

- Frankin, André. "Deux Ecrivains de France." Forces wallonnes (Charleroi), vol. \* #37 (16 octobre 1965), p. 6. %% Frankin's review of Les Fleurs bleues is quite positive but also quite off base.
- Frasson-Marin, Aurore. Italo Calvino et l'imaginaire. Genève/Paris: Editions Slatkine, 1986. %% Frasson-Marin relates (pp. 253-254) how Calvino situated himself between Queneau and Roland Barthes.
- Fratini, Arianna. Cf. Queneau, "Un Racconto a modo vostro."
- Frazier, Arlette. "Exercices de style: Les Variations Queneau." Pariscope (Paris), an. #1057 (24 août 1988), p. 5. %% Frazier is enthusiastic about the Jacques Seiler production of Les Exercices de style.
- Frearson, Jo. "'Une Prise sur les choses.' The Real in Excess and Dysfunction with Special Reference to Georges Perec's La Vie mode d'emploi and Raymond Queneau's Le Chien-dent." PhD at Birkbeck College (London, 1996). Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland (London), vol. 47 #\* (\* 1998), p. 918, entry 47-5565. %% The abstract states that the writing of Queneau and Georges Perec inherits two traditions, a literary one of excess and dysfunction and the other one primarily philosophical. The author considers this junction through the ideas of Clément Rosset, E. M. Cioran, Gilles Deleuze, Emmanuel Lévinas, and Michel Serres.
- Fréchet, Patrick. "Raymond Queneau et sa cotation morale." Temps mêlés #150 + 22/24 (avril 1984), pp. 4-6. %% Fréchet's review of the Georges Sagehomme evaluations of Queneau's works is short and general.
- Fréchet, Patrick. "Valentin Brû: Fiche signalétique." Amis de Valentin Brû #30 (avril 1985), p. 27. %% Fréchet offers a general description of Valentin Brû.
- Fréchet, Patrick. "Zazie sur les tréteaux." Amis de Valentin Brû #15 (15 mai 1981), p. 49. %% Fréchet does an unusual and negative review of a stage presentation of Zazie dans le métro, listing all the participants.
- Fréchet, Patrick. Cf. Jean Hélicon, A Perte de vue, suivi de Choses revues.
- Fred. "Ballet Abroad." Variety (New York), vol. 80 #5 (11 octobre 1950), p. 60. %% The author gives an American point of view on Roland Petit's "La Croqueuse de diamants." He finds that Queneau's lyrics "are amusing and serve to point up the choreographic action." Several of the details he mentions are not to be found elsewhere.
- Frédéric, Madeleine. Cf. Valérie Stockmans, "Le Pastiche chez Raymond Queneau."
- Frédérique, André. "Avec Queneau, le 'javanais' entre chez les Goncourt." Paris-match (Paris), vol. \* #105 (24 mars 1951), p. 33. %% Frédérique announces and describes the election, with a few unusual details about it.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #95 (13 janvier 1951), p. 35. %% A "bon mot" of Queneau: "De mâle en Pie." This was apparently reprinted in Les Nouvelles littéraires, 5 avril 1951: cf. Anonymous, "A Paris et ailleurs: 'Keno'."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #126 (18 août 1951), p. 33. %% A "bon mot" of Queneau: "Avec tous ses carillons, ça n'a rien d'étonnant."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #156 (8 mars 1952), p. 42. %% Queneau, rather than the American Edward Kasner, supposedly invented the word "googol."

- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #258 (6 mars 1954), p. 65. %%  
This offers Queneau's somber response to a film, Cayette's Avant le déluge.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #296 (27 novembre 1954), p. 92. %% Queneau gathered some curious inscriptions.
- Frédérique, André. "Exercices de style de Raymond Queneau." Paris-match (Paris), vol. \* #298 (11 décembre 1954), p. 98. %% The author gives a little background on Queneau in presenting the Frères Jacques record.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #303 (15 janvier 1955), p. 71. %% Queneau cites a menu from the first Almanach Vermot... Cf. Anonymous, "Menu."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #306 (5 février 1955), p. 77. %% A "bon mot" of Queneau: a pun on Histoire d'O.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #308 (19 février 1955), p. 69. %% Queneau has found some unusual definitions...
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #315 (9 avril 1955), p. 70. %% Queneau made an interesting find: "Grisou est interdit aux mineurs..."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #316 (16 avril 1955), p. 68. %% Another interesting find of Queneau: "Dernière journée de repos avant la fête du travail."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #318 (30 avril 1955), p. 70. %% A mercière tries to sell a map to Germans; this story is also in Carmen Tessier, "Potins de la commère," on the same date.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #323 (4 juin 1955), p. 73. %% Queneau on cinerama.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #324 (11 juin 1955), p.76. %% Another Queneau find: "En avant la musique."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #329 (16 juillet 1955), p. 90. %% Queneau found the "Association de parents d'orphelins."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #335 (27 août 1955), p. 79. %% Queneau offers a cannibal joke: "It's for the menu."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #392 (13 octobre 1956), p. 85. %% A "bon mot" of Queneau: "Mort d'un cycliste."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #400 (8 décembre 1956), p. 97. %% Queneau met an old symbolist poet who was preparing an "Anthologie de poètes frileux."
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #401 (15 décembre 1956), p. 91. %% A "bon mot" of Queneau: a British fire-eater.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #437 (24 août 1957), p. 52. %% Queneau comments on rabbits wearing glasses.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #449 (16 novembre 1957), p. 77. %% This is a "bon mot" of Queneau: walking on two legs.
- Frédérique, André. "Elles et eux." Paris-match (Paris), vol. \* #462 (15 février 1958), p. 76. %% This is a "bon mot" of Queneau on the departure of "le Pamplémousse," a hot air balloon.
- Frédérique, André. "Elles et eux: Saint-Germain-des-Prés." Paris-match (Paris), vol. \* #43

- janvier 1950), p. 36. %% This is on Queneau's film of the same name.
- Frédérique, André. "Petits Conseils à l'usage des écrivains débutants qui veulent se faire éditer chez Messieurs Gallimard." Carrefour (Paris), an. 6 #260 (7 septembre 1949), p. 8. %% There is barely more than a mention of Queneau.
- Frédérique, André. "La Semaine parisienne." L'Express (Paris), vol. \* #157 (19-20 novembre 1955), p. 12. %% Frédérique claims that Queneau is interested in a cat who dictates text to its master.
- Frédérique, André. This was the pseudonym of Cécil Brunet. Cf. Claude Daubercies, "Introduction"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 155, 156, and 290, and 381 (note 361); Amis de Valentin Brû #15 (15 mai 1981), p. 23.
- Freeman, Richard. "Experimental Novelist Kicks the Regular Rulebook into Touch." The Japan Times (Tokyo), vol. 44 # (11 april 2004), p. . %% In this interview, novelist Richard Beard mentions a Japanese author, Yasutaka Tsutsui, who attempted something akin to what Perec accomplished in La Disparition in his Zanzou ni kuchibiru wo (Kiss the Afterimage).
- Frémion. "L'Oulipo." Fluide glacial (Paris), vol. 52 #46 (avril 1980), pp. 8-9. %% Frémion reviews Oulipo, La Littérature potentielle (Créations Re-Créations Récréations) in a most lively but usual way.
- Frémion. "Raymond Queneau." Fluide glacial (Issy-les-Moulineaux), vol. 56 #101 (novembre 1984), pp. 50-53. %% Frémion gives a supposedly humorous presentation of Queneau's life and work.
- Frémion, Yves. "Blavier zygomatien." Amis de Valentin Brû #24-25 (janvier 2002), pp. 23-24. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Frémion describes what "zygomatics" is and why this describes Blavier so well.
- Frémion, Yves. "Queneau-Blavier: Travaux en cours." Amis de Valentin Brû #34-35 (juillet 2004), p. 159. %% Frémion summarizes the various events composing the Verviers museum's celebration of these two men but included also a hommage to Odette Blavier, who had died very little before (cf. Stéphane Fleury, "Odette. *Petite Ode*"), and a review of a 'pataphysical film. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 54.
- Frénaud, André. "La Sainte Face révélée dans les baquets." L'Arc (Aix-en-Provence), vol. \* #28 (\* 1966), pp. 1-6. %% This is a poem dedicated to Queneau. Cf. Jean Cortot, "Notre Inhabilité fatale"; Queneau, André Frénaud; "André Frénaud, penseur-poète"; "Avant-propos pour une bibliographie"; and "Sa Composition, ses noces noires"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 158, 161, and 170.
- French, Philip. Conversations avec... Louis Malle. Trans. Martine Leroy-Battistelli. Paris: De-noël, 1993. %% Malle speaks at some length about the film version of Zazie dans le métro (pp. 42-50 and 251).
- French, Philip. Malle on Malle. London: Faber and Faber, 1993. %% This is on Louis Malle, and parts were taken for the 1994 Fortini Zazie nel metró.
- Frères Jacques. Cf. the notes at the end of the Exercices de style subject entry. Cf. also Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse, pp. 174-175.
- Freshney, Stella M. "A Reading of Le Dimanche de la vie by Raymond Queneau: Structure and Significance." Master's thesis. Director R. N. N. Bailey. London: Birkbeck College

- (University of London), 1981. %% Freshney's chapters are headed "Structure," "Names, Titles, and Characters," "Language and Comedy," "Society," "Myth," and "Ideology."
- Fretard, Dominique. "Zizi Jeanmaire passe en revue sa carrière à l'Opéra-Bastille." Le Monde (Paris), an. 56 #17351 (7 novembre 2000), p. 37. %% Fretard cites Jeanmaire as saying that Queneau frequented striptease clubs while he was in New York and that that is where he prepared his notes for the lyrics for "La Croqueuse de diamants."
- Freund, Cajetan. "Leitbild Zazie. Ein 'furchtbares Kind' unserer Zeit." Frankfurter Rundschau (Frankfurt-am-Main), an. 16 #276 (26 november 1960), p. 50. %% Freund reviews Eugen Helmlé's 1960 translation of Zazie dans le métro into German.
- Freund, Cajetan. "Neunundneunzigmal die gleiche Story oder etwas wie Taschenspielererei. Bemerkungen zu Raymond Queneaus Stilübungen Autobus S." Frankfurter Rundschau (Frankfurt-am-Main), an. 17 #146 (28 juni 1961), p. 8. %% Freund has a fairly interesting review of Les Exercices de style.
- Freustié, Jean. "Dites-le avec des livres." Le Nouvel Observateur (Paris), vol. \* #215 (23 décembre 1968), pp. 34-35. %% Freustié barely mentions Le Vol d'Icare...
- Freustié, Jean. "Monsieur Hamlet." Nouvel Observateur (Paris), vol. \* #655 (30 mai 1977), p. 84. %% Freustié takes an interesting look at Un Rude Hiver.
- Frewin, Anthony. Cf. Robert Louit, "Enquête sur Anthony Frewin."
- Friedemann, Joë. Cf. Jean-Charles Chabanne, "Rire et philosophie dans l'oeuvre de Raymond Queneau."
- Friedrich, Hugo. The Structure of Modern Poetry. Trans. Joachim Neugroschel. Evanston, Illinois: Northwestern University Press, 1974. %% There is only a bare mention on p. 117 of Exercices de style and on p. 166 of "Explication de métaphores."
- Friedrich, Hugo. Die Struktur der modernen Lyrik. Hamburg: Rowohlt, 1956. %% This is the same as the English translation mentioned above, but the references to Queneau are on pp. 116 and 152
- Fritz, Walter Helmut. "Ikarus aus dem graphischen Domizil." Frankfurter Hefte (Frankfurt-am-Main), an. 25 #7 (juli 1970), pp. 528-530. %% CR of Eugen Helmlé's German translation of Der Flug des Ikarus.
- Fritz, Walter Helmut. "Ikarus liebt Mandeltörtchen." Christ und Welt (Stuttgart), an. 22 #42 (17 oktober 1969), p. 17. %% This is a slightly reduced version of Fritz's "Ikarus aus dem graphischen Domizil."
- Frodon, Jean-Michel. "Le Cinéma, une autre manière d'écrire, caméra en main." Le Monde (Paris), an. 52 #15895 (5 mars 1996), p. 25. %% Frodon considers how Marguerite Duras was involved in the cinema but begins by citing what Duras claims that Queneau had said to her, "Ecrivez, ne faites que cela, écrire."
- Froidevaux, Gérald. "Warten auf das unbenennbare Etwas. Ein früher Roman Raymond Queneaus." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), vol. \* #299 (24 dezember 1977), "Literatur," p. 29. %% This is a presentation of Die kleinen Geschäfte des Monsieur Brabant, Eugen Helmlé's German translation of Les Derniers Jours.
- Fuchs, Gabriela. "Imitation und Kreation in den Exercices de style von Raymond Queneau." Directeur Wolf-Dieter Stempel. München: Ludwig-Maximilians-Universität, 1994. %% Fuchs concentrates on five of the "exercices": "Moi je," "Paysan," "Lettre officielle," "Phi-losophique," and "Alexandrins."
- Fuchs, Raymond. "La Littérature juive et L'Encyclopédie de la Pléiade." Evidences (Paris),

an. 8 #58 (juin-juillet 1956), pp. 46-47. %% Fuchs finds all sorts of errors in the section devoted to Jewish literature in the second volume of L'Histoire des littératures. Cf. Y. Ben-Porat, "La Littérature hébraïque entre Frisons et Grisons"; Roger Berg, "La Littérature juive vue de la Pléiade"; L. Domankevitch, J. Kornhendler, and L. Leneman, "A Propos d'un article d'encyclopédie sur la littérature yiddish."

