

- Mok, Q. I. M. "L'Art de faire des fautes." CRIN (Gröningen), vol. * #10 (* 1984), pp. 57-73. %% This is on Queneau's language, especially in the Journal intime de Sally Mara.
- Moles, Abraham. Art et ordinateur. Paris: Casterman, 1971. %% Moles names Queneau (p. 62), prints one of the Cent Mille Millions de poèmes (p. 117), and gives the first 11 nodes of "Un Conte à votre façon" (p. 181).
- Moles, Abraham. "Poésie expérimentale, poétique et art permutatif." Arguments (Paris), an. 6 #27-28 (3^e-4^e trimestres 1963), pp. 93-97. %% Moles just mentions Queneau: "Dans la poésie expérimentale qui émerge peu à peu à notre attention, à la suite des oeuvres des surréalistes, de l'écriture automatique de Gertrude Stein, de la poésie de Tristan Tzara, de Raymond Queneau, de Francis Ponge, puis les modernes lettristes, le jeu essentiel se situe au niveau du signal, les mots sont des objets, des choses, entourés d'un nuage de sens qui est représenté pour les linguistes par l'ensemble des probabilités d'association."
- Moles, Abraham A., et al. "The Changing Guard." Times Literary Supplement (London), an. 63 #3267 (8 october 1964), p. 919. %% This entry consists of three letters referring back to two special issues (6 august and 3 september 1964) and to a letter in the 1 october edition, p. 899. The Moles letter refers to Queneau several times in re potential literature, but the letters by Herbert Read and John J. Sharkey included under this title do not touch on Queneau at all. On Moles, cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 216-217 and 369 (notes 257, 258, and 259); Carol O'Sullivan, "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style."
- Molière. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 30, 35, 58, 181, 213, and 229-230.
- Molinari, Andres. "'Oulipo Show': Un Autobus llamado teatro." Ideal (), vol. # (12 mayo 1990), p. 23. %% Molinari describes the "Oulipo Show," with a concentration on the Exercices de style.
- Mollet, Baron. Cf. Queneau, "Lettre (adressée à André Billy à propos du Baron Mollet)" and Preface to Les Mémoires du Baron Mollet.
- Molloy, Joan. "'Humour' et 'révolte' dans Zazie dans le métro de Raymond Queneau." TER de Littérature française, Université de Bordeaux III, 1978. Directeur M. Autrand. %% Molloy's work is quite well done and opens some interesting and unusual vistas. Both the concept of social criticism in Queneau and the way in which she sees the humor in Zazie dans le métro as a unique form of queneotic laughter precisely aimed at vehiculating this "revolt" are well treated and worth considering in understanding both the novel and its author.
- Moncond'huy, Dominique, ed. Pratiques oulipiennes. Collection "La Bibliothèque Gallimard," #147. Paris: Gallimard, 2004. %% This little book is basically an anthology of short oulipian texts which illustrate certain practices but includes an introduction and three longer passages of about 15 pages each. The section "Bilans" has another 9 pages of generalities, a list of Oulipo members (fall 2004), and a bibliography.
- Monique. "Latest from Paris." Daily News (New York), vol. 43 #40 (10 august 1961), p. 41. %% "Monique" merely describes the original French version of Cent Mille Millions de poèmes.
- Monjo, Armand. "Zazie dans le métro. Une Orgie pantagruélique pour l'oeil et pour l'oreille."

- L'Humanité (Paris), an. 54 #5031 (2 novembre 1960), p. 2. %% Monjo has a positive but superficial review of the film version of Zazie dans le métro.
- Monk, Ian. "Harry Mathews, oulipien et roussellien." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 60-62. %% Monk presents the work of Mathews with some analysis of the nature of each work and its oulipian side.
- Monod, Jean-Marie. "Queneau défend les valeurs républicaines." LIRE (Paris), vol. * #213 (juin 1993), p. 95. %% Monod describes Queneau's Traité des vertus démocratiques and comments on it briefly.
- Monod, Martine. "Malle et la foudre." Les Lettres françaises (Paris), vol. * #815 (10 mars 1960), p. 4. %% This is an interview with Malle as he begins the filming of Zazie dans le métro.
- Monod, Sybile. Cf. Georges Bataille, "Le Méchanceté du langage."
- Monrot, Marie-Louise. "Queneau à la collégiale." Amis de Valentin Brû #21-22 (février 2001), pp. 112-121. %% Monrot reviews an exhibition held in Chartres (7 juillet through 28 août 2000) to celebrate the "désoccultation" of the Collège de 'pataphysique. While she lists the various 'pataphysical texts of Queneau displayed in the exhibition, she centers especially on several Queneau "gouaches" which were otherwise unknown.
- Monsieur de Paris. "Hier, au Théâtre de Poche, Raymond Queneau a trouvé la vérité dans un verre." Ce Soir (Paris), an. 15 #2951 (12 avril 1951), p. 2. %% The author says that Queneau had hosted the reception opening the new season for the Théâtre de poche and had said a few things about lies being "exercices de style" and suchlike.
- Monsieur Nicolas. "Cachez ce mot..." L'Education (Paris), vol. * #221 (17 octobre 1974), p. 32. %% The author does not so much address the history of the dictée scandal as he questions the appropriateness of the government's response. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.
- Monsour, Bernard. "Du rêveur au comédien." L'Arche (Algiers - Paris), vol. 2 #8 (août 1945), p. 136. %% In this review of Loin de Rueil Monsour centers on Queneau's humor, which he describes and analyzes only superficially.
- Montaignac, Katya. Cf. Astrid Bouygues and Erdna Sigolsed, "Raymond, Katya, Vincent et les autres (en exercice)."
- Montaigne, Pierre. "Audiard cultive aussi les 'fleurs bleues'." Le Figaro (Paris), an. 140 #6690 (2 mars 1966), p. 24. %% Audiard jokes about turning Les Fleurs bleues into a film.
- Montaigne, Pierre. "Les Cent Actes divers: Le Tyrannique Associé de Bourvil." Le Figaro (Paris), an. 136 #5496 (5 mai 1962), p. 22. %% Montaigne indicates that Queneau had already written the dialogues for "Mon Associé Monsieur Davis," that Bourvil would star in the film, and that production would begin in fall.
- Montaigne, Pierre. "Hommage à Raymond Queneau: René Clément se souvient." Le Figaro (Paris), vol. * #13110 (24 octobre 1986), p. 37. %% This is a review of Queneau and the cinema, ten years after Queneau's death.
- Montaigne, Pierre. "Michel Boisrond: Zazie chez les insurgés." Le Figaro (Paris), vol. 144 #8132 (6 novembre 1970), p. 30. %% Montaigne's review of this film version of On est toujours trop bon avec les femmes is nothing more than a description of the plot.
- de Montaigu, Thibaut, and Benoît Virot. "L'Oulipo au coeur de la matière." Le Monde (Paris), an. 59 #18082 (14 mars 2003), "Le Monde des livres," p. v. %% The authors give a

relatively ordinary presentation of the Oulipo, although their information on the more recent additions to the group is welcome.

de Montalais, J. "Le Peintre Joan Miró doit son succès au nombre 13, à Hemingway et au café." Samedi-soir (Paris), vol. * #30 (5 mai 1951), p. 2. %% This article cites Queneau's poem on Miró from Derrière le miroir, novembre 1948, "Hommage à Miró."

Montalbetti, Jean. "Dans la confidence des Goncourt." Les Nouvelles littéraires (Paris), an. 44

#2044 (3 novembre 1966), p. 3. %% Montalbetti recapitulates a survey of the Académie Goncourt members on who they thought would receive the prize that year; Queneau (surprise!) stands mute.

Montalbetti, Jean. "Vous lirez à la rentrée..." Les Nouvelles littéraires (Paris), an. 47 #2186 (14 août 1969), p. 4. %% An offhanded reference to Zazie dans le métro in the "Mercure de France" section announces the publication of Chêne et chien on 4 septembre.

Montale, Eugenio. "Tastiera muta di Queneau." Corriere della sera (Milano), an. 77 #115 (15 maggio 1952), p. 3. %% Montale gives a fairly general look at Queneau. Cf. Maria Siniscalchi, Raymond Queneau o Della Sdrammatizzazione del linguaggio, p. 16.

de Montfort, Henri. "En effeuillant les livres." Ici Paris (Paris), an. 6 #247 (27 mars 1950), p. 12. %% De Montfort gives a short and smirking review of Le Journal intime de Sally Mara.

van Montfrans, Manet. CR of CRIN #10. Rapports (Amsterdam/Antwerp), an. 55 #1 (* 1985), pp. 80-82. %% This review of Evert van der Starre, ed., Etudes sur les "Oeuvres complètes de Raymond Queneau Sally Mara" first summarizes the contents of Queneau's work and then describes the contents of each of the CRIN articles.

van Montfrans, Manet. "Raymond Queneau vertaald in het land van Joyce." Nieuwe Rotterdamse Courant Handelsblad (Amsterdam), an. 13 #296 (16 september 1983), "Cultureel Supplement," p. 5. %% Van Montfrans presents We zijn altijd teardig voor vrouwer, the Dutch version of On est toujours trop bon avec les femmes, and has some words on the translation. The title means "Raymond Queneau translated in the country of Joyce."

de Montherlant, Henri. Cf. Carmen Tessier, "Les Potins de la commère" (5 février 1955).

Montigny, Serge. "A propos de la réforme de l'orthographe: Raymond Queneau: 'Les Académiciens devraient prendre contact avec la langue du peuple'." Combat (Paris), an. 11 #2522 (12 août 1952), p. 1. %% Montigny interviews Queneau in a rather superficial manner.

Montigny, Serge. "Cinéma, théâtre, disques et radio servent-ils le livre?" Combat (Paris), an. 14 #3315 (28 février 1955), pp. 1 and 2. %% Montigny reviews a round-table radio discussion from the previous evening and touches on Queneau's comments concerning L'Encyclopédie de la Pléiade. These comments, of a relatively practical order, are rather interesting.

Montigny, Serge. "Les 'Grands Electeurs' de l'Académie Goncourt." Actualité littéraire (Paris), vol. * #17-18 (novembre 1955), pp. 7-10. %% Montigny gives two lines (p. 9) to describe Queneau very favorably as a Goncourt juror.

Montigny, Serge. "Jules Roy sera (peut-être) élu au fauteuil de Colette." Combat (Paris), an. 13 #3192 (7 octobre 1954), p. 1. %% Montigny cites an exchange between Queneau and Salacrou.

Montigny, Serge. "Raymond Queneau lance la plus grande encyclopédie de tous les temps."

- Combat (Paris), an. 14 #3618 (16 février 1956), p. 7. %% Montigny gives a look at the general idea and the form of the Encyclopédie de la Pléiade as it begins to appear.
- Montigny, Serge. "Raymond Queneau va publier le premier volume de la plus grande encyclopédie française de tous les temps." Combat (Paris), an. 14 #3491 (21 septembre 1955), pp. 1 and 6. %% Montigny is both general and specific in his description of the coming encyclopedia, but there is nothing really original in his article on L'Encyclopédie de la Pléiade.
- Moore, A. W. "Human Finitude, Ineffability, Idealism, Contingency." Noûs (Bloomington, Indiana), vol. 26 #4 (december 1992), pp. 427-446. %% Moore just mentions Kojève's Introduction to the Reading of Hegel on p. 445.
- Moore, Harry T. Twentieth-Century French Literature. 2 vol. Carbondale, Illinois: Southern Illinois University Press, 1966. %% Volume one is entitled Twentieth-Century French Literature to World War II; page 193 mentions Un Rude Hiver, Pierrot mon ami, and the situation at Gallimard during the war. Volume II is entitled Twentieth-Century French Literature Since World War II; pages 7-8 mention Queneau's poetic works and pages 100-101 present his life and mention his novels, especially Le Dimanche de la vie and Zazie dans le métro, as well as Exercices de style.
- Moore, Marianne. "Marianne Moore." In Pour une bibliothèque idéale. Ed. Raymond Queneau. Pref. and conclusion Queneau. Paris: Gallimard, 1956, pp. 228-232. %% Moore lists the 112 works she would choose for her "bibliothèque idéale."
- Moore, Marianne. Cf. Queneau, Mesures.
- Moore, Steven. Cf. Steven Moore, "Foreword."
- Mora, Edith. "La Poésie n'est pas un violon d'Ingres." Les Nouvelles littéraires (Paris), an. * #1700 (31 mars 1960), p. 4. %% Among other concerns, Mora presents and comments on Jean Queval's Essai sur Raymond Queneau.
- Mora, Edith. "Qui lit qui?" Les Nouvelles littéraires (Paris), an. 43 #1990 (21 octobre 1965), p. 10. %% Discussing translations and foreign sales, Mora simply states that "C'est Zazie dans le métro qui a fait connaître Raymond Queneau en Allemagne."
- Mora, Edith. "Une Rhétorique, une arithmétique." Les Nouvelles littéraires (Paris), an. * #1777 (21 septembre 1961), p. 4. %% Mora reviews Queneau's Cent Mille Millions de poèmes without much novelty but does compare his work to Baudelaire's.
- Morand, Jean. "Raymond Queneau: Journal (1939-1940)." Revue générale (Bruxelles), an. 122 #8-9 (août-septembre 1986), p. 103. %% Morand gives a rather ordinary review.
- Morazzoni, Marta. "Bus." Letture (Milano), an. 38 #401 (novembre 1983), pp. 917-918. %% Morazzoni reviews a stage production of Les Exercices de style done by Gianni Poli.
- Mordillat, Gérard. Célébrités poldèves. Ill. Gilles Allaud and Eduardo Arroyo. Paris: Mazarine, 1984. %% The title is about the only thing which relates this work to Queneau. Cf. Marc Bruinaud, "Pauvres Poldèves!"
- Mordillat, Gérard. "Queneau dans le Queneau." Libération (Paris), an. * #162 (20 novembre 1981), p. 24. %% In the guise of a review of Claude Simonnet's Queneau déchiffré and Queneau's Contes et propos, Mordillat comments on Queneau's hidden depths.
- Mordilloulipo. (No title). Libération (Paris), vol. * #171 (1^{ier} décembre 1981), p. 20. %% This is just blah-blah on the occasion of the publication of Oulipo, Atlas de littérature potentielle, which he considers to be volume two, following the Oulipo's La Littérature potenti-

elle. The author's real name is probably Mordillat.

