

- A. "Histoire universelle." Le Figaro littéraire (Paris), an. 12 #596 (21 septembre 1957), p. 10. %% The author presents the second volume of this part of L'Encyclopédie de la Pléiade with some positive comment but no depth.
- A., D. P. "Streit in der Goncourt-Jury." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. \* #53 (4 märz 1971), p. 22. %% This seems to be a brief summary of the strife in the Académie Goncourt.
- A., J. "'Théâtre Ubu' vuelve a actuar esta noche en el encuentro teatral de Granada con la obra 'Oulipo Show'." Granada 2000 (Granada), an. # (10 mayo 1990), p. 8. %% The author describes the contents of "Oulipo Show," but with several factual mistakes.
- A., M.-H. "Regards sur Paris' avec Raymond Queneau." Havre libre (Le Havre), an. \* #14635 (11 mai 1992), p. 8. %% This is the announcement of the 1992 Queneau exposition in Le Havre.
- A., P. "'Lire à Limoges': C'est gagné!" Le Populaire du Centre (Limoges), an. 79 #55 (5 mars 1984), p. 3. %% The author reports on some of the Queneau events at the Limoges book fair.
- A., R. This is a pseudonym under which Queneau wrote "Charles Picard: La Vie privée dans la Grèce classique," "Jean Grave: Le Mouvement libertaire sous la III<sup>e</sup> République," and "Paul Nizan: Aden Arabie" in La Critique sociale (Paris), an. 1 #2 (juillet 1931).
- A.-Collet, Guy. CR of Bâtons, chiffres et lettres. Bulletin des lettres (Lyon), an. 13 #126 (15 mars 1951), pp. 106-108. %% The author's comments show a great deal more thought than is usual.
- Aarseth, Espen J. Cybertext: Perspectives on Ergodic Literature. Baltimore: Johns Hopkins University Press, 1997. %% Aarseth treats of interactive texts and, to a certain extent, games. He mentions Queneau and the Cent Mille Millions de poèmes a number of times (pp. 10, 25, 46, 66, and 176), repeating on p. 62 a passage from his "Nonlinearity and Literary Theory."
- Aarseth, Espen J. "Nonlinearity and Literary Theory." In Hyper/Text/Theory. Ed. George P. Landow. Baltimore: Johns Hopkins University Press, 1994, pp. 51-86. %% Aarseth has some valuable but brief reflections on the nature of Cent Mille Millions de poèmes (pp. 66-67). Cf. Daniel Punday, "Toying with the Parser: Aesthetic Materiality in Electronic Writing"; Myron Tuman, CR of George P. Landow's Hyper/Text/Theory.
- Abadie, Daniel. Cf. Queneau, "Jean Hélicon aux Cahiers d'art."
- Abastado, Claude. "Situation de la parodie." Cahiers du 20<sup>ième</sup> siècle (Paris), vol. \* #6 (\* 1976), pp. 9-37. %% Abastado briefly refers (p. 22) to a few of Queneau's means of creating parody.
- Abastado, Claude. Cf. Jean-Charles Chabanne, "L'Humour' dans les quatre derniers romans de Raymond Queneau: Le Dimanche de la vie (1952), Zazie dans le métro (1959), Les Fleurs bleues (1965), et Le Vol d'Icare (1968)."
- Abeille, Claude. Cf. Queneau, "Claude Abeille."
- Aberg, Claes. Cf. Tord Ganelius, "Vad visste Edgar Allan Poe om spelteori?"
- Abi Torbey, Nadine. "Raymond Queneau: Forme romanesque et libération du personnage." Directeur Jean-Claude Mathieu. Thèse de doctorat (nouveau régime). Paris: Université de Paris VIII (Jussieu), 1988. %% Abi Torbey concentrates on Le Chiendent, Les Der-

niers Jours, Les Enfants du Limon, and Le Vol d'Icare and studies certain aspects that they have in common: a certain circularity, the problems of plot construction and character development in that context, and, at a further remove from the text, the question of the act of writing itself.

Abirached, Robert. "Carnet de théâtre." Etudes (Paris), vol. \* #312 (janvier-mars 1962), pp. 118-122. %% Abirached gives a rather mixed review of the theater version of Loin de Rueil.

Abish, Walter. Alphabetical Africa. New York: New Directions, 1974. %% Chapter one of this book has each word starting with "a," chapter two has each word starting with either "a" or "b," etc. Once every letter has been included, in chapter 26, the process is reversed until the final chapter, in which once again every word starts with "a." Cf. Richard L. Howard, "The Dark Continent From A to Z"; Leonard Orr, "Random Verbal Generators and Verbal Constraints in Fiction"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 328, #26.

Ablamowicz, Aleksander. Cf. Michal Mrozowicki, "Quelques Aspects du Chiendent de Raymond Queneau"; Bruno Vercier, "Images de l'entre-deux-guerres dans les premiers romans de Raymond Queneau."

Abraham, Pierre. Cf. D. Leuwers, "A la suite de Jarry," and J. Rocchi, "La Radio." Academia Regia Borussica, ed. Aristotelis Opera. Vol. V. Berlin: Georg Reimer, 1870, pp. 1506-1507. %% In a section devoted to aristotelian passages which would have been lost if other authors had not cited them appears a passage from Strabo's Geography (13.I.35) which includes what became the epigraph for Zazie dans le métro. Cf. also Strabo, The Geography of Strabo.

Accame, Vincenzo. Cf. Enrico Baj, Vincenzo Accame, and Brunella Eruli, ed., Jarry e la patafisica.

Accart, Xavier. Guénon, ou le renversement des clartés: Influence d'un métaphysicien sur la vie littéraire et intellectuelle française (1920-1970). Préf. Antoine Compagnon. Paris: Edidit, 2005. %% Accart is very thorough, with over 150 references to Queneau.

Achères, Victoria. "'La Croqueuse de diamants.'" Les Lettres françaises (Paris), an. 10 #331 (5 octobre 1950), p. 7. %% Achères mentions that Queneau was responsible for the lyrics, but the almost exclusive thrust of the article is an attack on Petit's innovations.

Achira, Kamel Ahmed. "Le Comique de R. Queneau." Thèse de doctorat. Directeurs F. Souka and Jean-Gérard Lapacherie. Université d'Ain Chams (Cairo), 1978. %% Achira covers the "monde de Queneau" (noms, déguisements, gestes, situations, etc.); "caractère des personnages"; "humour de Queneau"; "critique de certains types sociaux"; "la réforme de Queneau"; "la syntaxe chez Queneau"; "la réforme de l'orthographe"; "procédés comiques et jeux de mots"; and "le vocabulaire de Queneau." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Aci, Nadia. "Le Personnage de l'étranger dans les romans de Raymond Queneau." Mémoire de

DEA en lettres modernes. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2003. %% Aci covers "les représentation de l'étranger" ("idées reçues et clichés éthiques"; "les types de l'étranger"; "étranger par défaut"), "les difficultés rencon-

trées par le héros" ("les conflits socio-politiques"; "pertes de repères pour le personnage"; "une possible intégration"), and "l'autre, miroir de ma propre étrangeté" ("la double étrangeté"; "l'attirance de l'inconnu"; "l'étranger me révèle"). Cf. Daniel Delbreil, "Moisson universitaire." [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.]

Aci, Nadia. "Le Voyage dans les romans de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Aci treats the trip itself (lieux, moyens, motivations), the traveler (l'image du touriste, la représentation de l'étranger, and le voyageur sédentaire), and the value and meaning of the trip (le monde fantasmé du voyageur en partance, l'homme n'est qu'un être éphémère, and le voyage comme une renaissance). Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Acinas, Blanca. "Juegos de palabras y traducción. Zazie dans le métro de Queneau." In La Traducción. Metodología / historia / literatura. Ambito hispanofrances. Ed. Francisco Lafarga, Albert Ribas, and Mercedes Tricás. Barcelona: PPU (Promociones y Publicaciones Universitarias), 1995, pp. 407-414. %% Acinas compares Queneau's French text of Zazie dans le métro to the Sánchez-Dragó translation, Zazie en el metro. She not only discusses some of the particular alterations he made in his trying to be faithful to the original text but also makes some suggestions for improvements.

Adair, Gilbert. "Introduction." In Queneau's Zazie in the Metro. Trans. Barbara Wright. New York: Penguin Books, 2001, pp. vii-xiii. %% Adair reviews Queneau's life and achievements, stressing the cinematic nature of Zazie dans le métro and how well it fits with the important films appearing the same year that Zazie was first published.

Adair, Gilbert. "A Nation of Punters." The Sunday Times (London), vol. \* #8888 (1 January 1995), "Books" (Section 7), p. 4. %% Adair merely mentions that Queneau used puns "to tease and subvert the petrified grandeur of the French language as it had been sanctified by the Académie française and contrived to endow them with a whole new set of cultural connotations."

Adair, Gilbert. Cf. Jonathan Bing, "Oulipo Service"; Georges Perec, A Void.

Adam, Jean-Michel. "Connecteurs et fonctionnement du poème: A propos d'un quatrain de Raymond Queneau." Etudes de lettres (Lausanne), vol. \* #1 (janvier-mars 1987), pp. 63-87. %% The quatrain in question is Les Ziaux: "Veille."

Adam, Jean-Michel. Eléments de linguistique textuelle: Théorie et pratique de l'analyse textuelle. Liège: Pierre Mardaga, 1990. %% Adam analyzes Queneau's Si tu t'imagines: "Veille" (pp. 37-38 and 227-237). He also mentions Queneau on pp. 17-19 and 40.

Adam, Jean-Michel. "Les Formes littéraires. Les Structures de l'oeuvre. L'Argumentation." In Le Grand Atlas des littératures. Ed. Jacques Bersani. Pref. Jacques Bersani and Gilles Quinsat. Paris: Encyclopaedia Universalis, 1990, pp. 38-39. %% Adam cites Les Ziaux: "Veille" on p. 39.

Adam, Jean-Michel. "Linguistique et littérature: Aspects de la textualité." Bulletin de la

Com-

mission interuniversitaire suisse de linguistique appliqué (Neuchâtel), vol. \* #48 (octobre 1988), pp. 45-65. %% Adam looks at Les Ziaux: "Veille" on pp. 57-65 from a linguistic point of view.

Adam, Jean-Michel. Pour lire le poème. Fourth edition. Paris: De Boeck / Duculot, 1996.

%% Adam includes Si tu t'imagines: "L'Explication des métaphores" (pp. 164-165) and "Veille" (pp. 183-184).

Adam, Jean-Michel. "Récit." In Dictionnaire des genres et notions littéraires. Ed. Robert Abi-

rached. Préf. François Nourissier and Pierre-Marc de Biasi. Paris: Albin Michel, Encyclopédie universalis, 1997, pp. 581-585. %% Adam has written a brief analysis of Queneau's "Il faut faire signe au machiniste" (from Courir les rues) as a short example of a "récit."

Ades, Dawn. Dada and Surrealism Reviewed. London: Arts Council of Great Britain, 1978.

%% Ades has a rather detailed treatment of the early years of surrealism.

Ades, Dawn. Cf. José Pierre, ed., Investigating Sex: Surrealist Discussions 1928-1932.

Adjedi, Sylvie. "L'Objet usuel dans l'oeuvre romanesque de Raymond Queneau." 2 vol. Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1990. %% Her chapters concern "l'objet et l'espace," "l'objet et le personnage," and "l'objet et la réalité de l'existence." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil before-hand in order to receive authorization.]

Adler, Laure. Marguerite Duras. Paris: Gallimard, 1998. %% Adler describes Queneau's admiration for Duras and his fidelity to her even as she changed: Queneau reads her first submission to Gallimard and judges it negatively, writes a letter of refusal, but when they talk it is the beginning of a long friendship (pp. 147-149). Queneau is a member of the Comité national des écrivains early on, helps Duras with another manuscript, but centers on her ability rather than the specific text (pp. 163-165). Queneau sees problems with her La vie tranquille but decides to publish it anyway (p. 213). Queneau's thoughts about the Barrage contre le Pacifique when it is published (pp. 279-281). Duras rejects Queneau as her editor because he criticizes her Des Journées entières dans les arbres yet retains him as a friend (p. 303). She includes him in an article without naming him (p. 332).

Queneau comments on the Barrage film (p. 337). And Queneau criticizes her Marin de Gibraltar (p. 367). Adler also mentions Queneau on pp. 135, 170, 180, 225, 241, 253, 284, 286, 304, 314, 323, and 325. Cf. Astrid Bouygues and Bertrand Tassou, "Souvenirs à la pelle."

Aerts, Frans. "Nu zijn we al meer gewend." Knack magazine (Bruxelles), an. 13 #43 (26

okto-ber 1983), p. 217. %% This is a review of Zazie in de metro.

Agan, Giulio Carlo. Cf. Sergio Solmi, "Traduzione da Queneau: Petite Cosmogonie portative: Canto I."

Agénor. This was an occasional "nom de plume" for André Blavier in Temps mêlés: cf.

Claude

Debon, "André Blavier et Raymond Queneau," p. 48; Queneau and André Blavier, Lettres

croisées 1949-1976, pp. 223 and 370 (notes 263 and 268); Claude Rameil, "Table des Temps mêlés," p. 183.

