

- Hess, Jacques B. "Les Nuits de Saint-Germain-des-Prés." Jazz hot (Paris), vol. 51 #419 (mars 1985), pp. 38-41. %% Hess has a bare mention (p. 41) of Queneau's name in an article on the life and especially the music of the late 40's and early 50's.
- Heuclin, Jeanne. Cf. Adeline Bouchut, "Marionette, mon cul!"
- Heudiard, C. Cf. Camille Bloomfield, "Présentation des archives de l'Oulipo - 1975-1976."
- Heudron, A. "Si Raymond Queneau a ..." In Bibliothèque municipale du Havre, Raymond Queneau, p. 1. %% This serves as a preface to the volume.
- Heurgon-Desjardins, Anne. "Les Décades de Pontigny et de Cerisy: De Gide à Queneau." In L'Art des confins. Mélanges offerts à Maurice de Gandillac. Ed. Annie Cazeneuve et Jean-François Lyotard. Paris: Presses universitaires de France, 1985, pp. 33-48. %% Heurgon-Desjardins offers a quotation from Queneau's "Nouvelle Défense et illustration de la langue française," the subtitle given to the 1960 "décade" devoted to Queneau: cf. André Blavier, ed., Raymond Queneau à la Décade du foyer culturel Cerisy-la-Salle (Manche). Cf. also Anonymous, "Raymond Queneau: Défense et illustration de l'Oulipo"; Jacques Bens, Queneau, p. 246; and Jean Queval, "Queneau chez ses amis". This is different from Queneau's radio appearance "Défense et illustration de la langue française"; cf. Jacques Bens, Queneau, p. 247; Jean Lescure, "Un Nouveau Chapitre de la littérature," and Claude Rameil, "Radio Queneau," p. 70.
- Heurgon-Desjardins, Anne. Cf. Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 181-182; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 161 and 169.
- Heusch, Carlos. "30 Aniversario del Oulipo, el obrador de literatura potencial." Trans. Charles Castus. Idiomas ( ), vol. #4 (marzo 1990), p. 44. %% This is just a very general presentation of the Oulipo.
- Heuvelmans, Bernard. "Premières Méditations sur les organes des sens." Le Nouveau Journal (Bruxelles), vol. # ( février 1942), p. %% Only the first few paragraphs of this article concern Queneau, and only a very narrow aspect of the opening lines of Gueule de Pierre at that.
- Hewitt, Nicholas. CR of Allen Thiher's Raymond Queneau. Modern Language Review (Belfast), vol. 83 #1 (january 1988), p. 203. %% Hewitt gives a most positive review.
- Hewitt, Nicholas. "History in Les Enfants du Limon: Encyclopaedists and 'flâneurs'." Prospice (Portree, Scotland), vol. \* #8 (\* 1978), pp. 22-35. %% Hewitt discusses whether and how Queneau has reconciled the basic novel to the chunks of the "Encyclopédie des fous littéraires" which he included in it.
- von der Heyden-Rynsch, Verena. Cf. Felix Philipp Ingold, "Oulipo," and Michel Leiris, "Raymond Queneau."
- Heymann, Danièle, and Michel Delain. "Nouvelle Vague: Quatre Mousquetaires vingt ans après." L'Express (Paris), vol. \* #1525 (27 septembre 1980), pp. 34-39. %% Louis Malle speaks on Zazie dans le métro.
- Heymann, Danièle, and Michel Delain. "Nouvelle Vague: Quatre Mousquetaires vingt ans après." L'Express (Paris), international edition vol. \* #1525 (4 octobre 1980), pp. 16-20.
- Higgins, Aidan. "Ribaldry at Billingsgate." Hibernia (Dublin), vol. 45 #9 (28 february 1980), p. 18. %% Higgins praises Barbara Wright's translation of Les Exercices de style.

- Hightower, Mary Pamela. "Créativité: Raymond Queneau et les jeux de langage." Georgetown, Texas: Southwestern University, 2003. %% This is an honors paper.
- Hilaire, Camille. Cf. Queneau, "Le Jardin précieux."
- Hilbert, David. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 48; Pierre Lepape, "Et... peler Queneau"; Queneau, "Axiomes d'appartenance," "David Hilbert," and "Fondements de la littérature d'après David Hilbert." There is some sort of manuscript material available at the CDRQ under "Hilbert."
- Hill, Charles G. "Queneau, Raymond." Encyclopedia of World Literature in the Twentieth Century. Vol. 3. Ed. Wolfgang Bernard Fleischmann. New York: Frederick Ungar Publishing Company, 1971, pp. 137-138. %% This is just a short and standard entry.
- Hill, David Andrew. "Working With Literature: A Selective Study of Raymond Queneau's Novels." 2 vol. Doctoral dissertation. Director Christopher Shorley. Belfast: Queen's University of Belfast, 1989. %% Hill's work looks at critical views of Queneau (divided into 5 periods), at Queneau "homme de lettres," "beyond dualism," Le Vol d'Icare, Le Chiendent, and Les Enfants du Limon.
- Hill, David Andrew. "Working with Literature: A Selective Study of Raymond Queneau's Novels." PhD at Queen's University of Belfast, 1991. Dissertation Abstracts International (Series C), vol. 52 #3 (fall 1991), p. 1260. %% Hill says that his thrust in this work was to investigate why Queneau wrote and how he felt about the act of writing.
- Hill, Leslie. "Roussel and the Place of Literature." Modern Language Review (Belfast), vol. 74 #4 (october 1979), pp. 823-835. %% Hill merely speaks (p. 828, note) of "poetic doggerel converging with autobiographical fantasy in Queneau's Chêne et chien."
- Hillen, Monika. "L'Écriture onirique chez Raymond Queneau: Une Étude des 'Récits de rêves à foison' (1973) et d'Un Rude Hiver (1939)." Mémoire de maîtrise. Directrice Claude Debon. Nantes: Université de Nantes, 1982. %% Hillen looks at these two works with a very rhetorical bias. Cf. Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Hillen, Wolfgang. Raymond Queneau: Bibliographie des études sur l'homme et son oeuvre. Köln: Gemini, 1981. %% Hillen's work is tremendously valuable, succinctly setting forth over 1300 different books and articles touching on Queneau, and most especially those originating in Europe. There are almost no mistakes, but some of the entries are so condensed as to be more puzzling than profitable. Cf. Jutta Langenbacher-Leibgott, CR of Wolfgang Hillen's Raymond Queneau: Bibliographie des études sur l'homme et son oeuvre; Christopher Shorley. CR of Wolfgang Hillen's Raymond Queneau: Bibliographie des études sur l'homme et son oeuvre.
- Hillenaar, Henk G. Cf. Evert van der Starre, "Queneau et le roman encyclopédique."
- Hilliker, Lee. Cf. Jean-Jacques Thomas, "README.DOC: On Oulipo."
- Hilling, Jacques. "Les Exercices de style." Réforme (Paris), an. 8 #373 (10 mai 1952), p. 7. %% Hilling has an interesting review, especially as regards the "Rose Rouge" version.
- Hilty, G. Cf. Bruno Rauch, Sprachliche Spiele --- Spielerische Sprache. Sammlung, Erklärung und Vergleich der Wortspiele in vier ausgewählten Romanen von Raymond Queneau und

in den entsprechenden Übersetzungen von Eugen Helmlé.

Hirsal, Josef. Cf. Pierre Daix, "Raymond Queneau aneb \_vicení stylu."

Hirsch, Charles-Henry. "Les Revues." Mercur de France (Paris), an. 49 #287 (= #965)(15 septembre 1938), pp. 688-698. %% Hirsch outlines Queneau's "Drôles de goûts" and gives several excerpts.

Hirsch, Edward. "Briefly Noted." New Yorker (New York), vol. 66 #49 (21 January 1991), pp. 93-94. %% This is a short review of Barbara Wright's translation of The Last Days.

Hirsch, Nicole. "Boris Vian fera un opéra pour la compagnie Grenier-Hussenot." France-soir (Paris), an. 12 #2792 (22 juillet 1953), p. 6. %% Hirsch notes that Vian is about to write the lyrics for an opera based on Le Dimanche de la vie. She says that the music is already being composed, and she cites Vian as describing the opera as "populaire" rather than "burlesque."

Hirsch, Nicole. "Raymond Queneau (père de Zazie) lance la comédie musicale au T.N.P." France-soir (Paris), an. \* #5179 (16 mars 1961), p. 15. %% Hirsch found the opening night of the Loin de Rueil theater production to be a huge success.

Hirschi, Stéphane. Cf. Claude Debon, "Raymond Queneau et la chanson."

Hirshfield, Morris. Cf. Pierre Descargues, "Révélation de Morris Hirschfield"; Queneau, "J'ap-  
pelle un chat un chat"; André Warnod, "Jean Couty le constructeur."

Hislair, Jacques. "Le Queneau de la quenelle." Libre Belgique (Bruxelles), an. 111 #267 (23 septembre 1992), p. 24. %% Hislair presents an evening of theater based on Les Exercices de style.

Hislair, Jacques. "Un Rude Hiver pour Zazie." La Libre Belgique (Bruxelles), an. 102 #22 (22 janvier 1985), pp. 1 and 5. %% Hislair offers a rather well-written pastiche of the opening pages of Zazie dans le métro.

Hobson, Harold. "Lunch with Iris Murdoch." Sunday Times (London), vol. \* #7243 (11 march 1962), p. 28. %% Among other things, this concerns the importance of Pierrot mon ami for Murdoch's writing.

Hochroth, Lysa. "The Scientific Imperative: Unproductive Expenditure and Energeticism." Configurations (Baltimore), vol. 3 #1 (winter 1995), pp. 47-77. %% Hochroth centers her attention on Georges Bataille and only refers to Queneau in regard to their "La Critique des fondements de la dialectique hégélienne."

Hocke, Gustav Rene. Cf. Queneau, "Kreuz und Kresse."

Hodgart, Matthew. Satire. New York: McGraw-Hill, 1969. %% Hodgart merely refers to Zazie dans le métro on p. 124 and devotes page 125 to a still from the novel's film.

Hodgart, Patricia. "History and the Talking Horse." The Illustrated London News (London), vol. 250 #6656 (25 february 1967), pp. 28-29. %% Hodgart's glance at Barbara Wright's translation of Between Blue and Blue does little more than summarize the plot, but she does like what Wright has done with the language, to which Hodgart gives some attention.

Hodiguet, M<sup>me</sup>. "Queneau pornographe?" France-observateur (Paris), an. 10 #461 (5 mars 1959), p. 16. %% This is a letter to the editors protesting their publishing of a selection from Zazie dans le métro, apparently on 22 January 1959. Cf. R. Plot, "Défense de Queneau."

van Hoek, Pedro. Cf. Queneau, De Uitleg van de metaphoren.

- Hoffmann, Maria. "Ein Roman spielt mit seinen Bedingungen. Sprachspiel und Metaliteratur in Le Chiendent von Raymond Queneau." *Mémoire de maîtrise*. Heidelberg: Universität Heidelberg, 1984.
- Hofmann, Werner. "Les Ecrivains-dessinateurs: I." *Revue de l'art* (Paris, CNRS), vol. \* #44 (\* 1979), pp. 7-18. %% There is only a mention (p. 18, note 37) of Queneau's "Délire typographique."
- Hofstadter, Dan. "Jean Héliion." *New Yorker* (New York), vol. 61 #\* (6 January 1986), pp. 66-72. %% Hofstadter ties Queneau's Chiendent to Héliion's artistic style, although he refers to Queneau as an "ardent boulevardier."
- Hofstadter, Douglas R. Le Ton beau de Marot: In Praise of the Music of Language. New York: BasicBooks, 1997. %% Hofstadter ruminates the idea that in artistic "variations" there is ordinarily an original and clearly stated treatment, especially in music. The Exercices de style, he points out, pointedly avoids any such clarity. In his discussion Hofstadter looks particularly at Wright's translation but ventures into several others, notably some of the ideas expressed in Rudy Kousbroek's introduction ("Inleiding. Raymond Queneau in de Oerhond"). Hofstadter's writing is witty and attractive, his thoughts inviting (pp. 224-232).
- Hogan, Thomas. "Flight from Reality." *The Guardian* (Manchester), an. \* #35236 (14 October 1959), p. 4. %% Hogan finds Zazie dans le métro "the most realistic novel of France today" but adds that "it is a pity that, towards the end, the author remembers that he is a distinguished poet, and the novel flops into an unsatisfying symbolist finish."
- Holder, Eric. "Des Papous dans les oreilles." Page des libraires: Magazine des libraires clé (Paris), vol. \* #40 (mai-juin 1996), pp. 46-47. %% Holder describes a radio show on France-Culture whose style and content was close to oulipian interests and even included oulipians at times.
- Holin, Aurélie. "Les Militaires et la guerre chez Queneau dans les oeuvres fictionnelles et l'expérience personnelle de l'auteur." *Mémoire de maîtrise*. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2006. %% [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Hollier, Denis. "About Some Books Which Bataille Did Not Write." Trans. Boris Belay. Parallax (Leeds, England), vol. \* #4 (February 1997), pp. 71-78. %% Hollier begins by marking the change in Bataille's thought between his work in Documents and what was to appear later in La Critique sociale: the first of his articles in the newer publication was "La Critique des fondements de la dialectique hégélienne," which he wrote with Queneau. The first page or two of Hollier's article discuss just what the two authors meant by what they wrote and shine a light on their interpretation of Hegel before the Kojève seminar. Hollier also offers some sidelights on Queneau's "Le Symbolisme du soleil."
- Hollier, Denis. Le Collège de sociologie. Collection "Idées," #413. Paris: Gallimard, 1979. %% Hollier presents various texts by various authors related to the "collège" dating from 1937 through 1939. Queneau's presence is principally in this book's notes, and especially in regard to his contributions to Volontés and his editing the lecture notes from the Kojève seminar. Cf. pp. 17, 91, 105, 164, 165, 199, 215, 295, and 342-343. Cf. also

- Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 21 and 25; Michel Lécureur, Raymond Queneau, p. 235; Jean Paulhan, Choix de lettres; Isabelle Rieusset, "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique"); Gisèle Sapir, La Guerre des écrivains, p. 459.
- Hollier, Denis. The College of Sociology 1937-1939. Trans. Betsy Wing. Collection "Theory and History of Literature," #41. Minneapolis: University of Minnesota Press, 1988. %% Hollier's text is not significantly changed from the original, but the citations appear here on pp. xii, xiii, 47, 85-86, 161, 202-203, 368, 403, 411-412, and 421.
- Hollier, Denis. "Plenty of Nothing." In A New History of French Literature. Ed. Denis Hollier et al. Cambridge, Massachusetts: Harvard University Press, 1989, pp. 894-900. %% Hollier gives a page of discussion to Le Chiendent and mentions Les Derniers Jours and other works in passing (pp. 896-897).
- Hollier, Denis. Cf. John Atherton, "Americans in Paris."
- Holmes, James. Cf. Ladislav Gara, ed., Translation and Translators.
- Holmqvist, Bengt. "Modern Fransman." Stockholms-Tidningen (Stockholm), an. \* #330 (5 december 1949), p. 13. %% Holmqvist does like Var Världen ända är liten (which means "How Small the World is"), C. G. Bjurström and Maj Odman's translation of Loin de Rueil into Swedish, even though he does not think that it is a classic.
- Hölz, Karl. "Die Provozierte Muse: Zur Theorie und Praxis des ordre arithmonomaniaque bei Raymond Queneau." Romanische Forschungen (Frankfurt), vol. 90 #2/3 (\* 1978), pp. 226-253.
- Hölz, Karl. "Raymond Queneau: Petite Cosmogonie portative." In Die moderne französische Lyrik: Interpretationen. Ed. Walter Pabst. Berlin: Schmidt, 1976, pp. 255-274.
- Hölz, Karl. "Tout est dit. - Der Literat im Konflikt: Mittelmaß des Kopisten oder poetisches Wissen des Fabulators." Romanistische Zeitschrift für Literaturgeschichte (Heidelberg), vol. 11 #3-4, (\* 1987), pp. 436-470. %% Hölz includes Queneau's ideas in an essay on the nature of writing in our century.
- Hölz, Karl. Cf. Michael Herrmann, "Connaissez-vous le Quai Lembour? Pour une topographie du jeu de mots."
- Holzberger, Carol-Ann. Cf. Stéphanie Malphettes, "Le Nouveau Roman sera interactif."
- Holzlehner, Iris. "Varietäten und Strukturen des Romans bei Raymond Queneau (unter besonderer Berücksichtigung von Pierrot mon ami)." Mémoire de maîtrise. Director René Andrienne. Mainz: Johannes-Gutenberg-Universität, 1986.
- Hoog, Armand. "Développement du surréalisme noir." Nef (Paris), an. 5 #47 (october 1948), pp. 105-108. %% Hoog makes a somewhat negative reference to Queneau's surrealism and ties it to Saint-Glinglin.
- Hoog, Armand. "L'Explosion du langage." Carrefour (Paris), vol. 4 #137 (30 avril 1947), p. 7. %% Hoog praises the Exercices de style and reprints "Notations" and "Surprises," then considers Queneau's style in a more general way.
- Hoog, Armand. "Flaubert et la terreur." La Nef (Paris), an. 5 #39 (février 1948), pp. 125-128. %% Hoog gives a most favorable review of Queneau's Preface to Bouvard et Pécuchet (1947: Le Point du jour), on which he embroiders.
- Hoog, Armand. "Il faut tuer cette morte." Carrefour (Paris), vol. \* #327 (19 décembre 1950),

- p. 10. %% Hoog looks exclusively at Queneau's views on the French language in this review of Bâtons, chiffres et lettres.
- Hoog, Armand. "Littérature contemporaine et mythologie." French Review (Baltimore), vol. 25 #6 (may 1952), pp. 430-436. %% Hoog barely more than mentions Queneau on pp. 430, 431, and 436.
- Hoog, Armand. "Today's Woman --- Has She a Heart?" Yale French Studies (New Haven, Connecticut), vol. \* #27 (spring - summer 1961), pp. 66-73. %% Hoog makes a brief mention of Zazie dans le métro (p. 72).
- Hoog, Armand. Cf. Queneau, "Langage académique."
- Hoogterp, P. W. CR of Les Enfants du limon. Het Franse Boek (Amsterdam), vol. # (avril 1939), p. %% Hoogterp's short review is positive but questions several aspects of Queneau's style.
- Hook, Sidney. Cf. Queneau, "Sidney Hook: The Contemporary Significance of Hegel's Philosophy."
- Hopper, Lynn. "Zazie Offers Challenge to Readers." The Indianapolis Star (Indianapolis, Indiana), vol. 58 #147 (30 october 1960), section 7, p. 4. %% In her review of Barbara Wright's translation of Zazie, Hopper stays with the altered language and the unfamiliarity of Americans with such textual development.
- Horák, Petr. "K Pojetí subjektu ve francouzském strukturalismu: od subjektu existence k bezsubjektové strukture." Filozoficky Casopis (Praha), vol. 36 #2 (\* 1988), pp. 239-257. %% Page 241, note 7, of this article refers to Queneau's 1963 article in Critique, "Premières Confrontations avec Hegel" (indicating that Queneau's article had appeared in issue number 195-196). This is written in Czech.
- Horne, Alistair. La Belle France. New York: Knopf, 2005. %% Horne just gives a superficial popular description of Zazie dans le métro on p. 390.
- Horst, Karl August. "Heiliger Bimbam." Bucherkommentare (Berlin), vol. # (15 märz 1966), p. %% Horst gives a brief review of Ludwig Harig and Eugen Helmlé's translation of Saint-Glinglin.
- Horton, Andrew M. "Growing Up Absurd: Malle's Zazie dans le métro from the Novel by Raymond Queneau." In Modern European Film-makers and the Art of Adaptation. Ed. Andrew M. Horton and Joan Magretta. New York: Frederick Ungar, 1981, pp. 63-77. %% The reference to Pauline Kael on p. 67, note 5, is incorrect; this article was by Brendan Gill. Cf. Ross Harris, Film as Literature, Literature as Film; Alistair Rolls, "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."
- Hoscheit, Jhemp. Cf. Frank Wilhelm, "A propos d'Exercices de style."
- Houdart, Dominique. Cf. Adeline Bouchut, "Marionette, mon cul!"
- Houppermans, Sjef. "D'un Raymond l'autre: Faits divers chez Roussel et Queneau." In Ecrire l'insignifiant: Dix Etudes sur le fait divers dans le roman contemporain. Ed. Paul Pelckmans and Bruno Tritsmans. Collection "Faux Titre," #191. Amsterdam: Rodopi, 2000, pp. 7-24. %% Houppermans reviews briefly how Roussel used "fait divers" in certain of his works and then gives much more space to how Queneau employed them in his own works, such as Cent Mille Millions de poèmes, Les Exercices de style, Les Fleurs bleues, Un Rude Hiver, "What a Life!," and Zazie dans le métro. He then comments on how the "faits divers" also played a role in his personal psychology and dreams.

- Houppermans, Sjef. Cf. Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.
- d'Houville, Gérard. "Lectures romanesques." La Revue des deux mondes (Paris), vol. \* #6 (15 mars 1959), pp. 342-343. %% D'Houville doesn't really care for Zazie dans le métro.
- Hovland, Ragnar. "Raymond Queneau." Vinduet (Kobnhaven), vol. 39 #1 (\* 1985), pp. 24-29. %% This is a general article on Queneau, followed by fifteen "exercices de style" translated into Danish.
- Hovland, Ragnar. "Raymond Queneau (1903-1976)." Innhold ( ), vol. #1 (1985), pp. 24-25.
- Hovland, Ragnar. Cf. Queneau, Stiløvingar.
- Howard, Richard L. "The Dark Continent from A to Z." New York Times (New York), vol. 124 #42708 (29 december 1974), "Book Review," p. 19. %% Howard tips his hat to Walter Abish's Alphabetical Africa but really doesn't like it at all.
- Howard, Tom. CR of Carol Sanders' translation of Odile. Small Press (Westport, Connecticut), vol. 8 #1 (february 1990), pp. 37-38. %% Howard judges this novel positively but not in the ordinary way.
- Howlett, Jacques. "Une Voix personnelle." Les Lettres nouvelles (Paris), an. 7 #8 (22 avril 1959), p. 15. %% Howlett article has a brief comment on Queneau's ability to create characters.
- Howlett, Sylvie. Cf. Jean-Paul Brighelli, Sylvie Howlett, Jeanne Dupuy, and Michel Dobransky, ed., Gogol: "Récits de Pétersbourg"; Renoir: "La Règle du jeu"; Queneau: "Les Fleurs bleues."
- Hoy, P. C. Cf. Christopher Shorley, "Critical Approaches to Queneau's Fiction: A Consideration of Language, Form, Themes, and Values."
- Hoyack, Louis. Cf. Queneau, "Louis Hoyack: Les Aubes de l'humanité" and "Louis Hoyack: Spiritualisme historique. Etude critique sur l'idée de progrès."
- Hoyer, Franz A. "Spiel mit der Sprache." Badische Zeitung (Offenburg), vol. # (2 januar1961), p. %% CR of Eugen Helmlé's German translation of Zazie in der Metro
- Hoyt, Elizabeth N. "Bounce Through Paris." The Cedar Rapids Gazette (Cedar Rapids, Iowa), vol. 78 #295 (30 october 1960), section 4, pp. 2 and 6. %% Hoyt finds Barbara Wright's translation of Zazie to be very funny but without any deeper meaning.
- Hubaux, Jean. "Gloires littéraires d'Europe." La Face à main (Bruxelles), an. 28 #21 (24 mai 1952), p. 16. %% Hubaux's review of the second volume of Les Ecrivains célèbres is extended and critical, but he only mentions Queneau and his role once.
- Hubert, Pascal. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."
- Hubert, Renee Riese. "Miró and Breton." Yale French Studies (New Haven, Connecticut), vol. \* #31 (\* 1964), pp. 52-59. %% Hubert simply mentions Queneau on p. 52.
- Hubin, Michel. "Un Important Fonds Raymond Queneau à Verviers?" Le Soir (Bruxelles), an. 90 #296 (19-20 décembre 1976), p. 12. %% Hubin merely mentions the possibility of Queneau's manuscripts coming to the CDRQ but fills out the notice in speaking of Queneau's relations with André Blavier. Cf. Anonymous, "La Bibliothèque de Queneau leguée à la ville de Verviers," "Un Centre de recherches sur Queneau à Verviers," and "L'Oeuvre littéraire de Raymond Queneau a pris place à la Bibliothèque centrale."

- Hübner, Ulrich. "Probleme der Verknüpfung in Kallimachos' Apollonhymnos." Hermes: Zeitschrift für Klassische Philologie (Stuttgart), an. 120 #3 (\* 1992), pp. 280-290. %% Hübner mentions Queneau's Exercices de style in note 18 (p. 283).
- Hudson, Kevin Roy. "Les Fleurs bleues: Hermétisme et prototype d'holoroman oulipien." PhD at the University of Cincinnati (Ohio), 2002. Director Michele Vialet. Dissertation Abstracts International, vol. 63 #01 A (july 2002), p. 204. %% Hudson attempts to appreciate Les Fleurs bleues as a holistic work rather than by analysis of the various personal and literary elements which might be present in it, something which the image of peeling an onion represents metaphorically. His approach centers on the role of the dreamer. Hudson begins with an overview of the major critical approaches to Les Fleurs bleues and of the Oulipo's mathematical experiments on literature which lead to theorizing the "holo-poem." He proceeds then to isolate and analyze the problematic nature of the novel and then, synthesizing these elements, concludes by applying the analogy of a hologram to the novel and showing that Les Fleurs bleues is an oulipian prototype of a "holonovel."
- Hüe, Denis. Cf. Bernard Baillaud, "Les Enfants du Limon, roman d'autorité," "Raymond Queneau autour d'Une Histoire modèle: L'Histoire, le malheur, le récit (I) and (II)," "Raymond Queneau, La Petite Cosmogonie portative: Pour une poétique du nucléaire," and "Raymond Queneau, la polymérisation des sirènes."
- Hughes, Robert. "Fluent, Electric, Charming." TIME (Chicago), vol. 126 #6 (30 december 1985), pp. 79-80. %% Hughes compares Jennifer Bartlett's painting to Queneau's Exercices de style.
- Huglo, Marie-Pascale. Cf. Tanka Gagné Tremblay, "Du pastiche imaginaire de traduction chez Raymond Queneau: Le Cas de On est toujours trop bon avec les femmes."
- Hugnet, Georges. Pleins & déliés. Paris: Guy Authier, 1972. %% Hugnet just mentions Queneau on pp. 232, 245, 249, and 296.
- Hugnet, Georges. Cf. Queneau, Preface to the catalogue of the Georges Hugnet exposition at the Galerie de l'Orfèvrerie Christofle in Paris (25 juin -- 10 juillet 1948).
- Huguenin, Daniel. "Bords, par Raymond Queneau." Jeune Patron (Paris), an. 18 #171 (janvier 1964), p. 37. %% The author reviews this anthology in a friendly and perspicacious manner.
- Huguenin, Jean-René. "Comment l'esprit vient aux encyclopédies." Arts (Paris), an. \* #550 (11 janvier 1956), p. 6. %% Huguenin compares the Encyclopédie de la Pléiade to the Encyclopédie française in some detail.
- d'Hugues, Philippe. "L'Intenable Gageure de Raymond Queneau." Le Figaro (Paris), an. \* #16800 (19 août 1998), p. 20. %% D'Hugues looks at Queneau's fascination with film from the point of view of the comments he makes in his Journaux (1914-1965). Quite interesting.
- Hultsch, Eric. "Raymond Queneau." Anstoß + ARGUMENTE (Wien), an. 11 #2 (februar 1973), pp. 20-21. %% This is a general review of Queneau's writings, especially his novels.
- Humblot, Catherine. "Pierre Chevalier, le téléfilm hors cadre." Le Monde (Paris), an. 59 #18029 (11 janvier 2003), p. 30. %% Chevalier says that "Queneau me donnait toujours un petit pourboire" when he served as a "garçon de course chez Gallimard."



