

- Martin, Bronwen. Cf. Catherine Oxland, "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau."
- Martin, Graham Dunstan. Cf. Queneau, "Kraken" and "Sisyphus"; "Pounded centuries make good powder..."; "The Traveler and His Shadow," "Puzzlement," "Inspiration," and "The Double"; and "Eight Poems."
- Martin, Héléne. "Héléne Martin." Collection "La Fine Fleur," #1. 33 rpm LP. BAM C-500. %% This record includes Queneau's "Encore l'art po" and "La Grand-mère voltairienne," along with other songs, and all with music by Héléne Martin.
- Martin, Héléne. "Récital #2." Accompanied by Jacques Lasry and his ensemble. 33 rpm LP record. Disques BAM LD 391. %% Martin sings Queneau's "Tant de sueur humaine" and "Saint Ouen's blues" (music by Guy Béart for the first one, her own for the second) and eight other songs/poems.
- Martin, Héléne, Pierre Rousseau, and Laurent Terzieff. "Anthologie 1." Collection "Plein Chant." 2 33 rpm records. Disques du cavalier LM 184/185. %% These three sing the poetry of various contemporary poets such as Tardieu, Eluard, Guillevic, Cadou, Follain, and others with music which these three wrote themselves. They include Queneau's "A propos du groupe de Lorentz."
- Martin, Héléne. Cf. L.-R. Dauven, "A mon avis"; Jean-François Gaël, Héléne Martin, and Bachir Touré, "Suite pour un jeune poète ... Raymond Queneau."
- Martin, Jay. Always Merry and Bright. Santa Barbara, California: Capra Press, 1978. %% In this biography of Henry Miller, Martin states that Queneau invited Miller to collaborate on Volontés (p. 329), mentions the appearance of Queneau's translation of "Via Dieppe -- New Haven" in Mesures (p. 357), and refers to Queneau's requesting Miller to participate in Pour une bibliothèque idéale by completing the questionnaire (along with the effect that that had on Miller; p. 434). Martin also mentions Queneau on pp. 311 and 339.
- Martin, Jean-Pierre. La Bande sonore: Beckett, Céline, Duras, Genet, Perec, Pinget, Queneau, Sarraute, Sartre. Paris: José Corti, 1998. %% Martin discusses the differences between spoken and written language in terms of the points of view especially of Céline and Queneau but also takes into account Vendryes, Joyce, Giono, and Sartre. This is much more nuanced than is usual in this sort of presentation. This includes a reprint of his "Queneau, le roman à voix basse." Cf. Daniel Compère, CR of Jean-Pierre Martin's La Bande sonore: Beckett, Céline, Duras, Genet, Perec, Pinget, Queneau, Sarraute, Sartre.
- Martin, Jean-Pierre. "Façons de rire, façons d'inquiéter." Temps mêlés #150 + 65/68 (printemps 1996), pp. 321-335. %% Martin examines the different sorts of laughter that he finds in Queneau's novels.
- Martin, Jean-Pierre. Henri Michaux. Paris: Gallimard, 2003. %% Martin cites (p. 490) Queneau's Journaux (1914-1965) in regard to "pictogrammes" that Michaux and Queneau had considered creating together. Martin also mentions Queneau on pp. 99, 374, 387, 390, 402, 406, 453, 526, 530, 573, and 639.
- Martin, Jean-Pierre. "Le Petit Pas du passant qui passe." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 1999, pp. 137-149. %% Martin looks at the various "passants" of all sorts in Queneau's works and sets them apart from the full-fledged characters, then considers how the two play off each other in terms of ambiguity, evanescence, and contribution to the complete novel.
- Martin, Jean-Pierre. "Queneau et l'essai inachevable." In L'Oeuvre inachevée. Actes du col-

- loque international (11-12 décembre 1998, Université de Lyon III [Jean-Moulin]). Ed. Annie Rivara and Guy Lavorel. Lyon: Editions CEDIC, 1999, pp. 237-243. %% Martin considers Queneau's essays and what the whole form meant in the context of his intellectual history.
- Martin, Jean-Pierre. "Queneau et la mercière ou le rêve d'un langage innocent." *Mémoire de maîtrise*. 1978. %% Martin concentrates on the development of Queneau's use of language in his novels.
- Martin, Jean-Pierre. "Queneau, le roman à voix basse." *Poétique* (Paris), an. 24 #99 (septembre 1994), pp. 291-300. %% Martin does a most interesting job of discussing Queneau's "voice" in his novels and the reasons for this choice and these modalities. This was reprinted in his *La Bande sonore: Beckett, Céline, Duras, Genet, Perec, Pinget, Queneau, Sarraute, Sartre*.
- Martin, Jean-Pierre. "Raymond Queneau, sa vie, son oeuvre." *Europe* (Paris), an. 81 #888 (avril 2003), pp. 10-21. %% Martin reflects on the interplay of autobiography and literature in Queneau's *Les Derniers Jours*, employing all sorts of extra-textual references to illumine what Queneau was trying to achieve and what he was trying to avoid. Quite interesting.
- Martin, Jean-Pierre. "Le Spectacle est dans la salle." *Amis de Valentin Brû* #28-31 (juillet 2003), pp. 263-269. %% Martin traces Queneau's interest in film during his days as a youth in Le Havre.
- Martin, Jean-Pierre. Cf. Makiko Nakajima, "La Notion d'histoire chez Raymond Queneau à travers ses romans des années 1930."
- Martin, Jérôme. "Rêves et désirs romanesques dans *Loin de Rueil* de Raymond Queneau." *Mémoire de maîtrise*. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1989. %% In spite of the title, Martin offers a fairly standard analysis of this novel under the headings "le rêve," "la vie et le cinéma," "trouver le réel," "la quête," and "l'écriture romanesque." [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.]
- Martin, John. "Ballets de Paris Offers a Novelty." *New York Times* (New York), vol. 100 #33884 (1 novembre 1950), p. 43. %% This concerns Queneau's "Croqueuse de diamants."
- Martin, John. "The Dance: Petit." *New York Times* (New York), vol. 100 #33888 (5 novembre 1950), section 2, p. 7. %% This concerns Queneau's "Croqueuse de diamants."
- Martin, Marcel. Interview avec Alain Resnais. *Cinéma 64* (Paris), vol. 10 #94 (décembre 1964), pp. 73-80. %% This has a simple mention (p. 75) that Resnais admired Queneau a great deal.
- Martin, Marcel. "L'Ingénue libertine." *Les Lettres françaises* (Paris), an. \* #1390 (23 juin 1971), p. 15. %% Martin reviews Michel Boisrond's film treatment of *On est toujours trop bon avec les femmes* and finds it a complete waste of time.
- Martin, Marcel. "Un Parfum de fleur bleue." *Les Lettres françaises* (Paris), an. \* #1167 (26 janvier 1967), p. 20. %% Martin's review of Jean Herman's film treatment of *Le Dimanche de la vie* is positive but has almost nothing to say about Queneau or his novel.
- Martin, Marcel. "*Zazie dans le métro*." *Cinéma 61* (Paris), vol. \* #52 (janvier 1961), pp. 117-

118. %% Martin has written a relatively profound review of the film version of Zazie dans le métro.
- Martin, Marcel. "Zazie au Mexique." Cinéma 66 (Paris), vol. \* #102 (janvier 1966), pp. 112-114. %% This is a review of Louis Malle's "Viva Maria," and Martin continually compares it (without much depth) to Malle's "Zazie dans le métro."
- Martin, Max. "Consécration du surréalisme." La Dépêche du Midi (Toulouse), an. # (29 juin 1951), p. %% Martin considers the progress which surrealism has made with the public and refers to Queneau's election to the Académie Goncourt as a measure of this success.
- Martin, Max. "Un Surréaliste." Juvénal (Paris), an. 19 #167 (29 juin 1951), p. 10. %% Martin gives just a rapid and popular sketch of Queneau's thought and style.
- Martin-Chauffier, Louis. "Depuis hier avec le professeur Merleau-Ponty ... la philosophie existentialiste est autorisée au Collège de France." Paris-press (Paris), an. \* #\* (17 janvier 1953), p. 5. %% Martin-Chauffier describes Merleau-Ponty's inaugural lecture at the Collège de France and names Queneau as among those present. Cf. A. B., "L'Existentialisme en bonnet carré"; B. D., "M. Merleau-Ponty a magistralement commencé son cours de philosophie"; Pierre Mazars, "Maurice Merleau-Ponty dans la chaire de Bergson."
- Martin-Granel, Nicolas. "Le Grand Partage, ses petits, et la littérature. Questions autour de l'oralité en Mauritanie." Poétique (Paris), vol. 12 #88 (septembre 1991), pp. 357-379. %% Martin-Granel makes a curious reference (p. 379, note 48) to Queneau's comments in a preface to a Folio edition of Au-dessous du volcan, p. 7. There is no evidence that this exists.
- Martinez, Guillermo. Cf. Alexandre Lous, "C.Q.F.D."
- Martinez, Odile. "L'Esotérisme de Raymond Queneau." Création littéraire et traditions ésotériques (XV<sup>e</sup>-XX<sup>e</sup> siècles). Actes du colloque international, Pau 16-18 novembre 1989. Ed. James Dauphiné. Biarritz: J & D Editions, 1991, pp. 245-255. %% Martinez considers the esotericism of Queneau's novels.
- Martinez, Odile. "Des Exercices qui n'en sont pas?" Annali della facoltà di lettere e filosofia dell'Università degli Studi de Perugia, 3: "Studi linguistico-litterati" (Perugia), vol. 22 #\* (\* 1984-1985), pp. 113-132. %% This study is difficult to summarize but not to evaluate: it is tremendous. Martinez commences by considering the differences between Queneau's original text of Les Exercices de style and the Umberto Eco translation into Italian and just what those differences suggest both about translation and about the original text. She continues her investigation into the nature of the Exercices and what it reveals about Queneau's philosophy and idea of history by relating his text to a number of his other works and to "other" things. Definitely worth trying to find this article.
- Martinez, Odile. "I Titoli di Raymond Queneau. Il Caso e la necessità." Micromégas (Roma), an. 16 #1-3 (gennaio-dicembre 1989), pp. 151-165. %% Martinez considers Queneau's titling in general and with special attention to Courir les rues, Fendre les flots, Battre la campagne, Pierrot mon ami, Les Fleurs bleues, Zazie dans le métro, Exercices de style, Odile, and Le Chiendent. Cf. Jean-Pierre Longre, "Entre Chiendent et Fleurs bleues, la culture du titre chez Raymond Queneau."
- Martini, Carlo. "Raymond Queneau: Istante fatale." Nuova Antologia (Firenze), vol. 489 fasc. 1954 (ottobre 1963), pp. 278-279. %% Martini's review of Franco Poli's Italian

- translation is positive.
- de Martinoir, Francine. "Le Directeur de Critique se souvient." Quinzaine littéraire (Paris), vol. \* #373 (16 juin 1982), p. 18. %% This has several brief biographical mentions of Queneau in relation to Jean Piel, the "directeur" in question.
- de Martinoir, Francine. La Littérature occupée, les années de guerre (1939-1945). Collection "Brèves littérature." Paris: Hatier, 1995. %% De Martinoir reviews Queneau's life and works from his surrealist days to the end of the war (pp. 119-126). Cf. Bertrand Poirot-Delpech, "L'Honneur des poètes."
- Marx, Bill. CR of Barbara Wright's translation of The Last Days. Boston Review (Boston), vol. 16 #1 (february 1991), pp. 28-29. %% Marx's review of the 1990 Dalkey Archives edition shows more insight into this novel than some theses and dissertations do.
- Marx, Erich. Cf. Queneau, Preface to Bouvard et Pécuchet by Gustave Flaubert.
- Marzouki, Samir. Cf. Thouraya Ben Amor, "Poïétique du jeu de mots dans l'oeuvre romanesque de Raymond Queneau (Les Derniers Jours, Loin de Rueil, Saint-Glinglin, Les Fleurs bleues, et Le Vol d'Icare).
- Mas, Raoul. "Le Travail du style." Les Humanités (Paris), an. 22 #4 (= #211) (janvier 1950), pp. 111-112. %% Mas chose the opening lines of some of Queneau's "exercices" to exemplify certain stylistic faults for his students.
- Masclé, Clorinde. "La Petite Cosmogonie portative de Raymond Queneau: Une Epopée de la matière?" Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Masclé's three chapters concern "science, encyclopédisme et épistémophilie dans la Petite Cosmogonie portative," "la matière linguistique," and "le plaisir du texte." She seems to center more on the language than on the scientific areas, but this work is especially valuable for its appendices, which list many of the scientific and theoretical references in the Petite Cosmogonie portative. Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil before-hand in order to receive authorization.]
- Mascoli, Alessandra. "Il Gioco dell'intraducibile: I Fiori blu." Tesi di laurea in the Facoltà di lettere e filosofia. Director Edoardo Esposito. Milano: Università degli studi di Milano, 2004. %% Mascoli compares Queneau's original text with Calvino's translation in many ways, including individual sentences and the various solutions which Calvino found to difficulties in the translation of names, neo-babelian, popular language, phonetic renderings, allusions to current events, archaisms, neologisms and multiple significations, proverbs, citations, alliterations, etc.
- Mascolo, Dionys. Le Communisme. Paris: Gallimard, 1953. %% Mascolo discusses the significance of surrealism as a revolt and what it contributed to art (pp. 230-235). He mentions Queneau by name as one of those who managed to grow beyond it.
- Mascolo, Dionys. "Zazie ou la philosophie dans le métro." France observateur (Paris), vol. 10 #458 (12 février 1959), p. 24. %% Mascolo gives a very good and penetrating review of Zazie dans le métro. Cf. Anonymous, "Le Carnet"; Anonymous, "Plumes et paons"; Pierre David, "Raymond Queneau, ou l'intrusion des Pieds nickelés dans l'étude des moeurs"; John Lehmann, The Ample Proposition, pp. 144-145.

