métro, biography, and Chêne et chien, but only barely.
- Coen, Jean-Philippe. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1481-1499. %% Coen looks at Queneau's second novel, Gueule de Pierre, and considers Queneau's later dissatisfaction with the work, the novel's origin and development, the names of the characters, section titles, Queneau's historical and situation during its creation, his intellectual proximity to Bataille, the themes of struggle with the Father, of struggle to the point of death, and of the search for recognition, and finally the book's reception. Cf. also Coen's "Notice" in regard to Les Temps mêlés.
- Coen, Jean-Philippe. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1622-1662. %% Coen describes the stages of Queneau's composition of Saint-Glinglin, Queneau's concerns and points of special creativity, and the reception of the work at the time. He adds a critical bibliography concerning the novel, critical comments on the various manuscripts/editions of the text, and notes and variants.
- Coen, Jean-Philippe. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1670-1686. %% Coen presents Les Temps mêlés, the extension of Queneau's Gueule de Pierre. He indicates Queneau's clear dissatisfaction with the original work and how his preparation of this novel occurred while Queneau had other things on his mind, such as being in financial difficulty and facing the coming war among other things. Coen indicates Queneau's "Le Mythe et l'imposture" as being a highly suggestive paratext for Les Temps mêlés, points to Guénon's influence here, touches on such topics as "l'individu et l'universel," "l'esprit traditionnel," and "le moment médian de l'histoire" before covering "le Tao de Queneau" and the reception that the novel had when it appeared. Cf. also Coen's "Notice" in regard to Gueule de Pierre. In regard to the notes that follow, cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"
- Coen, Jean-Philippe. "Queneau défriché. Notes marginales sur Saint-Glinglin. La Transcendance textuelle. Etude des transpositions thématiques." Mémoire de licence. 2 vol. Directeur Jean Roudaut. Fribourg: Université de Fribourg, 1991. %% Coen has written a very interesting and well-developed presentation.
- Coen, Jean-Philippe. Queneau défriché. Collection "Etudes et textes de philologie et littérature," new series, #12. Fribourg: Editions universitaires, 1993. %% Coen's subtitle ("Notes marginales sur Saint-Glinglin") understates the quality of this work, which has a great deal to say about the structure and hence the meaning of this novel. Cf. R. G., "Queneau défriché."
- Coen, Jean-Philippe. Cf. Queneau, Oeuvres complètes.
- Cogman, P. W. M. "The Potential Sonnet in Baudelaire." French Studies Bulletin (Hull, England), vol. * #37 (winter 1990/1991), pp. 10-13. %% Cogman barely mentions the Ouli-

po and its interest in potential sonnets before devoting himself exclusively to describing the sonnets of Baudelaire.

Cogniot, Georges. "Tandis que Paris se recueillait dans le culte des héros..." L'Humanité (Paris), an. 41 #67 (2 novembre 1944), pp. 1 and 2. %% Cogniot writes of a fifth column attack on railroad cars loaded with munitions and includes the manifesto prepared by the CNE. Cf. Anonymous, "L'Explosion de mercredi a fait 27 morts et 95 blessés" and "Fausse Alerte."

Cohen, Albert. Cf. Pierre Assouline, "Albert Cohen? Trop vieux!"

Cohen, Bernard. Cf. Queneau, "Conjectures fausses en théorie des nombres."

Cohen, H. Cf. Queneau, Bâtons, chiffres et lettres.

Cohen, J. "Rudy en raymond ook al zo?" Folia civitatis (Amsterdam), vol. # (26 août 1978), p. %% This seems to merely mention Queneau. The title means "Rudy and Raymond just as they are?"

Cohen, Marcel. CR of Bâtons, chiffres et lettres. La Nouvelle Critique (Paris), an. 4 #31 (décembre 1951), pp. 108-109. %% Cohen's comments are more nuanced than is usual. This is completely different from his other review.

Cohen, Marcel. CR of Bâtons, chiffres et lettres. Bulletin de la Société de linguistique de Paris

(Paris), vol. 47 fasc. 2 (* 1951), pp. 128-129. %% Cohen gives his opinions as a professional linguist, and his review looks especially at Queneau's suggestions on the reform of spelling. He is clear about certain problems involved in Queneau's views on language and language reform. This is completely different from his other review.