- Humblot, Catherine. "Queneau, Pierrot mon ami, huit invités, un singe..." Le Monde (Paris), an. 41 #12121 (16 janvier 1984), "Le Monde dimanche," p. viii. %% Humblot previews a televised discussion of Queneau's Pierrot mon ami done by Pierre Dumayet and Robert Bober. Cf. the entries under their names.
- Humbourg, Pierre. "A Paris... entre nous." Nice-matin (Nice), an. 50 #1842 (3 octobre 1950), p. 5. %% Humbourg likes Queneau's lyrics for "La Croqueuse de diamants."
- Humbourg, Pierre. "A Paris... entre nous." Nice-matin (Nice), an. 6 #2008 (18 mars 1951), p. 5. %% This is the same text as in his other article of the same name in the Tribune St-Etienne (17 mars 1951).
- Humbourg, Pierre. "A Paris... entre nous." Tribune St-Etienne (St-Etienne), an. # (17 mars 1951), p. %% Humbourg's column reviews literary and theater life, and in this context he refers to Queneau's election to the Académie Goncourt and to some of Queneau's work. This is the same text as in his other article of the same name in Nice-matin (18 mars 1951).
- Humbourg, Pierre. "A Paris... entre nous." Nice-matin (Nice), an. 7 #2387 (30 mars 1952), p. 5. %% Humbourg gives only a basic presentation of Si tu t'imagines.
- Humbourg, Pierre. "Ce Fleuve ou ce ruisseau: La Poésie." Le Relais (Paris), an. 2 #27 (25 avril 1952), p. 2. %% About half of Humbourg's article is a pleasant but average review of Si tu t'imagines.
- Humbourg, Pierre. Fantômes sur papier blanc. Paris: Editions Bellenand, 1951. %% Humbourg thinks that Queneau is a real poet (p. 120) but does not appreciate his challenge to the current insistence on correct spelling (p. 233).
- Humbourg, Pierre. "Nos (demi) Dieux prévoient l'avenir..." Caliban (Paris), vol. \* #47 (janvier 1951), p. 43. %% Humbourg seems to think that he is giving a brief pastiche of Queneau's thought/style.
- Humbourg, Pierre. "Le Vol d'Icare." Le Hérisson (Paris), an. \* #1177 (14 novembre 1968), p. 15. %% Humbourg concentrates on recounting the plot.
- Hume, Kathryn. Fantasy and Mimesis. Responses to Reality in Western Literature. New York: Methuen, 1984. %% Hume comments that the Vol d'Icare is a challenge to reality (p. 48), that Queneau finds the inadequacy of language an obstacle to valid interpretation (p. 57), and that the Exercices de style is a revelation of the impossibility of objectivity (pp. 133-134) and shows us the falseness of our assurances (p. 195).
- Humeau, Edmond. CR of Georges-Armand Masson's A la façon de... Arts (Paris), vol. \* #239 (2 décembre 1949), p. 2. %% Humeau alludes to the fact that Masson's book has a pastiche of Les Temps mêlés.
- Humeau, Edmond. "Courrier des lettres." Arts (Paris), an. \* ## (16 mars 1951), p. 2. %% Humeau presents Queneau as the new member of the Académie Goncourt but also discusses the preponderance of Gallimard in the world of French publishing.
- Humeau, Edmond. "Justice pour Henry Miller." Arts (Paris), vol. \* ## (27 avril 1951), p. 2. %% Humeau rather angrily denounces the charges against four "libraires" for having offered Henry Miller's Sexus.
- Humeau, Edmond. "Si les poètes ne s'entendent plus." Nouvelles à la main (Bruxelles), an. 15

#2 (new series) (\* 1977), pp. 18-23. %% Humeau notes the names of the poets who had died in 1976, including Queneau, then adds (p. 19) "Tout de même, il me sera donné de saluer une heureuse information: les manuscrits et les oeuvres écrites de Raymond Queneau ont été remis par son fils à André Blavier, bibliothécaire de Verviers mais surtout poète et pataphysicien qui fut l'un des vrais amis de Queneau. La remise des documents a donné lieu à une cérémonie au cours de laquelle les représentants de la ville ont annoncé la prochaine création à Verviers d'un Centre Raymond Queneau. Qu'ils tiennent parole, c'est tout ce que je souhaite pour nos successeurs en espérant qu'ils s'inspirent de la liberté d'esprit et de l'indépendance salutaire que l'oeuvre et l'homme manifestent. Vive Queneau, certes."

Humeau, Edmond. "Sur une nouvelle littérature française." Arts (Paris), vol. \* #247 (27 janvier 1950), p. 2. %% Humeau is reviewing two books, one of which is Claude Roy's Descriptions critiques. Humeau agrees with Roy's evaluation of "L'explication des métaphores."

Humez, Ph. "Les 'Exercices de style' de Raymond Queneau: Keskecéchouette!" Eure Inter (Evreux), vol. \* #392 (17 mars 1983), p. 13. %% This is a fairly typical revue of the Jacques Seiler troupe's performance.

Hummel, Jean-Marie. "Raymond Queneau." Compact disk Jacques Canetti 107752. 1991? %% Hummel wrote the music for these songs as well as singing them. This disk includes Queneau's Fendre les flots: "Le Premier Voyage"; Battre la campagne: "Chanter comme un cheval"; Courir les rues: "Une Famille bien parisienne," "Bataclan II," "Renfort I," and "Renfort II"; and Si tu t'imagines: "Si la vie s'en va." It also includes a number of "unpublished" poems: "The Lake Isle" (which can be found in Queneau's Oeuvres complètes, vol. I, p. 731), "Auprès de la fontaine" (p. 850), "Bout de l'an" (p. 720), "Petits Cinémas" (p. 819), "Les cinémas ouvrent la nuit" (p. 808), "S'amuser sans se fatiguer" (p. 749), "Elle m'envoie au bain" (p. 783), "Petit être de raison" (p. 773), "Sur le grand mât" (p. 901), "La Complainte des ouatures sur les trottoirs" (p. 876), "Un Peu de calme" (p. 882), and "Quelle est donc cette éclaircie" (p. 891).

Hummel, Jean-Marie. Cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande," p. 205.

Hunnius, Klaus. "Andreas Blank: Literarisierung von Mündlichkeit: Louis-Ferdinand Céline und Raymond Queneau." Zeitschrift für französische Sprache und Literatur (Wiesbaden), vol. 103 #1 (\* 1993), pp. 44-46.

Hurezanu, Daniela. Cf. Queneau, "Shadow Lengthening."

Hurley, Andrew. Cf. Roger Shattuck, "Superliminal Note."

Hurst, Alastair. Cf. Chris Andrews, "Protocol and Project: The Oulipo and the Process of Writing"; Jacques Birnberg, "'Vieillir' by Raymond Queneau: A Self-Mocking Elegy."

Hurtado Albir, Amparo. La Notion de fidélité en traduction. Collection "Traductologie," #5. Paris: Didier, 1990. %% Hurtado Albir uses (pp. 79-82) the variations of the Les Exercices de style and two translations of the first lines of Zazie dans le métro into Spanish as examples of the difficulty of finding a "faithful" translation of the original author's style.

Hurtin, Jean. "Dictionnaire des poètes." Magazine littéraire (Paris), vol. \* #247 (novembre 1987), pp. 46-57. %% Hurtin mentions Queneau and his poetry in a very general way on p. 53.

- Huser, France. "Le Doux Chantre des pauvres types." Nouvel Observateur (Paris), vol. \* #702 (23 avril 1978), p. 95. %% Huser's article theoretically concerns the exposition at the Bibliothèque municipale du Havre.
- Hussenot, Olivier. Ma Vie publique en six tableaux. Paris: Editions Denoël, 1977. %% The introduction is by Queneau (p. 9, the same as his "Olivier Hussenot"), and the other pages treat Hussenot's production of the stage versions of Zazie dans le métro (pp. 141-143) and Le Vol d'Icare (p. 159).
- Hussenot, Olivier. Cf. Anonymous, (Blurb on Dimanche de la vie as a film); Henry Chapier, "Zazie-rama"; L.-R. Dauven, "A mon avis"; Nicole Hirsch, "Boris Vian fera un opéra pour la compagnie Grenier-Hussenot"; Christian Plume, "Zazie dénaturée"; Queneau, "Olivier Hussenot" and "Reflexions de Raymond Queneau l'auteur"; Claude Rameil, "Olivier Hus-senot"; and anything relating to the stage versions of Zazie dans le métro and Loïn de Rueil and the film version of Dimanche de la vie.
- Husserl, Edmund. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 43-44; Gerhard Dörr, "Queneau et 'la matière d'Allemagne': Lectures et relectures entre 1919 et 1933"; Christopher Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934," p. 189. There are some sort of manuscript notes available at the CDRQ under "Husserl."
- Huvet, Michel. "Exercices de style: La Pataphysique sur scène." Le Bien public (Trois Rivières, Québec?), an. # (9 mars 1982), p. %% Huvet could hardly be more pleased with the show Jacques Seiler and his company put on.
- Hyatte, Reginald. "'Lexique zazique': A Lexical Guide to the Reading of Queneau's Zazie dans le métro." French Review (Champaign, Illinois), vol. 56 #2 (december 1982), pp. 295-300. %% Hyatte is most interested in providing a lexicon for use in the classroom, but he does loosely categorize the various sorts of word changes and references which Queneau uses.
- Hylinger, Claes. Cf. Queneau, "En Barättelse pa ert vis."
- Hyslop, Beatrice F. "Historical Publication Since 1939 on the French Revolution." Journal of Modern History (Chicago), vol. 20 #3 (september 1948), pp. 232-250. %% Hyslop indirectly refers to Queneau's "Les Etats-Unis et la Révolution française" (Europe, 15 juillet 1939) twice, on pp. 234 and 250.
- Ikuta, Kosaku. Cf. Queneau, Chikatetsu no Sazie.
- Illiano, Antonio. "Tradizione e novità nell'ispirazione cosmogonica di Calvino." South Atlantic Bulletin (Chapel Hill, North Carolina), vol. 36 #1 (january 1971), p. 47. %% This is the summary of a paper which Illiano gave at a convention; he seems to have mentioned Queneau's influence on Calvino.
- Illyés. Cf. László Szabó, Hunok nyugaton.
- Imbert, Patrick. "L'Origine et la fin." Canadian Review of Comparative Literature (Edmonton, Alberta), vol. 18 #1 (march 1991), pp. 15-27. %% Imbert cites (p. 15) "Un forceps les amena, un corbillard les remporte" from chapter 8 of Zazie dans le métro.
- Imbourg, Pierre. "Chez nos éditeurs." Le Papetier-libraire (Paris), an. 20 #150 (septembre 1949), p. 66. %% Claude Roy presents his Le Poète mineur and begins with "Le Poète

- mineur... «Quelle humilité» m'a dit Raymond Queneau. Et Guillevic: «Quel orgueil». Mais non, j'ai simplement le goût de l'exactitude."
- Imrie, Malcolm. Cf. José Pierre, ed., Investigating Sex: Surrealist Discussions 1928-1932.
- Inbar, Avital. Cf. Queneau, Ha-Yom ha-Shevi'i shel ha-hayim.
- L'Indiscret. "De l'un à l'autre." Aux Ecoutes (Paris), an. 33 #1407 (13 juillet 1951), p. 23. %% Queneau invents a slogan for a line of brassieres: "Comme on connaît les seins, on les honore."
- Ingold, Felix Philipp. "OuLiPo." In his Das Buch im Buch. Berlin: Merve Verlag, 1988, pp. 130-137. %% This is the same as his "OuLiPo. Hinweis auf den 'Werkkreis für potentielle Literatur'," the one found in Vermittlungen.
- Ingold, Felix Philipp. "OuLiPo. Hinweis auf den 'Werkkreis für potentielle Literatur.'" Neue Zürcher Zeitung (Zürich), an. 205 #142 (22 juni 1984), "Literatur und Kunst," pp. 35-36. %% This is only in the "foreign edition" ("Fernausgabe").
- Ingold, Felix Philipp. "OuLiPo. Hinweis auf den 'Werkkreis für potentielle Literatur.'" In Vermittlungen. Kulturbewusstsein zwischen Tradition und Gegenwart. Ed. Hanno Helbling and Martin Meyer. Zürich: Verlag Neue Zürcher Zeitung, 1986, pp. 241-247. %% This work seems to be an anthology of articles from the "Literatur und Kunst" section of the Neue Zürcher Zeitung. Ingold's work originally appeared there on 22 juni 1984.
- Ingold, Felix Philipp. "Oulipo. Hinweis auf den 'Werkkreis für potentielle Literatur.'" Vive la littérature! Französische Literatur der Gegenwart. Ed. Verena von der Heyden-Rynsch. München, Wien: Hanser, 1989, pp. 214-218. %% The version appearing here is about 90% of the text in Vermittlungen.
- Insana, Jolanda. "I Fiori blu di Raymond Queneau reinventati da Italo Calvino." Gazzetta del sud (Messina, Italia), an. # (20 febbraio 1968), p. . %% This appears to be a relatively average review of Calvino's translation of Les Fleurs bleues.
- Interim. "De Queneau à Pirandello." Le Parisien libéré (Paris), an. 4 #804 (17 avril 1947), p. 2. %% The author has some insights into the weaknesses of this production of "En passant."
- Interim. "'Zazie' aux Trois Baudets." Lettres françaises (Paris), an. \* #803 (17 décembre 1959), p. 8. %% The author is one of the few who found this stage production of Zazie dans le métro to be well done. He also describes some of the other elements included in the evening's entertainment.
- Ιωαννίδου, Γιώτα. Cf. Queneau, Το Δέρμα των ονείρων.
- Ionesco, Eugène. "La Cantatrice vingt ans après." L'Express (Paris), international edition vol. \* #1383 (9 janvier 1978), pp. 15-18. %% Ionesco says that he was trying to do the same thing that he later saw Queneau do in Exercices de style. There is no evident original version.
- Ionesco, Eugène. "Dernières Rencontres." Phrématique (Paris), an. 8 #30-31 (hiver 1984), pp. 14-19. %% Ionesco recounts his last contacts with Queneau and other literary figures. In the case of Queneau (p. 14), it was a phone call which Ionesco's wife initiated to the hospital in which Queneau died. Cf. Raphaël Sorin, "Les Dernières Rencontres d'Ionesco."
- Ionesco, Eugène. "La Littérature d'aujourd'hui." Temps mêlés #150 + 1 (printemps 1978), pp. 18-19. %% Ionesco comments on his own work and the effect of certain of Queneau's works on him.