Funtane, Joaquin. "La Création lexicale chez Raymond Queneau." 1977. %% After 5 pages of

introduction, Funtane offers 60 pages of Queneau neologisms and 10 pages of summary. This appears to be something less than a master's thesis, but the text (held at the CDRQ) lacks all information beyond the above.

Furberg, Mats. Cf. Tord Ganelius, "Vad visste Edgar Allan Poe om spelteori?"

Fusco, Mario. "Entre Queneau et l'Oulipo." Magazine littéraire (Paris), vol. \* #274 (février 1990), pp. 44-46. %% Fusco describes Calvino's debt to Queneau in some detail. This originally appeared as "Italo Calvino entre Queneau et l'Oulipo."

Fusco, Mario. "Italo Calvino entre Queneau et l'Oulipo." In Italo Calvino: Atti del convegno internazionale (Firenze, Palazzo Medici - Riccardi, 26-28 febbraio 1987). Firenze: Garzanti, 1988, pp. 297-304. %% This is a moderately detailed look at Queneau's influence on Calvino. This anthology also mentions Queneau on pp. 128, 287, 363, and 387 without much importance as well as including the Philippe Daros article.

Fusco, Mario. Cf. Anonymous, "Les Fleurs bleues de Raymond Queneau. Table ronde animée

par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Crespo, and Jan Pieter van der Sterre."

Fuster, Jaume. "Zazie, que enguany farà quaranta anys." In Queneau, Zazie al metro. Barcelona: Edicions de la Magrana, 1985, pp. 209-211. %% This is written in Catalan.

Fuster, Jaume. "Zazie, que enguany farà quaranta anys." In Queneau, Zazie al metro. Barcelona: Edicions de la Magrana, 1989, pp. 203-205.

Fuzellier, Etienne. CR of Le Vol d'Icare. Les Livres (Paris), vol. \* #155 (mars 1969), pp. 17-18. %% Fuzellier is brief but positive in looking at both plot and style.

Fuzellier, Etienne. "Le Vol d'Icare, par Raymond Queneau." L'Education nationale (Paris), an.

24 #14 (19 décembre 1968), p. 32. %% Fuzellier is enthusiastic.

Fytton, Francis. "Between Blue and Blue: A Sort of Novel by Raymond Queneau." London Magazine (London), vol. 6 #12 (march 1967), pp. 116-118. %% Fytton does a fairly good job of reviewing Barbara Wright's translation of Les Fleurs bleues but without any deep insight.

Fyvel, T. R. CR of Betty Askwith's translation of A Hard Winter. The Tribune (London), an. \* #598 (25 june 1948), p. 15. %% Fyvel is not enthusiastic about the quality of the translation but really likes Queneau's original, Un Rude Hiver.

G. "Queneau et les mathématiques." La Montagne (Clermont-Ferrand), an. 43 #14235 (13 septembre 1963), p. 7. %% The author explains Bords in a manner likely to attract readers.

G., G. "L'Académicien, la même et le sosie." Aux Ecoutes (Paris), an. 33 #1391 (23 mars 1951), p. 24. %% This is just a popular presentation of Queneau with emphasis on "la même Moineau," the Prix Claire Belon, and Queneau's physical resemblance to Maurice

- Nadeau. Cf. the note at the end of subject entry for "Prizes."
- G., G. CR of Zazie dans le métro. Journal de Charleroi (Charleroi), an. 122? # (15 avril 1959), p. . %% The author considers Zazie dans le métro to be of lesser quality than other Queneau works.
- G., G. "Lettre à Queneau." Nouveau Journal (Bruxelles), an. # (16 septembre 1961), p. %% The author does not like Cent Mille Millions de poèmes and explains why.
- G., G. "Queneau a toujours voulu réunir ciel et terre..." Voix du Nord (Lille), an. \* #13287 (25 mars 1987), p. 1-228 (sic). %% This author describes an appearance at the Lille FNAC of André Blavier and Claude Debon.
- G., G. "Raymond Queneau: Le Dimanche de la vie." Paris-press (Paris), an. \* #\* (1<sup>er</sup> mars 1952), p. 6D. %% This author's review of the novel is brief but not without interest.
- G., J. "Une Nouvelle Affaire Miller?" Combat (Paris), an. 8 #1473 (31 mars 1949), p. 4. %% Queneau is listed as a member of the defense committee for the Nancy booksellers. The author might be Jean Guette. Cf. Anonymous, "A Messieurs les juges du tribunal correctionnel de Nancy" and "Pour quatre libraires de Nancy"; J. G., "Une Nouvelle Affaire Miller?"; Edmond Humeau, "Justice pour Henry Miller"; Michel Lécureur, Raymond Queneau, p. 295; Maurice Nadeau, Grâces leur soient rendues and "Quatre Libraires de Nancy retournent devant les tribunaux."
- G., J. "L'Honneur de Pédonzigue par Roger Rabiniaux." Monde nouveau (Paris), an. 7 #48 (\* 1951), p. 62. %% This is a review of Rabiniaux's book, for which Queneau wrote a preface. The author of this article may be Jean Galland; cf. p. 73 of this issue.
- G., M. "Délire à la Queneau." Le Monde (Paris), an. 40 #11875 (3 avril 1983), "Le Monde dimanche," p. viii. %% The author reviews the Jacques Rutman television documentary on Queneau which appeared on TF1 on 5 avril. Cf. P. H., "Queneau, Queneau!"
- G., R. "Les Fleurs bleues." Lectures culturelles (Paris), vol. \* #\* (novembre-décembre 1965), p. 4. %% This "fiche de lecture" (literally) is short and positive.
- G., R. "Les Frères Jacques, Yves Robert et C<sup>ie</sup> présentent à la Rose Rouge Les Exercices de style de R. Queneau." Combat (Paris), an. 8 #1472 (30 mars 1949), p. 2. %% This author announces the coming presentation of Queneau's work.
- G., R. "Queneau défriché." Magazine littéraire (Paris), vol. \* #315 (novembre 1993), p. 7. %% This is just a fairly average but positive review of Jean-Marie Catonné's Queneau and Jean-Philippe Coen's Queneau défriché.
- Gabastou, André. Cf. Enrique Vila-Matas, Le Voyageur le plus lent.
- Gabaude, Jean-Marc. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Revue philosophique de la France et de l'étranger (Paris), vol. 171 #4 (octobre-décembre 1981), pp. 488-494. %% Gabaude only mentions (p. 488) Queneau as being the editor of Kojève's lecture notes.
- Gadet, Françoise. "Le Parlé coulé dans l'écrit: Le Traitement du détachement par les grammairiens du XX<sup>e</sup> siècle." Langue française (Paris), vol. \* #89 (février 1991), pp. 110-124. %% Gadet ties Queneau to Vendryès and Chinook (p. 115) in referring to Bâtons, chiffres et lettres and to Entretiens avec Georges Charbonnier.
- Gaël, Jean-François, Hélène Martin, and Bachir Touré. "Suite pour un jeune poète ... Raymond Queneau." Music by Jean-François Gaël and Hélène Martin. Collection "Petit Che-val." 45 rpm record. Disques du cavalier JP 102. %% Side A: "Encore l'art po," "Pour un art poétique," and "L'Ecolier"; side B: "Bon dieu de bon dieu," "L'Echelle des

- mois," "Zoo familial," and "L'Encrier noir."
- Gaël, Jean-François. Cf. Jacqueline Margueritte and Claudine Cerf, Raymond Queneau (1903-1976).
- Gagnaire, Aline. Cf. Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)."
- Gagné, Marie-Pierre. "Erudition, fiction et folie littéraire dans Les Enfants du Limon de Raymond Queneau." Directeur ?. Thesis for a Master's degree in French Studies. Montréal: Université de Montréal, 2004.
- Gagnière, Claude. Des Mots et des merveilles. Paris: Laffont, 1994. %% Gagnière names Queneau or cites a few words from him on pp. 23, 23-26, 43, 70, 178-179, 580, 583, 614, and 657-658; in several cases the citation is longer.
- Gagnière, Claude. Entre Guillemets: Petit Dictionnaire de citations. Paris: Laffont, 1996. %% Gagnière cites Queneau on pp. 42, 43, 48, 51, 72, 92, 112, 129, 257, 259, 263, and 345.
- Gaha, Kamel. Cf. Hela Ouardi, "Le Chiendent de Raymond Queneau ou la littérature comme jeu."
- Gaillard, Jacques, and Anne Debarède. Urbi, orbi, etc...: Le Latin est partout! Paris: Plon, 2000. %% The authors have a chapter (pp. 9-31) dedicated to the "exercices de style" "Macaronique" and "Homophonique" and their Latin roots.
- Gaitet, Pascale. Political Stylistics. London: Routledge, 1992. %% Gaitet has apparently rewritten her dissertation here. The pages concerning Queneau (pp. 159-197) give some of his history and his interest in language and then turn to a study of the stylistic use of such altered language in Zazie dans le métro and the sociological relevance of such a usage. Cf. Bettina Knapp, CR of Pascale Gaitet's Political Stylistics.
- Gaitet, Pascale. "Popular Language in the Literary Text: Zola, Céline, Queneau." PhD at Princeton University (Princeton, New Jersey), 1986. Director Suzanne Nash. Dissertation Abstracts International, vol. 47 #7 (january 1987), p. 2606-A. %% Gaitet refers most especially to Zazie dans le métro as far as Queneau is concerned.
- Gaitet, Pascale. "Vers une stylistique politique." Littérature (Paris), vol. \* #105 (mars 1997), pp. 49-65. %% Gaitet refers to Zazie dans le métro several times in the course of her article in order to situate Queneau's style in the debate over the political nature of literature.
- Galan, Alain. "Colloque Raymond Queneau: La Modernité d'un encyclopédiste." La Montagne (Clermont-Ferrand), an. 66 #22842 (17 décembre 1987), p. 2. %% On the morning of its second day, Galan describes the "Raymond Queneau et l'encyclopédisme" symposium at the université de Limoges. This is not in the Clermont-Ferrand edition, probably only for the Limoges version.
- Galaud, Nicolas. Cf. Queneau, "Délire typographique."
- Galbeau, Patrice. Cf. Gerhard Dörr, "Queneau en Allemagne," p. 221.
- Galeron, Henri. Cf. Queneau, Le Chiendent and Zazie dans le métro.
- Galey, Matthieu. Journal. I: 1953-1973. Paris: Bernard Grasset, 1987. %% Galey describes Queneau (p. 178) as he appeared at the auto show (3 octobre 1959) as well as mentioning him on p. 166.
- Galey, Matthieu. "Literaturbrief aus Frankreich: Erstaunliches Abenteuer Surrealismus." Die Welt der Literatur (Hamburg), vol. 1 #5 (14 mai 1964), p. 170. %% This has a brief mention of Eugen Helmlé's German translation of Zazie in der Metro. This publication was a biweekly supplement to Die Welt.

Galey, Matthieu. "Un Meissonier magique." Arts (Paris), vol. \* #1008 (2 juin 1965), p. 8. %%

Galey's review of Les Fleurs bleues doesn't really have much of a focus.

Galey, Mathieu. "Notre époque cherche à se connaître et à se définir dans ces dictionnaires et encyclopédies." Arts (Paris), an. \* #763 (24 février 1960), p. 4. %% Galey lists 19 of these works, and the L'Encyclopédie de la Pléiade receives only a short mention.

Galey, Matthieu. "Portraits en série." Arts (Paris), an. \* #763 (24 février 1960), p. 4. %% Galey quickly reviews works on Cocteau, Rabelais, Sand, and Queneau. This latter is Jean Queval's Essai sur Raymond Queneau, and Galey labors to make it sound worthwhile.

Galey, Matthieu. "Queneau brouilleur de pistes." L'Express (Paris), vol. \* #903 (28 octobre 1968), pp. 93-94. %% Galey gives a broad review of Vol d'Icare, but with references to much of Queneau's other work.

Galey, Matthieu. "Queneau brouilleur de pistes." L'Express (Paris), international edition vol. \*

#903 (28 octobre 1968), pp. 45-46. %% This is the same as the other.

Galey, Matthieu. "Queneau: Broutilles explosives." L'Express (Paris), vol. \* #1584 (13 novembre 1981), pp. 61 and 63. %% Galey's review of Queneau's Contes et propos is positive but doesn't really say anything.

Galey, Matthieu. "Queneau: Broutilles explosives." L'Express (Paris), international edition vol. \* #1584 (20 novembre 1981), pp. 21-22.

Galey, Matthieu. "Queneau et Zazie sont allés renifler les katchevo et les DS." Arts (Paris), vol. \* #743 (7 octobre 1959), pp. 1 and 7. %% This is an imaginary visit to the annual auto show, written up in the style of Zazie dans le métro.

Galey, Mathieu. "Raymond Queneau a un successeur." Arts (Paris), vol. \* #744 (14 octobre 1959), p. 4. %% Galey barely does more than include Queneau in the title as he reviews new novels by Francillon, Gennari, Fernandez, and Bens.

Galey, Matthieu. "Théâtre." Express (Paris), vol. \* #1525 (27 septembre 1980), p. 50. %% Galey gives a short but positive presentation of the Exercices de style to note the stage presentation at the Théâtre Montparnasse.

Galimard. "Exercices de style par R. Queneau." Nord-Eclair (Lille), an. 4 #146 (21 juin 1947),

p. 2. %% The author does a fairly good and interesting job of describing the "exercices," including creating one in a "style révolutionnaire."

Gallagher, Anne. "L'Image de l'Irlande vue chez Raymond Queneau." Mémoire de maîtrise. Brest: Université de Bretagne occidentale, 1983. %% Gallagher concentrates on James Joyce and the Oeuvres complètes de Sally Mara but also looks at Maurice O'Sullivan's Vingt Ans de jeunesse.

