

- Edeline, Francis. Cf. Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Min-guet, François Pire, and Hadelin Tridon, A General Rhetoric and Rhétorique générale.
 Edelman, Frédéric, and Emmanuel de Roux. "De Catherine de Médicis à François Mitterand: Bastille - La Défense, l'axe de tous les pouvoirs." Le Monde (Paris), an. 46 #13827 (13 juillet 1989), pp. 30-32. %% In this presentation of the "axis" of Paris, the authors refer clearly but indirectly to Pierrot mon ami and state that the surrealists liked to have their pictures taken at Luna Park.
- Edelstein, Arthur. Cf. Robert Alter, "Mimesis and the Motive for Fiction."
- Eder, Richard. "A Fascination with Fish." Los Angeles Times (Los Angeles), vol. * #* (1 august 1993), "Book Review," pp. 3 and 6. %% This is fairly good for a simple book review, but Eder claims that Queneau did not use "x" in the original novel, which is patently incorrect. He seems to have gotten this idea from James Sallis's "Introduction" to Saint-Glinglin.
- Edern-Hallier, Jean. "Dictionnaire de la littérature française. II." L'Idiot international (Paris), vol. * #93 (décembre 1993), pp. 6-7. %% The author doesn't have anything to say but tries to sparkle anyway.
- Edgerton, William B. Cf. Mary Ann Caws, "Queneau, Raymond."
- Edmond, Paul. Cf. Amis de Valentin Brû #12-13 (* 1998), p. 61.
- Edwards, Hugh L. Surrealism and its Affinities: The Mary Reynolds Collection, A Bibliography Compiled by Hugh Edwards. Chicago: Art Institute of Chicago, 1956. %% Edwards lists and describes nine Queneau works found in this collection (entries 260-268), plus three others that touch Queneau (entries 282, 321, and 348). Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Edwards, Michael. "Exercise in Queneau." Prospice (Portree, Scotland), vol. * #8 (* 1978), pp. 44-50. %% This is a very interesting article on "Pour un art poétique."
- Edwards, Michael, ed. Raymond Queneau (Prospice #8). Portree, Scotland: 1978. Cf. Peter Collier, CR of Michael Edwards' Prospice 8; J. C. R. Green.
- Edwards, Michael. Cf. André Blavier, "Anecdotes"; Queneau, "Conversation with Georges Charbonnier," "Pour un art poétique," "The Technique of the Novel," "Towards an Art of Poetry," and "Uneuravek: A Conversation with Marguerite Duras"; Jean Queval, "Queneau Remembered."
- Ef., M. "Au Théâtre-Poème Prévert-Vian-Queneau." La Libre Belgique (Bruxelles), an. 94 #349 (15 décembre 1977), p. 17. %% This is a brief and unenlightening review of a poetry show.
- Egen, Jean. "L'Insaisissable Raymond Queneau." Lectures pour tous (Paris), vol. * #196 (mai 1970), pp. 84-88. %% This is a very general article.
- Egert, Charles. "Love and Homicide in the Jazz Age Novel." Journal of Narrative Theory (Ypsilanti, Michigan), vol. 34 #1 (winter 2004), pp. 54-87. %% Egert draws some very interesting comparisons between F. Scott Fitzgerald's The Great Gatsby, William Faulkner's Sanctuary, and Queneau's Le Chiendent. What he derives from these comparisons has much to say about some of the authorial concerns that Queneau might have had as he wrote this novel.
- Egert, Charles. "Raymond Queneau et le référent utopie: Une Lecture de deux romans." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne

- nouvelle), 1987. %% [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.]
- Egert, Charles. "Raymond Queneau et les temps utopiques." Mémoire de DEA. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1986. %% In these 30 pages Egert treats "le mot 'utopie' dans le langage," "l'utopie et la vision primordiale," and "l'expérience chez Queneau: la fantaisie de l'utopie." [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.]
- Egert, Charles. "Raymond Queneau's Utopian Dream Worlds." Utopian Studies (various sites), vol. 16 #2 (summer 2005), pp. 165-220. %% I have read this several times, and I must confess that I really have no idea what he is trying to say.
- Egly, Max. "Zazie dans le métro." La Saison cinématographique 1961. Paris: Citévoix Editeur, 1961, pp. 292-295. %% In this technical and somewhat official catalogue of the year's cinema, Egly presents a fairly solid revue of the film's meaning, strengths, and weak-ness.
- Ehrmann, Jacques. CR of Bords. French Review (Baltimore), vol. 37 #5 (april 1964), p. 598. %% Ehrmann is pleasant and positive but doesn't actually advance our comprehension of this work.
- Ehrmann, Jacques. "The Death of Literature." New Literary History (Baltimore), vol. 3 #1 (autumn 1971), pp. 31-47. %% Ehrmann just cites four lines from Zazie dans le métro (p. 31).
- Ehrmann, Jacques. Cf. Ann Austin Smock, "The New Language of Raymond Queneau's Novels, or 'L'Histoire: Qu'est-ce que ça fout?'"
- Eilenberg, Susan. "With A, then B, then C." London Review of Books (London), vol. 24 #17 (5 september 2002), pp. 3-8. %% This review of Peter Conradi's Iris Murdoch: A Life just barely mentions Queneau.
- Einaudi, Giulio. "Einaudi: Qualcosa in Calvino lasciava sempre intuire il futuro." Tuttolibri (Torino), an. 11 #469 (21 settembre 1985), p. 1. %% Einaudi barely mentions Queneau.
- Ekici, Armagan. Cf. Queneau, Biçem alistirmalari.
- Elahi, Taban. "Réalité, déception, narcissisme dans Les Fleurs bleues de Raymond Queneau et Histoire de Claude Simon." Thèse de doctorat. Directeur Jean-Claude Lieber. Tours: 2000.
- Elek, Livia. Cf. Queneau, "Stílusgyakorlatok."
- Elgozy, Georges. De l'humour. Paris: Denoël, 1979. %% This merely contains brief quotations from Queneau to illustrate Elgozy's ideas on humor.
- Eliade, Mircea. Cf. Douglas Allen, "Eliade and History"; Edouard Duperray, "L'Encyclopédie de la Pléiade"; Lucien Guissard, "L'Encyclopédie de la Pléiade"; François Lefebvre, "La Petite Cosmogonie portative de Raymond Queneau, mythe cosmogonique et tradition alchimique"; Queneau, "Lettre à Mircea Eliade"; Marc Soriano, "Du Charme à la littérature."
- Eliot, T. S. Cf. Queneau, "La Vie des livres": "Hommage à la Grèce" and "T. S. Eliot"; Jean Queval, "T. S. Eliot à Paris"; X., "T. S. Eliot à Paris."

- Elliot, Janice. "Old Hat." New Statesman (London), vol. 76 #1950 (26 July 1968), p. 116.
%% Elliot appears to be thoroughly mystified by Barbara Wright's translation of The Bark Tree and does not like it.
- d'Elme, Pierre. CR of Le Vol d'Icare. Etudes (Paris), vol. 330 #* (janvier 1969), pp. 149-150.
%% D'Elme's review is really more of a simple presentation.
- Elosegi Arregi, Joxan. Cf. Queneau, Zazie metroan.
- Elsen, Claude. "Les Chroniqueurs de l'impossible." La Gazette des lettres (Paris), an. 7 #5 (15 février 1951), pp. 60-63. %% Elsen enthuses over science fiction, mentioning that Queneau would be directing a science fiction collection soon... Cf. Anonymous, "Ah! Vous êtes martien..." and "Taches d'encre."
- Elsen, Claude. "Les Fausses Réputations." Ecrits de Paris (Paris), vol. * #190 (février 1961), pp. 96-100. %% Elsen reviews a number of works, including "Un Couple." His comments are out of the ordinary.
- Eluerd, Roland. Anthologie de la littérature française. Paris: Larousse, 1985. %% Queneau is merely mentioned on pp. 231, 284-285, and 347 without any really significant entry other-wise...
- Eluerd, Roland. Le Dico du coeur. Paris: Belfond, 1989. %% Eluerd has created a list of citations, from various authors, which include the word "coeur." Many are from Queneau, but they are simple citations.
- Emelina, Jean. Le Comique. Paris: Sedes, 1991. %% This just mentions Queneau in passing (pp. 16, 19, 59, 121, and 155).
- Emmer, Michele. "La Matematica e Raymond Queneau." Nuova corrente (Milano), an. 42 #116 (* 1995), pp. 339-347. %% Emmer considers Queneau's interest in mathematics and how he practiced it, with little reference to his using it in his writing.
- Emmer, Michele. Cf. Anonymous, "A as in Arithmetic."
- Enard, Jean-Pierre. "Le Voyage polonais de Pascal Lainé." VSD (Paris), vol. * #238 (25 mars 1982), p. 50. %% Enard just says that Lainé likes Joyce and Queneau.
- Enard, Jean-Pierre. Cf. Paul Fournel, "The Theater Tree: A Combinatory Play."
- Enckell, Pierre. "Le Chiffre de l'affaire." Temps mêlés #150 + 11 (février 1981), pp. 9-14.
%%
This is a 'pataphysical play based on numbers.
- Enckell, Pierre. "Ces Fous littéraires dans leurs drôles de fantasmes." Les Nouvelles littéraires (Paris), an. 61 #2867 (22 décembre 1982), pp. 36-37. %% Enckell discusses the title characters in presenting André Blavier's Les Fous littéraires.
- Enckell, Pierre. "Les Mémoires de Paris." Les Nouvelles littéraires (Paris), an. 60 #2858 (21 octobre 1982), pp. 38-39. %% Enckell just cites a few lines from Les Ziaux: "L'Amphion" as introduction to an article on the history of Paris.
- Enckell, Pierre. "Pierrot mon ami, de Raymond Queneau." Phosphore (Paris), vol. * #118 (novembre 1990), p. 8. %% Enckell's review of the Folio version of Pierrot mon ami appears in a periodical for teenagers and is consequently rather limited in depth and length.
- Enckell, Pierre. "Queneau pas mort, études suivent..." Les Nouvelles littéraires (Paris), an. 61 #2891 (16 juin 1983), p. 29. %% This is just a general look at Queneau.
- Enckell, Pierre. "Le Style, c'est Queneau." Les Nouvelles littéraires (Paris), an. 58 #2759 (23 octobre 1980), p. 45. %% This article is vaguely on the Exercices de style.

- Enckell, Pierre. "Des Textes inconnus d'auteurs célèbres." Les Nouvelles littéraires (Paris), an. 61 #2882 (14 avril 1983), pp. 43-45. %% Enckell includes the "prière d'insérer" to Queneau's Les Derniers Jours among similar textes by other authors.
- Enckell, Pierre, and Pierre Rézeau, ed. Le Dictionnaire des onomatopées. Paris: Presses universitaires de France, 2003. %% This is a dictionary of sounds, expletives, etc. which includes examples from many authors. Queneau is, of course, cited often.
- Eneman, Daniel Lawrence. "The Illusory World of Raymond Queneau." Master's at Ohio State University, 1958.
- Engel, Dulcie M. "L'Expression du temps et la variation linguistique." Revue romane (Kobn-haven), vol. 31 #2 (* 1996), pp. 215-233. %% Engel looks at variations in the expression of tense, and she merely mentions the three past-tense "exercices de style" (p. 221).
- Englebert, Annick. "De la langue au discours: L'Exemple de 'non mais'." Revue belge de philologie et d'histoire (Bruxelles), vol. 63 #3 (* 1985), pp. 564-581. %% The author uses Queneau here and there as an example.
- Engleberts, Matthijs. CR of La Lecture littéraire. Rapports (Pays-Bas), an. 58 #4 (december 1988), p. 167. %% This touches briefly on the Anne Clancier article in this collection, "Psycholecture des romans de Raymond Queneau: Le Chiendent et les problèmes d'identité."
- Engler, Winfried. "Der ruppige Queneau." Schwäbischen Zeitung (), an. #20 (6 märz 1965), p. %% Engler presents Die Haut der Träume, Eugen Helmlé's translation of Loïn de Rueil.
- Engstrom, Alfred. CR of Yale French Studies #6. Comparative Literature (Eugene, Oregon), vol. 4 #1 (winter 1952), pp. 91-94. %% Engstrom just mentions Queneau on p. 3.
- Enright, Dennis Joseph. "Exercises in Style." In his A Mania for Sentences. London: Chatto & Windus, 1983, pp. 180-182. %% Enright considers the Exercices stylistically, especially as regards Barbara Wright's translation. This is a reworking of Enright's "Omnibus Edition."
- Enright, Dennis Joseph. "Omnibus Edition." Listener (London), vol. 103 #2652 (6 march 1980), pp. 317-318. %% Enright's review of Barbara Wright's translation of Les Exercices de style is thorough but banal.
- Entenberg, Lucienne Claudette Mordo. "Raymond Queneau: The Poetics of Relativity." PhD at the University of Rochester (New York), 1974. Director Michel Rybalka. Dissertation Abstracts International, vol. 35 #4 (october 1974), pp. 2264-A. %% Entenberg's chapters are entitled "Wisdom as Modesty," "Knowledge as Experience," "Being as Re-creation," "Language as Exploration," and "Literature as Labor."
- Epting, Karl. "Die allzu berühmte Zazie." Christ und Welt (Stuttgart), an. 14 #2 (13 januar 1961), p. 21. %% This is a review of Zazie in der Metro, Eugen Helmlé's translation into German of Zazie dans le métro.
- Erdle, Birgit E. "Une Histoire modèle." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf Radler. München: Kindler Verlag, 1991, pp. 809-810.
- Erdle, Birgit E. "Le Vol d'Icare." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf Radler. München: Kindler Verlag, 1991, p. 811.
- Erdosi, Elizabeth. CR of Barbara Wright's translation of The Bark Tree. Publishers Weekly (New York), vol. 199 #7 (15 february 1971), p. 80. %% Erdosi's short review barely has

time to cite Robbe-Grillet and Claude Simonnet.