- Ionesco, Eugène. "Quelques Nouvelles Raisons de désespérer." Nouvelle Revue française (Paris), vol. \* #303 (avril 1978), pp. 70-79. %% Ionesco says "Il y a Queneau tout de même, parce qu'il ne prend pas la littérature au sérieux et parce que la littérature n'est pour lui qu'un jeu libre, gratuit."
- Ippolito, Jean-Christophe. "L'Écriture parodique dans Les Fleurs bleues de Raymond Queneau: Analogies avec l'écriture de Zazie dans le métro et Le Vol d'Icare." Mémoire de maîtrise. Directeur Roland Chollet. Paris: Université de Paris IV (Sorbonne), 1984. %% Zazie dans le métro and Le Vol d'Icare are almost entirely absent from a very detailed work on Les Fleurs bleues.
- Ippolito, Jean-Christophe. "Queneau et Robbe-Grillet." A paper for the "séminaire de D.E.A." at Université de Paris IV (Sorbonne), 1985-1986. %% This touches on Le Chiendent, Loin de Rueil, and Les Fleurs bleues.
- Ireland, Susan. "The Comic World of Jacques Roubaud." Esprit créateur (Baton Rouge, Louisiana), vol. 31 #4 (winter 1991), pp. 22-31. %% Ireland explains how Roubaud has a fundamental reference to Queneau's Pierrot mon ami in his La Belle Hortense and his L'Enlèvement d'Hortense; she also points to Roubaud's use of the sextine at one point, mentioning Queneau's work on that form.
- Ireland, Susan. "Jacques Roubaud." In The Contemporary Novel in France. Ed. William Thompson. Gainesville: University Press of Florida, 1995, pp. 163-183. %% Ireland considers Roubaud's concerns as an author, especially in regard to Le Grand Incendie de Londres, and naturally Queneau figures quite prominently along with the Oulipo.
- Ireland, Susan Elizabeth. "Reflexivity in the Contemporary French Novel." PhD at the University of Colorado (Boulder), 1990. Director Warren F. Motte. Dissertation Abstracts International, vol. 51 #6 (december 1990), pp. 2036-2037-A. %% Ireland considers works by André Gide, Alain Robbe-Grillet, Claude Simon, Robert Pinget, Queneau, Georges Perec, and Jacques Roubaud in this light. Only part of one chapter deals with Queneau's Le Vol d'Icare, but she also considers the Oulipo in some detail, with concentration on Georges Perec and Jacques Roubaud.
- Irvine, Ann. CR of Queneau's Children of Clay. Library Journal (New York), vol. 123 #13 (august 1998), p. 133. %% Irvine's very brief review is more of a summary of plot lines than anything else.
- Irwin, Michael. "Reconstructions." London Review of Books (London), vol. 3 #3 (19 february 1981), pp. 18-19. %% Average review of Barbara Wright's We Always Treat Women Too Well.
- Isou, Jean Isidore. Les Journaux des dieux (chap. I). Précédé de "L'Essai sur la définition, l'évolution, et le bouleversement total de la prose et du roman" avec un préface-défi de Maurice Lemaître. Paris: Aux Escaliers de Lausanne, 1950. %% Pages 200-201 and 221-222 are from Lemaître's "Essai," and they have some highly negative comments on Queneau. The Isou pages (unnumbered) would most closely relate to Queneau's "Pictogrammes."
- Isou, Isidore. "Les Pompiers du nouveau roman I." Poésie nouvelle (Paris), vol. \* #4 (juillet-septembre 1958), pp. 6-37. %% Isou wrote this article in the first person but refers to himself in the third. He belittles Nathalie Sarraute and Alain Robbe-Grillet, with a few

in-sulting references to Queneau on pages 6 and 7, as he tries to show that the whole "nou-veau roman" is actually watered-down James Joyce.

- Isou, Isidore. "Les Pompiers du nouveau roman II." Poésie nouvelle (Paris), vol. \* #5 (octobre-décembre 1958), pp. 4-23. %% Isou continues, attacking Michel Butor, Nathalie Sarraute, and Alain Robbe-Grillet, with the same sort of reference to Queneau as before (p. 16).
- Isou, Isidore. This was the pseudonym of Isaac Goldstein, a Romanian. Cf. Anonymous, "La Chasse à l'obscénité"; Anonymous, ed., "Correspondance Jean Paulhan - Maurice Lemaître sur le lettrisme"; André Billy, "Les Propos du samedi"; François Caradec, "Lettristes et tzaristes"; Jean-Paul Curtay, La Poésie lettriste; Michel Lécureur, Raymond Queneau, pp. 296 and 404-405; Maurice Lemaître, "Fragment d'une lettre adressée à Monsieur Pierre Descaves"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 128, 356 (note 135), and 377 (note 320).
- Israël, Abigail. Cf. Luis Buñuel, My Last Sigh.
- Israël, Madeleine. Cf. Queneau, "Madeleine Israël: Jules Romains, sa vie, son oeuvre."
- Ivarsson, Jan. Cf. Queneau, "Raymond Queneau. Stilövningar"; Jacques Roubaud et al., "Les Exercices de style de Raymond Queneau. Table ronde présidée par Jacques Roubaud."
- Izoard, Jacques. "Ode inactuelle à André Blavier." Amis de Valentin Brû #24-25 (janvier 2002), pp. 75-76. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Izoard offers a poem with a few lines of introduction.
- J., A. "Roger Rabiniaux, pour L'Honneur de Pédouzigue (sic) a décroché le Prix Claire Belon 1951." Libération (Paris), an. 7 #2027 (15 mars 1951), p. 2. %% The author does a bit more than mention Queneau's preface to Rabiniaux's book.
- J., M. CR of Le Dimanche de la vie. Aux Ecoutes (Paris), an. 34 #1449 (2 mai 1952), p. 22. %% The author does not like Le Dimanche de la vie: s/he finds it "agaçant."
- J., P. "La Limousine transformée en autobus." La Montagne (Clermont-Ferrand), an. 71 #23483 (1<sup>ier</sup> février 1990), p. 5. %% The author reviews a theater presentation of Les Exercices de style. Cf. Anonymous, "Les Exercices de style de Raymond Queneau"; J.-M. D., "Les Exercices de style: La Virtuosité"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."
- Jaar, Alfredo. Cf. Janet Zweig, "Ars Combinatoria and the Book."
- Jaccard, Roland. Cf. Alain de Mijolla, "La Psychanalyse en France."
- Jaccommard, Hélène. "Poétiser la vie." Essays in French Literature (Nedlands, Australia), vol. \* #31 (novembre 1994), pp. 1-17. %% Jaccommard considers some of the qualities of the modern verse autobiography, and she refers to Queneau's Chêne et chien a number of times in her analysis.
- Jaccottet, Philippe. "Le Dimanche de la vie." Nouvelle Revue de Lausanne (Lausanne), an. 84 #60 (12 mars 1952), p. 1. %% Jaccottet speaks somewhat of Queneau's style, but for the most part he simply recounts the plot of the novel.
- Jackson, Kevin. "As Easy as ABC." The Independent (London), an. \* #2381 (7 juin 1994), p. 24. %% Jackson writes of the Oulipo in 26 sentences, each starting with a different letter of the alphabet. He touches all the usual bases (Perec's La Disparition, La Vie mode d'emploi, and Le Grand Palindrome) as he describes many of Perec's interests and achievements. He also announces an oulipian evening centered on Harry Mathews and

- the appearance of Gilbert Adair's A Void, the translation of La Disparition into English.
- Jackson, Kevin. "There's Method in the Madness." The Independent (London), an. \* #3893 (10 april 1999), p. 10. %% Jackson presents Harry Mathews and Alastair Brotchie's Oulipo Compendium by describing various Oulipo techniques.
- Jackson, Susan K. "A Matter of Survival: 'Littérature' and 'Littérateurs'." Romance Quarterly (Lexington, Kentucky), vol. 38 #3 (august 1991), pp. 319-329. %% Jackson just mentions (p. 319) the 1955 Histoire des littératures.
- Jacob, André. "Signifiante et philosophie." Degrés (Bruxelles), an. 15 #49-50 (printemps-été 1987), pp. f1-f18. %% Jacob just barely mentions the Exercices de style (p. f12).
- Jacob, Gilles. "Gageures." Les Nouvelles littéraires (Paris), an. 46 #2117 (28 mars 1968), p. 14. %% This has only a quick reference to the film version of Zazie dans le métro.
- Jacob, Gilles. "Zizanie dans le métro." Les Nouvelles littéraires (Paris), an. 46 #2121 (25 avril 1968), p. 16. %% The title is as close a reference to Queneau as this article gets; Paul Gayot used the same title in a very good article.
- Jacob, Max. "Lettres à Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 213-230. %% These letters date from 31 mai 1937 to octobre 1943. Jacob speaks of Loin de Rueil, Janine Queneau, literature, and daily life. This article reappeared in the 1999 edition. Cf. Michel Lécureur, Raymond Queneau, p. 193.
- Jacq, Bruno. "Le Havre rend hommage à Queneau." Amis de Valentin Brû #34-35 (juillet 2004), p. 144. %% Jacq describes and comments on an exhibit in the foyer of the Le Havre Hôtel de Ville which ran during the month of march in 2003. The central focus of the exhibit consisted of the illustrations from the new Gallimard edition of Les Exercices de style, but there were also photos of Queneau.
- Jacquenod, Raymond, Daniel Desportes, and Joëlle Keraven, ed. Objectifs lire-écrire: 4<sup>ième</sup>. Paris: Bordas, 19 %% The editors include a passage from towards the end of the first chapter of Les Fleurs bleues (pp. 135-136).
- Jacques, Jean. "Le Styrene de Queneau revisité." Libération (Paris), an. \* #6100 (26 décembre 2000), p. 7. %% Jacques concentrates on the nature of styrene, its origin, the dangers it poses, etc. in what is at root a commentary on our changing perception of chemistry. He refers to Queneau 's poem only somewhat incidentally.
- Jacquot, Jean. Cf. Henri Lefebvre, "Essai sur les arts poétiques modernes"; Albert-Marie Schmidt, "Les Poètes retrouvent la parole."
- Jacquot, Joëlle. Cf. Anonymous, "Zazie sur scène" and "Zazie découvre enfin son métro"; Paul Giannoli, "Zazie m'a dit"; Yves Lemar, "Chargé de prix"; Laurent Lemire, "Queneau, l'homme précaire." There is also something in Bulletin de la NRF #145 (janvier 1960), p. 10: a picture of Queneau, Jacques Canetti, Olivier Hussenot, and Joëlle Jacquot and the blurb "Aux Trois-Baudets, Olivier Hussenot a fait une adaptation de Zazie dans le métro d'après le livre de Queneau. Le spectacle dure trois quarts d'heure. L'interprète a l'âge de Zazie." Cf. also the "Theater version" section under Zazie dans le métro in the subject section.
- Jaeger, Gérard A. Cf. Gilbert Pestureau, "Le Havre: Porte du rêve pour Raymond Queneau et

quelques autres."

Jakobi, Marianne. Cf. Julien Dieudonné and Marianne Jakobi, ed., Correspondance Dubuffet-Paulhan (1944-1968).

Jakobson, Roman. Cf. Carolina Diglio, "Testo come pretesto."

Jakubec, Doris. Cf. Jérôme Meizoz, "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)."

Jaladis, Georges. Cf. Queneau, "Million de faits."

Jaloux, Edmond. "L'Esprit des livres." Les Nouvelles littéraires (Paris), an. \* #916 (4 mai 1940), p. 3. %% Jaloux is rather reserved in his praise of Un Rude Hiver. Cf. Noël Arnaud, "Politique et polémique dans les romans de Raymond Queneau"; Queneau, Journaux (1914-1965), p. 456.

Jaloux, Edmond. "Les Livres." Excelsior (Paris), an. 27 #9427 (5 octobre 1936), p. 6. %% Jaloux finds that the characters of Les Derniers Jours are empty and lacking in any ideals and that the tone of the novel is sad, bitter, and satirical; he likes it.

Jaloux, Edmond. "Les Livres." Excelsior (Paris), an. 30 #10366 (4 mai 1939), p. 6. %% Jaloux merely mentions a Queneau novel in passing, presumably Les Enfants du Limon, which he promises to discuss in a later article; he had not done so by the end of June.

Jaloux, Edmond. "Roman ou document?" Le Jour (Paris), an. 4 #241 (29 août 1936), p. 2. %% Jaloux finds Queneau's Les Derniers Jours cynical without being negative and compares Queneau's view of the generation following World War I with those of other authors. Jaloux believes the novel to be of good quality.

James, Alison. CR of Peter Consenstein's Literary Memory, Consciousness, and the Group Oulipo. Romanic Review (New York), vol. 93 #4 (novembre 2002), pp. 474-478. %% James gives a very balanced review of this book, very sympathetic to Consenstein's approach and insight but not neglecting the problems she sees with it.

James, Alison. "Fear of Falling: The Myth of Icarus in La Vie Mode d'emploi." Romanic Review (New York), vol. 91 #4 (novembre 2000), pp. 505-522. %% James does more than just mention Queneau in regard to Le Vol d'Icare (pp. 508-509).