Gallagher, David. "Into the Comic Abyss." The Times (London), vol. \* #57314 (27 July 1968), p. 21. %% Gallagher stresses the existentiality in Barbara Wright's translation of The Bark Tree but also highlights the humor. Cf. Christine Brooke-Rose, "French Fiction: The Long Revolution."

Galland, Jean. Cf. J. G., "L'Honneur de Pédonzigue par Roger Rabiniaux."

Gallerey, Pierre. "Les Printemps de la 'Rose rouge'." Le Figaro (Paris), vol. \* #\* (16 novembre 1977), p. 32. %% Gallerey describes a tribute to this "cave" and barely mentions Que-



neau's "exercices de style" and "Si tu t'imagines."

Galli Pellegrini, Rosa. CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau. Studi francesi (Torino), an. 43 #3 (= #129) (settembre - dicembre 1999), p. 676. %% Galli Pellegrini summarizes the contents of this work in a clear and ample manner, to the point that one actually becomes interested in reading both the original novel and this commentary, something that few book reviews manage to achieve.

Galli Pellegrini, Rosa. CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge. Studi francese (Torino), an. 46 #3 (settembre-dicembre 2002), p. 738.

Gallien, Antoine. This is apparently a pseudonym of Pierre Dumayet; cf. Gérard-Denis Farcy, "Le Cinéma de Pierrot," p. 255.

Gallien, Pierre-Antoine. Cf. Anonymous, ed. "Ensemble d'oeuvres par Pierre-Antoine Gallien."

Gallois, Anne. "Truffaut, un poète qui n'aime pas la poésie." Témoignage chrétien (Paris), vol.

\* #1331 (8 janvier 1970), p. 22. %% Truffaut just states, in an interview, "j'aime beaucoup les romans écrits par des poètes, les romans de Cocteau, Audiberti, Queneau..."

Gallois, Roger. "Le Nom cet inconnu..." Gazette des lettres (Paris), an. 7 #8 (15 mai 1951), pp. 7-12. %% Gallois reveals the "dog" aspect of Queneau's name in Norman and includes a cartoon (pp. 11-12).

Gallot, Catherine. "Les Formes du discours dans Loin de Rueil de Raymond Queneau." Mémoire de DEA. Directeur A. Winther. Rouen: Université de Rouen, 1991. %% Gallot concentrates on the movement from the oral to the written.

Gallot, Catherine. "Raymond Queneau et la norme dans Loin de Rueil." Mémoire de maîtrise.

Directeurs J.-B. Marcellesi and A. Winther. Rouen: Université de Rouen, 1989. %% Gallot's interest is primarily in grammar, vocabulary, and suchlike.

Galmés, Gabriel. Cf. Queneau, Un Hivern Dur.

Galogaza, Slobodan. Cf. Queneau, Stilske Ve be.

Galtier-Boissière, Jean. "Une 'Inconcevable Légèreté'." Le Petit Crapouillot (Paris), an. 12 #4 (avril 1957), p. 3. %% Galtier-Boissière comments on a letter by Olivenbaum which appeared in Demain. Cf. Benjamin Goriély, "A Propos d'un article sur la littérature bulgare"; L. Olivenbaum, "A Propos d'une encyclopédie. Littérature et politique."

Galtier-Boissière, Jean. Cf. Charles Blanchard, "Queneau Raymond."

Gamarra, Pierre. "Un Certain Christophe (Colomb)." Les Lettres françaises (Paris), an. \* #624

(14 juin 1956), p. 2. %% Gamarra does barely more than mention Queneau's name.

Gamarra, Pierre. "Derrière la désinvolture de Zazie, la réalité humaine de Raymond Queneau."

Vie ouvrière (Paris), an. 67 #1680 (10 novembre 1976), p. 33. %% This is a general article in the form of an obituary.

Gambaudo, Jean-Marc. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."

Gandelman, Claude. Reading Pictures, Viewing Texts. Bloomington, Indiana: Indiana Unive-

- rsity Press, 1991. %% Gandelman has an unusual description of Cent Mille Milliards de poèmes as a "palimpsest" (p. 139), by which seems to mean a fluid or rewritable text.
- Gandhi, M. K. Cf. Queneau, "Vie de M. K. Gandhi écrite par lui-même."
- de Gandillac, Maurice. Le Siècle traversé: Souvenirs de neuf décennies. Paris: Albin Michel, 1998. %% De Gandillac makes several allusions to Queneau (pp. 38, 212, 289, 387), the first of which seems to actually relate to someone else entirely.
- de Gandillac, Maurice. Cf. Anne Heurgon-Desjardins, "Les Décades de Pontigny et de Cerisy: De Gide à Queneau."
- Gandillot, Thierry. "Raymond la science." Le Nouvel Observateur (Paris), vol. \* #1579 (9 février 1995), "TéléObs," first page dedicated to mercredi 15 février. %% Gandillot reviews Queneau's life and works in presenting the Pierre Dumayet and Robert Bober television show dedicated to Queneau on France 3. [Some libraries will have this periodical shelved under the title "TéléObs."] Cf. the entries under Robert Bober and Pierre Dumayet.
- Gandon, Francis. "La Psychose du texte: Duel analytique et théorie du texte." Semiotica (Amsterdam), vol. 58 #3/4 (\* 1986), pp. 287-313. %% Gandon has a mere reference to Georges Bataille (p. 304) from Queneau's 1963 "Premières Confrontations avec Hegel" in Critique.
- Gandon, Yves. "Les Livres." Images de France (Paris), an. 9 #90 (1<sup>ier</sup> novembre 1942), inside front cover. %% Gandon gives several reasons for not liking Pierrot mon ami.
- Ganelius, Tord. "Vad visste Edgar Allan Poe om spelteori?" In Logic and Abstraction: Essays Dedicated to Per Lindström on His Fiftieth Birthday. Ed. Mats Furberg, Thomas Wetterström, and Claes Aberg. Göteborg (Sweden): Acta universitatis Gothoburgensis, 1986, pp. 131-137. %% Ganelius considers a number of references to mathematics in Poe. His title refers to a statement by Queneau (in his "Poe et l'analyse") that Poe sketches modern game theory in his discussion of the game of "odds and evens" in "The Purloined Letter," although Ganelius does not agree with this.
- Ganne, Gilbert. "Qu'as-tu fait de ta jeunesse?" Arts (Paris), an. \* #560 (21 mars 1956), pp. 1 and 8. %% Ganne has citations from various ex-surrealists on what they thought of this movement.
- Ganne, Gilbert, and Jean Calame. "Vous les emporterez avec vous, ces livres qui seront vos lectures de vacances." L'Aurore (Paris), an. 18 #4604 (30 juin 1959), p. 12. %% The authors barely do more than include Zazie dans le métro in a list of books for reading during the summer.
- Le Gant de velours. "Cette Semaine...." Aux Ecoutes (Paris), an. 29 #1186 (18 avril 1947), p. 10. %% This author really likes "En passant." But see Clavel's note in the same issue.
- Le Gant de velours. "Fermina Marquez au Théâtre Marigny." Aux Ecoutes (Paris), an. 33 #1401(1<sup>ier</sup> juin 1951), p. 9. %% This is a curious review of the opening night in Paris of an Argentinean dance company. The author portrays Queneau and puts in his mouth the latter half of his "Quand on regarde une mappemonde..."
- Gapper, Richard. "Jumpers." French Studies Bulletin (Oxford, UK), vol. \* #88 (autumn 2003), pp. 14-17. %% Gapper describes an incident which took place in July of 1928 in which Captain Alfred Loewenstein, an industrialist and financier, may have committed suicide by jumping from an airplane over the sea. He then shows how this was the basis of part of Les Enfants du Limon and of part of Jules Romains's Françoise.

- Gara, Ladislav, ed. Translation and Translators. London: Pen Centre for Writers in Exile, 1964. %% This has only a negative comment by James Holmes on the Dutch and "American" translations of Zazie dans le métro (p. 149). Cf. Queneau, Ik ben alleen maar wat ouder geworden and Zazie.
- Garcia, Mar. Cf. Carles Besa and Mar Garcia, "Le Pronom 'on' comme alibi."
- Garcia, Patrick. Cf. Brassel, Domenica, and Patrick Garcia. Raymond Queneau: Les Fleurs bleues. Lecture accompagnée.
- Garcia-Berrio, Antonio. "Joan Miró: Texte plástico y metáfora del lenguaje." Cuadernos hispanoamericanos (Madrid), vol. \* #369 (marzo 1981), pp. 435-465. %% There is only a mention (pp. 435-438) of Queneau's two articles on Miró ("Joan Miró ou le poète préhistorique" and "Miró et ses pièges," this latter in Joan Miró Lithographe).
- Gardier, Jacques. Cf. Queneau, "Mélancolies monégasques."
- Gardner, John. The Art of Fiction. New York: Alfred A. Knopf, 1984. %% Gardner just refers to Queneau's Exercices de style on p. 202.
- Gardner, Martin. "The Flip-strip Sonnet, the Lipogram, and Other Mad Modes of Wordplay." Scientific American (New York), vol. 236 #2 (february 1977), pp. 121-126. %% Gardner describes a number of oulipian practices and makes reference to a number of English-language equivalents. Cf. François Le Lionnais, "Queneau et les mathématiques" and "Raymond Queneau et l'amalgame des mathématiques et de la littérature."
- Gardner, Martin. "Jeux mathématiques: Des Coïncidences numériques aux jeux de mots de l'Oulipo." Pour la science (Paris), vol. \* #25 (novembre 1979), pp. 172-176. %% The first part of this article is from Gardner's september 1979 Scientific American article (vol. 241 #3, pp. 22, 25, 28, and 32); the second part is taken in good part from his february 1977 Scientific American article (vol. 236 #2, pp. 121-126). The ending again comes in part from the september 1979 article. Much of the literary exemplification has been changed to French models in the "translation."
- Gardner, Martin. Cf. François Le Lionnais, "Raymond Queneau et l'amalgame des mathématiques et de la littérature"; Michel Lécureur, Raymond Queneau, p. 432; Harry Mathews, "Liminal Poem"; Warren Motte, "L'Oulipo: Pour une littérature non-jourdanienne"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 284 and 380 (note 350).
- Garguilo, René. Cf. Bruno Vercier, "Images de l'entre-deux-guerres dans les premiers romans de Raymond Queneau."
- Garioch, Robert. Cf. James B. Caird, "Robert Garioch -- A Personal Appreciation."
- Garnier, Corinne. "L'Univers des transports dans les romans de Raymond Queneau: Ou Petite Queneaphilie transportative." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1989.
- Garnier, Pierre. "Raymond Queneau et André Blavier: Lettres croisées 1949-1976." Europe (Paris), vol. 67 #726 (octobre 1989), p. 235. %% This is just a fundamental review of the book.
- Garosci, Aldo. "Il Museo dei 'clerics'." Tempo presente (Roma), vol. 2 #3 (febbraio 1957), pp. 213-221. %% This is on the Encyclopédie de la Pléiade.
- Garrett, Helen T. CR of Le Dimanche de la vie. French Review (Baltimore), vol. 27 #1 (october 1953), pp. 70-71. %% Garrett gives a summary of the plot and a positive evaluation without making a single reference to Hegel but finding Valentin to be something of a

Christian Stoic.

- Garric, Alain. "Bens et Bénabou sont sur l'Oulipo." Libération (Paris), an. \* #1574 (11 juin 1986), p. 38. %% Garric presents novels by these two authors, relating them to Queneau, Perec, and the Oulipo.
- Garric, Alain. "Pourquoi écrivez-fou?" Libération (Paris), an. \* #1470 (8 février 1986), pp. 30-31. %% Garric discusses the "fous littéraires" of Gérard Oberlé and his Fous à lier, fous à lire, a catalogue of books he was offering for sale. Garric only mentions Queneau as someone who had previously considered these authors and cites him several times on the subject.
- Garrigues, Emmanuel, ed. Les Jeux surréalistes: mars 1921 -- septembre 1962. Vol. V of Archives du surréalisme. Paris: Gallimard, 1995. %% The only point at which this volume touches Queneau is on p. 58, where his contribution to "Le Dialogue in 1928" (cf. under Queneau et al.) is reproduced as part of the entire transcript of that session. The other volumes in the series are Marguerite Bonnet, ed., Adhérer au parti communiste? Septembre-décembre 1926 and Vers l'action politique; José Pierre, ed., Recherches sur la sexualité; and Paule Thévenin, ed., Bureau de recherches surréalistes.
- Garson, Claude. "Les Dimanches (sic) de la vie." L'Aurore (Paris), an. 26 #6968 (24 janvier 1967), p. 10. %% Garson has some of the details wrong, but his review of the film is fairly average.
- Gary, Romain. "The New Spirit in French Literature." Harper's Bazaar (New York), an. 84 # (april 1950), pp. 60-61 and 88-89. %% Gary mentions Queneau a few times and says that he needs to be better known. When he adds that "his black humour began to be appreciated when Les Circonstances brought it close to the reader, who had to learn by personal experience what Queneau meant," I believe that he is simply mistaking the name of the author, since he states only a few lines previously that this novel was written by Pierre Courtade... Note that this article only appears in the British edition of the magazine.
- Gary, Romain. Cf. Anonymous, "Romain Gary Goncourt 1956 pour Les Racines du ciel"; Myriam Anissimov, Romain Gary, Le Caméléon; Henri Béhar, "Ironie tragique"; Dominique Bona, Romain Gary; Maurice Cagnon, CR of Emile Ajar's Pseudo; Jean-Marie Caton-né, "Ecrivains faussaires"; Cay Eileen Kelly, "Conversational Narrative: Functions and Forms of Talk in Samuel Beckett, Raymond Queneau, and Romain Gary (Emile Ajar)."
- Garrido Gallardo, Miguel Angel. Cf. Alonso Covadonga López and Eugenio de Vicente, "Isotopía y análisis textual."
- Gascht, André. "Les Petites Lacunes d'un gros livre, ou Nos Ecrivains vus de Paris." Nos Lettres (Bruxelles), an. 23 #1-3 (janvier-mars 1959), pp. 11-14. %% Gascht is very angry about Auguste Viatte's treatment of Belgian literature in the relevant volume of the Encyclopédie de la Pléiade. Quievreux refers to this in his article and Queneau and Blavier mention it in Lettres croisées (pp. 131-140). Cf. Auguste Viatte.
- Gascoyne, David. Cf. Alan Clodd and Robin Skelton, ed., David Gascoyne: Selected Verse Translations.
- Gasiglia-Laster, Danièle. "Chronologie." In Oeuvres complètes de Jacques Prévert. Vol. I. Paris: Gallimard Pléiade, 1992, pp. xxxvii-lxxviii. %% Gasiglia-Laster mentions Queneau several times in the course of this chronology: for février 1928 it is a matter of the company that was going to write scenarios for films (p. xlv); in early mai 1928 she