- Mascolo, Dionys. Cf. Laure Adler, Marguerite Duras; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 30-31 and 35.
- Masliah, Leo. Cf. Abril Trigo, "Subtextos de insilio: La Escritura rizomática de Leo Masliah."
- Maspin, K. I. D. Cf. Antoine Denat, "Note sur le comique du mot."
- Masseron, Caroline. Cf. Paul Souffrin, "L'Argumentation dans Les Fleurs bleues de Raymond Queneau."
- Massin. "Exercices de typographie." Magazine littéraire (Paris), vol. \* #388 (juin 2000), pp. 59-61. %% Massin recounts how he and Jacques Carelman came to create the "illustrated" version of Queneau's Les Exercices de style. Rather interesting.
- Massin, Robert. Journal en désordre 1945-1995. Paris: Robert Laffont, 1996. %% Massin refers to Queneau about ten times, but most of these references are just incidents unrelated to any particular person, work, or event. The passage on Queneau's last days and his ill-ness (pp. 91-92), however, is quite interesting. Cf. Astrid Bouygues and Bertrand Tassou, "Souvenirs à la pelle."
- Massin, Robert. "Raymond Queneau: 1903-1976." In Zazie dans le métro. Presented by Pierre Marchand and Jean Olivier Héron. Collection "1000 Soleils." Paris: Gallimard, 1977, pp. 170-185. %% This is a photobiography with quotations from various Queneau works.
- Massin, Robert. "Rue Séb..." Cahiers Raymond Queneau #6 (septembre 1987), pp. 61-63. %% This is a general reflection on Massin's meetings with Queneau "chez Gallimard."
- Massin, Robert. Cf. Claude Bonnefoy, "Exercices de style avec Queneau"; Michel Braudeau, "Massin, l'oeil de la lettre"; Armelle Cressard, "Massin ou l'amour de la lettre"; Germano Facetti, "Massin"; Véronique Le Poittevin, "Les Dessins à dessein: Raymond Queneau et ses illustrateurs"; Queneau, Cent Mille Milliards de poèmes, Les Derniers Jours, Le Dimanche de la vie, Exercices de style, "Exercices de style possibles," Loin de Rueil, Pierrot mon ami, Preface to Exercices de style, Preface to La Lettre et l'image by Robert Massin, and Zazie dans le métro; Queneau and André Blavier, Lettres croisées 1949-1976, p. 331; Claude Rameil, "Raymond Queneau au Collège"; Tristan Renaud, "Exercices de style: Un Travail de romain"; Ségolène Samson-Le Men, "Quant au livre illustré..."; Laetitia Wolff, "Massin in Continuo: A Dictionary: Interview with Robert Massin."
- Masson. Cf. Marie-Chantal Oules, "Le Jeu du langage dans les romans de Raymond Queneau"; Pierre Vilar, "Queneau et Leiris, sous x."
- Masson, André. Correspondance 1916-1942. Ed. Françoise Levailant. Paris: La Manufacture, 1990. %% Masson mentions Queneau but without writing to him. There is a great deal of Michel Leiris and Georges Bataille in these letters, however, and a note (p. 479) speaks of Queneau's participating in meetings of a "Collège d'études socratiques" during the war (cf. Aliette Armel, Michel Leiris). Otherwise, Queneau's name just appears on pp. 23, 136, 137, 243, 244, 249, 254, 261, 264, 288, 341, 484, 505, and 528.
- Masson, André. Cf. Jean Piel, La Rencontre et la différence.
- Masson, Georges-Armand. "Les Temps emmêlés." La France au combat (Paris), an. 7 #159 (10 avril 1947), p. 6. %% This is an imaginary interview between Queneau and Gaston Gallimard in a phonetic style supposedly that of Queneau.
- Masson, Georges-Armand. "Les Temps emmêlés." In his A la façon de... Paris: Ducray,

- 1949, pp. 101-103. %% This is the same as his original article. Cf. the list of reviews in Temps mêlés #150 + 13/14 (août-novembre 1981), p. 6. Cf. also Robert Coiplet, "A la façon de..."; Edmond Humeau, CR of Georges-Armand Masson's A la façon de...; Henry Muller, "Paul Reboux, pasticheur honoraire patronne Georges-Armand Masson pasticheur en activité"; Jean-Michel Pochet, "Queneau, un spectacle?"
- Masson, Pierre. Cf. Pierre Lachasse, "Une Histoire modèle: Queneau lecteur de Gide." de Massot, Pierre. "L'Instant fatal." Les Nouvelles littéraires (Paris), an. \* #1164 (22 décembre 1949), p. 3. %% De Massot concentrates more on Queneau as a poet in general than on L'Instant fatal in this brief review.
- Masters, Roger D. "On 'Avineri's Marx: An Exchange'." Political Theory (Beverly Hills, California), vol.5 #2 (may 1977), pp. 257-260. %% Masters cites the "Tu causes" from Zazie dans le métro on p. 259.
- Matanga, G. Dominique. "Un Conte endiablé." La Semaine africaine (Brazzaville, Congo), an. 30 #1426 (12 février 1981), pp. 10-11. %% Matanga has written a short story using the same sort of structure as Queneau's "Un Conte à votre façon."
- Mathews, Harry. "Anniversary." Amis de Valentin Brû #13-14 (novembre 1980), pp. 20-21. %% Mathews has written a poem (in English), with the first letter of each verse going to spell out the words of the poem's first stanza. Otherwise, the poem is primarily a sort of birthday greeting.
- Mathews, Harry. "Charity Begins at Home." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 36-45. %% Mathews' look at Loin de Rueil involves recurrence/circularity, lice, and especially the dualism between the material and the fantastic.
- Mathews, Harry. "Courier d'un lecteur oulipien." Magazine littéraire (Paris), vol. \* #250 (février 1988), p. 13. %% Mathews, as a good oulipian, responds to a typographical error introducing one of his texts (Magazine littéraire, septembre 1987, p. 95) by creating a new literary / linguistic metamorphosis, the "pumectation."
- Mathews, Harry. "Ecrits français." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 337-368. %% Mathews collects here all his Oulipo works written in French except the "Savoir des rois."
- Mathews, Harry. "Liminal Poem." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, p. 25. %% Mathews has written an oulipian tribute-poem to Martin Gardner, "signed" by the members of the Oulipo. The original is in Oulipo, Atlas de littérature potentielle.
- Mathews, Harry. "Mathews's Algorithm." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 126-139. %% This describes a very oulipian manner of generating new literary sequences. There is a text entitled "L'Algorithme de Mathews" in Oulipo, Atlas de littérature potentielle, pp. 91-107, however Mathews furnished this English version specifically for this volume.
- Mathews, Harry. "El Poema de una sola letra: Explicación de texto." 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. 117-118. %% Mathews discusses this sort of poem rather than giving a number of examples.
- Mathews, Harry. "Alla ricerca dell'Oulipo." In Attenzione al potenziale. Il Gioco della lettura

- ratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 11-17. %% Mathews reflects on his experience and practice of oulipian writing.
- Mathews, Harry. "Resconto di una riunione potenziale." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 31-34. %% These appear to be notes describing and summarizing an oulipian dinner held on 9 april 1990.
- Mathews, Harry. "Le Savoir des rois." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 85-108. %% These are "poèmes à perverbes." This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 75-96, and in the 3-vol. Seghers edition, vol. 1, pp. 75-96.
- Mathews, Harry. Selected Declarations of Dependence. Los Angeles: Sun & Moon Press, 1996. %% Mathews offers a rich assortment of perverbs, paraphrases, and other short oulipian delights based in the English language. Cf. Jonathan Bing, "Oulipo Service."
- Mathews, Harry. "Une Soirée oulipienne." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 111-126. %% The structure of Mathews' rather humorous conversation is somewhat clarified by notes on p. 126.
- Mathews, Harry. Le Verger. Paris: POL, 1986. %% This is about Georges Perec's death and his relation to Queneau (pp. 7, 8, 16, 30, and 37).
- Mathews, Harry. "6.5.1991." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, p. 187. %% Mathews has produced a salute to TEAnO (Telematica, Elettronica, Analisi nell'Opfificio) in the form of a "snowball" (each line has one more letter than the preceding one).
- Mathews, Harry. "35 Variations on a Theme from Shakespeare." Shiny (New York), vol. \* # 9/10 (\* 1999), pp. 97-101. %% Mathews offers oulipian variations on the "to be or not to be, that is the question" line from "Hamlet."
- Mathews, Harry, and Alastair Brotchie, ed. Oulipo Compendium. Collection "Atlas Arkhive," #6. London: Atlas Press, 1998. %% This work contains a very good directory to all sorts of aspects involved in the Oulipo, including sections on the Olipopo (potential murder mysteries, pp. 251-271), the Oupeinpo (potential painting, pp. 273-317), and potential workshops (pp. 319-335). As well as Queneau's "100, 000, 000, 000, 000 Poems" this book also contains some selections from Barbara Wright's translation of Les Exercices de style (pp. 144-146); Harry Mathews' translation of the Exercices de style: "Narratif" into English in the style of the other "exercice," "Poor lay Zanglay" (p. 65); a description of Queneau's "La Relation X prend Y pour Z" with examples from Mathews and Georges Perec (pp. 245-246); and a translation of one of Queneau's "morales élémentaires" (p. 140) with poems in the same style by Paul Fournel, Jacques Jouet, and Harry Mathews (pp. 67, 93, and 94). Cf. Paolo Albani and Berlinghiero Buonarroti, Dictionnaire des langues imaginaires; Kevin Jackson, "There's Method in the Madness"; James Sallis, CR of Harry Mathews and Alastair Brotchie's Oulipo Compendium.
- Mathews, Harry. Cf. Anonymous, ed., Oulipo Laboratory; Thierry Altman and Michel Paquot, "Jacques Roubaud: 'Nous n'avons pas terminé 53 Jours'"; Astrid Bouygues and Bertrand Tassou, "Voyage au pays des sources"; Jacques Bens et al., "La Cantatrice sauve"; Welch Everman, "Harry Mathews's Selected Declarations of Dependence. Proverbs and the Forms of Authority"; Mark Ford, "Red Makes Wrong"; Martin Gardner, "The Flip-strip