Cohen, Marcel. CR of Entretiens avec Georges Charbonnier. L'Ecole et la nation (Paris), vol. * #121 (septembre 1963), Supplement, pp. 14-16. %% Cohen's comments are detailed and concrete, very worthwhile for anyone looking closely at Queneau's ideas on language.

Cohen, Marcel. Histoire d'une langue, le français. Paris: Editions Messidor / Editions sociales,

1987. %% Cohen mentions Queneau on p. 358, but his comments on pp. 457 and 458, which situate the "néo-français" question, are of real interest.

Cohen, Marcel. "Il voulait que j'en rate pas un." L'Humanité (Paris), an. * #6208 (10 août 1964), p. 6. %% Cohen cites a study done by Jacques Pohl (Quelques Tendances essentielles du français contemporain) in regard to the disappearance of "ne" in various sorts of language. He refers to Zazie dans le métro, where the particle does not occur in 92% of the cases where one might expect to find it.

Cohen, Marcel. "Ton Frère, son auto, l'assurance a-t-elle payé?" L'Humanité (Paris), an. * #8320 (24 mai 1971), p. 12. %% Cohen refers to "Connaissez-vous le chinook?" and discusses it in the context of his article.

Cohen, Philip G., and Joseph R. Urgo. "Faulkner." American Literary Scholarship (Durham, North Carolina), vol. 98 # * (* 1998), pp. 149-178. %% The authors just have a two-sentence description (p. 158) of what they refer to as Suzanne Chamier's "Faulkner and Queneau: Raymond Queneau's Preface to Moustiques." This is actually her "Stolen Goods: Appropriation and Intertextuality in Queneau's Reading of Faulkner."

Cohn, Ruby. CR of Ben F. Stoltzfus' Alain Robbe-Grillet and the New French Novel. French Review (Baltimore), vol. 38 #4 (february 1965), pp. 712-714. %% Cohn gives a mere mention of Queneau on p. 713, and the Stoltzfus book only has "This reminds us of Ray-

- mond Queneau's 'tour de force' Cent Mille Milliards de poèmes" on his page 141.
- Coiplet, Robert. "A la façon de..." Le Monde (Paris), an. 6 #1510 (10 décembre 1949), p. 7. %% Coiplet's review of Georges-Armand Masson's "A la façon de ..." makes special mention of Masson's treatment of Queneau.
- Colas, J. P. "Paris qui bouge." Aux Ecoutes d'aujourd'hui? (Paris), an. 41 #1811 (3 avril 1959), p. 30. %% Colas mentions Zazie dans le métro in noting that Queneau was interested in means of transport.
- Colas, Nicolas. Cf. Queneau, "Minotaurisme et monogamie."
- Cole, Barry. "Cool Views." The Spectator (London), vol. 221 #7309 (26 July 1968), pp. 130-131. %% Cole's review almost makes one wonder whether he had actually read this novel, Barbara Wright's translation of The Bark Tree.
- Cole, Connolly. "Circus with Clowns." Irish Times (Dublin), an. * #32,684 (2 July 1960), p. 6. %% This is a fairly standard positive review of Barbara Wright's Bodley Head translation of Zazie.
- Coleman, Dorothy Gabe. "Polyphonic Poets: Rabelais and Queneau." In Words of Power: Essays in Honor of Alison Fairlie. Ed. Dorothy Gabe Coleman and Gillian Gendorf. Glasgow: Glasgow University Printing Department, 1987, pp. 43-68. %% Coleman does a good and very detailed job of comparing the two men's work and style.
- Colette, J. "Des mondes fous fous fous..." Le Vif / L'Express (Bruxelles), vol. * #170 [Vif] / #1820 [Express] (23 mai 1986), p. 135. %% The author describes Blavier's Fous littéraires and mentions one or two past dramatic performances as a means of presenting a new adaptation on the stage in Bruxelles. Cf. Anonymous, "Stéphanie Loïc (sic) triomphe à Stavelot"; Danielle Godinas, "Le Journal intime de Sally Mara: L'Eveil à la sexualité vu avec humour."
- Colin, Jean-Paul. "Causer et parler." Les Nouvelles littéraires (Paris), an. 50 #2291 (20 août 1971), p. 11. %% This is just a citation of "Tu causes..." (from Zazie dans le métro) in a column on correct French usage.
- Colin-Simard, Annette. "Queneau s'amuse." Journal du dimanche (Paris), an. * #1144 (27 octobre 1968), p. 15. %% Colin-Simard gives a positive review of Queneau's Vol d'Icare.
- de la Colina, José. "Letras -- letrillas -- letrones: Raymond Queneau (1903-1976)." Vuelta (Mexico City), vol. 1 #2 (enero 1977), pp. 49-50. %% This is only a general review of Queneau following his death.
- Colinet, Paul. "Petit Supplément au numéro Raymond Queneau." Temps mêlés #8/9 (mai 1954), pp. 43-44. %% This is roughly equivalent to Queneau's "Don Evané Marquy," a series of anagrammatic plays on his name.
- Collet, Paule. Cf. Catherine Boré, Line Carpentier, and Paule Collet, ed. Lettres vives: 4^{ième}: Lectures, langue, expression.
- Collette, Jean. "Créations liégeoises." Le Vif / L'Express (Bruxelles), vol. * #64 (10 mai 1984), pp. 148-149. %% Collette reviews a theater production of Le Journal intime de Sally Mara.
- Collier, Peter. CR of Michael Edwards' Prospice 8. London Magazine (London), vol. 19 #8 (novembre 1979), pp. 93-94. %% Collier comments (and rather well) on Queneau rather than on this issue of a "little magazine."
- Collot, Michel. Cf. Martine Bercot, Michel Collot, and Catriona Seth, ed., Anthologie de la poésie française: XVIII^e siècle, XIX^e siècle, XX^e siècle.