A\_ildere, Suna Timur. "Le Problème d'équivalence dans la traduction du langage argotique." Journal of Translation Studies / Revue de traduction et d'interprétation / Çeviribilim ve Uygulamaları Dergisi (Ankara, Turkey), vol. 8 #\* (décembre 1998), pp. 234-247. %% A\_ildere uses Zazie dans le métro as her primary source of examples in describing some of the difficulties in finding an exact equivalence between the argot of two different languages and cultures. She relies on Tahsin Yücel's translation of this novel and on examples from Hergé's Coke en stock, Emile Zola's Germinal, and a novel by the Turkish author Ya\_ar Kemal, Ortadirek. This journal is published by Hacettepe University in Ankara. Cf. Tahsin Yücel, "Zazie en Turquie."

Aguilar Mora, Jorge. "Diálogo de Raymond Queneau, gran sátrapa del colegio de patafísica, con Jorge Aguilar Mora." Siempre (Mexico City), vol. \* #1089 (8 mayo 1974), "La Cultura en México," pp. ii-iv. %% Aguilar Mora's apparent mistake here concerning André Lichnerowicz and Queneau's unusual directness make a good part of his other "citations" from Queneau in this "interview" more than a little suspect. Cf. Queneau, "Sur les suites s-additives," 1968 version.

Aguilar Mora, Jorge. "Raymond Queneau: Gran Sátrapa del Colegio de Patafísica." In his La Otra Francia. Collection "Cuadernos de la Gaceta," #20. Mexico City: Fondo de Cultura Económica, 1986, pp. 37-50. This is a reprint of his Siempre article.

Aguilar Mora, Jorge. Cf. Queneau, "Los Enemigos de la luna," Las Flores azules, and Orillas: Matemáticos, precursores, enciclopedistas.

Aguilera, María Dolores. "Ou.Li.Po.: La Máquina de la infinita literatura." Quimera (Barcelona), vol. \* #15 (enero 1982), pp. 8-11. %% Aguilera gives a popular presentation of the Oulipo, but she includes details and some applications to Spanish literature which are not easily found elsewhere.

Aguir, Talel. "Défense et illustration des mathématiques." Directeur Daniel Delbreil. Mémoire

de maîtrise de lettres modernes. Paris: Université de Paris III (Sorbonne nouvelle), 2003. %% Aguir's three principal topics are "les mathématiques queniennes" ("des mathématiques au sens strict"; "la figure du mathématicien"; "mathématiques et ésotérisme"), "théories queniennes" ("penser les mathématiques"; "mathématiques et littérature"; "maths et éthique"), and "réalisations queniennes" ("structure et écriture"; "Queneau et le structuralisme"; "Queneau et l'Oulipo"). Cf. Daniel Delbreil, "Moisson universitaire." [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.]

d'Ahetze, J. C. "Style." En Roue libre! Saint-Amand: Imprimerie Bussière, 1947, pp. 165-166. %% This is an "exercice de style" in jargon written by d'Ahetze. It was reprinted in Temps mêlés #150 + 13/14 (août-novembre 1981), pp. 6-7.

Ahlenius, Holger. "Jaget och världen." Bonniers Litterära Magasin (Stockholm), vol. 19 #1 (january 1950), pp. 35-43. %% This article is in Swedish, and the title means roughly "The Self and the World." Ahlenius reviews Vad Världen ända är liten, C. G. Bjurström and Maj Odman's Swedish translation of Loin de Rueil. While he likes it, he does not think that it will be a hit in Sweden.

- Aiken, Scott. "Keats, Thou Shouldst Have Stuck Around." International Herald Tribune (Paris), an. \* #\* (28 june 1961), p. 8. %% Aiken gives a rather typical presentation of the original French version of Cent Mille Millions de poèmes.
- Ajame, Pierre. "Raymond par-ci, Queneau par-là: Le Zouave du pont des lettres." Nouvel Observateur (Paris), an. \* #1248 (7 octobre 1988), p. 58. %% This is a fairly serious review of Jacques Jouet's Raymond Queneau.
- Ajame, Pierre, et al. 300 Héros et personnages du roman français: D'Atala à Zazie. Paris: Balland, 1981. %% This includes entries for Gabriel, Zazie Lalochère, Jacques l'Aumône, Bernard Lehoucq, and Pierrot.
- Ajar, Emile. This is a pseudonym for Romain Gary. Cf. Maurice Cagnon, CR of Emile Ajar's Pseudo; Raphaëlle Rérolle, "Ajar alias Gary."
- van den Akker, Arie. "Het Personage in de Oulipo-romans." Doctoral dissertation. Director Maartin van Buuren. Nijmegen: Universiteit Nijmegen, 1987.
- Alain. Cf. Queneau, "Intervention chez les écrivains scientifiques."
- Alanore, Christiane. Cf. Sylvain France, "Les Arts de Montmartre à Montparnasse"; Queneau, "Le Cheval troyen"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 53 and 348 (note 39).
- Alauzen, André M. "Gadget littéraire." Le Meridional (Marseille), an. 13 #635 (23 juillet 1961), p. 5. %% Alauzen gives the usual description of Cent Mille Millions de poèmes but with more flair than most.
- Alazet, Bernard. Cf. Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte."
- Alba, Victor. "Raymond Queneau liberador del lenguaje." Excelsior (Mexico City), an. 40 #14073 (15 abril 1956), "Diorama de la cultura," p. 3. %% Alba has a general but very good description of Queneau and his work.
- Albala, Radu. Cf. Queneau, Amiculus Pierrot.
- Albani, Paolo. "Accademici informi, patafisici e oulipisti italiani." In Attenzione al potenziale.  
Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 125-144. %% Albani reviews the history of some recent marginal (?) literary groups in Italy (Accademia degli Informi, Oulipo, Istituto 'patafisico italiano), with special attention to the rôle of Il Caffè. He then presents a number of Italian oulipian texts.
- Albani, Paolo, and Berlinghiero Buonarroti. Dictionnaire des langues imaginaires. Trans. Egidio Festa. Paris: Les Belles Lettres, 2001. %% The Italian original was Aga Magéra Difúra: Dizionario delle lingue immaginarie (Bologna: Zanichelli, 1994). The principal entry for Queneau (p. 146) describes Les Exercices de style and cites "Javanais" and "Poor Lay Zanglais." The note ends with the statement "Sur le plan linguistique Queneau développe le projet d'une nouvelle langue qu'il appelle «néo-français»" and refers to the entry under this title (pp. 340-341). Other references include "langage des animaux" (pp. 42-43), which cites Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno"; Adolphe Bertron (p. 74), who appears in both Les Enfants du Limon and Blavier's Les Fous littéraires; Sébastien-François Drojat (pp. 141-142), who is cited in Les Enfants du Limon; "fou littéraire" (p. 175), which gives a rather good presentation with details rarely mentioned in the Queneau literature; Le Quen

d'En-tremeuse (p. 275), cited in Les Enfants du Limon; Harry Mathews (p. 304), in regard to his translation of the "exercice" "Récit" into a French which is malformed in the same way that Queneau's "Poor Lay Zanglay" is in English; "néo-babélien" (pp. 339-340), which cites a passage from Les Fleurs bleues; Térrence-Joseph O'Donnely (p. 357), cited in Les Enfants du Limon; "langue des Otaries" (p. 365), which cites Queneau's "De quelques langages animaux imaginaires..."; the Oulipo (p. 366); "parodie des langues étrangères" (pp. 383-384), which just barely mentions Queneau; and "pictographie" (pp. 398-399), which mentions Queneau and includes a copy of the "Récit d'un voyage en automobile de Paris à Cerbère." There is also a mention of Queneau under Dubuffet (p. 142). Cf. Jean-Baptiste Marongiu, "Le Bal des idiomes."

Albani, Paolo, and Paolo della Bella. Forse Queneau: Enciclopedia delle scienze anomale. Intro. Paolo Rossi. Bologna: Zanichelli, 1999. %% The authors, with the "collaboration of Berlinghiero Buonarroti," have produced a very handy reference books to all sorts of extravagant thinkers and "sciences." This goes beyond the usual bounds of the "fous littéraires," then, although it certainly concerns itself with some of the same individuals and topics. Cf. Antonella Conti, "Compte rendu de lecture"; Marco Stuppazoni, CR of Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle scienze anomale; Mario Verdone, "Forse Queneau?"; Renzo Villa, CR of Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle scienze anomale.

Albères, R.-M. CR of Rejean Ducharme's La Fille de Christophe Colomb. Les Nouvelles littéraires (Paris), an. 47 #2193 (2 octobre 1969), p. 5. %% This review merely mentions Queneau's name. Cf. Rejean Ducharme.

Albères, R. M. "Du côté de l'Orient." Les Nouvelles littéraires (Paris), an. 46 #2144 (24 octobre 1968), p. 5. %% Albères suggests that Rejean Ducharme closely approaches Queneau's style.

Albères, R.-M. "J. Cruickshank: The Novelist as Philosopher." La Table ronde (Paris), vol. \* #178 (novembre 1962), pp. 112-114. %% Albères gives a rather mixed review of John Cruickshank's work, especially as regards his trying to make "philosophy" cover very diverse authors in anything but the most superficial manner.

Albères, R.-M. "La Situation de la poésie." Le Journal indépendant (Perpignan), an. # (24 juin 1951), p. %% Albères devotes a few positive words to the Petite Cosmogonie portative.

Albersmeier, Franz-Josef. Cf. Sabine Laussman, "Zazie dans le métro: Karnavaleske Komik in Roman und Film."

Albert-Birot, Arlette. "Aux Trois matelots: Courseulles, 3 juillet 2003." Amis de Valentin Brû #34-35 (juillet 2004), pp. 133-134. %% Albert-Birot describes an evening in a café on the Norman coast near Caen. During dinner a gifted reader interpreted passages from such works as "Panique," "Une Trouille verte," "Cosmophilie" (Texticules), Les Fleurs bleues, and Zazie dans le métro. Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 49.

Albert-Hesse, Jane. "Héritiers et rebelles." Franc-tireur (Paris), an. 10 #1727 (16 février 1950), p. 4. %% Albert-Hesse notes "... ou encore dans l'entreprise de Raymond Queneau, irrespectueuse du langage traditionnel, et qui met à nu un monde ressenti, ainsi que chez Sartre et Camus, comme oppressant et absurde, mais pris par le travers avec une ironie

sans merci."

Albertini, Jean. Cf. Marta Giné Janer, CR of Daniel Delbreil's Le Personnage dans l'oeuvre de Queneau.

Albrecht, Jörn. "Der Schriftsteller als Soziolinguist --- Ein Beispiel für unmittelbare Beziehung-

gen zwischen Literatur- und Sprachbetrachtung." In Haben sich Sprach- und Literaturwissenschaft noch Etwas zu sagen? Collection Abhandlungen zur Sprache und Literatur, #100. Bonn: Romanistischer Verlag, 1998, pp. 13-34. %% Albrecht just uses (pp. 22-23) an exchange between Gabriel and the "gérant" of "Le Sphéroïde" (Zazie dans le métro, end of chapter 12) as an example.

Albrecht, Jörn. "Zazie dans le métro italienisch und deutsch: Zum Problem der Übersetzung von Texten grosser sozio-stilistischer Variabilität." In Europäische Mehrsprachigkeit: Festschrift zum 70. Geburtstag von Mario Wandruszka. Ed. Wolfgang Pöckl. Tübingen: Niemeyer, 1981, pp. 311-328.

Alcoriza, Luis. Cf. Marie-Claude Cherqui, "La Mort en ce jardin: L'Ivrogne dans le jungle."

Aldebert, Max. "Les Revues." La Nef (Paris), an. 3 #16 (mars 1946), pp. 159-160. %% This has a couple of mentions of Queneau hidden in among other literary things.

Alexandre, Maxime. Mémoires d'un surréaliste. Paris: La Jeune Parque, 1968. %% Alexandre mentions a notebook of Queneau's which Breton lost (pp. 100-101) and how Queneau had traveled to Austria and Finland right after the war (pp. 216-219). Cf. Jean Chalon, "Les Mémoires d'Alexandre."

Alexandre, Xavier. "Queneau, l'écrivain du XX siècle." Ouest France dimanche (Rennes), an. # (23 juin 2002), p. . %% Alexandre offers only a brief word on Queneau to introduce Michel Lécureur's biography of Queneau and the second volume of Les Oeuvres complètes de Raymond Queneau.

Alexandrian, Sarane. "L'Aventure surréaliste." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 11-13. %% Alexandrian insists that Queneau remained a surrealist throughout his life and gives what he considers evidence for this assertion. Cf., however, Michel Lécureur, Raymond Queneau. Biographie, pp. 125-126. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Alexandrian, Sarane. "L'Héritage de Queneau." L'Express (Paris), vol. \* #1321 (1<sup>ier</sup> novembre 1976), pp. 84-85. %% This is an extremely general and weak article following Queneau's death. Alexandrian includes Exercices de style: "Notations," "En partie double," "Métaphoriquement," "Exclamations," "Ampoulé," "Olfactif," "Ensemble," "Botanique," "Injurieux," "Paysan," "Interjections," and "Précieux" on pp. 85-87 of this issue.

Alexandrian, Sarane. "L'Héritage de Queneau." L'Express (Paris), international edition vol. \* #1321 (1<sup>ier</sup> novembre 1976), pp. 28-29.