- Eril, Dominique. "Un Petard signé Queneau." LIRE (Paris), vol. * #138 (mars 1987), p. 48. %% Eril comments on the fact that there were 40 notebooks of Queneau's journals waiting to be published but that because of the contents this would be a demanding exercise of judgement and editing: "...tu causes, et tes héritiers ne savent plus quoi faire..."
- Ernoul, Claude. "Six Sots Sonnets (+ deux)." Temps mêlés #150 + 39/40 (printemps 1989), pp. 28-33. %% Ernoul claims to have been inspired by Cent Mille Millions de poèmes.
- Ernst, Gerhard, and Josef Felixberger. Sprachwissenschaftliche Analysen neufranzösischer Texte. Romanistische Arbeitshefte #27. Tübingen: Niemeyer, 1987. %% Pages 1-12 include a passage from Zazie dans le métro (chapter 2), from "Tu sais, dit Gabriel avec calme," through "je vais aller me coucher," followed by a discussion.
- Ernst, Paul. "Graffiti et Fleurs bleues." Roneotyped tapuscrit. %% This adaptation of Les Fleurs bleues for the stage was presented on 20 mars 1989 by the "équipe théâtrale de l'athénée L. Lepage" in Brussels.
- Ernst, Paul. Cf. Queneau, Zazie dans le métro.
- Ernst, Ulrich. "Permutation als Prinzip in der Lyrik." Poetica. Zeitschrift für Sprach- und Literaturwissenschaft (München), vol. 24 #3-4 (* 1992), pp. 225-269. %% Ernst seems to consider permutational poetry since the Middle Ages, and he describes Queneau's Cent Mille Millions de poèmes on p. 247.
- Ernst, Ulrich. "Typen des experimentellen Romans in der europäischen und amerikanischen Gegenwartsliteratur." Arcadia. Zeitschrift für vergleichende Literaturwissenschaft (Berlin), vol. 27 #3 (* 1992), pp. 225-320. %% Queneau and his works are mentioned on pp. 225, 228-231, 245, 247, 256-257, and 300.
- Eruli, Brunella. "Attenzione al potenziale!" In Attenzione al potenziale. Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 3-8. %% This is just a general introduction to the volume.
- Eruli, Brunella. "L'Autobiographie impossible. Le Journal de Sally Mara ou la parodie de l'autobiographie." Temps mêlés #150 + 65/68 (printemps 1996), pp. 131-147. %% Eruli looks at the creation of Le Journal intime de Sally Mara as a sort of second-hand autobiography of Queneau: she refers to Chêne et chien, two other autobiographies which Queneau mentioned in his preparatory notes, and psychology.
- Eruli, Brunella. "La Costruzione di 'Jules et Jim': Roché e Hessel." Rivista di letterature moderne e comparate (Firenze), vol. 50 fasc. 3 (luglio-settembre 1997), pp. 297-232. %% Eruli mentions Queneau (p. 300) as the secretary of the "Bureau de recherches surréalistes."
- Eruli, Brunella. "Le Dimanche de la vie. Valentin, Marie-Claire et Hegel: Un Voyage dans Paris." In her Dal futurismo alla patafisica. Percorsi dell'Avanguardia. Collection "Saggi critici," #31. Pisa: Pacini Editore, 1994, pp. 271-286. %% Eruli covers roughly the same ground and in the same order as in her "Valentin, Marie-Claire et Hegel: Un Voyage dans Paris," but neither article is a simple translation of any substantial part of the other.
- Eruli, Brunella. "La Letteratura patafisica: Scherzo, ironía e significato profondo." In Jarry e la patafisica. Ed. Enrico Baj, Vincenzo Accame, and Brunella Eruli. Milano: Gruppo Editoriale Fabbre, 1983, pp. 12-20. %% Eruli speaks of some aspects of Queneau's relations with pataphysics and the Oulipo on pp. 18-20.

- Eruli, Brunella. "Per una morale elementare. Gli Yi:King di Queneau." In her Dal futurismo alla patafisica. Percorsi dell'Avanguardia. Pisa: Pacini Editore, 1994, pp. 233-270. %% Eruli offers a most worthwhile and detailed presentation of Queneau's interest in oriental thought (including René Guénon) and how the Yi King is reflected in the Morale élémentaire.
- Eruli, Brunella. "Pour une morale élémentaire: Queneau et le 'Yi-King'." Lectures de Raymond Queneau (Limoges), vol. * #1 (décembre 1987), pp. 35-66. %% Eruli considers how the Yi-King influenced Queneau, especially in regard to the Morale élémentaire.
- Eruli, Brunella. "Valentin, Marie-Claire et Hegel: Un Voyage dans Paris." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 23-38. %% Eruli gives a highly interesting means of interpreting the events and direction of Dimanche de la vie.
- Eruli, Brunella, ed. Attenzione al potenziale. Il Gioco della lettura. Firenze: Marco Nardi Editore, 1994. %% This work is a collection of the presentations made at a congress of people involved in the Oulipo and related groups. The congress took place in Firenze in may of 1991, and the authors involved were Paolo Albani, Guido Almansi, Raffaele Aragona, Tristan Bastit, Eric Beaumatin, Marcel Bénabou, Claude Berge, Ruggero Campagnoli, Jacques Carelman, Domenico D'Oria, Claude Debon, Jean Dewasne, Brunella Eruli, Thieri Foulc, Aline Gagnaire, Hans Hartje, Jacques Jouet, Wladimir Kryszynski, François Le Lionnais, Philippe Lejeune, Marco Maiocchi, Daniele Marini, Harry Mathews, Georges Perec, Roberto Polillo, Arturo Schwarz, Aldo Spinelli, and Jack Vanarsky. Cf. Astrid Bouygues and Antonella Conti, "Queneau chez les Etrusques."
- Eruli, Brunella. Cf. Astrid Bouygues, "Attention au potentiel!"; Italo Calvino, "Introduction"; Lorenza Lupini, "Les Enfants du Limon di Raymond Queneau."
- Escarpit, Robert. "Le Monde où l'on cause." Le Monde (Paris), an. 34 #10219 (8 décembre 1977), p. 1. %% There is a single, slight reference to Zazie dans le métro.
- Escué, José. Cf. Queneau, Siempre somos demasiado buenos con las mujeres.
- Esculape. "Asthme et littérature." Médecine et hygiène (Genève), an. 42 #1561 (25 avril 1984), p. 1448. %% Esculape finds that François-Bernard Michel's Le Souffle coupé: Respirer et écrire is both interesting and instructive.
- Eskin, Stanley. Simenon: Une Biographie. Trans. Christian Mari. Paris: Presses de la Cité, 1990. %% Eskin mentions (p. 199) Queneau's pamphlet on Simenon, "Simenon: ses débuts, ses projets, son oeuvre."
- Espinasse, Magali. Etude sur Raymond Queneau, "Les Fleurs bleues". Collection "Resonances." Paris: Ellipses Marketing, 1999. %% There are apparently a great number of factual errors in this work. Cf. Ursule Becquet, "A Propos des Fleurs bleues"; Astrid Bouygues, "Queneau à l'école."
- Esposito, Edoardo. Cf. Alessandra Mascoli, "Il Gioco dell'intraducibile: I Fiori blu."
- Esquilat, André Antoine. "Folio ou Gallipoche?" Le Monde (Paris), an. 62 #19184 (29 septembre 2006), "Le Monde des livres," p. 2. %% Esquilat explains, in a letter to Le Monde, the origin of the name "Folio" for the new Gallimard paperback series, mentioning the fact that Queneau had advanced the suggestion that "Gallipoche" might be used.
- Es-Sette, Bouchta. "La Dénomination comme fondement relationnel entre le personnage et le récit dans les romans de Raymond Queneau." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 222-228. %% Es-Sette stresses the importance of the names which Queneau gives to his

characters as being revelatory of their place and role in his novels, and he concentrates on des Cigales and Théodore and Jacques l'Aumône from Loin de Rueil.

Es-Sette, Bouchta. "Raymond Queneau: Spectacle de l'écriture, écriture du spectacle." Amis de Valentin Brû #28-31 (juillet 2003), pp. 118-136. %% Es-Sette ranges widely in this presentation, showing how for Queneau the concept of "spectacle" includes various sorts of seeing and showing, all taken in a very hegelian manner.

Esslin, Martin. "Raymond Queneau." In The Novelist as Philosopher: Studies in French Fiction, 1935-1960. Ed. John Cruickshank. London: Oxford University Press, 1962, pp. 79-101. %% This presentation of Queneau was fairly well written for this date. Cf. R.-M. Albérès, "J. Cruickshank: The Novelist as Philosopher"; Raymond Giraud, CR of John Cruickshank's Novelist as Philosopher.

Esslin, Martin. Theater of the Absurd. New York: Anchor Doubleday, 1961. %% Esslin touches on some of Queneau's history with Ionesco (pp. 101 and 111-112), Tardieu (p. 169), and Picasso's "Le Désir attrapé par la queue" (pp. 285-286).

Estang, Luc. "A Travers la presse littéraire." Poésie 44 (Paris), an. 5 #21 (novembre-décembre 1944), pp. 119-125. %% Estang discusses contemporary French literary criticism as the war ends, and he mentions Queneau's "La Vie des livres" in Front national in this regard.

Estang, Luc. "Actualité littéraire. Le Choix dans l'abondance." La Croix (Paris), an. 64 #18613 (3 octobre 1943), p. 3. %% Estang reviews a number of volumes of poetry, with just a nod to Les Ziaux.

Estang, Luc. "Actualité littéraire. D'une Pile de romans." La Croix (Limoges), an. 64 #18625 (17 octobre 1943), p. 3. %% Estang is quite clear about why he does not like Pierrot mon ami.

Estang, Luc. "La Cosmogonie de Raymond Queneau." Revue de la pensée française (New York/Montréal), an. 10 #5 (mai 1951), pp. 41-44. %% Estang compares Queneau to Prévert, cites several of the "exercices de style," and quotes a number of verses from the Petite Cosmogonie portative without really discussing this latter work, in spite of the title...

Estang, Luc. "L'Exercice du langage." La Croix (Paris), an. 68 #19318 (18 mai 1947), p. 3. %% This is basically a review of Les Exercices de style.

Estang, Luc. "La Poésie." In Almanach des lettres 1952. Ed. Jean Paulhan. Paris: Pierre Horay -- Les Editions de Flore and la Gazette des lettres, 1952, pp. 27-38. %% Estang reviews the totality of the previous year's French poetry. He has an interesting paragraph on the Petite Cosmogonie portative, then mentions Queneau in the following paragraph as he touches on Rabiniaux's Honneur de Pédonzigue (p. 32). He also mentions, without comment, Janine Queneau's Adieu Chansons (p. 36).

Estang, Luc. "Le Prix des critiques." La Croix (Paris), an. 70 #20173 (26 juin 1949), p. 3. %% Estang discusses this prize, how and why prizes should be awarded, the relative merits of Queneau and Jules Supervielle (who won the prize this year), and various other aspects of current literature. A thoughtful and worthwhile reflection.

Estang, Luc. "Raymond Queneau -- Toursky -- Léopold Sédar Senghor." Revue de la pensée française (New York/Montréal), an. 6 #4 (avril 1947), pp. 56-63. %% Estang touches on Queneau's poetry, and most particularly on Chêne et chien, on pp. 57-59.

Estang, Luc. Cf. Arnaud Laster, "Raymond Queneau, ami et admirateur de Jacques Prévert"; S. de Sacy, "Monelle, Zazie, Lolita."