Colmez, Françoise. Marie-Louise Astre and Françoise Colmez, Poésie française. Anthologie critique.

Colomb, Georges. Cf. "Christophe," the pseudonym under which he wrote.

Colomer, M. C. "Queneau et le surréalisme." Mémoire de maîtrise. Directrice Claude Debon.

Paris: Université de Paris IV (Sorbonne), 1981. %% Colomer treats "la période surréaliste," "le rejet du surréalisme," and "les traces du surréalisme." [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.]

Colonna, Vincent. "W, un livre blanc." Textuel (Paris), vol. * #21 (* 1988), pp. 15-23. %% Page 22 notes some similarities between Georges Perec's W and Queneau's Chêne et chien.

Colot, Jean-Louis. "Analyses statistiques." In Trois Sculptures, machines à lire les "Cent Mille

Milliards de poèmes" de Queneau by Robert Kayser. Amay (Belgique): La Maison de la poésie d'Amay, 1999, pp. 74-91. %% Colot presents all sorts of statistics concerning what should occur in the use of the "sculpture mécanique" and other statistics showing what actually happened in the course of concrete trials.

Colson, Jacques. "The Exquisite Sophistication of French Scholarly Writing: French Spirit or French Letter?" Meta (Montréal), vol. 38 #3 (septembre 1993), pp. 426-439. %% Colson just mentions and describes Les Exercices de style (p. 427).

Colville, Georgiana M. M. "Malle surréaliste: Black Moon." French Review (Champaign, Illinois), vol. 69 #3 (february 1996), pp. 445-452. %% Colville analyzes "Black Moon" in depth but only makes glancing references to Malle's "Zazie dans le métro."

Combe, Dominique. Poésie et récit: Une Rhétorique des genres. Paris: José Corti, 1989. %% Combe's work concerns the question which has arisen over the past 100-150 years as to whether narrative poetry should actually be called poetry at all. Combe cites Queneau's statement that he saw little difference between the novel (such as he would wish to write it) and poetry (p. 111), cites a similar statement from Queneau's Entretiens avec Georges Charbonnier (p. 116), refers to Queneau's entitling Chêne et chien a "roman en vers" (pp. 143-147), and makes various other references to Queneau (pp. 144, 146-147, and 189). Cf. Evert van der Starre, "Raymond Queneau et le mélange des genres."

de Comberousse, Françoise. "De la poésie à la farce." France-soir (Paris), an. * #11611 (15 décembre 1981), p. 14. %% De Comberousse presents the humorous side of Queneau's Contes et propos.

de Comberousse, Françoise. "Raymond Queneau est mort." France-soir (Paris), an. * #* (26 octobre 1976), pp. 1 and 18. %% De Comberousse just reviews the highlights of Queneau's life in a most general manner.

