

- Cortot, Jean. "Notre Inhabilité fatale." Sud (Marseille), an. 11 #39-40 (\* 1981), pp. 160-169. %% Cortot presents "notes de lecture" on André Frénaud's book of this name. He mentions and cites Queneau on pages 161 and 167.
- Corvin, Michel, ed. Petite Folie collective. Ill. Copi. Paris: Tchou, 1966. %% This is only a collection of one- or two-sentence statements on various topics from a number of surrealist authors without their sources being indicated. Queneau is cited on pp. 123, 144, 147-148, 150, 153, 157, 162, and 196. Cf. Anonymous, "Perles."
- Cosem, Michel. "Les Elèves et la poésie contemporaine." Cahiers de poèmes (Paris), vol. \* #8 (\* 1972), pp. 22-27. %% Cosem presents the results of a survey which showed that students in the "premier cycle" knew and liked Queneau better than those in the "second cycle." A note says that this was a "communication faite lors du colloque 'L'Enfant et la poésie' les 28-30 mai 1971 à Nice."
- Cosem, Michel, ed. Le Pouvoir de la poésie. Groupe français d'éducation nouvelle. Tournai: Casterman, 1978. %% This book is primarily a discussion of the teaching of poetry to children in the schools, and Queneau, although often cited, is only used as an example.
- Cosima, Renée. "Poèmes dits par Renée Cosima." "Illustration musicale" by Patrice Sciortino. 33 rpm LP record. Vera MVC 7016. %% Cosima recites Queneau's "Il pleut" along with 14 other poems by Rictus, Prévert, Frédérique, and others.
- Cosma, Edgar. "Mots et sons: 'à trois voix'." Suite vocale pour chœur à voix égales. Collection "A coeur joie," #96. Lyon: Editions à coeur joie, 1981. %% This includes Si tu t'imagines: "Un Enfant a dit," "Saint-Ouen's blues," "Calme est l'arbre," and "Bien placés, bien choisis." The OCLC indicates that it is for 3-part women's unaccompanied voices.
- Costa, Noémie. "Dal Comico al serio, itinerario di un viaggio nel Le Dimanche de la vie." Directress Anne-Marie Jaton. Tesi di laurea in Lingua e Letteratura Francese. Pisa: Università degli Studi di Pisa (Facoltà di Lettere e Filosofia), 2003. %% Costa takes her title seriously, moving from a chapter on the novel's structure ("un anti-romanzo," "una struttura circolare"), through a chapter on the characters ("le 'creature' di Queneau," "i personaggi di Dimanche," "gli oggetti"), through one on philosophical time, one on space and travel ("il viaggio," "dalla provincia alla città," "i luoghi prediletti," "i mezzi di trasporto"), and finally arrives at the comic ("per una definizione del comico," "il comico di situazioni," "il comico di carattere," "l'umorismo," and "il comico di lingua"). It would be difficult to center her primary concern more clearly than that.
- Costa, Stefano. CR of Derek Schilling's "Queneau Porte Chaillot: Le Savoir périphérique dans Pierrot mon ami." Studi francesi (Torino), an. 46 #1 (= #136) (gennaio-aprile 2001), pp. 277-278. %% Costa has a very nice brief summary and evaluation of Schilling's article.
- Costermans, Jean. Psychologie du langage. Collection "Psychologie et sciences humaines," #90. Bruxelles: Pierre Mardaga, 1980. %% Costermans examines "l'articulation du discours" and "l'intégration sémantique" using Exercices de style: "Récit" as his referent model (pp. 196-219).
- Cotyron, Basil. Cf. Queneau, Exercices de style.
- de Coudekerque-Lambrecht, André. Cf. Alex André, Ils en racontent de drôles.
- Couffon, Claude. "Un Spectacle Queneau." Lettres françaises (Paris), an. \* #1117 (3 février 1966), p. 19. %% Couffon interviews Eve Griliquez in regard to her upcoming Queneau show at the Gaité-Montparnasse theater.

- Couffon, Claude. "Un Spectacle Queneau." Lettres françaises (Paris), an. \* #1120 (24 février 1966), p. 16. %% Couffon presents the Eve Griliquez Queneau show at the Gaité-Montparnasse.
- Coulet, Henri, and Rose Fortassié, ed. "Raymond Queneau." In their Idées sur le roman. Paris: Larousse, 1992, pp. 379-382. %% The editors give a short introduction before reprinting almost all of conversation 4 from Entretiens avec Georges Charbonnier.
- Couliou, Michel. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, p. 206.
- Counillon, J.-F. "Bibliothèque tournante." Centre-Presse (Nevers), an. 2 #73 (14 janvier 1949), p. 3. %% Counillon very much likes Saint-Glinglin, but he doesn't think that it has any hidden structure or meaning.
- Cournot, Michel. "L'Autobus de Napoléon." Le Monde (Paris), an. 45 #13507 (2 juillet 1988), p. 19. %% Cournot reviews the offerings of five small theaters, including the Théâtre de l'Oeuvre, which was featuring Les Exercices de style.
- Cournot, Michel. "L'Enfer, c'est les autres. Quarante-six ans après sa création, c'est Albert Camus qui devait jouer 'Huis clos'." Le Monde (Paris), an. 47 #14078 (3 mai 1990), "Arts - Spectacles," pp. 38-39. %% Cournot details the creation of Sartre's "Huis Clos," off-handedly mentioning that in order to fill the evening's bill "Sartre avait prévu de demander à Raymond Queneau une oeuvre de complément."
- Cournot, Michel. "'Exercices de style' d'après Raymond Queneau." Le Monde (Paris), an. 37 #11085 (20 septembre 1980), p. 25. %% Cournot is effusively positive about the Seiler presentation of Les Exercices de style.
- Cournot, Michel. "Loin de Rueil au T.N.P." L'Express (Paris), vol. \* #543 (9 novembre 1961), pp. 28-29. %% Cournot's review seems to say that Queneau was less than happy with Pillaudin's adaptation of his novel.
- Cournot, Michel. "Que se disent donc les ombres?" Nouvel Observateur (Paris), vol. \* #1145 (17 octobre 1986), p. 19. %% Cournot announces the Studio 43 film festival consecrated to Queneau but spends most of his article praising Queneau's contributions to "Monsieur Ripois."
- Cournot, Michel. "Queneau s'en va-t-en guerre." Le Nouvel Observateur (Paris), vol. \* #1126 (6 juin 1986), pp. 90-91. %% Cournot's review of Queneau's Journal 1939-1940 is fairly good but unexceptional.
- Courrière, Yves. Jacques Prévert en vérité. Paris: Gallimard, 2000. %% Courrière names Queneau often but never with any real substance.
- Courrière, Yves. Roger Vailland, ou un libertin au regard froid. Paris: Plon, 1991. %% Courrière merely mentions Queneau, primarily in lists, on pp. 123, 124, 487, 556, 741, and 866.
- Cousseau, Louis. "Loin de Rueil (au T.N.P.)." Canard enchaîné (Paris), an. 42 #2143 (15 novembre 1961), p. 6. %% Cousseau is one of the few to have liked this production.
- Coussy, Denise. "Deux Romanciers Yoruba: Amos Tutuola et Wole Soyinka." L'Afrique littéraire (Sceaux), vol. \* #67 (1<sup>er</sup> trimestre 1983), pp. 111-132. %% Coussy says (p. 113) that when L'Ivrogne dans la brousse was published, the Parisian intelligentsia preferred to think that Queneau had himself written the book under a pseudonym instead of accepting that a Nigerian literature of such quality could actually exist.
- Couturier, Maurice. "Introduction." In Lolita by Vladimir Nabokov. Collection "Folio," #3532. Paris: Gallimard, 2001, pp. 9-19. %% Couturier indicates that Queneau encou-

aged Gallimard to publish a French translation of Lolita and that the translator actually chosen when Olympia Press decided to publish the work was Eric Kahane, the brother of Maurice Girodias.

- Couty, Daniel. Cf. Jean-Pierre de Beaumarchais and Daniel Couty, ed., Anthologie des littératures de langue française and Dictionnaire des oeuvres littéraires de langue française; Jean-Marc Rodrigues, "Raymond Queneau (1903-1976)"; Nadine Vasseur, "Queneau, Raymond (1903-1976)."
- Covadonga López, Alonso, and Eugenio de Vicente. "Isotopía y análisis textual." In Teoría semiótica: Lenguajes y textos hispánicos. Ed. Miguel Angel Garrido Gallardo. Madrid: Consejo superior de investigaciones científicas, 1984, pp. 463-471. %% The authors take a few examples of phonetic change/progression from Zazie dans le métro (on pp. 463-465).
- Craig, George. "The Accosters' Last Stand." Times Literary Supplement (London), vol. \* #4064 (20 february 1981), p. 186. %% Craig's look at Barbara Wright's translation of We Always Treat Women Too Well is far better than this sort of review usually manages to be and offers some worthwhile considerations.
- Craig, George. "Playful and 'sérieux'." Times Literary Supplement (London), vol. \* #4626 (29 november 1991), p. 23. %% Craig offers a rather thoughtful review of Barbara Wright's translation of The Last Days and Carol Sanders' translation of Odile.
- Craig, George. "Reading Mallarmé." Modern Language Review (Belfast), vol. 78 #3 (july 1983), pp. 559-572. %% Craig just mentions Queneau's "La Redondance chez Mallarmé" (sic) on p. 570.
- Craig, Homer V. "Current Papers and Books." Mathematics Magazine (Washington, DC), vol. 22 #3 (january-february 1949), pp. 157-158. %% Craig just mentions Queneau as one of the authors included in François Le Lionnais' "Les Grands Courants de la pensée mathématique"; this is in regard to Queneau's "La Place des mathématiques dans la classification des sciences."
- Cranston, Mechthild. "Jürgen Pauls: 'Les Fleurs bleues' von Raymond Queneau: Eine Analyse des Romans unter besonderer Berücksichtigung der Symbolik." French Review (Champaign, Illinois), vol. 49 #1 (october 1975), pp. 135-136. %% This is just a review of Pauls' work.
- Creagh, Patrick. Cf. Italo Calvino, "Cybernetics and Ghosts" and The Literature Machine.
- Crespi, Jean. "Raymond Queneau: Romans à entendre et à voir." 2 vol. Directeur Jacques Neefs. Thèse de doctorat. Paris: Université de Paris VIII (Vincennes), 2001. %% Crespi seems to consider the poetic nature of the language which Queneau used in writing his novels.
- Cressard, Armelle. "Massin ou l'amour de la lettre." Le Monde (Paris), an. 47 #14231 (28 octobre 1990), "Radio - Télévision," p. 25. %% Cressard mentions Queneau twice in this prelude to a radio presentation.
- Criel, Gaston. Swing. Préf. Jean Cocteau and Charles Delaunay. Paris: Editions universitaires françaises, 1948. %% Queneau has three lines on the dust cover (deuxième rabat de couverture): "SWING: présence africaine, présence américaine. Mais jusqu'à maintenant absence européenne. Mais voici Delaunay, Panassié, Vian, Criel."