- Sonnet, the Lipogram, and Other Mad Modes of Wordplay"; Lanie Goodman, "Fiction at Play: Welcome to the Fun House"; Gabriel Josipovici, "Celebrations in a House of Fiction"; Alexander Laurence, "Harry Mathews on the New York Poets, the Language, and the Oulipo: An Interview"; Warren F. Motte, CR of Harry Mathews and Alastair Brotchie's Oulipo Compendium and "Raymond Queneau and the Aesthetic of Formal Constraint"; Oulipo, "S + 7, le retour"; Queneau, "The Foundations of Literature after David Hilbert"; Lytle Shaw, "An Interview with Harry Mathews."
- Mathias, Pierre. "Analyse lexicologique d'un roman de Raymond Queneau: Zazie dans le métro." Liège: Institut de lexicologie française, 1961. %% This is just a term paper of some 25 pages which offers some definitions (not always really appropriate) of slang, popular/familiar expressions, and literary creations used in Zazie dans le métro.
- Mathieu, Bénédicte. "Frankenstein junior." Le Monde (Paris), an. 47 #14137 (11 juillet 1990), p. 17. %% This reviews a theater production of Zazie dans le métro.
- Mathieu, Georges. Cf. Claude Bonnefoy, "Exercices de style avec Queneau"; Queneau, Bords.
- Mathieu, Jean-Claude. Cf. Nadine Abi Torbey, "Raymond Queneau: Forme romanesque et libération du personnage."
- Matignon, Renaud. "Les Jeux de maux de Queneau." Le Figaro (Paris), an. \* #11264 (21 novembre 1980), pp. 18 and 24-25. %% Matignon offers a very general presentation of Le Vol d'Icare as a preparation for a television screening of Le Vol d'Icare. This is in the TV section for 22 novembre.
- Matignon, Renaud. "Queneau: Sa Moelle." Le Figaro (Paris), an. \* #11614 (5 janvier 1982), p. 27. %% Matignon criticizes Queneau's Contes et propos and his very humor rather severely.
- Matignon, Renaud. "Queneau: Un Désespoir éburlué." Le Figaro (Paris), an. \* #16274 (12 décembre 1996), "Figaro littéraire," p. 1. %% Matignon has a rather insightful review of Queneau's Journaux (1914-1965), probably intentionally misquoting Queneau's "C'est en écrivant qu'on devient écrivain" (Exercices de style, "Maladroit").
- Matlock, Jann. "Doubling Out of the Crazy House: Gender, Autobiography, and the Insane Asylum System in Nineteenth-Century France." Representations (Berkeley, California), vol. \* #34 (spring 1991), pp. 166-195. %% Matlock writes of Hersilie Rouy, who appears as one of the "fous littéraires" in chapters 142-143 of Les Enfants du Limon. Cf. note 44 (p. 194), which credits Ann Smock for having made the connection.
- Maton, Jean. "L'Humour chez Raymond Queneau." Le Courrier de Saône-et-Loire ( ), an. # (13 mai 1952), p. %% Maton reviews Queneau's Le Dimanche de la vie with some verve.
- Maton, Tristan. Maton also wrote under the pseudonym of "Tristan Maya." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 359, note 156.
- Matsushima, Tadashi. "Queneau et l'Oulipo au Pays du Soleil Levant." Temps mêlés #150 + 65/68 (printemps 1996), pp. 179-185. %% Matsushima describes the reception of Queneau and the Oulipo in Japan with much detailed information on translations, authors, interests, etc.
- Matthews, J. H. CR of Henri Peyre's French Novelists of Today. Comparative Literature (Eugene, Oregon), vol. 21 #2 (spring 1969), pp. 185-187. %% Matthews claims that Peyre rejects Queneau because he offers no acceptable "code of conduct."



- Matthews, J. H. "Some Post-War Surrealist Poets." Yale French Studies (New Haven, Connecticut), vol. \* #31 (\* 1964), pp. 145-153. %% Matthews just mentions Queneau on p. 145.
- Matthys, Francis. "Une Anthologie d'André Blavier: Les Fous littéraires." Libre Belgique (Bruxelles), an. 100 #25 (25 janvier 1983), p. 18. %% Matthys does little more than the usual sort of review.
- Matthys, Francis. "Au cours d'un colloque à Verviers, Raymond Queneau livré à ses savants lecteurs." La Libre Belgique (Bruxelles/Liège), an. 99 #249 (6 septembre 1982), p. 10 and #250 (7 septembre), p. 16. %% Matthys reviews Queneau's life and work, his legacy, and what the presenters at the colloquium had to say.
- Matthys, Francis. "Au Rideau de Bruxelles Zazie dans le métro." La Libre Belgique (Bruxelles), an. 99 #325 (20 novembre 1982), p. 25. %% Matthys finds much good in Queneau's novel and very little in this stage production. Cf. Jean de Decker, "Zazie dans le métro au Rideau: Qu'est-ce qu'on prend son pied!"; Fr. M., "Au Rideau de Bruxelles: Bernard Damien met en scène Zazie dans le métro."
- Matthys, Francis. "Lettres croisées Queneau-Blavier." Libre Belgique (Bruxelles), an. 106 #273 (29 septembre 1988), p. 23. %% Matthys offers only the most superficial review of Queneau and Blavier's Lettres croisées 1949-1976.
- Matthys, Francis. "Pierrot le doux." Libre Belgique (Bruxelles), an. 96 #17 (17 janvier 1979), p. 18. %% Matthys outlines Pierrot mon ami before a television screening of the film. He is passionate, describing the work in a novel, loving way and hoping for the eventual film-ing of "le plus prodigieux et le plus émouvant Queneau": Un Rude Hiver.
- Matthys, Francis. "Pour faire le point sur Raymond Queneau." La Libre Belgique (Bruxelles), an. 111 #352 (17 décembre 1992), p. 19. %% Matthys judges Catonné's Queneau quite favorably.
- Matthys, Francis. "Visages et masques de Queneau." La Libre Belgique (Bruxelles), an. 102 #80 (21 mars 1985), p. 18. %% Matthys presents the Queval Album Queneau.
- Mauduit, Christian. "Problem Session Dedicated to Gérard Rauzy." In Dynamical Systems: From Crystal to Chaos. Ed. Jean-Marc Gambaudo, Pascal Hubert, Pierre Tisseur, and Sandro Vaienti. Singapore: World Scientific Publishing, 2000, pp. 1-19. %% These are the proceedings of the conference held in honor of Gérard Rauzy on his 60th birthday at Luminy-Marseille (6-10 juillet 1998). Mauduit presents three problems studied by Rauzy in the statistical properties of arithmetical sequences, and the first one, concerning the combinatorics of sequences of integers generated by some "greedy" algorithms, refers to Queneau's s-additive sequences and Finch's work on them.
- Maulnier, Thierry. "L'Angoisse et l'ironie." Paris mondial (Paris), an. 2 #145 (14 février 1945), p. 2. %% Maulnier gives a rather positive and thoughtful review of Loin de Rueil.
- Maulnier, Thierry. CR of Pierrot mon ami. Action française (Lyon), an. 35 #222 (17 septembre 1942), p. 3. %% Maulnier's review is consistent but negative, highlighting the absurdity and the fantasy of the novel without grasping the underlying coherence of the work.
- Maulnier, Thierry. Cf. Queneau, "Vers la réalité, mais quelle réalité?"
- Maulpoix, Jean-Michel, et al., ed. Histoire de la littérature française. Paris: Hatier, 1991. %% On pp. 235-240 the authors offer the usual sort of introduction and then include a passage from Chêne et chien, three "exercices de style" ("Récit," "Le Côté subjectif," and "Autre

- subjectivité"), and Gabriel's soliloquy at the foot of the Eiffel Tower (Zazie dans le métro, chapter 8). Queneau also appears on pp. 226, 243, and 245 (a copy of "Un Conte à votre façon").
- Maurer, Karl. "Die Literarische Übersetzung als Form fremdbestimmter Textkonstitution." Poetica (Tokyo), vol. \* #\* (autumn 1976), pp. 233-257. %% Maurer merely offers a reference (p. 236, note 11) to the structure of Cent Mille Millions de poèmes.
- Mauri, Paolo. "Insorti, attenti alle donne!" La Repubblica (Roma), an. 9 #195 (19 agosto 1984), p. 14. %% Mauri reviews Troppo buoni con le donne.
- Mauriac, Claude. "Amère Victoire." Le Figaro littéraire (Paris), an. 12 #606 (30 novembre 1957), p. 14. %% Mauriac has a few words of praise for Queneau's translation of the dialogues for this film by Nicholas Ray. Cf. Jean de Baroncelli, "Amère Victoire"; Michel Marie and Marguerite Morley, "The Poacher's Aged Mother: On Speech in La Chienne by Jean Renoir"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 183-188; Jean-Charles Sabria, Cinéma français: Les Années 50.
- Mauriac, Claude. "Une Bibliothèque idéale." Le Figaro (Paris), an. 130 #3547 (1<sup>er</sup> février 1956), p. 13. %% Mauriac just describes the sorts of people who did and did not contribute to Pour une bibliothèque idéale, citing the choices and comments of some of them.
- Mauriac, Claude. "De l'Argot." Le Figaro (Paris), an. 128 #3033 (10 juin 1954), p. 1. %% Mauriac only refers to Queneau's phonetic spelling without really saying anything about it.
- Mauriac, Claude. "De Zazie à Gillie." Le Figaro littéraire (Paris), an. 14 #698 (5 septembre 1959), p. 12. %% Mauriac briefly compares the heroine of a film to Zazie.
- Mauriac, Claude. "Le Dimanche de la vie." Le Figaro littéraire (Paris), an. \* #1082 (12 janvier 1967), p. 14. %% Mauriac likes the screen adaptation of Queneau's novel a great deal.
- Mauriac, Claude. "Films louables." Le Figaro littéraire (Paris), an. \* #750 (3 septembre 1960), p. 14. %% Mauriac considers the fact that several films are having a hard time finding a theater willing to show them. Jean-Pierre Mocky's "Un Couple" is one of them, and Mauriac makes some worthwhile comments on the quality of the film. Cf. René Quinson, "'Un Couple' de Jean-Pierre Mocky à l'enfer des films maudits."
- Mauriac, Claude. "Monsieur Ripois." Le Figaro littéraire (Paris), an. 9 #423 (29 mai 1954), p. 12. %% Mauriac gives a very positive review of this film, including several rather interesting details.
- Mauriac, Claude. "Un Oulipien: Raymond Queneau." Le Figaro (Paris), an. 136 #5697 (26 décembre 1962), p. 11. %% Mauriac reviews Entretiens avec Georges Charbonnier but also refers to Cent Mille Millions de poèmes, to the Oulipo, and to S + 7 in these few lines.
- Mauriac, Claude. "Queneau déchiffré: Un Essai de Claude Simonnet." Le Figaro (Paris), an. 136 #5607 (12 septembre 1962), p. 18. %% Mauriac just gives a short review.
- Mauriac, Claude. "'La Vérité,' 'Zazie dans le métro,' 'Os Bandeirantes'." Le Figaro littéraire (Paris), an. 15 #759 (5 novembre 1960), p. 16. %% Mauriac critiques the film rather than presenting it.
- Mauriac, Claude. "La Vie des lettres." Le Figaro (Paris), an. 128 #2997 (28 avril 1954), p. 13. %% This concerns the coming Encyclopédie de la Pléiade.

- Mauriac, Claude. Cf. Arnaud Laster, "Raymond Queneau, ami et admirateur de Jacques Prévert."
- Mauriac, François. "Le Bloc-notes de François Mauriac." Le Figaro littéraire (Paris), an. 18 #878 (16 février 1963), p. 22. %% Mauriac says that he saw a text supposedly by Queneau in a theater program: "On a un peu oublié ce qu'était la terreur de l'enfer pour un chrétien de la bonne époque. C'était pire que triste. Pascal, que l'univers effrayait par ses dimensions, ne croyait plus beaucoup à l'enfer non mesurable, et pourtant il y voyait un risque possible qu'il n'était pas prudent de courir." I have no idea where this text is actual-ly from, but it doesn't sound like Queneau. The play was Ionesco's "Pieton dans l'air."
- Mauriac, François. "Les Hasards de la fourchette." Le Figaro littéraire (Paris) an. 17 #834 (14 avril 1962), p. 23. %% Mauriac has some very positive words about Queneau's recent appearance on television in an episode of "Lectures pour tous." This show was on 4 avril; Rameil gives a rather detailed summary in his La TSF de Raymond Queneau, pp. 208-209.
- Mauriac, François. "Lectures de vacances." Le Figaro (Paris), an. 120 #609 (28 juillet 1946), p. 1. %% Mauriac refers to Claude Roy's "Raymond Queneau" (Poésie 46) in a manner most favorable both to Roy and to Queneau.
- Mauriac, François. "Vendredi 10 novembre. Loin de Rueil au T.N.P." Le Figaro littéraire (Paris) an. 16 #813 (18 novembre 1961), p. 21. %% Mauriac is rather querulous in his commentary on this production. Cf. Claude Rostand, "Loin de Rueil ... entre Jarre et Queneau."
- Mauriac, François. "Vendredi 10 novembre. Loin de Rueil au T.N.P." In his Le Nouveau Bloc-notes, 1961-1964. Paris: Flammarion, 1968, p. 63. %% This is the same text as the original.
- Mauriac, François. "Zazie dans le métro." L'Express (Paris), vol. \* #403 (5 mars 1959), p. 36. %% This is a rather negative review of Zazie dans le métro. Cf. Bernard Gheerbrant, "L'Affaire."
- Mauriac, François. "Zazie dans le métro." In his Le Nouveau Bloc-notes, 1958-1960. Paris: Flammarion, 1961, pp. 175-176. %% This is a simple reprint of his "Zazie dans le métro."
- Mauriac, François. Cf. Queneau, "Les Logis célèbres: Paul Leautaud, François Mauriac." du Maurier, George. Peter Ibbetson. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. and note Queneau. Collection "L'Imaginaire," #18. Paris: Gallimard, 1937. %% Cf. Linda Ashton, "Queneau News is Good News"; Mary-Lise Billot, "Les Fleurs bleues de Sylvestre Bonnard"; Queneau, Journaux (1914-1965), p. 625, and Preface to Peter Ibbetson by George du Maurier; Roger Richard, "Peter Ibbetson"; Jacques Siclier, "La Force des rêves." The Ransom Center in Austin (Texas) has the manuscripts both of the translation and of the radio adaptation.
- du Maurier, George. Peter Ibbetson. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. and note Queneau. Paris: Gallimard, 1946. %% This text is the same as in the original version. Cf. Dominique Aury, "Les Portes du songe"; Roger Pillaudin, "Gros Plan sur Raymond Queneau."
- du Maurier, George. Peter Ibbetson. Intro. Lady X (Madge Plunkett). Ill. George du Maurier. Trans. and note Queneau. Paris: Gallimard, 1978.
- du Maurier, George. Cf. Michel Lécureur, Raymond Queneau, pp. 224 and 304-305; Josyane