- Estienne, Charles. "Le 'Cheval troyen' de Raymond Queneau a pris le départ Quai des orfèvres." Combat (Paris), an. 7 #1391 (25 décembre 1948), p. 2. %% Estienne offers some details about the book and the book-signing ceremonies.
- Estienne, Charles. "Quand Raymond Queneau organise sa rétrospective." Combat (Paris), an. 8 #1433 (12-13 février 1949), p. 2. %% Estienne speaks of Queneau showing some of his gouaches in Paris. Cf. Anonymous, "Le Dompteur de tire-bouchons"; Pierre Descargues, "Raymond Queneau, artiste peintre."
- Etaix, Pierre. "A propos de Raymond Queneau." In Raymond Queneau. Belle Collection de gouaches originales de R. Queneau. Editions originales de R. Queneau. Ouvrages dédi-cacés à R. Queneau par ses amis. Ed. Jean-Luc Devaux and Gérard Oberlé. Moulins: Li-brairie J.-L. Devauz, 1988, p. 5. %% This preface is a well-written spoof.
- Ethier-Blais, Jean. "Le Dernier Queneau." Le Devoir (Montréal), vol. 44 #225 (29 septembre 1973), p. 15. %% In reviewing Le Voyage en Grèce, Ethier-Blais talks around Queneau's ideas and yet reaches closer to his essence than many who address him directly.
- Etiemble, René. "Le Chien tibétain." Nouvelle Revue française (Paris), an. 12 #144 (décembre 1964), pp. 1133-1140. %% Etiemble traces his intellectual history and mentions how Odile affected his view of the surrealists.
- Etiemble, René. "D'une prétendue crise de nos romans." Temps modernes (Paris), vol. 5 #50 (décembre 1949), pp. 1089-1097. %% This is on Le Chiendent, Gueule de Pierre, and Les Derniers Jours. The Volontés reference is to Queneau's "Technique du roman."
- Etiemble, René. "De la sinophilie à la sinophobie." Corps écrit (Paris), vol. * #25 (* 1988), pp. 135-144. %% Queneau is only used as an epigraph: "De la service à café chinois époque Ming, il ne restait plus que des miettes" (Les Fleurs bleues).
- Etiemble, René. Essais de littérature (vraiment) générale. Paris: Gallimard, 1974. %% Pages 22-25 barely mention Les Ecrivains célèbres and Pour une bibliothèque idéale.
- Etiemble, René. Parlez-vous franglais? Edition révisée et augmentée. Paris: Gallimard, 1973. %% There is just a mention of Queneau on p. 310.
- Etiemble, René. "Quelques Mots sur Queneau et le taoïsme." In Essais de littérature (vrai-ment) générale. Paris: Gallimard, 1975, pp. 310-317. %% Etiemble considers the taoist influences in Les Fleurs bleues. This is not the same edition as that of 1974, which did not include this essay.
- Etiemble, René. "The Tibetan Dog." Yale French Studies (New Haven, Connecticut), vol. * #31 (* 1964), pp. 127-134. %% Etiemble simply names Queneau's Odile (p. 129).
- Etiemble, René. "Trois Exercices de style." Temps modernes (Paris), vol. 3 #23-24 (août-sep-tembre 1947), pp. 519-532. %% Etiemble reviews Exercices de style and works by two other authors.
- Etiemble, René. "Trois Exercices de style." In C'est le bouquet! Vol. 5 of his Hygiène des lettres. Paris: Gallimard, 1967, pp. 77-97. %% This is a reprint of Etiemble's original arti-cle.
- Etiemble, René. Cf. Edouard Duperray, "L'Encyclopédie de la Pléiade"; Lucien Guissard, "L'Encyclopédie de la Pléiade"; Queneau, Entretiens avec Georges Charbonnier, p. 80; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 52, 132, and 275; André Rousseaux, "L'Encyclopédie de la Pléiade"; Marc Soriano, "Du Charme à la littérature"; Henri Stierlin, "Naissance d'une encyclopédie."

- Etienne, Luc. "L'Art du palindrome phonétique." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 161-183. %% Etienne gives a number of considerations on and examples of this subject. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 161-183. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 329.
- Etienne, Luc. "Combien de sonnets dans les Cent Mille Milliards de poèmes?" Amis de Valentin Brû #13-14 (novembre 1980), pp. 22-23. %% Etienne has some technical reflections on the actual size of Cent Mille Milliards de poèmes, and he makes reference to his sonnet and comments in Jacques Roubaud, ed., La Bibliothèque oulipienne, #4. Cf. Paul Braf-fort, "Pour un filtre à sonnets."
- Etienne, Luc. "La Voie aux chapitres. Queneau par Paul Gayot." Canard enchaîné (Paris), an. 52 #2452 (18 octobre 1967), p. 7. %% Etienne barely does more than mention Queneau's work and approve of it.
- Etienne, Luc. Cf. Queneau, "Le Porc."
- Etkinda, E. Cf. Samar Velikosky, Preface.
- Eustis, Alvin. "The Paradoxes of Language: Jean Paulhan." In Modern French Criticism: From Proust and Valery to Structuralism. Ed. John K. Simon. Chicago: University of Chicago Press, 1972. pp. 109-122. %% Eustis merely mentions Queneau (p. 109) as being published in the Nouvelle Revue française.
- Evans, Arthur B. Cf. Roger Bozzetto, "Intercultural Interplay: Science Fiction in France and the United States (As Viewed from the French Shore)."
- Evans, Stuart. CR of Barbara Wright's translation of We Always Treat Women Too Well. The Times (London), vol. * #60844 (5 february 1981), p. 9. %% Evans doesn't say anything different or better than other reviewers. This concerns the 1981 John Calder edition.
- Everman, Welch D. "Harry Mathews's Selected Declarations of Dependence: Proverbs and the Forms of Authority." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 7 #3 (fall 1987), pp. 146-153. %% Everman looks at Mathews' "perverb" book, mentioning Queneau only incidentally in relation to the Oulipo.
- Everman, Welch D. "Harry Mathews' Selected Declarations of Dependence: Proverbs and the Forms of Authority." In his Who Says This? The Authority of the Author, the Discourse, and the Reader. Carbondale, Illinois: Southern Illinois University Press, 1988, pp. 65-77.
- Everman, Welch D. "Long Talking: The Infinite Text." PhD at State University of New York at Buffalo, 1988. Dissertation Abstracts International, vol. 49 #5 (november 1988), p. 1138-A. %% Everman considers Exercices de style in a section devoted to "open texts which can be added to indefinitely by the author or others."
- Evola, Julius. Cf. Noël Arnaud, "L'Oecuménisme de Raymond Queneau."
- Evrard, Franck. "Histoire de l'Oulipo: Des Origines du roman au roman original." Amis de Valentin Brû #34 (mai 1986), pp. 30-48. %% This is a rather playful phonetic essay pretending to offer the "real" history of the Oulipo.
- Evrard, Franck. "Le Paradoxe du cadre dans Le Dimanche de la vie de R. Queneau." Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 49-54. %% The point raised by Evrard is interesting but not central to understanding the novel.

- Evrard, Franck, and Jean-Pierre Henry. "Comment vous placez-vous sur l'échiquier politique?" Double Face (Amiens), vol. * #4 (printemps 1987), pp. 18-19. %% This is an "exercice de style."
- Evrard, Franck, and Jean-Pierre Henry. "En revenant de chez Queneau." Amis de Valentin Brû #32-33 (décembre 1985), pp. 51-52. %% This is the introduction to their "Extraits de Style d'exercice."
- Evrard, Franck, and Jean-Pierre Henry. "Extraits de Style d'exercice." Amis de Valentin Brû #32-33 (décembre 1985), pp. 53-60. %% The authors present nine of their "exercices" plus a list of all those contained in their book, Style d'exercice.
- Evrard, Franck, and Jean-Pierre Henry. "Styles d'exercice." Double Face (Amiens), vol. * #2 (automne 1986), pp. 2-5. %% These are "exercices de style" entitled "ethnologique," "érotique," and "information." Cf. Queneau, "Les Candidats."
- Evrard, Franck. Cf. Queneau, Le Dimanche de la vie.
- Ewart, Gavin. "French or Italian." London Magazine (London), vol. 13 #4 (october-november 1973), pp. 151-154. %% This is a review of Barbara Wright's translation of The Flight of Icarus.
- Ezine, Jean-Louis. "Queneau? Que oui!" Le Nouvel Observateur (Paris), an. * #1304 (2 novembre 1989), p. 76. %% This is just a very general review of Queneau on the appearance of vol. I of his Oeuvres complètes.
- Ezine, Jean Louis. "Le Ska est mort, vive le sca." Les Nouvelles littéraires (Paris), an. 58 #2730(27 mars 1980), p. 3. %% This is a pointless comparison of Zazie with Serge Gainsbourg.
- F. "Un Personnage tragique." La Relève (Bruxelles), vol. * #* (2 mai 1959), p. 15. %% This is an insipid commentary on Zazie dans le métro ranging from literary to social commentary.
- F. "Repères." Fontaine (Paris), vol. 9 #52 (mai 1946), p. 866. %% The author, quite possibly Max-Pol Fouchet, devotes a paragraph or so to discussing the ideas in Queneau's "Langage académique."
- F., E. J. CR of Robert Scipion's Prête-moi ta plume. Les Etoiles (Paris), an. 4 #50 (23 avril 1946), p. 4. %% Scipion's work is a book of pastiches, including one based on Pierrot mon ami.
- F., F. "Queneau déchiffré par Claude Simonnet." Le Figaro littéraire (Paris), an. 17 #831 (24 mars 1962), p. 5. %% The author reviews Claude Simonnet's Queneau déchiffré with some intelligence.
- F., J. "Cinq Minutes avec Raymond Queneau." Le Figaro (Paris), an. 117 #203 (25 août 1942), p. 4. %% The author presents Pierrot mon ami well, with a fairly good consideration of Queneau's style and previous works.
- F., J. "Hors Goncourt." Le Figaro (Paris), an. 145 #8234 (5 mars 1971) p. 22. %% From various sources the author has collected statements by the Goncourt members involved in the election quarrel. Queneau has no citation.
- F., M. "Petite Cosmogonie portative en italien." Le Monde (Paris), an. 39 #11646 (9 juillet 1982), p. 14. %% The author speaks of the quality of Sergio Solmi's translation and of Italo Calvino's "Piccola guida alla Piccola Cosmogonia."
- F., Max. "La Bibliothèque idéale." La Flandre libérale (Gand), an. 82 #154 (2 juin 1956), p. 4.

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- Fabbri, Jacques. "Jacques Fabbri chante Raymond Queneau." Accompanied by Gérard Calvi and his orchestra. 45 rpm record. Disques Vogue EPL 7340. %% Fabbri sings "Maigrir," "La Pendule," "Pauvre type," and "Le Repas ridicule." The music for the first song is by Popp; the others are by Calvi. Queneau wrote the jacket blurb, which is indexed under "Jacques Fabbri."
- Fabbri, Jacques. "Jacques Fabbri dit Raymond Queneau." "Eléments musicaux" by Lou Gamme. Collection "Poésie vivante." 33 rpm record in 45 size. Vega P 4503 (17 BVG 1208). %% Side A: "L'Herbe," Chêne et chien, "Averse," "Tous les droits," "Le Bon usage des maladies," and "Maigrir; side B: "Viellir," "Les Joueurs de manille," "St Ouen's blues," "Je crains pas ça tellement," and "Bon dieu bon dieu" (sic).
- Fabre, Dominique. "Zazie s'en tape." Le Journal de Genève (Genève), vol. * #8 (14-15 février 1959), p. 5. %% This is on the spelling in Zazie dans le métro, with a reference to Marcel Aymé.
- Fabre, Jacqueline. "Il n'y a plus de metteurs en scène." Libération (Paris), an. 17 #4832 (18 mars 1960), p. 2. %% Fabre interviews Jean-Pierre Mocky about "Un Couple."
- Fabre, Marc-André. "L'Aube nouvelle." Le Rouergue (Paris), an. # (11 février 1939), p. %% Fabre writes of various current reforms and renovations and cites Queneau's "Les Horizons perdus" on the need to reform poetry.
- Facetti, Germano. "Massin." Typographica (London), vol. * #11 (june 1965), pp. 22-33. %% While Facetti has a page of information directly on Robert Massin, this article consists mainly of examples of Massin's work. Cf. Queneau, Preface to La Lettre et l'image and "La S.P.A."
- Fadiman, Clifton. Cf. Queneau, "Three Mathematical Diversions."
- Fahmy, Hanna. A l'Enseigne de la contestation: Quand Hugo rencontre Diderot et Queneau parodie une tranche des "Misérables." Cairo: Les Livres de France, 1983. %% Fahmy compares Diderot's "Neveu de Rameau" with Hugo's Les Misérables (especially the Gavroche section) and Queneau's Zazie dans le métro. While she concentrates on the similarity of characters and situations between the last two, she also discusses the three authors' outlooks and ideas on language.
- Failly, Gérard. Cf. Queneau, Le Dimanche de la vie.
- Fairlie, Alison. Cf. Dorothy Gabe Coleman, "Polyphonic Poets: Rabelais and Queneau."
- Fajardo, José Manuel. "La Alegría de vivir." La Gaceta del libro (Madrid), vol. * #12-13 (12 diciembre 1984), p. 36. %% Fajardo reviews La Alegría de la vida; the note specifying the work's title, publisher, etc. is incorrect.
- Falardeau, M. Cf. Agnès David, "Raymond Queneau, le diplomite et la méthode."
- Falcou, Jean-Noël. "Exercice non stylé." Amis de Valentin Brû #34-35 (juillet 2004), pp. 83-85. %% Falcou has written a short poem under oulipian constraints and, as he says, his commentary/analysis is of more interest than the poem itself.
- Falicki, Jerzy. "Amplification du code poétique dans Courir les rues de Raymond Queneau." Romanica wratislaviensa (Warszawa), vol. 9 #193 (* 1973), Acta universitatis wratislaviensis, pp. 45-53. %% In spite of the title, this is just a general consideration of Courir les rues.
- Falicki, Jerzy. "Organisation de la temporalité dans Les Fleurs bleues de Raymond Queneau."

