

- Delbreil, Daniel. "A l'origine, Le Havre: Préface." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 15-17. %% Delbreil's introduction focuses on the origin and the choice of the theme of this symposium.
- Delbreil, Daniel. Apollinaire et ses récits. Préf. Giovanni Dotoli and Sergio Zoppi. Paris: Didier / Fasano (Brindisi): Schena, 1999. %% Delbreil refers to Queneau about ten times, but never in an extended manner. Cf. Astrid Bouygues, "Daniel Delbreil est-il un infidèle?"
- Delbreil, Daniel. "A l'origine, Le Havre: Préface." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 15-17. %% Delbreil's introduction focuses on the origin and the choice of the theme of this symposium.
- Delbreil, Daniel. "Au seuil du rire. La Préface des Oeuvres complètes de Sally Mara." Temps mêlés #150 + 65/68 (printemps 1996), pp. 149-156. %% Delbreil gives a rather thoughtful analysis of the preface.
- Delbreil, Daniel. "Avant-propos." Amis de Valentin Brû #34-35 (juillet 2004), pp. 9-11. %% Delbreil introduces an issue given over almost entirely to a description of the various celebrations of the centenary of Queneau's birth.
- Delbreil, Daniel. "Avant-propos. Queneau en spectacle(s)." Amis de Valentin Brû #28-31 (juillet 2003), pp. 21-25. %% This volume is the compilation of the papers presented at the Mersch symposium of 5-7 octobre 2000. Rather than simply listing the papers included in this work and briefly summarizing each, Delbreil here considers the general idea of Queneau and his relationship to all sorts of "spectacles."
- Delbreil, Daniel. "Croquis pour une 'Croqueuse'." Amis de Valentin Brû #36-37 (décembre 2004), pp. 15-32. %% Delbreil carefully examines the contents of the CDRQ dossier containing the manuscripts and other items concerning the "Croqueuse de diamants," comparing them to what we know of the actual show. His conclusion, very generally speaking, is that what Queneau created had some very slight input from Roland Petit but was almost entirely different from what was actually staged. Delbreil only hints at the reasons for this, but cf. Jean-Michel Damase, "Queneau croqué par la 'Croqueuse'."
- Delbreil, Daniel. "Des Temps mêlés à Saint-Glinglin." Amis de Valentin Brû #6-7 (mars 1997), pp. 15-46. %% Delbreil has selected various notes, ideas, and observations which Queneau jotted down in preparation for writing Temps mêlés and Saint-Glinglin.
- Delbreil, Daniel. "Du 'bel écrin' d'un pauvre étron: Remarques sur la métrique de 'Discorde mélodie des terrains d'épandage'." Amis de Valentin Brû #14-15 (mai 1999), pp. 39-58. %% Delbreil considers the strictly poetical structure of this poem. Cf. Cléopâtre Athanas-siou-Popesco, "Commentaires du 'Chant unique' de Raymond Queneau: 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues, "Voie buccale et voix anales: La Nourriture dans 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Daniel Delbreil, "Du 'bel écrin' d'un pauvre étron: Remarques sur la métrique de 'Discorde mélodie des terrains d'épandage'."
- Delbreil, Daniel. "La Genèse de Pierrot mon ami." Lectures de Raymond Queneau (Limoges), vol. * #2 (juin 1989), pp. 15-28. %% Delbreil does a careful job of fulfilling his title's

pro-mise.

Delbreil, Daniel. "Grande Soirée Queneau à la S.G.D.L." Amis de Valentin Brû #34-35 (juillet

2004), pp. 152-153. %% Delbreil reports on an evening at the Société des Gens de Lettres (13 novembre 2003 at the Hôtel de Massa) [[\$\$avenue des Champs Elysées near rue de la Boétie]] organized by Astrid Bouyges. It included a showing of Pierre Kast's "Arithmétique"; Sylvestre Clancier's interviewing Paul Braffort, François Caradec, and Georges-Emmanuel Clancier; Eve Griliquez's singing a number of Queneau pieces; and a "coqctèle."

Delbreil, Daniel. "Introduction." Amis de Valentin Brû #24-25 (janvier 2002), pp. 11-12. %% Delbreil introduces this issue, dedicated to André Blavier, who had died on 9 juin 2001.

Delbreil, Daniel. "Jeux de mots et 'maux de je' dans 'Discorde mélodie des terrains d'épandage'." Amis de Valentin Brû #12-13 (* 1998), pp. 33-57. %% Delbreil looks into the language, imagery, and meaning of this poem. Cf. Cléopâtre Athanassiou-Popesco, "Commentaires du 'Chant unique' de Raymond Queneau: 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues, "Voie buccale et voix anales: La Nourriture dans 'Discorde mélodie des terrains d'épandage'"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Daniel Delbreil, "Du 'bel écrivain' d'un pauvre étron: Remarques sur la métrique de 'Discorde mélodie des terrains d'épandage'."

Delbreil, Daniel. "Le Lecteur du journal dans l'oeuvre romanesque de Raymond Queneau." Amis de Valentin Brû #21-22 (février 2001), pp. 32-54. %% Delbreil cites the many appearances of newspapers in Queneau's novels, categorizes them, and analyzes the categories. He also speaks of reading newspapers and of newspaper readers, really just about everything which touches newspapers in these novels.

Delbreil, Daniel. "Moisson universitaire." Amis de Valentin Brû #34-35 (juillet 2004), pp. 157-158. %% Delbreil notes the completion of their "mémoires de maîtrise" or "mémoires de DEA" by Adeline Bouchut, Delphine Lucas, Talel Aguir, Nadia Aci, and Marie Ber-ville. He also notes that Jean-Pierre Longre had not only successfully but "brilliantly" presented his "dossier d'habilitation à diriger les recherches" in décembre 2003 and that Makiko Nakazato had successfully defended her "thèse de doctorat" in Toulouse.

Delbreil, Daniel. "Le Mot du président." Amis de Valentin Brû #4 (octobre 1995), pp. 7-8. %% Delbreil describes his entrance into Claude Debon's Queneau seminar and how the seminar affected him.

Delbreil, Daniel. "Narration et narrateurs dans la trilogie de la Ville natale." Amis de Valentin

Brû #9-10 (mars 1998), pp. 63-84. %% Delbreil considers in some detail the various sorts of narration, forms, and points of view, trying to make sense of just what the text is posing as.

Delbreil, Daniel. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard, 2006, pp. 1582-1621. %% Delbreil offers the composition history of Loin de Rueil, a consideration of the themes and elements of the work (especially the crisis of identity and the search for wisdom), and how the work was received when it first appeared. There are as well a short critical bibliography, comments on various manuscripts, proofs, etc., and explicatory notes.

- Delbreil, Daniel. "Parigolades." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 39-56. %% Delbreil speaks about the poetic usage Queneau made of the names of the streets in Paris in his various works. Cf. François Caradec, "Raymond Queneau 75012 Paris"; Claude Kremer-Carwana, "A la découverte de Raymond Queneau dans Paris, le douzième arrondissement, à travers son recueil de poèmes Courir les rues."
- Delbreil, Daniel. "Petites Remarques sur quelques Fleurs bleues en herbe." L'École des lettres (second cycle)(Paris), an. 92 #1 (juillet-septembre 2000), pp. 67-78, and #2 (15 septembre 2000), pp. 99-106. %% Delbreil provides a fascinating look at Queneau's mature creative process as he outlines how Queneau went about approaching the actual writing of the novel's text. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Delbreil, Daniel. "Les Poèmes de 1924 et 1925 dans Les Ziaux et L'Instant fatal de Raymond Queneau." Cahiers Raymond Queneau #26-27 (20 juin 1993), pp. 10-30. %% Delbreil looks at these two collections of poetry in real depth, situating them in the course of Queneau's growth and development. Cf. Gerhard Dörr, "De 'Grande Banlieue' à 'Tulé': Les Poèmes de 1924-1925 dans Les Ziaux."
- Delbreil, Daniel. "Poésie et misère dans les premiers recueils de Raymond Queneau." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 162-179. %% Delbreil lays out most carefully the various instances and manners of Queneau's treatment of "misère" in Les Ziaux and L'Instant fatal.
- Delbreil, Daniel. "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)." Amis de Valentin Brû #34-35 (juillet 2004), pp. 93-94. %% Delbreil describes some of the events and the participants of this celebration.
- Delbreil, Daniel. "Pour un portrait du Rural." Amis de Valentin Brû #40-42 (décembre 2005), pp. 37-52. %% Delbreil profiles the general nature of people who live in the country, at least as Queneau portrays them in his works. This is part of the "actes" of the "Solennel Emmerdement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.
- Delbreil, Daniel. "Les Prémices d'Un Rude Hiver." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 46-58. %% This is an extremely valuable article reviewing the work-ing notes and rough drafts for Un Rude Hiver and how they developed into the novel we know.
- Delbreil, Daniel. "Queneau-Prévert, Histoire et Paroles d'Instant fatal." In Jacques Prévert, Frontières effacées. Ed. Carole Aurouet, Daniel Compère, Danièle Gasiglia-Laster, and Arnaud Laster. Lausanne: L'Age d'homme, 2003, pp. 27-37. %% Following a suggestion by Arnaud Laster ("Raymond Queneau, ami et admirateur de Jacques Prévert"), Delbreil reads some of Queneau's poetry in the light of a possible influence by Jacques Prévert. Delbreil is very detailed and displays a most definite presence of Prévert in Queneau. Queneau also appears in this volume on pp. 10, 16, 21-23, 44-45, 107, 188-189, 191, 204, and 211. These are the acts of the "Journées internationales Jacques Prévert: Littérature, cinéma, collages" held at Université de Paris III (Sorbonne nouvelle), 11-13 décembre 2000.
- Delbreil, Daniel. "Queneau saisi par l'université." Europe (Paris), an. 81 #888 (avril 2003), pp. 64-81. %% Delbreil begins by resuming the attitude which Queneau manifested towards the university (the teachers, the students, and the whole educational process they pursue) in Les Derniers Jours and Odile; he continues by showing how Queneau lived this

- attitude out in his own life. Delbreil consecrates the majority of this article, however, to tracing the history of Queneau studies, with an accent on how these studies have related (or not) to the university and the educational establishment.
- Delbreil, Daniel. "Quenonomatopées." Temps mêlés #150 + 57/60 (automne 1993), pp. 135-156. %% Delbreil investigates how Queneau formed his onomatopoeias and what effect they have in his texts.
- Delbreil, Daniel. "Les Structures narratives d'Un Rude Hiver." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 59-75. %% This article covers exactly what the title proposes.
- Delbreil, Daniel. (no title). Amis de Valentin Brû #23 (juillet 2001), pp. 70-72. %% Delbreil liked a dramatic adaptation of Le Vol d'Icare very much when it appeared in Versailles in mars 2001, but he did not care much at all for the set of for the limitation which it imposed on the performance. Cf. Jacques Birnberg, (no title).
- Delbreil, Daniel, ed. Le Personnage dans l'oeuvre de Queneau. Paris: Presses de la Sorbonne nouvelle, 2000. %% This anthology contains the "actes" of the 1997 Thionville symposium, pieces by Stéphane Bigot, Astrid Bouygues, Marie-Noëlle Campana, Anne Clancier, Daniel Compère, Michel Dyé, Bouchta Es-Sette, Muriel Girard, Henri Godard, Hans Hartje, Nelly Lecomte, Jean-Pierre Longre, Jean-Pierre Martin, Christine Méry, François Naudin, Gilbert Pestureau, Jean-Michel Pochet, Paul Souffrin, Anne-Marie Tango, Evert Van der Starre, Madeleine Velguth, and Patricia Von Münchow. Cf. Jacques Birnberg, CR of Daniel Delbreil's Le Personnage dans l'oeuvre de Queneau.
- Delcambre, Isabelle. "Répétition/énumération: Une Question de style? Une Forme de cohérent?" L'École des lettres (premier cycle)(Paris), an. 76 #12 (15 avril 1985), pp. 2-6 and 67. %% Delcambre uses a section of Saint-Glinglin (from chapter 2, "Le Printanier") as the basis of a school exercise on repetition and enumeration.
- Deleuze, Gilles. Cf. Jo Frearson, "'Une Prise sur les choses.' The Real in Excess and Dysfunction with Special Reference to Georges Perec's La Vie mode d'emploi and Raymond Queneau's Le Chiendent"; Claude Rameil, "Raymond Queneau au Collège."
- van Delft, Louis. Cf. Mona Wodsak, "'Un Délire tapé à la machine par un romancier idiot?' Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro."
- Delhasse, Pierre. Cf. Francine Arnaud and Pierre Delhasse, "Chansons d'hier et d'aujourd'hui."
- Delieu, Robert, ed. 500 poèmes de la vie quotidienne. Anthologie thématique de français 1918 - 1984. Namur: Duculot, 1985. %% Delieu includes Le Chien à la mandoline: "Pour un art poétique (suite)" (p. 64); L'Instant fatal: "Pour un art poétique (v)" (p. 197); and "exercice de style" "Gastronomique" (p. 290).
- Delmas, Jean. "Hommage à Jean-Pierre Patillot." Jazz hot (Paris), vol. 47 #388 (septembre 1981), p. 10. %% Delmas makes just a mention of Queneau and the Cent Mille Millions de poèmes.
- Delon, Michel. CR of Histoire des littératures, tome III, edition 2. Revue d'histoire littéraire de la France (Paris), vol. 80 #4 (juillet-août 1980), pp. 662-664. %% Delon is most positive on this work, with a rather clear delineation of the differences between this edition and the first one.
- Delon, Michel. "Sade comme révélateur idéologique." Romanistische Zeitschrift für Literaturgeschichte Cahiers d'histoire des littératures romanes (Heidelberg), vol. 5 #1 (* 1981), pp. 103-112. %% This briefly reviews a Queneau reflection from Lectures pour un front;