- Savigneau, "La Mort de Daphné Du Maurier. Hitchcock et les brumes de Cornouailles." Maurin, François. "Vous ne connaissez pas la vraie Zazie!" L'Humanité-dimanche (Paris), an. \* #643 (25 décembre 1960), pp. 1 and 9. %% Maurin centers all of his attention on De-mongeot and almost none on her short acting career.
- Maurin, François. "Zazie: Un Faux Film comique." L'Humanité-dimanche (Paris), an. \* #636 (6 novembre 1960), p. 9. %% This interview of Louis Malle has some very interesting points.
- Maurois, André. "Dialogue sur le langage." Les Nouvelles littéraires (Paris), an. \* #1213 (30 novembre 1950), pp. 1 and 2. %% Maurois, in an imaginary conversation among various literary lights, generally agrees with Queneau's views on language.
- Maurois, André. "Evolution récente de la culture littéraire en France." Tendances (Paris), vol. \* #50 (décembre 1967), pp. 693-708. %% This only touches on Queneau as a poet (pp. 704 and 706).
- Maurois, André. Cf. Queneau, "Intervention chez les écrivains scientifiques" and Journaux (1914-1965).
- Maury, Jean. "Un Théâtre ambulant et cacouac au coeur de Saint-Germain-des-Prés." Combat (Paris), an. 9 #1778 (23 mars 1950), p. 2. %% Maury presents the "Cacouacs" show at the "Théâtre de la Baraque St-Germain," which would open the next night, and gives a certain attention to Queneau's "Les Muses et lézards." He also explains why the show was not going to appear at the Vieux-Colombier a few blocks away as expected: the current show there was quite successful and its run was extended. There is a related article, by Jean-François Devay, in Combat on 25 avril.
- Maury, Pierre. "Raymond Queneau, l'homme multiple." Le Soir (Bruxelles), an. 101 #219 (19 septembre 1987), p. 46. %% Maury uses the pretext of a repeat showing of Le Vol d'Icare on television to comment on the point of all of Queneau's work. Fairly nicely done.
- Maury, Pierre. "Riches Bavardages." Le Soir (Bruxelles), an. 99 #201 (29 août 1985), p. 28. %% Maury reports the Verviers colloquium of septembre 1984 with a touch of humor.
- Maury, Pierre. "Trente Ans de production oulipienne." Le Soir (Bruxelles), an. 104 #98 (26 avril 1990), p. 32. %% Maury describes the Oulipo somewhat in commenting somewhat more on the three-volume edition of the Bibliothèque oulipienne (Seghers) as it appears.
- Mauss, Marcel. Cf. Alain Calame, "L'Ethnographie dans le cycle de Saint-Glinglin de Raymond Queneau"; Jacques Meunier, "Queneau cannibale"; Michael Sheringham, "Excremental Sun"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence.
- Le Mauvais Oeil. "Humour.... rouge." Rivarol (Paris), vol. \* #462 (19 novembre 1959), p. 10. %% Queneau comments that the Encyclopédie de la Pléiade is full of humor, and the author points out that the article on Bulgaria in the volume on western literatures is only the translation of an article from a 1950 Soviet encyclopedia...
- Le Mauvais Oeil. "Plumes et paons." Rivarol (Paris), vol. \* #427 (19 mars 1959), p. 15. %% In a short section entitled "Charité bien ordonnée....," the author comments on how often and positively Queneau is mentioned in the L'Encyclopédie de la Pléiade article on modern French literature --- a volume which he himself edited.
- Mauzi, Robert. Cf. Marianne Durand, "Raymond Queneau et 'la littérature récurrente'"; Michel Raimond, "Queneau et le jeu romanesque dans Pierrot mon ami."

- Maxence, Jean-Pierre. CR of Les Derniers Jours. Gringoire (Paris), an. 9 #301 (1<sup>er</sup> mai 1936),  
p. 4. %% Maxence is positive but does nothing more than resume the plot.
- May, Georges. "Félicien Marceau: A Modern Romantic Novelist." Yale French Studies (New Haven, Connecticut), vol. \* #24 (\* 1959), pp. 80-86. %% May just names Queneau (p. 80).
- Maya, Tristan. "L'Humour chez Raymond Queneau." L'Echo du Katanga (Elizabethville, Belgian Congo), vol. # (31 mai 1952), p. %% This is, at root, a review of Le Dimanche de la vie.
- Maya, Tristan. "Journal d'humeur." Séquences (Paris), vol. 30 #\* (\* 1988), pp. 276-277. %% Maya has some rather "désobligeant" remarks on Queneau in a set of souvenirs relating to Georges Bataille.
- Maya, Tristan. "Raymond Queneau sera candidat au 'Prix de l'humour noir'." La République du Centre (Orléans), an. 16 #4264 (30 septembre 1959), p. 10. %% Maya, the major moving force behind the prize, is interviewed concerning the coming awarding of the Prix Xavier Forneret for black humor; he names Queneau as the leading candidate. He also explains its origin and the plans for the year's awards.
- Maya, Tristan. This is the pseudonym of Tristan Maton. Cf. Anonymous, "Raymond Queneau sera candidat au 'Prix de l'humour noir' nous confie Tristan Maya"; Noël Arnaud, "Queneau et le prix de l'humour noire"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 76, 142, 146, 147, 180, 181, 351 (note 71), 359 (note 156), 360 (note 160), and 364 (note 209); Temps mêlés #19 (29 février 1956); Amis de Valentin Brû #21 (novembre 1982), pp. 33-44.
- Maymine, E. Cf. Ekaterina A. Valeeva, "Métaphore. Expériences poétiques de R. Queneau."
- Maymont, Yvonne. CR of the "Omajakeno" record. Livres de France (Paris), an. 18 #1 (janvier 1967), p. 37. %% Cf. Eve Griliquez and Brigitte Sabouraud, "Omajakeno ou 'Si tu t'imagines'."
- Mayne, Richard. "The Queneau Country." Encounter (London), vol. 24 #6 (juin 1965), pp. 64-71. %% While fundamentally looking at Le Chiendent, Mayne takes in most of the distinguishing aspects of Queneau's writing. Cf. David Gillard, "Goonish Guru for the Greco Generation."
- Mazars, Pierre. "Le Dimanche de la vie." Le Figaro (Paris), an. 141 #6965 (18 janvier 1967), p. 22. %% Mazars rather likes this film adaptation.
- Mazars, Pierre. "Je ne suis pas l'ivrogne de la Nigéria." Le Figaro (Paris), an. 127 #2764 (29 juillet 1953), p. 9. %% Mazars' review of Tutuola's book includes some comments by Queneau himself on his translation.
- Mazars, Pierre. "Maurice Merleau-Ponty dans la chaire de Bergson." Le Figaro littéraire (Paris), an. 8 #353 (24 janvier 1953), p. 9. %% Mazars simply mentions Queneau as being present at the inaugural lecture of Merleau-Ponty at the Collège de France. Cf. A. B., "L'Existentialisme en bonnet carré"; B. D., "M. Merleau-Ponty a magistralement commenté son cours de philosophie"; Louis Martin-Chauffier, "Depuis hier avec le professeur Merleau-Ponty ... la philosophie existentialiste est autorisée au Collège de France."
- Mazars, Pierre. "Robbe-Grillet: 'Le Nouveau Roman remonte à Kafka'." Le Figaro littéraire (Paris), an. 17 #856 (15 septembre 1962), p. 1. %% Robbe-Grillet comments on the slow-

- to-come success of Queneau and the reason why it came so slowly.
- Mazía, Floreal. Cf. Queneau, Pierrot mi amigo and El Problema.
- Mazo, Bernard. "Jean Follain. Un Mystérieux Pouvoir d'éterniser." Aujourd'hui poème (Paris), an. \* #19 (mars 2001), p. 20. %% The Queneau text which he cites is from "Ainsi c'était."
- Mazzariol, Emma Stojkovic. Cf. Alessandra Ferraro, "Odile de Raymond Queneau: Structures narratives et technique romanesque."
- McArthur, D. G. M. Cf. Philip G. Morey, "Language in the Novels of Raymond Queneau."
- McConathy, Dale. Cf. Queneau, "A Multiple Choice Story."
- McGivering, Helen. CR of Julian Maclaren-Ross's translation of Pierrot. Time and Tide (Bramhall, Cheshire), vol. 31 #48 (2 december 1950), pp. 1238-1239. %% McGivering is positive but superficial.
- McHale, Brian. CR of Warren Motte's Oulipo: A Primer of Potential Literature. Poetics Today (Tel Aviv), vol. 8 #2 (\* 1987), pp. 467-468. %% McHale primarily describes and situates Motte's work in these few lines.
- McLaughlin, Martin. Cf. Italo Calvino, "The Philosophy of Raymond Queneau."
- McLaughlin, Martin L. CR of Beno Weiss's Understanding Italo Calvino. Modern Language Review (Leeds), vol. 90 #3 (july 1995), pp. 779-780. %% McLaughlin gives a somewhat negative review of Weiss's work but manages to refer to Queneau three times.
- McLaughlin, Richard. CR of Barbara Wright's translation of Zazie. The Springfield Sunday Republican (Springfield, Massachusetts), an. \* #\* (13 november 1960), p. 4D. %% McLaughlin haughtily poo-poops Queneau's novel.
- McLees, Ainslie Armstrong. CR of Lloyd Bishop's Romantic Irony in French Literature: From Diderot to Beckett. French Review (Champaign, Illinois), vol. 65 #2 (december 1991), pp. 296-297. %% McLees gives a favorable review to the section on Queneau.
- McMillan, Duncan and Geneviève Marthe Eva. Cf. Queneau, Loin de Rueil: Extrait.
- McMorran, Ian. Cf. Emmanuël Souchier, "Raymond Queneau: The Form and Meaning of a Manuscript."
- McMurray, Line. "Un Amérindien de Belgique." Amis de Valentin Brû #24-25 (janvier 2002), pp. 45-47. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. McMurray tells of how Blavier made her feel truly at home in his family over the years.
- McMurray, Line. "Chêne et chaînes, fiction en fictions." Temps mêlés #150 + 25/28 (mai 1985), pp. 195-208. %% This is on the third part of Chêne et chien, with concentration on the festal aspect.
- McMurray, Line. "De Queneau à 'L'Ouvroir de littérature potentielle'." In Programma. VIII Festival international de teatro (Granada, del 4 al 13 mayo de 1990). %% McMurray gives a very general presentation of the Oulipo for this theater program.
- McMurray, Line. "Des Exercices de style surréalistes aux exercices oulipiens chez Raymond Queneau." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 14-15. %% McMurray touches on Queneau's surrealism, mathematics, and other aspects of his writing.
- McMurray, Line. "Du bien-fondé des contraintes." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 12-13. %% McMurray looks at the role of limitations in the work of the Oulipo.