- Romanica wratislaviensa (Warszawa), vol. 10 #264 (* 1975), Acta universitatis wratislaviensis, pp. 143-151. %% This is just what the title indicates.
- Fallet, René. "Remonkeno." Le Canard enchaîné (Paris), an. 34 #1642 (9 avril 1952), p. 4. %% Fallet sees Queneau's Si tu t'imagines as surmounting the stereotypes associated with this genre of poetry.
- de Fallois, Bernard. "Les Lettres en 1959." Les Nouvelles littéraires (Paris), an. * #1688 (7 janvier 1960), p. 7. %% De Fallois does not like Zazie dans le métro at all and dismisses it in three lines.
- de Fallois, Bernard. "Que n'eau, que n'eau..." Opéra (Paris), vol. * #350 (26 mars 1952), p. 3. %% De Fallois finds Le Dimanche de la vie boring and pointless and prefers the varied poems of Si tu t'imagines.
- Fantasio. "Ce Mois qui court." La Revue générale belge (Bruxelles), vol. 87 #* (février 1952), pp. 656-662. %% Although Fantasio mentions Queneau's participation in a Brussels poetry reading, this article doesn't really have much to do with him. Cf. Jean de Beucken, "Raymond Queneau à Bruxelles" and "Raymond Queneau, poète"; Adrien Jans, "Un Quart d'heure avec... Raymond Queneau: Du Be-bop au coeur de l'homme" and "Raymond Que-neau à Bruxelles."
- Faracovi, Ornella Pompeo. "Il primo Sartre e la filosofia francese." Rivista di Storia della filosofia (Milano), an. 50 #2 (* 1995), pp. 401-419. %% Faracovi just refers to Queneau's Introduction à la lecture de Hegel (p. 415).
- Farcy, Gérard-Denis. "Le Cinéma de Pierrot." Amis de Valentin Brû #28-31 (juillet 2003), pp. 255-262. %% Farcy considers in great detail the passage from Queneau's novel to the film, not only noting the facts but evaluating the problems and the resultant work.
- Fargue, Léon-Paul. Cf. Jeanyves Guérin, Postface.
- Farras, Gilbert. "Une Heure avec... Raymond Queneau 'graphomane' et académicien." Paris-Normandie (Rouen), an. * #2313 (7 mars 1952), p. 6. %% This is a general interview touching on surrealism, Joyce, the theater, and cinema.
- Farrelly, John. CR of H. J. Kaplan's translation of The Skin of Dreams. New Republic (Washington, DC), vol. 119 #26 (= #1778) (27 december 1948), p. 27. %% Farrelly is not quite sure what to make of this novel, but he suspects that it is of value.
- Farwagi, André. René Clément. Collection "Cinéma d'aujourd'hui," #48. Paris: Editions Seghers, 1967. %% Farwagi says (p. 33) that Queneau suggested to Clément that he read Louis Hémon's Monsieur Ripois.
- Fasola, Pierre, and Jean-Charles Lyant. Grammaire turbulente du français contemporain. Paris: Ramsay, 1984. %% The authors offer several slight references to Queneau: p. 44 (a text from the third part of Morale élémentaire), p. 47 (the "surjonctif"), pp. 64-65 (the "surjonctif" again, both from Queneau's "Du verbe [Sur quelques aspects relativement peu connus de la conjugaison en français, à l'indicatif présent --- le surjonctif]"), p. 200, and pp. 224-225 (an unusual brief biography of Queneau).
- Fasquelle, Denise. "Un Bonheur contagieux." Le Matin (Paris), vol. * #1164 (22 novembre 1980), p. 25. %% Fasquelle interviews the producer of the Le Vol d'Icare telefilm, Daniel

- Ceccaldi. She also has a warm and enthusiastic presentation of the show on p. 26.
- Fataud, M. Cf. Gerlind Vief, "Das Argot und seine stilistische Funktion in Pierrot mon ami von Raymond Queneau."
- Fauchereau, Serge. Peintures et dessins d'écrivains. Paris: Belfond, 1991. %% Fauchereau presents Queneau's paintings "Coin de table et danseur tyrolien" (p. 9) and "Autoportrait" (p. 200). Cf. Anonymous, "Pierre Belfond expose des dessins d'écrivains."
- Fauchery, Pierre. "Flaubert, bourgeois malgré lui." Action (Paris), an. * #181 (17 mars 1948), pp. 10-11. %% Fauchery considers Bouvard et Pécuchet in the new Point du jour edition and gives some attention to Queneau's Preface.
- Fauchery, Pierre. "Vieillesse du roman." Action (Paris), an. * #54 (14 septembre 1945), p. 10. %% Fauchery gives Loin de Rueil just a few lines describing the plot.
- Faucheux, Pierre. Cf. Luc Hengesch, "Pierre Faucheux maquettiste et ses réalisations au sein du Club des libraires de France (1953-1964): Essai de bibliographie matérielle"; Marie-Christine Marquat, Pierre Faucheux, le magicien du livre; Queneau, Exercices de style, 1956 edition; Alain Salles, "Pierre Faucheux."
- Faucon, Guy. Cf. Claude Debon, "'Oulipo-Prévert' et le 'Grand Cabaret anniversaire': Théâtre d'aujourd'hui."
- de Faucon, Monique. Cf. Monique, "Latest from Paris."
- Faure, Georges. CR of Renée Baligand's Les Poèmes de Raymond Queneau: Une Etude phonostylistique. French Review (Baltimore), vol. 47 #1 (octobre 1973), pp. 270-272. %% Faure gives a positive and somewhat technical review of Baligand's effort.
- Fauré, Michel. Histoire du surréalisme sous l'Occupation. Paris: La Table ronde, 1982. %% Pages 124-125, 130-135, 154-155, 198-199, and 200-203 have some insights into Queneau's status during the war as well as a very good description of what Messages was all about.
- Fauré, Michel. Les Vies posthumes de Boris Vian. Paris: Union générale d'édition, 1975. %% Fauré writes (pp. 192-194) on the origin of the "Arquevit" collaboration which produced Zoneilles. Cf. Queneau, Michel Arnaud, and Boris Vian, Zoneilles.
- Fauré, Michel. Cf. Boris Vian, "Exercices de style de Raymond Queneau" and "Rapport du Brigadier cycliste Zéphyrin Hanvélo."
- Favalelli, Max. "Au Palais de Chaillot. Loin de Rueil." Aux Ecoutes (Paris), an. 43 #1948 (17 novembre 1961), p. 42. %% Favalelli liked Queneau's novel but finds the TNP adaptation weak in every way.
- Favalelli, Max. "...et les indiscretions chroniques de Max Favalelli." Ici Paris (Paris), an. 7 #288 (8 janvier 1951), p. 2. %% Favalelli mentions Queneau vaguely in relation to the Prix Tabou.
- Favalelli, Max. "La Guerre des 'Tabou' se déroule en terrain neutre: A Montmartre." Paris-press (Paris), an. 5 #993 (27 février 1948), p. 2. %% Favalelli consecrates a few stylized paragraphs to the choice of the "Prix du Tabou," which went to On est toujours trop bon avec les femmes.
- Favalelli, Max. "'L'Honorable Monsieur Pepys', 'La Vie que je t'ai donnée', Edith et Giles." La Dépêche de Paris (Paris), an. 3 #530 (11 avril 1947), p. 2. %% Favalelli finds "En passant" "charmant."

- Favalelli, Max. "Monsieur Ripois." Paris-press (Paris), an. * #* (20 mai 1954), p. 7. %% Favalelli finds the film to be quite good.
- Favalelli, Max. "Queneau." Le Midi libre (Montpellier), an. * #12223 (14 janvier 1979), p. I-2. %% Favalelli's column is more of a letter home concerning his visit to Paris, and in it he mentions a pleasant visit to Eve Griliquez's "Omajakeno." He also mentions running into the Queneaus once in Souillac, where the author passed him a message in a restaurant: "Commandez un melon, il est ovale et prenez des coquettes, elles sont au veau."
- Favalelli, Max. "Queneau a décroché les gros tirages et gagné ses galons d'académicien Goncourt en faisant de cruels crocs-en-jambe à la grammaire." Le Curieux (Genève), an. 17 #13 (26 mars 1952), p. 9. %% While Favalelli notes that Le Dimanche de la vie has just appeared, he says nothing else about it and simply reviews Queneau's life, works, and style at some length.
- Favalelli, Max. "Tout en rêvant à son prochain film, Pagnol prend les escargots géants à la course..." Le Curieux (Genève), an. 17 #19 (7 mai 1952), pp. 1 and 7. %% Queneau is quoted as saying "on dit que les starlets sont de allumeuses. Ce n'est pas vrai. Il serait plus exact d'affirmer, après avoir contemplé ces personnes d'une minceur excessive: les starleuses sont toutes des allumettes!" Same story in Anonymous, "Les Potins du jour" and "Potins du jour"; Yvan Audouard, "Le Paris stupide"; Carmen Tessier, "Les Potins de la commère" (13 mai 1952) and Bibliothèque rosse.
- Favalelli, Max. "'La Vie que je t'ai donnée'." Fantasia (Paris), an. 2 #19 (17 avril 1947), p. 4. %% Favalelli really likes this production of En passant.
- Favard, Jérôme. "La Mort de Raymond Queneau." L'Humanité (Paris), vol. * #10009 (26 octobre 1976), p. 8. %% This is a short but detailed bio-bibliography.
- Favard, M. J. Cf. Queneau, "Littérature potentielle."
- Favier, Annie. "L'OuLiPo trouve sa bibliothèque." Livres-hebdo (Paris), vol. 9 #38 (14 septembre 1987), pp. 97-98. %% Favier reviews the 2-volume Ramsay Bibliothèque oulipienne as well as mentioning translations of other oulipian works. Cf. Claude Combet, "Treize OuLiPiens et leurs livres."
- Favre, François. Dictionnaire des idées non reçues. Paris: Bordas, 1994. %% Favre includes citations from Queneau eight times (pp. 15, 202, 208, 327, 330, 367, 376, and 422).
- Favre, Robert. Le Rire dans tous ses éclats. Lyon: Presses universitaires de Lyon, 1995. %% Favre considers the nature of the comic and some of the ways in which it is created. He reprints Queneau's 'exercice de style' "Réactionnaire" (pp. 170-171) and comments superficially on "La Redondance chez Phane Armé" and Cent Mille Milliards de poèmes (p. 86) in addition to making several mere mentions or citations of Queneau.
- Favre, Yves-Alain. "Le Retour des Grands Rhétoriciens: Queneau." In La Littérature et ses avatars. Discrédits, déformations et réhabilitations dans l'histoire de la littérature. Actes des cinquièmes journées rémoises, 23-27 novembre 1989. Ed. Yvonne Bellenger. Paris: Aux Amateurs de livres, 1991, pp. 359-369. %% Favre concentrates on the rhetorical aspects of Queneau's poetry and his resonances with "les grands rhétoriciens." Cf. Françoise Canter, "The Oulipo and Its 'Anticipatory Plagiarists' of the Renaissance."
- Fayard, Jean. CR of the film Zazie dans le métro. Revue de Paris (Paris), an. 67 #* (décembre 1960), pp. 168-169. %% Fayard believes that Malle was totally unsuccessful in his attempt to transpose the novel into a movie.

- Fayard, Jean. "Gézétéchézazi." Le Figaro (Paris), an. 133 #14677 (19 septembre 1959), p. 15. %% Fayard comments on a reception given by Maurice Girodias to launch his Olympia Press translation of Zazie dans le métro into English. Fayard does not find the translation especially well done. He also describes the Sallebert / Lorène fashion show which took place in the basement; cf. Anonymous, "A faire rêver Zazie," "Ces 3 Jolies Filles ont présenté le style 'Zazie dans le métro'," "Le Plan secret de l'opération 'Zazie'," "La Robe Zazie en faille écossaise: Désinvolve," "Le Style Zazie?"; Marcel Mithois, "Chez Monique Salle-bat. Zazie reçoit le tout-Paris."
- Fayard, Jean. "Icare n'est pas le fils de Zazie." Le Figaro (Paris), an. 142 #7557 (16 décembre 1968), p. 15. %% Fayard likes Le Vol d'Icare but doesn't think that it is anywhere near as successful as Zazie dans le métro.
- Fayard, Jean. "Le Petit Exégète." Le Figaro (Paris), an. 136 #5470 (4 avril 1962), p. 20. %% On the basis of a very brief mention of Claude Simonnet's Queneau déchiffré, Fayard offers a humorous "exegesis" of "tu ... yau de poêle."
- Fayard, Jean. "Plaisirs d'heure en heure --- et règles du savoir-vivre." Le Figaro (Paris), an. 133 #4639 (6 août 1959), p. 8. %% Caught in a bar in St-Tropez at one am while on his vacation, Queneau quips that he is going to write Zazie à Saint-Tropez...
- Fayard, Robert. "Lettre ouverte à Raymond Queneau." (Revue?) H (Lausanne), an. #1 (avril 1971), p. 61. %% Fayard ponders how the author of Zazie dans le métro can be part of such a reactionary group as the Académie Goncourt and participate in their conservative choices.
- Faye, Jean-Pierre. "Cidrolin sursautant." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 11-13. %% Faye discusses Les Fleurs bleues in a rather general manner. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 298.
- Faye, Jean-Pierre. "Quelques Enfants du Limon." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. iv. %% This is just a rather general article on Queneau.
- Faye, Patrice. Cf. Mathieu Rasoli, "Zazie par l'Epi d'or."
- Fayolle, Roger. Cf. Fouad Balboul, "Recherches rhétoriques d'hier et d'aujourd'hui."
- Febel, Gisela. Cf. Astrid Poier-Bernhard, "Oulipotische Rekurse auf das Sonett."
- Febvre, Lucien. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"
- Feeley, Gregory. "The Devil's Trill." Washington Post (Washington, DC), an. 121 #289 (20 septembre 1998), "Book World," p. 9. %% Feeley reviews Madeleine Velguth's translation of The Children of Clay. He describes Queneau's encyclopedic and taxonomic tendencies and finds that Les Enfants du Limon, which Feeley describes fairly thoroughly, is quite a success.
- Feigenbaum, Susanne. "Le SE-moyen -- Une Approche sémiotique." Semiotica (The Hague), vol. 80 #1-2 (* 1990), pp. 109-119. %% Feigenbaum quotes the passage from Zazie dans le métro where Zazie and the "type" sit in a café-restaurant and she looks longingly at the jeans (chapter 4). Feigenbaum uses this as an example of a usage of "se."
- Felgine, Odile. Roger Caillois. Paris: Stock, 1994. %% Felgine just notes Queneau and Caillois as being together in the Kojève seminar (p. 87) and as both being involved, Caillois far less than Queneau, in the "Cercle communiste démocratique" (p. 111). Felgine also just mentions Queneau in passing a few other times.