James, John. "Droppem Blossom." Flame (Colchester, England), vol. \* #3 (march 1967), p. 48. %% This is a distant or very loose translation of "Si tu t'imagines..."

Jameson, Storm. "Ghost-Ridden Past." Sunday Times (London), vol. \* #7152 (12 June 1960), p. 28. %% Jameson likes Barbara Wright's translation of Zazie but merely reveals the general plot.

Jameson, Storm. Parthian Words. London: Collins & Harvil Press, 1970. %% Jameson just says (p. 59) that Queneau's works are not surrealist because he has them completely under rational control.

Jamet, Claude. "Mon Ami Queneau." In Images de la littérature. Paris: Fernand Sorlot, 1943, pp. 91-96. %% This is the same as his "'Mon Ami Queneau' au clair de la lune."

Jamet, Claude. "'Mon Ami Queneau' au clair de la lune." La France socialiste (Paris), an. 2 #310 (7 novembre 1942), p. 2. %% Jamet's review of Pierrot mon ami rises well above the usual without being exceptionally enlightening.

Jamet, Dominique. "Jean-Jacques Servan-Schreiber contre Jacques Chaban-Delmas: Le Défi girondin." Le Figaro littéraire (Paris), vol. \* #1269 (14 septembre 1970), pp. 8-11. %% Jamet merely has an oblique reference or two to Zazie dans le métro.

Jamet, Dominique. "Zazie dans le porno." Le Quotidien de Paris (Paris), an. \* #1239 (18 no-



vembre 1983), p. 35. %% Jamet reviews the Denise Péron - Christian Giudicelli production of Le Journal intime de Sally Mara at the Lucernaire; Stéphanie Loïk starred. Jamet shows much more perspicacity than the average reviewer.

Jamin, Jean. Cf. Michel Leiris, Journal 1922-1989; Sally Price and Jean Jamin, "A Conversation with Michel Leiris."

Jan, G. Cf. Camille Bloomfield, "Présentation des archives de l'Oulipo - 1975-1976."

Jannoud, Claude. "Le Mystère Queneau." Le Sud Ouest dimanche (Bordeaux), an. \* #2752 (16 juin 2002), "Loisirs," p. 10. %% Jannoud gives a glowing summary of Queneau's life, barely mentioning the three works he is supposedly reviewing: Michel Lécureur's biography of Queneau, the second volume of Les Oeuvres complètes de Raymond Queneau, and Queneau's Comprendre la folie.

Janot et Colin. "Retour du roman en vers." Micromégas (Paris), an. 2 #11 (10 août 1937), p. 8. %% After a weak introduction the authors offer 4 relatively long selections from Chêne et chien.

Jans, Adrien. "Au fil d'une année de poésie." Revue générale belge (Bruxelles), vol. 89 #10 (15 février 1953), pp. 635-647. %% Jans has very brief comments on several of Queneau's poems from Chêne et chien, Si tu t'imagines, and Les Ziaux (pp. 646-647).

Jans, Adrien. "L'Encyclopédie de la Pléiade. Borne d'un nouvel humanisme." Le Soir (Bruxelles), an. 70 #87 (28 mars 1956), p. 9. %% Jans just presents the L'Encyclopédie de la Pléiade as it first begins to be published, with concentration on the first volume.

Jans, Adrien. "Les Fleurs bleues." Le Soir (Bruxelles), an. 79 #125 (27 mai 1965), p. 11. %% Jans spends most of his column on describing the plot.

Jans, Adrien. "L'Ivrogne dans la brousse." Le Soir (Bruxelles), an. 67 #218 (8 août 1953), p. 7. %% The footnote refers to a column by Jans in the 1 août issue, not in the usual place but on p. 7.

Jans, Adrien. "Un Quart d'heure avec... Raymond Queneau: Du Be-bop au coeur de l'homme."

Le Soir (Bruxelles), an. 66 #32 (2 février 1952), p. 7. %% This is an interview on the occasion of a Queneau visit to Brussels. Cf. Jean de Beucken, "Raymond Queneau à Bruxelles" and "Raymond Queneau, poète"; Fantasio, "Ce Mois qui court"; Marcel Hennart, "Les Midis de la poésie."

Jans, Adrien. "Raymond Queneau à Bruxelles." Essor du Congo (Elisabethville, Belgian Con-

go), an. 24 #8583 (16 février 1952), p. 9. %% This is a very general article soon after Queneau's visit to Brussels but which has almost no relation to the city.

Jans, Adrien. "Raymond Queneau. Zazie dans le métro." Le Soir (Bruxelles), an. 77 #29 (4 février 1959), p. 9. %% This review is positive but ordinary.

Jans, Adrien. "Visages du roman contemporain, III: Michel d'Hermies et Raymond Queneau."

Le Soir (Bruxelles), an. 72 #77 (19 mars 1958), p. 8. %% This is also a fairly general article.

Jans, Adrien. "Le Vol d'Icare." Le Soir (Bruxelles), an. 82 #260 (6 novembre 1968), p. 24. %% Jans is rather superficial.

Jansen, Conrad. "Zazie et son critique." Cahiers des saisons (Paris), vol. \* #16 (printemps 1959), pp. 62-63. %% Jansen just refers to Jean Blanzat's "Zazie dans le métro" without

saying much of anything.

- Janvier, Ludovic. "Plaine-langue." Nouvelle Revue française (Paris), vol. \* #433 (février 1989), pp. 33-42. %% Janvier just mentions Queneau's name (p. 40) in an article on Ponge.
- Janzon, Ake. "Bok marginalen." Svenska Dagbladet (Stockholm), vol. \* ## (4 februar 1957), p. 4. %% Janzon appears to review the second volume of L'Histoire des littératures.
- Jardin, Claudine. "Chez les Goncourt." Le Figaro (Paris), an. 145 #8232 (3 mars 1971), p. 32. %% Jardin offers a relatively ordinary article on the Goncourt conflict.
- Jardin, Claudine. "Herbert Gold: Du Queneau à l'américaine." Le Figaro (Paris), vol. 141 #7054 (3 mai 1967), p. 19. %% This brief article includes an interview of Gold, who claims to have been influenced by Queneau. Cf. also Herbert Gold, "Notes from La Vie de Bohème (Avec Tout Confort)" and Amis de Valentin Brû #18 (décembre 1980), p. 36.
- Jardon, Denise. Du Comique dans le texte littéraire. Paris: Duculot, 1988. %% Jardon has a joke by Queneau ("alcoolade," p. 49), three "exercices de style" ("Notations," "Alexandrins," and "Comédie," pp. 209-210), and a presentation of "La Rendondance chez Phane Armé" (pp. 212-213).
- Jarlot, Gérard. "Avec Raymond Queneau les abeilles et les planètes entrent à l'Académie Goncourt." Les Lettres françaises (Paris), an. 11 #354 (15 mars 1951), p. 1. %% This concerns Queneau's entering the Académie Goncourt.
- Jarre, Maurice. Cf. J.-C. Jaubert, "Comédie musicale"; Roger Pillaudin, Loin de Rueil.
- Jarrety, Michel, et al. La Poésie française du Moyen Age jusqu'à nos jours. Paris: Presses universitaires françaises, 1997. %% Jarrety presents Queneau's poetry in terms of the importance he gave to constraint (pp. 470-473).
- Jarry, Alfred. Cf. Michel Décaudin, "Alfred, t'as l'bonjour d'R. Q."; Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 171-177; Charles Kenneth Keffer, "Rencontre avec Queneau"; Queneau, Preface to Le Vieux de la montagne; Raymond Queneau and Noël Arnaud, "Correspondance Noël Arnaud -- Raymond Queneau," p. 323.
- Jaton, Anne-Marie. "Les Fleurs bleues, bilan provisoire." Europe (Paris), an. 81 #888 (avril 2003), pp. 48-63. %% Jaton resumes and reviews, chronologically, the most important or "curious" works on Les Fleurs bleues. In so doing, she provides a very good picture of the various approaches to the novel as well as the wealth of research which has already been accomplished. This will certainly serve as a springboard to further developments.
- Jaton, Anne-Marie. Lecture(s) des 'Fleurs bleues' de Raymond Queneau. Collection "Poesis e critica mitica," #27. Pisa: Edizioni ETS, 1998. %% Jaton treats this novel under various aspects, including the structure, names, numbers, History, food, psychoanalysis, dreams, astrology, blue flowers, the tao, justice, and the various roles of language. She includes a glossary of the phonetic spellings and unusual words which Queneau uses in Les Fleurs bleues. This work is unusual in the amount of clear information which it provides, and Jaton gives that information enough discussion to satisfy the reader as to its import and significance. She does not provide a single interpretation of Queneau's novel based on what she offers, but her book will be a rich source of insight for all levels of people working on Fleurs. It would be difficult to imagine a work more helpful for understanding this particular novel and Queneau's way of thinking and approaching his creation of texts. Cf. Barbara Böttari, "Su Queneau e gli infiniti percorsi per (ri)trovare Les Fleurs bleues"; Antonella Conti, CR of Anne-Marie Jaton's Lectures des 'Fleurs bleues' de Raymond Que-

neau; Rosa Galli Pellegrini, CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jean-Pierre Longre, "Entre Chiendent et Fleurs bleues, la culture du titre chez Raymond Queneau"; Nathalie Macé-Barbier, CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau; Anna St Leger Lucas, CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau.

Jaton, Anne Marie. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1746-1794. %% Jaton traces Les Fleurs bleues' growth from August 1960 through its publication in May 1965 and discusses its reception. She considers the importance of the underlying structures (including numbers) and the nature of the different characters. The nature of history itself also draws Jaton's attention, as do psychoanalysis and dreams, philosophy, intertextuality, verbal invention, and the novel's title. She concludes with a short bibliography, a note on the established text, and relevant notes and variants.

Jaton, Anne-Marie. "Pour lire Les Fleurs bleues de Queneau." L'Ecole des lettres (second cycle)(Paris), an. 91 #4 (1<sup>ier</sup> octobre 1999), pp. 7-17, #5 (1<sup>ier</sup> novembre 1999), pp. 1-14, and #6 (15 novembre 1999), pp. 39-53. %% Jaton attempts to lay out everything that a teacher would need to know about this novel in order to prepare his or her class for a possible question concerning this work on the baccalauréat exam. She achieves this goal very well, with a presentation that is clear and covers all of the major points admirably --- and opens the possibility of developing any of those points with further study. About the best overall and all-encompassing presentation I have seen.

Jaton, Anne-Marie. "Il Surrealismo nel romanzo di Raymond Queneau." Rivista di letteratura moderne e comparate (Firenze), vol. 29 fasc. 2 (giugno 1976), pp. 135-145. %% This is a rather standard and superficial overview of the subject.

Jaton, Anne-Marie. Cf. Noémie Costa, "Dal Comico al serio, itinerario di un viaggio nel Le Dimanche de la vie."

Jaubert, J.-C. "Comédie musicale." Bref (Paris), vol. \* #44 (mars 1961), p. 3. %% Jaubert interviews Maurice Jarre, the composer for the theater version of Loin de Rueil.

Jaubert, J.-C. "Du rêve à l'aventure." Bref (Paris), vol.\* #44 (mars 1961), pp. 4-5. %% Looking at the theater version of Loin de Rueil, Jaubert has interviewed both Queneau and Roger Pillaudin; both interviews, for different reasons, are of interest.

Jaubert, J.-C. "L'Encyclopédie de la Pléiade, dont le premier volume vient de sortir, aura fini de paraître dans douze ans!" Le Parisien libéré (Paris), an. 13 #3557 (16 février 1956), p. 6. %% Jaubert briefly considers the structure of L'Encyclopédie de la Pléiade.

Jaubert, Jacques. "Félicien Marceau, prix Goncourt; Max Olivier-Lacamp, prix Renaudot." Le

Figaro (Paris), an. 143 #7831 (18 novembre 1969), p. 32. %% Jaubert indicates that Queneau had supported Modiano from start to finish in the choice of the year's prizewinner, who turned out to be Félicien Marceau. There is some sort of manuscript available at the CDRQ under "Entretien avec J. Jaubert."

Jaubert, Jacques, and Gonzague Saint-Bris. "Le Goncourt à Jean Carrière pour L'Épervier de Mahieux." Le Figaro (Paris), an. 146 #8766 (21 novembre 1972), p. 32. %% The authors list, among other information, who voted for which novel. Queneau's vote went to L'Équilatère by Pierre Fournel; he was the only one to choose that work.

Javaux, Benoît. Cf. Monique Deneuf and Benoît Javaux, ed., Bleu d'encre: Pratiques littéraires

de l'écriture.

Jay, Salim. "Le Dîner Queneau." Les Ecrivains sont dans leur assiette. Collection "Point-virgule," #101. Paris: Editions du Seuil, 1991, p. 71. %% Jay cites Frank Dobo's memory of dinners at the Queneaus' home ("La Petite Histoire ... du Chiendent").

Jay, Salim. "Queneau et (la) sardine." Les Ecrivains sont dans leur assiette. Collection "Point-

virgule," #101. Paris: Editions du Seuil, 1991, p. 69. %% Jay cites Queneau from a 1953 radio show, "Chansons d'écrivain," on putting a definite article before a special item on a menu. Queneau refers especially to seeing this, in regard to sardines, in a restaurant he frequented as a student.

Jean, Georges. "Anthologie permanente de la poésie. Queneau: Des Mots, des rues, de la campagne et des flots." Français aujourd'hui (Paris), vol. \* #59 (septembre 1982), pp. 97-104. %% Jean reviews the volume which collected Courir les rues, Battre la campagne, and Fendre les flots by reprinting Courir les rues: "Problème de cosmographie," "Les Entrailles de la Terre," "Men at Work," and "Cris de Paris"; Battre la campagne: "Avec le temps," "La Mouche," "Insectes," "L'Aggiornamento rural," and "La Culture"; and Fendre les flots: "Le Beau Voyage éducatif," "Aller chercher au fond des mers," "L'Aventure," "La Sirène éliminable," and "Un Chemin d'eau."