- McMurray, Line. "Entretien avec Marcel Bénabou réalisé à Paris le 28 juin 1990." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 43-45. %% Bénabou discusses three productions of "Théâtre UBU" with special reference to their relation to the work of the Oulipo.
- McMurray, Line. "Entretien inédit avec François Le Lionnais, co-fondateur de l'Oulipo." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 18-19. %% Le Lionnais speaks about how he developed his literary side during his life, his participation in 'pataphysics and the Oulipo with Queneau, and the development of various other "ouvrirs potentiels" (Oupeinpo, Oulipopo, Oumupo, and Oucuipe, concerning respectively "pein-ture," "littérature policière," "musique," and "cuisine").
- McMurray, Line. "Fous de Queneau: André Blavier." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 25-27. %% McMurray describes Blavier's dealing with Queneau's "fous littéraires" and his magazine Temps mêlés / Documents Queneau, as well as describing the Association des Amis de Valentin Brû and its own publication.
- McMurray, Line. "Fous du langage." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 20-22. %% McMurray writes of Queneau's interest in language and structure and how the actors of "Théâtre UBU" manifest these same concerns through the "exercices de style" section of the "Oulipo Show."
- McMurray, Line. "Journal des bords échangés ou Pour une lecture performat(r)ice du Journal intime de Sally Mara." Nouvelle Barre du jour (Outremont, Québec), vol. \* #121 (janvier 1983), pp. 57-68. %% McMurray notes, in a footnote to the title, that she does not want to repeat what she said in "Le Même et l'autre dans Les Oeuvres complètes de Sally Mara" but wishes to share some impressions "qui me sont restées collées à la peau." The text is a series of short phrases, sentences, paragraphs, and parallel columns which embody this aim.
- McMurray, Line. "Le Même et l'autre dans Les Oeuvres complètes de Sally Mara." Temps mêlés #150 + 20/21 (septembre 1983), pp. 9-17. %% McMurray opens a number of vistas concerning the person, the body, the text, eroticism, and the identity(ies) of each with its self and in itself and with others. She comes to few conclusions but poses a number of interesting possibilities in these areas.
- McMurray, Line. "L'Oulipo: Ses Anti-manifestes et leur mise en jeu." Etudes françaises (Montréal), vol. 16 #3-4 (octobre 1980), pp. 147-168. %% McMurray offers a good and non-standard view of the Oulipo.
- McMurray, Line. La 'Pataphysique d'Alfred Jarry au Collège de 'pataphysique. Intro. Claude Corbo. Catalogue de l'exposition à la Galerie UQAM à l'Université du Québec à Montréal (mai 1989). %% McMurray gives a history and description of the Collège, including sub-commissions such as the Oulipo and most especially, given the occasion, the Oupeinpo.
- McMurray, Line. "Petite Histoire de l'Oulipo." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 10-11. %% McMurray gives a very short but useful description of the origin and growth of the Oulipo.
- McMurray, Line. "Qu'est-ce que la 'pataphysique?" Nuit blanche (Québec), vol. \* #49 (septembre-novembre 1992), pp. 40-44. %% McMurray describes the Collège de 'pataphysique with some mention of the Oulipo.

- McMurray, Line. Cf. Denis Marleau, "Propos et confidences sur les événements récents qui vont suivre."
- McNamee, Gregory. CR of Barbara Wright's translation of Pierrot mon ami. Bloomsbury Review (Denver), vol. 8 #2 (march-avril 1988), p. 17. %% McNamee's review is so short as to be almost meaningless.
- Mead, William. Cf. Queneau, "Deaf is the night."
- Meades, Jonathan. "Diary." The Spectator (London), vol. 286 #9008 (31 march 2001), p. 9. %% Meades mentions Queneau as he off-handedly links surrealism to the Oulipo so closely that he seems to think that they are almost the same thing....
- Meckert, Jean. Cf. Jean-Luc Douin, "Jean Meckert, l'ouvrier qui a mal tourné"; Jean-Paul Gratiyas, "Jean Meckert"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 35; Queneau, "Quand le cinéma paie ses dettes."
- Meddemmen, John. "L'Inglese come forma interna dell'italiano di Fenoglio." Strumenti critici (Torino), vol. 13 #1 (= #38) (febbraio 1979), pp. 89-116. %% Meddemmen gives only a brief comparison (p. 105) of the author Beppe Fenoglio's style with that of Queneau in Exercices de style: "En partie double."
- Medeiros, Helena Agarez. Cf. Queneau, Exercícios de estilo.
- Medina, Dante. Cf. Christophe Dubois, "Les Modalités linguistiques de la création d'une 'langue nouvelle' dans les Niñoserías de Dante Medina."
- Mégret, Christian. "A la recherche des inconnus et des méconnus." Carrefour (Paris), an. 14 #673 (7 août 1957), p. 9. %% Mégret is very enthusiastic about what the second volume of L'Histoire des littératures does have to offer, in spite of some reserves.
- Mégret, Christian. Cf. Pascal Pia and Christian Mégret, "Raymond Queneau de l'Académie Goncourt directeur de l'Encyclopédie de la Pléiade"; Queneau, "Million de faits."
- Mégrier, Dominique. 100 Poèmes à dire et à lire: Du CP au CM2. Paris: Retz, 1999. %% Mégrier includes the "exercice de style" "Gastronomique" (pp. 18-19), Les Ziaux: "Il pleut" (pp. 64-65), and L'Instant fatal: "Pour un art poétique (v)" (pp. 138-139). CP = cours préparatoire, CM2 = ?
- Meideiros, Paulina. "¿Escritora uruguaya libretista sin saberlo de film de Buñuel?" Acción (Montevideo), an. # (21 diciembre 1963), p. 9. %% Meideiros describes the similarities between the film "La Mort en ce jardin" and her own novel, entitled "La Muerte en este jardin" and, in a later edition, "Un Jardin para la muerte." She includes mention of dealings with Gallimard in regard to a possible translation which might have been actually begun before the film was made.
- Meier, Harri. "Über Sprachschichten und Sprachwandel im Modernen Französisch." Romanische Forschungen (Frankfurt), vol. 89 #4 (\* 1977), pp. 357-381. %% Meier just mentions Queneau and "néo-français" on p. 358.
- Meillonas, Jean. "Lectures." Je suis partout (Paris), an. 11 #482 (16 février 1940), p. 7. %% Meillonas is positive but without much substance: he even refers to the novel he is review-ing as "Un Dur Hiver."
- Meizoz, Jérôme. "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)." "Thèse de lettres" for a doctorate at the Université de Lausanne, 2000. Director Doris Jakubec. %% Meizoz considers the representation of popular speech in the novels of the Thirties from a literary and sociolinguistic point of view. It is a question of showing that Céline was far from being the first to use a form of narrative discourse writ-



ten to reflect the oral, but Meizoz also shows that a political context and a whole sociolinguistic context (influenced especially by an argument between grammarians and linguists) favored the emergence of various forms of oral narration. This was very early in the case of Ramuz (starting in about 1920) but also appeared in Giono (from 1929 on), Cendrars (1929), Poulaille (1931), Queneau (1933), or even Aragon (1936).

Meizoz, Jérôme. "Queneau, les linguistes et les écrivains. 'Faute' de français et littérature." Poétique (Paris), vol. 29 #115 (septembre 1998), pp. 351-367. %% Meizoz considers not so much Queneau's ideas on language and especially on "néo-français" as some of the ideas of other authors which affected him --- Charles Bally, Henri Frei, Charles-Ferdinand Ramuz, Joseph Vendryès, and Jules Marouzeau. Meizoz is thorough, detailed, and insightful. Meizoz makes one small mistake: "Écrit en 1937" was in fact unpublished before appearing in Bâtons, chiffres et lettres.

Meizoz, Jérôme. "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens." In his L'Age du roman parlant 1919-1939. Écrivains, critiques, linguistes et pédagogues en débat. Préf. Pierre Bourdieu. Collection "Histoire des idées et critique littéraire," #392. Genève: Droz, 2001, pp. 421-462. %% In this chapter from his book, Meizoz works in two sections. The first (pp. 421-439) concentrates on locating Queneau in his petit-bourgeois background and all that that would mean for his grounding in language and then details how he became aware of other sorts of French through experience and reading certain theorists. Meizoz also points to various attempts to write in a "popular" style which Queneau would have been aware of. Through all of this, he opens the question of what Queneau might have thought about the "common man" in terms of language and in terms of politics, which he indirectly suggests are two very different things. This section is quite detailed and enlightening.

The second section (pp. 441-462) applies these ideas to Le Chiendent by enumerating the different manners in which Queneau uses language not only as part of the text but as part of the plot. Also quite interesting, although in a different fashion and for different reasons.

Cf. Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau."

Mejri, Salah. "Traduction, poésie, figement et jeux de mots." Meta (Montréal), vol. 45 #3 (septembre 2000), pp. 412-423. %% Mejri considers these three special cases of translation, using Queneau's Vol d'Icare for two of his examples (pp. 420-421).

Melik, Rouben. Cf. Queneau, "Saint Ouen's Blues."

Melis, Giovanna. Cf. Anna Piras, "Circolarità e sagesza in Pierrot mon ami de Raymond Queneau."

Melotti, Fausto. Cf. Queneau, La Canzone del polistirene.

Mellors, John. "The Pleasure of the Text." London Magazine (London), vol. 17 #6 (december 1977), pp. 89-92. %% Mellors is pleased with Barbara Wright's translation of The Sunday of Life but doesn't get very far into the original novel.

Melou, Jean-Paul. (No title). Amis de Valentin Brû #32-33 (décembre 1985), pp. 78-79. %% Melou gives statistics concerning the critical mentions of various Queneau books.

Menanteau, Pierre. "Battre la campagne par Raymond Queneau." L'Éducation nationale (Paris), an. 24 #3 (3 octobre 1968), p. 33. %% Menanteau's review is slightly better than average.

- Menanteau, Pierre. CR of Battre la campagne. L'Education (Paris), an. 24 #3 (3 octobre 1968), p. 33. %% Menanteau gives a positive but short review.
- Menanteau, Pierre. CR of Battre la campagne. Les Livres (Paris), vol. \* #152 (décembre 1968), p. 16. %% This is the same text as in the preceding entry, but with an additional sentence at the end.
- Menanteau, Pierre. CR of Pierrot mon ami. Les Livres (Paris), vol. \* #2 (février 1965), p. 15. %% Menanteau compares Queneau to Jules Laforgue in this brief and positive review.
- Menanteau, Pierre. Cf. Queneau, "Le Bon Vieux Temps."
- Menard, Jacques. He wrote under the pseudonym of "Jacques Brenner."
- Menchior, Rachel. "Pastel et crayon de couleur." Amis de Valentin Brû #24-25 (janvier 2002), p. 64. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Menchior offers this artwork, which has no evident relation to Blavier.
- Mendes, Hélder Verças. Cf. Queneau, Exercícios de estilo.
- Mendicutti, Eduardo. CR of Fernando Sánchez Dragó's translation of Zazie en el metro. Estafeta literaria (Madrid), vol. \* #641-642 (1 agosto 1978), pp. 3292-3293. %% Mendicutti concentrates on praising the original novel's solidity and the quality of the translation.
- Meneghelli, Luigi. "Troppo buoni con le donne." Arena ( ), vol. # (8 novembre 1984), p. %% Meneghelli praises Giuseppe Guglielmi's 1984 translation of On est toujours trop bon avec les femmes in a rather longer article than usual but without much attention to the quality of this translation.
- Meneghetti, Maria Luisa. "L'Essai en roman." Strumenti critici (Torino), an. 4 #2 (mai 1989), pp. 209-221. %% On p. 213 Meneghetti cites Queneau's "Ecrit en 1937" concerning the two levels of the Greek language and the origin of Le Chiendent. She refers to parallels in other novels in the subsequent pages of the article.
- Meneses, Guillermo. "Zazie Queneau." El Universal (Caracas), an. 50 #17870 (1 marzo 1959), p. 4. %% Meneses gives a thoughtful review of the French original of Zazie dans le métro.
- Menichelli, Gian Carlo. Cf. Carolina Diglio, "Testo come pretesto"; Annamaria Tango, "Queneau e il problema del doppio."
- Ménil, René. "De Quelques Avancées de l'esthétique littéraire." In Carrefour de cultures. Mélanges offerts à Jacqueline Leiner. Collection "Etudes littéraires françaises," #55. Ed. Régis Antoine. Tübingen: Gunter Narr Verlag, 1993, pp. 11-15. %% Ménil has only slightly more than a mention of Queneau's revolutionary Exercices de style.
- Menn, Lise. Cf. Ann M. Peters and Lise Menn, "False Starts and Filler Syllables: Ways to Learn Grammatical Morphemes."
- Menesson, Danielle. "La Scandaleuse Dictée qui a fait sursauter le vice-président du Sénat." France-soir (Paris), an. \* #\* (6-7 octobre 1974), p. 6. %% Menesson reviews the question of the problematic dictée and sides against the teacher. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Mercié, Jean-Luc. "L'Écrit et le trait." Connaissance des arts (Paris), vol. \* #32 (avril 1982), pp. 44-53. %% This is on authors who paint and painters who write, with the reproduction of one of Queneau's art works on p. 50.
- Mercier, Christophe. "Les Romans de Queneau." Commentaire (Paris), vol. 25 #99 (automne