Alexandrian, Sarane. Histoire de la littérature érotique. Paris: Seghers, 1989. %% Alexandrian

gives some details about the publication of On est toujours trop bon avec les femmes.

Alexandrian, Sarane. "Les Structures de l'imaginaire chez Raymond Queneau." In Le Surréalisme et le rêve. Pref. J.-B. Pontalis. Paris: Gallimard, 1974, pp. 421-442. %% Alexandrian is primarily interested in Queneau's surrealist years but also considers some of his



- later works in a surrealist light. Cf. Michal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau"; Carol J. Murphy, CR of Sarane Alexandrian's Le Surréalisme et le rêve.
- Alexandru, Laszlo. Cf. Queneau, Sintem mereu prea buni cu femeile and Zazie în metrou.
- Alfau, Felipe. Cf. Tom Whalen, "Felipe Alfau's 'Kaleidoscope of Fancies'."
- Algren, Nelson. Cf. Simone de Beauvoir, Lettres à Nelson Algren: Un Amour transatlantique (1947 - 1964).
- Les Alguazils. "Aux Quatre Vents." Le Figaro littéraire (Paris), an. 5 #221 (15 juillet 1950), p.
2. %% The author gives a very positive review of the section of Petite Cosmogonie portative which had recently appeared in Les Temps modernes, although he concentrates on the reaction to the publication of poetry in such a magazine. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 86.
- Les Alguazils. "Aux Quatre Vents." Le Figaro littéraire (Paris), an. 5 #225 (12 août 1950), p.
3. %% The author indicates that Queneau would appear in a film that Louis-René des Forêts planned to create; Queneau would be fishing in a river. The note goes on to say that des Forêts had had to abandon the project. Cf. Antoine de Gaudemar, "'Je n'avance que dans l'obscurité'"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 96-98.
- Les Alguazils. "Jeudi, rue Sébastien-Bottin." Le Figaro littéraire (Paris), an. 4 #161 (21 mai 1949), p. 2. %% This is merely an anecdote containing a "bon mot" of Queneau: "le musée de l'art brut" (a reference to Dubuffet).
- Ali Ahmed, Azouz. "Savoirs, création et désenchantement chez Queneau, précédé de 'Mirage blanc'." Thèse. Montréal: Université de Montréal, 2005.
- Alion, Yves, and Gilles Cèbes. "Entretien." Ecran 77 (Paris), vol. \* #62 (15 octobre 1977), pp. 14-21. %% This interview with Jean-Pierre Marielle just mentions the film version of Sally Mara's On est toujours trop bon avec les femmes.
- Alkire, Elbern H., III. "Equivalence in Difference: Queneau's Les Exercices de style in French, English, and Italian." PhD at Cornell University (Ithaca, New York), 2000. Directress Linda R. Waugh. Dissertation Abstracts International, vol. 61 #6A (\* 2000), p. 2321. %% Alkire considers how translation and the differences in meaning that are incurred during translation do not really affect the equivalence of the two texts. His primary interest is in the nature and limits of translation, and Queneau's Les Exercices de style only serves as a concrete referent. He limits himself to "Homophonique," "Vulgaire," "Lipogramme," and "Translation" (from the revised edition) as they appear in the original French and in Barbara Wright's translation, Exercises in Style, and Umberto Eco's Esercisi di stile.
- Allais, Alphonse. Cf. Anonymous, "Le Monde potine: L'Echo répète"; André Billy, "Queneau ou le français populaire tel qu'on le parle"; Jacques Brenner, "Le Sourire d'Alphonse Allais"; Jean Datin, "Aspects du comique de sonorité"; Jean-Marc Defays, "Enjeux et stratégies du discours dans l'oeuvre d'Alphonse Allais"; Jeanne Demers, "'Pataphysique appliquée: Le Cas Alphonse Allais"; Jean-Paul Lacroix, Allais-France; Queneau, "Message"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 145 and 363 (note 192); Henri Rochon, "Je médis comme on me l'a dit."
- Allan, Alexander. "Waugh Revisited." Etudes anglaises (Paris), vol. 33 #3 (juillet-septembre

- 1980), pp. 321-332. %% There is just a reference to Le Chiendent and Loin de Rueil in a note on p. 322.
- Allard, Paul. Cf. Queneau, "Marcel Berger et Paul Allard: Les Secrets de la censure pendant la guerre."
- Allaud, Gilles. Cf. Gérard Mordillat, Célébrités poldèves.
- Alleman, Marcel. Cf. D. Pappo Gruffat, "Deux Mineurs de fond seront-ils au CNE le 30 octobre?"
- Allen, Bruce. CR of Barbara Wright's translation of The Flight of Icarus. Library Journal (New York), vol. 99 #3 (1 february 1974), p. 383. %% This is a short and fairly standard review.
- Allen, Douglas. "Eliade and History." Journal of Religion (Chicago), vol. 68 #4 (october 1988), pp. 545-565. %% Allen merely cites Queneau in note 44 as the editor of the Histoire des littératures. Cf. Queneau, "Lettre à Mircea Eliade."
- Allen, L. Cf. S. F. Hawes, "Queneau. A Study of Technique in Fiction."
- Allen, Suzanne. "Livres/lèvres." Temps mêlés #150 + 65/68 (printemps 1996), pp. 301-320. %% It would be difficult to say precisely what this is about, but Allen seems to be writing on some poorly-defined ideas of what Queneau's theory of poetry was.
- Allen, Suzanne. "Sans titre ou à titre de témoin." Temps mêlés #150 + 57/60 (automne 1993), pp. 224-230. %% Allen writes exclusively of the Oupeinpo (Ouvroir de Peinture potentielle) and some of its members, following the contribution of Thieri Foulc to this session of the second Thionville symposium, "Queneau peintre."
- Allendy, D<sup>r</sup> René. Cf. Jacques Poirier, Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944); Queneau, "D<sup>r</sup> René Allendy: La Justice intérieure" and "D<sup>r</sup> René Allendy: La Psychanalyse, doctrines et applications."
- Alliot, Bernard. "A. D. G. n'aime pas Alain Fournier." Le Monde (Paris), an. 38 #11443 (13 novembre 1981), p. 29. %% Alliot refers to Queneau as an "auteur familier de la supercherie littéraire."
- Allouche, Jean-Pierre. "How New is Technological Art?" Leonardo (Cambridge, Massachusetts), vol. 32 #4 (\* 1999), p. 303. %% Allouche just mentions the Oulipo and Queneau's Cent Mille Milliards de poèmes.
- Alluin, Bernard. Cf. Véronique Bartoli, "Les Fleurs bleues: Roman et histoire"; Mary-Lise Billot, "D'une modalité de progression romanesque dans Les Fleurs bleues"; Claude Debon, "Le Statut de la nouvelle dans l'oeuvre de Queneau," "Queneau en Pléiade," and "La Réécriture dans Les Fleurs bleues"; Anne-Yvonne Dubosclard, "Du côté de chez Cidrolin ou 'Les menus incidents de la vie éveillée'"; Jeanyves Guérin, "Queneau poète de roman face au Nouveau Roman"; Christian Meurillon, "Exercice d'anoulipisme: Quelques Règles de syntaxe des Fleurs bleues"; Gilbert Pestureau, "Le Double Protagoniste: Cidauge"; Claude Rameil, "Bibliographie des Fleurs bleues"; and Paul Renard, "Le Passant et le clergyman."
- Almansi, Guido. "Perec: Guardare a occhi chiusi." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 121-124. %% This appears to be little more than a panegyric of Perec and his work.
- Almansi, Guido, and Guido Fink. "Esercizi di stile." In their Quasi come. Milano: Bompiani, 1976, pp. 290-299. %% This consists of the translation into Italian of the "exercices de style" "Notations," "Métaphoriquement," "Rétrograde," "Rêve," "Animisme," "Lettre of-

ficielle," "Insistance," "Ignorance," "Moi je," "Exclamations," "Fantomatique," "Apostrophe," "Réactionnaire," "Contre-vérités," "Latin de cuisine," and "Interjections" followed by a brief discussion.

Alocco Bianco, Luciana. "Queneau e Ajar: Scrittori contro." In Studi di linguistica, Storia de la lingua, Filologia francesi. Convegno della Società Universitaria per gli Studi di Lingua e Letteratura francese, Torino 16-17 giugno 1994. Ed. Mariagrazia Margarito and Anna Maria Raugèi. Alessandria: Edizioni dell'Orso, 1995, pp. 247-257. %% Alocco Bianco considers "unconventional French" in the earlier chapters of Queneau's Zazie dans le métro and, to a far lesser extent, in Romain Gary's La Vie devant soi. There is little new or inte-resting here.

Alonso, Salvador. "'Oulipo Show,' la segunda obra del 'Theatre Ubu' en el certamen de Granada: El Lenguaje como espectáculo." Granada 2000 (Granada), an. # (12 mayo 1990), p. 8. %% This is a rather general presentation of the "Oulipo Show" and its contents.

Altagor. Cf. Amis de Valentin Brû #14-15 (mai 1999), pp. 73-74.

Altarriba, Antonio. "La Constricción española." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 155-159. %% Altarriba looks at what S + 7 does and can do in Spanish.

Altarriba, Antonio. "Introducción." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 5-6. %% This is only a general introduction to this volume.

Altarriba, Antonio. "Sobre la función parodica y otras atribuciones de la literatura potencial." Queste (Pau), an. \* #3 (\* 1986), pp. 81-93. %% Altarriba concentrates on this one particular aspect of the Oulipo and only mentions Queneau offhandedly once.

Altarriba, Antonio, ed. Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Vitoria: Universidad del país vasco, 1987. %% This volume contains works by Antonio Altarriba, Eric Beaumatin, Marcel Bénabou, Jean Bessière, Jesús Camerero, Jacques Jouet, Bernard Magné, Harry Mathews, Javier Mina, and Jacques Roubaud.

Altarriba, Antonio, and Luis Royo. "El Puerto de Gijón, modo de empleo." In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 123-148. %% Altarriba looks at the hobby of Bartlebooth (Georges Perec, La Vie mode d'emploi) and how it functions; Royo supplied the illustrations.

Alter, André. "Raymond Queneau fait confiance à M. Yoyotte et à beaucoup d'autres." Le Figaro (Paris), an. 113 #3560 (16 février 1956), p. 11. %% This concerns a Gallimard cocktail party celebrating the publishing of the first volume of the Encyclopédie de la Pléiade.

Alter, André. "Théâtre." Témoignage chrétien (Paris), vol. \* #906 (17 novembre 1961), pp. 21 and 23. %% Alter does not care for the theater version of Loin de Rueil and is not sure why.

Alter, Jean V. CR of Andrée Bergens' Raymond Queneau. French Review (Baltimore), vol.

- #2 (november 1965), pp. 326-327. %% Alter's review is not exactly negative but does point out a number of weaknesses in Bergens' text.
- Alter, Jean V. CR of Henri Peyre's French Novelists of Today. French Review (Baltimore), vol. 42 #1 (october 1968), pp. 171-173. %% Alter reviews what is essentially a revised edition of Peyre's Contemporary French Novel. He finds that "le traitement de Queneau reste aussi insuffisant qu'il l'était."
- Alter, Robert. Partial Magic: The Novel as a Self-conscious Genre. Berkeley: University of California Press, 1975. %% Alter has almost exactly reproduced his "Self-conscious Moment" article in this book; the pages relevant to Queneau are 220-223 and 232-235. Alter also refers to Queneau on page 22.
- Alter, Robert. "Mimesis and the Motive for Fiction." In Images and Ideas in American Culture: The Functions of Criticism. Ed. Arthur Edelstein. Hanover, New Hampshire: University Press of New England, 1979, pp. 99-123. %% Alter refers to Queneau's Exercices de style (p. 117), but only to say that Manuel Puig's stylistic variations in The Buenos Aires Affair are not similar to Queneau's.
- Alter, Robert. "Mimesis and the Motive for Fiction." In his Motives for Fiction. Cambridge, Massachusetts: Harvard University Press, 1984, pp. 3-21. %% This is virtually the same text as the original.
- Alter, Robert. "The Self-conscious Moment: Reflections on the Aftermath of Modernism." Tri-Quarterly (Champaign, Illinois), vol. \* #33 (spring 1975), pp. 209-230. %% Pages 211-212 and 220-222 discuss the importance of Exercices de style and Le Chiendent in modern literature.
- Alter, Robert. Cf. Thomas Francesco Petruso, "Characterization in the Novel Since Proust and Joyce."
- Althusser, Louis. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Cahiers du Sud (Marseille), an. 34 #286 (\* 1947), pp. 1057-1059. %% Althusser reviews Hegel's thought and notes the particular interpretation which Kojève puts on it, all without mentioning Queneau.
- Altman, Thierry, and Michel Paquot. "Jacques Roubaud: 'Nous n'avons pas terminé 53 Jours'." La Cité (Bruxelles), an. 2 #42 (19 octobre 1989), p. 65. %% The authors interview Roubaud, who edited, along with Harry Mathews, Georges Perec's unfinished 53 Jours.
- Alwyn, William. Cf. Queneau, "Four Poems" and "Poems."
- Alyn, Marc. "La Poésie en 1969: Une Année couleur de muraille." Les Nouvelles littéraires (Paris), an. 48 #2207 (8 janvier 1970), p. 7. %% Alyn just barely mentions Fendre les flots.
- Αμανίτης, Νίκος. Cf. Queneau, "Ηνα Παραμυθι στα μετρα σας."
- Ambrière, Francis. "Raymond Queneau à l'Académie Goncourt." Revue de Paris (Paris), an. 58 #\* (avril 1951), pp. 169-170. %% Ambrière discusses possible reasons for Queneau's election as well as possible effects; it is quite an interesting article.
- Ambrière, François. "Revue des revues." Toute l'Édition (Paris), an. 17 #454 (4 février 1939), p. 10. %% In considering Volontés #13, Ambrière cites with approval Queneau's "Les Horizons perdus" on the sad state of contemporary poetry.
- Ambrière, Francis. "Savoir sourire." La Bataille (Paris), an. 6 #123 (30 avril 1947), p. 6. %% He just mentions Queneau's Exercices de style.