- cf. Queneau, "La Vie des livres": "Le Roman et l'histoire."
- Delorme, Danièle. Cf. Amis de Valentin Brû #36-37 (décembre 2004), pp. 82-83.
- Delp, Charles. CR of Pierrot mon ami. Dernières Nouvelles (Alger), an. # (31 octobre 1942), p. %% Delp is somewhat more analytical than most reviewers but is just as pleased with the novel.
- Delpech, Jeannine. "Spectacle permanent." Clartés (Paris), an. 1 #24 (7 décembre 1945), p. 12. %% Delpech describes and criticizes a radio program on poetry which Queneau had hosted on 30 novembre.
- Delpech, Pascale. Cf. Danilo Kiš, "Quelques Notes sur Exercices de style et leur traduction en serbo-croate."
- Deluy, Henri. "OUvroir de la Littérature POTentielle." Action poétique (Paris), vol. * #85 (septembre 1981), pp. 48-64. %% This is an interview with Jacques Bens and Paul Fournel, and it is quite good.
- Deluy, Henri. Cf. Jacques Roubaud et al., "Oulipo varia."
- Delvaille, Bernard. Mille et cent ans de poésie française. Paris: Lafont, 1991. %% Delvaille merely includes (pp. 1691-1694) Si tu t'imagines: "L'Amphion," "Misère de ma vie," "L'In-stant fatal," and "Saint-Ouen's Blues."
- Delval, Marie-Hélène. "25 Histoires de l'histoire de la dame qui faisait faire pipi à son chien au pied d'un réverbère de la rue des Acacias." Astrapi (Paris), vol. * #114 (15 juillet 1983), insert, pp. 17-32. %% Delval gives 25 different versions of the same story, all illustrated.
- Delysan, L. "René Clément ressuscite Candide." Spectateur (Paris), an. 3 #120 (23 septembre 1947), p. 6. %% Delysan just mentions Queneau as helping with the dialogues. Cf. Queneau, "Candide 47."
- Demarcy, Richard. Cf. Sabine Mallet, "Peut-on adapter Raymond Queneau au théâtre: L'Exemple de Loïn de Rueil."
- Demay, Jean-Michel. "Carné, Cayette, Clouzot, et Malle: Contre-offensive des chevronnés." Nation socialiste (Paris), an. 5 #38 (décembre 1960), p. 8. %% Dumay offers some very perceptive comments about the quality of the film version of Zazie dans le métro as well as presenting some reserves.
- Demerliac, J. "Apologie de Raymond ... Queneau." Rayonnement des lettres (Paris), an. 2 #10 (mai 1952), pp. 2-3. %% Demerliac mentions and praises most of Queneau's works to date.
- Demers, Bernard. Les Nouveaux Exercices de style. Collection "Mots et merveilles." Paris: Pré aux clercs, 1991. %% This is a French edition of his Zérocycle, which was first published in Québec. Demers has made minor changes (page numbers, no "Braille," etc.), but the type and the layout are the same.
- Demers, Bernard. Le Zérocycle ou les exercices de style à la manière de Queneau. Québec: Editions Québec/Amérique, 1989. %% Demers has continued Queneau's creation of "exercices" based on the same story.
- Demers, Jeanne. "'Pataphysique appliquée: Le Cas Alphonse Allais." Nuit blanche (Québec), vol. * #49 (septembre-novembre 1992), pp. 52-54. %% Demers writes on Allais' humor almost without reference to 'pataphysics.
- Demers, Jeanne, and Thérèse Marois. "L'Art poétique comme genre: Prolégomènes à un état

- présent." Etudes littéraires (Québec), vol. 22 #3 (hiver 1989-1990), pp. 113-125. %%
The authors make reference (pp. 118 and 125) to both Chien à la mandoline: "Pour un art poétique" and L'Instant fatal: "Un Poème c'est si peu de chose."
- Demierre, Jacques. Cf. Jacques Roubaud et al., "Oulipo varia."
- Demonet, Marie-Luce. "Un Philosophe des langues." Magazine littéraire (Paris), vol. * #319 (mars 1994), pp. 42-45. %% Demonet describes a passage in Rabelais where Panurge asks for food in various languages and compares the results to Queneau's verbal variations in Les Exercices de style.
- Demongeot, Catherine. Cf. Anonymous, "Avec Zazie Paris invente un nouveau mythe: Gavroche en jupon," "Ça, c'est Zazie...", "Catherine Demongeot," and "Zazie tourne: Elle est très grossière..."; Brian Boyd, Vladimir Nabokov: The American Years; Alain and Michèle Cerf, "Catherine, 10 ans: C'est Zazie"; Robert Chazal, "Huit Grands Ecrivains français vous parlent de Mylène Demongeot, la pin-up au coeur fidèle"; Jean Depussé, "Zazie: 17 Ans plus tard, elle enseigne les sciences humaines..."; Paul Giannoli, "Zazie: 'Vilaine De-mongeot? Connais pas!"; Jean-Noël Gurgand, "Zazie dans le civil"; André Halimi and Denis Merlan, "Queneau a reconnu 'sa' Zazie parmi 600 fillettes"; Kevin J. Hayes, "'Une Femme est une femme': A Modern Woman's Bookshelf"; Hélène Karentsy, "C'est aux pommes!"; M. M., "Paris prend sa première leçon de 'coco'"; François Maurin, "Vous ne connaissez pas la vraie Zazie!"; Claude Sire, "'Chouette Soirée' pour Zazie"; Jacques Sternberg, "Zazie est venue à Marie-France"; Carmen Tessier, "Les Potins de la commère" (29 octobre 1960); Léon Treich, "Cinq colonnes -- et même huit -- à la une"; Jean Vietti, "Une 'Petite Fille modèle' transformée en 'affreux Jojo' c'est Zazie au studio!"
- Demougin, Jacques. Cf. Anonymous, "Queneau, Raymond."
- Denat, Antoine. "Note sur le comique du mot." In Proceedings and Papers of the Fourteenth Congress of the Australasian Universities Language and Literature Association (held 19-26 January 1972 at the University of Otago, New Zealand). Ed. K. I. D. Maspin. Dunedin, New Zealand: John McIndoe Ltd., 1972, pp. 126-139. %% This includes a short reference to Queneau and "S + 7" on pp. 129-130.
- Denef, Monique, and Benoît Javaux, ed. Bleu d'encre: Pratiques littéraires de l'écriture. Paris: Didier / Hatier, 1995. %% The authors include Les Exercices de style: "Géométrique" on p. 29 and "Zoologique" and "Gastronomique" on p. 86. On p. 87 they offer two other versions, "Macabre" and "Outillage."
- Denis, Benoît. "Roquentin et les types sans importance sociale." Etudes françaises (Montréal), vol. 33 #3 (* 1997), pp. 105-119. %% Denis discusses the value of these individuals first in La Nausée and then in five other novels, including Queneau's Le Chiendent.
- Denis, Fernand. "La Merveilleuse Salade littéraire de Raymond Queneau." Pourquoi pas? (Bruxelles), an. 55 #2429 (17 juin 1965), pp. 114-116. %% Denis' review of Les Fleurs bleues is just a bit out of the ordinary.
- Denize, Antoine, and Bernard Magné. Machines à écrire. Paris: Multimédia Gallimard, 1999. %% This is an interactive CD bearing oulipian works by Queneau (Cent Mille Millions de poèmes, "Un Conte à votre façon"), Georges Perec, and Antonella Conti as well as other oulipian texts. Cf. Anonymous, "Anagrammes"; Marie Berville, "Cent Mille Millions de poèmes de Raymond Queneau: Entre contrainte et liberté"; Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Michel Defourny, "Machines à écrire"; Natalie

- Levisalles, "La Voltige des mots"; Longuet, Patrick. "Exercices de style"; Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Gérard Pangon, "Machines à écrire, le CD"; Alain Salles, "Les Mots en page, des codex aux terminaux d'ordinateurs"; Sylvaine Villeneuve, "L'Inventeur du CD-rimes."
- Denize, Antoine. Cf. Stéphanie Malphettes, "Le Nouveau Roman sera interactif."
- Denoël, Jean. Cf. Queneau, "Hommage à Max Jacob."
- Dent, Robert W. "Books and Articles Relating to Shakespeare." Shakespeare Quarterly (Washington, DC), vol. 12 #2 (spring 1961), pp. 179-223. %% Dent just includes Simonnet's "La Parodie et le thème de 'Hamlet' chez Raymond Queneau" in a bibliographic list (p. 215).
- Deplus, Jean-Paul. "Rendez-vous en noir." Séries B (Mons, Belgique), an. * #11 (1^{ier} trimestre 1986), pp. 28-31. %% Deplus interviews Jean-Pierre Mocky, who says (p. 31) "j'étais en contact avec Raymond Queneau qui était un ami de Duhamel. Ensemble nous avons écrit 'La Cité de l'indicible peur' and 'Un Couple'."
- Depont, Anne. Cf. Jeanne Dupuy, Jean-Paul Brighelli, and Anne Depont, ed., "Tristan et Yseut" de Béroul; "Le Joueur d'échecs" de Stephan Zweig; "Les Fleurs bleues" de Queneau.
- Deprez, Marcel. "A André Blavier." Amis de Valentin Brû #24-25 (janvier 2002), pp. 55-57. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Deprez offers homage to Blavier in his different roles.
- Depussé, Jean. "Zazie: 17 Ans plus tard, elle enseigne les sciences humaines..." Télé Star (Neuilly), vol. * #135 (1^{ier} mai 1979), pp. 36-37. %% In presenting a show concerning child stars and how they turned out, Depussé reveals what Catherine Demongeot had become a high school teacher in "sciences humaines." She mentions that she had made a film with Louis de Funès, a "mauvais film," which helped her to decide to leave the entertainment industry.
- Derasse, Albert. "Raymond Queneau parmi les nains." Cahiers Raymond Queneau #10 (décembre 1988), pp. 31-33. %% Queneau appears in two books on Paris, François Caradec's La Compagnie des zincs and Jacques Yonnet's Rue des maléfices, encountering dwarves in each case. Cf. also Yonnet, Enchantements sur Paris.
- Derasse, Albert. "Un Taoïste aficionado de Queneau à Malaga." Amis de Valentin Brû #31 (juin 1985), pp. 34-41. %% These bits and pieces mark the history of Derasse's relationship with Queneau.
- Derchain-Albamonte, Céline. "Les Fous littéraires chez Raymond Queneau: Ecriture romanesque et ambition encyclopédique." Thèse. Directeur Pierre Rouzeaud. ? : Université de Provence VI, 1993. %% Derchain-Albamonte considers the nature of a "fou littéraire," especially in the way that Queneau wrote on the subject in his published articles and incorporated them into Les Enfants du Limon.
- Dermée, Paul. "Une Oeuvre radio-dramatique." Radio 47 (Paris), an. 4 #122 (21 février 1947), p. 17. %% Dermée is in rather vigorous agreement with the ideas which Queneau expressed in his "Défense et illustration de la langue française" on the radio.
- Desanti, Dominique. Robert Desnos: Le Roman d'une vie. Paris: Mercure de France, 1999. %% Desanti just mentions Queneau several times (pp. 188, 229, 230, 250, and 267) but has some unique anecdotes on pp. 186 and 236-237.

Desbardioux. Cf. Queneau, Loin de Rueil.

Desblache, Lucile. CR of Evert van der Starre's Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre. French Review (Champaign, Illinois), vol. 77 #2 (december 2003), pp. 386-387. %% Desblache basically describes the contents, analyzes what is offered, mentions the problems of such a collection, etc.

Desbuissons, Frédérique. "A Ruin: Jacques-Louis David's 'Sabine Women'." Art History (London), vol. 20 #3 (september 1997), pp. 432-448. %% Desbuissons's article tells the story of the first exhibition of David's painting, and he only includes a comparison from Queneau (p. 444): "Like the ethnologist working on the Saint-Glinglin, we come too late to study the celebration of fine weather: it is raining and the festival no longer follows its original form."