Moré, Marcel. Accords et dissonances. Paris: Gallimard, 1967. %% Moré mentions Queneau on p. 15 and speaks of Queneau's report on W. Vernadsky's L'Etude de la vie et la nouvelle physique (cf. Queneau, "W. Vernadsky: L'Etude de la vie et la nouvelle physique.")

Moré, Marcel. "Machines." Cahiers du Sud (Marseille), an. 23 #179 (janvier 1936), pp. 30-50.

%% Moré refers positively to Queneau's "W. Vernadsky: L'Etude de la vie et la nouvelle physique" in a note on p. 46.

Moré, Marcel. "Onze Lettres à Queneau." Digraphe (Paris), vol. * #86-87 (automne 1998), pp. 149-154. %% This consists of eleven letters which Moré wrote to Queneau between 22 mars 1968 and 17 novembre 1969, all on questions of editing texts, choosing the word-ing on the "bande rouge" which Gallimard put on new books, etc.

Moré, Marcel. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 47 and 60; Daniel Compère, "Raymond Queneau et Jules Verne"; Jean-Pierre Martin, "Raymond Queneau, sa vie, son oeuvre"; Queneau and Marcel Moré, "Correspondance inédite."

Moreau, Jeanne. Cf. Thomas Sotinel, "Et Marguerite devint Jeanne."

Morel, J.-P. "Raymond Queneau archiviste." Le Matin (Paris), vol. * #357 (22 avril 1978), p. 35. %% This is on the Bibliothèque nationale exposition.

Morel, Jean-Paul. Cf. Lise Bergheaud, "Le Montage dans Le Chiendent de Raymond Queneau"; Claude Rameil, "Raymond Queneau au Collège."

Morelle, Paul. "L'écriture est-elle un bricolage?" Le Monde (Paris), an. 24 #7098 (8 novembre 1967), p. viii. %% This is a very general article in which Queneau is only cited once and mentioned another time. The reference is to Queneau's interview with Marguerite Duras, "Les Récalés de la littérature. Raymond Queneau: Menuisiers et bricoleurs."

Morelle, Paul. "Les Gabyandre: Des Cobayes de notre temps." Le Monde (Paris), an. 36 #10655 (4 mai 1979), p. 21. %% There is just a mention of Queneau without any real reference to him.

Morelle, Paul. "Pour Brisset, l'homme descendait de la grenouille." Le Monde (Paris), an. 27 #8053 (4 décembre 1970), p. 22. %% Morelle gives two paragraphs to Queneau's "La Théologie génétique de J. P. Brisset," but his article also has other information on Brisset that might be of interest.

Morelle, Paul. "Raymond Queneau 44." Volontés (Paris), vol. 2 #7 (10 janvier 1945), p. 4. %% Morelle gives a general but rather critical review of Queneau's work up to that date, the appearance of Loin de Rueil. The full title of this periodical is Volontés de ceux de la Résistance.

Morelle, Paul. "Va-t-on dépoussiérer le Goncourt?" Le Monde (Paris), an. 28 #8351 (19 novembre 1971), pp. 15-16. %% Morelle offers what seems to be a presentation of possible changes in the Académie's way of doing things, a presentation in the form of alternating comments by Hervé Bazin, Armand Lanoux, and Robert Sabatier. There are two sidebars, one listing the likely candidates for the prize (to be awarded about four days later) and the other describing a parallel judgement done by Radio-Luxembourg. Cf. Anonymous, "Les Dix veulent jouer à télé-Goncourt"; Roger Grenier, "Les Dix Académiciens Goncourt ont livré à la TV (installée chez Dorgelès) les noms de leurs favoris."

- Moremans, Victor. "Les Exercices de style de Raymond Queneau." Gazette de Liège (Liège), an. 116 #43 (20 février 1955), p. 4. %% Moremans gives a positive but unsurprising evaluation of the Yves Robert - Frères Jacques recording of Les Exercices de style.
- Moret, Philippe. "Discontinuité du recueil et construction de l'oeuvre: L'Exemple de Morale élémentaire de Raymond Queneau." In Poétiques de la discontinuité: De 1870 à nos jours. Ed. Isabelle Chol. Clermont-Ferrand: Presses universitaires Blaise Pascal, 2004, pp. 219-229. %% Moret touches on Queneau's feelings about the discontinuous and the fragmentary, points to the fact that poetry is by its nature rather discontinuous, and then launches into a consideration of the most carefully constructed and focused of all Queneau's poetry. He is especially interesting in regard to the connections he indicates between Morale élémentaire and the I Ching.
- Moretti, Mario. Cf. Anonymous, "Teatro"; Gianni Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie."
- Moretti, Michèle. Cf. Pierre Léon, "Un Feuilleton pour faire chier les gosses."
- Moreuil, Dany. Cf. Jacques Roubaud et al., "Oulipo varia."
- Morey, Philip. "Les Deux Versions de Gueule de Pierre: Etude de style comparative." Temps mêlés #150 + 17/19 (avril 1983), pp. 57-64. %% This is just what the title describes. Cf. Stéphane Audeguy, "Naissance de la Ville natale."
- Morey, Philip G. "Language in the Novels of Raymond Queneau." Master's thesis. Director D. G. M. McArthur. Manchester: Victoria University of Manchester, 1975. %% Morey looks at Queneau's ideas on language, at phonetics, at grammar, and at individual word use.
- Morey, Philip. "The Treatment of English Words in Queneau." Modern Language Review (Belfast), vol. 76 #4 (october 1981), pp. 823-837. %% Morey does a solid analysis of Queneau's works appearing between 1933 and 1975 for his "assimilation and exploitation of English borrowings."
- Morgan, Claude. "A Travers les rayons. Scepticisme et esprit critique." Les Lettres françaises (Paris), an. 8 #192 (22 janvier 1948), p. 4. %% Morgan gives a rather good analysis of Queneau's Preface to Bouvard et Pécuchet (Point du Jour).
- Morgan, Claude. "La Vie cachée des Lettres françaises." Les Lettres françaises (Paris), an. 4 #21 (16 septembre 1944), p. 8. %% Morgan reveals some of the maneuvers of the literary Resistance and names Queneau as one of the more notable actors.
- Morgan, Edwin. "Steak Tartare." New Statesman (London), vol. 73 #1873 (3 february 1967), pp. 156-157. %% Morgan remains on the surface of Barbara Wright's translation of Between Blue and Blue, barely looking even at the plot.
- Morillon, Arnaud. "Le Carnavalesque dans Saint-Glinglin et Les Fleurs bleues de Raymond Queneau." Directeur Henri Godard. Mémoire de maîtrise. Paris: Université de Paris IV (Sorbonne), 2002. %% Morillon discusses just what his title suggests. Cf. Jean-Marc Defays, "En deçà et au-delà du carnavalesque: Le Cas des Enfants du Limon de Raymond Queneau"; Monique Marie Manopoulos, "Carnavalesque et Tiers-espace chez Rabelais et Queneau"; Patricia Mae Neptune, "Raymond Queneau's Le Chiendent: Novelistic Parody as 're-écriture carnavalesque'"; and Allen Thiher, Raymond Queneau and "Raymond Queneau and the Carnavalesque."
- Morillon, Arnaud. "Imaginaire mythique et récit romanesque dans Saint-Glinglin de Raymond Queneau." Paris: Université de Paris IV (Sorbonne), 2002. %% This appears to be a

- paper written for the "Mythopoétique des genres" course of Pierre Brunel. Morillon's title describes the contents fairly accurately.
- Morin, Edgar. "Les Livres." Le Patriote résistant (Limoges), an. * #63 (16 octobre 1948), p. 5. %% Morin's review of Saint-Glinglin is definitely better than most.
- Morin, Violette. "Le Vol d'Icare ou l'art de la fugue." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 125-138. %% Morin gives an interesting semantic/structural analysis. This article reappeared in the 1999 edition.
- Morise, Max. Cf. Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile; Queneau, "Dédé"; Queneau et al., "Le Dialogue en 1928" and "Recherches sur la sexualité."
- Morisset, Maurice. "Avant le Prix Goncourt." La Vigie (Dieppe), an. 126 #98 (1^{ier} décembre 1939), p. 2. %% Morisset gives a very positive analysis of Un Rude hiver, with several citations.
- Moritz, Hervé-Louis. Répertoire des personnages des romans de Monsieur Raymond Queneau. 2nd ed. Saintes, Charente maritime: Cahiers de l'Amicale du LIS, 1988. %% Following an introduction and several tables of statistics, Moritz presents each of the individuals present in or named in Queneau's novels, with various dinner menus inserted into these entries. LIS = Laboratoire d'inventions scientifique(s). Cf. Pierre David, Dictionnaire des personnages de Raymond Queneau.
- Moritz, Hervé-Louis. Répertoire des personnages des romans de Monsieur Raymond Queneau. 3rd ed. Saintes, Charente maritime: Cahiers de l'Amicale du LIS, 1991.
- Morlaud, Jacques. "Une Fête populaire." Echo du Centre (Limoges), an. 41 #12224 (5 mars 1984), pp. 1 and 11. %% Morlaud concentrates on the Limoges book fair and has little to say about Queneau.
- Morlaud, Jacques. "Raymond Queneau à la loupe." L'Echo / La Marseillaise (Limoges), an. * #17768 (22 juin 2002), p. 36. %% The author gives a relatively short presentation of Michel Lécureur's biography of Queneau but accents the time Queneau spent at Saint-Léonard-de-Noblat.
- Morley, Marguerite. Cf. Michel Marie and Marguerite Morley, "The Poacher's Aged Mother: On Speech in La Chienne by Jean Renoir."
- Morot-Sir, Edouard. CR of Vivian Mercier's The New Novel from Queneau to Pinget. Romanic Review (New York), vol. 63 #4 (december 1972), pp. 314-316. %% Morot-Sir gives Mercier's book high praise and speaks a good deal about Queneau in that context without really saying anything to attach Queneau to the "nouveau roman."
- Morot-Sir, Edouard. Cf. Germaine Brée and Edouard Morot-Sir, Du surréalisme à l'Empire de la critique; Charles Kenneth Keffer, Jr., "Queneau Polygraph: The Phonetic Dream in Zazie dans le métro."
- Morrissey, Robert. CR of Warren Motte's Oulipo. A Primer of Potential Literature. Esprit créateur (Lawrence, Kansas), vol. 30 #2 (summer 1990), pp. 113-114. %% Morrissey gives a solid but short and standard review of the Oulipo and its significance.
- Morrow, George. Cf. E. V. Lucas and George Morrow, "When Did You See Your First Dada?"
- Mortaigne, Véronique. "Les Noces prolifiques de la chanson populaire et du cinéma." Le Monde (Paris), an. 53 #16253 (29 avril 1997), p. 28. %% Mortaigne mentions that the composer of the music for "Laissez-moi rêver" was Georges Auric.

- Mortelier, Christine. "Pour un tombeau de Prévert ou Frère Jacques --- Pré(toujours)vert?" AUMLA (Townsville, Australia), vol. * #50 (novembre 1978), pp. 185-207. %% Mortelier merely cites (p. 189) Queneau's judgement on Prévert from Bâtons, chiffres et lettres.
- Mortier, Daniel. Cf. Christine Baron, "Calvino / Queneau: De la traduction à l'écriture de la transhistoricité."
- Mortimer, Raymond. "Puppets in a Dream." The Sunday Times (London), vol. * #7496 (29 janvier 1967), p. 48. %% Mortimer refers to Barbara Wright's translation of Between Blue and Blue in a review of that novel. His reference to Sonia Orwell is incorrect; I believe that it should be to Sonia Pitt-Rivers.
- Mortureux, Marie-Françoise. La Lexicologie entre langue et discours. Paris: SEDES, 1997. %% Mortureux considers some words taken from Les Fleurs bleues and the ways in which Queneau created them (pp. 170-174).
- Morvan, Jean-Baptiste. CR of Le Voyage en Grèce. Points et contrepoints (Paris), vol. * #109 (décembre 1973), p. 67. %% Morvan suspects that these relatively old writings of Queneau are of more interest and current value than Queneau is willing to admit.
- Mosca. "La Bourriche à deux." Les Annales (Paris), an. 60 #32 (juin 1953), pp. 23-24. %% The author refers to Queneau's winning of the Claire Belon prize some time previously. Cf. the note at the end of subject entry for "Prizes."
- Mosca. "Le Dixième Convive." Annales (Paris), an. 58 #6 (avril 1951), p. 18. %% Mosca recounts an anecdote concerning journalists and Queneau's election to the Académie Goncourt.
- Moser, Röne. "Der geflügelte Ikarus." Sans blague (Zürich), vol. * #1 (januar 1988), pp. 36-37. %% CR of Eugen Helmlé's translation of Der Flug des Ikarus, 1987 edition.
- Moser, Walter. "Fragment and Encyclopedia: From Borges to Novalis." New York Literary Forum (New York), vol. * #8-9 (* 1981), "Fragments: Incompletion and Discontinuity," ed. Lawrence D. Kritzman, pp. 111-128. %% This is on Jorge Luis Borges, Novalis, and encyclopedism; Queneau is only mentioned in notes 9 and 26.
- Mosk. CR of Monsieur Ripois. Variety (New York), vol. 194 #9 (5 may 1954), p. 21. %% "Mosk" summarizes the plot in some detail and lists who played what, but Queneau is not mentioned at all.
- Mot, André. Cf. Pascal Ibrahim Lefevre, "Les Romans de la rêverie poétique dans l'oeuvre de Raymond Queneau."
- Motelet, Roger. "Raymond Queneau." Club des 27 (Paris), an. 16 #2 (mars-avril 1951), p. 19. %% Motelet presents and praises Queneau upon his election to the Académie Goncourt.
- Moteyunayte, I. Cf. Ekaterina A. Valeeva, "Métaphore. Expériences poétiques de R. Queneau."
- Mothé, Daniel. "Lecture en usine: Pratique et subversion du tract politique." Esprit (Paris), vol. 44 #453 (janvier 1976), pp. 117-133. %% Mothé merely refers briefly to Queneau on p. 118: "L'écrit populaire est fabriqué par les intellectuels et les littéraires (voir Raymond Queneau, Zazie dans le métro)."
- Mothu, Alain. Cf. Michel Raimond, "Queneau et le jeu romanesque dans Pierrot mon ami."
- Motte, Warren F. "Belletto's Speculations." Esprit créateur (Lawrence, Kansas), vol. 26 #2 (summer 1986), pp. 71-81. %% Motte mentions Queneau's "Une Traduction en jocyien" on p. 74.