- Ambrière, Francis. "'La Vie que je t'ai donnée' au Théâtre Agnès Capri." Opéra (Paris), an. 4 #101 (16 avril 1947), p. 3. %% Ambrière finds "En passant" rather flat.
- Amiot, Anne-Marie. Cf. Marcel Bourdette-Donon, "Raymond Queneau, une stratégie de communication."
- Amis de Valentin Brû. For this organization and the periodical which bears the same name, cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 79.
- Ammour, Ophélie. "L'Echec dans la production romanesque de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2006. %% [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Amphitryon. "Madame Bovary exagère." Paris-presse (Paris), an. \* #\* (17 mars 1952), p. 2D. %% Queneau jokes about Aragon being the "travailleur de l'Amer," a pun on Victor Hugo's title.
- Amphitryon. "Queneau est cruel." Paris-presse (Paris), an. \* #\* (22 janvier 1952), p. 2C. %% Queneau tells the story of a blind man who accidentally blinds a "borgne" and how the latter got his revenge.
- Amphitryon. "Queneau offre un autre zouave à la N.R.F." Paris-presse (Paris), vol. \* #\* (17 janvier 1952), p. 2C. %% This is a brief mention of the appearance of Le Dimanche de la vie, with special attention to the "Hain-Tenys."
- Amrouche, Jean. "Mal du siècle 1944." Les Elites françaises (Orléans), vol. 1 #1 (avril-mai 1945), p. 39. %% Amrouche's review of Loin de Rueil is more of a postwar social commentary than literary criticism.
- Amunategui, Francisco. "Französische Romane." Pariser Tageszeitung (Paris), an. 1 #139 (28 oktober 1936), p. 4. %% Amunategui reviews Les Derniers Jours and two other novels.
- Amunategui, Francisco. "Les Livres: Romans des temps difficiles." La Vie réelle (Paris), an. \* #2 (octobre 1937), pp. 61-65. %% This review of Odile is very good, although in a different vein than is usual.
- Anbert, Camille. "Vient de paraître." Temps présent (Paris), an. 9 #34 (13 avril 1945), p. 3. %% A rather average short review of Loin de Rueil.
- André. "Negerblod och löss." Morgon-Tidningen (Stockholm), an. \* #348 (23 december 1949), p. 6. %% The author gives an ambiguous to warm reception to Var Världen ända är liten (which means "How Small the World is"), C. G. Bjurström and Maj Odman's translation of Loin de Rueil into Swedish.
- André, Alex. Ils en racontent de drôles. Paris: Plon, 1963. %% Queneau notes (p. 182) that the public clocks and scales in Paris do not agree much at all... Alex André is the pseudonym of André de Coudekerque-Lambrecht.
- André, Paul. "Un Discours encyclopédique." Présence (Genève), an. 6 #2 (printemps 1956), pp. 111-114. %% André discusses the value of the new Encyclopédie de la Pléiade.
- André, Robert. "En font-ils de la musique?" Nouvelle Revue française (Paris), an. 10 #117 (septembre 1962), pp. 558-559. %% André just mentions the Cent Mille Millions de

poèmes.

Andress, Josette. Cf. Queneau, Pierrot mon ami.

Andreas, Hans. "Gesprek met Raymond Queneau." Litterair Paspoort (Amsterdam), an. 8 #67 (mei-juni 1953), pp. 114-115.

Andreas, Hans. "Gesprek met Raymond Queneau." In Litterair paspoort 1946-1973. Ed. Jan Van Geelen. Amsterdam: Uitgeverij de Arbeiderspers, 1975, pp. 12-16.

Andreas, Hans. "Onze Correspondent meldt." Litterair Paspoort (Amsterdam), an. 8 #63 (januari 1953), pp. 18-19. %% Andreas takes a quick look at Saint-Glinglin.

Andrews, Chris. "Constraint and Convention: The Formalism of the Oulipo." Neophilologus (Amsterdam), vol. 87 #2 (april 2003), pp. 223-232. %% In developing his argument, Andrews comments (p. 225) on Roubaud's "La Mathématique dans la méthode de Raymond Queneau."

Andrews, Chris. "L'Evolution des machines dans la Petite Cosmogonie portative de Raymond Queneau." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 180-193. %% Andrews examines the role of machines in the sixth canto of the Petite Cosmogonie portative and comes up with some unexpected conclusions.

Andrews, Chris. "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec." In Soi-disant: Life-writing in French. Ed. and intro. Juliana de Nooy, Joe Hardwick, and Barbara E. Hanna. Collection "Monash Romance Studies." Newark, Delaware: University of Delaware Press, 2005, pp. 12-25. %% Andrews investigates how writings from Queneau and Perec which were generally available only after their deaths reveal a deeper meaning for various of their works, such as Chêne et chien, Fendre les flots, W, and La Vie mode d'emploi. The majority of the papers found in this volume were present-ed at the 11th annual conference of the Australian Society for French Studies (July 2003, in Brisbane and Ipswich, Queensland).

Andrews, Chris. "Inspiration and the Oulipo." Studies in 20th and 21st Century Literature (Lincoln, Nebraska), vol. 29 #1 (winter 2005), pp. 9-28. %% Andrews outlines several classical Western attitudes towards inspiration (Plato, Aristotle, Longinus) then passes to what inspiration has meant to various members of the Oulipo. He describes one tendency, "radical formalism," which might typify the approach of Le Lionnais and Bénabou, as con-tracted to the "craftsmanlike approach ... complemented by traditional imitation," which better depicts the position of Roubaud and Perec. Queneau is in a class by himself, and his position and the manners in which he proposed it over the years varied.

Andrews, Chris. "Numerology and Mathematics in the Writing of Raymond Queneau."

Forum

for Modern Language Studies (Oxford), vol. 40 #3 (july 2004), pp. 291-300. %% Andrews considers the different ways in which Queneau used mathematics in his writing, including how this changed over time. An article of critical importance.

Andrews, Christopher Stuart. "Poetry and Cosmogony: Science in the Writing of Queneau and Ponge." PhD at University of Melbourne, 1994. Director Thomas O'Neill. %% In regard to Queneau, Andrews looks at his reinvention of the very form of scientific verse and at Queneau's debt to Freud, Joyce, and the surrealists. Andrews also investigates in some detail the text of La Petite Cosmogonie portative, looking at Queneau's understanding of

and attitude towards various eras and elements of scientific history.

Andrews, Chris. Poetry and Cosmogony: Science in the Writing of Queneau and Ponge. Collection "Faux Titre," #168. Amsterdam / Atlanta: Rodopi, 1999. %% This would seem to be a reworking of his doctoral dissertation. Cf. Anonymous, CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge; Nathalie Aubert, CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge; Peter Consenstein, Literary Memory, Consciousness, and the Group Oulipo; Rosa Galli Pellegrini, CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge.

Andrews, Chris. "Protocol and Project: The Oulipo and the Process of Writing." In Essays in Modern Italian and French Literature in Recollection of Tom O'Neill. Ed. Alastair Hurst and Tony Pagliaro. Melbourne: Spunti e ricerche, 2004, pp. 1-10. %% Andrews differentiates between two sorts of oulipian constraints, one which applies to "linguistic objects in the finished text" and which he refers to as "constraints" in a narrow sense, the other being "protocols," which "bear on the process of writing." In this light he discusses Perec's unfinished project Lieux and Jacques Jouet's Poèmes du métro, centering on how they exemplify the constraint (in the wider sense) of "protocol."

Andrews, Chris. "Surrealism and Pseudo-Initiation: Raymond Queneau's Odile." Modern Language Review (Belfast), vol. 94 #2 (april 1999), pp. 377-394. %% This article is difficult to adequately summarize: Andrews treats of a complex and revealing relationship between Queneau, Guénon, surrealism, and Odile and goes on from there to consider the true intellectual and spiritual development of the man Queneau as well as of the author of the body of literary works. Andrews calls into question stands taken by Arnaud, Calame, and Debon by name but also many others by implication. Whether the reader agrees with Andrews or not, anyone interested in these areas needs to at least consider what Andrews says.

Andrews, Chris. "Wordplay and the Contextual Circle in Queneau's Petite Cosmogonie portative." French Forum (Lincoln, Nebraska), vol. 29 #1 (winter 2004), pp. 69-82. %% Andrews looks at the different ways that Queneau creates puns and portmanteau words, all sorts of wordplay. He definitely breaks new ground.

Andriane, René. Cf. Birgitta Fella Postiga, "Psychoanalyse und literarische Schöpfung. Eine Untersuchung der Romanen Raymond Queneaus"; Iris Holzlehner, "Varietäten und Strukturen des Romans bei Raymond Queneau (unter besonderer Berücksichtigung von Pierrot mon ami)"; René Nohr, "Les Éléments policiers dans les romans de Raymond Queneau."

Andrieu, Philippe. "Ancien cantonnier, graphomane et père de 'Zazie,' Raymond Queneau vous

emmène Loin de Rueil." Télé 7 Jours (Paris), vol. \* #87 (18 novembre 1961), pp. 6-7.

%% Andrieu gives the usual sort of introduction to Queneau in introducing the television production of Loin de Rueil.

Andrieu, René. "Un Grand Amour des hommes." L'Humanité (Paris), an. \* #? (5 avril 1983), p. 2. %% Andrieu gives a fairly standard introduction to the upcoming television show on Queneau, "Une Belle Vie."

Andronov, Sergei. "A Million Centuries of Reading." Knizhnoe Obozrenie (= "Book Review")

(Moskva), an. \* #31 (= #1885) (29 July 2002), p. 5. %% This is a review of Tatiana

Bonch-Osmolovskaia's translation of Cent Mille Milliards de poèmes into Russian, Sto Tisiach Milliardov Stihotvoreniy. [[\_\_\_\_\_, \_\_\_\_\_. "\_\_\_\_\_. \_\_\_\_\_."]]

- Anex, Georges. "A l'image de l'homme." Journal de Genève (Genève), vol. \* #293 (14-15 décembre 1968), p. 16. %% Anex reviews Le Vol d'Icare with rather more insight than might be expected in a newspaper.
- Anex, Georges. "Au siècle des siècles." Journal de Genève (Genève), an. \* #140 (13-20 juin 1965), p. vii. %% Anex reviews Les Fleurs bleues with somewhat more insight than most reviewers had.
- Angelelli, Elena. CR of Michel Bigot's "Zazie dans le métro" de Raymond Queneau. Studi francesi (Torino), an. 39 #116 (maggio-agosto 1995), pp. 407-408. %% Angelelli presents the contents and adds a few comments.
- d'Angeli, Dina. "Incongruité et lyrisme du Chiendent." Culture française (Bari, Italy), vol. 10 #3 (maggio-giugno 1963), pp. 139-142. %% D'Angeli speaks of levels in the text, of the contrast between the apparent and the real, and of other such topics without really saying much of anything specific.
- de Angelis, Marcello. "Quando Berio e Queneau si divertono con le sillabe." La Repubblica (Roma), an. 15 #224 (25 settembre 1990), p. 31. %% De Angelis describes an upcoming concert which will feature some of Queneau's poems set to music by Berio.
- Angenot, Marc. CR of André Blavier's Les Fous littéraires. Etudes littéraires (Québec), vol. 19 #2 (automne 1986), pp. 135-141. %% Angenot gives a most interesting analysis of the whole concept of "fou littéraire" in this review.
- Angles, M. Cf. Pascal Boulage, "Aspects de la poétique romanesque de Raymond Queneau."
- Anis, Jacques. "Le Livre: Territoire et frontières." In De la lettre au livre. Sémiotique des manuscrits littéraires. Ed. Louis Hay. Paris: Editions du Centre national de la recherche scientifique, 1989. %% Anis just gives a brief description of Cent Mille Milliards de poèmes on p. 190.
- Anissimov, Myriam. Romain Gary, Le Caméléon. Paris: Denoël, 2004. %% Anissimov describes the Académie Goncourt voting for the year that Gary won the prize for Les Racines du ciel (pp. 285-286), how Gary's Gros Calin (under the pen name of Emile Ajar) entered Gallimard and passed to the reading committee (516-519), and how Queneau was considered the possible author of La Vie devant soi (pp. 554-555).
- Anneville, Henri, and Robert Landry. "Louis Malle ne veut plus entendre parler de Raoul Lévy." Paris-journal (Paris), an. 17 #4548 (11 mars 1959), p. 1. %% The authors have a rather curious story concerning Raoul Lévy's choice of Louis Malle to direct the Zazie dans le métro film.
- Anneville, Henri, and Robert Landry. "Queneau au portillon." Paris-Journal (Paris), an. 17 #4509 (24-25 janvier 1959), p. 4. %% This is a brief announcement of the appearance of Zazie dans le métro.
- Anonymous. "A as in Arithmetic." In Mathematics, Art, Technology and Cinema. Ed. Michele Emmer and Mirella Manaresi. Berlin / New York: Springer, 2002, p. 171. %% This is so brief as to be pointless.
- Anonymous. "A Biarritz, qui se prépare pour le 'Bal du Marquis,' un commissaire de police et une sténo-dactylo ont gagné les louis d'or." France-soir (Paris), an. 12 #2820 (23 août 1953), p. 3. %% The author just alludes to Queneau's daily swim, after which he sup-