- Criticus. "Criticus dissèque Queneau." Aux Ecoutes (Paris), an. 41 #1813 (17 avril 1959), p. 40. %% Criticus finds that Zazie dans le métro has certain attractions but thinks that Queneau could have done better.
- Criticus. "Raymond Queneau." In his Jeunes Gloires. Vol. 2 of Le Style au microscope. Paris: Calmann-Lévy, 1951, pp. 179-94. %% This is rather general and not very good. The "Scorpion" reference (p. 179) is to the Journal intime de Sally Mara and On est toujours trop bon avec les femmes. "Criticus" is probably the pseudonym of Marcel Berger. Cf. Anonymous, "Raymond Queneau jugé par Criticus"; Maurice Nadeau, CR of Le Dimanche de la vie and "Ecrivains, sachez écrire!"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 30.
- Criton, Michel. "Les Suites de Queneau." Tangente (Argenteuil), vol. \* #43 (mai-juin 1995), pp. 4-7. %% After a brief introduction, Criton explains the "suites additives" (cf. Queneau, "Sur les suites s-additives"). He points out that they had already been described, more or less, by Ulam, Leonard Dickson, and Alfred Stöhr in 1934.
- Crochet, Monique Y. "La Création lexicale dans Une Rose pour Morrison de Christiane Rochefort." Modern Philology (Chicago), vol. 83 #4 (may 1986), pp. 379-394. %% There is a mere mention of Queneau here and there.
- Crochet, Monique. "Entretien avec Christiane Rochefort." French Review (Champaign, Illinois), vol. 54 #3 (february 1981), pp. 428-435. %% Rochefort says (p. 430) that Queneau and Vian are about the only French authors that she likes.
- Croci, Giovanni, SJ. CR of Pierrot amico mio. Letture (Milano), an. 2 #7 (giugno 1947), p. 198. %% Father Croci takes a rather non-committal stance.
- Crohm\_Iniceanu, Ovid S. Cf. Ion Caraion and Ovid S. Crohm\_Iniceanu, ed., Antologia poeziei franceze de la Rimbaud pîn azi.
- Croizier, Hélène. "Le Traitement de l'histoire dans Les Fleurs bleues de Raymond Queneau et Le Baron perché d'Italo Calvino." TER de lettres. Bordeaux: 1997.
- Crombie, John. "Traduire Queneau: One Hundred Million Million Poems égalent-ils Cent Mille Milliards de poèmes?" Trousse-Livres (Paris), vol. \* #55 (décembre 1984), pp. 23-25. %% Crombie discusses his translation of Queneau's work into English.
- Crombie, John. Cf. Miles Kington, "Versed in Paste-up Poetry"; Janet Zweig, "Ars Combinatoria and the Book"; Queneau, One Hundred Million Million Poems, "Publicitaire," and Yours for the Telling.
- Crosland, Margaret. Cf. Pierre Seghers, "Letter from Paris."
- Crosnier, Elise. CR of Les Exercices de style. Journal d'Alger (Alger), an. 2 #398 (24 décembre 1947), p. 4. %% The author gives a most ordinary review of Queneau's work.
- Crossley, James. CR of Marc Lowenthal's translation of Contes et propos. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 21 #1 (spring 2001), pp. 194-195. %% Crossley reviews the work entitled Stories and Remarks well but not very deeply.
- Crouzet, Michel. Cf. Jean Bessière, "Espace et ubiquité romanesque chez Queneau."
- Crowder, Richard Randolph. "Raymond Queneau, Thinker and Novelist: An Introduction, with Translation, to Bâtons, chiffres et lettres." PhD at Northwestern University (Evanston, Illinois), 1983. Dissertation Abstracts International, vol. 44 #9 (march 1984), p. 2763-A. %% The body of the dissertation is only a translation of the 1965 edition of

Bâtons, chiffres et lettres.

- Crowder, Richard R. Cf. Queneau, Raymond. "Preface."
- Crowther, Bosley. "Screen: Dadaism on Film. 'Zazie,' French Import, Opens at the Paris." New York Times (New York), vol. 111 #37922 (21 november 1961), p. 45. %% Crowther describes much of the contents of the Zazie film but looks down his nose at Malle's efforts.
- Crowther, Bosley. "Sterile Farce." New York Times (New York), vol. 111 #37927 (26 november 1961), section 2, p. 1. %% Crowther pooh-poohs the film version of Zazie dans le métro, pompously pontificating in purple prose. Cf. James Stoller, "Zazie dans le métro."
- Crowther, Kitty. Cf. Queneau, Courir les rues: "Zoo familial."
- Cruickshank, John. CR of Barbara Wright's translation of Between Blue and Blue. French Studies (Oxford, England), vol. 27 #1 (january 1973), pp. 101-104. %% Cruickshank is brief, positive, and pointed in his reference to the 1971 Methuen edition (pp. 103-104).
- Cruickshank, John. CR of Christopher Shorley's Queneau's Fiction. French Studies (Oxford, England), vol. 40 #2 (april 1986), p. 236. %% Cruickshank's review is a very nice little summary not only of Shorley's work but also of some problems with Queneau's...
- Cruickshank, John. CR of Richard Cobb's Raymond Queneau. French Studies (Oxford, England), vol. 31 #3 (july 1977), pp. 363-364. %% Cruickshank is quite positive in his presentation of this printing of Cobb's 1976 Zaharoff lecture.
- Cruickshank, John. CR of Walter Redfern's Queneau: "Zazie dans le métro". French Studies (Oxford, England), vol. 35 #4 (october 1981), pp. 483-484. %% Cruickshank's few words are quite positive.
- Cruickshank, John. Cf. Martin Esslin, "Raymond Queneau"; Queneau, Pierrot mon ami: Extract.
- Crumplin, Colin. Hommage à Queneau. England: Anthony Stokes Limited, 1977. %% Crumplin says, in a brief introduction, that he has imitated Queneau's method of work on the Exercices de style in producing these hundred sketches of a cup over a number of years.
- Cubic, Irène Monique Harlek. Cf. Queneau, Zazie no metró.
- Culler, Jonathan D. Structuralist Poetics. London: Routledge & Kegan Paul, 1975. %% A passage on p. 157 barely mentions the Exercices de style.
- Culpan, Mary. "A Reading of Pierrot mon ami." Master's thesis. Director Madeleine Renouard. London: Birkbeck College (University of London), 1985. %% Culpan covers the material well but without flair.
- Cummings, Richard J. Cf. Florence Elaine Rechsteiner, "Fallen Worlds and Artificial Temples:  
A Textual Analysis of Queneau's Les Derniers Jours."
- Curatalo, Bruno. Cf. Jacques Poirier, "Zizanie dans l'ego: Queneau, philosophe et voyou."
- Curtay, Jean-Paul. La Poésie lettriste. Paris: Seghers, 1974. %% Curtay tells (p. 12) of Queneau reading Isou's book (Introduction à une nouvelle poésie et à une nouvelle musique) and cites (p. 319) the words concerning Queneau from Gabriel Pomerand's article.
- Curtis, Sarah. "New Fiction." The Times (London), vol. \* #56855 (2 february 1967), p. 16. %% In the few words she gives to Barbara Wright's translation of Between Blue and Blue, among the works of other authors, Curtis is positive but puzzled and concentrates on nar-rating the plot.

- Curtiss, Thomas Quinn. "Catching Up on Worthy Paris Movies." International Herald Tribune (Paris), an. \* #27539 (31 july 1971), p. 7. %% Curtiss depicts the On est toujours trop bon avec les femmes film rather positively, saying that "its laughter is crude and low but often contagious."
- Curtiss, Thomas Quinn. "Clément: A Miscast Director." International Herald Tribune (Paris), an. \* #27496 (11 june 1971), p. 7. %% The author describes the On est toujours trop bon avec les femmes film, finding it "singularly dirty and occasionally quite funny" but generally liking it.
- Curtiss, Thomas Quinn. "Picasso's 'Desire' Gets to the Stage and Keeps It Ajump." International Herald Tribune (Paris), an. \* #\* (22-23 july 1967), p. 6. %% Curtiss describes the problems involved in getting Picasso's play staged just outside of St-Tropez. Cf. Geneviève Breerette, "Jean-Jacques Lebel, artiste et écrivain."
- Curtiss, Thomas Quinn. "Raymond Queneau's Exercises in Style." International Herald Tribune (Paris), an. \* #\* (21-22 march 1981), pp. 7-8. %% Curtiss is very enthusiastic about Wright's Exercises in Style and even praises at some length the Jacques Seiler production in Paris.
- Curtiss, Thomas Quinn. "Two Small Breakers in the New Wave." International Herald Tribune (Paris), an. \* #\* (2 november 1960), p. 5. %% Curtiss sees the difference between the strengths and the weaknesses of Zazie dans le métro in the film version.
- Curtius, Ernst Robert. Cf. Klaus Ley, "Raymond Queneau."
- Cutler, Anne. "La Leçon des lapsus." La Recherche (Paris), vol. 11 #112 (juin 1980), pp. 686-692. %% Although this is an interesting article on slips of the tongue, the only mention of Queneau is in the teaser. The article has almost no mention of literature at all.
- Czarny, Norbert. "Bonne Humeur et insolence." Quinzaine littéraire (Paris), vol. \* #9378 (16-31 janvier 2007), pp. 16-17. %% Czarny presents rather than reviews the third volume of Les Oeuvres complètes de Raymond Queneau (the second volume containing the novels).
- Czarny, Norbert. "Fleur bleue et chiendent." Quinzaine littéraire (Paris), vol. \* #833 (16 juin 2002), pp. 5-6. %% Czarny takes the instance of the publication of four new Queneau works (the second volume of Les Oeuvres complètes de Raymond Queneau, Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX<sup>e</sup> siècle, Anne-Isabelle Que-neau's Album Raymond Queneau, and Michel Lécureur's biography of Queneau) to write a rather nice essay on Queneau.
- Czarny, Norbert. "Il était perdu dans vos pensées." Quinzaine littéraire (Paris), vol. \* #810 (16 juin 2002), pp. 7-8. %% Czarny considers two Marcel Aymé works and just barely touches on the relationship between Aymé and Queneau.
- Czarny, Norbert. Cf. Bertrand Tassou, "Raymond Queneau et Marcel Aymé, correspondances."
- D. "Raymond Queneau." La Flandre libérale (Gand), an. 77 #27 (27 janvier 1951), p. 3. %% This is a sort of review of Claude Roy's "Raymond Queneau" article in La Gazette des Lettres.
- D., B. "M. Merleau-Ponty a magistralement commencé son cours de philosophie." Le Monde (Paris), an. 10 #2482 (17 janvier 1953), p. 6. %% The author mentions that Queneau was

- present for this first lecture. The author was actually Bertrand Poirot-Delpech: cf. his "Cours inaugural de M. Merleau-Ponty."
- D., G. CR of Les Derniers Jours. Les Cahiers du Sud (Marseille), an. 23 vol. 15 #185 (juillet 1936), pp. 596-597. %% The author finds a "certain sympathy" for the characters and the author in spite of some aspects of the novel.
- D., G. CR of Pierrot mon ami. France socialiste (Paris), an. # (22 septembre 1942), p. %% The author is brief and positive.
- D., G. "Exercices... de style à Saint-Germain-des-Prés." Libération (Paris), an. 5 #1425 (9 avril 1949), p. 2. %% The author gives a very basic (but thoughtful) presentation of the Frères Jacques version of Les Exercices de style.
- D., G. "Queneau veut être le Diderot du XX<sup>ième</sup> siècle." L'Express (Paris), vol. \* #228 (10 février 1956), p. 11. %% The author gives only a very general description of L'Encyclopédie de la Pléiade.
- D., J.-M. CR of Les Exercices de style. Franc-tireur (Paris), an. 16 #3881 (17 janvier 1957), p. 7. %% The author is especially appreciative of the edition published by the Club des libraires.
- D., J.-M. "Les Exercices de style: La Virtuosité." Populaire du Centre (Limoges), an. 85 #27 (1<sup>er</sup> février 1990), p. 7. %% The author gives a warm review to a show previously announced in Anonymous, "Les Exercices de style de Raymond Queneau." Cf. also P. J., "La Limousine transformée en autobus"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testa moltiplicato."
- D., R. "Poésie, photo, dessin et musique à l'assaut du 'Petit Paris'." Libération (Paris), an. 11 #3176 (23 novembre 1954), p. 2. %% The author just notes the appearance of the Yves Robert - Frères Jacques recording of Les Exercices de style.
- D.-W., L. "Les Dimanches de la vie (sic)." Pourquoi pas? (Bruxelles), an. 42 #1738 (21 mars 1952), p. 850. %% The author gives a short summary of the novel.
- D'Oria, Domenico. "Lipogrammi: Disparizioni/Apparizioni." In Attenzione al potenziale. Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 77-84. %% D'Oria treats of the lipogram, and especially how Perec used it in La Disparition.
- D'Oria, Domenico. "L'Oulipo en italien." Il Traduttore letterario (Roma), an. 2 #3-4 (luglio-dicembre 1987), pp. 31-38. %% D'Oria reviews the Oulipo's 1973 work, La Littérature potentielle (Créations Re-Créations Récréations), mentioning that Ruggero Campagnoli and Yves Hersant had created an Italian version in 1985 [La Letteratura potenziale (Creazioni, ri-creazioni, ricreazioni)]. He concentrates on such techniques as the palindrome and the lipogram but also gives some examples of Italian oulipian texts.
- D'Ugo, Nicola. "Gli eroi e antieroi di Raymond Queneau." Controluce (Roma), an. 8 #11 (novembre 1999), p. 12. This is at <http://www.controluce.it/controluce/ann8nu11/glie.htm> %% This brief article first appeared in this local newspaper then in this online version. D'Ugo centers on the double protagonist of Les Fleurs bleues.
- Dachy, Marc. "Oulipo." La Relève (Bruxelles), an. 31 #43 (25 octobre 1975), pp. 12-13. %% Dachy details the presentation that seven members of the Oulipo gave during their visit to Bruxelles.
- Daeninckx, Didier. Lumière noire. Collection "Série noire," #2109. Paris: Gallimard, 1987. %% A detective visits another character in this novel who is in the process of preparing a mechanical display of Pierrot mon ami at the request of the city of Le Havre for a celebra-

tion of Queneau's 85th birthday (pp. 153-155).