- Felixberger, Josef. Cf. Gerhard Ernst and Josef Felixberger, Sprachwissenschaftliche Analysen neufranzösischer Texte.
- Fella Postiga, Birgitta. "Psychoanalyse und literarische Schöpfung. Eine Untersuchung der Romanen Raymond Queneaus." Mémoire de maîtrise. Directeur René Andrianne. Mainz: Johannes-Gutenberg-Universität, 1988.
- Fellemann, Karine. "Actes de naissance." Amis de Valentin Brû #34-35 (juillet 2004), pp. 118-119. %% Fellemann reviews Michel Kneubühler and Thierry Renard, Actes de naissance: Sur "Je Naquis au Havre..." de Raymond Queneau. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 29.
- Fellemann, Karine. CR of Stéphane Tufféry's Le Style mode d'emploi (2002 edition). Amis de Valentin Brû #28-31 (juillet 2003), pp. 371-372. %% Fellemann details some of the aspects of this work, about which she is most enthusiastic.
- Fellemann, Karine. "Le Personnage de l'écrivain dans l'oeuvre romanesque de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1998. %% Fellemann discusses declared and potential authors (and narrators) under "sociologie de l'écrivain," "l'activité littéraire: le 'travail' de l'écriture," "pourquoi écrire?," "physiopathologie: les maux de la création," "un rapport à la création aliénant," and "critique du 'littérateur'." [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.]
- Fellini, Federico. La Strada. French dialogues by Queneau. L'Avant-scène du cinéma (Paris), vol. * #102 (avril 1970), pp. 7-51. %% Cf. Anonymous, "Nane Germon sera Gelsomina"; Queneau, Journaux (1914-1965), p. 892; Jean Queval, "Queneau chez les anars de Dieu plus différents autres souvenirs." There is a manuscript of the scenario available at the CDRQ under "Strada."
- Fellini, Federico. La Strada. French dialogues by Queneau. L'Avant-scène du cinéma (Paris), vol. * #381 (mai 1989), pp. 1-121.
- Fendt, Kurt. "Leser auf Abwegen. Hypertext und seine literarisch-ästhetischen Vorbilder." Text + Kritik (Aachen), vol. * #152 (oktober 2001), pp. 87-98. %% The German title means "Readers Off the Beaten Path: Hypertext and its Literary-aesthetic Models." Fendt includes references to the Oulipo, to Claude Berge's "Pour une analyse potentielle de la littérature combinatoire," to Cent Mille Milliards de poèmes, and to "Un Conte à votre façon."
- Fequet-Boudier. Cf. Queneau, Les Ziaux.
- Ferber, Christian. "Zum Tode des Schriftstellers Raymond Queneau. Das lange Training im großen Wörterspiel." Die Welt (Hamburg), an. * #254 (30 oktober 1976), p. 33. %% This seems to be a general article on the occasion of Queneau's death.
- Ferdière, Gaston. "Mes Mots-maux-bile." Bizarre (Paris), vol. * #32-33 (premier trimestre 1964), entitled Littérature illettrée ou la littérature à la lettre, pp. 138-146. %% This article barely mentions Queneau.
- Ferdière, Gaston. Message au Premier Colloque. Temps mêlés #150 + 17/19 (avril 1983), p.

11. %% This is just four lines of good wishes.

Ferdère, Gaston. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 61, 62, 69, 200, 214, 284-285, 349 (note 51), 366 (note 234), and 381 (note 353); Amis de Valentin Brû #16-17 (septembre 1981), p. 54.

Ferenczi, Thomas. "Vivre le temps qui passe." Le Monde (Paris), an. 36 #10580 (4 février 1979), p. 11. %% Ferenczi comments on Pierrot mon ami itself more than on the television adaptation, which he finds to be moderately good. He also makes reference to a stage version by François Leterrier. His comments on the novel are rather refreshing.

Ferentschik, Klaus. "Des Occurences bistrotières dans les romans de Queneau." Temps mêlés #150 + 33/36 (juillet 1987), pp. 238-242. %% Ferentschik looks at bistros/restaurants in general and almost entirely ignores Queneau. A bit more than a page of discussion follows his presentation (at the third Verviers colloquium).

Ferguson, William. CR of Queneau's Children of Clay. New York Times (New York), vol. 147 #51237 (2 august 1998), "Book Review," p. 16. %% Ferguson concentrates on the creation and structure of Les Enfants du Limon but gives Madeleine Velguth high marks for the quality of her translation.

Fernandez, Ramon. CR of Les Derniers Jours. Marianne (Paris), an. 4 #186 (13 mai 1936), p. 4. %% Fernandez has a strong but rather ordinary review.

Fernández Ferrer, Antonio. "Fragmento de Ejercicios de estilo de Raymond Queneau." Cuento en red: Estudios sobre la ficción breve (), vol. * #11 (primavera 2005), no pp. %% Fernández Ferrer offers a Spanish translation of the introduction which Queneau wrote for the 1963 Massin/Careman edition of Les Exercices de style (Cf. Queneau, Preface to Exercices de style); this is about the first 75% of that introduction, with the first lines altered somewhat. Fernández Ferrer adds various "exercices" which he names "nota-ciones," "relato," "vacilaciones," "retrógrado," "punto de vista subjetivo," "otro punto de vista subjetivo," "propaganda editorial," "ignorancia," "versos libres," "amanerado," "filosó-fico," "modern style," "injurioso," and "distingo." This is an electronic journal and hence has no real publication location; it can be found at <http://cuentoenred.org>. The subtitle of the magazine is "Revista electrónica de teoría de la ficción breve."

Fernández Ferrer, Antonio. "Introducción." In Queneau, Ejercicios de estilo. Madrid: Editorial Catedra, 1987, pp. 11-41.

Fernández Ferrer, Antonio. Cf. Roger Arilla, "La Traduction oblique: Analyse des Exercices de style de Queneau, traduits par Antonio Fernández Ferrer"; Catherine Desprès, "La Traduction calque. Analyse des Exercices de style de Queneau, traduits par Fernández Ferrer"; Gianpiero Pelegi, "Alcuni Esercizi di Raymond Queneau"; Queneau, Ejercicios de estilo: Selections; María Teresa Ramos Gómez, "La Transtylisation: Analyse des Exercices de style de Queneau, traduits par A. Fernández Ferrer."

Fernez, Michel. "Le Dimanche de la vie." Le Phare dimanche (Bruxelles), an. 7 #323 (9 mars 1952), p. 5. %% Fernez gives several relatively long extracts from the novel; this is otherwise just an average review.

Fernez, Michel. "Raymond Queneau académicien." Le Phare dimanche (Bruxelles), an. 6 #273

(25 mars 1951), p. 9. %% Fernez is happy to see Queneau a member of the Académie Goncourt and gives a pastiche of some of Queneau's own poetry to celebrate the acces-

sion. He also refers to an interview which Queneau had given to Louis Philippe Kammans on Belgian radio.

Ferraro, Alessandra. "«Intime,» le journal de Raymond Queneau?" La Faute à Rousseau (Ambérieu-en-Bugey, Ain), vol. * #38 (février 2005), pp. 65-66. %% Ferraro gives a relatively brief but forceful description of Queneau's ambivalence about keeping a journal and how he envisaged different ways of doing (or not doing) it.

Ferraro, Alessandra. "Odile de Raymond Queneau: Structures narratives et technique romanesque." Mémoire de maîtrise. Directrice Emma Stojkovic Mazzariol. Venezia: Università degli studi di Venezia Cà Foscari, 1985. %% Ferraro considers Odile just as the title suggests, but the conclusion she arrives at is that Queneau constructed his novel as a sort of anti-Nadja, a response to Breton's conception of art and life.

Ferraro, Alessandra. "L'Oeuvre en progrès' de Raymond Queneau." Mémoire de maîtrise. Directrice Anne Roche. Aix/Marseille: Université de Provence, 1986. %% Ferraro traces a certain development of Queneau's relationship to his reader, concentrating on Queneau's work at Critique sociale and on Pierrot mon ami.

Ferraro, Alessandra. "Queneau et l'Italie." Cahiers Raymond Queneau #10 (décembre 1988), pp. 23-28. %% Ferraro offers a fairly good summary of Queneau's involvement with Italy, Italo Calvino, and Umberto Eco.

Ferraro, Alessandra. "Queneau et la Critique sociale." Temps mêlés #150 + 33/36 (juillet 1987), pp. 115-121. %% As brief as it is, Ferraro's contribution throws much light on Queneau's contribution to this magazine. Almost two pages of discussion follow her presentation at the third colloquium in Verviers.

Ferraro, Alessandra. "Queneau, Raymond (1903-1976)." In Boris Souvarine et "La Critique sociale." Ed. Anne Roche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 246-247. %% Ferraro's biography centers on Queneau's political and activist side, especially in regard to his work with La Critique sociale.

Ferraro, Alessandra. Raymond Queneau: L'Autobiografia impossibile. Collection "Testi e saggi," #8. Udine, Italy: Forum (Editrice universitaria udinese), 2001. %% The first section of Ferraro's work is a rich blend of biography and background on a number of Queneau's shorter works. Her central exposition concentrates on Journaux (1914-1965), Les Derniers Jours, Odile, Chêne et chien, and his interviews. While her research indicated that Queneau's rejection of surrealist literary theory and practice was at first instinctive and later a considered stance, further work showed her how Queneau, starting from a difficulty of a personal order, systematically avoided self-reference in his post-surrealist works. She concludes, still working on Journaux (1914-1965) entries and unpublished manuscripts, by showing a tension between Queneau's lyricism and artistic objectivity. I can only say that Ferraro is far more detailed, concrete, nuanced, and clear than such a summary can suggest: L'Autobiografia impossibile should be required reading for Queneau scholars. Cf. Anonymous, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile; Alessandra Arrigoni, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile; Antonella Conti, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile; Alessandra Marangoni, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile; Heinrich Merkl, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile; Olaf Müller, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile;

Cristina Noacco, CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile.

Ferraro, Alessandra. "Raymond Queneau ou la guerre aux portes du récit." In L'Expérience des limites dans les récits de guerre (1914-1945). Ed. Pierre Glaudes et Helmut Meter. Genève: Slatkine, 2001, pp. 121-131. %% Ferraro considers how Queneau looks at history differently in Un Rude Hiver, Une Histoire modèle, and Le Dimanche de la vie, three works in which the idea of war is a dominant presence.

Ferraro, Alessandra. "Scrittura e matematica nell'opera di Raymond Queneau." Lettera Matematica Pristem (Milano), vol. * #50-51 (dicembre 2003 -- marzo 2004), pp. 52-55. %% Ferraro briefly reviews Queneau's interest in mathematics and how mathematics were pre-sent in his works. She manages to avoid the usual topics and give a breath of fresh air to this subject, including an indication that Queneau collaborated on Georg Kreisel's Éléments de logique mathématique, théorie des modèles. This issue of Lettera Matematica Pristem is subtitled "Grandi Matematici del Novecento."

Ferraro, Alessandra. "Technique romanesque et suggestions oulipistes dans Le Vol d'Icare de Raymond Queneau." Mémoire de DEA. Directrice Anne Roche. Université de Provence, automne 1987. %% Ferraro attempts to evaluate the point to which Queneau's work with the Oulipo affected his last novel.

Ferreira, Marina Maia. Cf. Queneau, Exercícios de estilo.

Ferrero, Gugliermo. Cf. Queneau, "Gugliermo Ferrero: La Fin des aventures. Guerre et paix."

Ferrey, René. "Le Visage d'une voix." Le Canard enchaîné (Paris), an. 35 #1698 (1^{ier} avril 1953), p. 4. %% Ferrey felt very deceived in hearing Queneau on the radio, both as to his voice and as to what he had to say.

Ferrier, Karelle. "L'Enfance dans les romans de Raymond Queneau." Mémoire de maîtrise (lettres modernes). Université de Bourgogne: Dijon, 2000.

Fertig, Stanley Barton. "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau." PhD at Harvard (Cambridge, Massachusetts), 1982. Dissertation Abstracts International, vol. 43 #5 (november 1982), p. 1564-A. %% Fertig considers Queneau's philosophical training and early experiences and how they formed him to look at reality; he continues from there to look at how Queneau's novels work out this view via specific procedures (such as the application of the senses, "phenomenology," "translation," intertextuality, etc.) and what the significance of their results is. He adds an appendix en-titled "Le Problème de la représentation et de la répétition dans Saint-Glinglin."

Fertig, Stanley. "Pour une narratologie queniennne." In The French Novel, Theory and Practice. Pref. Buford Norman. Collection "French Literature Series," #11. Columbia, South Carolina: University of South Carolina, 1984, pp. 77-88. %% This is a complex article which actually centers more on circularity.

Fertig, Stanley. "Raymond Queneau et l'art de la défamiliarisation." Temps mêlés #150 + 17/19 (avril 1983), pp. 43-54. %% It would be hard to summarize this article any better than the title does; it is very similar to passages from his dissertation.