- posedly retires to write a novel on the tropical seas.
- Anonymous. "A Bout portant." France observateur (Paris), an. 9 #412 (3 avril 1958), p. 15. %% The author has a few comments on this book of literary cartoons by Maurice Henry. Queneau, who is included in the work, is not mentioned.
- Anonymous. "'A coeur vaillant, rien d'impossible': Raymond Queneau au pavillon des Encyclo-  
pédistes." La Lettre de la Pléiade (Paris), vol. \* #5 (mai-juillet 2000), pp. 2-3. %% The author describes in origin and development of the L'Encyclopédie de la Pléiade with more detail and judgement than is usually the case. Cf. Michel Lécureur, Raymond Queneau, p. 445.
- Anonymous. "A faire rêver Zazie." Le Figaro (Paris), an. 133 #4673 (15 septembre 1959), p. 19. %% This is merely the announcement of new shoes designed to go with jeans. Cf. Anonymous, "Le Plan secret de l'opération 'Zazie'."
- Anonymous. "A l'Académie Goncourt." Cri de Paris (Paris), an. # (16 mars 1951), p. %% This short piece does not so much announce Queneau's election as decry the fact that this results in having four Gallimard people in the Academy.
- Anonymous. "A l'Assemblée générale du CNE, Louis Martin-Chauffeur remplace à la présidence Jean Cassou, président de l'UNI." Les Lettres françaises (Paris), an. 7 #155 (9 mai 1947), p. 5. %% This article describes a meeting of the CNE, the one at which Queneau withdrew his candidacy because of "ses occupations." Cf. Michel Lécureur, Raymond Queneau, p. 267.
- Anonymous. "A l'aube du doukipudonktan." Libération (Paris), an. \* #1026 (12 mai 1977), p. 15. %% This author especially likes the style and language of Un Rude Hiver.
- Anonymous. "A la Commission d'épuration du Comité national des écrivains." Les Lettres françaises (Paris), an. 4 #24 (7 octobre 1944), p. 1. %% This is a report on the aims and progress of the commission, of which Queneau formed a part.
- Anonymous. "A la Maison des arts. Talentueux et non-conformiste Raymond Queneau." Dépêche-Evreux (Evreux), an. 87 #5 (5 février 1983), p. 14. %% The author describes an exposition held in the municipal library in Le Havre, along with the films, conferences, etc. which accompanied it.
- Anonymous. "A Messieurs les juges du tribunal correctionnel de Nancy." Combat (Paris), an. 10 #2119 (26 avril 1951), p. 4. %% Queneau is one of the signers of a petition defending four booksellers for offering Henry Miller's Tropic of Cancer and Tropic of Capricorn. Cf. Anonymous, "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, p. 295; Maurice Nadeau, Grâces leur soient rendues and "Quatre Libraires de Nancy retournent devant les tribunaux."
- Anonymous. "A Paraître." France observateur (Paris), an. 7 #296 (12 janvier 1956), p. 12. %% This merely says "Le premier volume de L'Encyclopédie de la Pléiade, dirigée par Raymond Queneau, paraîtra au février. Présentement Raymond Queneau est au Mexique où il tourne avec Buñuel."
- Anonymous. "A Paris." Elle (Paris), vol. \* #719 (5 octobre 1959), p. 74. %% This is merely a picture of Queneau surrounded by starlets, including Dany Saval.
- Anonymous. "A Paris et ailleurs." Les Nouvelles littéraires, artistiques et scientifiques (Paris),

- an. 12 #583 (16 décembre 1933), p. 6. %% This says "Treize inconnus, réunis en secret au Café des Deux Magots, ont décerné à Raymond Queneau un prix pour son roman Le Chiendent. On sait qu'un bon nombre d'écrivains, d'artistes, de peintres aiment aujourd'hui à se réunir en face de Saint-Germain-des-Prés, et que, depuis.... "
- Anonymous. "A Paris et ailleurs: 'Attention'." Les Nouvelles littéraires (Paris), an. \* #930 (31 mai 1945), p. 4. %% This is a "bon mot" of Queneau: Trieste and Poland won't become "casse-têtes."
- Anonymous. "A Paris et ailleurs: 'Crime littéraire'." Les Nouvelles littéraires (Paris), an. \* #1180 (13 avril 1950), p. 4. %% Queneau explains why he did not write a third Sally Mara work.
- Anonymous. "A Paris et ailleurs: 'La Guerre coréenne'." Les Nouvelles littéraires (Paris), an. 30 #1229 (22 mars 1951), p. 9. %% This is a "bon mot" of Queneau: Korea was becoming a Chinese "casse-tête."
- Anonymous. "A Paris et ailleurs: 'Keno'." Les Nouvelles littéraires (Paris), an. 30 #1231 (5 avril 1951), p. 7. %% Queneau puns concerning "from a male to Pius" ("de mâle en Pie"). Cf. André Frédérique, "Elles et eux," 13 janvier 1951.
- Anonymous. "A Paris et ailleurs." Les Nouvelles littéraires (Paris), an. 30 #1260 (25 octobre 1951), p. 7. %% Under "Un Buste Léo Larguier" the author states that Queneau would have been the logical Goncourt delegate to the inauguration of this bust but that Roland Dorgèles would take care of it because "sans doute retenu par d'impérieux exercices de style, Raymond Queneau a déclaré forfait."
- Anonymous. "A Paris et ailleurs: 'Remerciement'." Les Nouvelles littéraires (Paris), an. \* #1282 (27 mars 1952), p. 7. %% This is a "bon mot" of Queneau: "his prayers on the Acropolis."
- Anonymous. "A propos de la demande des héritiers d'Alphonse Daudet." Le Figaro (Paris), an. 127 #2844 (31 octobre 1953), p. 4. %% This article concerns the publication of Daudet's journal, which apparently had been placed in the care of the Académie Goncourt.
- Anonymous. "A propos de Le Lendemain." Le Journal du 43 (Paris), vol. \* #1 (octobre 1986), p. 9. %% The author describes the scenario of a missing film done by Queneau and explains how Queneau came to create it.
- Anonymous. "A Propos du colloque Queneau." Agora (Limoges), vol. 1 #2 (mai-juin 1984), p. 6. %% This is just a vague retrospective on the colloque.
- Anonymous. "A Quand Jules contre Edmond?" Minute (Paris), vol. \* #470 (14 avril 1971), p. 25. %% The author discusses the situation in the Académie Goncourt.
- Anonymous. "A qui le dixième couvert de l'Académie Goncourt?" Libération (Paris), an. 7 #2024 (12 mars 1951), p. 2. %% Queneau is considered an outsider for the election.
- Anonymous. "A 'Temps mêlés' triomphe de Queneau." Le Travail (Verviers), an. # (18 janvier 1960), p. . %% This is a description of a Queneau conference with only a few presenters, not a full colloquium. Cf. André Blavier, "Temps mêlés rend hommage à Raymond Queneau."
- Anonymous. "A Travers les revues." Europe (Paris), an. 17 #194 (15 février 1939), pp. 274-275. %% The author cites Queneau's "Les Horizons perdus" in reviewing the January issue of Volontés.
- Anonymous. "A Verviers: Troisième Colloque international Raymond Queneau." Le Courrier (Verviers), an. 82 #185 (11 août 1986), p. 3. %% This author, in presenting the symposium-

sium which would take place on 25-27 août, outlines some of the events, underscores the commercial importance to the city of the 200 participants, and details the papers to be read and their authors.

- Anonymous. "A voté!" Les Nouvelles littéraires (Paris), an. \* #1330 (26 février 1953), p. 7. %% This is an anecdote about Queneau liking to vote.
- Anonymous. "L'Académie de l'avant-garde: La Rose rouge." Paris-match (Paris), vol. \* #190 (1<sup>er</sup> novembre 1952), pp. 46-47. %% This includes of a group shot of the "regulars" (mostly the performers) at the Rose rouge posed in the actual cave, one of the rare photos of the space itself. There is also a series of head shots of others related to the establishment, among whom is Queneau.
- Anonymous. "L'Académie Goncourt a élu M. Raymond Queneau comme successeur de Léo Larguier." Le Monde (Paris), an. 8 #1907 (13 mars 1951), p. 12. %% The author uses four brief and sober paragraphs to give the details on Queneau and his election.
- Anonymous. "L'Académie Goncourt en 1955." Biblio (Paris), an. 23 #1 (janvier 1955), pp. 9-13. %% This offers brief curricula vitae of the current Académie Goncourt members.
- Anonymous. "L'Académie Goncourt était l'hôte de la Belgique." Tageblatt (Luxembourg), an. 38? #295 (22 dezember 1951), p. 4. %% The author gives a popular but relatively detailed account of the Academy's visit to Brussels.
- Anonymous. "L'Académie Goncourt formule une exclusive contre M. Armand Salacrou." Le Monde (Paris), an. 28 #8130 (4 mars 1971), p. 36. %% This is basically the text of their statement of exclusion.
- Anonymous. "L'Académie Goncourt réunifiée..." Le Havre libre, an. \* #8980 (8 novembre 1973), p. 14. %% The author recounts the well-known split in the Académie Goncourt as the members attempt to repair the damage two years later.
- Anonymous. "Les Actes du colloque de Limoges dans Queneau aujourd'hui." Echo du Centre (Limoges), an. 42 #12531 (9 mars 1985), p. 16. %% The author announces the publication of the papers from the Limoges colloquium of the previous year.
- Anonymous. "L'Actualité Queneau." Les Nouvelles littéraires (Paris), an. 55 #2621 (2 février 1978), p. 6. %% The author announces that the thousandth work in the Folio collection will be Queneau's Les Fleurs bleues, that Queneau's complete works will appear in the Pléiade series, and that the CDRQ is being formally founded by Blavier.
- Anonymous. "Actualités." Paris-Normandie (Rouen), an. \* #3524 (3 février 1956), p. 9. %% The author gives a very brief word to Pour une bibliothèque idéale.
- Anonymous. Advertisement. New York Times (New York), vol. 100 #33875 (23 october 1950), p. 26. %% This concerns the appearance of Roland Petit's "Ballets de Paris" in New York. Cf. Anonymous, "Paris Ballet Delayed" and "Ballets de Paris Tonight."
- Anonymous. "L'Affaire de la cinémathèque." Le Monde (Paris), an. 25 #7182 (15 février 1968), p. 15. %% The author describes some decisions taken by the French government in regard to Henri Langlois and his legendary institution. Queneau signed a letter of protest. Cf. Michel Capdenac, "L'Insurrection du cinéma."
- Anonymous. "L'Affaire McGee soulève en France une vague d'indignation." Droit et liberté (Paris), an. 3 #72 (20 avril 1951), p. 1. %% Queneau is mentioned as one of the signers of a letter of protest in the Willie McGee case. The man in question was Willie McGee, a Mississippi African-American convicted of raping a white woman, and it was a matter of his case being reviewed by the Federal Supreme Court and/or his receiving clemency