Daeninckx, Didier. Cf. Bertrand Tassou, "Les Enfants de Raymond."

Dagen, Philippe. "La Chronique du XX<sup>e</sup> siècle dans les tableaux de Jean Héliou." Le Monde (Paris), an. 53 #16150 (28 décembre 1996), p. 18. %% A good part of Dagen's article is composed of citations from Héliou's Lettres d'Amérique and Dagen's comments on them.

Dagen, Philippe. CR of Queneau's Histoire d'un livre. Le Monde (Paris), an. 51 #15827 (16 décembre 1995), "Le Monde des livres," p. xi. %% Dagen presents the history of this work, to wit: in 1961 the painter François Arnal suggested to Queneau that he might create a story on the basis of the 52 sketches which Arnal was offering him. Queneau worked for three years on this text, which is a reflection on the act of writing, but at that time no publisher showed any interest. This, then, is the first publication of either the text or the art work.

Dagen, Philippe. "Une Leçon de fraternité et de morale sous l'Occupation." Le Monde (Paris), an. 54 #16658 (18 août 1998), p. 17. %% Dagen's article centers on what Daniel-Henry Kahnweiler underwent before and during the war, concentrating on the time he spent at Saint-Léonard-de-Noblat in the Limousin. The details concerning Queneau are of special interest.

Dahan, Albert. "Raymond Queneau et Armand Salacrou se réunissent..." France-soir (Paris), an. \* #4591 (29 avril 1959), p. 13. %% Dahan reports that Queneau and Salacrou got together to discuss an upcoming soccer match, with citations from both of them...

Dahan, Bernard. "De tu à vous." Amis de Valentin Brû #24-25 (décembre 1983), pp. 13-16. %% Dahan reflects on Queneau and Jean Héliou.

Dailleau, Sylviane, and Marcelle Gautrot. L'Écrit, le signe. Catalogue of the exhibition at the Centre Georges Pompidou, 23 octobre 1991 -- 20 janvier 1992. Pref. Michel Melot. Paris: Centre Georges Pompidou, 1991. %% Page 86 has a reproduction of one of Queneau's paintings, an untitled street scene showing a man, a woman, and a cyclist (1948).

Daix, Pierre. "D'un comique nommé Queneau." Les Lettres françaises (Paris), vol. \* #760 (12 février 1959), p. 7. %% Daix writes a lively presentation of Zazie dans le métro, but he really doesn't add much to our understanding or appreciation of the work.

Daix, Pierre. "Débuts dans la posterité." Les Lettres françaises (Paris), an. 14 #634 (30 août 1956), p. 2. %% Daix reviews five works, among which is Pour une bibliothèque idéale; he only gives it a few words.

Daix, Pierre. "Être moderne." Les Lettres françaises (Paris), an. 14 #627 (5 juillet 1956), pp. 1

and 3. %% Daix considers how the Encyclopédie de la Pléiade can help to keep us aware of how "modern" antiquity really was.

Daix, Pierre. "Peut-on écrire l'histoire de la littérature française?" Les Lettres françaises (Paris), an. \* #769 (16 avril 1959), p. 2. %% Daix offers a very careful and specific evaluation of the third volume of L'Histoire des littératures in the L'Encyclopédie de la Pléiade.

Daix, Pierre. "Raymond Queneau aneb \_vicení stylu." Trans. Bohumila Grögerová. Svetová Literatura (Praha), vol. \* #2 (\* 1965), pp. 60-62. %% This includes a translation into Czech (pp. 62-74) by Bohumila Grögerová and Josef Hirsal of (in order) Si tu t'imagines: Chêne et chien ("Je naquis" through "en se curant le nez"); Instant fatal: "Pour un art poétique" (5, 9, 11) and "Nocturne"; Les Ziaux: "Il pleut"; Instant fatal: "Quelqu'un," "Dans l'espace," "Si tu t'imagines," "Maigrir," and "Vieillir"; Les Ziaux: "Les Ziaux" and



"Calme est l'arbre"; Instant fatal: "Sans délire" and "Tant de sueur humaine"; Les Ziaux: "Sourde est la nuit" and "Chiens d'Asnières"; Instant fatal: "Lampes tarées" and "A d'autres"; and Les Ziaux: "Explication des métaphores."

Daix, Pierre. La Vie quotidienne des surréalistes: 1917-1932. Paris: Hachette, 1993. %%

Daix

presents long sections of "Recherches sur la sexualité" with some commentary (pp. 356-369) and later (pp. 379-389) deals with the events surrounding the fracture of the surrealist group.

Daix, Pierre. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 291.

Dallas, Lucy. CR of Marc Lowenthal's translation of Queneau's Contes et propos. Times Literary Supplement (London), an. \* #5107 (16 february 2001), p. 32. %% Dallas gives a very positive review, although she does point out a weakness in Lowenthal's notes.

Dällenbach, Lucien. "Les Formes littéraires. L'Oeuvre littéraire et sa mise en abyme." In Le Grand Atlas des littératures. Ed. Jacques Bersani. Pref. Jacques Bersani and Gilles Quinsat. Paris: Encyclopaedia Universalis, 1990, pp. 30-31. %% Dällenbach refers (p. 31) to Queneau's appearance at the end of his Les Enfants du Limon, where he "receives" the material which will permit him to write this very novel.

Dalmas, André. "Catéchisme du dimanche." Tribune des Nations (Paris), an. 19 #335

(21mars

1952), p. 6. %% Dalmas has chosen to review the man Queneau himself, only referring to his Le Dimanche de la vie incidentally, in a series of brief questions and answers. Pas mal.

Dalmas, André. "Pequenealogie." Tribune des Nations (Paris), an. 26 #691 (6 février 1959), p. 6. %% While giving the usual plot synopsis of Zazie dans le métro and referring to the unusual aspects of Queneau's use of language in that novel, Dalmas adds other elements and insights to give a most valuable review of Queneau's work.

Dam, René. "Au Comité National des Ecrivains des poètes se font entendre." Les Lettres françaises (Paris), an. 8 #197 (26 février 1948), p. 5. %% Dam names Queneau as one of the "aînés" before whom younger poets read at this reception.

Dam, René. "Chronique de grammaire." Contemporains (Paris), vol. \* #5 (août-septembre 1951), pp. 749-753. %% Dam considers the need for a renewal of French spelling, and he refers to Queneau's ideas rather often.

Dam, René. CR of Saint-Glinglin. Age nouveau (Paris), an. \* #33 (janvier 1949), pp. 100-101. %% Dam likes Saint-Glinglin but does not evaluate it.

Damase, Jean-Michel. "Queneau croqué par la 'Croqueuse'." Amis de Valentin Brû #36-37 (décembre 2004), pp. 33-38. %% Daniel Delbreil interviews Damase, who gives a detailed first-hand account of how it happened that Queneau had almost no role in the creation of the "Croqueuse de diamants" which Roland Petit actually produced on stage. At root, Damase lays the blame on a strong-willed and egocentric Zizi Jeanmaire and a weak Roland Petit.

Damase, Jean-Michel. Cf. Amis de Valentin Brû #8 (septembre 1979), emission #5. This con-

cerns Queneau's trip to America and his connection with the ballet "Croqueuse de diamants."

Dambre, Marc. Roger Nimier. Paris: Flammarion, 1989. %% Apparently Nimier did not like

- Queneau very much (pp. 203, 294, and 494).
- Dambre, Marc. Cf. Claude Debon, "Exercices de style de Raymond Queneau ou les genres dans tout leur éclat (de rire)."
- La Dame de Pique. "Broadway ... ou la rue du D<sup>r</sup> Potard." Les Lettres françaises (Paris), vol. 10 #307 (13 avril 1950), p. 2. %% This little entry points to Queneau's "Broadway, leur village..." and associated articles but claims that Queneau had once prepared to be a pharmacist...
- Damert, Lilo. Cf. J. P. Vivet, "Après les Maudits René Clément se propose de réaliser Le Meilleur des mondes inspiré du 'Candide' de Voltaire."
- Danan, Joseph. "Cent Mille Milliards de romans." Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 30-48. %% Danan actually centers on the complexity of intra- and intertextuality in Le Chiendent.
- Danan, Joseph. "De la fidélité à l'auteur et aux oeuvres." Amis de Valentin Brû #20 (octobre 1982), pp. 40-41. %% Danan describes the ambiance of the first colloquium in Verviers more than giving an in-depth review. Cf. also Amis de Valentin Brû #20, pp. 46-47.
- Danan, Joseph. "Etude d'un 'mot poétique' dans Le Chiendent." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 171-177. %% Danan gives a brief analysis of the novel in terms of the "porte" and its role in the novel. This article reappeared in the 1999 edition.
- Danan, Joseph. "Poétique du Chiendent de Raymond Queneau." Mémoire de maîtrise. Directeurs MM. Marcellesi and Slatka. Rouen, 1971. %% Danan's work is rather good, even if it does not really consider the "poétique" in much depth. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 56.
- Danan, Joseph. "Le Roman conique." Cahiers Raymond Queneau #16 (25 décembre 1990), pp. 5-10. %% Danan treats of circularity, especially in Loin de Rueil but also in Le Chien-dent.
- Danan, Joseph. "La Stratégie de la mygale." Temps mêlés #150 + 11 (février 1981), pp. 15-21. %% This is on Le Chiendent and philosophy.
- Danan, Joseph. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson, Queneau que si!; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 80.
- Daniel. Cf. Monique Bringer, "Sur un problème de R. Queneau."
- Daniel, Yvan. "Raymond Queneau et le papillon de Zhuangzi." In France-Asie: Un Siècle d'échanges littéraires. Ed. Muriel Détrie. Paris: You-Feng, 2001, pp. 315-322. %% Daniel reviews Queneau's interest in the Orient in some detail, looking at his readings and how each affected him and especially how this is recognizable in Les Fleurs bleues and Morale élémentaire.
- Daniel, Yvan. Cf. Pierre Brunel and Yvan Daniel, Les Fleurs bleues: Raymond Queneau.
- Daninos, Pierre. Cf. Anonymous, "La Fausse Dame-pipi, c'était Daninos"; Monique Lefevre, Un Rire par jour; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 128 and 356 (note 135); Carmen Tessier, "Les Potins de la commère" (20 février 1957).
- Danko. He was an American poet who briefly interested Queneau. There is some sort of manuscript available at the CDRQ under "Danko." Cf. Michel Lécureur, Raymond

Queneau, p. 35.

- Dannatt, Adrian. "Jacques Bens." The Independent (London), an. \* #4644 (5 septembre 2001), "Wednesday Review," p. 6. %% Dannatt gives a rather complete and interesting obituary and evaluation of Bens' life and work.
- Danoen, Emile. "Raymond Queneau remet souvent à la Saint-Glinglin la suite de ce qu'il vient d'écrire." Les Lettres françaises (Paris), an. 8 #219 (29 juillet 1948), p. 3. %% This is an interview which concentrates especially on Saint-Glinglin.
- Danoen, Emile. "Raymond Queneau, romancier." Combat (Paris), an. 4 #163 (17 décembre 1944), p. 2. %% This is only a general article. Cf. Paul Morelle, "Raymond Queneau 44."
- Danoen, Emile. "Rencontre au 'Balcon fleuri' avec un poète gaélique." Les Lettres françaises (Paris), an. 8 #221 (19 août 1948), p. 3. %% Danoen reviews On est toujours trop bon avec les femmes; while he does not actually name Queneau as the real author, there is a hint in the last line or two.
- Danoen, Emile. "Si tu t'imagines xa va durer toujours la saison des za, la saison des amours..."
- Ce Soir (Paris), an. 12 #2211 (27 novembre 1948), p. 2. %% This review of L'Instant fatal is fairly ordinary.
- Danoen, Emile. "65.750 objets en porcelaine sans compter 317.000 coquetiers descendus à la mitraillette." Ce Soir (Paris), an. 12 #2110 (31 juillet 1948), p. 2. %% Danoen summarizes Saint-Glinglin without really analyzing it but does also give some general background on Queneau.
- Dante. Cf. Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec"; Jacques Birnberg, "Petit Traité de voyeurisme avêdantique"; Emmanuël Souchier, "Un Rude Hiver, 'fidèle d'amour'."
- Dargent, Françoise. "Les Enfants ont aussi leurs classiques." Le Figaro (Paris), an. \* #17961 (9 mai 2002), p. 23. %% Dargent just mentions the "Petits Géants" series (Editeur Rue du Monde) and names Queneau as one of the authors included. This is in reference to Queneau's L'Arbre qui pense (Le Chien à la mandoline).
- Darmon, Pierre. "L'Humour dans la poésie de Raymond Queneau." Directeur Christian Petr. Mémoire de Maîtrise de lettres modernes. Avignon: Université d'Avignon et des pays de Vaucluse, 2002. %% Darmon reviews Queneau's views on poetry and how/why it is written, considers how this applies to Queneau's work, and then presents a number of techniques and gives examples. In the second part of his thesis Darmon looks at how this all comes together and concentrates on Chêne et chien, Petite Cosmogonie portative, "Chant du styrène," and Cent Mille Milliards de poèmes. His main thrust is that humor is nearly everywhere in Queneau's poetry, and the thesis is primarily aimed at outlining the principal ways in which Queneau achieved this.
- Darol, Guy. "Beauté fatale." Magazine littéraire (Paris), vol. \* #263 (mars 1989), p. 11. %% Darol mentions that Italo Calvino's "Petit Guide pour la Petite Cosmogonie portative" had recently been published in Limon.
- Daros, Philippe. Italo Calvino. Paris: Hachette, 1994. %% Daros has a short and not very profound summary of Calvino's interest in Queneau, but it is better than anything else available (pp. 39-44 and 48).
- Daros, Philippe. "Italo Calvino et le nouveau roman." In Italo Calvino: Atti del convegno internazionale (Firenze, Palazzo Medici - Riccardi, 26-28 febbraio 1987). Firenze: Gar-