Fessard, Gaston, SJ. "Deux Interprètes de la phénoménologie de Hegel: Jean Hippolyte et Alexandre Kojève." Études (Paris), an. 80 vol. 255 #* (décembre 1947), pp. 368-373. %% Fessard refers to Queneau's edition of Kojève's notes (p. 369, note) and lists the membership of the Kojève seminar (p. 372).

- Fessard, Gaston, SJ. "Lettre à Raymond Queneau (10 septembre 1944)." In his Au Temps du prince-esclave. Limoges: Critérion, 1989, pp. 225-226. %% Fessard writes Queneau to explain why he prefers not to serve on the "commission d'épuration" of the "Comité national des écrivains," even though he is not against what it is that they are doing. He offers to defend one of the accused writers.
- Festa, Egidio. Cf. Paolo Albani and Berlinghiero Buonarroti, Dictionnaire des langues imaginaires.
- Feuvrier, Gilles. Cf. Astrid Bouygues, "Queneau dans les spectacles."
- Fiace, Padraic. "Four Novels." Hibernia (Dublin), vol. 32 #11 (18 october 1968), p. 15. %% Fiace considers Barbara Wright's translation of Le Chiendent into The Bark Tree and finds it well done; he also respects the original novel.
- Fialová, Jarmila. "Queneau prozaik." In Queneau's Muj pritel Pierrot. Praha: Státní nakladatelství krásné literatury a umění, 1965, pp. 151-157.
- Fialová, Jarmila. Cf. Queneau, Korení Zivota, Odile, and Svaty Bimbás.
- Field, Trevor. Form and Function in the Diary Novel. Basingstoke: MacMillan, 1989. %% Field discusses several interesting aspects of both major Sally Mara works on pp. 133-138.
- Fière, Rémy. "L'Ecole des Michel-Ange numériques." Libération (Paris), an. * #5188 (23 janvier 1998), "Multimédia," p. i. %% Fière makes a vague reference to Queneau in this presentation of a school for video animators in Valenciennes.
- Figueras, André. "L'Actualité littéraire et théâtrale." Saint-Cyr (Saint-Cyr), vol. * #13 (juillet 1952), pp. 71-74. %% Figueras is rather superficial where he reviews Le Dimanche de la vie (pp. 71-72).
- Figueras, André. "La 'Maison pour tous' est l'Abbaye de Thélème des jeunes de la rue Mouffetard." Combat (Paris), an. 9 #2004 (13 décembre 1950), p. 4. %% Figueras indicates that Queneau had given a talk at a youth center.
- Filippovskaia, A. "Limba francez_ popular_ în proza lui Raymond Queneau." Analele tiin_i-fice ale Universita_ii "A. I. Cuza" din Iasi (= Jassy, Romania), serie noua. Sectiunea 3 (Stiinta sociale): Limba si literatura. Tomul 14 (1968), pp. 61-72. %% The title means "French popular language in the prose of Raymond Queneau."
- Fily, Marie-Luce. CR of Le Voyage en Grèce. Le Point (Paris), vol. * #31 (23 avril 1973), p. 13. %% Fily is brief, to the point, and positive.
- Finch, Steven R. "Are 0-Additive Sequences Always Regular?" American Mathematical Monthly (Washington, DC), vol. 99 #7 (august-september 1992), pp. 671-673. %% Finch looks at the possibility of regularity in regard to Queneau's "Sur les suites s-additives."
- Finch, Steven R. "Conjectures About S-Additive Sequences." The Fibonacci Quarterly (Santa Clara, California), vol. 29 #3 (august 1991), pp. 209-214. %% Finch describes some of the problems raised by Queneau in his "Sur les suites s-additives." Cf. James Schmerl and Eugene Spiegel, "The Regularity of Some 1-Additive Sequences."
- Finch, Steven R. "On the Regularity of Certain 1-Additive Sequences." Journal of Combinatorial Theory, series A (New York), vol. 60 #1 (may 1992), pp. 123-130. %% Finch elaborates on certain aspects of Queneau's "Sur les suites s-additives." Cf. James Schmerl and Eugene Spiegel, "The Regularity of Some 1-Additive Sequences."

- Finch, Steven R. "Patterns in 1-Additive Sequences." Experimental Mathematics (Boston), vol. 1 #1 (* 1992), pp. 57-63. %% Finch "extends" his work on Queneau's "Sur les suites s-additives."
- Finch, Steven. "Ulam's s-Additive Sequences." This appeared at <http://www.mathsoft.com/asolve/sadd/sadd.html> in may 1999. %% Finch presents three problems related to these sequences.
- Finch, Steven R., and Julien Cassaigne. "A Class of 1-Additive Sequences and Quadratic Recurrences." Experimental Mathematics (Boston), vol. 4 #1 (* 1995), pp. 49-60. %% The authors mention Queneau on p. 49 and in the bibliography.
- Finch, Steven R., and Neil J. Calkin. "Conditions on Periodicity for Sum-Free Sets." Experimental Mathematics (Boston), vol. 5 #2 (* 1996), pp. 131-137. %% The authors mention Queneau on pp. 136 and 137.
- Finch, Steven. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."
- Fink, Guido. Cf. Guido Almansi and Guido Fink, "Esercizi di stile."
- Fischer, Walther L. "Lächelnde Mathematik. Essays von Raymond Queneau." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #187 (15 august 1967), p. 17. %% Fischer reviews the German translation of Mathematik von morgen done by Hans Neumann and Alexander von Platen. He says that they did a poor job in regards to the mathematical expressions.
- Fischer, Jana O., ed. Dejiny Francouzské Literatury 19. a 20. Stol. Praha: Nakladatelství československé akademie věd, 1979. %% Beyond a personal treatment on pp. 339-342, Queneau is mentioned about 10 other times.
- Flacon, Michel. "Série noire." Le Point (Paris), vol. * #411 (4 août 1980), p. 52. %% Flacon presents an "exercice de style" in the San Antonio manner.
- Flagothier, Fr. CR of Les Fleurs bleues. Revue des langues vivantes (Bruxelles), an. 38 #5 (* 1972), pp. 553-554. %% Flagothier devotes a paragraph to discussing the use of the introduction in a review of the Methuen edition of Les Fleurs bleues and other books.
- Le Flâneur des deux rives. "Les Cacouacs." La Gazette de Lausanne (Lausanne), an. 153 #83 (8 avril 1950), p. 8. %% The author gives two sentences to describe a very little of Queneau's "Muses et lézards" as produced before Saint-Sulpice.
- Le Flâneur des deux rives. CR of Bâtons, chiffres et lettres. Gazette de Lausanne (Lausanne), an. 153 #274 (18 novembre 1950), "Gazette littéraire," p. 10. %% This author's brief review centers on Queneau's interest in spoken language.
- Le Flâneur des deux rives. "D'une Rive à l'autre." Les Nouvelles littéraires (Paris), an. * #1120 (17 février 1949), p. 6. %% The author says that "les gouaches de Raymond Queneau à la Galerie 'Artiste et artisan' son enfantiles quand au dessin et aux couleurs, et complexes quand à l'esprit."
- Le Flâneur des deux rives. "Miss Sally Mara." La Gazette de Lausanne (Lausanne), an. 153 #83 (8 avril 1950), p. 8. %% The author has a few details about the creation of On est toujours trop bon avec les femmes, but they are not novel.
- Le Flâneur des deux rives. "Rive gauche, rive droite." Gazette de Lausanne (Lausanne), an. 154 #65 (17 mars 1951), "Gazette littéraire," p. 11. %% The author gives a sort of report on the results of the election that chose Queneau to replace Léo Larguier in the Académie Goncourt.
- Flanner, Janet. Paris Journal. New York: Athenaeum, 1965. %% Pp. 101-102 offer an altered

and abbreviated version of what Flanner had written as "Paris Letter" in the New Yorker on 21 may 1949. In this later version, she speaks of the Frères Jacques and their interpretation of Queneau's Exercices de style.

Flanner, Janet. "Paris Letter." New Yorker (New York), vol. 25 #13 (21 may 1949), pp. 96-99. %% The article itself is dated 11 may 1949. It is not quite what appeared later in Paris Journal: this is much longer, and this original passage does not mention Queneau by name. She signed this article "Genêt."

Fleischmann, Wolfgang Bernard. Cf. Charles G. Hill, "Queneau, Raymond."

Fléouter, Claude. "Un Soir avec Queneau." Le Monde (Paris), an. 23 #6557 (11 février 1966), p. 14. %% Fléouter reviews an evening of mixed Queneau pieces in the theater, apparently including poetry, songs (from the "Croqueuse de diamants"), and a "Zazie" of some sort.

Fletcher, John. "Reading Beckett with Iris Murdoch's Eyes." AUMLA (Townsville, Australia),

an. * #55 (may 1981), pp. 7-14. %% Actually, Fletcher looks both at Beckett's Murphy and at Queneau's Pierrot mon ami.

Fleury, Daniel. "La Bibliothèque Raymond Queneau du Mont-Gaillard." Le Havre libre (Le Havre), an. * #10381 (15 juin 1978), p. 3. %% This concerns the dedication of a new library in Le Havre named for Queneau. Cf. also Amis de Valentin Brû #16-17 (septembre 1981), pp. 55-56.

Fleury, Daniel. "Queneau triomphe, ses interprètes jubilent." Le Havre libre, an. * #11516 (1^{ier}

mars 1982), p. 3. %% Fleury reviews a stage presentation of Les Exercices de style.

Fleury, Daniel. Cf. Thieri Foulc, Les Très Riches Heures du Collège de 'pataphysique.

Fleury, Stéphane. A Propos des fous littéraires. Paris: Editions des Cendres, 2001. %% This is

the text of a conversation Fleury had with André Blavier, whence the subtitle Entretien avec André Blavier. The two cover a great of ground and bring up many ideas not covered elsewhere. Cf. Shuichiro Shiotsuka, CR of Charles Nodier's Bibliographie des fous: De quelques livres excentriques; Queneau's Comprendre la folie; Stéphane Fleury's A Propos des fous littéraires; André Blavier's Les Fous littéraires; and Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle.

Fleury, Stéphane. "Cinq Cent Mille Milliards de poèmes sur le net." Amis de Valentin Brû #34-35 (juillet 2004), pp. 86-88. %% Fleury does not like the physical form of the Gallimard edition of this work and presents five versions of it which appear on the net. He makes no mention of possible legal or intellectual property concerns. One of the sites is Swedish, with the poems available in French, English, or Swedish. Another, done by Serge Archimbaud, seems to be a class project. A German site, housed at the University of Mannheim, is constructed in a slightly unusual manner. Another French site generates random poems automatically rather than allowing the user to choose which verses will appear. And a final site is in Italian. And... Fleury points to an additional site which is not quite directly on Queneau's work.

Fleury, Stéphane. "Odette. *Petite Ode*." Amis de Valentin Brû #34-35 (juillet 2004), pp. 179-180. %% Fleury gives a warm and personal souvenir of Odette Blavier, André's wife.

Fleury, Stéphane. "Samedi 23 mars 2003." Amis de Valentin Brû #34-35 (juillet 2004), pp.

142-143. %% Fleury gives a less than enthusiastic review of an exhibition named "Fous de langage, langages des fous" (23 mars 2003, Watermael). This took place in the "bibliothèque adulte de l'Espace Delvaux."

Flieger, Jerry Aline. "Implications of the Comic Mode in Contemporary French Literature." PhD at the University of California at Berkeley, 1976. Dissertation Abstracts International, vol. 38 #2 (august 1977), pp. 824-825-A. %% Flieger looks at Les Fleurs bleues as an oneiric novel on pp. 179-204 of this dissertation.

Flieger, Jerry Aline. "Postmodern Perspective: The Paranoid Eye." New Literary History (Baltimore), vol. 28 #1 (winter 1997), pp. 87-109. %% Flieger discusses various theoretical aspects of post-modern writing, and he points to Queneau's Les Fleurs bleues (pp. 107-108) as exemplifying some of his considerations.

Flieger, Jerry Aline. The Purloined Punch Line: Freud's Comic Theory and the Postmodern Text. Baltimore: Johns Hopkins University Press, 1991. %% There are merely incidental references to Queneau on pp. 20, 21, 52, 159, and 182.

Flocon, Albert. Cf. Queneau, "Avant-propos."

Florenne, Yves. "La Bibliothèque du naufragé au cent livres de vivres." Demain (Paris), vol. 1

#12 (1^{ier} mars 1956), p. 12. %% Florenne gives a somewhat serious consideration of Pour une bibliothèque idéale in a somewhat comic manner.

Florenne, Yves. "Exercices de style: Un Livre de grand style." Le Monde (Paris), an. 20 #5878 (10 décembre 1963), p. 13. %% Florenne praises the new Carelman-Massin edition, a "beautiful and engaging book."

Florkin, Marcel. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 77, 196, 208, 210, 215, 216, 223, 229, 318, 351 (note 73), 368 (note 246), and 370 (note 267).

Florkin, Robert. "Un Copain d'abord." Amis de Valentin Brû #24-25 (janvier 2002), pp. 21-22. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Florkin describes the origin and nature of the Institut Limbourgeois de hautes études pataphysiques, as well as its devolution.

Florkin, Robert. Cf. Paul Gayot, "Lectures de Raymond Queneau."

Flory, Albert. "Poèmes en prose." La Croix (Paris), an. 87 #25671 (28-29 mai 1967), second section, p. 2. %% Flory glances only briefly at Courir les rues.

Flory, Albert. "Poètes de l'Académie Goncourt: A. Lanoux, R. Queneau." La Croix (Paris), an. 89 #26420 (16-17 novembre 1969), p. 8. %% Flory just has a short mention of Fendre les flots.