- Motte, Warren F. "Calvino's Combinatorics." The Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 6 #2 (summer 1986), pp. 81-87. %% Motte describes both Calvino's sharing in Oulipo concerns and some of his oulipian work.
- Motte, Warren F. "Clinamen Redux." Comparative Literature Studies (Champaign, Illinois), an. 23 #4 (winter 1986), pp. 263-281. %% This article is on the nature of the "clinamen," with only a brief mention of Queneau's Morale élémentaire on p. 274.
- Motte, Warren F. CR of André Blavier's Les Fous littéraires. French Review (Champaign, Illinois), vol. 57 #6 (may 1984), pp. 864-865. %% Motte gives a rather appreciative but analytical look at what Blavier tried to accomplish with this work.
- Motte, Warren. CR of Christian Oster's Loin d'Odile. French Review (Champaign, Illinois), vol. 37 #1 (october 1999), pp. 168-169. %% Motte describes Oster's hero's preoccupation with writing and the impossibility of achieving the text which he desires, a problem which Oster couches in terms of love affairs. Oster "gestures" towards other authors, as he does here in referring to two of Queneau's titles in the title of his own novel.
- Motte, Warren. CR of Harry Mathews and Alastair Brotchie's Oulipo Compendium. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 19 #1 (spring 1999), pp. 173-174. %% Motte's review is quite positive.
- Motte, Warren F. CR of Jacques Jouet's Raymond Queneau. French Review (Champaign, Illinois), vol. 63 #1 (october 1989), pp. 171-172. %% Motte thinks a great deal of Jouet's work and describes it in some detail.
- Motte, Warren F. CR of Jacques Roubaud's La Bibliothèque oulipienne. Poetics Today (Tel Aviv), vol. 3 #3 (summer 1982), pp. 229-230. %% Motte reviews the one-volume 1981 Slatkine edition. He has several interesting details on the works involved.
- Motte, Warren F. "Eradications." Romance Notes (Chapel Hill, North Carolina), vol. 29 #1 (autumn 1988), pp. 29-37. %% Although the article is on Georges Perec and especially on his La Disparition, Motte mentions Queneau's Cent Mille Millions de poèmes on p. 31.
- Motte, Warren. Fables of the Novel. Normal, Illinois: Dalkey Archive Press, 2003. %% In discussing the role of language in Lydie Salvayre's La Conférence de Cintagabelle, Motte comments on the "Tu causes" of Zazie dans le métro (p. 201). He also mentions Queneau on pp. 4, 44, and 201.
- Motte, Warren F. "Georges Perec." In Dictionary of Literary Biography. Vol. 83: French Novelists Since 1960. Ed. Catharine Savage Brosman. Detroit: Bruccoli Clark Layman, 1989, pp. 166-176. %% Motte just mentions Queneau, especially in relation to the Oulipo.
- Motte, Warren F. "Georges Perec on the Grid." French Review (Champaign, Illinois), vol. 57 #6 (may 1984), pp. 820-832. %% Motte describes and illustrates Georges Perec's anagrammatic and heterogrammatic verse.
- Motte, Warren F. "Introduction." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 1-22. %% Motte presents a fine essay on the origin, history, nature, aims, and practices of the Oulipo.
- Motte, Warren. "Italo Calvino and the Oulipo." Romance Notes (Chapel Hill, North Carolina), vol. 39 #2 (winter 1999), pp. 185-193. %% Motte describes in some detail how Calvino's own literary concerns coincided with those of the Oulipo and actually helped to form the group's principles. Very interesting.
- Motte, Warren F. "Jacques Jouet and the Literature of Exhaustion." Sub-stance (Madison),

- vol. 30 #3 (= #96) (* 2001), pp. 45-63. %% Motte dedicates a page or two of this article to considering the literary nature of Jouet's Raymond Queneau.
- Motte, Warren F. "Jeux mortels." Études littéraires (Québec), vol. 23 #1-2 (été-automne 1990), pp. 43-52. %% Motte gives an example of S + 7 in an article on Georges Perec's La Disparition.
- Motte, Warren F. "Literal Jabès." Romanic Review (New York), vol. 77 #3 (may 1986), pp. 289-306. %% This includes just the mention of Queneau in a note on p. 304.
- Motte, Warren F. "Oulipians and Their Works." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 163-182. %% Motte lists the Oulipians and their principal works fairly exhaustively.
- Motte, Warren F. "L'Oulipo: Pour une littérature non-jourdanienne." Romance Quarterly (Lexington, Kentucky), vol. 33 #2 (may 1986), pp. 169-180. %% Motte offers a relatively short but quite worthwhile presentation of the Oulipo's focus and functioning.
- Motte, Warren F. "Un Paseo en bicileta." Trans. Jesús Camerero. Anthropos (Barcelona), vol. * #134-135 (julio-agosto 1992), pp. 94-96. %% Motte considers the central thought of Georges Perec's Quel petit vélo à guidon chromé au fond de la cour? with reference to the constantly changing name of one character as similar to Queneau's similar gesture in Le Dimanche de la vie.
- Motte, Warren F. The Poetics of Experiment: A Study of the Work of Georges Perec. Lexington, Kentucky: French Forum Monographs, 1984. %% Motte has many passing references to the Oulipo and its work and only a few to Queneau in a work which gives much solid insight into Perec's literary preoccupations.
- Motte, Warren F. "Pontius O'Dinn and the Limits of Criticism." In Alteratives. Ed. Warren Motte and Gerald Prince. Collection "French Forum Monographs," #82. Lexington, Kentucky: French Forum Publishers, 1993, pp. 165-180. %% Motte discusses the textual strategies of the fictional Pontius O'Dinn, with a reference to Queneau and the Oulipo on p. 172. It's a wonderful spoof...
- Motte, Warren F. "Le Puzzle de/dans La Vie mode d'emploi de Georges Perec." Romance Notes (Chapel Hill, North Carolina), vol. 24 #3 (spring 1984), pp. 207-213. %% Motte just mentions (p. 211) the Oulipo's interest in developing rigorous new structures.
- Motte, Warren F. "Raymond Queneau and the Aesthetic of Formal Constraint." Romanic Review (New York), vol. 82 #2 (march 1991), pp. 193-209. %% In a very perceptive article Motte considers Queneau's understanding of the role of formal constraint, especially in terms of Le Chiendent, Cent Mille Millions de poèmes, Morale élémentaire, and articles from his Voyage en Grèce.
- Motte, Warren. "Raymond Queneau and the Early Oulipo." French Forum (Lexington, Kentucky), vol. 31 #1 (winter 2006), pp. 41-54. %% In a wonderful article, Motte considers whether and how Queneau was actually one of the co-founders of the Oulipo, his interest and role in the group in the early years, and the importance and meaning of potentiality in the group's work.
- Motte, Warren. "The Rhetoric of the Impossible." Sub-Stance (Madison), vol. 28 #2 (= #89) (* 1999), pp. 4-21. %% Motte has created a very good summary of Marcel Bénabou's life, interests, and style. Without really mentioning Queneau and the connections between the two authors, Motte provides much that would be of general interest to queneaphiles.
- Motte, Warren F., Jr. "Telling Games." In Calvino revisited. Collection "University of

Toron-

to Italian Studies," #2. Ed. Franco Ricci. Toronto: Dovehouse, 1989, pp. 117-131. %%
In an article concentrating on Italo Calvino's Castle of Crossed Destinies, Motte mentions Queneau several times in regard to the Oulipo, structure, etc.

Motte, Warren F. "Twenty Questions for Noël Arnaud." Studies in Twentieth Century Literature (Manhattan, Kentucky), vol. 10 #2 (spring 1986), pp. 289-306. %% This is a very good article on the Oulipo and its history, with only casual mentions of Queneau.

Motte, Warren. "Why I Have Not Prefaced Any of Marcel Bénabou's Books." In Bénabou's Why I Have Not Written Any of My Books. Trans. David Kornacker. Lincoln, Nebraska: University of Nebraska Press, 1996, pp. vii-xvi. %% Motte cheerfully describes and analyzes what Bénabou claims to be about and seems to refuse to do as well as what he actually achieves. Motte might be said to find Bénabou's work a reflection on the writer and the act of writing, and most especially that writer who is Marcel Bénabou. As Motte points out, Bénabou follows Raymond Roussel, as the title of his work suggests.

Motte, Warren F., ed. Oulipo: A Primer of Potential Literature. Trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986. %% Individual articles are indexed under the names of the respective authors: Noël Arnaud, Marcel Bénabou, Jacques Bens, Claude Berge, Italo Calvino, Paul Fournel, François Le Lionnais, Jean Lescure, Harry Mathews, Georges Perec, Queneau ("Potential Literature," "The Relation X Takes Y for Z," "A Story as You Like It"), and Jacques Roubaud. Cf. Leigh Landy, "Oo, Li po"; Brian McHale, CR of Warren Motte's Oulipo: A Primer of Potential Literature; Thomas Morrissey, CR of Warren Motte's Oulipo: A Primer of Potential Literature; Jean-Jacques Thomas, CR of Warren Motte's Oulipo: A Primer of Potential Literature.

Motte, Warren F. Cf. Susan Elizabeth Ireland, "Reflexivity in the Contemporary French Novel"; Queneau, "A Story as You Like It."

Mouchard, Claude. "La Boue." Le Temps de la réflexion (Paris), vol. * #8 (* 1988), pp. 105-126. %% This consists of a series of short reflections on Flaubert's Bouvard et Pécuchet. Mouchard mentions Queneau and the Les Enfants du Limon in regard to some of his thoughts on "bêtise."

Mouchard, Claude. "La Littérature et l'ombre des sciences." Quinzaine Littéraire (Paris), vol. * #294 (16 janvier 1979), pp. 21-22. %% This article is directly on the "fous littéraires" without much mention of Queneau.

Mouchard, Claude. "Poussière et traces." Europe (Paris), an. 81 #888 (avril 2003), pp. 82-95. %% Mouchard names and discusses "poussière" and "graines" in Queneau's work (with glances at the works of a few others), accenting the small and individual that remains after analysis of his works.

Mouchard, Claude. "Queneau: Puissance de l'indéterminable." Critique (Paris), vol. 33 #357 (février 1977), pp. 101-113. %% In this review of Morale élémentaire, Mouchard looks especially at the role of the reader.

Mouchard, Claude. "Raymond Queneau: Les Consistances." Critique (Paris), vol. 30 #330 (novembre 1974), pp. 1022-1030. %% Mouchard considers in some depth just what constitutes a "fou littéraire" as he reviews Les Enfants du Limon.

Mouchard, Claude. Cf. Hong Adèle Zhu, "Les Jeux du récit: Le Chiendent ou l'accès à l'univers romanesque de Raymond Queneau"; Catherine Lorente, "Citation et mémoire. Queneau, Perec, Bénabou."