Combet, Claude. "Danilo Kiš (1935-1989)." Livres-hebdo (Paris), vol. 11 #45 (3 novembre 1989), p. 67. %% This is just an obituary and only mentions Queneau in regard to the fact that he was one of the authors whom Kiš had translated into Serbo-Croat.

Combet, Claude. "Treize Oulipiens et leurs livres." Livres-hebdo (Paris), vol. 9 #38 (14 septembre 1987), pp. 98-99. %% Combet lists the then-current members of the Oulipo and gives the contents of the 2-volume Ramsay Bibliothèque oulipienne (ed. Jacques

- Roubaud) in some detail. Cf. Annie Favier, "L'OuLiPo trouve sa bibliothèque." de Comès, Philippe. "Zazie dans le métro." La Nation française (Paris), an. * #265 (2 novembre 1960), p. 11. %% This is a review of the film but has some very perceptive comments on the original book.
- Comley, Nancy R. Cf. Queneau, "Transformations."
- Compagnon, Antoine. Les Cinq Paradoxes de la modernité. Paris: Seuil, 1990. %% Compagnon explains (p. 104) why Queneau's "A propos de l'exposition Giorgio de Chirico" was so negative and violent.
- Compagnon, Antoine. Cf. Xavier Accart, Guénon, ou le renversement des clartés: Influence d'un métaphysicien sur la vie littéraire et intellectuelle française (1920-1970); Peter Conzenstein, "Rhythm and Meaning in the Poetry of Raymond Queneau and Jacques Roubaud."
- Compagnone, Anita and Luigi. Cf. Queneau, La Domenica della vita.
- Compère, Daniel. CR of Claude Debon's Doukiplèdonktan? Etudes sur Raymond Queneau. Amis de Valentin Brû #11 (* 1998), pp. 48-50. %% Compère summarizes the contents of the four sections of this work and gives some idea of each's thrust. He is quite positive and enthusiastic.
- Compère, Daniel. CR of Jean-Pierre Martin's La Bande sonore: Beckett, Céline, Duras, Genet, Perec, Pinget, Queneau, Sarraute, Sartre. Amis de Valentin Brû #14-15 (mai 1999), pp. 79-80. %% Compère's review is rather complete and quite positive.
- Compère, Daniel. "Le Curieux Silence de Raymond Queneau." Sureau (Amiens), vol. * #5-6 (1^{er} and 2^{ème} trimestre 1985), pp. 119-120. %% Compère traces Queneau's interest in Jules Verne, including two short letters by Queneau, and wonders why there is no other (and clearer) manifestation of Queneau's interest. Cf. Anonymous, "Pour ne rien vous cacher"; Vincent Bouchot, "L'Intertextualité vernienne dans W ou Le Souvenir de l'enfance."
- Compère, Daniel. "Marches romanesques. Perec, Queneau, Roussel." In'hui (Amiens), vol. * #8 (été 1979), pp. 64-68. %% Compère offers barely more than an outline of certain points of similarity between the three authors.
- Compère, Daniel. "L'Oulipo. Ecriture et critique du roman." In Mythologies de l'écriture et roman. Ed. Jean Bessière. Collection "Etudes romanesques," #3. Paris: Lettres modernes, 1995, pp. 139-154. %% Compère discusses some of the oulipian elements of four novels: Queneau's Le Chiendent, Georges Perec's La Vie mode d'emploi, Si par une nuit d'hiver un voyageur of Italo Calvino, and La Belle Hortense of Jacques Roubaud. This discussion is aimed more at understanding the goals and procedures of the Oulipo than at analyzing the novels, but both are certainly illuminated by the process. Quite interesting.
- Compère, Daniel. "Raymond Queneau et Jules Verne." Amis de Valentin Brû #26-27 (octobre 2002), pp. 9-19. %% Compère offers a rather careful enumeration of ways in which Verne was or could have been present to Queneau throughout his life.
- Compère, Daniel. "Raymond Queneau et le spectacle du futur." Amis de Valentin Brû #28-31 (juillet 2003), pp. 303-316. %% Compère thoroughly examines all of Queneau's dealings with science fiction, including the works he read, his ideas concerning exactly what constitute science fiction, his promotion of the genre and of several particular works, and his involvement in the publication of some science fiction.