- 2002), pp. 735-737. %% Mercier, in reviewing Les Oeuvres complètes de Raymond Queneau (vol. II), passes each of Queneau's novels in review separately and makes a comment on their relative value and interest to the uninitiated.
- Mercier, Vivian. "James Joyce and French Literature." Cahiers irlandais (Lille), vol. \* #2-3 (\* 1974), pp. 215-227. %% There are several references to Queneau's work on pp. 223-224.
- Mercier, Vivian. "James Joyce and the French New Novel." Tri-Quarterly (Chicago), vol. \* #8 (winter 1967), pp. 205-219. %% Mercier makes several references to Queneau, James Joyce, and surrealism.
- Mercier, Vivian. "My Life in the New Novel." The Nation (New York), vol. 202 #15 (11 april 1966), pp. 434-436. %% Mercier considers the "nouveau roman" authors, with some interesting touches on Queneau (and especially on his psychotherapy).
- Mercier, Vivian. The New Novel From Queneau to Pinget. New York: Farrar, Straus, and Giroux, 1971. %% There are many short references to Queneau beyond the chapter devoted to him. Passages from Mercier's previous articles reappear in this book quite regularly. Cf. Tom Bishop, "After That One Great Innovator"; Thomas Lask, "Fiction in an Age of Suspicion"; Laurent LeSage, CR of Vivian Mercier's The New Novel From Queneau to Pinget; Edouard Morot-Sir, CR of Vivian Mercier's The New Novel From Queneau to Pinget; Ruth Z. Temple, CR of Vivian Mercier's The New Novel From Queneau to Pinget; Arnold Weinstein, "The New Novel: Analyzed."
- Mercier, Vivian. "Raymond Queneau: The First New Novelist?" Esprit créateur (Lawrence, Kansas), vol. 7 #2 (summer 1967), pp. 102-112. %% This article is almost completely reproduced in his book.
- Merckx, Jean-Claude. "Le Formalisme de Queneau dans Loin de Rueil." Mémoire de licence. Bruxelles: Université libre de Bruxelles, 1967. %% Merckx concentrates on the "rigueur" and "gratuité" of Queneau's language.
- Mercuri, Catarina. "La Saison des amours." Le Monde (Paris), an. 54 #16685 (20 septembre 1998), "Télévision - Radio - Multimédia," p. 29. %% Mercuri describes a radio show of 20 10-minute segments dedicated to Queneau. Cf. Anonymous, "Raymond Queneau revisité."
- Mercoeur, Antoine. "La Radio. Nice en direct." Les Nouvelles littéraires (Paris), an. 47 #2174 (22 mai 1969), p. 13. %% Cf. Anonymous, "Centons de province"; Michel Laclos, "Ohé! les centonniers!"; Jean-Michel Pochet, "Eponge Queneau?"
- Merkl, Heinrich. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Archiv für das Studium der neueren Sprachen und Literaturen (Braunschweig), vol. 241 #1 (\* 2004), pp. 235-236.
- Merlan, Denis. Cf. André Halimi and Denis Merlan, "Queneau a reconnu 'sa' Zazie parmi 600 fillettes."
- Merleau-Ponty, Maurice. Cf. A. B., "L'Existentialisme en bonnet carré"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 28; Barry Cooper, "Hegel and the Genesis of Merleau-Ponty's Atheism"; B. D., "M. Merleau-Ponty a magistralement commencé son cours de philosophie"; Louis Martin-Chauffier, "Depuis

- hier avec le professeur Merleau-Ponty ... la philosophie existentialiste est autorisée au Collège de France"; Pierre Mazars, "Maurice Merleau-Ponty dans la chaire de Bergson."
- Merlet, J. F. Louis. CR of Gueule de Pierre. Dernières Nouvelles du dimanche (Strasbourg), an. # (17 novembre 1934), p.
- Merlet, J. F. Louis. CR of Gueule de Pierre. Journal de Thann (Thann, Haut-Rhin), an. # (26 novembre 1934), p.
- Merlin, Janine. "Allo...! Champs-Élysées." Avenir de Cannes et du Sud-Est (Cannes), an. 6 #8 (8 janvier 1949), p. 1. %% Merlin announces the formation of an "académie de l'érotisme," and Vian and Queneau are first on the list of founders.
- Merlin, Olivier. "De la Rolls à la motocyclette: A chaque engin son mythe." Le Monde (Paris), an. 25 #7388 (17 août 1968), p. iii. %% There is just a reference to the "autobus" of Exercices de style.
- Merlin, Olivier. "La Rentrée des Noctambules." Le Monde (Paris), an. 8 #2080 (3 octobre 1951), p. 9. %% Merlin writes on the fall opening of the various Paris night club shows and concentrates on different acts at the cabaret of "Gilles." He mentions, among other names, Boris Vian and Michel de Ré, but he stresses Mouloudji's interpretation of "Si tu t'imagines, fillette, fillette."
- Merlin, Olivier. "La Rentrée des Noctambules." Le Monde (Paris), an. 57 #17631 (3 octobre 2001), "Le Monde des livres," p. 20. %% This is a reprint of the article appearing exactly 50 years previously but it is only two thirds the size of the original and neglects to mention Vian.
- Merlin, Olivier. "La Revue de Roland Petit au Théâtre de Paris." Le Monde (Paris), an. 13 #3635 (30 septembre 1956), p. 6. %% Merlin's analysis of the "Revue des Ballets de Paris" is detailed and negative, but he does have a few kind words for Queneau's lyrics for "Le vélo magique."
- Merrim, Stephanie. "A Secret Idiom: The Grammar and Role of Language in Tres Tristes Tigres." Latin American Literary Review (Pittsburgh, Pennsylvania), vol. 8 #16 (spring-summer 1980), pp. 96-117. %% Merrim refers (pp. 109-110) to a similarity of process with Queneau's Exercices de style. Cf. Kenneth E. Hall, "Zazie and the Tigers"; Suzanne Jill Levine, "La Escritura como traducción: Tres Tristes Tigres y una Cobra"; John Lipski, "Paradigmatic Overlapping in Tres Tristes Tigres"; Leonard Orr, "Random Verbal Generators and Verbal Constraints in Fiction."
- Méry, Christine. "Bonheur gustatif: Raymond Queneau à Châtellerault." Amis de Valentin Brû #34-35 (juillet 2004), pp. 131-132. %% Méry describes a "literary dinner" held on 29 avril 2003 in the city library of Châtellerault (Vienne). The participants "ordered" items from a menu, and actors came to the table to interpret brief queneular texts. Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 35.
- Méry, Christine. "De Quelques Résurgences familiales dans l'oeuvre romanesque de Raymond Queneau." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 51-62. %% Méry analyzes the manner in which the characters of Loin de Rueil relate to each other and to each other's identities.

- Méry, Christine. "Deux Lettres." Amis de Valentin Brû #28-31 (juillet 2003), pp. 367-371.  
 %% Méry offers two letters with rocambalesque titles to discuss Queneau's presence first in Jim Thompson's 1275 âmes and in Jean-Bernard Pouy's 1280 âmes and then in Perec's 53 Jours and in Roland Brasseur's Le Cinquante-quatrième jour. All of this is in the context of the "Pierre de Gondol" concept.
- Méry, Christine. "Du latin 'seminare'." Amis de Valentin Brû #4 (octobre 1995), pp. 35-41.  
 %% Méry, who was responsible for organizing most of the contributions to this issue, here describes the usual format and tenor of the seminar.
- Méry, Christine. "En Sortant de l'école." Amis de Valentin Brû #26-27 (octobre 2002), pp. 56-61. %% Méry reviews five of the small works devoted to Queneau's Les Fleurs bleues and designed to help students pass their baccalauréat. She takes Sylvie Cassayre (Les Fleurs bleues de Raymond Queneau) to task for misinformation in her bibliography but finds the work worthwhile. She thinks that the choice of "ludique" as a key to Philippe Douet's Raymond Queneau. Les Fleurs bleues: 40 questions, 40 réponses, 4 Etudes is a mistake, although she does find some positive qualities to the work. Méry does not care much for the basic structure of Corinne François, Raymond Queneau. Les Fleurs bleues or for the depth to which the author penetrates. Romain Lancrey-Javal's Les Fleurs bleues: Queneau. Etude de l'oeuvre is, in her opinion, a very mixed bag, as is Alain Ques-nel's Premières Leçons sur "Les Fleurs bleues" de Raymond Queneau.
- Méry, Christine. "Mon Oncle et quelques autres." Amis de Valentin Brû #40-42 (décembre 2005), pp. 23-35. %% Méry outlines how Queneau's uncles from the Touraine reappear in his fiction in various ways. This is part of the "actes" of the "Solennel Emmerdement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.
- Méry, Christine. "Noms d'artistes dans Pierrot mon ami." Amis de Valentin Brû #28-31 (juillet 2003), pp. 137-143. %% After pointing out elements in the "décor" of l'Uni-Park, Méry proceeds to note the play of meaning in the varying names of the various characters. She sketches, in her conclusion, some idea of what this might mean for the impact of the text on the reader.
- Méry, Christine. "L'Onomastique dans les romans de Raymond Queneau." Thèse doctorale. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1992. %% Méry does a most thorough job of considering all aspects of personal names in Queneau's novels, especially their significance for the characters' personalities but also for the structures of the novels.
- Méry, Christine. "Raymond Queneau, un personnage difficile à cerner." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 33-44. %% Méry traces two ideas in Queneau, that of Hercules in his personal symbolism and in certain of his works and that of the red "philosopher's stone," especially in regard to certain of his characters. She finds many ramification and co-incidences.
- Méry, Christine. "Tradition et innovation dans l'oeuvre romanesque de Raymond Queneau." Mémoire de DEA. Directeur Daniel Leuwers. Tours: Université François Rabelais, 1985. %% Méry spreads herself rather thin in looking at eight novels in this short work.
- Méry, Christine. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)"; Paul Souffrin, "Saint-Epain, 13-15 juin 2003."

- Méry, Christine, and Eric Beaumatin. "Introduction." Amis de Valentin Brû #40-42 (décembre 2005), pp. 17-20. %% The authors open the collection of papers given at the "Solennel Emmerdement de la ruralité" colloquium (Saint-Epain, 13-15 septembre 2003) with an overview of Queneau's attitude towards the rural.
- Méry, Christine, and Eric Beaumatin. "Remerciements." Amis de Valentin Brû #40-42 (décembre 2005), pp. 7-8. %% The authors list the various events of the "Solennel Emmerdement de la ruralité" colloquium (Saint-Epain, 13-15 septembre 2003) and those responsible for them.
- Messac, Ralph. "A midi, Paris comptera un Goncourt de plus... pour remplacer Léo Larguier." Le Populaire de Paris (Paris), an. 30 #8388 (12 mars 1951), p. 2. %% Messac mentions some of the possible candidates, including Queneau.
- Messac, Ralph. CR of Le Dimanche de la vie. La République du Var (Toulon), an. # (15 mars 1952), p.
- Messac, Ralph. CR of Le Journal intime de Sally Mara. Le Populaire de Paris (Paris), an. 28 #8080 (15 mars 1950), p. 2. %% Messac is fairly brief but he reveals the true author.
- Messac, Ralph. "Géométrie et chimie peuvent aussi engendrer le délire poétique." Le Populaire (Paris), an. \* #8347 (23 janvier 1951), p. 4. %% Messac gives just a popular look at the Petite Cosmogonie portative.
- Messac, Ralph. "Raymond Queneau est le dixième Goncourt." Le Populaire de Paris (Paris), an. 30 #8389 (13 mars 1951), pp. 1 and 4. %% Messac gives a relatively ordinary short presentation of the new Academy member.
- Messadié, Gérard. "Un Ravissant 'Omajakeno'." Jours de France (Paris), an. \* #628 (26 novembre 1966), p. 199. %% This is a review of the Griliquez record; cf. Eve Griliquez and Brigitte Sabouraud, "Omajakeno ou 'Si tu t'imagines'."
- Messerli, Douglas. Cf. Queneau, Children of Claye: Extract.
- Métail, Michèle. "Cinquante Poèmes corpusculaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 275-303. %% Métail gives a series of minimalist poems after explaining her methodology. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 275-303.
- Métail, Michèle. "Cinquante Poèmes oligogrammes." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 283-336. %% Starting with fifty clichés, Métail composes a short poem for each one using only the letters included in the cliché.
- Métail, Michèle. "Cinquante Poèmes oscillatoires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 339-365. %% Métail offers a number of short poems based on contrasting elements. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 339-365.
- Métail, Michèle. "Filigranes." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 305-337. %% Métail presents certain enigma-poems: a series of words from clichés, followed by the word common to all those clichés. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 305-337.
- Métail, Michèle. "Inventaire de quelques travaux sur la lettre." Trousse-livres (Paris), vol. \* #52 (août-septembre 1984), pp. 30-33. %% Métail writes on some most unusual ways in which the alphabet has been used to create literature. She adds to this her

"argumentaires" #5 and #6.