zanti, 1988, pp. 305-321. %% Daros mentions Queneau on p. 307 and says, on pp. 311-312, that Calvino's interest in Queneau, as shown especially in Calvino's preface to Segni, cifre e lettere, is primarily a self-commentary. This anthology also mentions Queneau on pp. 128, 287, 363, and 387 without much importance as well as including the Mario Fusco article.

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

Darrell, Margery. "Lice." Saturday Review of Literature (New York), vol. 32 #8 (19 february 1949), pp. 36-37. %% Darrell reveals, in her acid review of H. J. Kaplan's translation of The Skin of Dreams, that she doesn't have any base for her conclusions, as she apparently paged through the novel rather than read it.

Darrieux, Danielle. Danielle Darrieux, filmographie commentée par elle-même. Préf. Jean-Claude Brialy. Paris: Ramsay/Cinéma, 2003. %% Darrieux has a few words describing the plot of the film version of Le Dimanche de la vie (p. 209) plus some words on the casting, the song, etc. (p. 138). There is a still from the film on p. 141.

Dash, J. Michael. Cf. Carol Sanders, "Le Contraste des registres dans le français parlé de Raymond Queneau."

Dasque, Emmanuelle. "Oui FM, 'Le Monde de monsieur Fred,' du lundi au jeudi de 23 h à minuit." Libération (Paris), an. \* #5740 (1<sup>ier</sup> novembre 1999), p. 39. %% Dasque compares this Frédéric Martin radio show to some of Queneau's work.

Dasté, C. Cf. Anonymous, "Oulipo."

Datrain, Jean. "Aspects du comique de sonorité." Vie et langage (Paris), vol. \* #227 (février 1971), pp. 62-73. %% Datrain comments on the original "poldève" story and says that Marcel Aymé also used the term in his "La Légende poldève" (in Passe-muraille).

Datrain, Jean. "Audaces verbales de l'humour." Vie et langage (Paris), vol. \* #271 (octobre 1974), pp. 542-551. %% In a general article on humor, Datrain refers to Queneau especially in regard to Zazie dans le métro. Cf. Anne Slack, "Le Coin du pédagogue."

Datrain, Jean. "Essai de radioscopie littéraire." Lebende Sprache (Berlin-Schöneburg), an. 18 #5 (september-oktober 1973), pp. 142-144. %% Datrain has only a brief textual analysis of a scrap of Pierrot mon ami (the bumper-car ride in the middle of chapter 1).

Datrain, Jean. "L'Humour de répétition." Vie et langage (Paris), vol. \* #263 (février 1974), pp. 101-109. %% Datrain refers briefly to Pierrot mon ami on pp. 102 and 107.

Daubenton, Annie. "Exercices de style de Raymond Queneau, mise en scène de Jacques Seiler." Les Nouvelles littéraires (Paris), an. 58 #2759 (23 octobre 1980), p. 7. %% Cournot likes this presentation but seems to see it primarily as a bit of nostalgia.

Daubercies, Claude. "Chez Raymond Queneau avec mes gros sabots." Art et poésie (Pagny-sur-Meuse, Meuse), an. 41 #168 (octobre 1999), pp. 51-54. %% Daubercies presents some rather interesting anecdotes concerning his relations with Queneau. He includes a very personal letter written to him by Queneau. Cf. his "Le Jeu des mots chez Raymond Queneau."

Daubercies, Claude. "Introduction." In André Frédérique's Histoires blanches. Paris: Plasma, 1980, pp. 7-19. %% Daubercies gives an insight into Frédérique's life, his relationship to Queneau (among others), and his poetry.

Daubercies, Claude. "Le Jeu des mots chez Raymond Queneau." Mémoire pour l'obtention du diplôme d'études supérieures de lettres modernes. Directeur Henri Roussel. Lille: Université de Lille, 1960. %% This is one of the very first academic works on Queneau

- and is relatively well done. Cf. his "Chez Raymond Queneau avec mes gros sabots."
- Daubercies, Claude. Cf. Michel Lécureur, Raymond Queneau, p. 412; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 156, 164, and 176-177; Amis de Valentin Brû #34-35 (juillet 2004), p. 166.
- Daumal, René. Cf. Andrea Pasquino, "Alcune Considerazioni sulla poetica di Raymond Queneau."
- Daumas, Maurice. Cf. Charles C. Gillispie, "Eloge: Maurice Daumas (1910-1984)."
- Dauphin, Jean-Pierre, ed. Raymond Queneau plus intime. Paris: Gallimard, 1978. %% Catalogue of the 1978 Bibliothèque nationale exposition. Cf. Anonymous, (Photographs); Michel Lécureur, Raymond Queneau, pp. 158 and 383.
- Dauphiné, James. "L'Anti-texte dans Les Fleurs bleues de Queneau." Information littéraire (Paris), vol. 38 #5 (novembre-décembre 1986), pp. 228-230. %% This text appears in a section marked "documentation pédagogique," and that is certainly the style Dauphiné uses to summarize this novel and to give some idea of Queneau's creativity in writing it.
- Dauphiné, James. Cf. Odile Martinez, "L'Esotérisme de Raymond Queneau."
- Dauven, L.-R. "A mon avis." La Semaine Radio-Télé (Paris), an. \* #6 (6 février 1971), p. 80. %% Dauven reviews Hélène Martin and Olivier Hussenot's presentation of Queneau's poetry in the "Plein Chant" television series.
- Dauven, L.-R. "Raymond Queneau. Le Picasso des lettres." La Semaine Radio-Télé (Paris), vol. \* #4 (23 janvier 1971), p. 73. %% This is only a general and popular treatment of Queneau's work, in reference to an upcoming television production. TV Journal was the name of this journal at another time.
- Dauzat, Pierre-Emmanuel. Cf. Michel Polac, Journal (1980-1998).
- Davay, Paul, and René Micha. "Queneau au cinéma." Ecran du séminaire des arts (Bruxelles), 17 mars 1964. %% The authors give a good chronology of Queneau's involvement with the cinema, including some details not found elsewhere, and they include a variant version of "Le Chant du styrène." This appears to be a handout for the "douzième séance" of the 1963-1964 season.
- David, Agnès. "Raymond Queneau, le diplomate et la méthode." Mémoire. Directeur M. Falardeau. Caen: Université de Caen, 1969. %% This is an unusual work which presents itself as a "court métrage."
- David, Catherine. "Du côté de chez Zazie." Nouvel Observateur (Paris), vol. \* #595 (5 avril 1976), pp. 62-63. %% Although this purports to be a review of Andrée Bergens' Cahier de l'Herne on Queneau, it is only a general article on him.
- David, Catherine. "Le Petit Bricoleur littéraire." Nouvel Observateur (Paris), vol. \* #452 (9 juillet 1973), p. 58. %% David reviews Oulipo, La Littérature potentielle (Créations Re-Créations Récréations) in a most general manner, merely showing off some of the techniques.
- David, Pierre. "Ciné-hommage à Raymond Queneau." In a program for a week of films related to Queneau, 22-28 octobre 1986, at Studio 43 (43, rue du Faubourg Montmartre).
- David, Pierre. "Le Cinéma de Queneau." Le Journal du 43 (Paris), vol. \* #1 (octobre 1986), p. 3. %% This is basically the same as his "Ciné-hommage à Raymond Queneau."
- David, Pierre. "Courir Le Havre." Paris: Editions Merdre, février 1987. %% David attempts to set out the exact locations which Lehameau walks through in Un Rude Hiver.

- David, Pierre. Dictionnaire des personnages de Raymond Queneau. Limoges: Presses universitaires de Limoges, 1994. %% David lists and describes the characters actually appearing in Queneau's novels as well as those evoked. He also lists, in an appendix, the "underlying" names of some of these characters. This work is an absolutely invaluable reference work at the very least, but it will also help anyone attempting to deepen their understanding of any of Queneau's novels. This work constitutes #3-5 of Lectures de Raymond Queneau. Cf. Hervé-Louis Moritz, Répertoire des personnages des romans de Monsieur Raymond Queneau.
- David, Pierre. "Encycloquenie: Amour de cinéma (Mémoire de défayances)." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 121-136. %% David discusses the career of Alice Faye and Queneau's concern with it, especially as reflected in Les Temps mêlés.
- David, Pierre. "Je vous salue Mara!" Paris: P2Q2, 1986. %% David gives the "details" on each of the characters in On est toujours trop bon avec les femmes. P2Q2 = Petit Poinçonneur quenien qualifié. Cf. Marc Bruimaud, CR of Pierre David's "Je vous salue Mara!"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 182-183.
- David, Pierre. "Lettre." Amis de Valentin Brû #30 (avril 1985), pp. 28-29. %% This concerns the origin of the name "Brû."
- David, Pierre. "Lettre à un directeur d'agence de voyages qui aurait lu Loin de Rueil, au moins." Cahiers Raymond Queneau #6 (septembre 1987), pp. 47-50. %% David "visits" a number of locations in Paris cited directly or indirectly in Loin de Rueil, Vol d'Icare, Le Chiendent, Les Derniers Jours, Courir les rues, Les Enfants du Limon, Zazie dans le métro, Odile, and Les Fleurs bleues. David's comments are primarily of anecdotal interest.
- David, Pierre. "Lettre aux Australiens." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 144-146. %% David has found a problem with the "Fantômas" article in Bâtons, chiffres et lettres and offers the correction.
- David, Pierre. "P.S." Amis de Valentin Brû #8 (septembre 1997), pp. 50-51. %% David mentions some of Queneau's film jury work in 1957-1960.
- David, Pierre. "Proxémitisme." Cahiers Raymond Queneau #17-19 (juin 1991), p. 21. %% David offers some historical facts concerning the house of M<sup>mc</sup> Dutilleul of Les Derniers Jours.
- David, Pierre. Queneuseries et Davigations. Bassac: Plein Chant, 1994. %% David lists reflections, some having to do with Queneau, for each day between the beginning of septem-ber 1988 and the end of august 1989.
- David, Pierre. "Raymond Queneau ciné." Amis de Valentin Brû #10-11 (février 1980), pp. 32-47. %% David identifies and comments on all the overt cinematic references in Queneau's novels. This issue was co-produced with the Maison de la Culture André Malraux (Reims).
- David, Pierre. "Rubrique (incidemment) automobile." Temps mêlés #150 + 2 (été 1978), pp. 15-17. %% This is a general reference to the word "poire" in Queneau.
- David, Pierre. "Sans tambour ni trompette... Raymond Queneau ou l'intrusion des Pieds-Nickelés dans l'étude des moeurs." Merdre (Lyon), an. # (16 février 1959), p.