Descamps, Christian. "Poésie. Raymond Queneau." Le Monde (Paris), an. 40 #11947 (26 juin 1983), p. ii. %% This consists of three otherwise previously unpublished poems: "Avoir son nom dans une anthologie," "Discrète amertume," and "Le Type rupin qu'a du grisbi tant et plus et qui sait ce que c'est qu'un raton laveur." They all reappear in Queneau's Oeuvres complètes, vol. I, pp. 816-817, 765, and 827-828 respectively.

Descargues, Pierre. "Un Burlesque que l'on ne saurait comprendre sans avoir lu Platon. Queneau, philosophe gnostique? On découvre une soeur de Zazie: Sally Mara." Tribune de Lausanne (Lausanne), an. 100 #77 (18 mars 1962), "La Tribune des lettres," pp. 5-6. %% Descargues presents Les Oeuvres complètes de Sally Mara but also covers a good part of Queneau's thought and style in general.

Descargues, Pierre. "Cekébôché Keno, célabi gu." Tribune de Lausanne (Lausanne), an. 97 #32 (1^{er} février 1959), p. 5. %% Descargues looks at Entretiens avec Georges Charbonnier and Zazie dans le métro.

Descargues, Pierre. "Queneau s'attaque au roman historique." La Tribune de Lausanne (Lausanne), an. 103 #150 (30 mai 1965), p. 6. %% This is just a quite ordinary presentation of Les Fleurs bleues.

Descargues, Pierre. "Raymond Queneau, artiste peintre." Arts (Paris), vol. * #202 (18 février 1949), p. 4. %% Descargues claims to have bungled an interview with Queneau on his painting and gives a synthesis of what occurred. Cf. Anonymous, "Le Dompteur de tire-bouchons"; Charles Estienne, "Quand Raymond Queneau organise sa rétrospective."

Descargues, Pierre. "Raymond Queneau: Cent Mille Milliards de poèmes, près de deux cents millions d'années de lecture." Tribune de Lausanne (Lausanne), an. * #176 (25 juin 1961), pp. 7-8. %% After a description of the "mode d'emploi," Descargues centers on the element of randomness in this and other sorts of art.

Descargues, Pierre. "Révélation de Morris Hirshfield." Arts (Paris), an. * #* (19 janvier 1951), p. 5. %% Descargues announces and describes a showing of Hirshfield's work at the Galerie Maeght; he refers to Queneau's "J'appelle un chat un chat."

Descargues, Pierre. "Visite à un poète." Tribune de Lausanne (Lausanne), an. * #24 (24 janvier 1965), p. 6. %% Descargues presents bits of an interview that Queneau gave him just before Le Chien à la mandoline was published.

Descaves, Pierre. "Haute Ecole et trapèze volant." Tel quel (Paris), an. 3 #48 (20 mai 1947), p. 5. %% Descaves is enthusiastic about Les Exercices de style, but his review is fairly

standard.

- Descaves, Pierre. "Raymond Queneau." Le Soir (Bruxelles), an. 65 #75 (17 mars 1951), p. 7. %% This is on Queneau's election to the Académie Goncourt.
- Descaves, Pierre. "Raymond Queneau à l'Académie Goncourt." La Dépêche marocaine (Tanger), an. 47 #16059 (8 avril 1951), p. 3. %% Descaves gives an average review of Queneau's life, work, and outlook. This is extremely close to his article in Le Soir.
- Descaves, Pierre. "Raymond Queneau na Academia Goncourt." O Primeiro de janeiro (Porto), an. # (25 maio 1951), p. %% This is a simple translation of his article of the same name in the Dépêche marocaine seven weeks earlier.
- Descaves, Pierre. "La Vie littéraire." L'Avenir (Paris), an. # (2 décembre 1933), p. 7? %% Descaves is somewhat surprised by the style of Le Chiendent and, while finding it unsuccessful, promises to return to it.
- Desciaux, Pierre. CR of Courir les rues. L'Education nationale (Paris), an. 23 #824 (27 avril 1967), pp. 28-29. %% Desciaux is fairly ordinary in this review.
- Desciaux, Pierre. CR of Fendre les flots. Les Livres (Paris), vol. * #165 (avril 1970), p. 22. %% Desciaux doesn't have much to say in this very brief but positive review.
- Desciaux, Pierre. "Les Fleurs bleues par Raymond Queneau." L'Education nationale (Paris), an. 22 #789 (5 mai 1966), p. 26. %% This is just a short and basically empty review.
- Desciaux, Pierre. "Une Histoire modèle par Raymond Queneau." L'Education nationale (Paris), an. 22 #801 (20 octobre 1966), p. 27. %% Desciaux's review is enthusiastic and a bit more interesting than the usual fare.
- Descouturelle, Frédéric. "Compte rendu de spectacle." Amis de Valentin Brû #18 (février 2000), pp. 29-30. %% Descouturelle writes on a stage production of Les Exercices de style that his sister was involved in...
- Descouturelle, Frédéric. "MaizoukicrêcheGaby? Zazie, le satyre et le métro." Viridis Candela. Carnets trimestriels du Collège de 'Pataphysique #27 (21pédale 134 EP [vulg. 15 mars 2007]), pp. 116-125. %% Descouturelle discusses a possible location for the location of Gabriel's home (Zazie dans le métro) and gives very good reasons for his choice. Cf. Charles Kestermeier, SJ, "Raymond Queneau's Zazie dans le métro: Structures and Structure."
- Deshusses, Pierre, Léon Karlson, and Paulette Thornander. 10 Siècles de littérature française. Paris: Bordas, 1991. %% The authors of this textbook include about two pages directly on Queneau (pp. 352-354), then five "exercices de style" ("Récit," "Surprises," "Rêve," "Notations," and "Géométrique") and a passage from the first chapter of Saint-Glinglin. They also mention him on several other pages (172, 225, 329, 355, and 358).
- Desné, Roland. Cf. D. Leuwers, "A la suite de Jarry"; J. Rocchi, "La Radio."
- Desnos, Robert. Cf. Alejo Carpentier, "Un Homme de contraste"; Dominique Desanti, Robert Desnos: Le Roman d'une vie; Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossible; Queneau, "Dédé" and "La Légende de Desnos."
- Desonay, Fernand. "Trois Romains." La Nation belge (Bruxelles), an. 28 #334 (30 novembre 1939), p. 6. %% Desonay does not think that Un Rude Hiver is worth much.
- Desoubeaux, Henri. "Chapeau!" Cahiers Raymond Queneau #24-25 (mai 1993), pp. 56-61. %% Desoubeaux begins by speaking of literary hats in Queneau: in Les Fleurs bleues, in

regard to Raymond Roussel, then by extension in Les Enfants du Limon and Le Dimanche de la vie. He ends by describing the mixing of the imaginary and the real in this cross-textual referencing.

- Desoubeaux, Henry. "Notes sur le jeu des citations chez Raymond Queneau." Cahiers Raymond Queneau #16 (25 décembre 1990), pp. 11-16. %% This centers on intertextual citation in Les Fleurs bleues. This is probably the same author as in the preceding entry.
- Desportes, Daniel. Cf. Raymond Jacquenod, Daniel Desportes, and Joële Keraven, ed., Objectifs lire-écrire: 4^{ième}.
- Desprès, Catherine. "La Traduction calque. Analyse des Exercices de style de Queneau, traduits par Fernández Ferrer." In Actas del primer coloquio internacional de traductología (Universitat de València, 2-4 mayo 1989). Ed. Brigitte Lepinette, Amparo Olivares Pardo, and Emma Sopena Balordi. València: Universitat de València (Departemento de Filología francesa e italiana), 1991, pp. 89-91. %% Desprès discusses some of Fernández Ferrer's translations and ends with giving the disputed passages in both French and Spanish.
- Despres, Germain. "Surtout, pas un mot..." Libération (Paris), an. 5 #1377 (12 février 1949), p. 2. %% Despres writes of his visit to Sweden and Finland when Queneau was there and describes some of the details. Cf. Anonymous, "Kirjallisuutta Raymond Queneau"; I. P., "Fransk lyrik exploderade under det tyska tvånget"; Nadja, "Fransk Litteratur levde farligt under kriget" and "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass"; Pa-lola, "Kirjailija Raymond Queneau."
- Destouches, Lucette. Cf. Véronique Robert and Lucette Destouches, Céline secret.
- Detambel, Régine. Cf. Serge Boujea, "An Interview with Regine Detambel"; Bertrand Tassou, "Les Enfants de Raymond."
- Dethloff, Uwe. Cf. Uta Elizabeth Neumüller, "Das Bild der Metropole Paris in E. Zolas L'Assommoir und R. Queneaus Zazie dans le métro."
- Dethurens, Pascal. "Le Rire savant du palimpseste." In his De l'Europe en littérature. Création littéraire et culture européenne au temps de la crise de l'esprit (1918-1939). Genève: Droz, 2002, pp. 265-267. %% Dethurens comments on the use of "vache" in certain aspects of Le Chiendent.
- Détrie, Muriel. Cf. Yvan Daniel, "Raymond Queneau et le papillon de Zhuangzi."
- Detweiler, Robert. "Games and Play in Modern American Fiction." Contemporary Literature (Madison), vol. 17 #1 (winter 1976), pp. 44-62. %% There is only a reference to The Flight of Icarus in a note on p. 149, but the context is of interest.
- Les Deux Jumelles. "Chronique du fauteuil grinçant." Le Canard enchaîné (Paris), an. 34 #1637 (5 mars 1952), p. 4. %% Queneau comments on the presentation of a Cyril Tourneur Elizabethan play: "Le doux Raymond Queneau nous a confié que cette pièce manquaît, à ses yeux, de vampirisme et d'anthropophagie." Cf. Queneau, "Cyril Tourneur, dramaturge noir."
- Devarrieux, Claire. "Colette et Raymond." Libération (Paris), an. * #6981 (23 octobre 2003), "Livres," p. iv. %% Devarrieux reviews two collections of letters from these two authors to their children, Queneau's being entitled Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Devarrieux, Claire. "Qu'est-ce qu'il dit, Queneau?" Libération (Paris), an. * #4829 (28 novem-

- bre 1996), "Livres," pp. i-iii. %% Devarrieux reviews Journaux (1914-1965) fairly well.
- Devarrieux, Claire. "Que nos héritiers se débrouillent." Libération (Paris), an. * #4829 (28 novembre 1996), "Livres," p. iii. %% Devarrieux describes the editorial work of Anne Isa-belle Queneau on the Journaux (1914-1965).
- Devarrieux, Claire. "Que suis-je?" Libération (Paris), an. * #4829 (28 novembre 1996), "Livres," pp. ii-iii. %% Devarrieux points to the fact that both Les Derniers Jours and Odile are, to a certain extent, autobiographical.
- Devarrieux, Claire. "Queneau, le grand standinge." Libération (Paris), an. * #2621 (26 octobre 1989), pp. 23-25. %% Devarrieux writes to introduce the publication of the first volume of Queneau's Oeuvres complètes, but she actually paints a wonderful picture of the lonely and highly intelligent Queneau. She gives details of biography, cites rare texts, and shows great insight.
- Devarrieux, Claire. "Queneau-coutte." Libération (Paris), an. * #5139 (27 novembre 1997), "Livres," p. viii. %% Devarrieux reviews Les Derniers Jours on the occasion of the publication of the paperback edition. She primarily describes certain elements of the story.
- Devarrieux, Claire. "Raymond Queneau en verve." Libération (Paris), an. * #6647 (27 septembre 2002), p. 35. %% Devarrieux reviews this re-edition of Jacques Bens' book without mentioning the fact that it is not an original.
- Devaud, Sophie. "Contrainte, liberté et écriture dans Loin de Rueil et Les Fleurs bleues de Raymond Queneau." Mémoire de maîtrise. Limoges: Faculté des lettres et sciences humaines, 1997.
- Devaux, Jean-Luc, and Gérard Oberlé. Raymond Queneau. Belle Collection de gouaches originales de R. Queneau. Editions originales de R. Queneau. Ouvrages dédiés à R. Queneau par ses amis. Pref. Pierre Etaix. Moulins: Librairie J.-L. Devaux, 1988. %% This catalogue is interesting both for the reproduction of about 35 of Queneau's paintings and for the insight which the dedications give on his personal relations. Cf. J.-Y. V., "Coulisses. Raymond Queneau: Peintures à vendre."
- Devay, Jean-François. "Agnès Capri rouvre ce soir son cabaret-théâtre d'avant-guerre." Combat (Paris), an. 8 #1659 (3 novembre 1949), p. 2. %% Devay names, among other works to be performed, Queneau's "A la limite de la forêt dont le chien Coco sera le principal interprète" and "nouvelles chansons" by Queneau, among others.
- Devay, Jean-François. "Comment André Breton vous engage à vous rengager dans le surréalisme." Paris-presse (Paris), an. * #* (20 octobre 1956), p. 2. %% Devay is presenting a new surrealist journal, Le Surréalisme même, and he mentions a number of the items in the first issue. He cites «les contre-pèteries, les anagrammes infâmes, les titres nobiliaires du gâtisme précoce, les sonnets scatologiques et ratés du sieur Queneau,» which is from Gérard Legrand, "L'Egout collecteur."
- Devay, Jean-François. "Le Festival d'Antibes: Picasso, Cocteau, Tzara, Queneau, Genet, Vian, Leger, Crommelinck, Paz et Musidora ont exprimé par la camera ce qu'ils n'avaient encore jamais dit." Combat (Paris), an. 9 #1917 (2 septembre 1950), pp. 1 and 2. %% Devay describes in detail the setting, the ethos, and the various films constituting this festival. He barely mentions Queneau and "Le Lendemain."
- Devay, Jean-François. "Henni soit qui mal y pense." Paris-presse (Paris), an. * #* (24 janvier 1957), p. 2E. %% Devay recounts how Queneau accepted a book by Albert Simonin for publication at Gallimard but how Simonin preferred to have it printed in Marcel

Duhamel's "Série noire" instead.