- Mouchel, Gérard-Guy. "Du français au latin. Etude des Exercices de style de Raymond Queneau." L'Ecole des lettres (premier cycle?)(Paris), an. 74 #5 (15 novembre 1982), pp. 55-58. %% Mouchel provides two of the "exercices de style" and comments on they might be transformed into Latin in a series of exercises.
- Mouchel, Gérard-Guy. "Jeux littéraires et acrobaties de la rime." L'Ecole des lettres (premier cycle)(Paris), an. 76 #15 (15 juin 1985), pp. 61-64. %% This only has a citation of Exercices de style: "Lipogrammes" on p. 62.
- Moudenc, P.-L. "La Biographie dans tous ses états." Rivarol (Paris), vol. * #2580 (21 juin 2002), p. 11. %% Moudenc describes Michel Lécureur's biography of Queneau.
- Moufflet, André. "Parlons peu... Parlons bien..." La Dépêche du Midi (Toulouse), an. 12 #3996 (18 juin 1959), p. 2. %% Moufflet reviews some of Queneau's phonetic spellings in Zazie dans le métro.
- du Moufflet, Aymard. "Cacouac s'en va-t-en guerre." Le Rouge et le noir (Paris), an. 9 #13 (23 mai 1950), p. 6. %% "Du Moufflet" gives a few sentences to the presentation of "Les Muses et lézards" at the "Théâtre de la Baraque St-Germain" but doesn't really say anything.
- Mougenot, Michel. CR of Jacques Roubaud's "La Mathématique dans la méthode de Raymond Queneau" and of André Targe's "Un Métro nommé bonheur." Le Français aujourd'hui (Paris), vol. * #40 (décembre 1977), pp. 77-78. %% Mougenot underscores the anti-inspirational aspect of Queneau's writing in his review of the first article and is fundamentally just positive as he outlines Targe's insights into the meaning(s) of Zazie dans le métro. His reference in this latter section to Queneau's "A propos du Chiendent" is actually to "Conversation avec Georges Ribemont."
- Mougenot, Michel. Cf. Marie-France Azema, Claude Baleydiar, Jean Gruber, and Michel Mougenot, "Jeux poétiques."
- Moulin, Gérard. "Mille Milliers de discours." In his Uburss. Ill. Georges Lemoine. Paris: Gallimard, 1980, pp. 143-153. %% This is a Soviet political discourse you can create yourself in the manner of Cent Mille Milliards de poèmes.
- Mouloudji. Le Coquelicot. Paris: L'Archipel, 1997. %% There is little on Queneau in these souvenirs of his adult working life.
- Mouloudji. La Fleur de l'âge. Paris: Granet, 1991. %% Mouloudji mentions a party at which Bost and Olga created a disturbance plus a few other minor things.
- Mouloudji. Cf. Jani Brun, "Le Démon des mots"; Olivier Merlin, "La Rentrée des noctambules."
- Mourad, François-Marie. "Les Fleurs bleues de Queneau. Etude des premières lignes du roman." L'Ecole des lettres (second cycle)(Paris), an. 91 #6 (15 novembre 1999), pp. 55-58. %% Mourad gives a rather general and all-encompassing look at a few of the novel's early pages but without actually saying much about them.
- Mouralis, Bernard. Cf. Emmanuel Fraisse and Bernard Mouralis, Questions générales de littérature.
- Mourgeon, Jacques. "'Loin de Rueil'." Combat (Paris), an. * #5413 (20 novembre 1961), p. 9. %% Mourgeon finds the theater version of Loin de Rueil was so well adapted to television, even though it was only a transmission of the play, that it seems that it was produced and directed only for the television itself.

- Mourgeon, Jacques. "Le Petit Monde de Don Queneau." Combat (Paris), an. * #5414 (21 novembre 1961), p. 9. %% This concerns the theater version of Loin de Rueil on television.
- Mourier, Maurice. "Soupault et le cinéma." Europe (Paris), an. 71 #769 (mai 1993), pp. 125-137. %% Mourier just refers (p. 136, note 34) to the dreaming which Jacques l'Aumône (Loin de Rueil) did at the movies.
- Mourthé, Claude. CR of Jean-Marie Catonné's Queneau. Figaro magazine (Paris), vol. * #644 (16 janvier 1993), p. 94. %% This short and average review is more positive than not.
- Moussinac, Léon. "A Propos de la tradition: L'Assiette peinte." Les Lettres françaises (Paris), an. 11 #391 (6 décembre 1951), p. 8. %% Moussinac just mentions Queneau. There is material concerning the "Assiette peinte" exposition at CDRQ, Grande Pièce #397.
- Moustiers, Yvonne. "Cocktail littéraire à la N.R.F." Climats (Paris), vol. * #234 (8 juin 1950), p. 8. %% Moustiers describes a typical gathering, including Queneau and Paulhan as "les Puissances et les Gloires maisons" and giving only the most superficial description of Queneau's activity at the party.
- Mouttapa, Jean. Cf. Jérôme Duhamel and Jean Mouttapa, Dictionnaire inattendu de Dieu.
- Moxhet, Albert. "Ouverture du 2^e colloque international «Raymond Queneau»." Le Courrier (Verviers), an. 80 #203 (1^{er} septembre 1984), p. 3. %% Moxhet gives a bit of general introduction and lists the principal participants.
- Moyal, G. Cf. Patrick Renard, "Une Lecture des Fleurs bleues de Raymond Queneau."
- Moyens, H. "Que les Ecrivains se mettent à la tâche!" Les Lettres françaises (Paris), an. 4 #33 (9 décembre 1944), p. 8. %% Moyens thinks that radio programs could be much better, and he lists Queneau among the five people he thinks would best do what was needed.
- Moylan, Frances. "Des Acrostiches chez Queneau (Epave manuscrite)." Temps mêlés #150 + 6/7 (janvier 1980), pp. 27-31. %% Moylan describes three or four acrostics in Fendre les flots. Cf. Alain Calame, "Esprit farouche," p. 5; Claude Debon's preface to the 1981 com-bined reprinting of Courir les rues, Battre la campagne, and Fendre les flots.
- Mrozowicki, Michal. CR of Raymond Queneau and André Blavier's Lettres croisées. Kwartalnik neofilologiczny (Warszawa), vol. 36 #4 (* 1989), pp. 391-395. %% Mrozowicki gives a most detailed, concrete, positive, and worthwhile review.
- Mrozowicki, Michal. "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau." Collection "Prace Naukowe Uniwersytetu Slaskiego," #1071. Katowice, Poland: Uniwersytet Slaski, 1989, pp. 120-159. %% Mrozowicki points out that at the time of his writing (1981) almost nothing had been done about any of the shorter fictional prose works of Queneau, with the obvious exception of Les Exercices de style and looks at when and how often Queneau had produced such works, comparing them to his novels and his poetry. He announces his aim quite clearly: "nous nous proposons uniquement de les situer dans l'ensemble de son oeuvre, examiner leurs rapports avec d'autres textes de Queneau rédigés à la même époque ou ultérieurement, et présenter leur évolution éventuelle." He then considers most of them in some detail: "Destinée," "Rêve" (which he refers to as "Récit de rêve"), "La Petite Gloire," "Panique," "Un Jeune Français nommé Untel," "Dino," "Alice en France," "Une Trouille verte," "Le Café de la France," "Un Conte à votre façon," "Le Cheval troyen," and "Récits de rêve à foison." Although he lists certain other works on pp. 123-124, he does not consider them

at all: two "textes surréalistes," "A la limite de la forêt," Les Exercices de style, and "Du bon emploi des tranquillisants."

Mrozowicki, Michal. "De l'écriture mythologique à la mythologie de l'écriture: A propos de Queneau." In Mythologies de l'écriture: Champs critiques. Ed. Jean Bessière. Paris: Presses universitaires de France, 1990, pp. 177-194. %% Mrozowicki does a fine job of relating and integrating what others have said about Queneau's mythology and points out some possible new directions of research. This volume is marked "Université de Picardie, Centre d'études du roman et du romanesque," but it is not clear what that relates to.

Mrozowicki, Michal. "L'Image de la Révolution française dans Les Fleurs bleues de Raymond Queneau." Romanica wratislaviensia (Wroclaw), vol. 35 #1246 (* 1992), pp. 223-234. %% Mrozowicki gives a rather interesting look at the elements of this novel concerning the French Revolution and what they have to say about the meaning of this novel.

Mrozowicki, Michal. "L'Ouvroir de la littérature potentielle ou l'art d'inventer des contraintes." Kwartalnik neofilologiczny (Warszawa), vol. 36 #1 (* 1989), pp. 133-157. %% This article has a brief history of the foundation of the Oulipo followed by an invaluable careful, analytical, and detailed consideration of its work.

Mrozowicki, Michal. "Pas de deux et pas de trois dans le roman ou Raymond Queneau, maître de ballet." Acta litteraria Academiae scientiarum hungaricae (Budapest), vol. 32 #1-2 (* 1990), pp. 193-201. %% Mrozowicki considers pairs and triads of characters in Le Chiendent and Saint-Glinglin especially but also in Les Fleurs bleues and other of Queneau's novels.

Mrozowicki, Michal. "Quelques Aspects du Chiendent de Raymond Queneau." In Le Renouveau des techniques romanesques dans la littérature française, 1920-1940. Ed. Aleksander Ablamowicz. Actes du Colloque de Katowice, 13-16 octobre 1981. Katowice: Uniwersytet Slaski, 1983, pp. 78-85. %% This is a fairly good introduction to Queneau's novel.

Mrozowicki, Michal. Raymond Queneau: Du surréalisme à la littérature potentielle.

Collection

"Prace Naukowe Uniwersytetu Slaskiego w Katowicach," #1088. Katowice, Poland: Uniwersytet Slaski, 1990. %% Mrozowicki concentrates on surrealism and the Oulipo and on Queneau's passage from one to the other, with special reference to Le Chiendent, to Exercices de style, and to his theoretical Oulipo works. Cf. Claude Debon, "Raymond Queneau et le surréalisme: Perspectives critiques."

Mrozowicki, Michal. "Le Thème du voyage dans l'oeuvre de Queneau." In Mélanges littéraires. Ed. Aleksander Ablamowicz. Collection "Prace Naukowe Uniwersytetu Slaskiego w Katowicach," #968. Katowice, Poland: Uniwersytet Slaski, 1988, pp. 86-112. %% Mrozowicki reviews this theme in just about all of Queneau's works, major and minor, even in some poetry, but he does not touch on Les Exercices de style.

Mucci, Renato. Cf. Queneau, "Quando lo spirito."

Muchnik, Nicole. Cf. Henri Krea, "Raymond Queneau: Propos d'un Normand."

Mueller, Fernand Lucien. "Grève du métro." Europe (Paris), an. 37 #363-364 (juillet-août 1959), pp. 257-259. %% Mueller gives the outline of the plot of Zazie dans le métro in the usual manner and questions whether the novel has any special value or hidden meaning.

- Mullen, Harryette. Cf. Carol O'Sullivan, "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style"; Lorenzo Thomas, CR of Harryette Mullen's Sleeping With the Dictionary.
- Muller, F. "Pour une bibliothèque idéale de Raymond Queneau." Le Courrier (Verviers), an. 52 #52 (1^{er} mars 1956), p. 8. %% Muller gives a fairly ordinary look at this work.
- Muller, Françoise. "L'Intégration et la valorisation de fonds littéraires dans les services communs de la documentation: L'Exemple du fonds Raymond Queneau au SCDU de Bourgogne." Mémoire d'étude for the Diplôme de conservateur de bibliothèque. Directrice Marianne Pernoo-Bécache. Lyon: Ecole nationale supérieure des sciences de l'information et des bibliothèques, décembre 2004. %% As of 2004, the documents at the CIDRE in Limoges were transferred to the université de Bourgogne (Dijon). Muller describes how they might best be conserved and used, along with some of the legal problems (pp. 53-70). She cites some of the Queneau resources on the web (p. 86), and offers an inventory of the kinds of documents that the CIDRE provided (pp. 94-95). This work is available (as of april 2005) at [www.enssib.fr/bibliotheque/documents > dcb > muller](http://www.enssib.fr/bibliotheque/documents/dcb/muller). SCDU = Service commun de documentation. ENSSIB = Ecole nationale supérieure des sciences de l'infor-mation et des bibliothèques.
- Muller, Henry. "Paul Reboux, pasticheur honoraire patronne Georges-Armand Masson pasticheur en activité." Carrefour (Paris), vol. * #273 (6 décembre 1949), p. 11. %% This review of the Georges-Armand Masson book A la façon de... merely mentions that Queneau is one of the authors imitated.
- Muller, Henry. "Queneau poète." Dernières Nouvelles d'Alsace (Strasbourg), an. 81 #194 (20 août 1961), p. 19. %% Muller gives a rather average review of Cent Mille Millions de poèmes.
- Muller, Henry. "Tour d'horizon." Almanach des lettres 1951. Ed. André Billy. Paris: Les Editions de Flore and La Gazette des lettres, 1950, pp. 17-22. %% Muller says (p. 18) that the Claire Belon prize went to Sally Mara (presumably for Le Journal intime de Sally Mara). Cf. the note at the end of subject entry for "Prizes."
- Muller, Henry. Cf. Maurice Tillier, "'Grisbi', pastilles et cognac pour Albert Simonin, lauréat des 'Deux Magots'."
- Müller, Olaf. "Connaissez-vous l'Amphion? Literarischer Städtebau bei Queneau, Valéry und Apollinaire." In Les Mots de la Tribu. Für Gerhard Goebel. Ed. Thomas Amos, Helmut Bertram, and Maria Cristina Giaimo. Tübingen: Stauffenburg Verlag, 2000, pp. 339-351. %% Müller tries to show the importance of the "amphion" and the concept of the "antio-pée" in Queneau's works from early on until the end of his life. "Connaissez-vous Paris?" takes on a certain importance in this light, grouping as it does a whole series of particular interest, especially the elements of a private theory of historical experience.
- Müller, Olaf. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Romanische Forschungen (Frankfurt), vol. 116 #1 (* 2004), pp. 114-116.
- Müller, Olaf. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. Romanische Forschungen (Frankfurt), vol. 113 #3 (* 2001), pp. 429-430.
- Müller, Wolfgang G. "Namen als intertextuelle Elements." Poetica. Zeitschrift für Sprach- und literaturwissenschaft (München), vol. 23 #1-2 (* 1992), pp. 139-165. %% Müller just mentions (pp. 154-155) Helen's saying that she is "d'origine cruciverbiste" in Le Vol d'Icare.