- %% David presents Zazie dans le métro in a manner typical of his style.
- David, Pierre. "Sept Ans après." Temps mêlés #150 + 1 (printemps 1978), pp. 40-43. %% This is a curious article touching primarily on Les Fleurs bleues but also noting Queneau's use of food in each of his major works. Cf. the footnote concerning this article on p. 52 of the same issue.
- David, Pierre. "Source Brû." Amis de Valentin Brû #31 (juin 1985), pp. 42-43. %% This is a short note on Le Dimanche de la vie.
- David, Pierre. "Tiens! J'ai pensé à Queneau tous les jours en 1991." Cahiers Raymond Queneau #22-23 (novembre 1992), pp. 6-71. %% David has 365 very brief reflections on conjunctions of words, names, and ideas in Queneau and authors/texts incident to him.
- David, Pierre. "Zazie dans le métro ou l'intrusion des Pieds Nickelés dans l'étude des moeurs."
- Le Progrès (Lyon), an. \* #309 (22 février 1959), p. 9. %% This is the same as David's "Sans tambour ni trompette... Raymond Queneau ou l'intrusion des Pieds-Nickelés dans l'étude des moeurs" except for a sentence near the end.
- David, Pierre. He also wrote under the pseudonym of Pierre Larue.
- David, Pierre-François. "Consubstantialité et quintessence d'une fiction dérivée." Dossiers du Collège de 'pataphysique #20 (22 gidouille 89 EP [vulg. 6 juillet 1962]), pp. 15-20. %% This is an important comparison between textual segments of James Joyce's Ulysses and Queneau's On est toujours trop bon avec les femmes. It is continued by his "D'un peu plus près..." Cf. Jean-Michel Luccioni, "Joyce chez Sally"; Queneau and André Blavier, Let- tres croisées 1949-1976, pp. 182-183.
- David, Pierre-François. "D'un peu plus près..." Merdre (Lyon) II (22 palotin 99 EP [vulg. 11 mai 1972]), pp. 1-7. %% This is a further comparison of On est toujours trop bon avec les femmes and James Joyce's Ulysses, following his "Consusubstantialité et quintessence d'une fiction dérivée."
- David, Pierre-François. Zazie dans le dico. Paris: Le Petit Poinçonneur Quenien Qualifié, 1985. %% David speaks of the "identity" of each character and gives some geographical "points de repère."
- David, Pierre-François. Cf. Vladimir Butranowicz and Pierre-François David, "Queneau et le sport, Part aux dits"; J. C., "Souhaits de bonne route..."; Michel Laclos, "Ohé! les centonniers!"; Queneau, Dormi pleuré; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 80, 121, 141, 142, 182-183, 352 (note 75), and 367 (note 236).
- Davidson, F. J. A. "The Origin of the Sestina." Modern Language Notes (Baltimore, Maryland), vol. 25 #1 (january 1910), pp. 18-20. %% This article treats of exactly what the title indicates.
- Davidson, Max. "Books: Paperbacks." The Daily Telegraph (London), vol. \* #45012 (4 march 2000), "Art and Books," p. A4. %% Davidson gives a simple review of the new Penguin edition of Zazie in the Metro.
- Davis, Garry. Davis abandoned his American citizenship and declared himself a "citizen of the world" in 1948; Queneau and others championed his cause. Cf. Anonymous, "Une Belle Unité"; Anonymous, "Citoyens du monde"; Jean Hélicon, Journal d'un peintre and Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967, pp. 11 and 154-160; Michel Lécureur, Raymond Queneau, pp. 293-294; E. M., "Journal à plusieurs voix";

- Queneau, Journaux (1914-1965), pp. 667, 691-692, and 908; Charles Ronsac, Trois Noms pour une vie; Maurice Saillet, "Raymond Queneau et la poésie"; Robert Sanazaç, "Le Cas Garry Davis"; and the notes on Petite Cosmogonie portative in the subject section of this book.
- Dawson, Sandra. "An Improbable Romp with an Odd Medieval Monster." The Australian (Canberra), an. \* #893 (13 may 1967), p. 9. %% Dawson describes Between Blue and Blue, Barbara Wright's translation of Les Fleurs bleues, and clearly likes it --- but she has little to say about it.
- Day, Leroy T. "Narration and Story in Georges Perec's Les Choses." Symposium (Syracuse, New York), vol. 43 #4 (winter 1989-1990), pp. 248-259. %% Day merely makes an indirect reference to Queneau as the editor of the Histoire des littératures, vol. III.
- Dazard, M. Cf. Marie-Noëlle Campana-Rochefort, "Les Fleurs bleues de Raymond Queneau. 'Mots pour mots'."
- De Bary, Cécile. "L'Intervention du vrai dans la fiction fantastique: Les Invéraisemblances de Raymond Queneau." Revue des sciences humaines (Lille), vol. 109 #4 (= #280) (octobre-décembre 2005), pp. 117-130. %% De Bary centers almost exclusively on the question of the nature of the fantastic in fiction, how it is in tension with the realistic elements, and refers to Freud a great deal. Queneau appears only as a very general example on pp. 125-129.
- De Montferrand, François. This is François Truffaut's real name.
- De Nardis, Luigi. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau."
- De Piaggi, Giorgio. "Vers le néo-français. Quelques Exemples de réforme tirés de Zazie dans le métro." Spicilegio moderno (Pisa), vol. \* #2 (\* 1973), pp. 181-195. %% After speaking of Queneau's conception of oral vs. written language, De Piaggi categorizes the transformations which Queneau works and gives some examples. He misses some English and Latin derivations in these neologisms.
- De Poli, Franco. "Note." In Queneau, Istante fatale. Trans. and note Franco De Poli. Parma: Guanda, 1963, pp. 31-33.
- De Poli, Franco. "Raymond Queneau e il linguaggio letterario." Il Discanto (Milano), an. 1 #1 (aprile 1963), pp. 6-8. %% De Poli reviews the position of Queneau on the literary/spoken language problem, citing a number of Queneau's works along the way.
- De Poli, Franco. "Tre Poesie inedite di Raymond Queneau." Il Canguro (Milano), an. 2 #3 (gennaio-febbraio 1968), pp. 33-34. %% As well as these three poems which open Battre la campagne (printed here in both French and Italian), De Poli offers a short and general discussion of Queneau's poetry.
- De Poli, Franco. Cf. Carlo Martini, "Raymond Queneau: Istante fatale."
- De St. Jorre, John. The Good Ship Venus: The Erotic Voyage of the Olympia Press. London: Hutchinson, 1994. %% De St. Jorre gives a curious description of Queneau and of why Girodias published an English translation of Zazie dans le métro. He also mentions Queneau on pp. 41 and 218.
- De St. Jorre, John. "The Unmasking of O." The New Yorker (New York), vol. 70 #23 (1 august 1994), pp. 42-50. %% De St. Jorre reveals that the author of the Histoire d'O, purportedly written by Pauline Réage and thought to actually have been penned by a man, was actually Dominique Aury. She claimed that she had written it to "rekindle a flagging



- relationship" with her lover, Jean Paulhan. De St. Jorre mentions that when the book first appeared in 1954 Queneau was among those suspected of being the author, probably in the light of his authorship of the Sally Mara works but also because of his closeness to Paulhan. He also points out that the book won the "Prix des Deux-Magots" before it was a year old and names Queneau as one of the earlier winners. Cf. James Bone, "Woman Unveiled as Porn Author"; Julia Llewellyn-Smith, "Exploding Myths in the O-zone."
- De Stavola, Phyllis Gloria. "Dualismo : Rivelazione e dissimulazione in Chêne et chien di Raymond Queneau." Tesi di laurea. Directress Anna Maria Tango. Napoli: Istituto universitario orientale, 1995-1996. %% De Stavola concentrates on the dualism, as she indicates in her title. In the first section it is a matter of polar opposites (chêne/chien, vision, cavern/mountain), and in the second she looks more at movement (humor, revelation/concealment). This work seems quite interesting.
- De Turris, Gianfranco. "Queneau, Raymond: Icaro involato." L'Italia che scrive (Roma), an. 53 #8 (agosto 1970), p. 134. %% CR of Queneau's Icaro involato in the Clara Lusignoli translation.
- Debarède, Anne. Cf. Jacques Gaillard and Anne Debarède, Urbi, orbi, etc...: Le Latin est partout!
- Debidour, V.-H. CR of Si tu t'imagines. Bulletin des lettres (Lyon), an. 14 #1307 (avril 1952), pp. 150-151. %% Debidour is quite negative, although he finds several worthy poems in the collection.
- Debon, Claude. "A hauteur d'homme." Magazine littéraire (Paris), vol. \* #228 (mars 1986), pp. 26-27. %% This is a general work on Queneau's poetry and language; it was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 197-201.
- Debon, Claude. "André Blavier et Raymond Queneau." Plein Chant (Bassac), vol. \* #22-23 (octobre 1984 - mars 1985), pp. 37-56. %% Debon interviews (more or less: see her introduction) André Blavier on the subject of Queneau. They touch on Blavier's original interest in Queneau, the first hesitant contacts, the first publication of Le Chien à la mandoline (in Verviers), the "giving" of Queneau's materials to the CDRQ in Verviers and the problems involved (cf. Anonymous, "La Bibliothèque de Queneau leguée à la ville de Verviers," "Un Centre de recherches sur Queneau à Verviers" and "L'Oeuvre littéraire de Raymond Queneau a pris place à la Bibliothèque centrale"; Michel Hubin, "Un Important Fonds Raymond Queneau à Verviers?"), 'pataphysics, "sagesse," etc. It is really very in-teresting. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 51-63.
- Debon, Claude. "Annexe I." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 139-141. %% Cf. Debon's "Préliminaires": "Annexe I" is a résumé of Henri Diamant's address to the Queneau seminar on 20 février 1988 on Un Rude Hiver. The title of Diamant's talk was "Les Calques étrangers, transparents, translucides, et hermétiques, dans le texte d'Un Rude Hiver de Raymond Queneau."
- Debon, Claude. "Annexe II." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 142-143. %% Cf. Debon's "Préliminaires": "Annexe II" is a résumé of Jeannine Guichardet's offering to the Queneau seminar, which concentrated on chapter 10 of Un Rude Hiver. The title of Guichardet's work is "La Petite Fille dans la forêt du conte: Une Lec-

ture du chapitre X."

- Debon, Claude. "Automatisme et écriture surréaliste dans l'oeuvre de Raymond Queneau." In Une Pelle au vent dans les sables du rêve. Ed. Michel Murat and Marie-Paule Berranger. Lyon: Presses universitaires de Lyon, 1992, pp. 73-78. %% Debon discusses just how involved Queneau was in surrealism and especially how this was reflected in his writing at that time. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 37-42.
- Debon, Claude. "Avant-propos." Petite Bibliothèque quenienne #4. Limoges: Centre international de documentation, de recherches et d'édition Raymond Queneau, 1990, pp. i-vi. %% This is an introduction to Queneau's previously unpublished work "Gustave Le Bon."
- Debon, Claude. "Avant-propos." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 17-20. %% This is an introduction to the published "actes" of the Thionville colloquium held in October 1990.
- Debon, Claude. "Avant-propos." Cahiers Raymond Queneau #26-27 (20 juin 1993), pp. 7-9. %% Debon's Paris seminar centered on L'Instant fatal and Les Ziaux in 1984-1985. She concentrates here on presenting some of the more important contributions to the seminar that year and gives some idea of the importance of these two poetry collections.
- Debon, Claude. "C'est pas à moi, M'sieur!" Amis de Valentin Brû #19/20 (juillet 2000), pp. 69-73. %% Debon describes in some detail how much and in what ways her "Queneau" had been rewritten and filled with errors and absurdities by the editor of Le Robert des grands écrivains de langue française.
- Debon, Claude. "Dites-le sans fleurs." Amis de Valentin Brû #40-42 (décembre 2005), pp. 167-182. %% Debon catalogues the various appearances of flowers in Queneau's works and arranges them by how they are used. This is part of the "actes" of the "Solennel Emerdement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.
- Debon, Claude. Doukiplèdonktan? Etudes sur Raymond Queneau. Préf. Michel Décaudin. Paris: Presses de la Sorbonne nouvelle, 1997. %% Various articles contained in this anthology volume are, for all practical purposes, appearing for the first time: "Paul Claudeau et Raymond Queneau," "Préface au recueil d'Anne Clancier," "Queneau contre Rolland de Renéville: Définitions de la poésie en 1938," "Queneau et la male herbe," and "Queneau lecteur de Queneau." Cf. Daniel Compère, CR of Claude Debon's Doukiplèdonktan? Etudes sur Raymond Queneau.
- Debon, Claude. "Les Enjeux d'une narration." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 15-16. %% This is a commentary on the Queneau story which precedes it, the hitherto unpublished "Chêne et chien" (different from the work usually known under this name).
- Debon, Claude. "Exercices de style de Raymond Queneau ou les genres dans tout leur éclat (de rire)." In L'Eclatement des genres au XX<sup>e</sup> siècle. Ed. Marc Dambre and Monique Gosselin-Noat. Paris: Presses de la Sorbonne nouvelle, 2001, pp. 185-196. %% Debon considers how difficult it is to situate the various "exercices" in any particular genre but suggests that the work as a whole might correspond to a textbook in use at the time of Queneau's childhood. She also outlines the changes in the text of Les Exercices de style over the years as well as differences given in the various "exercices" (e.g., whether the hat has a ribbon or a cord or just exactly what the height is of the young man who wears it).