- Compère, Daniel. "«Raymond Queneau» Europe, n° 888, avril 2003." Amis de Valentin Brû #34-35 (juillet 2004), pp. 111-112. %% Compère summarizes the contents of this issue, along with the intentions of the editor, Claude Debon. Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 36.
- Compère, Daniel. "Reprises des personnages quenieniens." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 323-338. %% Compère discusses how Queneau employs characters for a second time, whether they be his own characters or those of others or whether they actually appear or are simply alluded to.
- Compère, Daniel. Cf. Daniel Delbreil, "Queneau-Prévert, Histoire et Paroles d'Instant fatal."
- Compton, D. G. CR of Barbara Wright's translation of The Flight of Icarus. Books and Bookmen (London), vol. 19 #2 (november 1973), pp. 98-99. %% Compton's review is so standard that it almost hurts.
- Compton Burnett, Ivy. Cf. Queneau, "Ivy Compton Burnett."
- Comtat, Dominique. Courir les rues. 16 mm. film, black and white, 60 min. With Roger Jendly and Barbara Tanquerel. %% This was a film adaptation of Queneau's collection of poetry.
- Conarain, Nina. Cf. Queneau, "Deux Contes."
- Confortès, Claude. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson. Queneau que si!
- Connolly, Cyril. "Paradise Regained." In his Ideas and Places. London: Weidenfeld & Nicholson, 1953, pp. 11-25. %% This is only roughly the same as his "Paris regained."
- Connolly, Cyril. "Paris Regained." The Nation (New York), vol. 160 #22 (2 june 1945), pp. 626-627; #23 (9 june 1945), pp. 651-652; and #24 (16 june 1945), pp. 674-675. %% This has barely more than a mention of Queneau (p. 626) and of his "exercices de style" (p. 675). It was reprinted in a modified form as part of his "Paradise Regained."
- Conrad, Joseph. Cf. Lise Bergheaud, "L'Oeuvre de prose narrative de Raymond Queneau et le récit anglo-saxon."
- Conradi, Peter J. Iris Murdoch: A Life. New York: W. W. Norton and Company, 2001. %% Queneau figures prominently in this biography. Conradi describes at some length the days of the first meeting between Murdoch and Queneau in Austria (late february 1946, pp. 231-234), mentions how Murdoch accompanied Queneau to a club in Paris to hear Juliette Gréco sing and how Queneau told her that Gréco was bisexual (pp. 254-255), says that Murdoch wrote a declaration of love for Queneau and tells how they felt about it then and later (pp. 327 and 339), and how deceived Murdoch felt when she dedicated Under the Net to Queneau and his note of thanks was much less profuse and lively than she had expected (pp. 384 and 579). There are also interesting mentions of Queneau on pp. xxiii, 128, 129, 211, 245, 248, 260, 262-263, 282, 285, 289-290, 296, 380, 396, and 518-519. Cf. Susan Eilenberg, "With A, then B, then C."
- Conradi, Peter J. Iris Murdoch: The Saint and the Artist. London: MacMillan Press, 1986. %% Conradi just mentions Queneau twice.
- Consenstein, Peter. "Asian Influences in the Poetry of Raymond Queneau and Jacques Roubaud." Philological Papers (Morgantown, West Virginia), vol. 40 #* (* 1994), pp. 56-63.

%% Consenstein has some rather technical but interesting comments on the Chinese nature of the poetry in the first section of Queneau's Morale élémentaire.