- Müller, Wulf. Cf. Walter Pabst, "Zur Persiflage und Schmäherei in zeitgenössischer französischer Lyrik."
- Müller-Marein, Josef. "Phantasie an der Macht." Die Zeit (Hamburg), vol. 31 #46 (5 november 1976), p. 44. %% This seems to be a general review of Queneau's life and work soon after his death. This same article appeared in an international edition, vol. 31 #46 (12 november 1976), p. 16.
- Müller-Marein, Josef, and Catherine Kraemer. 25mal Frankreich. München: R. Piper & Co. Verlag, 1977. %% Queneau is mentioned and cited on a number of pages.
- Muller-Wakhevitch, Dominique. Désormais Venise. Paris: Seuil, 2005. %% Muller-Wakhevitch refers to Queneau and the second volume of his complete works on pp. 174, 175, and 178, apparently referring to Le Chiendent and citing "Les gens ne sont pas si cons qu'ils en ont l'air." The reference is, in fact, to that novel but in the preparatory drafts: Christopher Shorley was able to pin it down for me as appearing in Les Oeuvres complètes de Raymond Queneau, vol. II (Romans, vol. I), p. 1250.
- von Münchow, Patricia. "Queneau ou le vertige du sens: Réflexion critique sur la traduction du Chiendent en allemand et en anglais." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1992. %% Von Münchow writes directly on Le Chiendent but uses Helmlé's and Wright's translations to demonstrate and explicate what she has to say. [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.]
- von Münchow, Patricia. "Queneau ou le vertige du sens: Réflexions critiques sur la traduction du Chiendent en allemand et en anglais." Amis de Valentin Brû #2-3 (mai 1995), pp. 71-94. %% This is a solid article which concentrates on both the successes and the problems in the two translations, Der Hundszahn done by Eugen Helmlé and The Bark Tree by Barbara Wright. Cf. Henri Plard, "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand"; Dorothea Wiedling, "Queneau, Les Fleurs bleues und die italienische und deutsche Übersetzung."
- von Münchow, Patricia. "Sally Mara, apprenante de français langue étrangère: Le Statut du personnage défini par un idiolecte." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 189-204. %% Von Münchow does a thoroughly linguistic study of the Sally Mara found in Le Journal intime de Sally Mara, and her conclusion is that Sally's language faults are not those typical of someone learning a second language but have a sexual and very literary bias which renders her very much a literary character rather than a real person.
- Muni. "Promenade dans Paris." Musical intervals by Pierre Delaube. 33 rpm LP record. La Voix des nôtres MLP 103. %% She recites Queneau's "L'Amphion" among poems by Péguy, Renard, Jacob, Laforgue, and others.
- Muno, Jean. "Ce Vice impuni, la lecture: Le Dimanche de la vie." Syndicats (Bruxelles), an. 8 #15 (12 avril 1952), p. 10. %% Muno concentrates on the language of the characters and the emptiness of the plot, which he recounts.
- Murat, Michel. Cf. Claude Debon, "Automatisme et écriture surréaliste dans l'oeuvre de Ray-

mond Queneau."

- Murat, Pierre. "Le Cinochakeno." Télérama (Paris), vol. * #1919 (22 octobre 1986), pp. 30-31. %% Murat announces the Studio 43 film festival devoted to Queneau; he includes stills from a number of those films, including "Monsieur Ripois," "Landru," and "Gervaise." Cf. the entries listed in the periodical index under Journal du 43.
- Murphy, Carol J. CR of Sarane Alexandrian's Le Surréalisme et le rêve. French Review (Champaign, Illinois), vol. 49 #4 (march 1976), p. 623. %% While Murphy has some reservations about the work as a whole, she considers the section on Queneau to be "well-written and informative."
- Mury, Gilbert. "Zazie sans l'humour de Queneau." France-nouvelle (Paris), an. * #739 (17 décembre 1959), p. 29. %% Mury dislikes just about everything about the Trois-Baudets production of Zazie dans le métro and carefully explains why.
- Musée municipal de Limoges. Les Miauletous et leurs amis: Suzanne Roger, André Beaudin, Elie Lascaux. Exposition 14 juin -- 11 septembre 1958. Limoges: Musée municipal, 1958. %% Queneau speaks of his relations with this artistic group. Cf. Philippe Dagen, "Une Leçon de fraternité et de morale sous l'Occupation"; Pierre Vilar, "Queneau et Leiris, sous x."
- Mussini, Massimo, ed. I Libri di Baj. Milano: Electra, 1990. %% Pages 60-64 contain a series of 13 letters between Baj and Queneau written between 16 november 1961 and 12 august 1968. All but one of them had already appeared in Maria Siniscalchi, ed., Raymond Queneau, Enrico Baj: Lettere inedite; that one was Queneau's letter of 22 janvier 1963, containing four poems for a book which was finally never published. Those poems are "L'Hi-ver qui court par les rues," "Fleur de coqtèle," "Poème assez sérieux avec des points de suspension," and "Autre poème avec des points de suspension." All four of them were printed in Le Chien à la mandoline as well as in Paroles peintes (cf. Queneau, "Poèmes"). There is an obvious parentage between the notes in the Siniscalchi edition and this one, but neither they nor the letters are absolutely identical.
- Mustatea Adrian. Cf. Queneau, Exercitii de stil.
- Myers, Eric. "Recital. François Le Roux. 'Les Feuilles mortes.' Chansons by Joseph Kosma." Opera News (New York), vol. 65 #6 (december 2000), pp. 85-87. %% Myers describes the poem "Si tu t'imagines" as "a nasty little number with a Raymond Queneau lyric urging a young woman to surrender her charms before old age turns her ripe flesh into unsightly wrinkles and fat."
- Myron, Rose. Cf. Queneau, "Poems."
- N., J. "Quelques Déjeuners pour Raymond Queneau ...prix d'humour noir." Le Figaro (Paris), an. 133 #4714 (2 novembre 1959), p. 15. %% This author announces that Queneau has won the "Xavier Forneret Prix de l'humour noir" for Zazie dans le métro and that the prize amounts to a lunch or a dinner at the home of each of the jury members.
- N., P. "«L'Affaire Goncourt» (suite)." France-soir (Paris), an. * ## (6 mars 1971), p. 9. %% The author gives a chronology of the Goncourt squabble from the 2nd through the 4th, ending with "Les choses en sont là. Il faudrait bien qu'elles se terminent avant de passer les limites du ridicule."
- N., P. "La 'Démission' des trois Goncourt: La Majorité n'en souhaite qu'une, celle d'Armand Salacrou." France-soir (Paris), an. * ## (4 mars 1971), p. 7. %% The author gives some

idea of what occurred during this crisis.

- N., P. "Rien ne va plus chez les Goncourt." France-soir (Paris), an. * #* (3 mars 1971), p. 1. %% The author gives some idea of the crisis concerning this election.
- N., P. "Les 3 'Dissidents' restent à l'Académie Goncourt, par correspondance seulement." France-soir (Paris), an. * #* (5 octobre 1971), p. 6. %% The author gives some ideas of the internal struggles faced by those who still attended the dinners.
- Nabokov, Vladimir. Cf. Anonymous. "Zazie's Table Talk"; Alfred Appel, Jr., "Conversations with Nabokov" and "Preface"; Brian Boyd, Vladimir Nabokov: The American Years; Paul Braffort, "Nabokov oulipien" and "Les Quatre Petites Filles"; Maurice Couturier, "Intro-duction"; Maurice Girodias, Les Jardins d'éros; Jacques Guyaux, "Zazie et Lolita"; J. E. Kool-Smit, "Lolita vertaald in Zazie"; Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'"; Didier Sénécal, "Nabokov fusille à bout portant."
- Nadeau, Maurice. "A trente ans l'auteur du Chiendent marche déjà à contre-courant." Quinzaine littéraire (Paris), vol. * #244 (16 novembre 1976), pp. 4-6. %% This is a fairly good general article written soon after Queneau's death.
- Nadeau, Maurice. "Une Biographie intellectuelle de Queneau." Quinzaine littéraire (Paris), vol. * #592 (1^{ier} janvier 1992), p. 7. %% Nadeau gives a rather positive review of Emmanuel Souchier's Raymond Queneau, including an outline of Souchier's principal divisions of the text and an extract from it.
- Nadeau, Maurice. CR of Le Dimanche de la vie. Mercure de France (Paris), an. 63 #314 (= #1064) (1^{ier} avril 1952), pp. 683-685. %% Nadeau lays out the plot of the novel and discusses its plot, characters, and language with a certain amount of disdain and distance. Cf. Nadeau's two other reviews of this novel, both entitled "Raymond Queneau ou les dimanches de la vie."
- Nadeau, Maurice. "Drôle de Queneau!" Quinzaine littéraire (Paris), vol. * #706 (16 décembre 1996), pp. 4-5. %% Nadeau reiterates, with some commentary, most of the "story" and the points which Queneau himself emphasizes; some of the commentary is quite snide and condescendingly anti-religious.
- Nadeau, Maurice. "Ecrivains, sachez écrire!" Combat (Paris), an. 10 #2077 (8 mars 1951), p. 4. %% Nadeau discusses certain problems of style and grammar in current writers, then passes on to review the work of Criticus. Nadeau does not agree at all with his sort of superficial analysis.
- Nadeau, Maurice. The French Novel Since the War. Trans. A. M. Sheridan Smith. New York: Grove Press, 1969. %% This is a translation of Nadeau's Le Roman français depuis la guerre. It is not very worthwhile, even on those pages (54-57) which touch Queneau.
- Nadeau, Maurice. Geschichte des Surrealismus: Aragon, Artaud, Breton, Dali, Eluard, Ernst, Péret, Queneau, Reverdy, Soupault, Tzara. Trans. Karl Heinz Laier. Collection "Rowohlts deutsche Enzyklopädie," #240/241. Reinbeck bei Hamburg: Rowohlt, 1965. %% This is a translation of his Histoire du surréalisme.
- Nadeau, Maurice. Grâces leur soient rendues. Paris: Albin Michel, 1991. %% Nadeau's work is a set of memoirs in the form of chapters revolving around particular people. He has a chapter relating to Queneau (pp. 388-399) in which he writes of how he and Queneau resembled each other in different ways at different times (including a number of anecdotes), how they first met when Nadeau was researching his Histoire du surréalisme, Queneau's interest in Joyce, their participation in the jury for the "Prix du meilleur livre

étranger" (Cf. Michel Lécureur, Raymond Queneau, pp. 397-398) and how Queneau left the jury, and Nadeau's displeasure at the feelings Queneau revealed in the Journal 1939-1940 (which he refers to as Carnets de guerre). Nadeau writes of his efforts to get Histoire published, with Queneau turning it down for Gallimard and with Breton complaining about what he thought Queneau had contributed to it and about Odile (pp. 40-41). Nadeau also cites a letter to him in which Antonin Artaud mentions Queneau in regard to Artaud's struggle against the censors (p. 168), describes his unpleasant relations with Jean Paulhan and how Queneau was involved in them (pp. 254-257), and speaks of how Queneau was in support of his becoming a member of the Gallimard concern (pp. 459-463). Nadeau has included a copy of the anonymously-authored "A Messieurs les juges du tribunal correctionnel de Nancy" (pp. 162-163) and also mentions Queneau on pp. 38, 67, 150, 187, 235, 249, and 425.

Nadeau, Maurice. Histoire du surréalisme. Paris: Editions du Seuil, 1945. %% There are some

simple mentions of Queneau, his work on "Permettez!" and the later Cadavre (cf. Queneau, "Dédé"), and some other short texts (such as "Des canons de neige...", "Rêve," and "Je suis à Londres...") on pp. 152, 189, 245, 263, and 332-333. Cf. Maurice Nadeau, "Queneau" and "Secret, apparemment distant, mais plein de gentillesse"; Queneau, "La Vie des livres": "Collections."

Nadeau, Maurice. Histoire du surréalisme. Paris: Editions du Seuil, 1964. %% Pages 246-250 reproduce the text of Queneau et al., "Permettez!"

Nadeau, Maurice. "Le 'Jeune Roman'." Les Lettres nouvelles (Paris), an. 7 #4 (25 mars 1959), pp. 1-2. %% Nadeau just mentions Queneau's name in an article on the current state of the novel in France.

Nadeau, Maurice. "Journal en public." Quinzaine littéraire (Paris), vol. * #878 (1^{ier} juin 2004),

p. 27. %% Nadeau mentions that he reads Queneau, among others, when he is on the train.

Nadeau, Maurice. "Nouveaux Poèmes de Raymond Queneau." France observateur (Paris), vol. 9 #436 (11 septembre 1958), p. 16. %% Nadeau reviews the first edition of Le Chien à la mandoline, the one appearing in Verviers, and concentrates almost exclusively (but superficially) on Queneau's language.

Nadeau, Maurice. "Une Nouvelle Littérature." Mercure de France (Paris), an. 61 #308 (= #1009) (mars 1950), pp. 499-503. %% Nadeau just barely mentions Le Chiendent as part of the new trend in literature.

Nadeau, Maurice. "Pelons l'oignon." Quinzaine littéraire (Paris), vol. * #62 (1^{ier} décembre 1968), p. 7. %% Nadeau reviews Le Vol d'Icare in a depth unusual for him.

Nadeau, Maurice. Préface. In Boris Souvarine et "La Critique sociale". Ed. Anne Roche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 7-10. %% Nadeau considers the value of reconsidering this revue and its contributions.