says "Raymond Queneau et Janine Kahn, soeur de Simone Breton et dont Pierre Unik est amoureux, s'enfuient au Lavandou. Marcel Duhamel et Jacques Prévert s'envoient à eux-mêmes un télégramme canular dans lequel Janine et Queneau les préviennent de leur fugue. Ils le lisent aux surréalistes, ce qui provoque la fureur de Breton. Peu de temps après, il leur envoie à chacun une lettre de rupture" (pp. xlv-xlvi); and for 7 décembre 1954 she adds "Queneau écrit à Prévert qu'il a voté en sa faveur, ainsi qu'Armand Salacrou, pour la succession de Colette à l'Académie Goncourt. C'est Giono qui a été élu" (p. lxvii).

Gasiglia-Laster, Danièle. "'Mon Associé M. Davis.' Du Roman de Jenaro Prieto au scénario de

Raymond Queneau." Amis de Valentin Brû #28-31 (juillet 2003), pp. 270-278. %% Gasiglia-Laster compares Queneau's scenario to Prieto's original novel in some detail. She also explains why she could not include Prévert's scenario from the same novel, written some thirty years before Queneau's.

Gasiglia-Laster, Danièle. Cf. Daniel Delbreil, "Queneau-Prévert, Histoire et Paroles d'Instant fatal."

Gateau, Jean-Charles. "Raymond Queneau: Morale élémentaire." Nouvelle Revue française (Paris), vol. 47 #279 (mars 1976), pp. 80-83. %% Gateau gives a very positive and upbeat review of this book.

Gateau, Jean-Charles. "Raymond Queneau ou le salut par la littérature." Journal de Genève (Genève), vol. \* #254 (30-31 octobre 1976), "Samedi littéraire," no pages. %% This is an overview of Queneau's work a few days after his death.

Gattegno, Felix. "Zazie dans le métro." Ficción (Buenos Aires), vol. \* #21 (septembre-octobre 1959), pp. 86-89. %% Gattegno reviews Queneau's life and works as well as briefly considering Zazie dans le métro.

Gaubert, Serge. Cf. Daniel Leuwers, ed., Poètes français des XIX et XX siècles.

de Gaudemar, Antoine. "Quel Pot, v'l'a l'Oulipo." Libération (Paris), an. \* #1963 (11 septembre 1987), pp. 36-38. %% De Gaudemar presents the usual facts about the Oulipo but in an unusual way and with some unaccustomed citations from certain members of the Oulipo.

Gaudin, Albert. "La Poésie de Jacques Prévert." French Review (Baltimore), vol. 20 #6 (may 1947), pp. 423-438. %% Gaudin refers to Queneau twice without any real significance (p. 423).

Gauguard, Jean. "Jacques Bens ou la passion patiente." Les Lettres françaises (Paris), vol. \* #1103 (28 octobre 1965), pp. 4-5. %% This is an interview with Jacques Bens upon the publication of his Sonnets irrationnels and La Trinité; it barely mentions Queneau.

Gauguard, Jean. "Une Poésie fabuleuse." Quinzaine littéraire (Paris), vol. \* #47 (15 mars 1968), p. 5. %% Gauguard's review of Battre la campagne is not as profound as it tries to be.

Gauguard, Jean. "'La Vie que je t'ai donnée' de Luigi Pirandello et 'En Passant' de Raymond Queneau." Tour à tour (Paris), an. 2 #54 (16 avril 1947), p. 3. %% Gauguard has a few kind words for "En passant."

Gaultier, Daniel. Hymne à Boris Vian. Ste-Geneviève-des-Bois, ? : Maison rhodanienne de poésie, 1974. %% This is a series of very weak poetry dedicated to Vian. Queneau appears on pp. 29, 83, and 87.

- Gauthier, Jérôme. "Raymond Queneau ou: Saint-Germain des préfaces." Le Canard enchaîné (Paris), an. 37 #1822 (21 septembre 1955), p. 4. %% Gauthier speaks quite directly and with some reservations about Queneau's Preface to Anthologie des jeunes auteurs. This was reprinted in part in Jean-Pierre Salgas, "Lire retro."
- Gauthier, Xavière. "Général Dourakine." In Dictionnaire des oeuvres érotiques: Domaine français. Pref. Pascal Pia. Paris: Mercure de France, 1971, p. 201. %% This is on a work by the comtesse de Ségur, relating to Queneau's Journal intime de Sally Mara. Cf. Denise Bourdet, Encre sympathique, p. 255; Jordan Stump, "Le Voile pervers: Anonymat et sexualité chez Sally Mara"; Madeleine Velguth, The Representation of Women in the Autobiographical Novels of Raymond Queneau, p. 48.
- Gautier, Jean-Jacques. "A la manière de ..." Figaro Magazine (Paris), vol. \* #102 (17 janvier 1981), p. 35. %% Gautier gives a very positive review not so much of the Seiler presentation of the Exercices de style as of the concept and realization of the Exercices de style themselves.
- Gautier, Jean-Jacques. CR of the theater version of Loin de Rueil. Le Figaro (Paris), an. 135 #5347 (10 novembre 1961), p. 22. %% Gautier analyzes this production carefully (and negatively) almost without referring to Queneau.
- Gautrot, Marcelle. Cf. Sylviane Dailleau and Marcelle Gautrot, L'Ecrit, le signe.
- Gauville, Hervé. "Radio actif. Exercice de la nostalgie." Libération (Paris), an. \* #5326 (4 juillet 1998), p. 36. %% Gauville listened to Gréco singing "Si tu t'imagines" on the radio and then heard part of one of Queneau's radio interviews. His reflection here centers on the past, nostalgia, and the fact that Queneau rose above superficiality and the passage of time.
- Gavazzeni, Franco. "Approssimazioni metreche sulla terza rima." Studi Danteschi (Firenze), vol. 56 #\* (\* 1984), pp. 1-82. %% There is a reference (p. 58) to Queneau's Bâtons, chiffres et lettres.
- Gaxotte, Pierre. "Zazie, l'abbé Pluche et le latin obligé." Le Figaro littéraire (Paris), an. 16 #771 (28 janvier 1961), pp. 1 and 11. %% The article is centered on the reform of spelling and has almost nothing to do with Queneau. The "abbé Pluche" referred to was a popularizer of scientific knowledge who was especially known for his 1732 Spectacle de la nature.
- Gayot, Paul. "A travers le Paris de Zazie & de Valentin Brû." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 27-32. %% Gayot looks at the importance of proper names (but not those of people) in Le Dimanche de la vie and, far less, in Zazie dans le métro.
- Gayot, Paul. "Disparitions, escamotages et prestidigitations dans Le Chiendent." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 21-26. %% Gayot looks at various sorts of disappearance in Le Chiendent (and a little in Loin de Rueil) and then considers Claude Simonnet's Queneau déchiffré.
- Gayot, Paul. "En particulier." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), p. 4. %% This is an introduction to this issue, which is devoted to Queneau.
- Gayot, Paul. "L'Exotisme chez Raymond Queneau." Temps mêlés #150 + 20/21 (septembre 1983), pp. 73-83. %% This is on geographic exoticism in Queneau in general, not referring to any specific locations.

- Gayot, Paul. "Genèse de Raymond Queneau." Europe (Paris), an. 81 #888 (avril 2003), pp. 148-151. %% Gayot notes the various places in which Queneau uses passages from the book of Genesis.
- Gayot, Paul. "Homophonies et holorimes dans Le Chiendent." Temps mêlés #150 + 25/28 (mai 1985), pp. 225-232. %% Gayot's primary example is variation on "je pense donc je suis."
- Gayot, Paul. "Lectures de Raymond Queneau." Monitoires du cymbalum pataphysicum #17 (15 septembre 1990), pp. 65-66. %% This brief article is on the role of 'pataphysics in Queneau's life and work, with special reference to Alain Calame's point of view in his review of Queneau's Journal 1939-1940 in Lectures de Raymond Queneau #2 (juin 1989). Cf. Monitoires du cymbalum pataphysicum #18 (15 novembre 1990), pp. 89-90, and #20 (15 mai 1991), pp. 87-88.
- Gayot, Paul. "Madagascar et Valentin Brû." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 33-36. %% Gayot considers the importance of Madagascar in Le Dimanche de la vie, including the "hain tenys merina."
- Gayot, Paul. "La Mort en ce jardin." Temps mêlés #150 + 1 (printemps 1978), pp. 44-48. %% This is actually on a text from Morale élémentaire, section III, in which flowers are named in reverse alphabetical order, rather than on the Buñuel film of this name on which Queneau collaborated somewhat. Cf. the comment on p. 53 of Temps mêlés #150 + 3 (janvier 1979).
- Gayot, Paul. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1662-1692. %% Gayot traces the relatively long development of the ideas behind Le Dimanche de la vie and Queneau's rapid creation of the actual text. He then goes into the autobiographical elements of the text, the concepts of time and history inherent in the work, the critical reception of Dimanche, a short bibliography, and finally presents a note on the manuscripts and notes on the text itself.
- Gayot, Paul. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1692-1718. %% Gayot lays out the origin and history of Zazie dans le métro through the various ideas, projects, and drafts and then presents the reception, both the public (which centered on the language and the humour) and the critical. He reviews the characters and the vision of Paris which Queneau offers, both somewhat "équivoque," before going on suggest a possible bibliography and to touch on the status of the text and notes and variations in its regard.
- Gayot, Paul. "Petite Cosmogonie 'quenienne'." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. iv. %% This is a rather general article which doesn't have anything to do with the Petite Cosmogonie portative.
- Gayot, Paul. "Pierrot mon ami et le roman policier." Lectures de Raymond Queneau (Limoges), vol. \* #2 (juin 1989), pp. 33-36. %% Gayot looks at the "detective novel" aspect of this work in a valuable way.
- Gayot, Paul. Raymond Queneau. Collection "Classiques du XX<sup>ième</sup> siècle," #90. Paris: Editions universitaires, 1967. %% Gayot's short book covers a lot of ground fairly well. Cf. Anonymous, CR of Paul Gayot's Raymond Queneau; Clément Borgal, CR of Paul Gayot's Raymond Queneau; Luc Etienne, "La Voie aux chapitres. Queneau par Paul Gayot"; Robert Guiette, "Raymond Queneau et Le Vol d'Icare"; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jean-Marie Klinkenberg, CR of Paul Gayot's Raymond

Queneau.