Devay, Jean-François. "Pas de temps perdu." Paris-presse (Paris), an. * #* (28 juin 1957), p. 2. %% Devay says "Avec Raymond Queneau, on ne sait jamais si c'est une blague ou un projet sérieux. Nous ne hasarderons aucun pronostic: toujours est-il que ses amis chuchotent entre deux portes qu'il a commencé une pièce dont les deux héros ressembleront comme frère et soeur au Dr Evenou et à Simone Deschamps. Les amants tragiques et assassins de Choisy!"

Devedeux, Claude. "Les Goncourt reconciliés in extremis pour le prix." Paris-match (Paris), vol.* #1281 (24 novembre 1973), pp. 3-5. %% Devedeux situates the original quarrel and talks about the current posture of the Académie.

Deville, Patrick. Cf. Bertrand Tassou, "Les Enfants de Raymond."

Devriès, Gérald. "Ne Soyez pas trop intelligents." Démocratie 60 (Paris), an. * #54 (3 novembre 1960), p. 29. %% The author finds the Zazie dans le métro film too arranged, too intellectually artificial.

Dewahlens, Paul. "Raymond Queneau." In his Météorologie des sens. Collection "Variétés Dryade," #62. Virton, Belgique: La Dryade, 1978, p. 88. %% This is just a poem.

Dewahlens, Paul. "Son Ombre se remémore." Temps mêlés #150 + 39/40 (printemps 1989), p. 26. %% This is a "tombeau de Raymond Queneau."

Dewasne, Jean. Cf. Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)."

Dhombres, Dominique. "Hélas, hélas, fatalitas!" Le Monde (Paris), an. 61 #18726 (9 avril 2005), p. 30. %% Dhombres indicates that Queneau wrote the dialogues for Jean-Pierre Mocky's "La Cité de l'indicible peur" (= "La Grande Frousse").

Dhombres, Dominique. "Malraux et Pivot." Le Monde (Paris), an. 57 #17684 (4 décembre 2001), p. 36. %% Dhombres describes Bernard Pivot's return to television for a homage to André Malraux, who was a witness at Patrick Modiano's wedding. As Modiano described the event on television, it seems that Malraux and Queneau, who was also present, had a fairly lively discussion about the painter Jean Dubuffet.

Di Bernardi, Dominic. Cf. Jacques Roubaud, Hortense in Exile and Hortense is Abducted.

Di Fazio, Margherita. Cf. Zena Roncada, "Labirinti dimezzati."

Di Pilla, Francisco. Cf. Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."

Di Venosa, Elena. "La Traduzione italiana et la traduzione tedesca degli Exercices de style di Raymond Queneau." Milano: CUEM, 2004. %% This would appear to be some sort of thesis.

Di Vittori, Sara. "Une Hérésie vocale." Amis de Valentin Brû #34-35 (juillet 2004), pp. 135-136. %% Di Vittori presents a concert given in Paris by "Les Voix mêlées" under the direction of Vincent Rouquès on 17 and 23 mars 2003. The second half of the concert included an adaptation by Rouquès of J. S. Bach's "Goldberg Variations" done *a capella* with lyrics taken from Les Exercices de style.

Diamant-Berger, Maurice. Boulevard du temps qui passe. Paris: Pré aux clercs, 1986. %% Diamant-Berger, writing under his pseudonym of André Gillois, refers (pp. 365-366) to Arithmétique and to his and Queneau's involvement together in a cinema jury; then he gives background on the interview of Queneau which he conducted.

Diamant-Berger, Maurice. "Entretien avec Raymond Queneau." In his Qui êtes-vous? Paris:

- Gallimard, 1953, pp. 303-309. %% This is composed of a wide-ranging and rather humor-ous exchange of short sentences. There is an abbreviated version in Jacques Bens' Que- neau, pp. 215-218, and under Queneau, "Conversation avec André Gillois." Cf. Yvan Audouard, "André Gillois, confesseur"; Diamant-Berger's Boulevard du temps qui passe; Jean-Pierre Longre, Raymond Queneau en scènes, p. 27; Claude Rameil, La TSF de Ray- mond Queneau, p. 54.
- Diamant-Berger, Maurice. (No title). Magazine littéraire (Paris), vol. * #94 (novembre 1974), pp. 12-13. %% This is the same as his "Entretien avec Raymond Queneau."
- Diament, Henri. "Microtraductions et macrostylistique: Les Calques étrangers dans Un Rude Hiver de Raymond Queneau." Hebrew University Studies in Literature (Jerusalem), vol. 19 #* (* 1992), pp. 56-75. %% Diament discusses and exemplifies this form of intertextu-ality not only in Un Rude Hiver but also, although to a lesser degree, in Zazie dans le métro.
- Diament, Henri. "Onomastique-fiction: Science et fantaisie dans deux romans de Raymond Queneau." Nouvelle Revue d'onomastique (Paris), vol. * #15-16 (* 1990), pp. 215-223. %% Diament suggests some rather questionable sources for some of the proper names in Un Rude Hiver and Zazie dans le métro.
- Diament, Henri. "Un Problème pédagogique-littéraire vexant: De la difficulté d'identification du cliché français pour l'étudiant américain." French Review (Champaign, Illinois), vol. 47 #4 (march 1974), pp. 727-736. %% Diament suggests (pp. 735-736) Zazie dans le métro "aux étudiants les plus avancés" for the study of the cliché and briefly discusses some of the ways the Queneau deals with language in that novel.
- Diament, Henri. "Zazie dans le métro: Démarquage hermétique de l'Évangile?" Hebrew University Studies in Literature and the Arts Etudes: Art et littérature, Université de Jérusalem (Jerusalem), vol. 13 #3 (* 1985), pp. 87-118. %% In a very interesting article, Diament considers the hypothesis that the characters of Zazie dans le métro are actually from the New Testament. This periodical appears in English and under the English title for the first two issues of the year; the third one is entirely in French. Cf. Monitoires du cymbalum pataphysicum #12 (15 juin 1989), pp. 15-16.
- Diament, Henri. Cf. Claude Debon, "Annexe I."
- Dias, Earl J. "If Wodehouse, Groucho, Sartre had Written Lolita." Sunday Standard-Times (New Bedford, Massachusetts), an. * #* (23 october 1960), p. 29. %% The author sees no depth in Zazie, but then he is also rather inaccurate in describing the characters and plot...
- Díaz Narbona, Inmaculada. Cf. Raymond Mahieu, "De l'écriture aliénée à la folie heureuse de l'écriture. A Propos des Enfants du Limon de Raymond Queneau."
- Dicale, Bertrand. Juliette Gréco: Les Vies d'une chanteuse. Paris: J. C. Lattès, 2001. %% Dicale concentrates on Gréco's career --- her acting but especially what she sang and recorded. Queneau appears a number of times, sometimes without any real interest (pp. 67, 87, 133-134, 184-185, 321, 349, 384, 410, 457, 507, 515, 555, 570, 579, 585, 600, 663, and 677). On the other hand, the other mentions are quite informative (pp. 90, 96, 107, 111, 115, 136-137, 156-157, 159-166, 175, 192, 214-215, 221, 284, 324, 331, 334, 350, and 413). Dicale draws in all sorts of information not easily available elsewhere about Alexander Astruc, Jacques Canetti, Anne-Marie Cazalis, Boris Vian, and Joseph Kosma as well as situating how Queneau was present to Gréco throughout her career. Even

- without an interest in Gréco a reader would discover a world that entrances. Cf. Pierre Latoret, "Gréco," p. 162; Dominique de Ribbentrop, "Petite Discographie portative."
- Dickson, Leonard. Cf. Michel Criton, "Les Suites de Queneau."
- Diderot, Denis. Cf. Hélène Campaignolle-Catel, "'Un Conte à votre façon' de Queneau: Délinquance ou insignifiance?"
- Didier, Béatrice. Cf. Claude Debon, "Raymond Queneau: Naissance de Morale élémentaire"; David Bellos, CR of Béatrice Didier and Jacques Neefs' Penser, classer, écrire: De Pascal à Perec.
- Didym, Michel. Cf. Mathilde La Bardonnie, "Didym monte et remonte le sexe."
- Dierickx, Jean. Cf. Henri Plard, "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand."
- de Diesbach, Eric. "Connaissez-vous Zazie?" La Relève (Bruxelles), vol. * #* (2 mai 1959), p. 15. %% This review of Zazie dans le métro takes the form of a pastiche.
- Dieterle, Bernard. Cf. Tom Kemper, "Zazie dans das Passagen-werk: Paris, the French New Wave, and the Cinematic City."
- Dieudonné, Julien, and Marianne Jakobi, ed. Correspondance Dubuffet-Paulhan (1944-1968). Collection "Les Cahiers de la NRF." Paris: Gallimard, 2003. %% These letters mention Jean Dubuffet's interest in meeting Queneau (mars 1944, pp. 62-63), Queneau's meeting Dubuffet on the stairway at Gallimard when the latter was seeking to recuperate an album he had submitted (13 novembre 1944, p. 148), Queneau's seeming lack of interest in this album (avril 1945, pp. 199-200), and a question about Queneau's interest in the "fous littéraires" (novembre 1948, p. 563).
- Dieulafait, Pierre. "La Nuit des Zazie(s) z'et des Zazous." Amis de Valentin Brû #34-35 (juillet 2004), p. 154. %% Dieulafait enthusiastically describes a "zazou / Zazie" evening in a café in Le Havre (21 mars 2004), arranged by Queneau aime Le Havre aime Queneau. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 25.
- Diglio, Carolina. "Testo come pretesto." In Studi e ricerche di letteratura e linguistica francese, vol. X, II. Ed. Gian Carlo Menichelli. Dipartimento di studi letterari e linguistici dell'occidente. Pubblicazioni della sezione romanza. Napoli: Istituto universitario orientale, 1987, pp. 209-246. %% Diglio treats the limits and possibilities of a text's communicative ability, using Queneau's Exercices de style as her major example and Umberto Eco and Roman Jakobson as her critical models.
- Dinguirard, Jean-Claude. "Lettre au rédacteur en chef des Subsidia sur un problème d'anthroponymie quenienne." Subsidia pataphysica #11 (8 gueules 98 EP [vulg. 2 février 1971]), pp. 121-128. %% This is in regard to the transformations of the name "Botruga" in Le Dimanche de la vie.
- Dininman, Françoise. "Les Couleurs dans Les Ziaux." Cahiers Raymond Queneau #26-27 (20 juin 1993), pp. 38-48. %% Dininman's analysis is succinct and trenchant.
- Dino, Abidine. Cf. Queneau, Pierrot mon ami: Extracts.
- Dirda, Michael. "Raymond Queneau's Flying Circus." Washington Post (Washington, DC), an. 116 #260 (22 august 1993), "Book World," p. 4. %% In a very positive review of the James Sallis translation of Saint-Glinglin, Dirda manages to review almost all of

Queneau's life and works in a very pertinent and forceful manner.