Nadeau, Maurice. Proteus: Der französische Roman seit dem Kriege. Neuwied: Luchterhand, 1964. %% This is a translation of his Le Roman français depuis la guerre.

Nadeau, Maurice. "Quatre Libraires de Nancy retournent devant les tribunaux." Combat (Paris), an. 10 #2107 (12 avril 1951), p. 4. %% Nadeau summarizes the 1947 campaign against Henry Miller in France and includes the name of Queneau among those who

formed the Miller "comité de défense" at the time, even if his name did not appear in the list published in Combat on 21 février 1947. Cf. Anonymous, "A Messieurs les juges du tribunal correctionnel de Nancy" and "Pour quatre libraires de Nancy"; J. G., "Une Nouvelle Affaire Miller?"; Jean Guette, "Qui protégera l'écrivain?"; Edmond Humeau, "Justice pour Henry Miller"; Michel Lécureur, Raymond Queneau, pp. 294-295; Maurice Nadeau, Grâces leur soient rendues.

Nadeau, Maurice. "Queneau." In his Grâces leur soient rendues: Mémoires littéraires. Paris: Albin Michel, 1990, pp. 388-399. %% This article has a number of interesting anecdotes from and sidelights on Queneau's life. Cf. Chérubin, "Vous en êtes un autre"; Guy Verdot, Bouffes parisiens.

Nadeau, Maurice. "Raymond Queneau, ou les dimanches de la littérature." Samedi-soir (Paris), vol. * 350 (15 mars 1952), p. 2. %% Nadeau seems to like Queneau's Le Dimanche de la vie in some parts of this review, but he believes that it is "triste," as is the Si tu t'imagines to which he also gives a few paragraphs. This review of Le Dimanche de la vie is rather different from Nadeau's other article of the same name. Cf. also Nadeau, CR of Le Dimanche de la vie.

Nadeau, Maurice. "Raymond Queneau ou les dimanches de la littérature." In Littérature présente. Paris: Corrêa, 1952, pp. 217-221. %% This review of Le Dimanche de la vie is rather different from and shorter than Nadeau's other article of the same name, although they are obviously related. Cf. also his review of this novel under Nadeau, CR of Le Dimanche de la vie.

Nadeau, Maurice. "Raymond Queneau: Saint-Glinglin." Les Temps modernes (Paris), an. 4 #37 (octobre 1948), p. 757. %% Nadeau has only a few words to describe the form and style of the novel.

Nadeau, Maurice. Le Roman français depuis la guerre. Paris: Gallimard, 1963. %% Pages 63-67 give a general view of Queneau, while Nadeau reprints Queneau's "Il pourrait sembler qu'en France..." (q.v.) on pp. 211-213. There have been two translations, The French Novel Since the War and Proteus: Der französischen Roman seit dem Kriege.

Nadeau, Maurice. "Secret, apparemment distant, mais plein de gentillesse." Quinzaine littéraire (Paris), vol. * #244 (16 novembre 1976), p. 6. %% This is a general tribute, written soon after Queneau's death.

Nadeau, Maurice. Cf. Anonymous, "Profession éditeur"; Gabriel d'Aubarède, "Flaubert n'est plus au purgatoire"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 24, 26, 28, 31, and 51; Chérubin, "Vous en êtes un autre!..."; Robert Kanters and Maurice Nadeau, Anthologie de la poésie française; Michel Lécureur, Raymond Queneau, index; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 40, 47, 221, and 346 (note 22); Queneau et al., "Permettez!"; Claude Rameil, "Lecteur de Queneau."

Nadja. "Fransk litteratur levde farligt under kriget." Dagens Nyheter (Stockholm), an. * #317 (21 november 1945), pp. 1 and 38. %% Nadja seems to say that Queneau visited Sweden. For details on the trip in question, cf. Michel Lécureur, Raymond Queneau, pp. 353-354. Cf. also Anonymous, "Kirjallisuutta Raymond Queneau"; Germain Despres, "Surtout, pas un mot..."; Nadja, "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass"; I. P., "Fransk lyrik exploderade under det tyska tvånget"; Palola, "Kirjailija Raymond Queneau."

- Nadja. "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass." Stockholms-Tidningen (Stockholm), an. * #317 (21 november 1945), p. 11. %% Nadja seems to say that Queneau was visiting Stockholm. For details on the trip in question, cf. Michel Lécureur, Raymond Queneau, pp. 353-354. Cf. also Anonymous, "Kirjallisuutta Raymond Queneau"; Germain Despres, "Surtout, pas un mot..."; Nadja, "Fransk Litteratur levde far-ligt under kriget"; I. P., "Fransk lyrik exploderade under det tyska tvånget"; Palola, "Kir-jailija Raymond Queneau."
- Nadolny, Burkhard. "Irische Zille-Göre." Münchner Merkur (München), an. * #22 (25 januar 1964), "Merkur am Sonntag," p. 4. %% Nadolny reviews Intimes Tagebuch der Sally Mara, Eugen Helmlé's German translation of Queneau's Le Journal intime de Sally Mara.
- Naipaul, V. S. CR of Barbara Wright's translation of Zazie. New Statesman (London), vol. 59 #1527 (18 june 1960), pp. 914-915. %% Naipaul has written a rather testy and negative review.
- Nakajima, Makiko. "La Notion d'histoire chez Raymond Queneau à travers ses romans des années 1930." Directeur Jean-Pierre Martin. Mémoire de DEA. Université Lumière Lyon 2, 2001. %% Nakajima covers not only the novels but such things as the articles he wrote for Volontés and actually extends her treatment into the 1940s. While the various elements which she introduces, such as the ideas of Georges Bataille and Raymond Aron, enrich the horizontal coverage of her ideas they also prevent her from going into any single aspect in any real depth.
- Nakazato, Makiko. "Une Autre Chronique du XX^{ième} siècle: La Représentation du réel dans quatre romans de Raymond Queneau (Pierrot mon ami, Le Dimanche de la vie, Zazie dans le métro, Les Fleurs bleues)." Directeur Guy Larroux. Toulouse: Université de Toulouse, 2004. %% The first part of Nakazato's thesis concerns the "Recherche du non-sens: «Comment représenter le monde?»" ("La zone frontière du réel et de l'irréel" in Zazie dans le métro, Le Dimanche de la vie, Pierrot mon ami, and Les Fleurs bleues; "Le tableau de Paris et le portrait des Parisiens"; and "Exil intérieur"). Her second part looks at "La représentation du réel et le langage: «Comment parler du monde»" ("Alchimie structurale: Les Fleurs bleues" and "Le jeu du «voir» et du «dire»"). And the third part, "Roman philosophique: «Que penser du monde»," considers "Roman hégélien," "Roman existentialiste," and "Roman philosophique." Nakazato examines Queneau's creation of worlds based on such possibly "mis-leading" bases as language, "mystery" novels, and dreams and then discusses what sort of "reality" is implied by such novels and such an authorial view-point. This demands, of course, some study of just what Queneau thinks about History and the proper nature of the novel...
- Nakazato, Makiko. "Communication ironique dans Le Dimanche de la vie de Queneau." Etudes de langue et littérature françaises (Tokyo), vol. * #85-86 (mars 2005), pp. 150-162. %% Nakazato discusses, with some acuity, how the character of Valentin Brû evinces not only the ideas of Hegel on History but the particular understanding of those ideas that Kojève arrived at. Since Nakazato adds some reflections on how Queneau's own ideas on the subject changed as time passed, the resulting article is of real interest.
- Nakazato, Makiko. "L'Etude de Zazie dans le métro de Queneau --- C'est celui qui l'a fait qui le défait." Revue de langue et littérature françaises (Tokyo), vol. * #23 (mai 2001), pp. 75-98. %% This article is in Japanese.
- Nakazato, Makiko. "Logique du Dimanche: Sur Le Dimanche de la vie de Queneau." Mé-

moire de maîtrise. Directeur Masanori Tsukamoto. University of Tokyo. 1999? %% The author describes how Valentin escapes Time/History by his lack of desire and of work/struggle. She shows how this impregnates all the aspects of the novel and makes it truly Hegelian.

Nakazato, Makiko. "L'Ombre impénétrable de l'Histoire: Sur Les Fleurs bleues de Queneau." Revue de langue et littérature françaises (Tokyo), vol. * #22 (octobre 2000), pp. 137-158. %% This article is in Japanese.

Nakazato, Makiko. "Roman philosophique --- Le Dimanche de la vie de Queneau." Revue de langue et littérature françaises (Tokyo), vol. * #27 (mai 2003), pp. 237-264. %% Nakazato has done a superb job of considering just exactly how Hegel influenced Queneau's novel and just what sort of a character Valentin Brû actually is. This will become a critical article in understanding this novel.

Nakazato, Makiko. "La Zone frontière du réel et de l'irréel: Etude de Zazie dans le métro." Mémoire de maîtrise. Directeur Bernard Magné. Toulouse: Toulouse-le-Mirail, septembre 2001. %% Nakazato describes her primary concern as investigating the frontier between the real and the unreal in Zazie dans le métro, concentrating on the text's autodestruction and the obvious fictionality even of what seems to be the "real" world that the text describes.

Nakazato, Makiko. Cf. Daniel Delbreil, "Moisson universitaire."

Namia, Noëlle. "Les Elèves avaient choisi la dictée scandaleuse." Paris-Match (Paris), vol. * #1328 (19 octobre 1974), p. 39. %% The text in question here is Exercices de style: "Injurieux." Cf. Pierre Weber, Question et réponse à l'Assemblée nationale for all the related articles.

Nani, Paolo. Cf. Jeremy Kingston, "Men of Letters are Wordless."

Napoléon, Fr.-J. "Vient de paraître." Le Tigre (Montpellier), an. * #20 (20 mai 1945), p. 3. %% A short but positive review of Loin de Rueil.

Nascimbeni, Giulio. "Dall'alambicco dello speciale uscì la Coca-Cola." Corriere della sera (Milano), an. 111 #192 (19 agosto 1986), p. 3. %% The author mentions the scene at the end of chapter 1 of Zazie dans le métro.

Nascimbeni, Giulio. "Una Favola romantica fra passato e presente." Il Domenico del corriere (Milano), an. # (22 settembre 1967), p. %% This review of Les Fleurs bleues in Italo Calvino's translation (I Fiori blu) is about average.

Nash, Suzanne. Cf. Pascale Gaitet, "Popular Language in the Literary Text: Zola, Céline, Queneau."

Nathan, Jacques. Histoire de la littérature contemporaine. Paris: Fernand Nathan, 1960. %% Nathan just has a general paragraph on Queneau (pp. 284-285).

Naudin, François. "Au clair de la lune." Amis de Valentin Brû #6-7 (mars 1977), pp. 115-116.

%% Naudin reviews, more or less, Queneau's Dormi pleuré.

Naudin, François. "Battre la campagne à son propre jeu." Amis de Valentin Brû #40-42 (décembre 2005), pp. 149-165. %% Naudin reviews all the places mentioned in Queneau that are not urban but not yet the countryside either --- mountain, forest, etc. --- and then, in that light, looks at what Queneau says about the country... except in Bucoliques and Bat-tre la campagne. His last paragraphs have some interesting reflections on Morale élémentaire and "A la limite de la forêt." This is part of the "actes" of the "Solennel

- Emmerde-ment de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.
- Naudin, François. "Cent Mille Milliards de menus?" Amis de Valentin Brû #36-37 (décembre 2004), p. 62. %% Naudin notes the existence of an advertising brochure for wine, a brochure done in the same manner as Cent Mille Milliards de poèmes but based on the combination of menu items.
- Naudin, François. "Découvertes archéologiques sur le site de l'Uni-Park." Lectures de Raymond Queneau (Limoges), vol. * #2 (juin 1989), pp. 51-67. %% Naudin covers a number of topics: illustration, citation, geography, chronology, etc.
- Naudin, François. "Et de deux, notamment." Amis de Valentin Brû #2-3 (mai 1995), pp. 101-103. %% Naudin reviews Anne Clancier's Raymond Queneau et la psychanalyse and announces Bernard Baillaud's "Les Enfants du Limon, roman d'autorité."
- Naudin, François. "Figure tombée, sans doute, mais pas dans l'oreille d'un sourd." Amis de Valentin Brû #8 (septembre 1997), pp. 6-15. %% In the guise of a review of Hélion's Lettres d'Amérique, Naudin presents and discusses Hélion's life, ideas, and work.
- Naudin, François. "Fondements de la 'pataphysique de Petite Cosmogonie portative (I)." Temps mêlés #150 + 22/24 (avril 1984), pp. 7-22. %% Naudin reviews the Petite Cosmogonie portative in some detail, but with almost no reference to 'pataphysics. Cf. Chris Andrews, "L'Evolution des machines dans la Petite Cosmogonie portative de Raymond Queneau."
- Naudin, François. "Fondements de la 'pataphysique de Petite Cosmogonie portative (II)." Temps mêlés #150 + 25/28 (mai 1985), pp. 29-39. %% Naudin widens his discussion of the Petite Cosmogonie portative but still has nothing to say about 'pataphysics.
- Naudin, François. "La Forme poétique dans la trilogie de la Ville natale." Amis de Valentin Brû #9-10 (mars 1998), pp. 33-62. %% Naudin writes on "textes de la Trilogie qui ne sont pas justifiés typographiquement, mais où des alinéas inhabituellement fréquentes sont imposés par l'auteur." He tries to analyze their prosody and to give some ideas about their place in the work.
- Naudin, François. "(geste)." Amis de Valentin Brû #8 (septembre 1997), pp. 46-49. %% Naudin reviews a theater presentation based on Zazie dans le métro which does without Zazie and concentrates instead on the identities which the other characters find/build for themselves in/through the words which Queneau gave them.
- Naudin, François. "Ici et là de fleurs bleues..." Amis de Valentin Brû #24-25 (décembre 1983), p. 89. %% Naudin gives a fundamentally positive review of an amateur 1983 stage presentation of Les Fleurs bleues.
- Naudin, François. "Impertinent, Queneau?" Amis de Valentin Brû #38-39 (juin 2005), pp. 61-74. %% Naudin considers this question in many manners, turning it this way and that, under the headings of "Impertinence grammaticale et impertinence hagiographique," "Réfutation et réfutation de réfutation," "L'odeur de la chose," and "Référents et intersection."
- Naudin, François. "Lecture ferroviaire." Amis de Valentin Brû #1 (new series) (septembre 1994), p. 23. %% Naudin has written a poem on Claude Rameil in the "morale élémentaire" style.
- Naudin, François. "Le Meurtrier rituel." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 247-254. %% Naudin reviews the various manslaughters related in Queneau's novels and how each of them

functions in terms of that text.