Jean, Marcel. Autobiographie du surréalisme. Paris: Editions du Seuil, 1978. %% The references to Queneau in this book (pp. 194-195 and 216-217) are limited to partial reprintings of various of his surrealist writings.

Jean, Raymond. "De Kenorémon à Marassali. Les Profondeurs d'un humoriste." Le Monde (Paris), an. 19 #5433 (7 juillet 1962), p. 9. %% This is a general review of Queneau on the occasion of the appearance of Jacques Bens' Queneau and Claude Simonnet's Queneau déchiffré.

Jean, Raymond. "Paul Eluard, Quelques Kilomètres de secondes." Humanité-dimanche (Paris), an. \* #298 (30 novembre 1995), pp. 33-41. %% Queneau appears in a photo of "une manifestation des membres du Front National (organisation de résistance)" at Père-Lachaise on 16 octobre 1944 with Paul Eluard, Pablo Picasso, etc.

Jean, Raymond. Cf. Béatrice Bonhomme, "Queneau (1903-1976)."

Jeander. "Journal d'un journaliste." Images du monde (Paris), an. 1 #20 (22 mai 1945), p. 7. %% Jeander does not care at all for the kind of word games that Queneau plays in Loin de Rueil.

Jeander. "Zazie dans le métro." Libération (Paris), an. 17 #5026 (31 octobre 1960), p. 2. %% Jeander's review of the film version of Zazie dans le métro is thoughtful but negative. Cf. Yvan Audouard and André Parinaud, "Les Comptes fantastiques de M. Lévy."

Jeandillou, Jean-François. L'Analyse textuelle. Paris: Armand Colin, 1997. %% Jeandillou compares Queneau's Le Chien à la mandoline: "Pour un art poétique (suite)" to "Encore l'art po" (pp. 45-48) and studies a passage from the beginning of chapter 5 of Zazie dans le métro (pp. 101-106).

Jeandillou, Jean-François. "Ce que je ne sait pas." In Ce que je ne sais pas. Ed. Jean-Jacques Lefrère and Michel Pierssens. Collection "En marge." Tusson (Charente): Du Lerot, 2002, pp. 9-17. %% Jeandillou examines the point of view of the voice which delivers the various "exercices de style," reflecting on what the speaker knows (or doesn't) and what he actually says. Jeandillou questions Genette's assumption that there is a base text for

Les Exercices de style, whether it is knowable or not. This work is a collection of the "actes" of the Cinquième Colloque des Invalides, 23 novembre 2001.

Jeandillou, Jean-François. "L'Inflexion des voix chères." Poétique (Paris), an. 31 #125 (février

2001), pp. 63-74. %% Jeandillou cites the "exercice de style" "Inattendu" at some length in this consideration of some aspects of "autopastiche."

Jeandillou, Jean-François. [[Julien Torma.]] Supercherries littéraires. Pref. Michel Arrivé. Paris: Usher, 1989, pp. 301-322. %% Jeandillou gives a biography of the fictitious Torma prepared by Jean-Hugues Sainmont (himself of doubtful reality), presents several pages of Torma's "works," and with tongue planted firmly in cheek discusses the authorship of what would seem to be a corporate fraud by the leading members of the Collège de 'pata-physique.

Jeandillou, Jean-François. "Une Lecture modèle: L'Encyclopédie de la Pléiade." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 49-84. %% In a very solid article, Jeandillou looks at some of the questions raised by a close reading of Queneau's "Présentation de L'Encyclopédie de la Pléiade."

Jeandillou, Jean-François. "Queneau, ou le 'dyscours' de la linguistique." In La Linguistique fantastique. Ed. Sylvain Aroux et al. Paris: Denoël/Joseph Clims, 1985, pp. 211-221. %% Jeandillou considers Queneau's changing position in regard to "néo-français." Cf. Noël Arnaud, "Enseignement supérieur."

Jeandillou, Jean-François. "Sally Mara." Supercherries littéraires. Pref. Michel Arrivé. Paris: Usher, 1989, pp. 334-352. %% After publishing extracts from the Sally Mara works, Jeandillou discusses the authorship of these items in a most engrossing manner.

Jeandillou, Jean-François. "Sur un projet d'écriture universelle: Petite sémantographie portative." Technologos (Paris), an. \* #4 (printemps 1987), pp. 71-91. %% Jeandillou considers in some depth the semantic and linguistic aspects of the Queneau "pictogramme" manuscript printed in Temps mêlés #150 + 8 (mai 1980).

Jeandillou, Jean-François. Cf. Queneau, "Sally Mara."

Jeanmaire, Zizi. "Chansons du film 'Folies bergères'." With André Popp and his orchestra. 45 rpm record. Philips 432.140 NE. %% Besides "Paris-Bohème," "La Java," and "Ça, c'est Paris," Jeanmaire sings "La Croqueuse de diamant" (sic) (music by J. M. Damase and R. Petit). The jacket blurb is by Boris Vian but doesn't touch Queneau, just Jeanmaire.

Jeanmaire, Zizi. "Zizi." Accompanied by Michel Colombier and his orchestra. 33 rpm LP record. AZ Disc LPS 22. %% Jeanmaire includes Queneau's "L'Amour est mort" (music by Francis Lai).

Jeanmaire, Zizi. "Zizi Jeanmaire." With Jean-Michel Defaye and his orchestra. 45 rpm record. Philips Medium 432.734 BE. %% Besides "Mon truc en plumes," "Drôle de musique," and "Les bras d'Antoine," Jeanmaire sings "Je te tuerai d'amour" (music written by J. Hallyday).

Jeanmaire, Zizi, et al. "Black Tights." 33 rpm LP record. RCA Victor FOC-3. New York: RCA Victor, 1962. %% This recording includes four ballet and movie sequences (Queneau's "Croqueuse de diamants" plus "The Merry Mourning" by M. Thiriet, "Carmen" by Bizet, and "Cyrano de Bergerac" by M. Constant). Maurice Chevalier introduces them, and Cyd Charisse, Moira Shearer, Jeanmaire, and Roland Petit are involved.

- Jeanmaire, Zizi. Cf. Anonymous, ed., "Paris et la France en chansons"; Paul Bourcier, "Zizi sans tutu"; Jean-Michel Damase, "Queneau croqué par la 'Croqueuse'"; Daniel Delbreil, "Croquis pour une 'Croqueuse'"; Dominique Fretard, "Zizi Jeanmaire passe en revue sa carrière à l'Opéra-Bastille"; Willy Guiboud, "Johnny Hallyday et Raymond Queneau écrivent un rock pour Zizi Jeanmaire"; Michel Perez, "Sur un contresens"; Dominique de Ribbentrop, "Petite Discographie portative." Cf. also the "Croqueuse de diamants" entry in the subject section.
- Jeanneret, Yves. Cf. Emmanuel Souchier and Yves Jeanneret, "Ecriture numérique ou médias informatisés?"
- Jeanson, Henri. "Cannes: Henri Jeanson vous présente le Carnaval du cinéma." Arts (Paris), an. \* #357 (1<sup>ier</sup> mai 1952), pp. 1 and 11. %% Jeanson has a word about Queneau's presence on the Cannes jury.
- Jeanson, Henri. "Lettres ou pas lettres." Le Canard enchaîné (Paris), an. 30 #1278 (21 mars 1945), p. 4. %% Jeanson gives a positive but superficial review of Loin de Rueil.
- Jebb, Sir Gladwyn. No title. Les Echos de Grande-Bretagne (Paris), vol. \* #\* (Noël 1959), no pp. %% This is a roneotyped publication of the British Embassy in Paris, and the author was the British ambassador at the time. On one of the last pages he lists and describes the French books which had most enjoyed in the year just ending, and Zazie dans le métro is one of them.
- Jeener, J.-B. "Le Théâtre de la Foire Saint-Germain s'est installé place Saint-Sulpice." Le Figaro (Paris), an. 124 #1758 (5 mai 1950), p. 6. %% Jeener describes the program presented by "Les Cacouacs" at the "Théâtre de la Baraque St-Germain." This program included "Les Muses et lézards," to which Jeener consecrates two lines without substance.
- Jefferson, Ann. "Peeling Back the Layers." Times Higher Education Supplement (London), vol. \* #696 (7 march 1986), p. 20. %% Jefferson is careful in her review of Christopher Shorley's Queneau's Fiction.
- Jeffreys, Susan. "Bon Voyage Tristesse." Punch (London), vol. 284 #7435 (25 may 1983), p. 65. %% Jeffreys has a very short review of Barbara Wright's translation of Zazie in the Metro.
- Jelinek, Henriette. "Secret, apparemment distant, mais plein de gentillesse." Quinzaine littéraire (Paris), vol. \* #244 (16 novembre 1976), p. 6. %% Jelinek recounts her first meeting with Queneau. The Vache multicolore was published in 1961; she has since published a number of other books.
- Jenkins, Nicholas. "In the Anti-World." London Review of Books (London), vol. 23 #17 (6 september 2001), pp. 3-8. %% This review of Mark Ford's Raymond Roussel and the Republic of Dreams just mentions Queneau's name.
- Jenny, Laurent. "La Stratégie de la forme." Poétique (Paris), an. 7 #27 (\* 1976), pp. 257-281. %% This has a simple reference to Exercices de style on p. 281.
- Jenny, Laurent. "Variation et Mimesis." Romanic Review (New York), vol. 93 #1-2 (january-march 2002), pp. 69-79. %% Jenny says (p. 71) that Les Exercices de style has no "texte zéro" and exists uniquely as variations.
- Jensen, Christian Herman. "Valgets time." Athenaeum (Kobnhaven), vol. 2 #3 (summer 1948), pp. 166-175. %% This is in Danish. It is a general review of French post-war literature, with a brief and general passage on Queneau on pp. 171-172.
- Jérôme-O'Keefe, Muriel. Cf. Madeleine Velguth, "Dear Diary: Translating an Irish Girl's

Fractured French" and "Sense and Creativity: Translating the Writings of 'Literary Lunatics'."

Jipa, Ioana Cristina. Cf. Queneau, Exercitii de stil.

Johannet, René. "La Bibliothèque idéale." La Dépêche tunisienne (Tunis), an. 69 #21694 (10 mars 1956), p. 6. %% Johannet's review of Pour une bibliothèque idéale is on the negative side.

Johansson, Eric. "'Allô Queneau?' 'Ici Keno, askondi'." Démocratie (63) (Paris), an. \* #172 (7

février 1963), p. %% Johansson is theoretically reviewing Queneau's Bâtons, chiffres et lettres and Entretiens avec Georges Charbonnier but only grinds out words.

Johnson, Daniel. "Europe's Greatest Traitor." The Daily Telegraph (London), vol. \* #44881 (2 october 1999), p. 22. %% This commentary on the revelation of Kojève's identity as a Soviet mole includes some interesting details about his life and work.

Johnson, J. Theodore, Jr. "Art pour l'art." In Dictionnaire international des termes littéraires. Ed. Robert Escarpit. Fasc. 1. Berne: Francke, 1979, pp. 60-73. %% There is little more than a mention of Queneau (p. 71).

Johnston, Stuart L. CR of Claude Simonnet's Queneau déchiffré. French Review (Baltimore), vol. 36 #3 (january 1963), p. 321. %% Johnston's review, positive and thoughtful, is more on Queneau and Le Chiendent than on Simonnet's work.

Johnston, Stuart. CR of the Anthologie des jeunes auteurs. French Review (Baltimore), vol. 29 #3 (january 1956), pp. 264-265. %% Johnston presents the six texts included in this work but concentrates especially on describing and evaluating Queneau's preface to it.

Johnston, Stuart L. "Reflections on the Philosophy of Raymond Queneau." French Review (Baltimore), vol.39 #1 (octobre 1955), pp. 21-27. %% Johnston speaks of humor, fatality, circularity, and the demonic without ever arriving at a clear synthesis.

Joiner, Lawrence D. "Proust and the Icarus Myth." Helios (Lubbock, Texas), vol. 5 #1 (spring 1977), pp. 21-26. %% Joiner only lists Queneau (p. 26, note 2) among the other modern authors who have used the myth (André Gide, Gabriel Garcia Marquez, W. H. Auden, and James Joyce).

Jokostra, Peter. "Autorenportrait: Der französische Romancier Raymond Queneau. Pegasus, vom Hafer gestochen." Die Welt (Hamburg), an. \* #279 (21 dezember 1972), "Welt des Buches," p. 2. %% This seems to be a general article on Queneau with some emphasis on Le Chiendent.

Jokostra, Peter. "Frühwerke von Aragon und Queneau." Dokumente (Köln), vol. 30 #2 (juni 1974), pp. 166-168. %% CR of Eugen Helmlé's German translation of Odile

Jokostra, Peter. "Ich bin Platon näher als Karl Marx." Rheinische Post (Düsseldorf), an. 28 #268 (17 november 1973), "Geist und leben," p. \*. %% This is a review of the Eugen Helmlé translation of Odile into German.

Jokostra, Peter. "Ein Kampf um Odile." Die Welt (Hamburg), an. \* #256 (1 november 1973), "Welt des Buches," p. 4. %% CR of Eugen Helmlé's German translation of Odile

Joly, G. "Au T.N.P. 'Loin de Rueil' (près du coeur)." Aurore (Paris), an. 20 #5345 (10 novembre 1961), p. 12. %% Joly likes the theater version but has some reservations about the singing.

Joly, G. "'La Vie que je t'ai donnée' au Théâtre Agnès Capri." L'Aurore (Paris), an. 6 #801 (13 avril 1947), p. 2. %% A few positive words, and that's all, for "En passant."