- Dispot, Laurent. "Les Choses par leur nom." Le Matin (Paris), an. * #1207 (12 janvier 1981), p. 22. %% Dispot has some words to talk about words, citing Zazie's questions concerning the meaning of "tante," but he goes off in all directions and doesn't really arrive at a conclusion.
- Dispot, Laurent. "Un Rude Ecrivain." Le Matin (Paris), an. * #75 (27 mai 1977), p. 21. %% Dispot has some nice insights into Un Rude Hiver.
- Dixon, Campbell. "Stylish Lady-Killing." Daily Telegraph (London), an. * #30813 (10 april 1954), p. 6. %% Dixon gives a very positive review of "Monsieur Ripois," but he does not mention Queneau.
- Dmitrieva, Katia. Cf. Tatiana Bonch-Osmolovskaia, "Cent Mille Milliards de poèmes of Raymond Queneau."
- Dobo, Frank. "La Petite Histoire ... du Chiendent." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 324-327. %% This rather interesting contribution is just what the title indicates. This article reappeared in the 1999 edition. Cf. Emmanuel Boudot-Lamotte, "Quelques Souvenirs d'un lecteur et ami..."; Jean Hélon, "Hélon critique du Chiendent et illustrateur (critique) de Chêne et chien"; Salim Jay, "Le Dîner Queneau"; Michel Lécureur, Raymond Queneau, pp. 155-157, 198-202, 320, 355, 361, and 455; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Dobo, Frank. Cf. Anonymous, Obituary for Frank Dobo.
- Dobossy, Ladislas. "Fiatal Francia szerzők." Magyar Szemle (Paris), vol. 46 #197 (január 1944), pp. 27-35. %% In an article entitled roughly "Young French Writers," Dobossy discusses Queneau's Pierrot mon ami (pp. 32-33).
- Dobranksy, Michel. Cf. Jean-Paul Brighelli, Sylvie Howlett, Jeanne Dupuy, and Michel Dobranksy, ed., Gogol: "Récits de Pétersbourg"; Renoir: "La Règle du jeu"; Queneau: "Les Fleurs bleues."
- Dobzynski, Charles. Cf. Queneau, "Saint Ouen's Blues."
- Doets, H. C. "Een Beetje Queneau." Litterair Paspoort (Amsterdam), an. 17 #157 (juni-juli 1962), pp. 121-123. %% This seems to be a rather general article. The title means "A bit of Queneau."
- Doets, H. C. "Nog een beetje Queneau." Litterair Paspoort (Amsterdam), an. 18 #162 (januari 1963), pp. 4-6. %% This also seems to be a rather general article.
- Doisneau, Pascal. "Jacques Roubaud, lecteur de Raymond Queneau." Amis de Valentin Brû #38-39 (juin 2005), pp. 15-22. %% Doisneau carefully lists ideas and works in which Roubaud shows a knowledge of Queneau and a certain influence by him.
- Doisneau, Pascal. "Raymond Queneau. Surréalisme et psychanalyse: Deux Influences sur l'écriture quenienne." Mémoire de maîtrise. Directrice Jacqueline Dang Tran. Rennes: Université de Haute-Bretagne, 1990. %% This is a rather interesting work on these two influences.
- Dolbier, Maurice. CR of Barbara Wright's translation of The Blue Flowers. World Journal Tribune (New York), vol. 1 #187 (20 march 1967), p. 24. %% Dolbier is pretty standard in this brief review, but he puns well.
- Dolbier, Maurice. "Zazie." New York Herald Tribune (New York), vol. 120 #41597 (22 october 1960), p. 14. %% Dolbier's review of Barbara Wright's translation of Zazie is posi-

tive but ordinary.

- Dolbier, Maurice. "Zazie and its 'Obscenities'." International Herald Tribune (Paris), an. * #* (27 october 1960), p. 5. %% This is essentially identical to his preceding review.
- Dolitsky, Marlene. "The Translation of Nonsense." Babel (Amsterdam and Gent, Belgium), vol. 34 #2 (* 1988), pp. 80-89. %% Dolitsky studies Lewis Carroll's "Jabberwocky" and Queneau's Cent Mille Millions de poèmes as problems in translation.
- Dolphin, Rosalind. "La Quête de la sagesse dans Les Enfants du Limon de Raymond Queneau." Director? Master's thesis. Winnipeg: University of Manitoba, 1977. %%
- Domankevitch, L., J. Kornhendler, and L. Leneman. "A Propos d'un article d'encyclopédie sur la littérature yiddish."
- Domaratskaya, Elena S. "Dadaism: A Predecessor of Surrealism or More Than That?" Synthesis (Bucuresti), vol. 27-28 #9 (2000-2001), pp. 179-184. %% Domaratskaya finds that Queneau's use of language seems to be more Dada than anything else.
- Domarchi, Jean. "Deux Délires magistralement organisés." Arts (Paris), vol. * #794 (2 novembre 1960), p. 7. %% Domarchi's review of the film version of Zazie dans le métro is quite analytical and worthy of consideration.
- Dominicy, Marc. "Notes sur le parallélisme négatif." In Le Sens à venir: Hommage à Léon Somville. Ed. David Gullentops. Intro. Michel Décaudin. Berlin: Peter Lang, 1995, pp. 191-206. %% Dominicy uses Chêne et chien (pp. 202-203) to illustrate what he says about "parallélisme négatif."
- Doniol-Valcroze, Jacques. "Monsieur Ripois sans la némésis." France-observateur (= Le Nouvel Observateur) (Paris), an. 5 #211 (27 mai 1954), pp. 23-24. %% Doniol-Valcroze looks at the original book, the various scenarios for the film, and the various qualities of the film. This is about the best review available.
- Doniol-Valcroze, Jacques. "La Mort en ce jardin." France observateur (Paris), an. 7 #333 (27 septembre 1956), p. 19. %% Doniol-Valcroze does not think that Buñuel's film is a success but hints that Queneau is not to blame.
- Doniol-Valcroze, Jacques. "Un Programme de courts métrages." L'Observateur d'aujourd'hui (= Le Nouvel Observateur) (Paris), vol. 4 #184 (19 novembre 1953), p. 22. %% Doniol-Valcroze reviews (among other films) Pierre Kast's film Arithmétique, in which Queneau is the only actor; he is quite taken with Queneau's acting ability and compares him to Jacques Tati. Cf. Michel Lécureur, Raymond Queneau, pp. 386-387; Pierre Montaigne, "Hommage à Raymond Queneau: René Clément se souvient."
- Doniol-Valcroze, Jacques. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Dopagne, Georges. "Un Rude Hiver." L'Avenir belge (Anvers), an. 69 #10 (5 mars 1949), p. 2. %% Dopagne reviews Un Rude Hiver positively without being at all enthusiastic.
- Doppagne, Albert. "Le Néologisme chez Raymond Queneau." Cahiers de l'Association internationale des études françaises (Paris), vol. * #25 (mai 1973), pp. 91-107. %% This is strictly a classification and exemplification of Queneau's neologizing with no attempt to evaluate either the new words and expressions or Queneau's use of them.
- Dor, Etienne. "Zazie dans le métro." Télé-ciné (Paris), an. 15 #93 (janvier 1981), pp. 1-16. %% Dor outlines very carefully and in detail what Malle achieved in this film. Very worth reading.

- Doran, François. "Les Livres." Au Pilon (Paris), an. 3 #121 (5 novembre 1942), p. 5. %%
Doran reviews Pierrot mon ami rather diffidently and ends in saying that he prefers Anatole France.
- Dorémieux, Alain. "L'Ecran à quatre dimensions: De l'absurde au fantastique." Fiction (Paris),
an. 8 #85 (décembre 1960), pp. 137-141. %% Dorémieux analyzes the Zazie dans le métro film in some detail, concentrating on comparisons (especially with the American humor magazine Mad) and its reception in the commercial and artistic world. Quite worthwhile.
- Dorival, Bernard. Cf. Queneau, "Dubuffet."
- Dormann, Geneviève. "Les Best-sellers sont hors-Goncourt." Figaro magazine (Paris), an. 2 #54 (1^{er} décembre 1979), pp. 93-97. %% Dormann basically proves that literary prizes and book sales are not very closely related. She merely mentions that Queneau sold 930,000 copies of Zazie dans le métro.
- Dornes, Roger. "'La Vie que je t'ai donnée', 'En passant'." Spectateur (Paris), an. 3 #99 (22 avril 1947), p. 2. %% The commentary which Dornes provides is thoughtful.
- Dörr, Gerhard. "L'Archipel des quercicanopoles." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 73-84. %% Dörr reviews the names of various cities mentioned in Queneau's novels with the exception of Paris, Le Havre, and the Ville natale.
- Dörr, Gerhard. "Courir les rues, s'arrêter 'Rue Paul-Verlaine'." Temps mêlés #150 + 25/28 (mai 1985), pp. 279-288. %% Dörr compares Queneau's poem with Paul Verlaine's "Mon rêve familier."
- Dörr, Gerhard. "De 'Grande Banlieue' à 'Tulé': Les Poèmes de 1924-1925 dans Les Ziaux." Cahiers Raymond Queneau #26-27 (20 juin 1993), pp. 31-37. %% Dörr has a rather interesting look at this collection. Cf. Daniel Delbreil, "Les Poèmes de 1924 et 1925 dans Les Ziaux et L'Instant fatal de Raymond Queneau."
- Dörr, Gerhard. "Eugen Helmlé." Amis de Valentin Brû #26-27 (octobre 2002), pp. 101-102. %% Dörr gives a very positive obituary that does not limit itself to Helmlé's contacts with the world of Queneau.
- Dörr, Gerhard. "Les *incipit* de la littérature française illustrant les premiers septante-cinq ans de la vie d'André Blavier." Amis de Valentin Brû #24-25 (janvier 2002), pp. 27-34. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Dörr gives an *incipit* for each year between 1922 and 1997, then identifies each one. 17 of them are from Queneau, and they appear in the year of their first publication.
- Dörr, Gerhard. "Lecture des 'Lectures pour un front'." Temps mêlés #150 + 33/36 (juillet 1987), pp. 142-150. %% Dörr gives a solid description of the origin of these texts and a good overall analysis of their contents and concerns.
- Dörr, Gerhard. "Oh! mais [...] tu sais parler des langues forestières." Temps mêlés #150 + 57/60 (automne 1993), pp. 75-81. %% Dörr looks at the epigraphs of Le Dimanche de la vie, Zazie dans le métro, Les Fleurs bleues, and Le Vol d'Icare, concentrating on the fact that they are for the most part in foreign languages and commenting on what this means.
- Dörr, Gerhard. "Pleurions sous cape allemande?" Temps mêlés #150 + 65/68 (printemps 1996), pp. 199-208. %% Dörr details the presence of Germany, almost exclusively in terms of German expressions, in Queneau's novels.
- Dörr, Gerhard. "Queneau en Allemagne." Europe (Paris), an. 81 #888 (avril 2003), pp. 203-

221. %% Dörr covers this topic thoroughly, beginning with a brief and general view of Queneau's publication history in Germany. From there he goes on to outline in some detail the various translators, how the titles were changed in translation, how each of the 18 different publishers handled the 23 texts concerned here, and how German critics received Queneau's work. Cf. Walter Widmer, "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens."

Dörr, Gerhard. "Queneau et 'la matière d'Allemagne': Lectures et relectures entre 1919 et 1933." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 125-136. %% Dörr examines the "German" works that Queneau read between these dates as indicated both in Florence Géhéniau's work and in the Journaux (1914-1965): these centered on Nietzsche, Leibniz, Goethe, Freud, Marx, Engels, Jung, Kant, Hegel, Husserl, Novalis, Kafka, and Groethuysen.

Dörr, Gerhard. "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande." Amis de Valentin Brû #28-31 (juillet 2003), pp. 200-209. %% Dörr describes in great detail the various steps in Queneau's presence on the German stage, including even some light on the presentation of Louis Malle's Zazie dans le métro film in Germany.

Dotoli, Giovanni. Cf. Daniel Delbreil, Apollinaire et ses récits.

Dotremont, Christian. Cf. Françoise Lalande, Christian Dotremont, l'inventeur de Cobra: Une Biographie.

Doubrovsky, Serge. Cf. Regina Lubas-Bartoszy_ska, "Mi_dzy autobiokopiami. Zagadnienie intertekstualizmu w dziennikach R. Queneau i M. Leiris, w jego autobiografiach - esejach oraz w Fils S. Doubrovsky'ego."

Douet, Philippe. Raymond Queneau. Les Fleurs bleues: 40 questions, 40 réponses, 4 Etudes. Paris: Ellipses Marketing, 1999. %% Douet is constrained by the form, a short manual for students who are preparing for the bac, and so is limited to the most superficial treatment. His work is nevertheless too segmented and choppy. Cf. Ursule Becquet, "A Propos des Fleurs bleues"; Astrid Bouygues, "Queneau à l'école"; Christine Méry, "En Sortant de l'école."

Douglas, Kenneth. "Blanchot and Sartre." Yale French Studies (New Haven, Connecticut), vol. * #3 (* 1949), pp. 85-89. %% Douglas does no more than barely mention Queneau (p. 89).

Douin, Jean-Luc. "La Fée couturière." Le Monde (Paris), an. 57 #17645 (19 octobre 2001), "Le Monde des livres," p. iii. %% Douin reviews Michèle Gazier's novel Le Fil de soie and finds it to fall somewhere between a fairy tale and an oulipian exercise. He notes what Gazier owes to Queneau's Odile.