Consenstein, Peter. Literary Memory, Consciousness, and the Group Oulipo. Collection "Faux Titre," #220. Amsterdam: Editions Rodopi, 2002. %% In general, Consenstein considers the role and implications of using memory when writing under oulipian constraints. He introduces the book by writing on general notions of memory, the Oulipo, and Jacques Roubaud's poetics. In the first chapter he considers very special sorts of memory as he looks at Roubaud's La Boucle, Georges Perec's La Vie mode d'emploi, and Italo Calvino's If on a Winter's Night a Traveler. The second chapter looks closely at the Oulipo's nature, especially in terms of the "querelle des Anciens et Modernes," the Oulipo's outlook compared to that of surrealism, Queneau's views on inspiration in this connection, and his Morale élémentaire. In his third chapter Consenstein is concerned with the relationship between play/games and culture; his attention centers on Charles d'Orléans and the poetry of his court and then on various oulipian sonnets (Queneau's Cent Mille Millions de poèmes, Jacques Bens' 41 sonnets irrationnels, Jacques Roubaud's €, and the collective Renga). The first part of chapter four centers on the philosophical and biological nature of consciousness, and Consenstein makes reference to Jacques Jouet's 107 âmes and Michelle Grangaud's Geste to show how constraints play a role here. The last part of this chapter is devoted to Queneau's Petite Cosmogonie portative and the importance of the alexandrine to its development (and vice versa). The best description of the theme and development of the book are on pp. 228-229.

Queneau is involved in all of this in terms of the foundation and development of the Oulipo and of his works that are cited and discussed, and he is mentioned many times. Cf. Alison James, CR of Peter Consenstein's Literary Memory, Consciousness, and the Group Oulipo; Christopher Shorley, CR of Peter Consenstein's Literary Memory, Consciousness, and the Group Oulipo.

Consenstein, Peter. "Memory and Oulipian Constraints." Postmodern Culture (Raleigh, North Carolina), vol. 6 #1 (september 1995), no pages. %% Consenstein reflects on Georges Perec's La Vie mode d'emploi, Italo Calvino's If on a winter's night a traveler, and Jacques Roubaud's La Boucle, but the first five sections of the article deal with the nature of the Oulipo as Queneau invented it.

Consenstein, Peter. "Rhythm and Meaning in the Poetry of Raymond Queneau and Jacques Roubaud." PhD at Columbia University (New York), 1993. Director Antoine Compagnon. Dissertation Abstracts International, vol. 54 #7 (january 1994), p. 2601-A. %% Consenstein looks at the two authors as members of the Oulipo, at the nature of their poetry of constraints, at Queneau's Sonnets and Morale élémentaire, and at Roubaud's € and Trente et un au cube. He focusses on rhythm and meter but in his conclusion expands into certain other aspects of their poetry.

Constant, Benjamin. Cf. Queneau, "Sur Adolphe et la vie de Benjamin Constant."

Constantine, Peggy. "Our Sentiments for the Season." Chicago Sun-Times (Chicago), an. * #*

(6 december 1981), " " section, p. 31. %% Constantine praises Barbara Wright's translation of the Exercices de style; most noteworthy is the fact that Constantine includes this work as among her ten best paperbacks of the year, at least as far as her suggestions for Christmas gifts.