- Joly, Pierre. "Raymond Queneau a reçu le 'Grand Prix de l'humour noir' pour son roman Zazie dans le métro." Paris-Normandie (Rouen), an. \* #4682 (2 novembre 1959), p. 7. %% Joly lists some of the jury members and comments on possible effects of Queneau's receiving this prize.
- Joly, Pierre. "Raymond Queneau: 'Ça m'est égal d'être le sabordeur de la littérature'." Paris-Normandie (Rouen), an. \* #4460 (13 février 1959), p. 9. %% This interview is rather curious; the author can't even spell "Zazie" correctly, and I am not sure that he is citing Queneau accurately.
- Jondorf, Gillian. Cf. Carol Sanders, "'La Fin approche.' A Reading of the Last Prose Poem of Queneau's Morale élémentaire."
- Jones, Bridget. Cf. Carol Sanders, "Le Contraste des registres dans le français parlé de Raymond Queneau."
- Jones, Ernest. "Flight from the Suburbs." The Nation (New York), vol. 168 #8 (19 february 1949), pp. 216-217. %% Jones's consideration of H. J. Kaplan's translation of The Skin of Dreams has some worthwhile points.
- Jones, Horace Leonard. Cf. Strabo, The Geography of Strabo.
- Jones, Louisa. CR of Jacques Bens' Le Retour au pays (Fragments). Poème. French Review (Baltimore), vol. 44 #2 (december 1970), pp. 411-412. %% Jones makes reference to Queneau a number of times in various ways.
- Jones, Louisa E. "Event and Invention: History in Queneau's Les Fleurs bleues." Symposium (Syracuse, New York), vol. 31 #4 (winter 1977), pp. 323-336. %% Jones writes just a broad analysis of this novel.
- Jones, Louisa. "Puns and Poetry in the Contes poétiques of Jules Supervielle." French Review (Baltimore), Special Issue #5 (spring 1973), pp. 103-111. %% Jones briefly discusses Queneau's "narrative confusion(s) of word and referent" in terms of Le Vol d'Icare (p. 110).
- Jones, Louisa E. "Raymond Queneau: Le Vol d'Icare." French Review (Baltimore), vol. 44 #1 (october 1970), p. 185. %% Jones does not say anything new about Queneau's novel, but her way of putting it gives pause for thought.
- Jones, Louisa. Cf. Laura Prindle Rice-Sayre, "Abra-cadaver: The Anti-detective Story in Post-modern Fiction."
- Jordis, Christine. "Rejoindre le courant." Magazine littéraire (Paris), vol. \* #177 (octobre 1981), pp. 28-29. %% In this interview Iris Murdoch has a few words on how Queneau is present in her Under the Net.
- Jorge, Luiza Neto. Cf. Queneau, As Obras completas de Sally Mara and Sempre se é bom de mais com as mulheres.
- Jørgensen, Steen Bille. "Carpe diem: Amour, mourir ... humour." (Pré)publications (Aarhus, Denmark), vol. \* #189 (marts 2003), pp. 63-69. %% Jørgensen discusses how Queneau develops the "carpe diem" theme in the "Si tu t'imagines" poem. This article is in Danish.
- Jorif, Richard. Le Navire Argo. Paris: François Bourin, 1987. %% This is a novel with a few clear and less clear references to Queneau on pp. 73, 124, 141, 165, 177, 187, 226, and 235. Cf. Jacqueline Piatier, "Richard Jorif, l'oiseau rare de l'automne."
- Joris, Robert. "'Raymond Queneau, romancier': Le Thème du colloque international organisé à Verviers du 27 au 31 août." La Meuse (Liège), an. # (9 août 1982), p. 3 VE. %%



Joris presents the upcoming colloquium in Verviers, including a timetable, but for the most part he merely reviews Queneau's career and style and his friendship with Vian. Blavier is cited a few times.

- Josipovici, Gabriel. "Celebrations in a House of Fiction." Times Literary Supplement (London), an. \* #4413 (30 october 1987), pp. 1191-1192. %% This is a review both of the 2-volume Ramsay edition of the Jacques Roubaud Bibliothèque oulipienne and of David Bellos' English translation of George Perec's Life: A User's Manual, a translation which Josipovici doesn't think much of.
- Josipovici, Gabriel. A Life. London: London Magazine Editions, 2001. %% This is a biography of Josipovici's mother, and on p. 80 he gives three sentences to describe why she liked Queneau's work.
- Josselin, Jean-François. "La Clef de nos songes." Nouvel Observateur (Paris), vol. \* #699 (3 avril 1978), pp. 73 and 75. %% Josselin presents the new "Imaginaire" edition of Peter Ibbetson, giving only a few words --- but very laudatory ones --- to Queneau's translation.
- Josselin, Jean-François. "Et puis voici les fleurs." Les Nouvelles littéraires (Paris), an. 43 #1962 (8 avril 1965), p. 2. %% Josselin simply notes that Queneau had submitted the manuscript of Les Fleurs bleues to Gallimard.
- Josserand, Pierre. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 22, 25, and 34-35; Queneau, "Postface"; Queneau, ed., "Essai d'un répertoire des écrivains célèbres"; Queneau and Pierre Josserand, "Les Oeuvres célèbres."
- Jost, Philippe. La Gourmandise: Les Chefs-d'oeuvre de la littérature gastronomique de l'antiquité à nos jours. Paris: Pré-aux-clercs, 1998. %% Jost includes (pp. 819-823) a passage from Zazie dans le métro (chapter 12), from "Gabriel, ayant récupéré son monde, y compris" through the end of the chapter.
- Joste, Juliette. "L'Auteur oulipien." Mémoire de maîtrise. Directeur Jean-Yves Pouilloux. Paris: Université de Paris VII (Jussieu), 1989.
- Jotterand, Franck. "De Marlene Dietrich ...à Zazie dans le métro." Gazette de Lausanne (Lausanne), an. 162 #287 (5-6 décembre 1959), p. 9. %% The latter part of this article is a slightly negative review of the Trois Baudets stage production of Queneau's novel.
- Jotterand, Franck. Georges Ribemont-Dessaignes. Paris: Seghers, 1966. %% There is only a very brief reference to Queneau on p. 44.
- Jotterand, Franck. "Raymond Queneau: L'Ecrivain d'aujourd'hui est à la fois peintre, auteur dramatique, maître de ballet, chansonnier et cinéaste." Gazette de Lausanne (Lausanne), an. 154 #105 (5 mai 1951), "Gazette littéraire," pp. 1 and 10. %% Jotterand has managed to get a most interesting interview from Queneau.
- Joubert, Jean-Louis. La Poésie. Paris: Armand-Colin, 1988. %% In a primer on the nature of poetry, Joubert cites Instant fatal: "Bon dieu de bon dieu" on p. 35 and "Bien placés bien choisies" on p. 49 and just mentions Queneau on pp. 81 and 99.
- Joubert, Jean-Louis, Jacques Lecarme, Eliane Tabone, Bruno Vercier, ed. Les Littératures francophones depuis 1945. Paris: Bordas, 1986. %% The authors mention Queneau several times, never significantly.
- Jouet, Jacques. Des Ans et des ânes. Paris: Editions Ramsay, 1988. %% This book is an oulipian novel/autobiography with all sorts of reflections on language. References to Queneau are frequent. Cf. Florence Delay, "Autobiographie sans contrainte"; Florence

- Noiville, "Le Complexe d'Oulipe."
- Jouet, Jacques. "Cave Quenem!" Magazine littéraire (Paris), vol. \* #228 (mars 1986), pp. 42-43. %% This concerns Queneau's use of animals.
- Jouet, Jacques. "Le Chant d'amour grand-singe." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 231-250. %% Jouet has "translated" some poetry of Tarzan's adoptive cousins into French, with commentary.
- Jouet, Jacques. "L'Eclipse." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 185-202. %% Jouet practices a rather special form of S + 7. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 185-202.
- Jouet, Jacques. "Espions." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 147-156. %% Jouet offers an introduction and three short tales, each leading to a "hétéropangramme" (a sentence using each letter in the alphabet, but only once each).
- Jouet, Jacques. "La Famille Quenouillard." Page des libraires: Magazine des libraires clé (Paris), vol. \* #40 (mai-juin 1996), pp. 34-35. %% Jouet gives an overview of the oulipian side of Queneau's writing.
- Jouet, Jacques. "Figures de l'écrivain. Période contemporaine. L'Écrivain, artisan des mots." In Le Grand Atlas des littératures. Ed. Jacques Bersani. Pref. Jacques Bersani and Gilles Quinsat. Paris: Encyclopaedia Universalis, 1990, pp. 254-255. %% Jouet makes a number of brief references to Queneau and his works.
- Jouet, Jacques. "Glose de la Comtesse de Die et de Didon." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 93-110. %% This poetry of Jouet is explained on pp. 109-110.
- Jouet, Jacques. "L'Impotential." Quai Voltaire (Paris), vol. \* #7 (hiver 1993), pp. 45-51. %% Jouet is concerned here with literature based on "no thing" or "no sense": it is in this light that he considers Si tu t'imagines: "Pour un art poétique" and the Oulipo (pp. 48-49).
- Jouet, Jacques. "'Interludes' from Raymond Queneau." Trans. Mary Campbell-Sposito. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 54-63. %% Campbell has translated three sections ("interludes") from Jouet's 1989 Raymond Queneau: #2: on Un Rude Hiver, #3: on Le Vol d'Icare, and #4: on laughter.
- Jouet, Jacques. "Le Journalicule de Raymond Queneau." In Queneau, Dormi pleuré. Paris: Castor Astral, 1996, pp. 7-9. %% Jouet comments on how boring diaries usually are and how much he nonetheless looks forward to the publication of Queneau's complete Journal.
- Jouet, Jacques. "Mouvements élémentaires de déshabillage." Cahiers Raymond Queneau #1 (automne 1986), pp. 82-86. %% Jouet offers five poems in the same format as those beginning Morale élémentaire. Cf. Paul Fournel, "Morales élémentaires"; Harry Mathews and Alastair Brotchie, ed., Oulipo Compendium.
- Jouet, Jacques. "L'Oulipien démasqué." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 11-22. %% Jouet includes three short works under this title: "L'Oulipien démasqué," "Un Peu d'histoire littéraire à la lumière de la méthode S + 7," and "L'Oulipien démasqué est-il Pierre Ménard?" The second of these had already appeared three times, once in Spanish. Cf. Sydney Lévy, "Wonders."
- Jouet, Jacques. "Un Peu d'histoire littéraire à la lumière de la méthode S + 7." Cahiers Raymond Queneau #4-5 (juin 1987), pp. 80-85. %% Jouet has some reflections on and appli-

cations of S + 7. Cf. Jouet, "L'Oulipien démasqué."

Jouet, Jacques. "Un Peu d'histoire littéraire à la lumière de la méthode S + 7." Sub-Stance (Madison), vol. 17 #3 (= #57) (\* 1988), pp. 22-25. %% Only the layout has changed here, to fit American conventions.

Jouet, Jacques. "Un Poco de historia literaria a la luz del método S + 7." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 95-98. %% This is the same as his "Un Peu d'histoire littéraire à la lumière de la méthode S + 7."

Jouet, Jacques. Raymond Queneau. Paris: La Manufacture, 1989. %% Cf. Pierre Ajame, "Raymond par-ci, Queneau par-là: Le Zouave du pont des lettres"; Alain Delaunois, "Kisekeno?"; Warren Motte, CR of Jacques Jouet's Raymond Queneau and "Jacques Jouet and the Literature of Exhaustion"; Florence Noiville, "Le Complexe d'Oulipe"; Emmanuël Souchier, CR of Jacques Jouet's Raymond Queneau qui êtes-vous?

Jouet, Jacques. "Raymond Queneau, père de l'Oulipo." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 15-17. %% Jouet has some interesting things to say about Queneau's interest in the Oulipo, notably concerning how this can be seen in his "Poe et l'analyse," in his "Gertrude Stein," and in his dealings with the work of James Joyce. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Jouet, Jacques. "Raymond Queneau (1903-1976): Le Chiendent, 1933." En français dans le texte. Dix Siècles de lumière par le livre. Ed. France de Rasilly. Pref. Emmanuel Le Roy Ladurie and Yves Bonnefoy. Paris: Bibliothèque nationale, 1990, p. 336. %% Jouet gives a short description of Queneau and of this novel. As well as having his own entry (#370), Queneau is mentioned in entries 388 (Jacques Prévert), 396 (Eugène Ionesco), and 397 (Roland Barthes).

Jouet, Jacques. "Senso e non senso: 'Pour un art poétique' di Queneau." In Attenzione al potenziale. Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 43-49. %% Jouet follows the title well, with some consideration of Boileau.

Jouet, Jacques. "Les Sept Règles de Perec." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 369-375. %% This discussion of Perec is written using only the vowel "e," imitating Perec's La Disparition.

Jouet, Jacques. "Tristram Shandy est capable..." Magazine littéraire (Paris), vol. \* #432 (juin 2004), p. 102. %% In this appreciation of Tristram Shandy Jouet compares Sterne's dedication of his novel to William Pitt the elder to Queneau's dedication of Les Fleurs bleues to the elder Debré.

Jouet, Jacques. "With (and Without) Constraints." Trans. Roxanne Lapidus. Sub-stance (Madison), vol. 30 #3 (= #96 (\* 2001), pp. 4-16. %% Jouet speaks of his vision of the role and practice of constraint in writing. He compares Queneau's view of constraint with that of Le Lionnais (p. 7), states that he must have been influenced by Queneau's Courir les rues when he wrote his own "poèmes de métro" (pp. 11-12), refers to a statement in Odile that the only way to deny the idea of inspiration is to consider it as permanent (p. 13), and alludes to Queneau's assertion concerning the "driving a flock of geese" manner of writing a novel (p. 15).

Jouet, Jacques. Cf. Chris Andrews, "Protocol and Project: The Oulipo and the Process of Writing"; Anonymous, ed., Oulipo Laboratory; Astrid Bouygues, "Attention au poten-

tiel!"; Jean-Marie Catonné, Queneau; Leland de la Durantaye, "The Republic of Jacques Jouet"; Paul Fournel and Jacques Jouet, "L'Écrivain oulipien"; Marc Lapprand, "Jacques Jouet: Un Oulipien métrologue"; Hervé Le Tellier, "A Bâtons rompus"; Oulipo, "Autres morales élémentaires" and "S + 7, le retour"; Queneau, "Dormi pleuré"; José-Luis Reina, "Entretien avec Jacques Roubaud, Paul Braffort et Jacques Jouet, membres de l'Oulipo"; Jean-Didier Wagneur, "L'Usine à Jouet."