Douin, Jean-Luc. "Jean Meckert, l'ouvrier qui a mal tourné." Le Monde (Paris), an. 61 #18743 (29 avril 2005), "Le Monde des livres," p. v. %% Douin says that Queneau liked Meckert's Les Coups.

Douin, Jean-Luc. "Mais Kiksédonkeno?" Le Monde (Paris), an. 58 #17842 (7 juin 2002), "Le Monde des livres," p. ii. %% Douin supposedly reviews Michel Lécureur's new biography of Queneau, Henri Godard's second volume of Queneau's Oeuvres complètes, and Anne-Isabelle Queneau's Album Queneau, but the article is in reality devoted to an overview of Queneau's life and work. This sort of thing had been done numerous times before, but Douin brings a rare insight to his writing.

- Downs, Isabel Foster. "New Perspectives on the 'livre de peintre': A 'Catalogue raisonné' of the UCSB Collection." Soundings: Collections of the University Library (Santa Barbara, California), vol. 12 #18 (* 1981), pp. 11-63. %% Pages 10-15, 26, 50-51, and 63 concern a 1960 version of Exercices de style with 6 lithographs by Gabriel Paris (although Downs also refers to him as "Gaston"). UCSB = University of California at Santa Barbara.
- Dranem. Cf. François Caradec and Alain Weill, Le Café-concert; Claude Debon, "Raymond Queneau et la chanson."
- Drewitz, Ingeborg. "Eine spröde Liebe." Kölner Stadtanzeiger (Köln), an. # (6-7 de- zember 1975), p. %% Drewitz reviews Ein Winter in Le Havre, the translation of Un Rude Hiver into German.
- Drewitz, Ingeborg. "Letzte Tage der Jugend." Der Tagesspiegel (Berlin), vol. # (23 april 1978), p. 59. %% CR of Eugen Helmlé's German translation of Les Derniers Jours, Die kleinen Geschäfte des Monsieur Brabant.
- Drews, Jörg. "Auf der Suche nach dem S im U oder: Versuch, die Geschichte auf einen Nenner zu bringen." Süddeutsche Zeitung (München), an. * #147 (20 juni 1970), "SZ am Wochende," p. 6. %% CR of Eugen Helmlé's German translation of Eine Modellge- schichte
- Drews, Dr. Jörg. "Exercices de style." In Hauptwerke der französischen Literatur. Ed. Irene Schwendemann. München: Kindler Verlag, 1976, p. 487. %% This is just an entry in a literary encyclopedia.
- Drews, Jörg. "Petite Cosmogonie portative." In Kindlers Literatur Lexikon, vol. 5. Zürich: Kindler Verlag, 1969, col. 1843-1844. %% This is just an entry in a literary encyclopedia.
- Drews, Dr. Jörg. "Petite Cosmogonie portative." In Kindlers Literatur Lexikon, vol. 8. Ed. Wolfgang von Einsiedel. Zürich: Kindler Verlag, 1970, p. 7413. %% This is a reprint of his earlier entry with changes only in the bibliography.
- Drews, Dr. Jörg. "Petite Cosmogonie portative." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf Radler. München: Kindler Verlag, 1991, p. 810. %% This is a reprint of his previous entry with changes only in the bibliography.
- Drews, Jörg. "Pierrot mon ami." In Kindlers Literatur Lexikon, vol. 5. Zürich: Kindler Ver- lag, 1969, col. 2053-2054. %% This is the same as the later entries of the same name.
- Drews, Dr. Jörg. "Pierrot mon ami." In Kindlers Literatur Lexikon, vol. 8. Ed. Wolfgang von Einsiedel. Zürich: Kindler Verlag, 1970, p. 7518. %% This is the same as the other en- tries of the same name.
- Drews, Dr. Jörg. "Pierrot mon ami." In Hauptwerke der französischen Literatur. Ed. Irene Schwendemann. München: Kindler Verlag, 1976, pp. 487-488. %% This is the same as the other entries of the same name.
- Drews, Dr. Jörg. "Pierrot mon ami." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Ru- dolf Radler. München: Kindler Verlag, 1991, p. 811. %% This is the same as the earlier entries of the same name.
- Drews, Dr. Jörg. "Zazie dans le métro." In Kindlers Literatur Lexikon, vol. 12. Ed. Wolfgang von Einsiedel. Zürich: Kindler Verlag, 1970, pp. 11091-11092. %% This is the same as the later entries of the same name.
- Drews, Jörg. "Zazie dans le métro." In Kindlers Literatur Lexikon, "Ergänzungsband." Zü- rich: Kindler Verlag, 1974, col. 1330-1331. %% This is the same as the other entries of

the same name.

Drews, Dr. Jörg. "Zazie dans le métro." In Hauptwerke der französischen Literatur. Ed. Irene Schwendemann. München: Kindler Verlag, 1976, pp. 488-489. %% This is the same as the other entries of the same name.

Drews, Dr. Jörg. "Zazie dans le métro." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf Radler. München: Kindler Verlag, 1991, pp. 812-813. %% This is the same as the earlier entries of the same name.

Dreyfus, Muriele. "La Parodie et le jeu dans Les Oeuvres complètes de Sally Mara." Mémoire de maîtrise. Directeur Roland Chollet. Paris: Université de Paris IV (Sorbonne), 1989. %% The title sums this work up fairly well. [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Drieu la Rochelle, Pierre. Cf. Jacques Lecarme, Drieu la Rochelle ou le bal des maudits.

Drillon, Jacques. Traité de la ponctuation française. Paris: Gallimard, 1991. %% Drillon is one

of the few to advert to Queneau's punctuation, but even he has little to say about it: cf. pp. 52-53, 73-76, 78-79, 205, and 422.

Drode, Daniel. Cf. Daniel Compère, "Raymond Queneau et le spectacle du futur"; Gérard Klein, "Science-Fiction et Roman nouveau"; Bertrand Tassou, "Les Enfants de Raymond"; Amis de Valentin Brû #18 (décembre 1980), pp. 18-19 and 50-52.

Droit, Roger-Pol. "Exotismes fin de siècle." Le Monde (Paris), an. 49 #14794 (21 août 1992), "Le Monde des livres," p. 12. %% Droit says that Queneau compares Gustave Le Bon to Leibniz and Leonardo da Vinci. Cf. Queneau, "Gustave Le Bon."

Dron, Pauline, and Quentin Martel. "Raymond Queneau." Music by Renée J. Bernheim. 33 rpm LP record Monde-Melody MM 3477. %% This has on side A: "Bon dieu de bon dieu," "Les Chaussettes," "Les Mouches," "Octobre, novembre," "Les Problèmes de la circulation," "Les Entrailles de la Terre," "Si la vie s'en va," and "Vesper"; side B: "La Grand-mère voltairienne," "Un Cri," "La Lune," "Tous les droits," "Rien ne sert de courir," "Les Pauvres d'autrefois," "Fleur de coq-tèle," and "Le Voyageur et son ombre."

Drouard, Nathalie. "La Figure du double dans l'oeuvre romanesque de Raymond Queneau." Mémoire de maîtrise. Directeur Gilbert Pestureau. Nantes: Université de Nantes, 1986. %% This work covers a great deal of territory: the "redoublement," cinema, dreaming, Peter Ibbetson, the Oulipo, and history.

Druilhe, A. CR of Exercices de style. Les Livres (Paris), vol. * #6 (juin 1964), p. 15. %% This

brief review concerns the Carelman edition.

Drury, Shadia B. "The End of History and the New World Order." International Journal (Toronto), vol. 48 #1 (winter 1993), pp. 80-99. %% Drury mentions the influence of Alexandre Kojève's seminar on Queneau and others (p. 82) and refers a number of times to Kojève's Introduction à la lecture de Hegel.

Drury, Shadia B. "Queneau's Heroics." In her Alexandre Kojève: The Roots of Postmodern Politics. New York: St. Martin's Press, 1994, pp. 91-102. %% Drury considers Kojève's vision of the end of history (somewhat different than a purely hegelian view) and how it is reflected in the heroes of such Queneau novels as Le Dimanche de la vie, Loin de

Rueil, On est toujours trop bon avec les femmes, Zazie dans le métro, Les Fleurs bleues, and Le Vol d'Icare. These novels serve in turn to interpret what Kojève means in his "romans de la sagesse." Drury touches on how different this view of reality is from that of surrealism. Her article is very thought-provoking.

Dubessay, Marie-Laure. "Les Derniers Jours dans l'oeuvre romanesque de Raymond Queneau." Mémoire de maîtrise. Directeur Henri Godard. Paris: Université de Paris IV (Sorbonne), 1997. %% Dubessay considers the interplay of autobiographical elements and purely technical consideration in the composition of this work.

Dubois, Christophe. "Les Modalités linguistiques de la création d'une 'langue nouvelle' dans les

Niñoserías de Dante Medina." Corps écrit (Paris), an. * #36 (* 1990), pp. 145-149. %% Dubois casually refers to the Exercices de style (p. 147) in an analysis of Dante Medina's Niñoserías.

Dubois, Jacques. "Entretien avec Raymond Queneau." Les Lettres françaises (Paris), vol. 11 #436 (23 octobre 1952), p. 4. %% This is a very general interview on the occasion of Queneau's Goncourt election.

Dubois, Jacques. Les Romanciers du réel: De Balzac à Simenon. Collection "Points. Essais," #434. Paris: Seuil, 2000. %% Dubois has a curious judgement (pp. 331-332) on the value of Queneau's work in the departure from the "realistic" novel: "...le roman français accédait à la modernité de façon un peu tardive. Il est d'usage d'attribuer ce coup de force aux écrivains groupés sous l'étiquette incertaine de «nouveau roman». Mais il ne serait pas juste de nier le rôle joué par d'autres acteurs. Ainsi de la filiation qui va de Queneau à Perec et mine le roman sérieux par le jeu et l'humour."

Dubois, Jacques, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Tridon. A General Rhetoric. Trans. Paul B. Burrell and Edgar M. Slotkin. Baltimore: Johns Hopkins University Press, 1981. %% Beyond a more extended discussion of the rhetoric of Exercices de style on pp. 133-134, this merely uses Queneau for examples here and there. This is not a simple translation of the original, as many of the examples have been changed or taken from English literature instead.

Dubois, Jacques, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Tridon. Rhétorique générale. Paris: Larousse, 1970. %% Outside of a more extended discussion of Exercices de style on pp. 128-129, this merely mentions and cites Queneau as an example here and there.

Dubois, Jacques. Cf. Jean-Pierre Bertrand, Jacques Dubois, and Pascal Durand, "Approche institutionnelle du premier surréalisme."

Dubois, Pierre H. "Raymond Queneau of Het mogelijke Leven." Litterair Paspoort (Amsterdam), an. 7 #59 (augustus-september 1952), pp. 149-151. %% This is apparently a rather general article. The title means "Raymond Queneau or The Probability of life."

Dubosclard, Anne-Yvonne. "Du côté de chez Cidrolin ou 'Les menus incidents de la vie éveillée'." Roman 20-50 (Lille), vol. * #4 (décembre 1987), pp. 39-50. %% Dubosclard considers Les Fleurs bleues from the point of view of the ordinary events of life and how Queneau views them as an author.

Dubramet, Jean. Cf. Queneau, Preface to Moustiques by William Faulkner.

Dubreuilh, Simone. "Festival d'Antibes: Festival du film de demain ou désordre et génie." Libération (Paris), an. 6 #1872 (15 septembre 1950), p. 2. %% Dubreuilh just says: "Mais

à propos, quels films inédits ai-je vus depuis trois jours que je suis arrivée ici? Eh bien! d'abord trois films en 16 millimètres spécialement réalisés pour ce festival: ... et 'Lendemain,' de Raymond Queneau."

Dubreuilh, Simone. "Festival d'Antibes: Festival du film de demain ou désordre et génie." Libération (Paris), an. 6 #1873 (16 septembre 1950), p. 2. %% Dubreuilh gives a short summary of the contents of Lendemain and describes it as "amusant, légèrement surréaliste, mais malheureusement baclé." Notice that this is not the same as the article of the preceding day.

Dubreuilh, Simone. "Tremvés mais courageux, les jurés du Festival de Cannes ont commencé à déguster leurs 170 kms de pellicule." Libération (Paris), an. 8 #2374 (26 avril 1952), p. 2. %% Dubreuilh mentions that Queneau had made a film for the 1950 Festival d'Antibes without mentioning that it was "Le Lendemain."

Dubuffet, Jean. Prospectus et tous écrits suivants. 2 vol. Paris: Gallimard, 1967. %% Dubuffet writes twice to Queneau in 1950 about his own discovery of phonetic writing (vol. I, pp. 481-485), a letter in the phonetic manner in 1960 (vol. II, p. 339), a 1962 letter of admiration for Le Journal intime de Sally Mara (vol. II, p. 371), another letter from the same day expressing even more admiration for that work (vol. II, p. 372), a 1963 letter on his ideas about his own art (vol. II, pp. 378-379), and a 1965 letter praising Chien à la mandoline (vol. II, pp. 389-390).