- The Souchier dissertation mentioned in note 2 is available at the CDRQ in Verviers.
- Debon, Claude. "Gilbert Pestureau." Amis de Valentin Brû #19/20 (juillet 2000), pp. 84-85. %% Debon offers a warm "témoignage" which traces not only Pestureau's career but also their personal relationship. Cf. Anonymous, "Pierre-Gilbert Pestureau."
- Debon, Claude. "Introduction." Lectures de Raymond Queneau (Limoges), vol. \* #2 (juin 1989), pp. 9-10. %% This is a simple introduction to a volume centering on eight presentations concerning Pierrot mon ami originally given at Debon's Paris seminar.
- Debon, Claude. "Introduction." In Queneau's Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. ix-xxxiv. %% This is a very good technical essay on Queneau's poetry.
- Debon, Claude. "Le Jeu autobiographique dans Le Dimanche de la vie." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruinaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, 1985, pp. 205-216. %% The concern with Le Dimanche de la vie comes only after Debon considers quite seriously and at some length the role of autobiography in Queneau's work in general. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 85-91.
- Debon, Claude. "Le Langage des animaux dans l'oeuvre de Raymond Queneau." Temps mêlés #150 + 57/60 (automne 1993), pp. 97-105. %% Debon reviews the various animals which speak in Queneau's works and tries to see just what importance each has in particular and then in general together. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 181-189. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Debon, Claude. "Lire Queneau: Entrer dans le labyrinthe?" %% Debon traces various sorts of ways of reading Queneau and considers how worthwhile each is for truly understanding what Queneau wished to communicate. This text is from the "Actes des journées d'études organisées en novembre 2003 par l'OEIL (Observatoire de l'Écriture, de l'Interprétation et de la Lecture), sous la présidence d'Albert Fachler. It is available at [http://www.europe-revue.info/marginalia/actes/colloque\\_lecture/debon.htm](http://www.europe-revue.info/marginalia/actes/colloque_lecture/debon.htm)
- Debon, Claude. "Lire Queneau." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 3-5. %% This is only a very general introduction to this issue devoted to Queneau.
- Debon, Claude. "M. D... ou le bel inconnu." In "L'Esprit nouveau" dans tous ses états. Ed. Pierre Brunel, Jean Burgos, Claude Debon, and Louis Forestier. Collection "La Thésotèque," #16. Paris: Minard, 1986, pp. 215-224. %% In an article on Apollinaire's use of initials and other sorts of abbreviations or eclipses, Debon mentions (p. 217) Queneau's explicitation of "RATP" as "Revue des arts et traditions populaires" (in Courir les rues).
- Debon, Claude. "Morale élémentaire = Un Voyage au pays de la qualité." Trousse-Livres (Paris), vol. \* #55 (décembre 1984), pp. 12-13. %% While giving a relatively popular presentation of Morale élémentaire, Debon makes several interesting points. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 161-163.
- Debon, Claude. "Mystérieux Queneau." Europe (Paris), an. 81 #888 (avril 2003), pp. 3-9. %% Debon, who edited this issue, introduces the various articles. She begins by describing the general state of Queneau studies and the current status of Queneau and his works in the world, emphasizing that there is still a certain amount of disorder or disagreement about the quality and place of his corpus.

- Debon, Claude. "Note sur Queneau et ses psychanalystes." Amis de Valentin Brû #22 (mai 1983), p. 42. %% Debon explicates the who and the when of Queneau's psychotherapy of the 30s.
- Debon, Claude. "Notes sur la genèse de Gueule de Pierre." Amis de Valentin Brû #6-7 (mars 1977), pp. 7-14. %% Debon has collected various notes that Queneau wrote in preparation for creating Gueule de Pierre. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 67-71.
- Debon, Claude. "Notules pour le volume I des Oeuvres complètes de Queneau dans la Pléiade." Amis de Valentin Brû #11 (\* 1998), pp. 35-44. %% Debon provides corrections and additions to the notes appearing in the updated versions of her volume I of Queneau's complete works.
- Debon, Claude. "Odile de Raymond Queneau: De la polémique à la poétique." Mélusine (Cahiers du Centre de recherches sur le surréalisme) #5 ("Politique -- polémique"). Lausanne: Editions de l'Age de l'Homme, 1983, pp. 133-141. %% Debon lays out some considerations which are very interesting for our understanding not only of Odile but also of Queneau's attitude/vision at this point in his life. The article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 73-80.
- Debon, Claude. "Oudonkèlanorme ou Queneau par delà le bien et le mal." Textes et langages (Nantes), vol. \* #12 (\* 1986), pp. 87-92. %% Debon writes on Queneau versus? language. This issue is subtitled "Normes et transgression en langue et littérature" (Actes du colloque franco-allemand de Nantes, 14-16 mars 1984). This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 175-180.
- Debon, Claude. "'Oulipo-Prévert' et le 'Grand Cabaret anniversaire': théâtre d'aujourd'hui." Amis de Valentin Brû #19/20 (juillet 2000), pp. 33-40. %% This conversation with Guy Faucon touches lightly on Queneau here and there.
- Debon, Claude. "Un Paris de parole." Cahiers Raymond Queneau #6 (septembre 1987), pp. 51-54. %% Debon looks at the textual play in Courir les rues as opposed to a hypothetical referentiality. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 149-151, as "Un Paris de paroles."
- Debon, Claude. "Paul Claudel et Raymond Queneau." In her Doukiplèdonktan? Etudes sur Raymond Queneau. Paris: Presses de la Sorbonne nouvelle, 1997, pp. 31-32. %% Debon just lists, without much discussion, the appearances of Claudel in Queneau's reading and writing.
- Debon, Claude. "Pierrot mon ami, roman des initiales?" Lectures de Raymond Queneau (Limagès), vol. \* #2 (juin 1989), pp. 29-31. %% Debon notes the prevalence of names beginning with "p" and "m" in this novel and describes a possible significance. The article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 81-83. Cf. Stephen Noreiko, "Pierrot mon ami. Themes and an Enigma."
- Debon, Claude. Preface. In Courir les rues, Battre la campagne, Fendre les flots. Paris: NRF Poésie/Gallimard, 1981, pp. 7-19. %% While this is a general preface for a poetry collection, it is unusually insightful and worth consideration. Cf. Alain Calame, "Esprit farouche," p. 5; Frances Moylan, "Des Acrostiches chez Queneau (Epave manuscrite)."
- Debon, Claude. "Préliminaires." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 7-9. %% This is the introduction to an issue completely devoted to Un Rude Hiver.
- Debon, Claude. "Présentation des actes." Temps mêlés #150 + 57/60 (automne 1993), pp. 19-

20. %% Debon describes the thrust of the symposium and of its separate parts.
- Debon, Claude. "Queneau." In Le Robert des grands écrivains de langue française. Ed. Philippe Hamon and Denis Roger-Vasselin. Paris: Dictionnaires le Robert, 2000, pp. 1050-1060. %% Debon does a thorough review of Queneau's life, works, interests, and importance, but be sure to see her "C'est pas à moi, M'sieur!" for what she thinks of what actually appears in print.
- Debon, Claude. "Queneau and Poetic Illusion." Trans. Mary Campbell-Sposito. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 64-74. %% Debon analyzes Queneau's novel-writing in terms of poetry and structure, seriousness and comedy. She has clearly given this topic a great deal of thought and has produced a valuable and challenging essay. This article was reprinted in French in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 203-212.
- Debon, Claude. "Queneau contre Rolland de Renéville: Définitions de la poésie in 1938." In her Doukiplèdonktan? Etudes sur Raymond Queneau. Paris: Presses de la Sorbonne nouvelle, 1997, pp. 43-50. %% Debon centers on Queneau's criticism of Rolland de Renéville's stance on the nature of poetry. She concludes that Queneau's own position was not all that clear. Cf. Andrea Pasquino, "Alcune Considerazioni sulla poetica di Raymond Queneau."
- Debon, Claude. "Queneau e le erbacce della retorica." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 35-42. %% This is a translation of her "Queneau et la male herbe," although it seems to have first appeared in the Italian version.
- Debon, Claude. "Queneau en Pléiade." Roman 20-50 (Lille), vol. \* #4 (décembre 1987), p. 99. %% Debon announces the publication of the first volume of Queneau's complete works for early 1989 and gives a fairly detailed description of the contents.
- Debon, Claude. "Queneau et la male herbe." In her Doukiplèdonktan? Etudes sur Raymond Queneau. Paris: Presses de la Sorbonne nouvelle, 1997, pp. 141-148. %% Debon considers how Queneau "plays" in his writing and looks at L'Instant fatal: "Nos noms nos mots" ["Pour un art poétique (IV)], Les Ziaux: "Crevasse," and Chien à la mandoline: "Acridorde acromate" to do so. This article first appeared in an abbreviated version as "Queneau e le erbacce della retorica" in Brunella Eruli's Attenzione al potenziale.
- Debon, Claude. "Queneau horticulteur." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 33-43. %% Debon speaks of Queneau as a poet. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 131-140.
- Debon, Claude. "Queneau lecteur de Queneau." In her Doukiplèdonktan? Etudes sur Raymond Queneau. Paris: Presses de la Sorbonne nouvelle, 1997, pp. 191-196. %% Debon reviews some Queneau texts which mention re-reading what he wrote and then passes on to his re-reading and re-writing of his manuscripts.
- Debon, Claude. "Queneau saisi par les agélastes." Francofonia (Bologna), an. 12 #23 (automne 1992), pp. 57-69. %% Debon takes most serious exception to the positions of Alain Calame and Emmanuël Souchier in regard to the way that René Guénon influenced Queneau's life and work. The word "agélastes" means "those who do not laugh" in Greek. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 217-227. Cf. Chris Andrews, "Surrealism and Pseudo-Initiation: Raymond Queneau's Odile"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Ray-

- mond Queneau," pp. 69-70.
- Debon, Claude. "Raymond Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971. Amis de Valentin Brû #34-35 (juillet 2004), pp. 105-108. %% Debon's review is attentive and affectionate.
- Debon, Claude. "Raymond Queneau et la chanson." In Les Frontières improbables de la chanson. Ed. Stéphane Hirschi. Valenciennes: Presses universitaires de Valenciennes, 2001, pp. 229-237. %% Debon discusses many aspects of this topic, including the songs which Queneau wrote, the songs and singers who affected him, and the musical effects in his writing (structure, refrains, variations, etc.). This volume is Recherches valenciennoises #8.
- Debon, Claude. "Raymond Queneau et le surréalisme: Perspectives critiques." Oeuvres et critiques (Tübingen/Paris), vol. 18 #1-2 (\* 1993), pp. 159-163. %% Debon has written an excellent "mise au point" for this topic, pulling in a variety of pertinent reflections from other authors and situating some problems extremely well. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 33-36.
- Debon, Claude. "Raymond Queneau: Naissance de Morale élémentaire." In Penser, classer, écrire: De Pascal à Perec. Ed. Béatrice Didier and Jacques Neefs. Saint-Denis: Presses universitaires de Vincennes, 1990, pp. 27-33. %% Debon is very clear and explicit in setting out the steps in the development of this work, and she has a few judicious words of analysis. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 153-163. Cf. David Bellos, CR of Béatrice Didier and Jacques Neefs' Penser, classer, écrire: De Pascal à Perec.
- Debon, Claude. "Raymond Queneau, poète et romancier." L'Ecole des lettres (second cycle) (Paris), an. 91 #10 (15 février 2000), pp. 27-46, and #11 (15 mars 2000), pp. 1-22. %% Debon covers a great deal of territory in a relative short article, including major ideas, clichéd ideas, and small details, but bringing it all together in a superb synthesis, an overview that provides a firm basis for understanding a number of aspects of Queneau the man, Queneau the author, and Queneau's works. Her primary concern is to give a basis for understanding what is in play in the text of Les Fleurs bleues, but she arrives at speaking directly of that work only after having considered many topics in terms of Un Rude Hiver, Les Ziaux, and L'Instant fatal.
- Debon, Claude. "Raymond Queneau, poète jazzique." Le Monde (Paris), vol. 41 #12328 (14 septembre 1984), p. 30. %% This is an account of the preceding colloquium in Verviers.
- Debon, Claude. "La Réécriture dans Les Fleurs bleues." Roman 20-50 (Lille), vol. \* #4 (décembre 1987), pp. 5-14. %% Debon notes a number of textual referents and then briefly discusses their meaning as a group. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 101-109. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Debon, Claude. "Réécriture et identité dans Le Vol d'Icare." Temps mêlés #150 + 20/21 (septembre 1983), pp. 31-45. %% Debon first considers intertextuality and then looks at what it does to this novel. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 111-120. Cf. Florence Wilden, "Le Vol d'Icare et ses relations avec Les Métamorphoses d'Ovide: L'Equilibre des corp(u)s solides gênés."
- Debon, Claude. "Repères biographiques." Europe (Paris), an. 81 #888 (avril 2003), pp. 222-