Jouffroy, Alain. "L'Arche de Queneau." L'Express (Paris), vol. \* #731 (21 juin 1965), pp. 86-87. %% Jouffroy's review of Les Fleurs bleues is only a bit better than the average.

Jouffroy, Alain. Miró. Paris: Haysan, 1987. %% Jouffroy has some very interesting pages (18-26) on the beginning of Miró's relations with André Breton, something which would be re-lected later in Queneau's own attitude. Cf. Emmanuël Souchier, "Joan Miró entre André Breton et Raymond Queneau."

Jouffroy, Alain. "Queneau court Paris." L'Express (Paris), vol. \* #823 (27 mars 1967), p. 83. %% Jouffroy presents L'Instant fatal and Courir les rues more than reviews them.

Jouffroy, Alain. "Queneau court Paris." L'Express (Paris), international edition vol. \* #823 (27 mars 1967), p. 55. %% This is identical to the original.

Jouffroy, Alain. Trajectoires: Récit récitatif. Paris: Gallimard, 1968. %% Jouffroy just mentions Queneau twice (pp. 49 and 113).

Jouffroy, Alain. Cf. Queneau, Raymond. "Baj."

Jourdan, Bernard. "Queneau par Jacques Bens." Éducation nationale (Paris), vol. \* #29 (25 octobre 1962), p. 22. %% Jourdan's review is brief and general.

Jourdan, Bernard. Cf. Queneau, "Le Bon Vieux Temps."

Jourdan-Morhange, Hélène. CR of Roland Petit's La Revue des Ballets de Paris. La Revue de Paris (Paris), an. 63 #\* (novembre 1956), pp. 159-160. %% Jourdan-Morhange describes the works composing the La Revue des Ballets de Paris in some detail but does not mention Queneau.

Judt, Tony. Past Imperfect: French Intellectuals, 1944-1956. Berkeley: University of California Press, 1992. %% Judt throws some light on Queneau's role in the CNE after the war (pp. 61-62) and refers to his participation in the Kojève seminar (p. 76). Cf. the entry under "Comité national des écrivains."

Juin, Hubert. "Aride Queneau." Les Lettres françaises (Paris), vol. \* #1131 (12 mai 1966), p. 6. %% Juin writes on Queneau's mathematics, his view of history, and related topics.

Juin, Hubert. "Au pays de la bande dessinée." Les Lettres françaises (Paris), vol. \* #1151 (6 octobre 1966), pp. 5-7. %% This just has a strip from the Carelman version of Zazie dans le métro on p. 5.

Juin, Hubert. "Connaissez-vous Sally Mara?" Les Lettres françaises (Paris), an. \* #916 (1<sup>ier</sup> mars 1962), p. 5. %% Juin presents a fairly standard review of Les Oeuvres complètes de Sally Mara.

Juin, Hubert. CR of Le Voyage en Grèce. Magazine littéraire (Paris), vol. \* #81 (octobre 1973), p. 55. %% Juin's review doesn't say much.

Juin, Hubert. "La Lecture, pour quoi faire?" Les Lettres françaises (Paris), vol. \* #892 (14 septembre 1961), pp. 1 and 4-5. %% This is an "enquête" by Juin, and it mentions the Pour une bibliothèque idéale in a first section. Then Juin seems to interview a number of literary figures on reading, and the section devoted to Queneau is rather interesting.

Juin, Hubert. "Queneau le métaphorique." Magazine littéraire (Paris), vol. \* #94 (novembre

- 1974), pp. 11-13. %% This is a very general essay on Queneau's language and his appearance to the reader.
- Juin, Hubert. "Raymond Queneau." In Dictionnaire de littérature contemporaine 1900-1962. Sous la direction de Pierre de Boisdeffre. Paris: Editions universitaires, 1962, pp. 525-530. %% Juin merely summarizes Queneau's works and style for a handbook.
- Juin, Hubert. "Raymond Queneau." In Dictionnaire de littérature contemporaine. Sous la direction de Pierre de Boisdeffre. Third edition. Paris: Editions universitaires, 1963, pp. 545-550. %% This is almost exactly the same as in the 1962 edition.
- Juin, Hubert. "Raymond Queneau." Magazine littéraire (Paris), vol. \* #164 (septembre 1980), p. 47. %% Juin notes the appearance of Les Temps mêlés #150 + 8 (mai 1980).
- Juin, Hubert. "Un Roman pour demain et un poème qui n'en... finit pas." Les Lettres françaises (Paris), an. \* #880 (15 juin 1961), p. 4. %% Juin only gives the "mode d'emploi" for Cent Mille Milliards de poèmes.
- Juin, Hubert. "Le Savoir et la banlieue." Nouvelle Revue française (Paris), vol. 49 #290 (février 1977), pp. 86-90. %% This concerns Queneau's encyclopedism, especially as seen in Odile.
- Juin, Hubert. Cf. Robert Parville, "Hubert Juin."
- Julia, Louis. "Jeux et enjeux de la citation littéraire dans Les Fleurs bleues de Raymond Queneau." Mémoire de maîtrise. Directeur Pierre Caizergues. Montpellier: Université Paul Valéry (Montpellier III), 1985. %% Julia looks at intertextuality, with an opening towards universality/encyclopedism.
- Julian, Janet. CR of Barbara Wright's translation of Exercices in Style. Kliatt Paperback Book Guide (Newton, Massachusetts), vol. 15 #3 (avril 1981), p. 27. %% Julian says the usual things.
- Julien, André. "Littérature dégagée par Maast, Paulhan, Queneau." Le Libéraire (Paris), an. 52 #87 (24 juillet 1947), p. 3. %% Julien reviews, among other works, Les Exercices de style. For the most part there is nothing new here, but he does point to the effect of reading the segments in sequence: "...le comique vient à la fois de la répétition déconcertante du même événement, et de la nouveauté de chacun des récits. Le magnétisme de Queneau provient d'une différence de potentiel entre les bornes de notre attention: entre ce que nous venons de lire et ce que nous allons lire, entre l'attendu et l'inattendu."
- Julien, André. "Raymond Queneau." Observateur politique, économique et littéraire (Paris), an. 12 #49 (15 mars 1951), p. 20. %% This is just a general presentation of Queneau as he assumes his seat at the Goncourt table.
- Julien, André. "Raymond Queneau ou la littérature de l'ambiguïté." Libéraire (Paris), an. 52 #109 (25 décembre 1947), p. 3. %% This is a general article on Queneau, but a rather good one which concentrates on Queneau's use of language and the real strengths he drew from it.
- Jullian, Marcel. "Adapter Queneau." Magazine littéraire (Paris), vol. \* #53 (juin 1971), pp. 49-50. %% This review of the film version of On est toujours trop bon avec les femmes is an interview done with Jean-Jacques Brochier, the director of the film.
- Jullian, Marcel. "On n'est jamais assez infidèle aux bons auteurs." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 313-316. %% Jullian comments on the structure and aims of On est toujours trop bon avec les femmes. This article reappeared in the 1999 edition.

- Jullian, Marcel. Cf. Jean-Jacques Brochier, "Adapter Queneau." There are a number of documents associated with him, some in manuscript form, at the Ransom Center in Austin (Texas).
- Jullian, Philippe. Cf. Queneau, Pierrot mon ami.
- Julliard, Jacques. Cf. Joël Roman, "Kojève, Alexandre (Alexandre Kojevnikov)"; Gisèle Sapiro, "Comité national des écrivains," "Liste noire," and "Queneau, Raymond"; and Arnauld Senelier, "Gallimard (Editions)."
- Julliard, Jacques, and Michel Winock, ed. Dictionnaire des intellectuels français. Ed. Jacques Julliard and Michel Winock. Paris: Seuil, 1996. %% Cf. Joël Roman, "Kojève, Alexandre (Alexandre Kojevnikov)"; Gisèle Sapiro, "Comité national des écrivains," "Liste noire," and "Queneau, Raymond"; and Arnauld Senelier, "Gallimard (Editions)."
- Jullien, Dominique. "Jean Echenoz." Yale French Studies (New Haven, Connecticut), special issue "After the Age of Suspicion: The French Novel Today" (\* 1988), pp. 337-341. %% Jullien ends by comparing Echenoz's manner of constructing characters with Queneau's.
- Jullien, Dominique. "Zazie dans la brousse." Romanic Review (New York), vol. 91 #3 (may 2000), pp. 263-278. %% Jullien studies how Queneau treated the rough English of Tutuola as he translated it into French, deriving from this analysis some most interesting reflections on "néo-français." A pivotal article.
- Jumeau, Guy. "Les Fêtes du centenaire d'Alphonse Allais: ii." Cahiers du Collège de Pataphysique #17-18 (15 hah 82 EP [20 octobre 1954?]), pp. 129-131. %% Jumeau just names Queneau as being part of the celebration.
- Jumpelt, R. W. Cf. Edmond Cary and R. W. Jumpelt, ed., Quality in Translation.
- Jung, Willi. Cf. Franz Rudolf Weller, "Selbstzensur und Spurentilgung in Raymond Queneaus Les Exercices de style."
- de Jurquet, Béatrice. Cf. Jacques Bens et al., "La Cantatrice sauve."
- K., I. CR of Zazie v metre. Slovenské Pohl'ady (Bratislava, Czechoslovakia), an. 88 #3 (marec [= march] 1972), p. 156. %%
- K., L. "Battre la campagne..." Luxemburger Wort (Luxembourg), an. 121 #172 (20 juni 1968), p. 14. %% The author is positive but has nothing of any real interest to say about Queneau's Battre la campagne.
- K., R. "Les Cacouacs se sont installés place Saint-Sulpice." Libération (Paris), an. 6 #1757 (4 mai 1950), p. 2. %% The author mentions Queneau and his "Muses et lézards" that this troupe was going to play, but the emphasis is on the construction of the tent that the show would be in. The article includes a photo.
- K., S. "Queneau par Queval." Le Monde (Paris), an. 41 #12388 (23 novembre 1984), p. 15. %% This review of Jean Queval's Album Queneau: Portrait d'un poète is positive and polite, and that's all. The author of this article might well be Serge Koster.
- Kael, Pauline. CR of the film version of Zazie dans le métro. In her Kiss Kiss Bang Bang. Boston: Little, Brown & Co., 1968, p. 370. %% Kael seems to like this film but believes that American audiences might have a hard time with the style.
- Kael, Pauline. "Lacombe, Lucien." New Yorker (New York), vol. 50 #2 (30 september 1974),

- pp. 94-100. %% This review mentions Zazie dans le métro only indirectly (p. 100).
- Kael, Pauline. "Lacombe Lucien." In her Reeling. Boston: Little, Brown, and Co., 1976, pp. 335-341. %% This is the same as her New Yorker article of the same name.
- Kael, Pauline. "Louis Malle's Portrait of the Artist as a Young Dog." New Yorker (New York), vol. 47 #36 (23 october 1971), pp. 139-143. %% This review concentrates primarily on Malle's Murmur of the Heart but also draws in his other films, including Zazie dans le métro.
- Kael, Pauline. "Louis Malle's Portrait of the Artist as a Young Dog." In her Deeper Into Movies. Boston: Little, Brown, & Co., 1973, pp. 305-311. %% The is the same text as the original.
- Kaerer, Pascal. Nouveaux Exercices de style: Jeux mathématiques et poésie. Paris: Diderot, 1997. %% Under the title "Quenine" (pp. 35-39) Kaerer provides an explanation of the sextine and its generalization, an example of the "quintine," and a sextine by its inventor, Arnaud Daniel (along with a translation into modern French). He also adds Queneau's "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition" (pp. 139-140) and the "exercice de style" "Ensemble" (p. 141).
- Kahane, Eric. Cf. Maurice Couturier, "Introduction"; Terry Hale, "Raymond Queneau 1903-1976"; Queneau, Zazie dans le métro (Olympia Press edition); Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'" and "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau"; Nicole Zand, "Un Kamikaze de l'édition."
- Kahane, Jean-Pierre. CR of Bords. Le Courrier rationaliste (Paris), an. 10 #11? (novembre 1963), pp. 261-263. %% Kahane's review is fairly serious.
- Kahn, Jean-François, Jean-François Bory, and Patrice Delbourg. "Titres en jeu." Les Nouvelles littéraires (Paris), an. 58 #2749 (7 août 1980), pp. 27 and 51. %% This is a literary puzzle, and the answer is "enfants" (du Limon).
- Kahn, Michèle. "Zazie met dans le mille." Magazine littéraire (Paris), vol. \* #382 (décembre 1999), p. 97. %% This is a fairly positive review of the thousandth volume in the "Folio Junior" series, Zazie dans le métro, but it is only a part of this presentation of the most recent volumes published in the series.
- Kahn, Sophie. "Roman et encyclopédie dans Les Enfants du Limon de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2006. %% [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Kahnweiler, Daniel-Henry. Entretiens avec Francis Crémieux. Mes Galeries et mes peintures. Paris: Gallimard, 1982. %% Kahnweiler mentions Queneau as being at Saint-Léonard (pp. 179 and 183) and Queneau's participation in Picasso's "Le Désir attrapé par la queue" (pp. 191-192).
- Kahnweiler, Daniel-Henry. Entretiens avec Francis Crémieux. Mes Galeries et mes peintures. Collection "L'Imaginaire," #376. Paris: Gallimard, 1998. %% This is the same text as the original, with the passages concerning Queneau on pages 156, 159, and 166.
- Kahnweiler, Daniel-Henry. Cf. Anne Clancier, "Queneau sur le divan"; Philippe Dagen, "Une

Leçon de fraternité et de morale sous l'Occupation"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 198 and 366 (note 232).