Dubuffet, Jean. Prospectus et tous écrits suivants. Vol. 3 and 4. Paris: Gallimard, 1995. %% In a letter dated 7 juillet 1975, Dubuffet indirectly congratulates Queneau about the quality of a recent volume of the Pléiade (on geography) (vol. 3, p. 533). On 10 août 1965, Dubuffet writes a simple letter of friendship to both Queneau and his wife from Le Touquet, where Dubuffet and his own wife are on vacation (vol. 4, p. 198); in another letter, 27 mai 1972, the painter writes simply to talk about his "morosité" in the middle of all his activity (pp. 318-319).

Duc, Alain. "La Vengeance de Joseph Bouzeran." Lire au lycée (Grenoble), vol. * #4 (mai 1985), pp. 3-6. %% This is a fairly specific treatment of how Queneau had been, was being, and might be used on the secondary level in France. For "Joseph Bouzeran," cf. André Blavier, Les Fous littéraires, pp. 157-161; he also appears in Les Enfants du Limon, pp. 171 and 250. (#I have a letter from Duc).

Duchamp, Marcel. Cf. Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."

Ducharme, Rejean. Cf. R.-M. Albérès, CR of Rejean Ducharme's La Fille de Christophe Colomb and "Du côté de l'Orient"; Claude Bonnefoy, "Rejean Ducharme existe-t-il?"; Anne-Isabelle Queneau, ed., Album Raymond Queneau, p. 237; Amis de Valentin Brû #18 (décembre 1980), p. 35.

Duchateau, Jacques. Boris Vian. Paris: La Table ronde, 1969. %% Duchateau mentions Queneau, Boris Vian, and Albert Camus on pp. 40-41, 68-69, 80-81, 86-87, 138-139, 142-143, 164-165, and 184-189.

Duchateau, Jacques. La Colonne d'air, suivi de Raymond Queneau ou l'oignon de Moebius. Paris: Ramsay, 1987. %% The first work is on phonetics and merely cites Zazie dans le métro's "Doukipudonktan" on p. 2. The second is a long and interesting essay on Queneau which seems to concentrate on Queneau's Journal 1939-1940 but actually also

covers Queneau's life and works between 1935 and 1955 in an anecdotal/literary manner. Duchateau's concrete style makes this a most interesting work. Cf. Mary-Lise Billot, CR of Jacques Duchateau's La Colonne d'air; Louis Arénilla, "L'Univers des mots parlés."

Duchateau, Jacques. "Communication, à Cerisy, sur l'Oulipo." Temps mêlés #66/67 (avril 1964), pp. 13-21. %% Duchateau speaks mainly of the importance of structure in literature. Since the Oulipo was supposedly founded at the end of this symposium at Cerisy, this address (which never mentions the group, by name or not) might be considered to merit a certain amount of attention. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 370 (note 265).

Duchateau, Jacques. "Corrections du tireur à la ligne d'après Un Rude Hiver de Raymond Queneau." Amis de Valentin Brû #15 (15 mai 1981), pp. 29-32. %% The first page of this article consists of corrections to his "Exemple de tireur à la ligne avec Un Rude Hiver de Raymond Queneau" from the preceding issue. Duchateau then considers the relations between certain kinds of characters in Un Rude Hiver and their importance to the "meaning" of the novel. Cf. Anne Clancier, "L'Odyssée des personnages de Raymond Queneau."

Duchateau, Jacques. "Exemple de tireur à la ligne avec Un Rude Hiver de Raymond Queneau." Amis de Valentin Brû #13-14 (novembre 1980), pp. 12-19. %% This is just what the title indicates. Cf. his "Les Sept Coups du tireur à la ligne en apocalypse lente" and "Le Tireur à la ligne." See also his "Corrections du tireur à la ligne d'après Un Rude Hiver de Raymond Queneau," which has a number of key corrections to this article.

Duchateau, Jacques. "Patamorphose du j'e." Temps mêlés #50/52 (septembre 1961), p. 16. %% This is a short poem.

Duchateau, Jacques. "Projet de roman intersectif." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 58-60. %% Duchateau outlines a proposal which had, as far as I know, no tangible results. There is a "Postface" by Queneau.

Duchateau, Jacques. Raymond Queneau ou l'oignon de Moebius. Cf. Duchateau, La Colonne d'air, suivi de Raymond Queneau ou l'oignon de Moebius.

Duchateau, Jacques. "La Révolution au château." Tribune de Lausanne (Lausanne), an. 98 #290 (16 octobre 1960), p. 17. %% Duchateau gives a detailed description of the "décade" dedicated to Queneau at Cerisy-la-Salle.

Duchateau, Jacques. "Sanctuaire à tiroirs." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 1. Paris: Ramsay, 1987, pp. 323-347. %% The best explanation/description of this oulipian reworking of William Faulkner's Sanctuary is found on pp. 346-347. This was reprinted in the 3-vol. Seghers edition, vol. 1, pp. 324-347.

Duchateau, Jacques. "Les Sept Coups du tireur à la ligne en apocalypse lent." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 299-322. %% This would seem to be the progressive reading of sections of a work by Faulkner according to a rhythmized expansion. Cf. also his "Exemple de tireur à la ligne avec Un Rude Hiver de Raymond Queneau" and "Le Tireur à la ligne." "Les Sept Coups" was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 271-291, and in the 3-vol. Seghers edition, vol. 1, pp. 271-292.

Duchateau, Jacques. "Le Tireur à la ligne." In Oulipo, Atlas de littérature potentielle. Paris: Gallimard, 1981, pp. 271-285. %% This is related to his "Les Sept Coups du tireur à la

- ligne en apocalypse lent." Cf. also his "Exemple de tireur à la ligne avec Un Rude Hiver de Raymond Queneau."
- Duchateau, Jacques. Cf. Noël Arnaud, "Notes sur Le Chiendent"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 161, 162-164, 166, 167, 171, 223-224, 228-230, 233, 241, 268, 269, 274, 370 (note 265), 373 (note 293), 378 (note 331), and 379 (note 340); Marina Scriabine, "Pensée artificielle et pensée vécue."
- Duchâtel. Cf. Postel and Duchâtel, Pandore et l'ouvre-boîte.
- Duchesne, Alain, and Thierry Leguay. Petite Fabrique de littérature. Collection "Textes et contextes." Paris: Magnard, 1985. %% The authors discuss various sorts of "mechanical" literature and use certain Queneau works as examples: "La Cimaïse et la fraction" (S + 7 on Jean de La Fontaine's "La Cigale et la fourmi," p. 84), "Le liège, le titane et le sel aujourd'hui" (isovocalic transfer of Stéphane Mallarmé's "Le vierge, le vivace et le bel aujourd'hui," p. 92), an explanation of Les Exercices de style and copies of "vulgaire," "précisions," "prière d'insérer," and "botanique," as well as a partial list of other possible styles (pp. 103-106), and "Un Conte à votre façon" (p. 229).
- Duck, Donald. "Le Canard sur le plateau." Le Canard enchaîné (Paris), an. 40 #2031 (23 septembre 1959), p. 5. %% The author parodies the bidding for the film rights to Zazie dans le métro.
- Ducout, Françoise. Cf. Marie Renaudin and Françoise Ducout, "Asthme: Quand l'émotion coupe le souffle."
- Ducret, Andrée. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, p. 99.
- Ducrocq, Pierre. "Trois Pastiches en un seul livre!" Le Rempart (), an. # (18 novembre 1933), p. . %% Ducrocq sees Le Chiendent as containing pastiches of Gide, Romains, and Céline. While he likes Queneau's novel, he hopes that Queneau will get beyond this and write a "livre sincère."
- Dufay, Pierre. "Bibliographie." L'Intermédiaire des chercheurs et curieux (Paris), vol. 102 #1910 (15 février 1939), inside the back cover. %% Dufay especially likes the "fous littéraires" aspects of Les Enfants du Limon.
- Dufrêne, François. "Oulipo - Java." Amis de Valentin Brû #22 (mai 1983), pp. 52-53. %% This is a song built on word-play, with no real reference to the Oulipo. Cf. Noël Arnaud, "François Dufrêne"; Warren Motte, "Twenty Questions for Noël Arnaud."
- Duguid, Lindsay. "Grief and Gaiety." Times Literary Supplement (London), vol. * #5173 (24 may 2002), p. 6. %% Duguid reviews Hilary Spurling's The Girl From the Fiction Department, a biography of Sonia Orwell. She mentions Orwell's brief marriage to Michael Pitt-Rivers and her interest in Queneau.
- Duhamel, Jérôme. Le Bêtisier du XX^{ième} siècle. Paris: Editions J. C. Lattès, 1995. %% Duhamel includes Queneau on pp. 88 and 325.
- Duhamel, Jérôme, and Jean Mouttapa. Dictionnaire inattendu de Dieu. Paris: Albin Michel, 1998. %% The editors cite Queneau on pp. 143, 373, and 381.
- Duhamel, Marcel. "Coup de chapeau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 245-247. %% This is basically just a tribute to Queneau. It reappeared in the 1999 edition.
- Duhamel, Marcel. Raconte pas ta vie. Paris: Mercure de France, 1972. %% This has some very interesting first-person lights on Queneau's early years in Paris and on the people he knew.

- Duhamel, Marcel. Cf. Anonymous, "De l'escargot de Serre ... à l'amerargot de Queneau," "Les Exercices de style baptisés dans un autobus," and "Zazie contre Minette"; Astrid Bouygués and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 25-26, 28, and 32; Jean-Marie Catonné, Queneau; Jean-François Devay, "Henni soit qui mal y pense"; Frank Dobo, "La Petite Histoire ... du Chiendent"; Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile; Arnaud Laster, "Comment partager Le Trésor?"; Jacques Prévert, "Rue du Château"; Queneau, "La Vie des livres": "Série noire"; Queneau, Marcel Duhamel, and Jacques Prévert, "Le Trésor"; Queneau et al., "Recherches sur la sexualité"; Emmanuël Souchier, "Je n'aime pas ce qui m'enserre" ou Raymond Queneau face au surréalisme, p. 5; Sylvain Zegel, "Akadémisyin (Gonkour) Rémon Keno veu réformé lortograf du ô mé monts zenerèffes."
- Duhème, Jacqueline. Cf. Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'"; Queneau, Zazie dans le métro.
- Dujardin, Jean-Louis. "Colloqueneau à Verviers." Drapeau rouge (Bruxelles), an. 62 #211 (11-12 septembre 1982), p. 16. %% Dujardin describes the first Verviers colloquium.
- Dula-Manoury, Daiana. "Aperçus du traitement littéraire du rêve: Queneau, Perec, Butor, Blanchot." Sites: The Journal of Twentieth/Century Contemporary French Studies (Connecticut), vol. 6 #2 (fall 2002), pp. 347-356. %% This is an electronic journal [www.sites.uconn.edu/Archive/6.2.htm], and you apparently need to subscribe in order to read it.
- Dula-Manoury, Daiana. Queneau, Perec, Butor, Blanchot: Eminences du rêve en fiction. Paris: L'Harmattan, 2004. %% This would seem to be a republication of her dissertation. In her chapter on Queneau (pp. 90-149), Dula-Manoury touches on all sorts of Queneau works and highlights with is oneiric about them but doesn't seem to have any guiding idea beyond that or reach any conclusion. The points that she makes along the way are worthwhile, but they don't seem to add up to anything in particular.
- Dula-Manoury, Daiana. "Le Rêve dans la littérature française du XX^{ième} siècle: Queneau, Perec, Butor, Blanchot." Directeur Alain Goulet. Thèse de doctorat. Caen: Université de Caen / Basse-Normandie, 2000. %%
- Dula-Manoury, Daiana. Le Rêve dans la littérature française du XX^{ième} siècle: Queneau, Perec, Butor, Blanchot. Villeneuve-d'Ascq: Presses universitaires du Septentrion, 2000. %%
- Dula-Manoury, Daiana. Cf. also Daiana Manoury.
- Dulac, Philippe. CR of Les Fleurs bleues. Nouvelle Revue française (Paris), vol. 52 #307 (août 1978), pp. 124-127. %% Dulac signals the Folio reprinting of Les Fleurs bleues with some analysis of why it is a successful work.
- Dumas, Marie-Claire. Robert Desnos ou l'exploration des limites. Paris: Klincksieck, 1980. %% Dumas just mentions Queneau a few times in regard to his surrealist connection (pp. 153-157 and 167).
- Dumay, Raymond. "Les Ecrivains célèbres." Progrès (Lyon), an. 94 #32635 (23 janvier 1953), p. 6. %% Dumay presents the three volumes of the Mazenod "Ecrivains célèbres" series with just a nod to Queneau.
- Dumay, Raymond. Cf. Queneau. "Facsimilé d'une lettre adressée à Raymond Dumay, datée du 10 décembre 1950."
- Dumayet, Pierre. Autobiographie d'un lecteur. Paris: Pauvert, 2000. %% Dumayet recalls

pas-

sages from various things he has read and reflects on them, as well as recounting anecdotes from his life. Queneau appears, without much significance, on pp. 37, 46, 64-67, 90, 135-136, 178, and 200. Cf. Astrid Bouygues and Bertrand Tassou, "Souvenirs à la pelle"; Martine Silber, "J'aime bien avoir la bibliothèque d'un type de 1890."