- Naudin, François. "Petit Guide de la rigolade." Temps mêlés #150 + 65/68 (printemps 1996), pp. 105-111. %% Naudin considers the various meanings of "rigolo," "rigoler," and "rigolade" as they appear in various Queneau novels.
- Naudin, François. "Petit Guide Queneau de Paris révolu." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 28-30. %% Naudin gives some diverse facts/reflections concerning Paris as present in Queneau's novels.
- Naudin, François. "Pierrot mon ami illustré par François Naudin." Lectures de Raymond Queneau (Limoges), vol. * #2 (juin 1989), pp. 69-88. %% Naudin offers a series of sketches illustrating certain episodes or aspects of the novel.
- Naudin, François. "Poème (paternité avouée)." Amis de Valentin Brû #1 (new series) (septembre 1994), p. 89. %% Naudin offers a poem on Claude Rameil similar to Queneau's Morale élémentaire: "Les zinnias prospèrent..."
- Naudin, François. "Poèmes pour un colloque." Amis de Valentin Brû #21-22 (février 2001), pp. 108-110. %% Naudin has written three poems of the "quennet" form which Queneau created in the first section of his Morale élémentaire.
- Naudin, François. "Les Potins de l'atelier." Amis de Valentin Brû #36-37 (décembre 2004), pp. 59-61. %% Naudin reviews the Oulipo's latest work, Moments oulipiens. His comments are far from ordinary and are very much worth reading.
- Naudin, François. "Pour une retable de Saint-Glinglin." Amis de Valentin Brû #6-7 (mars 1977), pp. 47-79. %% Naudin presents a number of observations on Saint-Glinglin: the names of the principal characters, the zodiac, gods, sources, etc.
- Naudin, François. "Quelques Réflexions en style Emile-Loubet sur Un Rude Hiver." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 95-110. %% Naudin does give, in fact, a series of reflections rather than describing a particular position.
- Naudin, François. "Quelques Réflexions sur Morale élémentaire en général et sa première partie en particulier." Lectures de Raymond Queneau (Limoges), vol. * #1 (décembre 1987), pp. 17-33. %% This is a rather interesting analysis of Queneau's work.
- Naudin, François. "Queneau surplus." Amis de Valentin Brû #34-35 (juillet 2004), pp. 127-128. %% Naudin reviews "Zazie aux Puces," a stage presentation which adapts Zazie dans le métro, including citations from other Queneau texts. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 67, for more details.
- Naudin, François. "Raymond Queneau et la page d'écriture / Raymond Raymond Learning his Letters." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 137-139. %% Naudin has written two slightly different notes, one in French and one in English, both reflecting on how the young Queneau must have started writing in the usual way, making his "bâtons, chiffres et lettres" on a blank sheet of paper.
- Naudin, François. "Revue de presse." Amis de Valentin Brû #6-7 (mars 1977), pp. 117-118. %% Naudin considers Queneau's Journaux: 1914-1965.
- Naudin, François. "Un Théorème botanique." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 103-109. %% Naudin considers Les Fleurs bleues and echoes of it in other works, especially Boris Vian's L'Herbe rouge. Cf. Alistair Rolls, "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."

- Naudin, François. "Transports en commun." Amis de Valentin Brû #2-3 (mai 1995), pp. 97-98. %% This is a sort of poem about the departure of a train.
- Naudin, François. "Underground Connection." Amis de Valentin Brû #19 (juin 1982), pp. 23-32. %% This concerns the relations not only between Queneau and Lewis Carroll but especially those between Zazie and Alice.
- Naudin, François. "La Vie littéraire." Le Monde (Paris), an. 35 #10411 (21 juillet 1978), p. 12. %% Naudin announces that Blavier has altered the nature of the Temps mêlés magazine and comments on his printing of Queneau's "Une Traduction en joycien" in the most recent issue (Temps mêlés #150 + 1 [printemps 1978]).
- Naudin, François. Cf. Noël Arnaud, "Queneau à Dublin avec Marcel Duchamp"; Fräswa Nödë,
"Kolok a Luksäbwr."
- Naumann, Hans. Cf. Queneau, Mathematik von morgen.
- Naumann, Dr. Manfred. Cf. Dr. Hans-Jürgen Hartmann, "Literaturpreise."
- Navarri, Roger. "La Liberté par l'irrespect." L'Humanité (Paris), vol. * #10009 (26 octobre 1976), p. 8. %% This is just a tribute on the occasion of Queneau's death.
- Naville, Pierre. Le Temps du surréel. Tome 1, L'Espérance mathématique. Paris: Galilée, 1977. %% Naville includes a 1929 letter from the surrealists to him which bears Queneau's signature (p. 346). Naville also comments briefly on the surrealists' interest in psycho-analysis and their writing of novels (p. 386). Cf. Maurice Nadeau, "Queneau"; Queneau et al., "Recherches sur la sexualité."
- Naville, Pierre. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 24.
- Neefs, Héloïse and Jacques. "Contraintes et combinatoires." Quinzaine littéraire (Paris), vol. *
* #506 (1^{er} avril 1988), p. 15. %% The Neefs review the 2-volume 1987 Ramsay edition of the Bibliothèque oulipienne by Jacques Roubaud by looking first at the nature of the Ouli-po's work and then at a number of the works included in these two volumes. "Neefs" is the correct name of the authors, in spite of what is printed with the article.
- Neefs, Jacques. "Donner un cadre... Queneau et Flaubert." Europe (Paris), an. 81 #888 (avril 2003), pp. 152-162. %% Neefs describes how Queneau arranged to put the unpublishable Encyclopédie des sciences inexactes before the public via Les Enfants du Limon and then compares this with how Flaubert worked the same trick with his Dictionnaire des idées reçues and Bouvard et Pécuchet. The reflections Neefs makes and the parallels he draws are quite revelatory.
- Neefs, Jacques. "La Profondeur spéculaire." Littérature (Paris), vol. * #125 (mars 2002), pp. 111-126. %% Neefs cites the nearly infinite possible readings of Cent Mille Millions de poèmes (p. 112).
- Neefs, Jacques. "Queneau, Perec, Calvino: Création narrative et explorations logiques." Beiträge zur romanischen Philologie (Berlin), vol. 25 hefte 2 (* 1986), pp. 205-209. %% Neefs sets forth oulipian aspects of these men's texts: "Les bords extrêmes du récit," "exposer l'espace du récit," "ars combinatoria," and "la place pour le lecteur."
- Neefs, Jacques. "Silhouettes et arrière-fonds." Études françaises (Montréal), vol. 41 #1 (* 2005), pp. 55-64. %% Neefs introduces this article on different ways to present a character with 2-3 pages concerning the opening of Le Chiendent.

- Neefs, Jacques. Cf. David Bellos, CR of Béatrice Didier and Jacques Neefs' Penser, classer, écrire: De Pascal à Perec; Jean Crespi, "Raymond Queneau: Romans à entendre et à voir"; Claude Debon, "Raymond Queneau: Naissance de Morale élémentaire"; Yvan Leclerc, La Spirale et le monument; Hong Adèle Zhu, "Le Chiendent ou le mécanisme de la fiction romanesque."
- Neilson, Kevin. Cf. Jacques Guicharnaud and Kevin Neilson, "Those Years: Existentialism 1943-1945."
- Nelson, Ray. (no title). Le Marché aux puces fantastique (Vesoul, Haute-Saône), an. * #1 (1959), p. . %% The typed copy of this in the CDRQ coupures (1959:295bis) says: "J'ai lu l'autre jour, dans Satellite 18, une petite histoire qui s'appelle 'A la limite de la forêt' par Raymond Queneau de l'Académie Goncourt. (Qu'est-ce que cela veut dire... l'Académie Goncourt?) Pour moi, Queneau est un des meilleurs écrivains du monde. Ses Bâtons, chiffres et lettres et Les Exercices de style sont formidables, mais... mais tout de même, malgré cela et le fait qu'il est 'dans les rangs des écrivains sérieux,' 'A la limite de la forêt' n'est point de science-fiction. Il n'y a aucune trace de science dans toute l'oeuvre. C'est amusant, peut-être, comme ses Exercices de style, mais un chien qui parle, sans aucune raison ou explication et qui se rend invisible... Allons donc! C'est trop fort!" Cf. Que-neau's response, "Lettre (à Ray Nelson)."
- Nelson, Roy Jay. Cf. Adelaide M. Russo, "Oulipo's Mechanical Measure: The Consequences of 'littérature potentielle' for Potential Criticism."
- Nematollahy, Ali. CR of Peter Schulman's The Sunday of Fiction: The Modern French Eccentric.
- Nematollahy, Ali. CR of Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle. World Literature Today (Norman, Oklahoma), vol. 77 #2 (july-september 2003), p. 123. %% Nematollahy begins by giving a relatively common description of the origin and nature of this work, but then he provides some rather interesting insights.
- Neptune, Patricia Mae. "Raymond Queneau's Le Chiendent: Novelistic Parody as 're-écriture carnavalesque'." PhD at the University of California at Berkeley, 1985. Director Ann Smock. Dissertation Abstracts International, vol. 46 #9 (march 1986), p. 2709-A. %% Neptune says that she concentrates on the interplay between poetry and the novel form using Barthes's concepts of "scriptible" and "lisible" as a critical grid. She also uses Mikhail Bakhtin's concepts to explain the novel.
- Nerson, Jacques. "Louables Exercices de style." Le Quotidien de Paris (Paris), an. * #1109 (20 juin 1983), p. 34. %% Nerson reviews the Jean-Jacques Bellot production of Le Journal intime de Sally Mara at the Théâtre Essai in which the star was Elisabeth Rambert.
- Néry, Jean. "6 Personnages en quête de Gérard Philipe." Ciné-Révélation (Paris), an. * #56 (28 avril 1955), pp. 12-13. %% This is the sixth in a series of articles on Philipe, and almost all of it is an interview concerning his part in "Monsieur Ripois." Interesting and unique.
- Nestor. "Raymond Queneau - Marcel Proust: Ou Les Harmonies peu évidentes." Société de provocation et d'études des phénomènes poétiques. %% This is just a joke perpetrated by Pierre Bourgeade ("Queneaulogie," p. 28).
- Neugroschel, Joachim. Cf. Hugo Friedrich, The Structure of Modern Poetry.
- Neumüller, Uta Elizabeth. "Das Bild der Metropole Paris in E. Zolas L'Assommoir und R.

Queneau Zazie dans le métro." Director Uwe Dethloff. Wissenschaftliche Arbeit zur Ersten Staatsprüfung für das Lehramt an Gymnasien und Gesamtschulen. Universität des Saarlandes, 2002. %% Neumüller appears to compare the image of Paris as presented in these two novels.

Neville, Jill. "The Upside-down World of Monsieur Queneau." Sunday Times (London), vol. * #7991 (8 august 1976), p. 31. %% Neville is most pleased with Le Dimanche de la vie (in Barbara Wright's translation, The Sunday of Life); she also reviews Pascal Lainé's Web of Lace, which she compares to Queneau's work and doesn't care for at all.

Newby, P. H. "New Novels." New Statesman (London), vol. 36 #906 (17 july 1948), p. 57. %% Newby sees Un Rude Hiver (in Betty Askwith's translation of A Hard Winter) to be an engrossing novel of "manner" and not much more.

Newby, P. H. Cf. Queneau, Exercises in Style. Radio Version by Barbara Wright.

Niall, Sean. "Paris Letter." Partisan Review (New York), vol. 6 #3 (spring 1939), pp. 100-105. %% Niall reviews (pp. 101-102) Queneau's Enfants du Limon in the original French.

Niang, Sada. "Dimensions orales de l'écrit dans Zazie dans le métro." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 109-123. %% In an interesting article, Niang discusses the use Queneau made of oral language in the text of Zazie dans le métro and how it is more than just comedy or a revolutionary form of spelling.

Nichols, James H. "Translator's Note." In Introduction to the Reading of Hegel by Alexandre Kojève. New York: Basic Books, 1969, pp. xiii-xiv. %% Nichols gives a number of details concerning the original work and this translation.

Nichols, Luther. "Zazie is a French Lolita Who Jeers at Convention." San Francisco Examiner

(San Francisco), vol. * #* (23 october 1960), "Highlight" section, p. 6. %% Nichols describes Zazie dans le métro in Barbara Wright's translation (Zazie) in some detail, then says that it is really not very good at all.