- Gayot, Paul. "Sur deux sources très improbables de Saint-Glinglin." Collection Micro - Petite Bibliothèque quenienne, #1. %% Gayot notes several French festivals which show some similarity to the practices described in Saint-Glinglin.
- Gayot, Paul. "La Ville natale: Etude d'un milieu en crise." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 5-13. %% Starting from a study of the geoclimatic and sociological framework of the Ville natale, Gayot considers the nature of the "crise" and hence the structure of Saint-Glinglin.
- Gayot, Paul. "Zizanie dans le métro." Enigmatika (Reims), vol. \* #1 (\* 1976), no pages. %% Gayot considers the detective-novel aspects of Zazie dans le métro, somewhat seriously, somewhat tongue-in-cheek, with some most interesting reflections.
- Gayot, Paul. (No title). In Bibliothèque municipale du Havre, Raymond Queneau. Le Havre: La Petite Presse, pp. 17-18. %% This article concerns Queneau's status in the Collège de 'pataphysique.
- Gayot, Paul, and Philippe Van den Broeck. "Des déchets (et surtout des Colombins) chez Queneau." Temps mêlés #150 + 8 (mai 1980), pp. 43-49. %% This article is on garbage and pollution in Queneau. Cf. the note on p. 55 of this issue.
- Gayot, Paul. Cf. Jean-Marie Catonné, Queneau; Thieri Foulc, Les Très Riches Heures du Collège de 'pataphysique; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 287 and 322.
- Gazier, Michèle. "Bonsoir tristesse." Télérama (Paris), vol. \* #2082 (6 décembre 1989), p. 26.  
%% This is a very general review of Queneau on the appearance of vol. I of his Oeuvres complètes.
- Gazier, Michèle. "Mon ami Queneau prête-moi ta plume." Télérama (Paris), vol. \* #1774 (11 janvier 1984), p. 33. %% Gazier offers a superficial but enthusiastic review of the film version of Pierrot mon ami. Cf. Catherine Humblot, "Queneau, Pierrot mon ami, huit invités, un singe..."; Gilbert Salem, "Même les singes lisent Queneau."
- Gazier, Michèle. "Queneau dans le retro." Télérama (Paris), vol. \* #2740 (20 juillet 2002), pp. 44-45. %% Gazier presents the second volume of Queneau's complete works.
- Gazier, Michele. "Le Queneau frais du jour." Télérama (Paris), vol. \* #1901 (18 juin 1986), pp. 36-37. %% Gazier gives a nice little review of Queneau's Journal 1939-1940.
- Gazier, Michèle, and Pierre Lepape. "Queneau, Raymond." In their Romanciers du XX<sup>e</sup> siècle. Collection "Flash Marabout," #13. Alleur, Belgique: Marabout, 1990, pp. 70-71.  
%% This is just an entry in a directory, but it is unusually good for something of that sort.
- Gazier, Michèle. Cf. Jean-Luc Douin, "La Fée couturière."
- Gébé. He was a cartoonist who created a short-lived comic strip based loosely on Zazie. Cf. Anonymous, "Le Plan secret de l'opération 'Zazie'," "Télégrammes," and "Voici cette terrible gamine"; François Cavanna, Bête et méchant.
- Geerts, Walter. Cf. Clemens Arts, "Queneau e Calvino: La Scrittura tra cosmogonia, mitologia e sberleffo."
- Geeslin, C. "French Import." Houston Post (Houston), an. 76 #27603 (30 october 1960), "Houston Now," p. 42. %% The author finds only strange spellings and radical weirdness,



- almost no plot or humor, in the American edition of Zazie.
- Géhéniau, Florence. "Queneau analphabète: Répertoire de ses lectures de 1917 à 1976." 3 vol. Mémoire. Préf. André Blavier. Bruxelles: Institut d'Enseignement supérieur social de l'état, 1987. %% Géhéniau lists each author whom Queneau read, the works concerned, and the order number which Queneau himself assigned to each work. Géhéniau is clear on the limitations of her enterprise, but it is nonetheless an essential work for serious Queneau studies. There are some sort of Queneau manuscripts available at the CDRQ under the title "Lectures." Cf. André Blavier, "Queneau encyclopédiste ou encyclopédi-que?"; François Caradec, "Lectures d'une enfance"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 24-26 and passim.
- Géhéniau, Florence. Queneau analphabète: Répertoire alphabétique de ses lectures de 1917 à 1976. Préf. André Blavier. 2 vol. Bruxelles: privately printed, 1992. %% This is a rather thoroughly reworked version of her dissertation. Queneau kept a list of his readings, month by month, from the age of 14 until his death. Géhéniau gives a complete listing by author, title, and date, with a most interesting summary essay and lists of comparative frequencies. Cf. Pascal Herlem, "Ellipses."
- Géhéniau, Florence. Géhéniau sponsored an exhibition in Bruxelles in late 1996; cf. Amis de Valentin Brû #6-7 (mars 1997), p. 126. Cf. also Anonymous, "Colloque sur R. Queneau. Ce que livrent ses livres..."; Jean-Michel Pochet, "Une Petite Gare..."
- Geissner, Hellmut. "Can a Computer Compose Poetry?" American Behavioral Scientist (Newbury Park, California), vol. 32 #1 (september-october 1988), pp. 136-146. %% Geissner mentions Cent Mille Millions de poèmes on p. 140. Cf. P. Ghislain, "Le Vieux Nouveau Canular de M. Queneau."
- Gelas, B. "La Poésie à la recherche d'une définition 1920-1940." Thèse de doctorat d'état. 2 vol. ? Lyon: Université de Lyon II, 1980.
- Gelbard, Peter. "The Paris Theatre Season, Fall 1961." Drama Survey (Minneapolis), vol. 1 #3 (february 1962), pp. 340-344. %% Gelbard offers a relatively positive review of the theater version of Loin de Rueil.
- Gélin, Daniel, ed. Poèmes à dire. Préf. Jean Vilar. Paris: Seghers, 1991. %% Gélin has included L'Instant fatal: "Je crains pas ça tellement" (pp. 99-100) and "Le Tour de l'ivoire" (pp. 124-126).
- Gendorf, Gillian. Cf. Dorothy Gabe Coleman, "Polyphonic Poets: Rabelais and Queneau."
- Gendre, André. "Le Sonnet au XX<sup>e</sup> siècle observé du point de vue de Sirius." In his Evolution du sonnet français. Collection "Perspectives littéraires." Paris: Presses universitaires françaises, 1996, pp. 249-258. %% Gendre's book concerns the history and development of the sonnet in France up through the nineteenth century. He touches in the brief last chapter on some of the more interesting aspects of the sonnet in the twentieth century and, in regard to Queneau, says (p. 255) that Cent Mille Millions de poèmes does not contain real sonnets because Queneau has reduced the form to its "mécanique," that a number of the sonnets are quite ungrammatical, and that nonetheless there is a certain poetry involved in some sample sonnets that he had produced from the text.
- Genette, Gérard. "Jeux oulipiques." Furor (Genève), vol.\* #1 (octobre 1980), pp. 3-13. %% Genette gives a relatively superficial description of the more common oulipian procedures.

- Genette, Gérard. Palimpsestes. Paris: Seuil, 1982. %% Genette centers on "re-writing" and so touches Queneau in regard to Les Exercices de style, the Oulipo, and pastiches plus other minor references. He recuperates passages here from his "Jeux oulipiques" article. Cf. Noël Arnaud, "Gérard Genette et l'Oulipo," which disagrees strongly with Genette; Teresa Bridgeman, Raymond Queneau: Les Exercices de style, p. 13; Jean-François Jeandillou, "Ce que *je* ne sait pas"; Vivian Kogan, "Patapoetics"; Marc Lapprand, "Du statut critique de l'Oulipo"; Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Genette, Gérard. Seuils. Paris: Editions du Seuil, 1987. %% Genette just mentions Queneau about 15 times as he discusses the various aspects of that which constitutes the form of a book (author's name, title, dedication, preface, epigraph, notes, etc.). Cf. Emmanuël Souchier, "Eloge des seuils et des franges du texte ... et de leurs patients collectionneurs"; Paul Souffrin, "Les Préfaces de Raymond Queneau."
- Geng, Jean-Marie. L'Illustre inconnu. Paris: 10/18, 1978. %% Page 143: "Trouvé dans Le Monde, que Barthes estime que «Malraux est l'auteur le plus surestimé et Queneau, le moins à sa place»."
- Géniès, Bernard. "Faulkner et la rage d'écrire." Le Monde (Paris), an. 38 #11431 (30 octobre 1981), p. 15. %% This only has a sentence from Queneau to start off an article on Faulkner.
- Gentes, William. Cf. Georges Receveur and William Gentes, "Les Livres."
- Gentil, Adrien. "'Monsieur Ripois,' film de René Clément." Les Lettres nouvelles (Paris), an. 2 #17 (juillet 1954), pp. 153-154. %% Gentil finds that Queneau's dialogues are "léger" and that the film will please everyone and satisfy no one.
- George, André. "L'Histoire des sciences." Les Nouvelles littéraires (Paris), an. \* #1600 (30 avril 1958), p. 5. %% George criticizes the recent Encyclopédie de la Pléiade volume Histoire de la science, but he does not mention Queneau.
- George, Bernard. "La Vie de tous les jours." Elle (Neuilly-sur-Seine), vol. \* #690 (16 mars 1959), p. 11. %% George's review of Zazie dans le métro concentrates on assuring readers that the "gros mots" are not really all that bad and that the book is really quite charming...
- George, K. E. M. "Non-standard Spelling in the Contemporary French Novel: Functions and Limitations." French Studies Bulletin (Hull, England), vol. \* #7 (summer 1983), pp. 11-13. %% George merely cites examples of misspellings from a number of Queneau's works.
- Gerassi, John. Sartre, Conscience haïe de son siècle. Trad. Philippe Blanchard. Paris: Editions du Rocher, 1992. %% Gerassi mentions Sartre reading Les Derniers Jours in 1936-1937 (p. 202), how Sartre frequented people like Queneau not because he liked them but because he was involved in a cause (p. 249), and Queneau's comment about the weight of Sartre's Être et le néant (p. 267).
- Gerbod, Françoise and Paul. Introduction à la vie littéraire du XX<sup>e</sup> siècle. Paris: Bordas, 1986. %% The authors merely mention Queneau in passing on pp. 47, 77, 101, and 112.
- Gereblyes, László. Cf. Queneau, "Poems" and Si tu t'imagines: "Sourde est la nuit."
- Geril, André. Cf. Jean Prasteau and André Geril, "Les 'Goncourts' sur le sentier de la guerre..."

- de Gérin-Ricard, L. "Chronique des livres." Le Petit Marseillais (Marseille), an. 67 #24267 (21 novembre 1934), p. 6. %% De Gérin-Ricard praises Gueule de Pierre in giving a rough idea of the plot.
- de Gérin-Ricard, L. "Le Chiendent par Raymond Queneau." Le Petit Marseillais (Marseille), an. 67 #24001 (28 février 1934), p. 6. %% This rather decent review concentrating on both the humor and the intelligence of the novel is extended by a relatively long passage from it.
- de Gérin-Ricard, L. "Chronique des livres." Le Petit Marseillais (Marseille), an. 69 #24994 (25 novembre 1936), p. 6. %% De Gérin-Ricard likes Les Derniers Jours very much but has reserves about Queneau's "grossièreté" in language and even at times in thought.
- Germain-Thomas, Olivier. "Molière langue morte?" Figaro magazine (Paris), vol. \* #212 (9 juillet 1983), p. 6. %% The author uses a passage from Queneau's "Langage académique" as an introduction to an article on what you might expect from the title.
- Germanos, Dina. "Sirènes et filles de l'eau dans l'oeuvre de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Germanos has grouped her text around the themes of "caractères manifestes de la sirène," "la sirène et la quête initiatique du héros," and "caractéristiques cachées de la sirène." Homer and the Middle Ages come into play throughout, and she looks at women in many of Queneau's novels. Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [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.]
- Gershman, Herbert A. "Children's Rhymes and Modern Poetry." French Review (Baltimore), vol. 44 #3 (february 1971), pp. 539-548. %% Gershman cites (p. 546) Si tu t'imagines: "Sourde est la nuit" (but not completely) and Monuments: "Monument pour un homme inutile" (which he seems to believe is also in Si tu t'imagines).
- Gershman, Herbert S. "Fendre les flots." Books Abroad (Norman, Oklahoma), vol. 44 #2 (spring 1970), p. 262. %% This is a review of the original French text.
- Gey, Michel, Daniel Duprez, and Clarence Chenel, ed. Le Français en 4<sup>e</sup>. Paris: Scodel/ Nathan, 1992. %% The editors include Queneau's "Les Articles" (p. 198) and some "texticules" (p. 199).
- Gheerbrant, Alain. "Exercice de style télégraphique." Temps mêlés #150 + 13/14 (août-novembre 1981), p. 12. %% Gheerbrant wrote and apparently sent by telegraph an "exercice de style télégraphique."
- Gheerbrant, Bernard. "L'Affaire." Actualité littéraire (Paris), vol. \* #56 (avril 1959), p. 6. %% This is a reaction to those who criticized the publication of part of Zazie dans le métro in the same magazine that published "quality" literature. The reference here is to the february edition, which included "Mes Petites Filles modèles existent bien réellement" by the comtesse de Ségur (pp. 7-13) and a slice of Queneau's Zazie dans le métro (cf. Queneau, "Zazie à Paris"). Cf. Xavière Gauthier, "Général Dourakine."
- Gheorghui, Georges. "Raymond Queneau ou l'autodidacte impénitent." La République de Seine-et-Marne (Melun), an. \* #4263 (3 avril 1951), p. 4. %% Gheorghui gives Queneau lyric praise.
- Gheorghui, Tasçu. Cf. Queneau, "Versuri de Raymond Queneau."