230. %% Debon provides a basic but helpful chronology of Queneau's life and works.
- Debon, Claude. "Sinon comment entrer?" Lectures de Raymond Queneau (Limoges), vol. \* #1 (décembre 1987), pp. 85-91. %% Debon does her usual thorough job in regard to Morale élémentaire, looking primarily at the questions of tense and authorial voice. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 165-171.
- Debon, Claude. "Le Statut de la nouvelle dans l'oeuvre de Queneau." In La Nouvelle II. Ed. Bernard Alluin and Yves Baudelle. Collection "UL3." Lille: Presses universitaires de Lille, 1992, pp. 71-77. %% Debon does her usual serious and detailed job on this question, considering both published and unpublished works. She lists their origin, how they fit into the corpus of Queneau's works, and the use he made of them in other works. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 121-127.
- Debon-Tournadre, Claude. "Le Moyen Age dans Les Fleurs bleues de Raymond Queneau." La Licorne (Université de Poitiers), vol. 2 #6 (\* 1982), pp. 285-298. %% This is exactly what the title indicates. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 93-100. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Debon-Tournadre, Claude. "Présence d'Apollinaire dans l'oeuvre de Queneau." Revue d'histoire littéraire de la France (Paris), vol. 81 #1 (janvier-février 1981), pp. 75-92. %% Debon -Tournadre not only looks at significant texts in Queneau which reflect the influence of Apollinaire but goes somewhat deeper. This article was reprinted in her Doukiplèdonktan? Etudes sur Raymond Queneau, pp. 13-30. Cf. Claude Debon, "Queneau saisi par les agélastes."
- Debon-Tournadre, Claude. "Le Symbolisme du soleil" by Queneau. Temps mêlés #150 + 10 (décembre 1980), pp. 5-7. %% Debon-Tournadre introduces this text related to the "fous littéraires." Cf. Queneau, "Le Symbolisme du soleil"; Emmanuël Soucier, Raymond Queneau, pp. 210-212.
- Debon-Tournadre, Claude. Cf. Gabriel Belloc and Claude Debon-Tournadre, ed., Les Chemins de la poésie française au XX<sup>e</sup> siècle.
- Debord, G.-E. "Extraits d'une lettre à un camarade belge." In Documents relatifs à la fondation de l'internationale situationniste. Ed. Gérard Berreby. Paris: Editions ALLIA, 1985, p. 226. %% In this reprint of Potlatch #23 (13 octobre 1955), Debord insults André Blavier, Queneau, 'pataphysicians, and several others. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 74 and 351 (note 70); Amis de Valentin Brû #26-27 (octobre 2002), pp. 117-118.
- Debord, Guy-Ernest. Cf. Pierre Vilar, "Situ, t'imagines... Raymond Queneau, la Saint-Glinglin et le spectaculaire."
- Debout, I. "Tu gloses, tu gloses..." Amis de Valentin Brû #31 (juin 1985), pp. 22-23. %% Debout looks at a passage in the Journal intime influenced by Vendryès.
- Debray, Pierre. "Du roman psychologique au roman de la condition humaine." Monde nouveau (Paris), an. 4 #3 (mars 1948), pp. 63-69. %% Debray briefly considers the nature of Les Temps mêlés on p. 66.

- Debraz, Paul. "A propos du père de Zazie dans le métro." La Wallonie (Liège), an. # (28 août 1984), p. 6. %% This is an interview of Claude Debon, who gives the most general outline of Queneau's life and work with a few interesting asides and highlights plus a review of her own interest in Queneau up to this date.
- Debreuille, Jean-Yves. "Quand l'action conteste le rêve." Europe (Paris), vol. 64 #683 (mars 1986), pp. 69-77. %% There is just a brief mention of Chêne et chien on the last page.
- Debusscher, G. Cf. Henri Plard, "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand."
- Debye, Simone. "Calligramme." Amis de Valentin Brû #24-25 (janvier 2002), p. 48. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Debye is Blavier's niece.
- Décapan. "Exit Chirico." Pan (Bruxelles), an. 33 #1770 (29 novembre 1978), p. 4. %% The author discusses Chirico's artistic life and seems to agree that his best work, even his only good work, was at the very beginning of his life. Cf. Queneau, "A propos de l'exposition Giorgio de Chirico."
- Décaudin, Michel. "Alfred, t'as l'bonjour d'R.Q." Temps mêlés #150 + 33/36 (juillet 1987), pp. 205-212. %% Décaudin writes on the presence of Alfred Jarry in Queneau's work.
- Décaudin, Michel. "André Blavier, Raymond Queneau. Lettres croisées 1949-1976." In Que vlo-ve? Bulletin international des études sur Apollinaire (Jambes, Belgique), vol. \* #28 (octobre-décembre 1988), pp. 16-18. %% Décaudin naturally writes on the Apollinarian facets of the work but also looks critically at Klinkenberg's notes.
- Décaudin, Michel. "L'Aquarium comme modè/ule de la ville." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 183-189. %% Décaudin writes of the Ville natale as an aquarium or enclosed space, a microcosm in which to view all of our humanity.
- Décaudin, Michel. "L'Histoire est dans l'histoire et réciproquement." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 37-45. %% Décaudin looks at the historical reality in Un Rude Hiver.
- Décaudin, Michel. "Des Images et des lectures." Amis de Valentin Brû #24-25 (janvier 2002), pp. 59-60. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Décaudin looks back on his meetings with Blavier.
- Décaudin, Michel. "Ne Passez pas Un Rude Hiver." Temps mêlés #150 + 20/21 (septembre 1983), pp. 127-138. %% Décaudin looks carefully at the origin and process of creation of Un Rude Hiver.
- Décaudin, Michel. "Pourquoi des chaînes, nom d'un chien?" Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 20-24. %% This is a critique of Chêne et chien.
- Décaudin, Michel. "Préface." In Doukiplèdonktan? Etudes sur Raymond Queneau by Claude Debon. Paris: Presses de la Sorbonne nouvelle, 1997, pp. ix-x. %% Décaudin gives a very positive appreciation of the whole of Debon's work on Queneau.
- Décaudin, Michel. "Prolégomène pour un esprit de l'encyclopédie." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruinaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 13-20. %% Décaudin discusses the history and theories of encyclopedias with only a little direct considera-



tion of Queneau's work.

- Décaudin, Michel. "Queneau 'pataphysicien.'" Trousse-Livres (Paris), vol. \* #55 (décembre 1984), pp. 25-26. %% This is only an extremely popular and basic presentation of Queneau's involvement with 'pataphysics.
- Décaudin, Michel. "Raymond Queneau et le langage cinématographique." Temps mêlés #150 + 57/60 (automne 1993), pp. 196-203. %% This is pretty much what the title indicates. Cf. Hong Adèle Zhu, "Les Techniques romanesques de Raymond Queneau et leurs rapports avec l'art cinématographique (l'exemple du Chiendent)."
- Décaudin, Michel. "Une Rencontre ou plus?" Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 77-78. %% A few lines from Roger Vitrac resemble Exercices de style.
- Décaudin, Michel. "Le Sonnet à Queneau." Temps mêlés #150 + 25/28 (mai 1985), pp. 265-270. %% Décaudin analyzes Queneau's use of this structure and his variations on it in several of his collections of poems.
- Décaudin, Michel. "Sur le roman en vers au XX<sup>ième</sup> siècle." In Typologie du roman (Actes du colloque organisé par l'Université de la Sorbonne nouvelle [Paris III] en collaboration avec l'Université de Wroclaw, à Paris les 24-26 janvier, 1983). Romanica wratislaviensia (War-szawa), vol. 22 #\* (\* 1984), pp. 225-235. %% There is just a mention of Chêne et chien on p. 22.
- Décaudin, Michel, ed. Anthologie de la poésie française du XX<sup>e</sup> siècle. Vol. I. Pref. Claude Roy. Collection "Poésie," #345. Paris: Gallimard, 1983. %% This includes (pp. 402-407) Les Ziaux: "L'Amphion," "Les Chiens d'Asnières," and "L'Explication des métaphores" and L'Instant fatal: "Un poème c'est bien peu de chose..." and "Je crains pas ça tellement."
- Décaudin, Michel, ed. Anthologie de la poésie française du XX<sup>e</sup> siècle. Vol. I. Pref. Claude Roy. Collection "Poésie," #344-345. Paris: Gallimard, 2000. %% This includes (pp. 444-449) Les Ziaux: "L'Amphion," "Les Chiens d'Asnières," and "L'Explication des métaphores" and L'Instant fatal: "Un poème c'est bien peu de chose..." and "Je crains pas ça tellement."
- Décaudin, Michel. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," pp. 69-70; Marc Dominicy, "Notes sur le parallélisme négatif"; Marion Lévy, "Procédés et fonctions de l'humour à travers Le Dimanche de la vie de Raymond Queneau"; Monique Pichat, "Etude de Bâtons, chiffres et lettres de Raymond Queneau"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 228, 263, 267, and 378 (note 330); Claude Rameil, "Raymond Queneau au Collège"; Carol Sanders, "Langage et roman moderne: L'Exemple de Raymond Queneau."
- Décaudin, Luc. CR of Bucoliques. Cahiers du Sud (Marseille), an. 35 #287 (1<sup>ier</sup> semestre 1948), pp. 150-152. %% Décaudin's review has very sharp but mixed comments on this collection.
- Décaudin, Luc. CR of L'Instant fatal. Cahiers du Sud (Marseille), an. 36 #294 (1<sup>ier</sup> semestre 1949), pp. 327-328. %% Décaudin has good words for Queneau and his other work, but not for this volume of poetry.
- Décaudin, Luc. "Présentation d'un incrédule." In his Poésie au grand jour: Regards sur la poésie contemporaine. Seyssel (Haute-Savoie): Editions du Champ Vallon, 1982, pp. 254-255. %% Décaudin uses sentences (and more) from both of his Cahiers du Sud reviews

but has created a much more complete consideration of Queneau than might be expected from that.

Decaux, Alain. "Chez Agnès Capri, les 'Masques nus' joueront bientôt du Pirandello." Quatre et trois (Paris), an. \* #66 (27 mars 1947), p. 7. %% The author announces the coming production of "En passant" and says that it was originally written to accompany "Huis clos" at the Vieux-Colombier.

Dechifre, Pierre. "Quen'eau, Quen'eau!" Cité (Le Havre), vol. \* #20 (janvier 1987), pp. 37-40. %% This is a general look at Queneau but which concentrates on his "enracinement" in Le Havre.

Decimo, Marc. Jean-Pierre Brisset, Prince des penseurs, inventeur, grammairien et prophète. Paris: Ramsay, 1986. %% This is a biography of Brisset which only seems to mention Queneau in a short bibliography at the end but also has Queneau's "La Théologie générale de J. P. Brisset" on pp. 578-587.

de Decker, Jacques. "Aux Midis de la poésie: Queneau! Queneau!" Le Soir (Bruxelles), an. 90

#45 (22-23 février 1976), p. 9. %% Jean-Marie Klinkenberg had presented Queneau at this forum, and de Decker comments (well) on the nature of Queneau's work.

de Decker, Jacques. "C'est la fête à Queneau!" Le Soir (Bruxelles), an. \* #153 (3 juillet 2002),

"Magazine des arts et du divertissement," p. 6. %% De Decker reviews the first volume of novels in the Pléiade Oeuvres complètes de Raymond Queneau as well as Anne-Isabelle Queneau's Album Raymond Queneau. He has nothing special to say.

de Decker, Jacques. "Jean Tardieu et Raymond Queneau. Le Comique et les deux messieurs."