Nickels, Carine. "L'Auteur et son personnage: Etude d'une problématique en classe de français. A propos du roman de R. Queneau Le Vol d'Icare." Mémoire de licence. Directeur Pierre Yerles. Louvain-la-neuve: Université catholique de Louvain, 1991. %% Nickels offers a basic interpretation of Le Vol d'Icare, but the second half of this thesis is aimed at the teaching of the novel.

Nicolas, Andrée. Cf. Queneau, "Comment ils passent leur dimanche."

Niderst, Alain. "La Princesse de Clèves dans l'Angleterre victorienne, Meredith." Oeuvres et critiques (Tübingen/Paris), vol. 14 #2 (* 1989), pp. 107-115. %% There is merely a reference in note 7 to a few words from the Histoire des littératures.

Nies, Fritz. Cf. Martin Ebel, "Übersetzt un vergriffen. Die kurzatmige Vermittlung der Gegen-

wartsliteratur"; Mona Wodsak, "'Un Délire tapé à la machine par un romancier idiot?' Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro."

Nietzsche, Friedrich Wilhelm. Cf. Claude Debon, "Lire Queneau: Entrer dans le labyrinthe?" van Nieuwenhuyze, Henri. "Queneau à Anvers." Flandre libérale (Gand), an. 78 #40 (9 février

1952), p. 3. %% Van Nieuwenhuyze offers a charming account of Queneau and his son's visit to Anvers on a cold winter afternoon. Cf. Guermantes, "Les Tribulations d'un

tableau."

- Nijs, Benny. "Quelques Problèmes pratiques de la traduction." Anvers: Universitaire Facultei-
ten Sint-Ignatius - Antwerp, 1980.
- Nimier, Roger. "Un Spectacle sans histoire." Le Nouveau Candide (Paris), vol. * #29 (16 novembre 1961), p. 12. %% Nimier praises the theater presentation of Loin de Rueil even though the plot seems to be almost invisible to him.
- Nimier, Roger. "Visages de la poésie en 1949." Cahiers Roger Nimier (Paris), vol. * #5 (* 1987), pp. 84-87. %% Nimier makes a brief and general reference to Queneau. This was originally printed in the periodical Liberté de l'esprit in mars 1949.
- Nimier, Roger. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 29; Marc Dambre, Roger Nimier; Queneau and André Blavier, Lettres croisées 1949-1976, p. 31.
- Nitsch, Wolfram. "Engagierte Spiele. Formen des nachexistentialistischen Romans in Frankreich." In Die literarische Moderne in Europa. Vol. 3: Aspekte der Moderne in der Literatur bis zur Gegenwart. Ed. Hans Joachim Piechotta, Ralph Rainer Wuthenow, and Sabine Rothermann. Opladen: Westdeutscher Verlag, 1994, pp. 38-61. %% Nitsch has one page (p. 53) on the work of the Oulipo and a longer passage (pp. 54-56) on Queneau, "Proteische Rollenspiele im Zeichen der Ambivalenz."
- Nitschke, Horst. "Queneaus Quecke." Zeitwende (Gütersloh), vol. 44 #4 (juli 1973), pp. 283-284. %% CR of Eugen Helmlé's German translation of Der Hundszahn
- Nizan, Paul. Cf. Maurice Arpin, "Paul Nizan, oubli et 'resurgence': Le Parcours d'un lectorat"; Queneau, "Paul Nizan: Aden Arabie" and "Paul Nizan: Les Chiens de garde."
- Noacco, Cristina. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Littératures (Toulouse), vol. * #47 (automne 2002), pp. 213-215. %% Noacco seems to concentrate on merely summarizing the contents of Ferraro's work, but actually she brings it into a crisp focus, revealing some of the work's real strengths.
- Nôdë, Fräswa. "Kolok a Luksäbwr." Amis de Valentin Brû #34-35 (juillet 2004), p. 100. %% The actual author of this piece is of course François Naudin, who offers a poem in phonic notation about the 2003 colloquium in Luxembourg.
- Nodier, Charles. Cf. André Blavier, "Introduction" (Les Fous littéraires, 1982), p. 62, and Les Fous littéraires; Eric Dussert, "Qu'est-ce qu'un fou littéraire?"; Stéphane Fleury's A Propos des fous littéraires; Pierre Popovic, "Hommages collatéraux. Archéologie d'une catégorie indiscrète: Le Fou littéraire, l'excentrique (Nodier, Champfleury, Queneau, Blavier)"; Queneau, Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle and Com- prendre la folie; Shuichiro Shiotsuka, "Autodidactes tragi-comiques. Les Recherches de Raymond Queneau sur les 'fous littéraires'" and CR of Charles Nodier's Bibliographie des fous: De quelques livres excentriques.
- Nogacki. Cf. Valérie Valembois, "Raymond Queneau et les arts éphémères."
- Noguez, Dominique. "Saut à l'élastique dans le temps." Le Monde (Paris), an. 57 #17575 (28 juillet 2001). %% This is a small science fiction book of 16 pages included with this issue of the newspaper. The author mentions Queneau's Bâtons, chiffres et lettres on p. 12.
- Nohain, Jean. "Le Paris des parisiens." Marie-Claire (Paris), an. * #30 (avril 1957), pp. 4-11. %% Queneau, faced with some memorabilia of the Marquis de La Fayette, says that he

- would rather have the Galeries (p. 9).
- Nohr, René. "Les Eléments policiers dans les romans de Raymond Queneau." *Mémoire de maîtrise*. Directeur René Andrienne. Mainz: Johannes-Gutenberg-Universität, 1990. %% Nohr concentrates on Le Chiendent, Les Fleurs bleues, Pierrot mon ami, and Le Vol d'Icare.
- Noireaut, Henri. Cf. Henri Goutier, "On ne peut contenter..."
- Noiret, Philippe. "Queneau dit par Philippe Noiret." Collection "Poètes actuels." 33 rpm LP record. Adès 10049. %% Noiret recites "Je naquis au Havre," "Ce soir," "Un enfant a dit," "Si tu t'imagines," "Les Chiens d'Asnières," "Trains dans la banlieue ouest," "Saint-Ouen's blues," "L'Explication des métaphores," "Marine," "Cygnes," "Je crains pas ça tellement," and "Tout est cru." The first side of this record has Roger Blin and Jacques Prévert reciting Prévert's poetry.
- Noiret, Philippe. "Raymond Queneau." Music from Eric Satie's piano works. Collection "Poètes d'aujourd'hui." 33 rpm record, but in 45 rpm format. Disques Adès 4039. %% This includes "Tout est cru," "Je naquis au Havre," "Un enfant a dit," "Cygnes," "Trains dans la banlieue ouest," "Si tu t'imagines," "Ce soir," "Marine," "Je crains pas ça tellement," "Les Chiens d'Asnières," "L'Explication des métaphores," and "Saint-Ouen's blues." This is a boxed set and contains a copy of Jean Queval's Essai sur Raymond Queneau, the 1960 edition but printed in 1964.
- Noiret, Philippe. Cf. Anonymous, ed., Raymond Queneau et le cinéma; Henry Chapier, Louis Malle; Dominique Maillat, "Zazie dans le métro"; Edgar Schneider, "Quand Queneau fait son cinéma."
- Noiville, Florence. "Le Complexe d'Oulipe." Le Monde (Paris), an. 45 #13638 (2 décembre 1988), "Le Monde des livres," p. 18. %% This is a review of Jacques Jouet's Raymond Queneau, qui êtes-vous? and Des Ans et des ânes. Cf. Florence Delay, "Autobiographie sans contrainte."
- Noiville, Florence. "Lewis Carroll en son jardin." Le Monde (Paris), an. 54 #16663 (23 août 1998), "Télévision - Radio - Multimédia," p. 29. %% Noiville announces the rebroadcast of a seven-hour radio program on Lewis Carroll. She adds "Quant à Raymond Queneau, il affirme situer 'plutôt du côté du marquis de Sade' cet ouvrage, qu'il relisait presque tous les ans."
- Noll, Marcel. Cf. Queneau et al., "Le Dialogue en 1928" and "Recherches sur la sexualité."
- Nondier, Guy. "Images littéraires de la Normandie à la 'Belle Epoque.' Tradition ou renaissance?" Annales de Normandie (Caen), vol. 29 #3 (octobre 1979), pp. 331-350. %% This article barely mentions Un Rude Hiver in a note on p. 333.
- Noone, Joseph. "Métaphoricité et intertextualité chez Raymond Queneau." *Mémoire de DEA*. Directeur Jean-Jacques Roubine. Paris: Université de Paris VII (Jussieu). %% [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 con-tact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- de Nooy, Juliana. Cf. Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec."
- Nordholt, Annelies Schulte. Cf. Leigh Landy, "Oo, Li po"; Evert van der Starre, "Raymond Queneau et le mélange des genres."

- Noreiko, Stephen. CR of Christopher Shorley's Queneau's Fiction. Quinquereime: New Studies in Modern Languages (Bath, England), vol. 9 #2 (july 1986), pp. 219-220. %% Noreiko praises Shorley's work but does not hesitate to indicate some of its drawbacks.
- Noreiko, Stephen F. "The Language of the Majority Again: The Academic Study of Popular French." Modern Languages (London), vol. 62 #3 (septembre 1981), pp. 138-43. %% Noreiko outlines the need for foreigners to teach not only good and accurate French but also French the way people actually speak it. He cites Queneau in a general way several times among the authors he refers to.
- Noreiko, Stephen F. "A Note on 8 or ∞ : Infinite Recurrence in Perec." Quinquereime: New Studies in Modern Languages (Bath, England), vol. 6 #1 (january 1983), pp. 102-105. %% This is on Georges Perec's La Vie mode d'emploi.
- Noreiko, Stephen. "Pierrot mon ami. Themes and an Enigma." In Mélanges de littérature française moderne offerts à Garnet Rees par ses collègues et amis. Ed. Cedric Edward Pickford. Collection "La Thèsothèque," #7. Paris: Minard, 1980, pp. 241-250. %% Noreiko looks at the groupings of characters' names by their initials (cf. Claude Debon, "Pierrot mon ami, roman des initiales?"), parallels, rhymes of events and expressions, etc. He is quite explicit and concrete. Cf. Jordan Stump, "Naming and Forgetting in Queneau's Pierrot mon ami."
- Noreiko, Stephen F. "Sur les sextines potentielles." Amis de Valentin Brû #22 (mai 1983), pp. 6-9. %% Noreiko compares various possible sextine forms; Dominique Billy, "La Sextine," disagrees with him.
- Noreiko, Stephen. "La Vie mode d'emploi: Mode d'emploi." Orbis Litterarum (Kobnhaven), vol. 39 #2 (* 1984), pp. 148-159. %% Noreiko considers the structure of Georges Perec's novel, which owes a great deal to Queneau.
- Noreiko, Stephen F. "Zazie, le temps, et les temps morts." Amis de Valentin Brû #5 (juillet 1996), pp. 37-55. %% Noreiko considers the dissonance of tenses in certain passages in Zazie dans le métro before going on to consider other conflicts; he points at a certain sense for the novel that arises from these problems. Very interesting.
- Norge. "Tontaine et tonton." In Bibliothèque municipale du Havre, Raymond Queneau. Le Havre: La Petite Presse, 1973, p. 15. %% This is a brief poem.
- Norge. Cf. Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 233; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 31, 44, 94, 123, 132, and 345 (note 12); Mark Temmer, "The Poetry of Geo Norge."
- Norman, Buford. Cf. Stanley Fertig, "Pour une narratologie quenienne."
- Normand, Jean. "L'Humour des poètes." Thalia: Studies in Literary Humor (Ottawa), vol. 4 #1 (spring - summer 1981), pp. 62-70. %% This is a weak article which only cites a line from Chêne et chien on p. 67.
- Normand, Philippe. "Le Colloque de Luxembourg ou Les Queniens en journées du grand duc." Amis de Valentin Brû #34-35 (juillet 2004), pp. 96-99. %% Normand names and very briefly summarizes the papers read at the Luxembourg conference of 2003 as well as indicating some of the collateral activities.
- Normand, Philippe. "En urbinatalien dans le texte." Amis de Valentin Brû #26-27 (octobre 2002), pp. 88-89. %% Normand reports on an exposition dedicated to Jean Dubuffet and held in the Bibliothèque Armand Salacrou of Le Havre between 9 mai and 31 juillet

2001. This exposition was based primarily on materials donated to the Bibliothèque by Dubuffet himself. There was, of course, a notable reference to Queneau.

Normand, Philippe. "Exposition: Je naquis au Havre." Amis de Valentin Brû #34-35 (juillet 2004), pp. 145-146. %% Normand describes the exhibition at the Bibliothèque Armand Salacrou of Le Havre which ran from 21 février through 3 mai 2003.

Normand, Philippe. Cf. Patricia Lionnet, "Havrais, R'aimons Queneau!"; Amis de Valentin Brû #26-27 (octobre 2002), pp. 95-97.

Nöth, Winfried. CR of Renée Baligand's Les Poèmes de Raymond Queneau: Etude phonostylistique. Linguistics (The Hague), vol. * #141 (1 december 1974), pp. 102-105.

Nothomb, Amélie. L'Hygiène de l'assassin. Paris: Albin Michel, 1992. %% This novel consists

of journalists interviewing a dying novelist, who makes a reference to Queneau (p. 63). He speaks of how reading is like eating: he can't go without it and what he reads has an effect on who he is. In the latter case, he greatly prefers Queneau to Kant.

Nougaro, Claude. Cf. Gérald Arnaud, "Nougaro: Bleu, blanc, blues."