- Gheur, Bernard. "O Zaziatiques." Zazie (Liège), an. #1 ( 1965), p. 1. %% Gheur has a vague little poem, which doesn't seem to be about anything much, on the first page of the first issue of Zazie, subtitled "jeune revue de cinéma."
- Ghislain, P. "Le Vieux Nouveau Canular de M. Queneau." La Pensée et les hommes (Bruxelles), an. 5 #4 (septembre 1961), pp. 62-63. %% Ghislain has written a somewhat nasty criticism of Zazie dans le métro, but even more of those who think it a classic, as well as a slightly misguided attack on the novelty of Cent Mille Milliards de poèmes. Ghislain cites a passage from Dean Swift, not realizing that the machine in question was actually con-ceived by Raymon Lull around 1275... Cf. Hellmut Geissner, "Can a Computer Compose Poetry?," p. 139, who makes the same mistake.
- Ghisloli, Jacques. "Les Potins de la commère." France-soir (Paris), an. 13 #3012 (4 avril 1954), p. 7. %% Queneau tells André Halimi that he doesn't like talking movies: "Ce n'est plus du cinéma! On ne peut plus rêver avec tous ces gens qui hurlent."
- Ghysen, Francine. "N'Oubliez pas Raymond Queneau." Femmes d'aujourd'hui (Bruxelles), an. 47 #18 (1<sup>er</sup> mai 1979), pp. 92-93 and 98-99. %% This is a very interesting interview with André Blavier, especially as regards his relations with Queneau.
- Ghysen, Francine. "Voulez-vous lire?" Femmes d'aujourd'hui (Bruxelles), an. 46 #9 (28 mars 1978), "Flash," p. 4. %% This is a brief review of Un Rude Hiver.
- Giambagli, Anna. "Raymond Queneau, Umberto Eco e gli Exercices de style: Linguaggio poetico di creazione e di traduzione." Equivalences (Bruxelles), vol. 20 #1-2 (\* 1991), pp. 33-54. %% Giambagli considers the quality and form of Eco's translation of Les Exercices de style into Italian.
- Giannessi, Ferdinando. "Raffinata e Saggia Follia dell'autore di 'Zazie'. Un Romanzo di Queneau tradotto da Italo Calvino." La Stampa (Torino), an. 101 #133 (7 giugno 1967), p. 13. %% Gianessi presents I Fiori blu, Italo Calvino's translation of Les Fleurs bleues.
- Giannoli, Paul. "Zazie m'a dit." Paris-presse (Paris), an. \* #4651 (26 novembre 1959), p. 12. %% This is a truly trivial interview with Joëlle Jacquot, who starred in the first stage version of Zazie.
- Giannoli, Paul. "Zazie: 'Vilaine Demongeot? Connais pas!'" Paris-presse (Paris), an. \* #4735 (3 mars 1960), p. 12. %% Giannoli interviews Catherine Demongeot soon after her being chosen to play Zazie in the movie.
- Giaveri, M. T. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau."
- Giaveri, Maria Teresa. Cf. Emilio Canu, "I Romanzi di Queneau" and Silvia Taddei-Maffioli, "I Fiori blu: Calvino traduttore di Queneau."
- Gibeau, Yves. "Exercice de style ...et de rire à la Rose Rouge." Combat (Paris), an. 8 #1486 (15 avril 1949), p. 2. %% Gibeau reviews the Exercices de style presentation at the Rose Rouge.
- Gibiat, Jean-Paul. "Un Tiercé dans l'ordre. Un Outsider." Education (Paris), vol. \* #112 (7 octobre 1971), pp. 30-31. %% Gibiat gives a very positive review of the Herne edition of Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno."

- Gibbs, Barbara. Cf. Queneau, "Explanation of Metaphors."
- Gifford, Paul. "Humour and the French Mind." Modern Language Review (Belfast), vol. 76 #3 (july 1981), pp. 534-548. %% There are merely brief and general references to Queneau (pp. 538-539 and 547).
- Gigli, Lorenzo. "Queneau in cerca d'un personaggio." Gazzetta del popolo (Torino), an. 123 #41 (11 febbraio 1970), p. 3. %% Gigli likes Clara Lusignoli's Italian translation of Icaro involato but does little more than discuss the plot.
- Gilbert, Stéphane. "Esch baïllenaïte avec les Queniens!" Luxemburger Wort (Luxembourg), an. 153 #236 (10 oktober 2000), p. 6. %% Gilbert reviews the show at the Esch theater which formed part of the Mersch symposium.
- Gill, Brendan. "High Spirits and Low." New Yorker (New York), vol. 37 #41 (25 november 1961), pp. 204-206. %% In his review of the Zazie dans le métro film, Gill concentrates almost exclusively on the humor, especially the visual.
- Gill, Miranda. CR of Peter Schulman's The Sunday of Fiction: The Modern French Eccentric. French Studies (Oxford, England), vol. 57 #4 (october 2003), pp. 560-561. %% Gill discusses the merits of this work after outlining the thrust of Schulman's concerns.
- Gillard, David. "Goonish Guru for the Greco Generation." Radio Times (London), vol. 247 #3229 (5 october 1985), p. 20. %% Gillard reviews an English radio program which gave a rather unusual view of the possibility of adequately translating Queneau. He cites a number of people who appeared on the show, including Miles Kington and Richard Mayne. The actual program, entitled "Quest for Queneau," took place on 11 october 1985 on BBC Radio 3 at 21:25. It seems have been produced by Judith Bumpus and featured Richard Mayne with, as guests, Iris Murdoch, Richard Cobb, Miles Kington, Georges Belmont, Paul Braffort, François Naudin, Michel Mohrt, and Harry Matthews. Cf. Miles Kington, "Iris Murdoch and Me: The Naked Truth"; Jill Neville, "Bear Facts."
- Gillemon, Danièle. "Les Exercices de style à Louvain-la-neuve: Eblouissants..." Le Soir (Bruxelles), an. 96 #81 (7 avril 1982), p. 30. %% Gillemon reviews most favorably both the Exercices de style themselves and the performance by Jacques Seiler's company.
- Gilles, Mariette. "Zizi Jeanmaire ne lève la jambe qu'au finale." Le Rouge et le noir (Paris), an. 9 #30 (19 septembre 1950), p. 3. %% Gilles mentions Queneau twice in this review of 'La Croqueuse de diamants' but without any significance.
- Gilles, Werner. "Pegasus und Autobus." Mannheimer Morgen (Mannheim), an. # (22 juni 1967), p. %% Gilles describes a theater presentation of Les Exercices de style in Mannheim.
- Gilliatt, Penelope. "Classical Showbiz in Modern Dress." Observer (London), vol. \* #8947 (23 december 1962), p. 21. %% While Gilliatt finds a number of things to like in the Zazie film, her overall evaluation is negative.
- Gillispie, Charles C. "Eloge: Maurice Daumas (1910-1984)." Isis (Philadelphia), vol. 76 #281 (march 1985), pp. 72-74. %% Gillispie notes (p. 97) the "long friendship and close association" which Daumas had with Queneau and which lead to his editing the 1957 Histoire des sciences volume of the L'Encyclopédie de la Pléiade.
- Gillois, André. This is the pseudonym of Maurice Diamant-Berger. Cf. Queneau, "Conversation avec André Gillois." Cf. also Anonymous, "Raymond Queneau revisité"; Marie-

- Noëlle Campana, "S'ébattre à la campagne."
- Gilson, René. Jacques Prévert: Des Mots et des merveilles. Paris: Belfond, 1990. %% Gilson only refers to Queneau in a light manner (pp. 27, 28, 30, 150, 189-192, and 244).
- Gilson, René. "Louis Malle: Zazie ... vous connaissez?" Cinéma 60 (Paris), vol. \* #51 (novembre-décembre 1960), pp. 5-11. %% Malle speaks about the ideas guiding him in making the film version of Zazie dans le métro.
- Gilson, René. "Zazie dans le métro: Un Film où tout est permis." France Observateur (Paris), an. 11 #547 (27 octobre 1960), p. 27. %% Gilson gives a positive but nuanced review of the film.
- Gimelfarb, Norberto. Cf. Queneau, "Poemas."
- Giné, Marta. Cf. Nathalie Bittoun-Debruyne, "Exercices/ejercicios/ejercicis de/de/d' style/estilo/estil."
- Giné Janer, Marta. CR of Daniel Delbreil's Le Personnage dans l'oeuvre de Queneau. In Jean Albertini, Literatura epistolar: Correspondències (s. XIX-XX). Collection "L'Ull crític," #7. Lleida: Universitat de Lleida, 2002, pp. 342-343. %% Giné Janer is positive, but her review is more of a recapitulation of the contents than anything else.
- Ginzburg, Carlo. "'La Fine del mondo' di Ernesto De Martino." Quaderni storici (Ancona), vol. \* #40 (gennaio 1979), pp. 228-248. %% This presents (pp. 238-242) what Ginzburg had to contribute at a round table which included six others. Ginzburg names Une Histoire modèle as one of three works written in the critical (for him) period of 1939-1944.
- Ginzburg, Carlo. "Microhistory: Two or Three Things That I Know About It." Trans. John and Anne Tedeschi. Critical Inquiry (Chicago), vol. 20 #1 (autumn 1993), pp. 10-35. %% Ginzburg looks at "microhistory" in Les Fleurs bleues (pp. 13-14) and the presence of this idea in Italo Calvino and Primo Levi, two Italians closely associated with Queneau (pp. 14-16). Ginzburg also looks at Richard Cobb's analysis of Queneau's attitude towards history (pp. 16-17) and mentions Queneau's Les Exercices de style (p. 23).
- Ginzburg, Carlo. Cf. George R. Saunders, "'Critical Ethnocentrism' and the Ethnology of Ernesto De Martino."
- Giono, Jean. Cf. Pierre Assouline, "Quand les Dix censurent"; Guillaume Hanoteau, "L'Académie Goncourt appelle Manosque et fait de Giono le dixième convive"; Jérôme Meizoz, "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)."
- Giot, Roger. "Kidonkèfou. Selon les Fous littéraires d'André Blavier." Le Jour (Verviers), an. 91 #245-246 (1<sup>er</sup> septembre 1984), p. 5. %% Giot explains the nature of this play presented in Verviers during the 1984 colloquium.
- Giquel, Bernard. "Chaplin: Zazie le fait pleurer." Paris-match (Paris), vol. \* #604 (5 novembre 1960), p. 92. %% Giquel recounts how Charlie Chaplin saw the first edition of the Zazie dans le métro film and how he reacted to it. Cf. Carmen Tessier, "Les Potins de la comère" (28 octobre 1960).
- Girard, Marcel. Guide illustré de la littérature française moderne (1918-1949). Paris: Pierre Seghers, 1949. %% Girard gives a very short résumé of Queneau's work up to 1948.
- Girard, Muriel. "L'Amour tragi-comique chez Raymond Queneau." Temps mêlés #150 +

- 65/68 (printemps 1996), pp. 273-283. %% Girard writes primarily of the theory and practice of love in the heroines of On est toujours trop bon avec les femmes and Le Journal intime de Sally Mara.
- Girard, Muriel. "Le Dialectique du héros quenien." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 87-95. %% Girard touches on Hegel's dialectics in analyzing the development of Queneau's "heros," but she finds that "liberation" or the struggle for interior freedom would be a more apt paradigm.
- Girard, Muriel. "Le Mythe de Faust revu et corrigé par: Raymond Queneau." Mémoire de DEA. Directeur Claude Foucart. Université de Lyon III (Jean Moulin), 1990. %% This concerns Les Enfants du Limon: "des personnages en quête d'auteur," "le temps de l'histoire," and "variations autour des thèmes." [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.]
- Girard, Muriel. "Le Réalisme magique dans les oeuvres de Raymond Queneau et Italo Calvino." Mémoire de maîtrise. Directeur Claude Foucart. Lyon: Université Jean Moulin (Lyon III), 1989. %% Girard considers the two authors together rather than directly comparing them.
- Girard, Muriel. "Solitudes et solitaires chez Queneau et Calvino." In Solitudes, écriture et représentation. Ed. André Siganos. Grenoble: Université Stendhal, 1995, pp. 131-136. %% Girard compares Queneau's Les Fleurs bleues and Le Chiendent to Calvino's Le Chevalier inexistant and Le Baron perché.
- Girard, Muriel. "Les Spectacles 'acouatiques' dans l'oeuvre de Raymond Queneau." Amis de Valentin Brû #28-31 (juillet 2003), pp. 65-71. %% In this short piece Girard focusses on Le Chiendent, Saint-Glinglin, and Le Journal intime de Sally Mara.
- Giraud, Raymond. CR of John Cruickshank's Novelist as Philosopher. Modern Language Notes (Baltimore), vol. 79 #3 (may 1964), pp. 331-333. %% Giraud merely names the article that Martin Esslin wrote for this anthology (p. 331); cf. Esslin, "Raymond Queneau."
- Giraud, Robert. L'Académie d'argot. Ill. Moisan. Paris: Denoël, 1971. %% A passage from early in Pierrot mon ami serves as the basis for a translation into argot (pp. 110-111).
- Girod, Francis. "Zazie dans le métro." Marginales (Bruxelles), vol. 16 #78 (juin-juillet 1961), pp. 64-65. %% Girod's positive review of the film version of Zazie dans le métro is somewhat better than the usual fare.
- Girodias, Maurice. J'arrive! Vol. I of Une Journée sur la Terre. Paris: Stock, 1977. %% Girodias rather whimsically describes (p. 421) Queneau teaching in a bilingual school in the early 30's. When reprinted, this volume was re-entitled L'Arrivée.
- Girodias, Maurice. Les Jardins d'éros. Vol. II of Une Journée sur la Terre. Paris: Editions de la différence, 1990. %% Girodias tells of how Queneau refused to save Georges Pelorson from paying for his collaboration during the war (pp. 78-79), describes how Queneau was responsible for Vladimir Nabokov's Lolita being translated and published in France (pp. 345-349), a party which Girodias gave to celebrate the publication of the Olympia Press edition of Zazie dans le métro (p. 462), and (briefly) how he considered Zazie to be a real literary work (p. 532). He also mentions Queneau on p. 483.