- from the governor. He was executed on 8 may 1951. Cf. Anonymous, "Raymond Queneau, Jean Rostand, David Rousset, Gabriel Marcel s'associent à notre appel pour Mac Gee"; Michel Lécureur, Raymond Queneau, pp. 296-297.
- Anonymous. "Agenda." Livres-hebdo (Paris), vol. \* #15 (13 avril 1990), p. 80. %% This announces a Queneau exhibition in Frankfurt but gives the dates as 2 may to 5 june.
- Anonymous. "Agnès Capri a une recette pour tuer les femmes." Paris-match (Paris), vol. \* #32 (29 octobre 1949), p. 37. %% The author makes reference to Capri's hypothetical staging of Queneau's "A la limite de la forêt," including an explanation of how Capri would make the dog seem to talk.
- Anonymous. "Ah! Vous êtes martien..." Le Populaire (Paris), an. 30 #8383 (6 mars 1951), p. 4. %% Queneau states clearly that he will not be the director of the new Gallimard science fiction series and that that role will fall to Stephen Spriel. Cf. Anonymous, "Taches d'en-cre"; Claude Elsen, "Les Chroniqueurs de l'impossible."
- Anonymous. "Airs et chansons du mois littéraire." La Gazette des lettres (Paris), an. 8 #21 (15 juin 1952), pp. 79-82. %% This note (p. 82) describes some of the incidents involved in presenting Roger Vailland's "Le Colonel Foster plaidera coupable." Cf. Anonymous, "La Présence d'un barrage de police devant un théâtre est un spectacle sombre, parfaitement inquiétant."
- Anonymous. "Un Album Queneau." La Quinzaine littéraire (Paris), vol. \* #428 (16 novembre 1984), p. 4. %% This is a brief review of Jean Queval's Album Queneau.
- Anonymous. "Alexandre Kojève, KGB Spy." New Criterion (New York), vol. 18 #3 (november 1999), pp. 2-3. %% This is an interesting article on Kojève's role as a Soviet agent in France. Cf. Keith Patchen, "Alexandre Kojève: Moscow's Mandarin Marxist Mole in France."
- Anonymous. "Alexandre Kojève: Le Diable a lu Hegel." Le Nouvel Adam (Paris), vol. \* #20 (mars 1968), p. 10. %% The author claims that Queneau was responsible for inducing Kojève to publish his Essai d'histoire raisonnée de la philosophie païenne.
- Anonymous. "L'Amer." Subsidia pataphysica #11 (8 gueules 98 EP [vulg. 2 février 1971]), p. 31. %% This article presents a 'pataphysical visit to Queneau's home in Le Havre, among other things.
- Anonymous. "Anagrammes." Télérama (Paris), vol. \* #2583 (14 juillet 1999), p. 23. %% The author proposes several more-or-less electronic games, including the "Anagrammes" found on the interactive CD created by Denize and Magné, Machines à écrire. The example used is Queneau's "Don Evané Marquy." Cf. Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Natalie Levisalles, "La Voltige des mots"; Patrick Longuet, "Exercices de style"; Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Gérard Pangon, "Machines à écrire, le CD"; Sylvaine Villeneuve, "L'Inventeur du CD-rimes."
- Anonymous. "Anály Patafyziky." Svetová literatura (Praha), vol. \* #1-4 (\* 1969). %% These almost don't touch Queneau at all. The specific locations are: #1, pp. 2-23; #2, pp. 211-237; #3, pp. 188-210; #4, pp. 120-147. There is also supposed to be something in #5-6, but I couldn't find that volume.
- Anonymous. "Les Anciennes Prisons de Paris reçoivent les pensionnaires de la Comédie française." Tabou magazine (Paris), an. 1 #26 (8 décembre 1950), p. 14. %% This says sub-

stantially the same thing as Anonymous, "«La Croqueuse de harengs» cache 7.000 bouteilles."

Anonymous. "André Gide, Prix Nobel." Paru (Paris / Monaco), vol. \* #38 (janvier 1948), pp. 116-118. %% Queneau comments on Gide's winning the Nobel Prize for literature.

Anonymous. Annonce de la sortie de Les Fleurs bleues. Arts & loisirs (Paris), vol. \* #1007 (26 mai 1965), p. 4. %% This brief mention is prefaced by another, the mention of the fact that Queneau had just received the "Prix Rencontre" for his 1936 novel Les Derniers Jours and some explanation of the reason for this.

Anonymous. Announcement of the sale of the film rights to Zazie dans le métro. Bulletin de la

NRF #137 (avril 1959), p. 6. %% This states that Raoul Lévy had acquired the rights and that the film would be directed by René Clément, with Queneau himself writing the dialogues. Louis Malle eventually directed it, of course, and the dialogue was handled by Malle and Jean-Paul Rappeneau. Cf. Yvan Audouard and André Parinaud, "Les Comptes fantastiques de M. Lévy"; Henry Chapier, "Zazie-rama."

Anonymous. "Un Anti-Goncourt pointe à l'horizon." Minute (Paris), vol. \* #474 (12 mai 1971), p. 22. %% The author looks beyond the Goncourt quarrel to possible (but rejected) ways of reconciliation and even the possible establishment of an alternate jury (without mentioning that there were all sorts of literary juries already).

Anonymous. "Astractions." Le Rire (Paris), vol. \* #105 (juin 1960), p. 25. %% This is a pastiche of "Si tu t'imagines" which shows what Queneau could achieve if he were to write advertising copy for margarine.

Anonymous. "At the Frontier." In Times Literary Supplement: Essays and Reviews from the Times Literary Supplement #6. London: Oxford University Press, 1968, pp. 40-46. %% This originally appeared as Anonymous, "The Writing Game."

Anonymous. "Au bon accueil." Ce Matin (Paris), an. 10 #2058 (5 avril 1951), p. 1. %% At his

first Goncourt dinner, Queneau surprises the others by knowing not only the name of the first member of the group to die but even the year of that death.

Anonymous. "Au Cimetière des Batignolles." Le Figaro littéraire (Paris), an. 14 #702 (3 octobre 1959), p. 3. %% The author notes that Queneau was present at the burial of Benjamin Péret.

Anonymous. "Au Vitriol de plume." L'Époque (Paris), an. 13 #2652 (30 mai 1950), p. 2. %% The author just mentions Queneau's "Muses et lézards" in a review of a theater production.

Anonymous. "Author, Author." Times Literary Supplement (London), an. \* #5060 (24 march 2000), p. 34. %% In a literary quiz, readers are asked to identify the authors of three passages. One is from the beginning of chapter 6 of Zazie dans le métro ("T'entends vraiment rien? ... iadsssa, qu'il concédait.").

Anonymous. "L'Autobus de Queneau repart." Le Figaro littéraire (Paris), an. 18 #918 (21 novembre 1963), p. 2. %% This does nothing more than announce and describe the Massin-Carelman edition of Exercices de style.

Anonymous. "Auto-critique." Les Nouvelles littéraires (Paris), an. 29 #1178 (30 mars 1950), p. 6. %% The text runs thus: "On vient de décerner pour la deuxième fois le prix Claire-Belon, dont le premier lauréat avait été Michel Rousseau-Bellier. Cette année, c'est Ray-

mond Queneau qui a reçu la bourriche d'huîtres destinée à l'heureux élu. Hélas! sur le dessus du panier une huître bâillait... discrètement. 'M'aurait-elle lu?' demanda Queneau." Cf. the note at the end of subject entry for "Prizes."

Anonymous. "Autre Son de cloche." Le Jour (Verviers), an. 68 #334 (30 novembre 1961), p. 4. %% This is a letter to the editor in response to a previous one; the author decries the various sorts of immorality that young Zazie displays and supposedly encourages. Cf. Anonymous, "Chefs-d'oeuvre interdits."

Anonymous. "Aux 4 coins." La Gazette des lettres (Paris), an. 5 #96 (3 septembre 1949), p. 12. %% A new literary prize had just been established, "le prix international de littérature Saint-Vincent," and Queneau was chosen as one of the jury members. The CDRQ has a number of short notices on this subject in the 1949 "coupures" in the neighborhood of ##372-381.

Anonymous. "Avec Raymond Queneau, mécanicien du langage, poésie, fantaisie et ironie s'assoient à la table des Goncourt." La Wallonie (Liège), an. 32 #68 (20 mars 1951), p. 7. %% This is just a general story on Queneau's election and his life and works.

Anonymous. "Avec Zazie Paris invente un nouveau mythe; Gavroche en jupon." Paris-match (Paris), vol. \* #571 (19 mars 1960), p. 121. %% This is just a quick presentation of Catherine Demongeot.

Anonymous. "Avis aux quenophiles." Le Monde (Paris), an. 36 #10835 (30 novembre 1979), p. 18. %% The author describes the CDRQ and the Temps mêlés magazine as well as the Amis de Valentin Brû group and its magazine.

Anonymous. "Ballet de fourchettes au T.N.P. pour 'Loin de Rueil'." France-soir (Paris), an. \* #5382 (9 novembre 1961), p. 13. %% The author concentrates on the dancing that one will see in the theater presentation of Loin de Rueil.

Anonymous. "Ballets de Paris Tonight." New York Times (New York), vol. 100 #33860 (8 octobre 1950), section 2, p. 6. %% This article announces the beginning of a four-week run at the National Theater and lists the pieces and performers. Cf. Anonymous, "Paris Ballet Delayed."

Anonymous. "Les Bandes dessinées littérature ou art graphique?" Le Figaro (Paris), an. 140 #6725 (12 avril 1966), p. 14. %% Queneau is mentioned as being a member of a group named the "Cercle d'étude des littératures d'expression graphique."

Anonymous. "Le 'Barrage' et le Goncourt." Le Monde (Paris), an. 52 #15895 (5 mars 1996), p. 24. %% The author states that Queneau tried very hard to have the Prix Goncourt awarded to Marguerite Duras in 1950 and that his "shadow" appears in her Les Petits Chevaux de Tarquinia (1953).

Anonymous. "Bâtons, chiffres et lettres." Le Monde des livres (Paris), an. 25 #7398 (26 octobre 1968), p. v. %% This is merely a bio-bibliography.

Anonymous. "La Battaglia di Cannes." Voce d'Italia (Paris), an. # (12 mai 1952), pp. . %% Queneau seems to have been the only author to vote for Orson Welles' Othello at the Cannes festival, and he explains himself.

Anonymous. Baudelaire: Les Fleurs du mal. Concordances, index et relevés statistiques établis

par le Centre d'étude du vocabulaire français de la Faculté de lettres de l'Université de Besançon. Université de Besançon, Centre d'étude du vocabulaire. Paris: Librairie Larousse, 1965. %% This is the basis for understanding Queneau's Courir les rues:

"Concordances baudelairiennes."

- Anonymous. "Une Belle Unité." Aux Ecoutes (Paris), an. 30 #1272 (10 décembre 1948), p. 24. %% Garry Davis gave a talk in Paris, and Queneau (among others) comments on it: "Et Raymond Queneau affirmait très sérieusement, au cours de la (sic) même après-midi: --- Il y a trois époques du surréalisme: l'époque Fourier, l'époque Breton, et aujourd'hui, nous entrons dans l'époque Garry Davis." Cf. the entry under the name of Davis.
- Anonymous. "La Bibliothèque de Queneau léguée à la ville de Verviers." La Libre Belgique (Bruxelles/Liège), an. 94 #160 (9 juin 1977), p. 15. %% This article states that Queneau's personal library was donated to the city of Verviers but that part of it was temporarily being held back by the French government. It never did get out of France. Cf. Anonymous, "Un Centre de recherches sur Queneau à Verviers" and "L'Oeuvre littéraire de Raymond Queneau a pris place à la Bibliothèque centrale"; Michel Hubin, "Un Important Fonds Raymond Queneau à Verviers?"
- Anonymous. "La Bibliothèque idéale." Dimanche-matin (Paris), an. 4 #148 (12 février 1956), p. 9. %% This is just a brief and slightly humorous mention of Queneau's work.
- Anonymous. "La Bibliothèque Queneau à Verviers." Le Drapeau rouge (Bruxelles), an. 56 #133 (10 juin 1977), p. 2. %% The author mentions the arrival of some of the Queneau material in Verviers, the Queneau-Blavier relationship, the plans for an extended "centre de documentation," etc.
- Anonymous. "Le Billet du samedi: Zazie dans le métro." Le Fribourgeois (Fribourg, Suisse), an. 92 #55 (11 avril 1959), p. 1. %% The author analyzes Zazie dans le métro in such a manner that it is only in the last lines that the reader is sure that the author likes the novel.
- Anonymous. "Billets de faveur." Pourquoi pas? (Bruxelles), an. 72 #3339 (25 novembre 1982), p. 198. %% Queneau makes a joke about "LN."
- Anonymous. "Biographie très abrégée de Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, p. 12. %% How brief can you be? This article reappeared in the 1999 edition.
- Anonymous. "Bizarre..." Combat (Paris), an. \* #5816 (7 mars 1963), p. 9. %% The author announces the publication of the latest issue of Bizarre, in which Queneau's "Du verbe (sur quelques aspects relativement peu connus de la conjugaison en français, à l'indicatif pré-sent)" appeared.
- Anonymous. Blurb. Gazette de Lausanne (Lausanne), an. 168 #129 (5-6 juin 1965), p. 13. %% This is just a short blurb about Louis-Albert Zbinden's article of the following week.
- Anonymous. (Blurb on Dimanche de la vie as a film). France-soir (Paris), vol. \* #\* (11 janvier 1967), p. 2. %% This announcement of the film version centers more on Danielle Darrieux than on Queneau.
- Anonymous. "Le Bois sacré. Une Zazie à la mode." Pourquoi pas? (Bruxelles), an. 49 #2102 (13 mars 1959), p. 87. %% This is just an average review of Zazie dans le métro.
- Anonymous. "La Boîte aux lettres." Le Bouquiniste français (= Bulletin de la librairie ancienne et moderne) (Paris), vol. 39 #6 (mars 1959), p. 29. %% Queneau offers a "reader's reply" on the subject of beards... Cf. R. T., Intermédiaire des chercheurs et des curieux.
- Anonymous. "De Boomen en het Bosch." Nieuwe Rotterdamse Courant (Rotterdam), an. # (10? maart 1940), p. %% CR of Un Rude hiver