Le Soir (Bruxelles), an. 92 #51 (1<sup>ier</sup> mars 1978), p. 20. %% This article concerns Les Derniers Jours.

de Decker, Jacques. "Queneau, à dormir debout ou à coucher dehors." Le Soir (Bruxelles), an. 96 #21 (26 janvier 1982), p. 16. %% De Decker supposedly reviews Contes et propos but almost doesn't even mention this work; he concentrates instead on Queneau's verbal acrobatics.

de Decker, Jacques. "Queneau soldat." Le Soir (Bruxelles), an. 100 #188 (14 août 1986), p. 31. %% De Decker, in reviewing Queneau's Journal 1939-1940, looks more at the surprising tone than at the contents.

de Decker, Jacques. "Raymond Queneau: La Poésie à n'en plus finir." Le Soir (Bruxelles), an. 103 #255 (2 novembre 1989), p. 35. %% In announcing the appearance of the first volume of Queneau's complete works in the Pléiade edition, de Decker concentrates almost exclusively on the nature of Queneau's poetry.

de Decker, Jean. "Zazie dans le métro au Rideau: Qu'est-ce qu'on prend son pied!" Le Soir (Bruxelles), an. 96 #269 (21 novembre 1982), p. 35. %% De Decker really likes this stage production of the novel. Cf. Fr. M., "Au Rideau de Bruxelles: Bernard Damien met en scène Zazie dans le métro"; Francis Matthys, "Au Rideau de Bruxelles Zazie dans le métro."

Decock, Jean. "Entretien avec Louis Malle: Un Cinéma du regard." French Review (Champaign, Illinois), vol. 63 #4 (march 1990), pp. 671-678. %% Malle just mentions his production of Zazie dans le métro on p. 674.

- Décridaud, Roland. Cf. Chevalier, Brigitte, Roland Décridaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 3<sup>ième</sup>; Brigitte Chevalier, Roland Décridaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 4<sup>ième</sup>.
- Dedet, Christian. "Queneau par Jacques Bens." La Revue de Paris (Paris), vol. 70 #1 (janvier 1963), p. 143. %% Dedet writes a brief but positive review.
- d'Dée. Cf. Queneau, "Carte postale" and "Lettre" to Boris Vian.
- Defays, Jean-Marc. "En deçà et au-delà du carnivalesque: Le Cas des Enfants du Limon de Raymond Queneau." Temps mêlés #150 + 65/68 (printemps 1996), pp. 27-40. %% Defays takes a most interesting look at the structure and signification of Les Enfants du Limon.
- Defays, Jean-Marc. "Enjeux et stratégies du discours dans l'oeuvre d'Alphonse Allais." PhD at Université de l'état à Liège, 1989. Dissertation Abstracts International (Series C), vol. 52 #1 (spring 1991), p. 13. %% Defays describes Allais's work as announcing the writings of such authors as Queneau, Calvino, and Borges.
- Defontenay. Cf. Queneau, "Defontenay."
- Defourny, Michel. "Machines à écrire." Lectures (Liège), an. 20 #113 (mars-avril 2000), pp. 47-49. %% Defourny describes this interactive CD with more detail than most reviews offer.
- Degan, C. "Queneau-la-Joie aux midis du Rideau." Le Soir (Bruxelles), an. 90 #107 (7 mai 1976), p. 8. %% This is a short and positive review of a theater production of Les Exercices de style at the Rideau theater in Bruxelles.
- Degand, Léon. "Pour vaincre la mauvaise humeur." Le Soir (Bruxelles), an. 61 #180 (30 juin 1947), p. 2. %% Degand is positive but not unusual in his review of Queneau's Exercices de style.
- Degott, Bertrand. Cf. Alison Rice, CR of Bertrand Degott and Marie Miguet-Ollagnier's Ecritures de soi: Secrets et réticences; Regina Lubas-Bartoszynska, "Raymond Queneau. Le Moi intellectuel dans les Journaux."
- Degrave, Michèle, ed. Raymond Queneau. Evreux: Bibliothèque municipale, 1983. %% This is the catalogue of the february 1983 exposition.
- Deguy, Michel. "Aux Heures d'affluence." Nouvelle Revue française (Paris), vol. 68 #406 (novembre 1986), pp. 17-28. %% Deguy has written several very allusive pages regarding something which escapes me entirely. He includes the sentence "La Samothrace n'est pas une De Dion Bouton, l'autobus de Severini va abriter le béret de Queneau."
- Deguy, Michel. Le Comité. Seyssel (Haute-Savoie): Champ Vallon, 1988. %% Rather than a history or a study of his life as a member of Gallimard's "comité de lecture," Deguy reflects on the attitudes and ethos of the group. Queneau appears here and there, of course, but in a rather distanced manner. Cf. Anonymous, "La Colère de Michel Deguy" and CR of Michel Deguy's Le Comité.
- Deguy, Michel. "Exercices de style (Queneau)." In his Choses de la poésie et affaire culturelle. Paris: Hachette, 1986, pp. 174-195. %% Deguy's article includes the "prière d'insérer" for Exercices de style (p. 174) in an article consecrated to the Exercices.
- Deguy, Michel. Cf. Michel Lécureur, Raymond Queneau, p. 438.
- Deharme, Lise. Cf. Jacques Bens, CR of Lise Deharme's Laissez-moi tranquille...; Michel Lé-

cureur, Raymond Queneau, pp. 56, 347, 360, 366, and 481; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 48 and 384 (note 394); France Roche, "Les Histoires de France Roche."

Deharme, Lise. She was born Anne-Marie Hirtz.

Del Giudice, Daniele. "E l'impiegata sedusse i rebelli." Panorama (Milano), an. 20 #967 (29 ottobre 1984), pp. 15-16. %% Del Giudice reviews Troppo buoni con le donne.

Del Ponte, Monique. "La Représentation du réel dans Les Fleurs bleues de Raymond Queneau." Mémoire de maîtrise. Directeur Bernard Magné. Toulouse: Université de Toulouse-le-Mirail, 1982. %% The title is a moderately accurate description of this work.

Delacampagne, Christian. "Italo Calvino, classique romantique." Le Monde (Paris), an. 36 #10849 (16 décembre 1979), pp. xvi-xviii. %% Delacampagne makes several references to Calvino's relationship to Queneau. An extract was published in Amis de Valentin Brû #13-14 (novembre 1980), p. 31.

Delacampagne, Christian. "Jean Piel et ses 'pierres rares'." Le Monde (Paris), an. 38 #11301 (31 mai 1981), pp. xi and xiv. %% Delacampagne makes just a brief mention of Queneau.

Delacampagne, Christian. "Kojève, le voyageur curieux." Le Monde (Paris), an. 47 #14032 (9 mars 1990), "Livres - Idées," p. 23. %% Delacampagne reviews Dominique Auffret's biography of Kojève and gives some details both on Kojève and on the well-known seminar.

Delain, Michel. Cf. Danièle Heymann and Michel Delain, "Nouvelle Vague: Quatre Mousquetaires vingt ans après."

Delamotte, Jean-Paul. Cf. Queneau, "Loup hivernal."

Delas, Daniel. Cf. Michael Riffaterre, Essais de stylistique structurale.

Delattre, Pierre. "Le Français et les laboratoires de langue." Esprit (Paris), an. 30 #311 (novembre 1962), pp. 595-603. %% Delattre speaks of the orality of language and how important this is in regard to language learning. He cites Bâtons, chiffres et lettres in this regard.

Delaunoy, Alain. "Les Angoisses de Queneau." La Cité (Bruxelles?), an. # (25 août 1986), p. 24. %% Delaunoy has some very interesting comments on Queneau's Journal 1939-1940, notably in remarking that it was expurgated.

Delaunoy, Alain. "Avec Queneau, préparez-vous à un rude hiver!" La Wallonie (Liège), an. 65 #\* (7-8 janvier 1984), p. 22. %% Delaunoy announces both the appearance of the documents from the Verviers colloquium of August 1982 and the coming colloquium, to be held at the end of August, 1984. Cf. also Delaunoy, "Rude Hiver avec Queneau."

Delaunoy, Alain. "Documents Queneau." La Cité (Bruxelles), an. 3 #37 (13 septembre 1990), p. 58. %% Delaunoy points briefly at all the elements of Queneau study on the current scene.

Delaunoy, Alain. "Du neuf et des inédits après le deuxième colloque Queneau." La Wallonie (Liège), an. 65 #\* (3 octobre 1984), p. 6. %% Delaunoy gives a fairly pedestrian summary of the August 1984 colloquium in Verviers.

Delaunoy, Alain. "Encyclopédie des délirants." Le Soir (Bruxelles), an. \* #2 (3 janvier 2001), "Magazine des arts et du divertissement," p. 7. %% Delaunoy gives a quite positive review to this new edition of Blavier's work.

Delaunoy, Alain. "Jean Queval, une somme." La Cité (Bruxelles), an. 37 #237 (11-12

octobre

1986), p. 28. %%

Delaunois, Alain. "Kisekeno?" La Cité (Bruxelles), an. 1 #49 (22 décembre 1988), p. 66. %%  
Delaunois announces Jacques Jouet's Raymond Queneau.

Delaunois, Alain. "Littérature potentielle." La Cité (Bruxelles), an. 2 #11 (16 mars 1989), p. 65. %% Delaunois gives a very short presentation of the Oulipo in announcing the publication of the Oulipo Atlas.

Delaunois, Alain. "Premières fois." Amis de Valentin Brû #24-25 (janvier 2002), pp. 43-44. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Delaunois recounts several moments which he passed with Blavier.

Delaunois, Alain. "Queneau comme on ne l'imagine pas." La Cité (Bruxelles), an. 2 #49 (7 décembre 1989), p. 64. %% Delaunois touches on all sorts of aspects of Queneau's work in introducing the first volume of his Oeuvres complètes.

Delaunois, Alain. "Queneau en son temps." La Cité (Bruxelles), an. 38 #219 (19-20 septembre

1987), p. 26. %% Delaunois announces the appearance of Temps mêlés #150 + 33-36, which contains the acts of the Verviers colloquium of 25-27 août 1986.

Delaunois, Alain. "Rude Hiver avec Queneau." La Meuse (Liège), an. # (17 janvier 1984), p. . %% Delaunois summarizes the 1982 Verviers colloquium, whose acts were just appearing in print in Temps mêlés, and announces the next colloquium for the end of august, 1984. Cf. also Delaunois, "Avec Queneau, préparez-vous à un rude hiver!"

Delay, Florence. "Autobiographie sans contrainte." Magazine littéraire (Paris), an. \* #260 (dé-

cembre 1988), pp. 85-86. %% Delay reviews Jacques Jouet's Des Ans et des ânes; cf. Florence Noiville, "Le Complexe d'Oulipe."

Delay, Florence. Cf. Monique Pétilion, "Florence Delay, comédienne et romancière."

Delbart, Anne-Rosine. "Trois Exercices de style ou l'humour 'des passés'." Temps mêlés #150 + 65/68 (printemps 1996), pp. 171-178. %% Delbart looks at Queneau's humor as rendered by the grammatical structures and vocabulary of the "passé composé," "passé simple," and "imparfait" versions of the "exercices."

Delbourg, Patrice. "Croisière sur l'Oulipo." L'Événement du jeudi (Paris), vol. \* #115 (15 janvier 1987), pp. 86-89. %% Delbourg gives a popular presentation of the Oulipo.

Delbourg, Patrice. "Jean Tardieu poète." Les Nouvelles littéraires (Paris), an. # (17 novembre 1983), pp. 38-39. %% Delbourg celebrates Tardieu's eightieth birthday with a poem which mentions Queneau.

Delbourg, Patrice. "Livres / actualités." L'Événement du jeudi (Paris), vol. \* #34 (6 juillet 2000), p. 46. %% Delbourg announces the republication of Les Demoiselles d'A by Yak Rivais. This work is a compilation of 750 quotations from 408 authors which uses Queneau 8 times.

Delbourg, Patrice. "Queneau, Queneau!" L'Événement du jeudi (Paris), vol. \* #263 (16 novembre 1989), pp. 118-119. %% This is a very general review of Queneau on the appearance of vol. I of his Oeuvres complètes.

Delbourg, Patrice. "Soyez bref: On vous écrira." Les Nouvelles littéraires (Paris), an. 58 #2721 (24 janvier 1980), p. 25. %% This is a short story about the difficulties of getting published, and it merely mentions the title of Loin de Rueil.

Delbourg, Patrice. Cf. Jean-François Kahn, Jean-François Bory, and Patrice Delbourg, "Titres en jeu."

Delbourgo, Françoise. "Quarante Ans après." La Chouette (London), vol. \* #4 (january 1981), pp. 82-94. %% Delbourgo compares Le Chiendent to Julio Cortázar's Livre de Manuel. This is a periodical published by the French Department, Birkbeck College, University of London.