Floque, Clara. "Imité de quelques poètes." Les Lettres nouvelles (Paris), an. 2 #14 (avril 1954), pp. 631-633. %% Floque imitates Queneau in a short poem.

Fofi, Goffredo. "Nota introduttiva." In Queneau, Odile. Collection "Universale economica," #732. Milano: Feltrinelli Editore, 1976, pp. 5-11. %% This is not quite the same as his "Postfazione" in the 1989 edition.

Fofi, Goffredo. "Postfazione." In Queneau, Odile. Milano: Feltrinelli, 1989, pp. 133-139. %%

This is not quite the same as his "Nota introduttiva" in the 1976 edition.

Fokkema, Douwe. Cf. Jean Bessière, "Délégitimer les espaces de la fiction: Topologie roman- esque et topique de l'écriture. Queneau, Perec, Calvino"; Mihály Szegedy-Maszák, "Te-

leology in Postmodern Fiction."

Folkenflik, Vivian. Cf. Jacqueline Chénieux-Gendron, Surrealism.

Follain, Jean. Agendas 1926-1971. Collection "Pour mémoire." Paris: Seghers, 1993. %% Queneau appears some ten times in these journal notes, especially between august 1959 and august 1968; his opinions and comments are of interest but not of great importance.

Follain, Jean. CR of Les Temps mêlés. Nouvelle Revue française (Paris), vol. 56 #337 (mars 1942), pp. 357-359. %% Follain gives a sort of summary of the forms involved in this novel and how it might be situated in current literary history, but he doesn't really look at the novel itself and it is not clear whether he likes it.

Follain, Jean. CR of Pierrot mon ami. Nouvelle Revue française (Paris), vol. 57 #344 (octobre

1942), pp. 507-508. %% Follain concentrates on the fact that Pierrot and the other characters in the novel are from a low class and draws some weak conclusions from this.

Follain, Jean. Cf. Anonymous, "Potins de Paris"; Bernard Mazo, "Jean Follain. Un Mystérieux

Pouvoir d'éterniser"; Queneau, "Ainsi c'était"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 161.

Fombeure, Maurice. Cf. Maurice Nadeau, Grâces leur soient rendues; Raphaël Sorin, "La Petite Cuisine de Maurice Fombeure."

Fondane, Benjamin. CR of Les Derniers jours. Cahiers du Sud (Marseille), an. 23 #188 (novembre 1936), pp. 850-851. %% Fondane compares this novel with Queneau's Le Chien-dent and Gueule de Pierre, treating Les Derniers Jours as a sort of realist novel.

Fonkoua, Romuald-Blaise. Cf. Jean Bessière, "A Propos de villes bien singulières. Représentation et désymbolisation de la ville chez Queneau, Gracq, Sabato et Calvino."

Fontaine, André. "Zazie dans le film." Les Lettres françaises (Paris), vol. * #847 (27 octobre 1960), p. 12. %% This is an interview which Fontaine conducted with Louis Malle.

Fontaine, Augustin. "Littérature." Les Lettres françaises (Paris), an. 6 #108 (17 mai 1946), p. 4. %% Fontaine cites Queneau's ideas concerning the existence of two literatures (he says) in order to begin his own discussion of the topic.

Ford, Mark. "Red Makes Wrong." London Review of Books (London), vol. 25 #6 (20 march 2003), pp. 23-24. %% Ford is writing primarily about Harry Mathews, but along the way he does a fine job of presenting the Oulipo and how Mathews creates in an oulipian manner. Ford only mentions Queneau in the first paragraph, explaining the Cent Mille Millions de poèmes and how it functions.

Ford, Mark. Cf. Nicholas Jenkins, "In the Anti-World"; Judith Shulevitz, "Gazing into a Penholder."

Ford, Philip. Cf. Carol Sanders, "'La Fin approche.' A Reading of the Last Prose Poem of Queneau's Morale élémentaire."

Forestier. "Les Poux." Poésie 45 (Paris), an. 6 #24 (avril-mai 1945), p. 127. %% Forestier reflects rather philosophically on Queneau's Loin de Rueil.

Forestier, Anne. "Succube par Roger Trubert." Paru (Paris / Monaco), vol. * #36 (novembre 1947), p. 30. %% The only reference Forestier makes to Queneau is "disons que l'auteur de Succube a médité la leçon de Raymond Queneau." It is interesting to note that Queneau was in charge of the "La Plume au vent" collection; cf. Queneau, "La Plume au vent."

- Forestier, Louis. Cf. Claude Debon, "M. D.... ou le bel inconnu." des Forêts, Louis-René. Cf. Les Alguazils, "Aux Quatre Vents"; Anonymous, "Les Grands Prix nationaux"; Antoine de Gaudemar, "'Je n'avance que dans l'obscurité'"; Patrick Kéchi-chian, Patrick Kéchichian, "Bruno Gay-Lussac" and "Louis-René des Forêts, silences et échos"; Michel Lécureur, Raymond Queneau, p. 451; Michel Mohrt, Ma Vie à la NRF; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Fornasiero, F. J. "Sociology and the Writer in La Dentellière." Australian Journal of French Studies (Clayton, Victoria), vol. 27 #1 (* 1990), pp. 83-100. %% Fornasiero makes direct reference to Queneau twice (pp. 91 and 99) in an article on a novel by Pascal Lainé.
- Fortassié, Rose. Cf. Henri Coulet and Rose Fortassié, ed., "Raymond Queneau."
- Fortier, Denis. "Les Passions de mygaliens." Le Monde (Paris), an. 53 #16163 (12 janvier 1997), "Télévision - Radio - Multimédia," p. 34. %% Fortier writes about a popular French website and how it includes a version of Cent Mille Millions de poèmes adapted for the web by Christine Leroy.
- Fortini, Franco. Il Movimento surrealista. Milano: Garzanti, 1959. %% Fortini merely mentions Queneau here and there in the text but adds, in an appendix, Queneau's Si tu t'imagines: "L'Explication des métaphores" and a passage on Saturnin from Le Chiendent, both in Italian.
- Fortini, Franco. O Movimento surrealista. Trans. Antonio Ramos Roza. Collection "Biblioteca universal presença," #7. Lisboa: Editorial Presença, 1980. %% This book just includes a translation of "Explication des métaphores" into Portuguese (pp. 201-203).
- Fortini, Franco. "Nota del traduttore." In Queneau's Zazie nel metrò. Torino: Einaudi, 1960, p. 203.
- Fortini, Franco. Cf. Anna Botta, "Calvino and the Oulipo: An Italian Ghost in the Combinatory Machine?"; Queneau, Romanzi and Zazie nel metrò.
- Forton, Louis. La Bande des Pieds Nickelés. Pref. Alphonse Boudard. Paris: Editions Azur, c1965. %% Cf. Gabriel d'Aubarède, "Raymond Queneau, l'ami des fous et des mots"; Georges Bataille, "Les Pieds nickelés"; François Caradec, "Lectures d'une enfance" and Histoire de la littérature enfantine; Queneau, "Ecrit en 1937"; Claude Rameil, La TSF de Raymond Queneau, p. 63.
- de Fortuny, Jacques and Anne. "La Critique littéraire." Maroc demain (Casablanca), an. 4 #121 (12 avril 1952), p. 3. %% This is a fairly average review of Le Dimanche de la vie.
- Foucart, Claude. Cf. Muriel Girard, "Le Mythe de Faust revu et corrigé par: Raymond Queneau" and "Le Réalisme magique dans les oeuvres de Raymond Queneau et Italo Calvino."
- Fouché, Pascal, ed. L'Edition française depuis 1945. Paris: Cercle de la librairie, 1998. %% There are a number of mentions of Queneau's name, but nothing of real importance.
- Fouchet, Max-Pol. "Drôle de rire, drôle de drame." Carrefour (Paris), an. 7 #390 (5 mars 1952), p. 7. %% Fouchet reviews Le Dimanche de la vie with references to just about all of Queneau's other major works up to this date.
- Fouchet, Max-Pol. "Loin de Rueil par Raymond Queneau." Fontaine (Paris), an. 6 #8 (= #41) (avril 1945), pp. 155-157. %% Fouchet gives a most interesting review of Loin de Rueil. Note that this article is not in the Paris edition, only in the Algiers edition.
- Fouchet, Max-Pol. Les Poètes dans la guerre. Les Poètes de la revue 'Fontaine.' Poésie 1 (Pa-

- ris), vol. * #55-61 (septembre-novembre 1978). %% Fouchet mentions (p. 223) Queneau's participation in Fontaine #31 (1943); cites 8 Queneau poems (pp. 261-264) from Fontaine #36 (1944); reproduces a photo of Queneau, T. S. Eliot, Jean Tardieu, and himself (p. 324); and mentions (p. 361) Queneau's contribution to Fontaine #64 (this would have been Queneau's L'Instant fatal: "Un Enfant a dit," but this issue never appeared).
- Fouchet, Max-Pol. "Un Rire terrible." Les Lettres françaises (Paris), vol. 5 #43 (17 février 1945), p. 3. %% Fouchet concentrates on the plot in a rather average review of Loin de Rueil.
- Fouchet, Max-Pol. "La Vérité poétique se trouve dans le vin (de palme)." Carrefour (Paris), an. 10 #460 (8 juillet 1953), p. 10. %% Fouchet's review of Amos Tutuola's L'Ivrogne dans la brousse concentrates on its exoticism and its marvelous side.
- Fouchet, Max-Pol, ed. De l'amour au voyage. Paris: Seghers, 1958. %% Fouchet merely reproduces Chêne et chien: "Je naquis au Havre" to "En se curant le nez" (pp. 216-218). This is not the same book as his Poésie française.
- Fouchet, Max-Pol, ed. Poésie française. Paris: Editions Seghers, 1958. %% Fouchet again merely reprints Chêne et chien: "Je naquis au Havre" to "En se curant le nez" (pp. 198-200). This is not the same book as his De l'amour au voyage.
- Fouchet, Max-Pol. Cf. F., "Repères."
- Foucrier, Chantal. Cf. Christine Baron, "Calvino / Queneau: De la traduction à l'écriture de la transhistoricité."
- Foucl, Thierry. "Blavier maltraite-t-il l'alternance des rimes?" Amis de Valentin Brû #24-25 (janvier 2002), pp. 61-63. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Foucl considers how Blavier used rhyme in his Mal du pays.
- Foucl, Thieri. "Queneau peintre." Temps mêlés #150 + 57/60 (automne 1993), pp. 216-223. %% Foucl presents a good overview of Queneau's interest in art, especially as regards his own ambitions and contributions. The article includes a number of illustrations. Cf. also Suzanne Allen, "Sans titre ou à titre de témoin."
- Foucl, Thieri. Les Très Riches Heures du Collège de 'pataphysique. Pref. Frank Ténôt. Intro. Ruy Launoir. Paris: Arthème Fayard, 2000. %% Raymond Fleury and Paul Gayot helped with this work, which is more of a coffee-table book, filled with pictures, than a scholarly work. It does have a useful chronology of the Collège de 'pataphysique. There are numerous references to Queneau throughout this book; cf. Amis de Valentin Brû #19-20 (juillet 2000), pp. 53-54 for a summary. Cf. also Harry Bellet, "Interloques de tous les pays..."
- Foucl, Thieri. "Vingt Ans de peinture potentielle." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 66-70. %% Foucl provides a history of the Oupeinpo, some of its techniques, and a good bibliography.
- Foucl, Thieri. Cf. Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foucl, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)"; Astrid Bouygues, "Attention au potentiel!"; Astrid Bouygues and Lotto Brillemiche, "Le Chien-dent envahit la Normandie"; Christine Méry, "En Sortant de l'école."
- Foulon, Albert. Cf. Jacqueline Dang Tran, "La Référence latine dans Les Fleurs bleues de Raymond Queneau."