- Anonymous. "Le Bois sacré. Une Zazie à la mode." Pourquoi pas? (Bruxelles), an. 49 #2102 (13 mars 1959), p. 87. %% This is just an average review of Zazie dans le métro.
- Anonymous. "Bonnes Chances!" Cinéma 65 (Paris), vol. \* #100 (novembre 1965), p. 11. %% The author comments on what he hopes to see in Jean Herman's film adaptation of Le Dimanche de la vie.
- Anonymous. "Les Bons Mots de Queneau." La Quinzaine littéraire (Paris), vol. \* #319 (16 février 1980), p. 4. %% The author merely presents issue 9 of Les Amis de Valentin Brû.
- Anonymous. "Bords." Science progrès (Paris), vol. \* #3346 (février 1964), pp. 78-79. %% This review is much better than what one usually finds.
- Anonymous. "Boris Vian dans le collège." Dossiers du Collège de 'pataphysique #12 (9 gi-douille 87 EP [vulg. 23 juin 1960]), pp. 3-35. %% This selection of Vian's letters to the "responsables" of the Collège de 'pataphysique covers a number of years and a lot of ground. Vian refers to Queneau and speaks of him several times but without major significance.
- Anonymous. "Bourvil piston." La Bataille (Paris), an. 8 #265 (17 janvier 1950), p. 6. %% The author mentions a lunch which Queneau and others attended in New York when he was there for the Petit ballet.
- Anonymous. "Les Branquignols vont chasser la mouche." V-Magazine (Paris), an. 8 #327 (7 janvier 1951), p. 5. %% Queneau has a comment about a strip-tease show.
- Anonymous. Bucoliques: Prière d'insérer. Bulletin de la NRF #2 (juillet 1947), pp. 1-2. %% The author more than implies that Queneau only pretends to dislike nature and the life of the country; he also praises the accuracy of Queneau's words, which he cites generously.
- Anonymous. "C'est la machine inventée par Raymond Queneau à faire des poèmes." Paris-presse (Paris), an. \* #5144 (24 juin 1961), p. 3D. %% This is only a short and popular presentation of Cent Mille Millions de poèmes.
- Anonymous. "C'est lundi seulement que Renée Jeanmaire sera 'La Croqueuse de diamants'." Libération (Paris), an. 6 #1877 (21 septembre 1950), p. 2. %% The author just states that "La Croqueuse de diamants" was postponing its opening for four days while repeating most of the generalities from a preceding note.
- Anonymous. "C'est tous les jours dimanche pour Herman-bidasse." Arts (Paris), vol. \* #5 (27 octobre 1965), pp. 40-41. %% This article considers the film version of Le Dimanche de la vie, looking not only at the plot but also at the writing of the dialogues, the choice of characters, etc.
- Anonymous. "Ça, c'est Zazie..." L'Express (Paris), vol. \* #455 (3 mars 1960), p. 39. %% This is a collection of publicity pictures of Catherine Demongeot, subtitled with lines from Zazie dans le métro.
- Anonymous. "Ça promet." Paris-jour (Paris), an. 18 #966 (26 octobre 1962), p. 3. %% This brief note simply states that Queneau was at a dinner sponsored by a computer company and was interested in creating an electronic literature with his Oulipo friends. Cf. Jacques Bens, Oulipo 1960-1963, p. 26.
- Anonymous. "Les 'Cacouacs' ne font pas de couacs." Libération (Paris), an. 6 #1774 (24 mai 1950), p. 2. %% The author names Queneau but says nothing particular about him in this review of an evening of theater at the "Théâtre de la Baraque St-Germain" that included his "Muses et lézards."



- Anonymous. "Les 'Cacouacs' ont fait leur entrée à St-Germain-des-Prés." Paris-presse (Paris), an. 7 #1685 (19 mai 1950), p. 1. %% The author barely does more than mention the presentation of "Les Muses et lézards" at the "Théâtre de la Baraque St-Germain."
- Anonymous. "Un 'Cahier de l'Herne' sur Raymond Queneau." Le Monde (Paris), vol. 33 #9667 (20 février 1976), p. 15. %% Glad that the publishers of the Herne had chosen to dedicate one of their Cahiers to Queneau, the author lists the kinds of materials included in this volume and some of the pieces' authors.
- Anonymous. "Calembours à la sciure." Juvénal (Paris), an. 19 #156 (13 avril 1951), p. 9. %% Queneau tells of a "boulangier" who had his children "peints."
- Anonymous. "Calendrier." Les Nouvelles littéraires (Paris), an. \* #1748 (2 mars 1961), p. 9. %% This is a "bon mot" of Queneau: "we would all be happier if the year began in spring."
- Anonymous. "Le Carnet." La Nation française (Paris), vol. \* #176 (18 février 1959), p. 8. %% The author comments on Zazie dans le métro in referring to Dionys Mascolo's "Zazie ou la philosophie dans le métro" in a very negative manner.
- Anonymous. "Carnet du lecteur." Le Populaire (Paris), an. 17 #3991 (11 janvier 1934), p. 4. %% The author finds Le Chiendent irresistible.
- Anonymous. "Catherine Demongeot." Elle (Neuilley), vol. \* #780 (2 décembre 1960), pp. 66, 73, and 114. %% This young star of the Zazie dans le métro film appears simply as a model in various layouts, etc.
- Anonymous. "Cent livres, c'est peu et beaucoup." France observateur (Paris), an. 7 #302 (23 février 1956), pp. 12-13. %% The author gives five sentences to a description of Pour une bibliothèque idéale.
- Anonymous. "Le Centième Exercice." Gavroche (Paris), vol. \* #139 (22 mai 1947), p. 5. %% The author indicates that Les Exercices de style had appeared, citing Queneau as saying that "only pastiche is excluded."
- Anonymous. "Centons de province." Temps mêlés #150 + 11 (février 1981), pp. 39-40. %% This is a report on a "poem" which Queneau offered over the radio; it consisted of lines taken from various other poets. Cf. Michel Laclos, "Ohé! les centonniers!"; Antoine Mercœur, "La Radio. Nice en direct"; Jean-Michel Pochet, "Eponge Queneau?"
- Anonymous. "Un Centre de recherches sur Queneau à Verviers." La Libre Belgique (Bruxelles/Liège), an. 94 #166 (15 juin 1977), p. 15. %% The author notes the intention of Jean-Marie Queneau to donate his father's library to the commune's library, discusses the friendship between Raymond Queneau and André Blavier, and refers to a special edition of Blavier's Temps mêlés devoted to Queneau. Cf. Anonymous. "La Bibliothèque de Queneau leguée à la ville de Verviers" and "L'Oeuvre littéraire de Raymond Queneau a pris place à la Bibliothèque centrale"; Michel Hubin, "Un Important Fonds Raymond Queneau à Verviers?"
- Anonymous. "Un Centre Queneau et un Fonds Blavier à Limoges!" Le Jour (Verviers), an. 94 #260 (8 novembre 1988), p. 3. %% The author confirms the rumor and cites Blavier at some length. His words seem rather confused and, as they are presented, seem to talk about a number of questions without much clarity.
- Anonymous. "Un Centre Queneau-bis à Limoges?" Le Jour (Verviers), an. 94 #258 (5 novembre 1988), p. 3. %% The author cites a rumor concerning the possibility of opening ano-

ther Queneau center.

Anonymous. "Cerebral Wit." Times Literary Supplement (London), an. 56 #2815 (10 february

1956), p. 86. %% This is on the Gaberbocchus edition of Queneau's "The Trojan Horse" and "At the Edge of the Forest" ("Le Cheval troyen" and "A la limite de la forêt"). Cf. Anonymous, CR of "The Trojan Horse" and "At the Edge of the Forest"; Anonymous, "Fantastic Tales."

Anonymous. "La Chasse à l'obscenité." Paru (Paris / Monaco), an. 9 #61 (juin 1950), pp. 119-120. %% The author mentions Queneau among those who fought for freedom of expression at a trial of "obscene" books and as giving witness in the obscenity trial of Isidore Isou. There is also some mention of Vian's trial. Cf. André Billy, "Les Propos du samedi."

Anonymous. "Chefs-d'oeuvre inédits." Le Jour (Verviers), an. 68 #331 (27 novembre 1961), p. 4. %% This is a letter to the editor about the Zazie dans le métro film; the author thinks that Zazie dans le métro is a classic film and is scandalized (at length) that children younger than 16 are not allowed to see it. Cf. also Anonymous, "Autre Son de cloche."

Anonymous. "Chez Agnès Capri une jeune compagnie répète une pièce inconnue de Pirandello." L'Epoque (Paris), an. 11 #1673 (7 avril 1947), p. 2. %% The author describes "En passant" before it is actually produced.

Anonymous. "Chez les écrivains." Le Figaro littéraire (Paris), an. 7 #308 (15 mars 1952), p. 9. %% The text simply states: "Raymond Queneau délaissera du 5 au 23 avril la rue de l'université pour s'employer à bord de l'Iona qui l'emmènera jusqu'aux îles grecques et en Pirée. A chaque escale, l'auteur de Pierrot mon ami fera des conférences aux passagers de l'Iona."

Anonymous. "Chez les écrivains." Le Figaro littéraire (Paris), an. 11 #510 (28 janvier 1956), p. 9. %% There is just a mention that Queneau has returned from Mexico and is preparing for the presentation of the first volume of L'Encyclopédie de la Pléiade.

Anonymous. "Chez les écrivains." Le Figaro littéraire (Paris), an. 14 #665 (17 janvier 1959), p. 2. %% This is a short announcement of the imminent appearance of Zazie dans le métro.

Anonymous. "Chez les écrivains." Le Figaro littéraire (Paris), an. 14 #695 (15 août 1959), p. 9. %% The text reads "Raymond Queneau a quitté la maison qu'il venait d'acheter à St-Tropez pour venir écrire à Paris l'adaptation de dialogues du prochain film de Mocky, Un Couple."

Anonymous. "Chez les écrivains." Le Figaro littéraire (Paris), an. 14 #708 (14 novembre 1959), p. 13. %% Queneau had a dinner to celebrate winning the "humour noir" prize for Zazie dans le métro.

Anonymous. "Chômeur bien secouru." La Presse (Paris), an. 6 #265 (10 décembre 1950), p. 3. %% The winner of the Goncourt prize for the year was receiving unemployment benefits when he won the prize, and a reporter astonishes Queneau by telling him just how good those benefits are...

Anonymous. "Chronique des livres." Echo du Touraine (Tours), an. # (25 juillet 1959), p.

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%% This is a very enthusiastic review of Zazie dans le métro.

Anonymous. "Chronique des livres." Opinions (Nice), an. # (9 mai 1959), p. . %% This

- review of Zazie dans le métro is enthusiastic and somewhat better than most.
- Anonymous. "Un Cinéaste stoïcien: Interview avec Alain Resnais." Esprit (Paris), vol. 28 #285 (juin 1960), pp. 934-945. %% This has merely a brief comment on "Le Chant du styrène" on p. 937.
- Anonymous. "Cinéma." Arts (Paris), vol. \* #988 (13 janvier 1965), p. 8. %% The author gives a little background for Jean Herman in saying that he will direct the film version of Le Dimanche de la vie.
- Anonymous. "Les Cinq Doigts de la main." Les Lettres françaises (Paris), an. 8 #234 (18 novembre 1948), p. 2. %% The author gives a very positive review of L'Instant fatal.
- Anonymous. "Citoyens du monde." Paru (Paris / Monaco), an. 7 #49 (décembre 1948), p. 112. %% The author mentions Queneau and other notables who surrounded Garry Davis at his press conference on 22 octobre 1948. Cf. the entry under Davis's name.
- Anonymous. "Claude Rameil." Le Monde (Paris), an. 62 #1944 (13 août 2006), p. 20. %% This obituary reflects the life of this humble, sweet, and generous man well in noting primarily what he did for other people.
- Anonymous. "'Clin d'oeil' avec Queneau et Tardieu." Paris-Normandie (Rouen), an. \* #12212 (10 mai 1984), p. 6. %% This article announces a presentation of some of Les Exercices de style along with some Tardieu selections.
- Anonymous. "Cocktail existentialiste." France et monde (Paris), an. \* #6 (23 mars 1946), pp. 19-20. %% Queneau is at a cocktail party, has had a few drinks, and is talking to a young woman.
- Anonymous. "La Colère de Michel Deguy." Quinzaine littéraire (Paris), vol. \* #505 (15 mars 1988), p. 4. %% The author resumes and reviews Deguy's Le Comité, the story of his work at Gallimard and why he left them.
- Anonymous. "Les Collaborateurs de La Critique sociale." In Boris Souvarine et "La Critique sociale". Ed. Anne Roche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 239-250. %% This names the collaborators and summarizes their work well.
- Anonymous. "La Collection Raymond Queneau est arrivée, par camion, à la bibliothèque communale." Le Courrier (Verviers), an. 73 #133 (9 juin 1977), p. 4. %% The author expands on the title, but not much..
- Anonymous. "The 'Collège de 'Pataphysique' and the Oulipo." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 48-50. %% This is a 'pataphysical description of the Oulipo apparently written by its members. It originally appeared in Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]).
- Anonymous. "Colloque international 'Raymond Queneau et les spectacles'." Luxemburger Wort (Luxembourg), an. 153 #229 (3 oktober 2000), p. 6. %% The author describes the imminent symposium to be held in Mersch and Paul Souffrin's exposition, "Queneau à l'affiche."
- Anonymous. "Colloque Queneau? Que si!" Républicain lorrain (Metz), an. 77 #248 (18 octobre 1996), "Journal de Thionville," p. 4. %% The author announces the Thionville symposium of october 1997.
- Anonymous. "Colloque Raymond Queneau." Femmes d'aujourd'hui (Bruxelles), an. \* #34