- Métail, Michèle. "Petit Atlas géo-homophonique des départements de la France métropolitaine et d'outre-mer." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 23-48. %% Métail produces homophonic phrases/sentences out of the most important cities in each department in mineralogical order.
- Métail, Michèle. "Une Petite Musique chinoise." Lectures de Raymond Queneau (Limoges), vol. \* #1 (décembre 1987), pp. 69-83. %% This is an interesting article on Morale élémentaire by a member of the Oulipo. Cf. Anonymous, "Oulipo"; Héloïse and Jacques Neefs, "Contraintes et combinatoires."
- Métail, Michèle. "Portraits-robots." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 45-72. %% Métail groups certain clichés describing people in such a manner as to describe certain sorts of individuals (the architect, the doctor, etc.). This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 45-72.
- Métail, Michèle. Cf. Marc Lapprand, "Du statut critique de l'Oulipo"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 328; Nadine Vasseur, "On est toujours trop bon avec les oulipotes."
- Metzner, Joachim. "Die Bedeutung physikalischer Gesetze für die Literatur." Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (Stuttgart), vol. 53 #1 (mars 1979), pp. 1-34. %% This has only a brief reference to Petite Cosmogonie portative on p. 30.
- Meudal, Gérard. "Bain turc." Libération (Paris), an. \* #3718 (6 mai 1993), p. 26. %% Meudal comments, among other things, on a translation of Zazie dans le métro into Turkish done by Tahsin Yüsel. It is not clear that this translation was ever published.
- Meudal, Gérard. "Un Homme nommé Queval." Libération (Paris), vol. \* #2975 (15 décembre 1990), p. 33. %% Meudal reviews Jean Queval's life just after his death.
- Meunier, Jacques. "Les Pois sauteurs du Mexique." In Ecrits d'ailleurs: Georges Bataille et les ethnologues. Ed. Dominique Lecoq and Jean-Luc Lory. Paris: Editions de la Maison des sciences de l'homme, 1987, pp. 205-212. %% This has a brief reference (p. 207) to what I think is the potlatch scene in Saint-Glinglin; cf. Meunier, "Queneau cannibale."
- Meunier, Jacques. "Queneau cannibale." Magazine littéraire (Paris), vol. \* #228 (mars 1986), pp. 47-48. %% Meunier reviews Saint-Glinglin with notes on Queneau's ethnological side, especially as regards Marcel Mauss.
- Meunier, Jacques. "Queneau cannibale." In his Le Monocle de Joseph Conrad. Paris: Editions la Découverte / Le Monde, 1987, pp. 232-235.
- Meurillon, Christian. "Exercice d'oulipisme: Quelques Règles de syntaxe des Fleurs bleues." Roman 20-50 (Lille), vol. \* #4 (décembre 1987), pp. 51-62. %% Meurillon suggests an oulipian means of "reading" Les Fleurs bleues.
- Meyer, Martin. Cf. Felix Philipp Ingold, "OuLiPo. Hinweis auf den 'Werkkreis für potentielle Literatur'."
- Meyer-Bagoly, Suzanne. "Devine (ou: sait-on ce qu'on sait dans Le Dimanche de la vie de Raymond Queneau?)." Australian Journal of French Studies (Clayton, Victoria), vol. 40

- #1-2 (january 2003), pp. 81-96. %% Meyer-Bagoly looks at the various ways in which Queneau has introduced unknowing into this text, including ellipses and the whole area of foreseeing the future. Her conclusions have a great deal to say about how we interpret this novel. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 45-46.
- Meyer-Bagoly, Suzanne. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1514-1532. %% Meyer-Bagoly treats of Queneau's Les Derniers Jours. She passes from the origins of the work through Queneau's notes to a first and then a revised manuscript, considers the part of autobiography in the novel, describes the work's geographical context, and lays out its sources and literary references. She ends with a look at the themes of death and history, the significance of the title for Queneau, and the work's reception.
- Meyer-Bagoly, Suzanne. This is the married name of Suzanne Bagoly.
- Micha, René. "Le Cinéma de Queneau." L'Arc (Aix-en-Provence), vol. \* #28 (\* 1966), pp. 59-68. %% Micha gives rare details on Queneau's involvement with cinema. The "Pendant que des cowboys" lines come from Chêne et chien, I.
- Micha, René. "Lettre de Paris." Art International (Lugano, Switzerland), vol. 26 #1 (january-march 1983), pp. 61-70. %% Page 69 touches on Jean-Marie Queneau and just mentions his father's Arithmétique.
- Micha, René. Cf. Paul Davay and René Micha, "Queneau au cinéma."
- Michaelis, Rolf. "Parodistische Purzelbäume." Stuttgarter Zeitung (Stuttgart), an. 16 #302 (31 dezember 1960), p. 52. %% CR of Zazie in der Metro in the Eugen Helmlé translation.
- Michaelis, Rolf. Cf. Gerhard Dörr, "Queneau en Allemagne."
- Michaud, Dominique Allan. "La Chapelle muséale du Duc d'Orléans." Nouvelle Revue française (Paris), vol. 57 #337 (1<sup>ier</sup> février 1981), pp. 159-171. %% This is in reference to Pierrot mon ami; cf. Jean Datin, "Aspects du comique de sonorité"; Jean-Paul Lacroix, Allais-France; Marcel Signac, "La Chapelle des princes poldèves."
- Michaud, Stéphane. Cf. Nathalie Bittoun-Debruyne, "Exercices/ejercicios/ejercicis de/de/d' style/estilo/estil."
- Michaux, Henri. Cf. Anonymous, "Sonnet, c'est un sonnet"; Jean-Pierre Martin, Henri Michaux.
- Michel, Alain. "Imitation et influence de l'antiquité dans la littérature française après 1950." Information littéraire (Paris), vol. 29 #1 (janvier-février 1977), pp. 23-32. %% Michel reviews how Queneau, among others, shows the influence of classical thought and literature.
- Michel, Fernand. Cf. Queneau, Variations typographiques sur deux poèmes de Raymond Queneau.
- Michel, François-Bernard. A la recherche des asthmatiques célèbres. Plaquette, 1990. %% Michel has chosen several writers and gives each one two pages of this pamphlet outlining their symptoms. For Queneau the symptoms are clearly named and divided by dates, and he includes the various sorts of treatment attempted. This is the clearest and most detailed treatment of Queneau's asthma that I have seen. This pamphlet seems to be publicity for an inhaler, not what is ordinarily found in a library, and so appears to be available only at the CDRQ, Grande Pièce 1744.
- Michel, François-Bernard. "Raymond Queneau: L'Anti-Rousseau: Un Asthme ontologique."



- Amis de Valentin Brû #22 (mai 1983), pp. 21-32. %% Michel looks somewhat at Queneau's asthma but more especially at its presence in his works.
- Michel, François-Bernard. "Raymond Queneau: L'Anti-Rousseau: Un Asthme ontologique." In his Le Souffle coupé: Respirer et écrire. Paris: Gallimard, 1984, pp. 27-40. %% This is identical to his article of the same name. Cf. Esculape, "Asthme et littérature"; Noëlle Lorient, "Le Langage de l'asthme."
- Michel, Hugues. "Chêne et chien: L'Autobiographie en question." Travail universitaire. Paris: Université de Paris III, 2002.
- Michel, Jacqueline. "Zazie dans le métro." Le Parisien libéré (Paris), an. 17 #5023 (1<sup>ier</sup> novembre 1960), p. 7. %% Michel is quite enthusiastic about the film, but she does see some of the criticism it displays.
- Michel, Karl Markus. "Napoléon mon cul." Neue Deutsche Hefte (Gütersloh), vol. \* #80 (märz 1961), pp. 1136-1137. %% CR of Eugen Helmlé's German translation of Zazie in der Metro. Cf. Gerhard Dörr, "Queneau en Allemagne."
- Michel, Louis. Cf. Paul Miclau, "Structure et information dans Exercices de style de Raymond Queneau."
- Michel, Marc. "A propos du conte fantastique." Nouvelle Revue française (Paris), vol. 19 #110 (février 1962), pp. 299-305. %% There's merely a Zazie-style statement on p. 305.
- Michel, Marcelle. "A l'écoute de France-Culture." Le Monde (Paris), an. 22 #6478 (11 novembre 1965), p. 17. %% Michel merely mentions a "journée Queneau," probably the one described in her "Comme il vous plaira Raymond Queneau."
- Michel, Marcelle. "Comme il vous plaira Raymond Queneau." Le Monde (Paris), an. 22 #6444 (2 octobre 1965), p. 17. %% This is a fairly good description of the contents of the "journée Queneau" program in the "France Culture" radio series "Comme il vous plaira." Cf. Claude Debon, "Raymond Queneau et la chanson"; Pierre Hahn, "Comme il vous plaira Raymond Queneau"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 98; Roger Pillaudin, "Gros Plan sur Raymond Queneau."
- Michel, Marcelle J. "Sur la chaîne France III: Du 'Fleuve' à 'Peter Ibbetson'." Le Monde (Paris), an. 19 #5513 (9 octobre 1962), p. 15. %% Michel comments on two radio adaptations and contrasts the very different way that they were done. While she seems to prefer "Peter Ibbetson," she does not withhold criticism.
- Michel, Raymond. Cf. Paul Souffrin, "Les Préfaces de Raymond Queneau."
- Michelson, David. "Zazie dans le métro: Raymond Queneau linguiste des Parigots et la belle langue française." PhD at Cornell University (Ithaca, New York), 1969. Dissertation Abstracts International, vol. 30 #12 (june 1970), p. 5431-5432-A. %% Michelson looks only at the various aspects of language in Zazie dans le métro.
- Michot-Dietrich, Hela. CR of Jacques Bens' Adieu Sidonie. French Review (Baltimore), vol. 44 #2 (december 1970), pp. 410-411. %% Michot-Dietrich states that Bens has imitated Queneau's Exercices de style in one aspect of his novel.
- Miclau, Paul. "Structure et information dans Exercices de style de Raymond Queneau." In Le Réel dans la littérature et dans la langue: Actes du X<sup>e</sup> Congrès de la Fédération interna-

- tionale des langues et littératures modernes. Ed. Paul Vernois. Paris: Librairie C. Klincksieck, 1967, p. 221. %% This is a digest of the following item.
- Miclau, Paul. "Structure et information dans Exercices de style de Raymond Queneau." In Mélanges à la mémoire de Louis Michel. Montpellier: Université Paul-Valéry, 1979, pp. 345-358. %% Miclau looks at the sorts of information vehiculated by the three "langues" which he finds in the Les Exercices de style and by the structure(s).
- Miège, Denise. Cf. Queneau, Réponse à une enquête de Claude Bonnefoy et Denise Miège, "Y-a-t-il encore une avant-garde?"
- Mielczarek, Elodie. "Raymond Queneau, l'enfant de la Grande Guerre: De l'émotion à la déri-  
sion, ou comment Raymond Queneau introduit le motif de l'angoisse existentielle." 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.]
- Mignon, Paul-Louis. "Premières." Action (Paris), vol. \* #133 (18 avril 1947), p. 10. %% Mignon finds En passant rather weak.
- Mignon, Paul-Louis. Cf. Queneau, "Un des meilleurs prosateurs de notre temps..."
- Migot, Jean-Stéphane. "Zazie à la radio." Le Monde (Paris), an. 50 #15501 (27 novembre 1994), "Radio - Télévision," p. 19. %% Migot's title is the only relation that this review of a radio program has to Queneau.
- Miguel, André. CR of Claude Simonnet's Queneau déchiffré. Nouvelle Revue française (Paris), vol. 20 #118 (octobre 1962), pp. 707-709. %% Miguel writes of Simonnet's book almost without mentioning him, concentrating instead on the nature of Le Chiendent's structure and style but even there not mentioning the work's novelty, plot, or characters.
- Miguel, André. "Raymond Queneau - Guy de Bosschère - Vahé Godel." Le Journal des poètes (Bruxelles), vol. 37 #3 (avril 1967), pp. 16-17. %% This is a general review of Courir les rues.
- Miguet-Ollagnier, Marie. Cf. Regina Lubas-Bartoszynska, "Raymond Queneau. Le Moi intellectuel dans les Journaux"; Alison Rice, CR of Bertrand Degott and Marie Miguet-Ollagnier's Écritures de soi: Secrets et réticences.
- de Mijolla, Alain. "La Psychanalyse en France." In Histoire de la psychanalyse. Ed. Roland Jaccard. Vol. 2. Paris: Hachette, 1982, pp. 5-118. %% De Mijolla just uses four lines from Chêne et chien (starting with "Je me couchai sur un divan") on p. 5 as an epigraph and then refers to Queneau on pp. 31 and 33 without much significance.
- Millau, Christian. "Françoise Sagan: 'Je ne crois pas que les jeunes filles existent'." Bulletin de Paris (Paris), an. 7 #59 (26 novembre 1954), p. 10. %% This just has a photo to mark the beginning of the distribution of the Frères Jacques record of Les Exercices de style.
- Millepierres, François. "Exercice illégal du langage." Combat (Paris), an. \* #5284 (22 juin 1961), p. 6. %% Millepierres just indicates Queneau's phonetic spelling in passing.
- Millau, Christian. "Au Guignol Drouant." Bulletin de Paris (Paris), an. 7 #113 (8 décembre 1955), p. 10. %% Millau "reports" on a Goncourt prize-selection dinner.
- Miller, Henry. The Books in My Life. New York: New Directions, 1952. %% Miller just lists