- Constantine, Peggy. "Variations on a Simple Whimsy." Chicago Sun-Times (Chicago), an. * #* (1 march 1981), "Show," p. 27. %% Constantine praises Barbara Wright's translation of the Exercices de style.
- Contat, Michel. "L'Ecrivain engagé." Le Monde (Paris), an. 51 #15774 (13 octobre 1995), "Le Monde des livres," p. vi. %% Contat gives some idea of how such an "engaged" magazine like Les Temps modernes lived out its program in its first two years and how it was received by various factions.
- Contat, Michel. "Les Temps modernes ont cinquante ans." Le Monde (Paris), an. 51 #15774 (13 octobre 1995), "Le Monde des livres," p. vi. %% Contat mentions how Simone de Beauvoir liked certain of Queneau's novels, why Queneau was not more involved with the magazine, and what some of his early contributions to it were.
- Contat, Michel. Cf. Jacques Roubaud, "L'Auteur oulipien."
- Conte, Rafaël. "Grandes y a crédito." El País (Madrid), an. 12 #3750 (16 julio 1987), "Libros" (an. 9 #402), p. 3. %% Conte begins a review of several works with a look at the Ejercicios de estilo translation done by Antonio Fernández Ferrer.
- Conte, Rafael. "Intraducible Queneau." El País (Madrid), an. 12 #4758 (29 abril 1990), "Libros," p. 12. %% This is a very general review of Queneau on the appearance of vol. I of his Oeuvres complètes.
- Conti, Antonella. "Compte rendu de lecture." Amis de Valentin Brû #23 (juillet 2001), pp. 63-65. %% Conti analyzes and evaluates Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle scienze anomale, a work which reviews 'pataphysical studies but bor-ders on touching the achievements of the "fous littéraires" as well.
- Conti, Antonella. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Amis de Valentin Brû #28-31 (juillet 2003), pp. 364-366. %% While Conti carefully presents the contents of Ferraro's book, and with much approbation, she also considers the question of Queneau's indirect "practice" of autobiography and adds her own comments on the question.
- Conti, Antonella. CR of Anne-Marie Jaton's Lectures des 'Fleurs bleues' de Raymond Queneau. Amis de Valentin Brû #16-17 (octobre 1999), pp. 55-58. %% Conti gives a very positive review of this work.
- Conti, Antonella. "Inganni e incanti dell'autobiografia: Tre Romanzi di Raymond Queneau." Director Alessandra Temperani. Tesi di laurea. Università di Firenze, 1997. %% Conti appears to have centered on the personal "mythology" which Queneau used in three of his early novels (Chêne et chien, Odile, and Les Derniers Jours). Cf. Astrid Bouygues, "Queneau soutenu en Sorbonne... ou ailleurs" [Amis de Valentin Brû #11 (* 1998), pp. 45-48].
- Conti, Antonella. "La Mission complexe de Jacques Poirier." Amis de Valentin Brû #18 (février 2000), p. 31. %% Conti reviews the chapter of this work concerning Queneau and the relationship between his work and Freudian psychology.
- Conti, Antonella. Cf. Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Astrid Bouygues and Antonella Conti, "Queneau chez les Etrusques."
- Cook, Bruce. "How could I write this? Let me count the ways..." Detroit News (Detroit), an.

- 109 #184 (22 february 1981), "Lively Arts (H)," p. 3. %% Cook's review of the New Directions edition of Exercises in Style is enthusiastic and a cut above the usual.
- Cooper, Barry. "Hegel and the Genesis of Merleau-Ponty's Atheism." Studies in Religion / Sciences religieuses (Waterloo, Ontario), vol. 6 #6 (* 1976-1977), pp. 665-671. %% Cooper only has a note (p. 666) referring to the fact that Queneau edited Alexandre Kojève's notes.
- Cooper, Jeanne. "Anything Goes in 'Passing'." Washington Post (Washington, DC), an. 114 #156 (10 may 1991), "Weekend," p. 51. %% This is a review of a play based on Queneau's "En passant" by the Franco-American theater troupe "Le Neon." Cf. Cooper, "Passing By."
- Cooper, Jeanne. "Passing By." Washington Post (Washington, DC), an. 114 #149 (3 may 1991), "Book World," p. 37. %% This is a review of the American production of a play based on Queneau's "En passant." Cf. Cooper, "Anything Goes in 'Passing'."
- de Coquet, James. "Mensonges renouvelés de M. 'Bill'." Le Figaro (Paris), an. 134 #4842 (30 mars 1960), p. 4. %% This is merely the account of a trial in which a witness is described as a "Zazie."
- Corbasson, Dominique. Cf. Queneau, "Paris-ci, Paris-là" et autres poèmes.
- Corbo, Claude. Cf. Line McMurray, La 'Pataphysique d'Alfred Jarry au Collège de 'pataphysique.
- Cordié, Carlo. CR of Italo Calvino's translation of I Fiori blu. Paideia (Brescia, Italy), an. 23 #1- 2 (gennaio-aprile 1968), p. 76. %% Cordié's brief review is positive but doesn't really say anything.
- Cordié, Carlo. CR of Robert Stroobants' "Composition et langage des Fleurs bleues de Raymond Queneau." Paideia (Brescia, Italy), an. 26 #* (* 1971), p. 109. %% Cordié says literally almost nothing.
- Cordon-Pipelet, James. "Paris Potins." Pourquoi pas? (Bruxelles), an. 54 #2361 (28 février 1964), p. 57. %% Cordon-Pipelet says that Queneau and Paulhan appeared at a leftist poetry reading.
- Coren, Giles. "Call It a Vowel Movement." The Times (London), vol. * #66,452 (4 march 1999), "Business Section," p. 40. %% Coren writes a rather cheeky put-down of the Oulipo in general but has words of praise for Cent Mille Millions de poèmes and for Perec's three main novels.
- Corke, Hilary. "New Fiction." The Listener (London), vol. 77 #1977 (16 february 1967), p. 237. %% Corke's positive review of Barbara Wright's translation of Between Blue and Blue throws up its hands at the impossibility of doing the novel justice.
- Cormeau, Nelly. "Littérature 'terroriste'." Synthèses (Bruxelles), an. 3 #6 (* 1948), pp. 344-354. %% Cormeau reviews Saint-Glinglin (pp. 351-353) among works by other authors. She has some harsh things to say about this novel, all the more serious because her criticisms have some value.
- Cormier, Ramona. "Indeterminacy (sic) and Aesthetic Theory." Journal of Aesthetics and Art Criticism (Cleveland), vol. 33 #3 (spring 1975), pp. 285-292. %% Cormier mentions (p. 287) Queneau's Cent Mille Millions de poèmes as one of the works which she classifies as "indeterminate."
- Cormier, Ramona. "Some Implications of the Aesthetic Theory of Camus." Journal of Aes-