- Founau, Pierre-Jean. "Bande dessinée et littérature fantastique." Nouvelle Revue française (Paris), vol. 38 #226 (octobre 1971), pp. 173-178. %% Founau only has a reference (p. 174) to the fact that Carelman transmogrified Zazie dans le métro into a comic strip.
- Fouras, Hugues. CR of La Petite Cosmogonie portative. Le Figaro littéraire (Paris), an. 6 #25 (3 février 1951), p. 8. %% Fouras is generally positive but not at all profound.
- Fouras, Hugues. "Faut-il supprimer les poètes ou aider les revues qui les accueilleront?" Le Figaro littéraire (Paris), an. 5 #222 (22 juillet 1950), p. 3. %% This includes only a bare mention of Queneau.
- Fouras, Hugues. "Notes sur quelques livres." La Bouteille à la mer (Paris), vol. * #61 (second trimestre 1949), pp. 44-48. %% Fouras concentrates on Queneau's language in this review of Instant fatal.
- Fouras, Hugues. "Nouveautés chez les poètes." Le Figaro littéraire (Paris), an. 4 #162 (28 mai 1949), p. 7. %% Fouras offers a very positive but standard view of L'Instant fatal.
- Fourcaut, Laurent. Le Commentaire composé. Collection "128," #14. Paris: Editions Nathan, 1992, pp. 61-70. %% This consists of a passage from Pierrot mon ami (the "Accoudé..." paragraph a few pages from the end of the first chapter) plus a commentary on the text serving as a model for students' work in this genre.
- Fourier, Charles. Cf. Italo Calvino, The Literature Machine; Roger Pillaudin, "Gros Plan sur Raymond Queneau"; Queneau, "Dialectique hégélienne et séries de Fourier," "Ennemis de la lune," and "Poésie et mathématiques." There are some sort of manuscript notes available at the CDRQ under the title "Fourier (Charles)."
- Fournel, Paul. "Les Ateliers de l'Oulipo: Ecrire ici et maintenant." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 26-28. %% Fournel explains how the primary goal of the Oulipo is to affect the act of writing in a practical manner. He gives examples of how members of the Oulipo have worked towards this goal with various groups.
- Fournel, Paul. "Autrement dit. Raymond Queneau: 'Errata'." Les Cahiers du chemin (Paris), vol. * #14 (15 janvier 1972), pp. 173-181. %% Fournel looks at Queneau's ideas on "néo-français" in the light of Queneau's "Errata." Cf. Michel Lécureur, Raymond Queneau, p. 511.
- Fournel, Paul. "Banlieue." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 183-214. %% Fournel's text includes every sort of apparatus imaginable for a text which does not itself exist, the space usually accorded it being left totally blank.
- Fournel, Paul. "Bébé-Queneau." In Queneau, Dormi pleuré. Paris: Castor Astral, 1996, pp. 35-36. %% Fournel has some words about Queneau's continued creative youthfulness, his readiness to always begin something new.
- Fournel, Paul. Clefs pour la littérature potentielle. Paris: Editions Denöel, 1972. %% Fournel gives a short history of the Oulipo, looks at its principles, and then gives most of his short book over to specific oulipian practices and results. Cf. Anonymous, CR of Paul Fournel's Clefs pour la littérature potentielle.
- Fournel, Paul. "Computer and Writer: The Centre Pompidou Experiment." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 140-142. %% This was translated from his "L'Ordinateur et l'écrivain."
- Fournel, Paul. "De Joyeux Travailleurs du texte." Quinzaine littéraire (Paris), vol. * #341 (1^{ier}

- février 1981), p. 14. %% Fournel gives a simple but interesting review of Jacques Bens' OuLiPo: 1960-1963; he includes Queneau's "Le liège, le titane et le sel..."
- Fournel, Paul. "Elémentaire moral." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 155-183. %% Fournel offers 21 poems of the "Morale élémentaire" or "quennet" type based on the vocabulary of artificially chosen passages in 19 works by Queneau. Note that this is an anthologisation of the work described in Hillen, entry 999. It was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 139-163, and in the 3-vol. Seghers edition, vol. 1, pp. 139-163. The text on p. 163 appears in an English translation in Harry Mathews and Alastair Brotchie, ed., Oulipo Compendium, on p. 67.
- Fournel, Paul. "Un Modèle d'écrivain." Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 24-25. %% This is a general description of Queneau.
- Fournel, Paul. "Morales élémentaires." Nouvelle Revue française (Paris), vol. * #455 (décembre 1990), pp. 40-62. %% This consists of 18 poems in the style of the first section of Queneau's work, with an introduction and postface. The notes indicate that these poems were the work of Marcel Bénabou, Jacques Jouet, and Jacques Roubaud.
- Fournel, Paul. "L'Ordinateur et l'écrivain." Les Nouvelles littéraires (Paris), an. 55 #2601 (15 septembre 1977), p. 17. %% Fournel writes of the interaction between the reader/writer and the computer in the elaboration of certain sorts of texts. He cites works by Queneau and Jacques Roubaud. Fournel presented this paper at the June 1977 "Writer - Computer" meetings, which was probably the same as the "Ecrivains, Ordinateur, Algorithme" day at the Centre Pompidou (cf. Warren Motte, Oulipo: A Primer of Potential Literature, pp. 170 and 196). This was translated into English as "Computer and Writer: The Centre Pompi-dou Experiment."
- Fournel, Paul. "Puisqu'il faut soutenir." Amis de Valentin Brû #23 (juillet 2001), pp. 66-68. %% Fournel describes the dissertation defense of Marie-Noëlle Campana, whose dissertation was entitled "L'écriture de l'érotisme dans l'oeuvre de Raymond Queneau."
- Fournel, Paul. "Queneau en quelques chiffres." 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. 225-232. %% This concerns the numbers of Queneau's works published here and there.
- Fournel, Paul. "Queneau et l'Oulipo." Europe (Paris), an. 81 #888 (avril 2003), pp. 177-179. %% Fournel reminisces about Queneau's attitude toward the Oulipo and tells several anecdotal stories. Very worth reading. This has nothing to do with his other article of a similar name.
- Fournel, Paul. "Queneau et la Lipo." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 257-262. %% Fournel traces Queneau's attitude towards structured and free literature and how this led him to the Oulipo. This article reappeared in the 1999 edition.
- Fournel, Paul. "Raymond Queneau." Les Plus Beaux Manuscrits des romanciers français. Paris: Laffont, 1994, pp. 390-393. %% Besides a page of general presentation of Queneau by Fournel there is a photo of Queneau, a page from an early manuscript of Zazie dans le métro, and a copy of the passage which finally incorporated some of these lines.
- Fournel, Paul. "Raymond Queneau romancier et le problème du néo-français." Mémoire de maîtrise. Directeur Pierre Kuentz. Paris: Université de Paris VIII (Vincennes), 1970. %% Fournel offers a very good description of Queneau's multiple uses of language. Cf.

- Jean-Paul Bordufour, "La Révolution langagière erratée."
- Fournel, Paul. "Le Retour en prose." Amis de Valentin Brû #13-14 (novembre 1980), pp. 38-41. %% Fournel rewrites three of Morale élémentaire's poems (part 1: "Nuit froide," "Loup hivernal," "Soleil roux") into prose and adds one other short text.
- Fournel, Paul. "The Theater Tree: A Combinatory Play." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 159-162. %% This is similar to Queneau's "Un Conte à votre façon." Jean-Pierre Enard collaborated on this work.
- Fournel, Paul. (No title). Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 14-15. %% This is only a very general article.
- Fournel, Paul, and Jacques Jouet. "L'Ecrivain oulipien." Magazine littéraire (Paris), vol. * #245 (septembre 1987), pp. 90-94. %% The authors present a rather good description/discussion of what it means to be an oulipian writer on the occasion of the appearance of the 2-volume Ramsay edition of the Bibliothèque oulipienne.
- Fournel, Paul, and Jacques Roubaud. "L'Hôtel de Sens." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 215-241. %% This is a sort of detective story based on "sentences" generated by a series of letters arranged in a circle. This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 193-218, and in the 3-vol. Seghers edition, vol. 1, pp. 193-218.
- Fournel, Paul. "Paul Fournel" is the pseudonym of Jean-Paul Bordufour; cf. Jean-Charles Chabanne, "Queneau et la linguistique," p. 54. Cf. also Anonymous, ed., Oulipo Laboratory; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 51; Jacques Bens et al., "La Cantatrice sauve"; Oulipo, Atlas de littérature potentielle and "Autres morales élémentaires"; Queneau, "Dormi pleuré"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 327; Bertrand Tassou, "Les Enfants de Raymond"; Amis de Valentin Brû #18 (décembre 1980), pp. 20-21 and 53-55.
- Fournel, Pierre. Cf. Camille Bloomfield, "Présentation des archives de l'Oulipo - 1975-1976"; Jacques Jaubert and Gonzague Saint-Bris, "Le Goncourt à Jean Carrière pour L'Épervier de Mahieux."
- Fournier, Louis. "Trois Lecteurs de Bouvard et Pécuchet: Maupassant, Thibaudet, Sabatier." French Studies (Oxford, England), vol. 49 #1 (january 1995), pp. 29-48. %% Fournier only cites Queneau (pp. 29 and 34) as considering Bouvard et Pécuchet as a most important work in Western literature and as being the very essence of Flaubert.
- Fournier, Pierre. CR of Le Dimanche de la vie. France-soir (Paris), an. 11 #2353 (22 février 1952), p. 6. %% This is just a positive and pleasant presentation of the plot.
- Fournier, Pierre. "Lu pour vous." Elle (Paris), vol. * #329 (17 mars 1952), p. 9. %% Fournier summarizes the plot of Le Dimanche de la vie more than giving an analysis or evaluation; this is not the same as his other review.
- Fournier, Pierre. "En élisant, lundi, le remplaçant de Léo Larguier, l'Académie Goncourt veut s'injecter un sang nouveau." France-soir (Paris), an. 10 #1056 (9 mars 1951), p. 2. %% Fournier discusses the possible electees with a certain amount of intelligence.
- Fouskoudis, Pastis. "Le Crépuscule des pieux." Revue nègre (Apt, Vaucluse), vol. * #3 (décembre 1979), p. 30. %% This is a "traitement" worked on Le Chien à la mandoline: "Le Crépuscule de l'aube." "Fouskoudis" adds another poem on p. 31.

- Fowlie, Wallace. A Guide to Contemporary French Literature. New York: Meridian, 1957. %% Fowlie just has a few very general comments on Queneau.
- Fowlie, Wallace. "The Novelist of 'le petit peuple'." New York Times (New York), vol. 126 #43632 (10 July 1977), "Book Review," p. 33. %% Fowlie's review of Barbara Wright's translation of The Sunday of Life seems at first to be rather standard, but it surpasses the usual reviews without getting into any great depth.
- Fraigneau, André. Cf. Anonymous, "Le Fonds Queneau de la Bibliothèque du Havre."
- Fraisse, Emmanuel, and Bernard Mouralis. Questions générales de littérature. Collection "Points Essais." Paris: Seuil, 2001. %% The authors cite and discuss the Petite Cosmogonie portative (and, to a much lesser extent, the "Chant du styrène") in presenting the history of didactic poetry and the general attitude of authors towards science in modern times (pp. 143-146). They also mention Zazie dans le métro in passing (p. 46).
- France, Anatole. Cf. Mary-Lise Billot, "Les Fleurs bleues de Sylvestre Bonnard"; Jérôme Meizoz, "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens"; Queneau, "Avant-propos" and "Dédé."
- France, Peter. Cf. Ian Revie, "The Banality of Modernism. Order and Adventure in Twentieth-Century Poetry."
- France, Sylvain. "Les Arts de Montmartre à Montparnasse." L'Acropole (Paris), an. 1 #2 (avril-mai 1949), pp. 41-44. %% The author considers Le Cheval troyen (p. 43) but speaks exclusively of Christiane Alanore's illustrations.
- François, André. Cf. Queneau, Si tu t'imagines.
- François, Annie. Bouquiner. Paris: Seuil, 2000. %% François mentions (p. 48) remembering the smell of a copy of Un Rude Hiver when she was hiding in the Corsican "maquis."
- François, Corinne. Raymond Queneau. Les Fleurs bleues. Collection "Connaissance d'une oeuvre," #41. Rosny: Editions Bréal, 1999. %% A fairly standard sort of aid to help students prepare for the literature question on the baccalaureate exam. Cf. Astrid Bouygues, "Queneau à l'école (suite)"; Christine Méry, "En Sortant de l'école."
- Frank, André. "On demande des règles..." L'Intransigeant (Paris), an. 59 #* (14 janvier 1938), p. 2. %% Frank presents Queneau's "Technique du roman" with only a little discussion.
- Frank, Bernard. "Avec mes regrets." Le Nouvel observateur (Paris), vol. * #1959 (23 mai 2002), p. 114. %% Frank speaks of meeting Queneau at one of the Gallimard cocktail parties, of having his book accepted by Gallimard, and of his finally maybe getting around to reading Queneau now that his novels are coming out in the Pléiade edition.
- Frank, Bernard. "Deux Mauvaises Histoires." Cahiers des saisons (Paris), vol. * #17 (été 1959), pp. 197-201. %% This article was refused by Arts, which had requested it. Frank severely criticizes Pierre de Boisdeffre and his Histoire de la littérature vivante d'aujourd'hui and then lights into Queneau's Histoire des littératures.
- Frank, Bernard. "Deux Mauvaises Histoires." Nouvelle Revue française (Paris), an. 7 #80 (août 1959), pp. 349-351. %% This is an abbreviated version of his other article of the same name. The comments at the end are probably by "Jean Guérin" (q.v.). Cf. André Blavier, "De l'humour (?) à la sagesse"; Pierre de Boisdeffre, Histoire vivante de la littérature d'aujourd'hui; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 144-145 and 359 (note 159).
- Frank, Bernard. "Deux Mauvaises Histoires." In his Mon Siècle: Chroniques 1952-1960. Pa-

- ris: Quai Voltaire, 1993, pp. 271-277. %% This is the same as the Cahiers des saisons version. The volume also contains a number of unimportant references to Queneau.
- Frank, Bernard. "Gracq: Un Ecrivain à découvrir." Le Monde (Paris), an. 46 #13744 (5 avril 1989), p. 12. %% Frank underlines Queneau's comment made on the day that the Académie Goncourt awarded the prize to Julien Gracq, claiming that Queneau saw a profound similarity between Gracq and Sartre. Cf. André Parinaud, "J'ai décerné le Goncourt avec Colette."
- Frank, Bernard. "J'abats mon jeu." Le Monde (Paris), an. 44 #13057 (21 janvier 1987), p. 14. %% This article has a brief mention of Queneau's relation to the cinema.
- Frank, Bernard. Les Rats. Paris: La Table ronde, 1953. %% Queneau mentions this work in his Journaux(1914-1965), p. 814, but the note should read "références à Q pp. 310, 421, 440, 450." Frank barely uses Queneau for more than stage dressing.
- Frank, Joseph. "Paris Letter." Hudson Review (New York), vol. 5 #4 (winter 1953), pp. 582-592. %% Frank mentions Queneau twice (pp. 582 and 589), neither time significantly.