- Queneau's name in an appendix (p. 322) among "Friends Who Supplied Me With Books."
- Miller, Henry. "Chantre de Pédonzigue, M. Rabiniaux, curieux romancier, se révèle plus proche de Dubout que de Rabelais." Carrefour (Paris), an. 8 #339 (13 mars 1951), p. 9. %% Miller gives a long description and review of L'Honneur de Pédonzigue, and a very favorable one at that.
- Miller, Jeffrey. "Playing a Head Game with Legal Headnotes." The Lawyers Weekly (Scarborough, Ontario), vol. 11 #39 (21 february 1992), p. 3. %% Miller writes about a fictional friend who was a little too imaginative in writing headnotes, what might be considered the abstract of a case written after the decision has been handed down. Miller includes what might serve as a headnote for the situation described in Les Exercices de style...
- Miller, Richard. Cf. Brassai, The Secret Paris of the 30s.
- Mills, Hugh. Cf. Queneau and Hugh Mills, Dialogue for Monsieur Ripois, a film by René Clément; François Truffaut, "Monsieur Ripois sans le Némésis."
- Milner, Judith. "Langage et langue --- ou: De quoi rient les locuteurs?" Change (Paris), vol. \* #29 (décembre 1976), pp. 185-198. %% Milner merely has the citation of "hormosessuel" from Zazie dans le métro on p. 187.
- Mina, Javier. "De la U al Po." 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. 13-48. %% Mina considers the literary/rhetorical/critical history of the 60's and 70's in order to show where the Oulipo came from or in what context it appeared.
- Minder, Robert. "Une Scandaleuse Histoire de la littérature allemande." L'Allemagne d'aujourd'hui (Paris), vol. \* #2 (mars-avril 1957), pp. 46-47. %% Cf. Robert Minder, "Etrange Déformation de la littérature allemande," which is a shorter version.
- Miner, Ward L. Cf. Thelma M. Smith and Ward L. Miner, Transatlantic Migration. The Contemporary American Novel in France.
- Minet, Pierre. "'Une Trouille verte' par Raymond Queneau." Paru (Paris / Monaco), vol. \* #36 (novembre 1947), p. 33. %% Minet says "Raymond Queneau joue d'un humour très étudié où le sarcasme, une certaine laideur hilare et flasque et quelque chose de frivole dans le récit font souvent place à une poésie touchante et féerique, assez comparable à celle des clowns."
- Mingelgrün, A. Cf. Yves Vanpeteghem, "Temps, formes et point de vue chez Raymond Queneau à partir de Morale élémentaire."
- Minguet, Philippe. Cf. Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Trinon, A General Rhetoric and Rhétorique générale.
- Minogue, Valerie. "Roquentin's Self-conscious Narrative: La Nausée and the 'nouveau roman'." Forum for Modern Language Studies (St. Andrews, Scotland), vol. 23 #3 (july 1981), pp. 230-244. %% Minogue just makes a mention (p. 241) of Queneau's Chiendent as possibly the first "nouveau roman."
- Mioni, Alberto M. Cf. Davide Bregolin, "Problemi sociolinguistici e stilistici degli Exercices de style di Raymond Queneau e della loro traduzione italiana (Umberto Eco)."
- Mir, Marie-Claire. "La Création dérobée." Amis de Valentin Brû #38-39 (juin 2005), pp. 75-

94. %% Mir's subtitle, "Tentative d'analyse de la résolution du conflit entre la lecture et l'écriture chez Raymond Queneau," summarizes the scope of her article but cannot do justice to the depth of her thought. Quite interesting.
- Mir-Steichen, Marie-Claire. "L'Espace au féminin." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 163-181. %% Mir-Steichen treats of the feminine in Queneau's novels and, to a far lesser degree, in his poetry.
- Mir-Steichen, Marie-Claire. "Inédits de l'amour." Temps mêlés #150 + 57/60 (automne 1993), pp. 106-124. %% Mir-Steichen considers a group of Queneau's unpublished poems which Claude Debon had included in the Oeuvres complètes, pp. 782-787.
- Mir-Steichen, Marie-Claire. "Lecture du pôle féminin dans les romans de Raymond Queneau."  
Thèse de doctorat. Directeur Michel Picard. Reims: Université de Reims, 1989. %% Mir-Steichen is not looking at feminism here but rather at the feminine as a function of the text in various Queneau novels: her conclusion points to a "différence indifférente."
- Mirante, Sarah. "Le Pari(s) de Queneau: A travers la chronique (1936-1938) de Raymond Queneau 'Connaissez-vous Paris?' Décryptage, argumentation, rapport à l'écrivain et à son oeuvre." Mémoire de maîtrise. Directeur M. Godard. Paris: Université de Paris VII (Jussieu), 1987. %% Mirante reproduces a number of noteworthy documents and manuscripts not otherwise available and does an interesting analysis/synthesis on that foundation.
- Miroux, Jean-Phillipe. Loin de Rueil: Raymond Queneau. Collection "Bibliothèque Gallimard," #40. Paris: Gallimard, 1999. %% This volume includes the entire text of the novel as well as some very general ideas on Queneau and his work as well as some equally general and standard ideas on this particular novel. This would be good only for someone who does not know Queneau and needs to learn something quickly: the students in "termi-nale" that this series is marketed for.
- Miró, Joan. "Im autobus." Trans. Ursula von Wiese. In the theater program for the 1966/1967 season of the "Komödie" in Basel. Ed. Siegfried Kienzle. P. 4.
- Miroyabova, Anastasia. Cf. Queneau, "Skazk na vash vkus." [[. \_\_\_\_\_]]
- Mistler, Jean. "Humour quand tu nous tiens." L'Aurore (Paris), an. 18 #4485 (10 février 1959), p. 9. %% Mistler gives a rather average review of the recently-appeared Zazie dans le métro.
- Mithois, Marcel. "Chez Monique Sallebat. Zazie reçoit le tout-Paris." Jours de France (Paris), vol. \* #254 (26 septembre 1959), p. 50. %% Mithois concentrates on Monique Sallebat and only mentions Zazie as the name of a new line of dresses. Queneau was present at the showing of the line, autographing copies of the novel. Cf. Anonymous, "A faire rêver Zazie," "Ces 3 Jolies Filles ont présenté le style 'Zazie dans le métro'," "Le Plan secret de l'opération 'Zazie'," "La Robe Zazie en faille écossaise: Désinvolve," "Le Style Zazie?"; Jean Fayard, "Gézétéchézazi"; Renée Willy, "Pariscope - actualités."
- Mitterand, Henri. La Littérature française du XX<sup>ième</sup> siècle. Paris: Nathan, 1996. %% Mitterand only mentions Queneau on pp. 51-52, 83, and 110 but gives him a bit more place on pp. 65-66.
- Miwa, Hidehiko. Cf. Queneau, Ummeiteki Shunkan.
- Miyagawa, Akiko. Cf. Queneau, Odiru.

Mizio, François. "Littéraciels." Libération (Paris), an. \* #5248 (3 avril 1998), "Multimédia," p.

iii. %% Mizio's article is only one of a number of very short pieces on the first three pages of this section which consider the Oulipo, computer-generated texts, interactive compact disks, and especially a CD dedicated to Queneau. Cf.

Mizio, Francis. "Queneau interdit de Web." Libération (Paris), an. \* #4990 (6 juin 1997), "Multimedia," p. iii. %% Mizio describes the results of the second case prosecuted by Jean-Marie Queneau against individuals who published his father's works on line. This case concerned Cent Mille Milliards de poèmes, while the first was in regard to Les Exercices de style.

Mizio, Francis. "Zazie dans la navigation poétique totale." Libération (Paris), an. \* #4504 (10 novembre 1995), "Multimédia," p. v. %% Mizio presents a website based on a single sonnet from the Cent Mille Milliards de poèmes: Georges Malamoud, creator of that site, found an appropriate web link for each word in that poem.

Mocky, Jean-Pierre. "Mes dates clés." Libération (Paris), an. \* #6986 (29 octobre 2003), "Cinéma," p. vi. %% Mocky considers meeting Queneau and Aymé in 1961 to be one of the critical events of his life.

Mocky, Jean-Pierre. Cf. Jean-Paul Deplus, "Rendez-vous en noir"; Dominique Dhombres, "Hélas, hélas, fatalitas!"; Michel Lécureur, Raymond Queneau, pp. 487 and 490-491, as well as the "Un Couple" subject entry.

Moder, Ulrike Ursula. "Normproblematik und Raymond Queneau." Doctoral dissertation. Wien: Universität Wien, 1977. %% Moder considers Queneau's dealings with various literary norms.

Modiano, Nicole. Cf. Paul Fournel, "Morales élémentaires."

Modiano, Patrick. Ephéméride. Le Monde (Paris), an. 57 #17751 (30 juin 2001), Gallimard insert. %% Modiano presents brief scenes from his life, mainly involving his father and/or tied to various streets. Queneau comes into view on pp. 11-12. Cf. Astrid Bouygues and Bertrand Tassou, "Souvenirs à la pelle"; Modiano, Un Pedigree.

Modiano, Patrick. Un Pedigree. Paris: Gallimard, 2005. %% The passage on pp. 108-109 concerning Queneau is about 95% identical to pp. 11-12 from his Ephéméride.

Modiano, Patrick. Cf. Pierre Assouline, "Modiano, lieux de rencontre"; Lucien d'Azay, Nouveaux Exercices de style; Jean Caillens, "Le Goncourt à Raymond Queneau"; Jean Cau, "Patrick Modiano marié, un enfant et un livret de famille de 180 pages"; Dominique Dhombres, "Malraux et Pivrot"; Jacques Jaubert, "Félicien Marceau, prix Goncourt; Max Olivier-Lacamp, prix Renaudot"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 272; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 253.

Moeglin-Delcroix, Anne. Cf. Jean Hélion, Journal d'un peintre.

Mogridge, Basil. Cf. Ludwig Harig, "Sur le principe de la traduction des textes de Raymond Queneau."

Möhren, Frankwalt. Cf. Marc Wilmet, "Le NE dit explétif: Essai de définition."

Mohrt, Michel. "Une Cousine victorienne de Queneau." Le Figaro littéraire (Paris), an. \* #1059 (4 août 1966), p. 5. %% This presents several works by Iris Murdoch.

Mohrt, Michel. "Un Dimanche d'avant guerre." Carrefour (Paris), an. \* #1166 (18 janvier 1967), p. 21. %% Mohrt very much likes certain qualities of the Le Dimanche de la vie film.

- Mohrt, Michel. "Le Hung à la recherche de Queneau: Rendez-vous manqué." Le Figaro (Paris), vol. \* #\* (29-30 octobre 1977), p. 27. %% This article compares Le Hung's film, Moi Fleur bleue, to Zazie dans le métro. Cf. Eric de Saint-Angel, "Une Fleur bleue pour Zazie Foster."
- Mohrt, Michel. Ma Vie à la NRF. Paris: Editions des Equateurs, 2005. %% Mohrt's short work is just what his title promises. He speaks of his early relations with Queneau (pp. 9 and 16-17), Queneau's travels in Russia (pp. 32-34), Mohrt's work on L'Histoire des littératures (p. 35), dinner with the Queneaus and how the couple acted together (pp. 34-38), Queneau's return to religion at the end of his life (pp. 39-40), and what a typical meeting of the "comité de lecture" was like (pp. 41-43). He also mentions Queneau on pp. 27, 50, 54, and 81; here and there in the pages which I note Mohrt mentions and/or comments on Tardieu, des Forêts, and especially Paulhan. In regard to the Russian trip, cf. Anonymous. "Une Délégation de 'France - U.R.S.S.' à Moscou" and "Le Séjour des intellectuels français"; Queneau, "Mon Grand Intérêt pour la vie des soviétiques s'est encore accru" and "Rimbaud en tchouvache"; and Jean-Pierre Longre, Raymond Queneau en scènes, pp. 20 and 23.
- Mohrt, Michel. "Le Poète péripatéticien." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 250-253. %% Mohrt gives a rather loose description of Queneau as a poet, consisting principally of lines taken from here and there and knit together with a simple commentary. This article reappeared in the 1999 edition.
- Mohrt, Michel. "Romance de Paris." Le Figaro (Paris), an. \* #\* (8 février 1979), p. 25. %% Mohrt reviews a television production of Pierrot mon ami and likes it very much.
- Mohrt, Michel. "Trafic postal." Carrefour (Paris), vol. \* #1392 (3 juin 1971), p. 17. %% Mohrt gives a fairly ordinary review of the film version of On est toujours trop bon avec les femmes, but he claims to doubt that Queneau was the actual author of the original novel.
- Moineau, Eugène. Cf. Anonymous, "En Répétant ces cancons de Paris, vous amusez vos amis."