- Girodias, Maurice. Cf. John Appleton, "Olympia Press"; Paul Braffort, "Les Quatre Petites Filles"; Maurice Couturier, "Introduction"; John De St. Jorre, The Good Ship Venus: The Erotic Voyage of the Olympia Press; Jean Fayard, "Gézétéchézazi"; Henry Popkin, "The Famous and Infamous Wares of Monsieur Girodias"; Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971; Gore Vidal, "Pornography"; Nicole Zand, "Un Kamikaze de l'édition." A number of the letters between Girodias and Barbara Wright can be found in her archives in the Lilly Library in Bloomington, Indiana.
- Giron, Roger. "Raymond Queneau (Zazie dans le métro) aime L'Iguane de Jean Blanzat." France-soir (Paris), vol. \* #\* (11 janvier 1967), p. 2. %% Giron does barely more than mention Queneau's preface. Cf. Queneau, Preface to L'Iguane by Jean Blanzat.
- Giroud, Michel. "Transformations et transmutations de la poésie moderne en France." Trousse-Livres (Paris), vol. \* #39 (avril 1983), pp. 4-13. %% This is a review of graphically or phonetically unusual poetry, and it mentions Queneau and the Oulipo only in passing (p. 10).
- Giroud, Vincent. "Transition to Vichy: The Case of Georges Pelorson." Modernism / Modernity (Baltimore), vol. 7 #2 (avril 2000), pp. 221-248. %% This is a nice resumé of the life and development of Georges Pelorson (Georges Belmont). Giroud mentions Queneau on pp. 227, 229, 231, and 238.
- Giudicelli, Christian. Cf. Dominique Jamet, "Zazie dans le porno."
- Glaser, Elton. Cf. Queneau, "Eternels Regrets," "Misery by My Gauge," and "Prophecy for Yesterday."
- Glastre, Paul-Albert. "Entre Billetdoux et Queneau." Les Nouvelles littéraires (Paris), an. 50 #2344 (28 août 1972), p. 20. %% Glastre thinks that the Vol d'Icare play was the linchpin of the Vaison-la-Romaine theater festival and so presents it in some detail.
- Glavany, M. CR of Le Dimanche de la vie. Messieurs (Paris), vol. \* #16 (juin 1952), p. 80. %% This is very average and concentrates on the plot.
- Gleize, Jean-Marie. "L'Impasse littéraire." In Boris Souvarine et "La Critique sociale". Ed. Anne Roche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 162-180. %% Gleize mentions (p. 174) the attention which La Critique sociale gave to psychoanalysis.
- Gleize, Jean-Marie. La Poésie: Textes critiques XIV-XX siècle. Paris: Larousse, 1995. %% Gleize includes an introduction to the Oulipo, the first and second Oulipo manifests, and Queneau's "Mode d'emploi" for Cent Mille Milliards de poèmes (pp. 514-521) and an introduction to Queneau in general, and the 11 poems of L'Instant fatal: "Pour un art poétique" (pp. 555-561).
- Gobert, David L. "The Essential Character in Queneau's Zazie dans le métro." Symposium (Syracuse, New York), vol. 40 #2 (summer 1986), pp. 91-106. %% Gobert considers the function of Troussaillon in a most interesting analysis. Cf. Alistair Rolls, "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."
- Gobert, David L. Cf. Susan Poteet, "Selected Novels by Raymond Queneau: An Annotated Bibliography of Critical Works."
- Gobled, Roger. "Tu causes... tu causes... c'est tout ce que tu fais..." Le Havre (Le Havre), an. \* #3040 (17 avril 1959), p. 6. %% Gobled tries to review Zazie dans le métro at the same time as including references to Queneau's work on the L'Encyclopédie de la Pléiade. Fair-ly ordinary.



- Godard, Delphine. "La Règle du Je. Lecture de W ou le souvenir d'enfance à travers la lecture d'oeuvres autobiographiques de Michel Leiris et de Raymond Queneau." *Mémoire de maîtrise*. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1988.
- Godard, Henri. "Chronologie relative à l'oeuvre narrative (1922-1942)." In Queneau, Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. lix-lxv. %% Godard provides key dates for this period of Queneau's fiction work.
- Godard, Henri. "Chronologie relative à l'oeuvre narrative (1942-1976)." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. xxxix-xlvi. %% The chronology continues Godard's preceding work.
- Godard, Henri. "Comique et émotion dans les romans de Raymond Queneau." In his Une Grande Génération. Paris: Gallimard, 2003, pp. 403-418. %% Godard considers the various means by which Queneau makes his characters live and breath but yet avoids falling into the stylistic trap of the "pathétique" in any of its forms. A very valuable article. This paper was originally given at the "Le Emozioni nel romanzo" symposium at the Istituto Malatesta, Sant'Archangelo (Rimini), in June 2002.
- Godard, Henri. "Expériences avec le roman." In Un Quenail, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 26-29. %% Godard gives a most interesting reflection on how and why Queneau became a novelist. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- Godard, Henri. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1441-1466. %% Godard describes the origins of Queneau's first novel, Le Chiendent, his intentions in writing it, the different drafts for certain passages, the manuscripts, its construction, its publication and reception, Queneau's anxieties about it, the bases for a philosophical interpretation or an esoteric one, and the "play" reflected in the text.
- Godard, Henri. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1794-1820. %% Godard describes Queneau's difficult creation of Le Vol d'Icare and how it was received, how various the sorts of humor are in the novel, the novel's connections to the technology and psychology of the year 1895, and how Vol questions the very nature of the novel. Godard adds a short bibliography, a note on the text, and the relevant notes and variants for the novel.
- Godard, Henri. "Peut-on parler de personnage quenien?" In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 309-321. %% Godard considers exactly what constitutes a Queneau character and what sets him or her of from the characters of other authors, especially from the model of a character developed during the nineteenth century. Cf. Godard, "Préface. Queneau et la fiction."
- Godard, Henri. "Préface." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. ix-lviii. %% Godard's preface covers the entire field of the Queneau novel, including language, political involvement, Kojève, and Guénon as well as the more usual questions. This essay could serve in a number of contexts as a solid and complete introduction to what Queneau sought and

- achieved in his novels. Cf. Hervé Le Tellier, CR of Queneau, Oeuvres complètes vol. II (Romans I) and Anne-Isabelle Queneau, ed., Album Raymond Queneau; Jacques Roubaud, "Perecquian Oulipo"; Christopher Shorley, "Le Chiendent (1933)."
- Godard, Henri. "Préface. Queneau et la fiction." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. ix-xxxvii. %% Godard briefly reviews Queneau's ideas in regard to the novel but then shows how he applied them in the particularities of the eight works published in this volume. He concentrates on the relationship between the author and his characters, even to the point of the author's appearance in the text, but he also has some words on literary creation and erasure.
- Godard, Henri. "Queneau et les problèmes de la construction du roman." Europe (Paris), an. 81 #888 (avril 2003), pp. 22-33. %% Godard addresses Queneau's innovation in the formal construction of a novel, especially in terms of Le Chiendent and, to a lesser degree, Gueule de Pierre, Les Temps mêlés, and Saint-Glinglin.
- Godard, Henri. Cf. Marie-Laure Dubessay, "Les Derniers Jours dans l'oeuvre romanesque de Raymond Queneau"; Arnaud Morillon, "Le Carnavalesque dans Saint-Glinglin et Les Fleurs bleues de Raymond Queneau."
- Godard, Jean-Luc. "Au Petit Trot." Les Cahiers du cinéma (Paris), vol. 12 #70 (avril 1957), pp. 50-51. %% Godard thinks that the actor Jacques Duby ought to play in a film version of Loin de Rueil. Cf. Pierre Billard, "Bande à part"; Jacques Siclier, Le Cinéma français.
- Godard, Jean-Luc. "Chacun son Tours." Les Cahiers du cinéma (Paris), vol. 16 #92 (février 1959), pp. 31-38. %% Godard discusses what constitutes a good "court métrage" and seems to think that "Chant du styrène" is one of the best.
- Godard, Jean-Luc. "Les Enfants à l'assaut de l'écran." Arts (Paris), vol. \* #712 (4 mars 1959), p. 5. %% Godard states, quite briefly and near the end of the article, that Zazie dans le métro is "infilmable."
- Godard, Jean-Luc. "Godard par Godard." Cinéma 65 (Paris), vol. \* #94 (mars 1965), pp. 46-75. %% Jean-Luc Godard comments (p. 68) on his "Bande à part," saying that since the characters were of the kind that Queneau would bring to life he named the heroine Odile, after Queneau's novel.
- Godard, Jean-Luc. "René Clément: 'C'est parce que Dieu existe que je vais tourner Zazie'." Arts (Paris), an. \* #713 (11 mars 1959), p. 5. %% Clément situates, with some enthusiasm, where the film version of Zazie dans le métro would fall in his opus. Cf. R. M., "Raymond Queneau: 'Au cinéma il n'y a pas 36 façons de dire 'mon cul'."
- Godard, Jean-Luc. Cf. Kevin J. Hayes, "'Une Femme est une femme': A Modern Woman's Bookshelf"; François Weyergans, "Jean-Luc Godard."
- Godard, M. Cf. Sarah Mirante, "Le Pari(s) de Queneau: A Travers la chronique (1936-1938) de Raymond Queneau 'Connaissez-vous Paris?' Décryptage, argumentation, rapport à l'écrivain et à son oeuvre."
- Godchaux, Georges. CR of Les Enfants du limon. Le Journal de Bruges (Bruges), an. 103 #25 (26 mars 1939), p. 5. %% Godchaux describes the style of the novel more than the contents.
- Godlewski, Susan Glover. "Warm Ashes: The Life and Career of Mary Reynolds." Museum Studies (Chicago), vol. 22 #2 (\* 1996), pp. 102-129. %% This article mentions how Mary Louise Reynolds designed "surrealistic" bindings for books by Queneau, Jarry, Cocteau, and Man Ray, books which are held in the Chicago Art Institute's collection [ catalog at

<http://www.ryerson.edu/>]. Pages 120 through 123 of the article include illustrations of what she did with Saint-Glinglin, Odile, and Un Rude Hiver, but she also created art objects from the first editions of Chêne et chien; Le Chiendent; Les Derniers Jours; Les Enfants du Limon; Les Exercices de style; Gueule de Pierre; Loin de Rueil; Pierrot mon ami; and Les Temps mêlés, all of which are held in the collection.

The collection also holds Queneau's "C'est chacun de notre côté..." in the "faire-part" for the Mario Prassinis exhibition at the Galerie La Hune (Paris), 31 mai -- 15 juin 1949; his "Dédé" in Un Cadavre; "Exercices de style" in La Terre n'est pas une vallée de larmes; "Pegeen Hélon" in the catalogue for the exhibition "Artiste et artisan" (Paris, 7 - 21 juin 1949); his Preface to the catalogue of the Georges Hugnet exposition at the Galerie de l'Orfèvrerie Christofle in Paris (25 juin -- 10 juillet 1948); and the surrealist group's "Permettez!" These works, however, are not bound and decorated in the same artistic manner.

The Godlewski article also recounts the story of Reynolds' life, which included living in France between 1921 and 1943, having a long relationship to Marcel Duchamp, and participating in the Resistance. This periodical is a publication of the Art Institute of Chicago.

Cf. also Hugh L. Edwards, Surrealism and its Affinities: The Mary Reynolds Collection, A Bibliography Compiled by Hugh Edwards.

von Goethe, Johann Wolfgang. Cf. Jacques Birnberg, "Les Paradoxes du roman de formation: Observations sur Le Chiendent"; Gerhard Dörr, "Queneau et 'la matière d'Allemagne': Lectures et relectures entre 1919 et 1933"; Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, p. 51.

Gofette, Guy. Cf. Queneau, "Paris-ci, Paris-là" et autres poèmes.

Goimard, Jacques, et. al. "S. Chronologie de la S. F." Europe (Paris), vol. 55 #580-581 (août-septembre 1977), pp. 156-169. %% This only has a mention (p. 166) of Queneau's Les Fleurs bleues in a chronology of French science fiction (!).

Gojard, Jacqueline. "Lecture des 'Anticartésiennes'." Amis de Valentin Brû #11 (\* 1998), pp. 9-20. %% Gojard considers the structure and significations of five poems from the "Derniers poèmes en cours" section of Queneau's complete works (vol. I, pp. 915-918). She concentrates on the wordplay.

Gold, Herbert. "Notes from La Vie de Bohème (Avec Tout Confort)." Hudson Review (New York), vol. 5 #2 (spring 1952), pp. 260-270. %% Gold tries to fit Jean Genet and Queneau into the current Paris scene.

Gold, Herbert. Cf. Claudine Jardin, "Herbert Gold: Du Queneau à l'américaine"; Amis de Valentin Brû #18 (décembre 1980), p. 36.

Goldfayn, Georges. "La Fleur qui est sur les lèvres." Le Surréalisme, même (Paris), vol. \* #1 (octobre 1956), pp. 64-70. %% Goldfayn refers to the song-writing of Queneau and others in a very negative manner.

Goldschmidt, Georges-Arthur. "Queneau par-delà les analyses." Quinzaine littéraire (Paris), vol. \* #684 (1<sup>er</sup> janvier 1996), p. 21. %% Goldschmidt's review of Anne Clancier's Raymond Queneau et l'analyse says little or nothing.