- thetics and Art Criticism (Cleveland), vol. 35 #2 (winter 1976), pp. 181-187. %%
Cormier refers to "some of Queneau's poetry" on p. 186, almost certainly thinking of his Cent Mille Millions de poèmes; cf. her "Indeterminacy (sic) and Aesthetic Theory."
- Cornand, André. "Cocteau, Bresson, Wells, et quelques autres... ou 'de l'adaptation à la création'." Revue du cinéma (Paris), vol. * #425 (mars 1987), pp. 64-67. %% Cornand discusses screen adaptations of novels, and he says that Louis Malle's adaptation of Zazie dans le métro is the only one that was at all successful.
- Corneille, Pierre. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 20, 29-30, 181, and 213.
- Cornell, Kenneth. "On the Difficulty of a Label." Yale French Studies (New Haven, Connecticut), vol. * #31 (* 1964), pp. 138-144. %% The label in question is "surrealist," and Cornell does little more than mention Queneau on pp. 141 and 142.
- Cornet, Luc. "André Blavier et Ismaël Dupont: Une Rencontre attendue." Amis de Valentin Brû #24-25 (janvier 2002), pp. 15-18. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Cornet remembers these two meeting in a billiards club and how they played with words.
- Corry, Leo. "Nicolas Bourbaki and the Concept of Mathematical Structure." Synthese (Dordrecht, Holland), vol. 92 #3 (septembre 1992), pp. 315-348. %% Corry describes "Bourbaki" in a way most valuable in helping to understand Queneau's interest in structure. Queneau himself is mentioned in a note on p. 343 as being influenced by Bourbaki. Cf. Queneau, "Bourbaki et les mathématiques de demain."
- Corsetti, Jean-Paul. "Jean Queval: Tout le monde descend (Editions Plein chant)." Europe (Paris), vol. 67 #717 (janvier 1989), pp. 221-222. %% Corsetti says that Queval's semi-autobiographical work is charming and that Queval cites Queneau a number of times.
- de Cortanze, Gérard. "Queneau, Raymond." In his Le Surréalisme. Collection "Le Monde de...", #4. Paris: MA Editions, 1985, p. 181. %% This is a brief but interesting handbook entry concerning Queneau's relations with surrealism.
- de Cortanze, Gérard. Cf. Claude Rameil, "Raymond Queneau au Collège."
- Cortés Vásquez, D. Luis. Cf. María Teresa Aparicio Gil, "L'Argot et le langage populaire dans Zazie dans le métro."