- août 1984), p. 5. %% The author simply announces and describes the coming colloquium in Verviers.
- Anonymous. "Colloque: Raymond Queneau lecteur." La Montagne (Limoges), an. \* #\* (18 décembre 1991), p. 6. %% The author describes the "Raymond Queneau lecteur" colloquium in Limoges.
- Anonymous. "Colloque sur R. Queneau. Ce que livrent ses livres..." Echo du Centre (Limoges), an. 49 #14583 (19 décembre 1991), p. 2. %% The authors gives some details about the contents of the "Raymond Queneau, lecteur" conference that had taken place in Limoges on the two previous days. The article includes a photo of Florence Géhéniau and Georges-Emmanuel Clancier.
- Anonymous. "Colloques." Magazine littéraire (Paris), vol. \* #248 (décembre 1987), p. 4. %% This very short note is hidden among a list of "colloques" and announces the second colloquium in Limoges for the 16th and 17th of december.
- Anonymous. "Le Comité national des écrivains a décidé de son avenir." Les Lettres françaises (Paris), an. 6 #95 (15 février 1946), p. 2. %% The CNE held a meeting to restructure itself, and Queneau was chosen as one of the 17 members of the new executive committee.
- Anonymous. "Comme il vous plaira Raymond Queneau." Le Figaro (Paris), an. 139 #6558 (29 septembre 1965), p. 27. %% The author gives the list of items which Queneau chose to be aired during a special radio program on France-Culture in the "Comme il vous plaira" series. Cf. Claude Debon, "Raymond Queneau et la chanson"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 98.
- Anonymous. "Comme il vous plaira: Raymond Queneau." La Semaine Radio ( ), an. # (2 octobre 1965), p. . %% This is an entry in a radio guide and gives a rather complete listing of the people involved in the show.
- Anonymous. "Comme il vous plaira, Raymond Queneau." Cahiers littéraires de l'ORTF (Paris), vol. \* #\* (3 octobre 1965). %% Queneau chose the texts and music for the ten hours allotted to him, and the only texts of his own that he seems to have included would be in the songs. The "Cahier" includes Roger Pillaudin's interview, "Gros Plan sur Raymond Queneau," but this doesn't seem to have been broadcast as part of the program. Cf. Claude Rameil, La TSF de Raymond Queneau, pp. 144-157.
- Anonymous. "Comment ils ont voté." Aux Ecoutes (Paris), an. 33 #1391 (23 mars 1951), p. 24. %% This is simply a listing of the votes which finally lead Queneau to his seat among the Goncourts.
- Anonymous. "Un Concours." Amis de Valentin Brû #16-17 (septembre 1981), p. 53. %% Queneau asked a question, as part of a literary contest, concerning the author-character relation; the author of this article also provides the winning answer, by a certain M. Chaton, and Queneau's comment on that answer. This is a reprint from Amis de Valentin Brû #5 (8 septembre 1978). Cf. Bernard Pivot, "Quand le nouveau roman demande qu'on l'éclaire sur ses obscurités."
- Anonymous. "Concours de la nouvelle." Le Jazz Hot (Paris), an. 14 #27 (novembre 1948), p. 22. %% The author thanks Queneau for heading a jury for this magazine.
- Anonymous. "Conduit par le père de Zazie et par le père des Drageurs voici Un Couple sur le chemin de l'infidélité." Cinéma (Paris), an. 28 #1373 (29 novembre 1960), pp. 14-15. %% The author doesn't really do much more than mention Queneau's participation in "Un

Couple."

- Anonymous. "Congrès à Londres de la science-fiction." France-soir (Paris), an. \* #4080 (7 septembre 1957), p. 6. %% The author announces the 15th World Congress of Science Fiction, to be held in London september 9-15. Queneau would be the president, and Vian would be present. Cf. Anonymous, "Echos et nouvelles" (octobre 1957).
- Anonymous. "Constraints to Come." Times Literary Supplement (London), vol. \* #3736 (12 octobre 1973), p. 1256. %% This review of the Oulipo's La Littérature potentielle gives a short but intelligent summary/critique of the Oulipo and its work.
- Anonymous. "Un Conte à votre façon." Trousse-Livres (Paris), vol. \* #55 (décembre 1984), pp. 14-16. %% This is a student's story based on Queneau's work of the same name.
- Anonymous. "Des Contes à la façon de Raymond Queneau." LIRE (Paris), an. 7 #78 (février 1982), pp. 44-46. %% This includes a copy of the text of "Un Conte à votre façon" and "Quelques Remarques sommaires relatives aux propriétés aérodynamiques de l'addition."
- Anonymous. "Contraste." Les Nouvelles littéraires (Paris), an. \* #1737 (15 décembre 1960), p. 4. %% This is a "bon mot" of Queneau: the poor pretend to have had rich ancestors and vice versa.
- Anonymous. "Ce Corps 'qu'académique on nomme'..." Libération (Paris), an. 6 #1690 (14 février 1950), p. 2. %% The Académie française had deleted some words from the new edition of their dictionary, and the author is citing some responses. "'Plus l'Académie supprimera de mots, mieux elle remplira sa tâche historique' a jubilé Raymond Queneau."
- Anonymous. "Couleur." Les Nouvelles littéraires (Paris), an. \* #1151 (22 septembre 1949), p. 4. %% The author reports an anecdote supposedly relayed by Queneau: "Elsa Maxwell, la célèbre journaliste américaine, faisait visiter la Grèce à lady Meadl, qui, à 80 ans, est la doyenne des arbitres de l'élégance. Elles arrivent toutes les deux devant le Parthenon. 'Comme c'est joli, ce marbre, s'écrie lady Meadl. Juste la couleur de ma robe: le beige rosé.'" The same story is in Anonymous, "Savez-vous que: "; Carmen Tessier, "Les Potins de la commère."
- Anonymous. "Country Fever." Times Literary Supplement (London), an. 67 #3472 (12 septembre 1968), p. 1022. %% This review of Battre la campagne in the French original is brief but successfully situates the thought Queneau showed in this collection.
- Anonymous. "Couronnes de l'humour noir." Le Figaro littéraire (Paris), an. 14 #707 (7 novembre 1959), p. 6. %% The author is not pleased that Queneau should have received the Xavier Forneret prize for the totality of his work. He cites the passage from Bernard-G. Landry's Aide-mémoire pour Cécile which touches Queneau.
- Anonymous. "Le Courrier des lettres." Résistance de l'Ouest (Nantes), an. 11 #3506 (21 février 1956), p. 6. %% The author gives a fairly good presentation of Pour une bibliothèque idéale and mentions the fact that the first volume of the L'Encyclopédie de la Pléiade is appearing.
- Anonymous. "Le Courrier des Sept." Aujourd'hui (Paris), an. \* #528 (11 avril 1942), p. 2. %% The author gives a merely pleasant and superficial review of Les Temps mêlés.
- Anonymous. "Le Courrier des Sept." Aujourd'hui (Paris), an. \* #925 (26 juillet 1943), p. 2. %% This author presents Les Ziaux in a most positive manner and even manages to invoke mathematics and the name of Lewis Carroll.
- Anonymous. "Cette Cover girl... ..est l'oncle de 'Zazie'." Paris-press (Paris), an. \* #4765 (7 avril 1960), p. 12. %% This is a brief presentation of Carla Marlier, who played Gabriel's

spouse in the screen version of Zazie dans le métro.

Anonymous. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia impossibile. Forum for Modern Language Studies (Oxford), vol. 39 #4 (october 2003), pp. 471-472.

%% While the author primarily summarizes the contents and approach of Ferraro's work, the presentation is of some interest for what it highlights.

Anonymous. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Mercure de France (Paris), an. \* #301 (= #1010) (1<sup>ier</sup> octobre 1947), p. 361.

Anonymous. CR of Alexandre Kojève's Introduction to the Reading of Hegel. Ethics (Chicago), vol. 80 #3 (april 1970), p. 248. %% The author names exactly which pages of the original work Bloom chose to translate into English and regrets that he did not translate the entire work.

Anonymous. CR of Barbara Wright's translation of Pierrot mon ami. Kirkus Reviews (New York), vol. 56 #4, pt. 1 (15 february 1988), pp. 235-236. %% This review is limited almost exclusively to a brief synopsis of the plot.

Anonymous. CR of Barbara Wright's translation of The Blue Flowers. Kirkus Reviews (New York), vol. 35 #3 (1 february 1967), p. 159. %% This brief review gives some background on Queneau and then a very sketchy view of the novel.

Anonymous. CR of Barbara Wright's translation of The Blue Flowers. Washington Post (Washington, DC), an. 108 #207 (30 june 1985), "Book World," p. 12. %% This short review is positive but does little more than summarize the plot and compare the "meaning" of the work to Italo Calvino's If on a Winter's Night a Traveler.

Anonymous. CR of Barbara Wright's translation of The Flight of Icarus. Choice (Marion, Ohio), vol. 11 #4 (june 1974), p. 607. %% The author looks more at the difficulty of translation than at the nature of the novel in this brief review.

Anonymous. CR of Barbara Wright's translation of The Last Days. Kirkus Reviews (New York), vol. 58 #15 (1 august 1990), p. 1036. %% The author concentrates on summarizing the novel.

Anonymous. CR of Barbara Wright's translation of The Sunday of Life. Booklist (Chicago), vol. 73 #14 (15 march 1977), p. 1069. %% It would be hard to write a shorter review, but the author does manage to say a number of things.

Anonymous. CR of Barbara Wright's translation of The Sunday of Life. Kirkus Reviews (New

York), vol. 45 #3, pt. 2 (1 february 1977), p. 118. %% The author of this review has absolutely no idea of what Queneau's novel is about.

Anonymous. CR of Barbara Wright's translation of We Always Treat Women Too Well. Choice (Chicago), vol. 19 #4 (december 1981), p. 510. %% The author combines a summary of the plot and a glimpse of the real direction of the book in this limited review.

Anonymous. CR of Barbara Wright's translation of We Always Treat Women Too Well. Kirkus Reviews (New York), vol. 49 #14 (15 july 1981), p. 898. %% The author of this belittling review can almost be heard sniffing his/her disdain.

Anonymous. CR of Barbara Wright's translation of Zazie. Kirkus Reviews (New York), vol. 28 #17 (1 september 1960), p. 772. %% This positive but brief review stresses the events in the novel.

Anonymous. CR of Barbara Wright's translation of Zazie. Virginia Quarterly Review (Charlottesville, Virginia), vol. 37 #4 (autumn 1961), p. cxx. %% The author differs from

giving the usual review in pointing to the influence of James Joyce and to a similarity to the works of Flannery O'Connor.

Anonymous. CR of Barbara Wright's translation of Zazie. Observer (London), vol. \* #9122 (8

may 1966), p. 22. %% Trivial.

Anonymous. CR of Barbara Wright's translation of Zazie in the Metro. Washington Post (Wa-

shington, DC), an. 106 #134 (8 may 1983), "Book World," p. 20. %% Brief, simple, but relatively accurate.

Anonymous. CR of Bâtons, chiffres et lettres. Bulletin critique du livre français (Paris), vol. 6 #2 (février 1951), p. 106. %% This summary is not profound but it is positive.

Anonymous. CR of Bâtons, chiffres et lettres. Les Livres (Paris), vol. \* #3 (mars 1966), p. 12. %% This concerns the 1965 edition. The author concentrates on the contents, but the few words of analysis are positive.

Anonymous. CR of Betty Askwith's translation of A Hard Winter. In Forthcoming and Recent

Books. London: John Lehmann, 1947, p. 17. %% This publication is a catalogue of Lehmann's offerings, and the blurb is actually rather good.

Anonymous. CR of Bords. Bulletin critique du livre français (Paris), vol. 19 #1 (= #217) (janvier 1964), p. 24. %% The author just describes the contents, although in some detail.

Anonymous. CR of Carol Sanders' translation of Odile. Kirkus Reviews (New York), vol. 56 #20 (15 october 1988), p. 1490. %% The author's interpretation of the novel is rather interesting.

Anonymous. CR of Chêne et chien suivi de Petite Cosmogonie portative (édition revue et corrigée) et de Le Chant du styrène. Bulletin critique du livre français (Paris), vol. \* #290 (1<sup>er</sup> février 1970), p. 110. %% The author can't really say much about such disparate works in such a restrained piece.

Anonymous. CR of Chris Andrews' Poetry and Cosmogony: Science in the Writing of Queneau and Ponge. Revue d'histoire littéraire de la France (Paris), an. 104 #1 (janvier-mars 2004), pp. 236-237. %% The author describes Andrews' basic approach but regrets that he had not turned to phenomenology to support his ideas.

Anonymous. CR of Courir les rues. Humanisme (Paris), vol. \* #67 (mars-avril 1967), p. 75. %% This is a very modest but positive review.

Anonymous. CR of Courir les rues. Bulletin critique du livre français (Paris), vol. 22 #6 (= #258) (juin 1967), pp. 491-492. %% This review is pleasant but shallow.

Anonymous. CR of Defontenay's Star ou Psi de Cassiopée. Bulletin critique du livre français (Paris), vol. \* #319 (juillet 1972), p. 892. %% In a review which concentrates on the novel itself, the author just mentions Queneau's discovery of the novel in the Bibliothèque nationale. Cf. Noël Arnaud, "Les Jargons"; Queneau, "Defontenay"; Anthony Zielonka, "Defontenay's Star as Poetic and Philosophical Science Fiction."