Goldsmith, Francisca. CR of Queneau's Stories and Remarks. Library Journal (New York), vol. 125 #13 (august 2000), p. 104. %% Goldsmith gives a brief but positive review of

- the contents of Lowenthal's translation of Contes et propos into English, referring to it as a good introduction to Queneau's "absurdism."
- Goldstein, Isaac. Cf. Isidore Isou.
- von Golitschek, Josef. "Queneaus vergnügliches Stil-Lexikon." Heidelberger Tageblatt (Heidelberg), an. # (22 juni 1967), p. %% Von Golitschek describes a theater presentation of Les Exercices de style in Mannheim.
- Golliet, Pierre. "Tutoyer Dieu?" Le Monde (Paris), an. 22 #6231 (26 janvier 1965), p. 11. %% The article just names Zazie.
- Gollut, Jean-Daniel. "Un Exercice de style?" Etudes de lettres (Lausanne), an. 1982 #2 (avril-juin 1982), pp. 65-76. %% This article concerns structure and Queneau's "Des Récits de rêve à foison."
- Golovanivskaia, Mariia. Cf. Queneau, Uprazhneniia v stile and Zazie v metro.  
[[\_\_\_\_\_, \_\_\_\_]]
- Golovchiner, V. E. Cf. Tatiana Bonch-Osmolovskaia, "Combinatory Literature of the Oulipo Group and Similar Experiments in Russian Literature." [[\_ . \_ . \_\_\_\_]]
- Gomez, Brigitte. "A propos de Raymond Queneau." Théâtre à Toulouse (Toulouse), an. 7 #4 (janvier 1982), p. %% This is the usual sort of presentation of the Jacques Seiler Les Exercices de style in dramatic form.
- Gondowicz, Jan. Cf. Queneau, Cwiczenia stylistyczne and Dzie a Wszystkie Sally Mary.
- Gontier, Fernande. La Femme et le couple dans le roman de l'entre-deux-guerres. Paris: Librairie C. Klincksieck, 1976. %% Gontier cites a few lines from Queneau's "Sagesse authentiquement féminine" on p. 99, but only the first part is from Queneau's homage. I have no idea where the rest is from.
- Goodman, Lanie. "Fiction at Play: Welcome to the Fun House." Washington Post (Washington, DC), an. 111 #15 (20 december 1987), "Book World," pp. 1 and 14. %% Goodman gives a brief introduction to the Oulipo as part of a review of Georges Perec's Life, A User's Manual, Jacques Roubaud's Our Beautiful Heroine, and Harry Mathews' Cigarettes.
- Goodman, Lanie. "New York bâille naïte." Temps mêlés #150 + 33/36 (juillet 1987), pp. 186-198. %% This is an extremely informative article on Queneau's visit to New York in 1950. There is one lapsus, however: Roland Petit was presenting "Carmen," not "La Croqueuse de diamants." Queneau was writing that scenario during the trip.
- Gordeaux, Paul. "Au T.N.P. 'Loin de Rueil.' Comédie musicale de Maurice Jarre et R. Pillaudin d'après le roman de Queneau." France-soir (Paris), an. \* #5383 (10 novembre 1961), p. 11. %% Gordeaux is divided in his judgement but is, on the whole, negative.
- Gordon, B. "R. Queneau: Sur les suites s-additives." Mathematical Reviews (Providence, Rhode Island), vol. 38 #4 (octobre 1969), p. 586. %% This is just an abstract of the 1968 version of Queneau's article.
- Gordon, Giles. "Englishes." New Edinburgh Review (Edinburgh), vol. \* #50 (may 1980), pp. 33-34. %% Gordon likes the British translation of Les Exercices de style very much.
- Gordon, Karen Elizabeth. The Well-Tempered Sentence. New York: Ticknor & Fields, 1983. %% Queneau and The Bark Tree are mentioned in two examples concerning American punctuation (pp. 61-62).
- Gorey, Edward, and Karen Wilkin. Ascending Peculiarity: Edward Gorey on Edward Gorey.

- New York: Harcourt, 2001. %% This work is a collection of interviews of the author-illustrator edited by Wilkin. Gorey mentions Queneau and cites him ("The world is not what it seems --- but it isn't anything else either") on p. 84, and on p. 228 praises the Exercices de style by name as well as the 13 Queneau novels translated into English. Cf. Tom Vanderbilt, CR of Karen Wilkin's Ascending Peculiarity: Edward Gorey on Edward Gorey.
- Goriély, Benjamin. "A Propos d'un article sur la littérature bulgare." Le Monde (Paris), an. 14 #3753 (15 février 1957), p. 6. %% Goriély responds to L. Olivenbaum's "A Propos d'une encyclopédie. Littérature et politique." Cf. Jean Galtier-Boissière, "Une 'Inconcevable Légèreté'."
- Gorman, Larry. CR of Barbara Wright's translation of The Blue Flowers. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 6 #3 (fall 1986), p. 146. %% Gorman is positive and has some insights but remains fairly ordinary.
- de Gorog, Ralph Paul. CR of Albert Henry's Études de syntaxe expressive --- ancien français et français moderne." Modern Language Journal (Milwaukee), vol. 47 #7 (november 1963), pp. 345-346. %% De Gorog just refers to Queneau on p. 346.
- Goruppi, Tiziana. Cf. Andrea Pasquino, "Alcune Considerazioni sulla poetica di Raymond Queneau."
- Gosselin, Gilbert, and E. A. Lesaffre. "Lettre au S<sup>me</sup> Provéditeur-Editeur-Adjoint sur quelques problèmes immobiliers dans Pierrot mon ami." Subsidia pataphysica #15 (22 gueules 99 EP [vulg. 22 février 1972]), pp. 105-112. %% The authors discuss various problems raised by this text: chronology, identities, etc.
- Gosselin-Noat, Monique. Cf. Claude Debon, "Exercices de style de Raymond Queneau ou les genres dans tout leur éclat (de rire)."
- Gossman, Lionel. "Anecdote and History." History and Theory (Middletown, Connecticut), vol. 42 #2 (may 2003), pp. 143-168. %% Gossman refers (p. 164) to Queneau's speaking humorously of "microhistoire" as being "à peine de l'histoire événementielle" in Les Fleurs bleues.
- Gothot-Mersch, Claudine, ed. "Extraits de la préface de Raymond Queneau." In Bouvard et Pécuchet by Gustave Flaubert. Collection "Folio," #1137. Paris: Gallimard, 1979, pp. 45-48. %% Gothot-Mersch included only the seven paragraphs from the 1947 version which she found the most interesting.
- Goto, Kanako. "Efficacité de l'esprit oulipien. Le Cas des Exercices de style de Raymond Queneau (version 1973)." Cahiers d'études françaises (Tokyo), vol. #10 (\* 2005), pp. 65-80. %% Goto enumerates the changes between the first edition of Les Exercices de style and the final one and then proceeds to analyze those which she characterizes as "oulipian": "Définitionnel," "Translation," "Lipogramme," and "Ensembliste." This all leads her to a few comments on what the Oulipo and its idea of constraints contributed to Queneau's creativity as he wrote these last "exercices."
- Goto, Kanako. "Essai d'interprétation d'Exercices de style. Double Lecture linéaire et tabulaire." Mémoire de la Maîtrise ès lettres. Kéio, Japan: Université de Kéio, 2003. %% Goto indicates, in his résumé, that one of his readings of this text focusses on the order of the exercises and tries to explain that choice while his other reading is a matter of grouping certain exercises according to point of theme or style that they have in common.
- Goto, Kanako. "Étude sur la transgression de genres littéraires. Nouveau Genre et parodie."

- Cahiers d'études françaises (Tokyo), vol. #8 (\* 2003), pp. 94-105. %% Goto considers the role of the literary genre and how "transgression" of the genre is necessary to create a truly new work in that genre; she uses the examples of Montaigne and Marivaux. After this introduction, Goto examines how the "exercices de style" "Polyptotes" and "Ode" show this transgression, even to the point of parody, of the genre announced in each title.
- Goto, Kanako. "Les Exercices de style: anti-exercices d'écriture? Etude des incorrections stylistiques et grammaticales dans quatre 'exercices' temporels." Cahiers d'études françaises (Tokyo), vol. #9 (\* 2004), pp. 66-79. %% Goto opens her short study with a brief discussion of the different fundamental values of those who purify language and those who, intentionally or otherwise, produce "incorrections." She then considers how Queneau's "Passé indéfini," "Présent," "Passé simple," and "Imparfait" "exercices de style" embody various sorts of intentional "incorrection," each of them notably different.
- Gouder de Beauregard, Frédérique. "Connaissez-vous Paris?": Répertoire de références d'après Raymond Queneau." Mémoire de graduat. Liège: Institut supérieur d'enseignement des sciences de l'information et des sciences sociales de la Province de Liège, 1996. %% This is supposed to identify all of the references that Queneau made in his column.
- Gougenheim, G. CR of Bulletin de la Société belge des professeurs de français. Le Français moderne (Paris), vol. 24 #1 (janvier 1956), p. 77. %% Gougenheim just makes an off-handed reference to Exercices de style.
- Gougenheim, Roland. "Le Neutre, le nul, et les autres." Amis de Valentin Brû #34 (mai 1986), pp. 16-20. %% This concerns a certain aspect of Queneau's mathematical linguistics. This is only the first part of an article; the second part does not seem to have appeared.
- Gough-Cooper, Jennifer. Cf. Jacques Caumont and Jennifer Gough-Cooper. "Un Arrière d'épîtres par les fondateurs de l'Académie."
- Goulet, Alain. Cf. Daiana Dula-Manoury, "Le Rêve dans la littérature française du XX<sup>ième</sup> siècle: Queneau, Perec, Butor, Blanchot"; Pierre Lachasse, "Une Histoire modèle: Queneau lecteur de Gide."
- Gourarier, Zeev. "L'Ancien Luna-Parc de la Porte Maillot ou le 'Luni-Park' de Raymond Queneau." In Raymond Queneau et la fête foraine. Ed. anonymous. Ill. Claudie Guyennon-Duchêne. Collection "Musarde." Paris: Editions de la réunion des musées, 1992, pp. 6-11. %% This little essay has very little substance.
- Gourier, James. Le Livre de la forêt. Collection "Découverte cadet," #39. Paris: Gallimard, 1987. %% Gourier includes (p. 54) lines from L'Instant fatal: "Pins, pins et sapins."
- de Gourmont, Rémy. Cf. Queneau, "Français d'hier et français d'aujourd'hui d'après Rémy de Gourmont."
- Goury, Gérard-Humbert. "Un Mélo à la sauce Queneau." Le Matin (Paris), an. \* #401 (14 juin 1978), p. 25. %% Goury ends his review of Pascal Lainé's Si on partait by saying that Lainé should stop honoring Queneau by imitating him and should find instead his own voice.
- Goutier, Henri. "On ne peut contenter..." Le Figaro littéraire (Paris), an. 6 #258 (31 mars 1951), p. 4. %% The author comments (negatively) on Anonymous, "Raymond Queneau lauréat." The comments of Henri Noireaut in the paragraph following refer to Queneau's "Pour mon chien."

- Gover, Robert. Cent Dollars de malentendus. Paris: Table Ronde, 1962. %% This work is the first volume in a trilogy: One Hundred Dollar Misunderstanding, Here Goes Kitten, and JC Saves. Cf. Anonymous, "Zazie contre Minette."
- Govy, Georges. "Instantanées: Raymond Queneau." Combat (Paris), an. 7 #1091 (9 janvier 1948), p. 2. %% This is too general to be of any real interest.
- Govy, Georges. "Raymond Queneau." Parallèle 50 (Paris), an. \* #98 (10 juin 1948), p. 4. %% Govy expands on his article from Combat, but he still has nothing to say.
- Goytisolo, Juan. En los reinos de Taifa. Collection "Biblioteca breve." Barcelona: Seix Barral, 1986. %% Goytisolo speaks (pp. 95-96) of meeting Queneau in Paris with the help of Monique Lange.
- Goytisolo, Juan. Forbidden Territory and Realms of Strife. Trans. Peter Bush. London: Verso, 2003. %% Goytisolo's mistress knew Queneau from working with him at Gallimard, and very indirectly through her he found himself having dinner with the Queneau family (pp. 255-256). Goytisolo also mentions Queneau on p. 29. Cf. Anonymous, CR of Juan Goytisolo's Forbidden Territory and Realms of Strife.
- Gracq, Julien. Préférences. Paris: José Corti, 1961. %% In an essay entitled "Pourquoi la littérature respire mal," Gracq says (p. 95) "... cette étrange poésie propre à notre temps, poésie de mauvaise conscience et de mauvaise foi --- poésie dont on dirait qu'elle a quelque chose à se faire pardonner, et qui se sent obligée de donner le change --- poésie critique, on l'a dit, celle de Michaux ou de Queneau, poésie que se change en critique de la poésie, en contestation de son droit même à être."
- Gracq, Julien. Cf. Simone de Beauvoir, Lettres à Nelson Algren: Un Amour transatlantique (1947 - 1964); Bernard Frank, "Gracq: Un Ecrivain à découvrir."
- Gradinariu, Irina. Cf. Queneau, Exercitii de stil.
- Grainville, Patrick. "Le Martyre de saint Robinson." Le Figaro (Paris), an. \* #17902 (28 février 2002), p. 4. %% Grainville describes the new Olivier Cadiot novel Retour définitif et durable de l'être aimé, which is almost more of a poem at the same time as evidencing many styles, Queneau's among them.
- Gramigna, Giuliano. "Chi ha rubato il personaggio?" Corriere d'informazione (Milano), vol. # (3 gennaio 1970), p. %% This is a moderately interesting review of Clara Lusignoli's Italian translation of Icaro involato.
- de Gramont, Ferdinand. Cf. Alain Calame, CR of Ferdinand de Gramont's Sextines and Histoire de la sextine.
- de Gramont, Jérôme. Cf. Bernard Baillaud, "Raymond Queneau autour d'Une Histoire modèle: L'Histoire, le malheur, le récit (I) and (II)."
- de Grandpré, Pierre. "Raymond Queneau et le vulgare homme Pécusse." Le Devoir (Montréal), vol. 50 #96 (25 avril 1959), p. 13. %% De Grandpré is long and enthusiastic in his review of Zazie dans le métro, and that's about all.
- Grangaud, Michelle. "Comment Queneau en vint à nécessairement inventer l'Oulipo." Magazine littéraire (Paris), vol. \* #398 (mai 2001), pp. 42-44. %% Grangaud describes, less strongly than the title might suggest, how the Oulipo and the form that it has taken are a logical result of Queneau's personal history and concerns.
- Grangaud, Michelle. "Ce Siècle avait trois ans. Biographie parallèles." In Un Quenal, des

Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 4-5. %% Grangaud gives a series of events in the life of Queneau and others in different years. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Grangaud, Michelle. Cf. Hervé Le Tellier, "A Bâtons rompus"; Astrid Poier-Bernhard, "Oulipotische Rekurse auf das Sonett."