Dumayet, Pierre. CR of Les Fleurs bleues. Lectures pour tous (Paris), vol. * #142 (octobre 1965), p. 91. %% Dumayet's review is rather ordinary.

Dumayet, Pierre. "Dans le métro de Zazie." France-soir (Paris), an. * #* (8 février 1968), p. 4. %% Dumayet discusses the indecency of métro advertising and only mentions Zazie dans le métro twice for color.

Dumayet, Pierre. He seems to have used the pseudonym of Antoine Gallien; cf. Gérard-Denis Farcy, "Le Cinéma de Pierrot," p. 255.

Dumayet, Pierre. Cf. Anonymous, "Le Poème que Dumayet a fait lire à Queneau"; Jean Belo, "Un Siècle d'écrivains"; Olivier de Bruyn, "Queneau par la télé, un bel exercice de style"; Thierry Gandillot, "Raymond la science"; Michèle Gazier, "Mon ami Queneau prête-moi ta plume"; Gilbert Guillemainault, "Raymond Queneau sans filet"; Catherine Humblot, "Que-neau, Pierrot mon ami, huit invités, un singe..."; Pierre Lepape, "La Caméra explore Raymond Queneau"; Queneau, Pierrot mon ami; Martine Silber, "J'aime bien avoir la biblio-thèque d'un type de 1890"; Léon Treich, "Cinq colonnes -- et même huit -- à la une"; Xa-vier Villetard, "Queneau, mon ami." Cf. also the entry under Robert Bober.

Dumesnil, René. "La Croqueuse de diamants." Le Monde (Paris), an. 7 #1764 (27 septembre 1950), p. 8. %% Dumesnil comments, concerning the choreography, "elle est décousue, rompue par les 'lyrics' de Raymond Queneau, qu'on louerait plus volontiers s'ils laissaient voir une originalité plus certaine."

Dumézil, Georges. Cf. Ross Chambers, "Pour une poétique de la panne."

Dumont, Francis. "Un Quart de siècle de surréalisme, ou Bilan provisoire." Gazette des lettres

(Paris), an. 4 #58 (20 mars 1948), p. 14. %% Dumont has a curious little paragraph on Queneau's attitude towards surrealism.

Dumont, Pascal. "Sous le titre." Temps mêlés #150 + 9 (octobre 1980), pp. 38-40. %% Dumont addresses the "meaning" of Le Dimanche de la vie.

Dumur, Guy. "Les Dimanches de Raymond Queneau." Combat (Paris), an. 11 #2381 (28 février 1952), p. 7. %% Dumur's consideration of Le Dimanche de la vie is somewhat better than such things usually are.

Dumur, Guy. "Passez la monnaie!" Nouvel Observateur (Paris), vol. * #829 (29 septembre 1980), p. 98. %% Dumur's review of Les Exercices de style, being presented at the Petit-Montparnasse, concentrates more on the Jacques Seiler troupe than on Queneau.

Dumur, Guy. "Physiologie plutôt que métaphysique." France observateur (Paris), an. 13 #623 (12 avril 1962), p. 18. %% This is just a brief review of the Oeuvres complètes de Sally Mara.

Dumur, Guy. Cf. Anonymous, "Dumur encyclopédique."

Duneton, Claude, and Jean-Pierre Pagliano. Anti-manuel de français à l'usage des classes de second degré et de quelques autres. Paris: Editions du Seuil, 1978. %% This only has selections from "Pictogrammes," Le Chiendent, and Entretiens avec Georges Charbonnier on pp. 149, 229-232, and 250-252.

Dunne, John William. An Experiment with Time. Edinburgh: Black, 1927. %% This was a work that had a great influence on Le Chiendent. It was translated into French by Eugène de Veauce in 1948 as Le Temps et le Rêve (Paris: Seuil). Cf. Claude Debon, "Raymond Queneau, poète et romancier."

Dunoyer, Jean-Marie. "Mario Prassinis, visionnaire du réel." Le Monde (Paris), an. 42 #12672 (26 octobre 1985), p. 19. %% Dunoyer presents an obituary for Prassinis which underscores the warmth of his friendship with Queneau.

Dunoyer, Jean-Marie. "Raymond Queneau à la Bibliothèque nationale. Toutes les cartes du jeu." Le Monde (Paris), an. 35 #10333 (20 avril 1978), p. 12. %% This is on the Bibliothèque nationale exhibition; cf. Jean-Pierre Dauphin, ed., Raymond Queneau plus intime.

Duny, Hélène. "Aïe laïe-ke inngliche bouxe." In Un Quenal, des Queneau. Paris:

Groupement

de libraires "Initiales," 2003, pp. 18-21. %% Duny writes of Queneau's involvements with the English language, including his position as the specialist in Anglo-American literature at Gallimard, but she concentrates on some little-known or rarely-considered aspects of his three major translations (from du Maurier, O'Sullivan, and Tutuola). This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

D__ng, Linh. Cf. Queneau, Chuy'ên bay cua Icare.

Duperray, Edouard. "L'Encyclopédie de la Pléiade." Revue nouvelle (Lausanne), an. 12 #10 (15 octobre 1956), pp. 348-351. %% Duperray reviews the first volume of the Histoire des littératures in some depth and his judgement is, in the end, negative.

Dupleix, Marie-Pierre. "Introduction." In Annie Saumont's "Aldo, mon ami" et autres nouvelles. Collection "Etonnants classiques," #2141. Paris: Garnier-Flammarion, 2002, pp. 5-20. %% Dupleix merely cites Queneau on p. 13: "On ne peut pas écrire le bonheur."

Duplouich, Jacques. "Plain-chant." Le Figaro (Paris), an. 145 #8200 (25 janvier 1971), p. 21. %% Duplouich liked a television program dedicated to Queneau's poetry.

Dupont, Arlette. Cf. André Blavier, "A Temps Mêlés, triomphe de Queneau."

Dupont, Florence. "Gréco raconte Juliette." Nouveau F (Paris), vol. * #10 (décembre 1982), pp. 48-52. %% There is barely a mention of Queneau.

Dupont-Cretin, Nadine. "Les Images dans Les Fleurs bleues de Raymond Queneau."

Mémoire

de maîtrise. Directeur M. Larthomas. Paris: Université de Paris IV (Sorbonne), 1983.

%% Dupont-Cretin concentrates heavily on the categories of grammar, figures of speech, and metaphors.

Dupouy, Mireille. "La Carcasse à Queneau." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 3-5. %% Dupouy considers Queneau's treatment of the body and health in a poetic style.

Duprez, Daniel. Cf. Michel Gey,, Daniel Duprez, and Clarence Chenel, ed., Le Français en 4^e.

Duprez, Leif. Clef pour 'Zazie dans le métro' par Raymond Queneau: Vocabulaire alphabétique, commentaires, questions, postface. Stockholm: Almqvist & Wiksell, 1972. %% This is almost entirely a glossary of words and neologisms from the novel, followed by a few pages of general background on Queneau and a short bibliography.

Dupriez, Bernard Marie. L'Etude des styles ou la Commutation en littérature. Paris, Montréal, Bruxelles: Didier, 1969. %% There is barely more than a mention of Queneau (pp. 22 and

103).

- Dupriez, Bernard. Gradus. Les Procédés littéraires (Dictionnaire). Collection "10/18," #1370. Paris: Union générale d'édition, 1980. %% This is a dictionary of rhetorical devices which uses Queneau as an example about 70 times.
- Dupriez, Bernard. "Taxinomie(s)." Texte (Toronto), vol. * #8/9 (* 1989), pp. 377-403. %% Dupriez uses Queneau as an example several times.
- Dupriez, Bernard. Cf. Christine Hoja Lacki, "Queneau et la crise du langage littéraire."
- Dupuis, E. Cf. the later Georges Sagehomme works.
- Dupuis, Michel. "Een Post-surrealistisch romantweeluit van W. F. Hermans: 'De God denkbaar denkbaar de god' (1956) en 'Het evangelie van O Dapper dapper' (1973)." Spiegel der Letteren (Antwerpen), an. 23 #1 (* 1981), pp. 27-53. %% There is a very brief mention of Queneau on p. 41.
- Dupuis, Michel. "Le Roman." In Les Avant-gardes littéraires au XX^e siècle, vol. II. Ed. Jean Weisgerber. Section 4 of Histoire comparée des littératures de langues européennes (A Comparative History of Literatures in European Languages). Budapest: Akadémiai Kiadó, 1984, pp. 850-877. %% Dupuis describes the overall changes in the novel in the twen-tieth century, quite notably using Queneau's Chiendent to illustrate many if not all of these changes.
- Dupuis, Michel. Cf. Jean Weisgerber, "Propos sur la citation, ses formes et ses fonctions dans la littérature contemporaine."
- Dupuy, Henri-Jacques. "Les 'Garçons de la rue' interprètent une chanson de Raymond Queneau: 'Saint-Ouen's Blues'." Ciné-regards (Paris), vol. 1 #1 (octobre 1956), pp. 24-25. %% Three young men, who appear from the photos accompanying the article to be imitating the Frères Jacques, were street singers who also appeared on stage. There are a few words from Prévert concerning them, as well as notes concerning some of their other songs. Queneau is cited concerning the "coquille" in the text of the book, "un arbre *sur* une branche" instead of "*sans*."
- Dupuy, Jeanne. Cf. Jeanne Dupuy, Jean-Paul Brighelli, and Anne Depont, ed., "Tristan et Yseut" de Bérout; "Le Joueur d'échecs" de Stephan Zweig; "Les Fleurs bleues" de Queneau and Jean-Paul Brighelli, Sylvie Howlett, Jeanne Dupuy, and Michel Dobransky, ed., Gogol: "Récits de Pétersbourg"; Renoir: "La Règle du jeu"; Queneau: "Les Fleurs bleues."
- Duran, Michel. "On est toujours trop bon avec les femmes." Le Canard enchaîné (Paris), an. 56 #2642 (16 juin 1971), p. 7. %% Duran stresses the semi-pornographic side of this film.
- Duran, Michel. "Zazie dans le méli-mélo." Le Canard enchaîné (Paris), an. 41 #2085 (2 novembre 1960), p. 6. %% Duran gives a negative review of the film version of Zazie dans le métro.
- Durand, Marianne. "Raymond Queneau et 'la littérature récurrente'." Mémoire de DEA. Directeur Robert Mauzi. Paris: Université de Paris IV (Sorbonne), 1986. %% Durand considers structure, textuality, rules, plural readings and levels, and the reader. [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Durand, Pascal. "Séméplasmes (surréalistes), ou autres." Temps mêlés #150 + 25/28 (mai

- 1985), pp. 126-137. %% Durand tries to situate Queneau's poetry between surrealism and rhetoric.
- Durand, Pascal. Cf. Jean-Pierre Bertrand, Jacques Dubois, and Pascal Durand, "Approche institutionnelle du premier surréalisme."
- de la Durantaye, Leland. "The Republic of Jacques Jouet." World Literature Today (Norman, Oklahoma), vol. 78 #3-4 (september 2004), pp. 52-55. %% De la Durantaye centers on Jouet and his so-called "Republic" novels, but in presenting their origin he offers some interesting information on the Oulipo.
- Durante, Francesco. "La Braghetta degli eroi." Il Mattino (Napoli), an. 93 # (21 settembre 1984), p. %% This concerns Giuseppe Guglielmi's Italian translation of Troppo buoni con le donne.
- Duras, Marguerite. "Raymond Queneau: 'Quand je me lis, je ne dis pas que je m'ennuie'." Week-end (Bruxelles), an. 22 #820 (12 avril 1959), p. 18. %% Queneau speaks rather openly about the nature and contents of Zazie dans le métro.
- Duras, Marguerite. "Les Récalés de la littérature. Raymond Queneau: Menuisiers et bricoleurs." Le Nouvel Observateur (Paris), vol. * #23 (22 avril 1965), pp. 22-23. %% This is a general interview but is quite interesting. It was reprinted, more or less, under Queneau, "Raymond Queneau. Lire des manuscrits." Cf. Peter Lennon, "La Vie parisienne"; Paul Morelle, "L'écriture est-elle un bricolage?"
- Duras, Marguerite. "Uneuravek." L'Express (Paris), vol. * #397 (22 janvier 1959), pp. 27-28. %% This interview is mentioned by Madeleine Chapsal, "Un Chef-d'oeuvre d'humour littéraire pour amateurs très blasés." For L'Enfant du métro, cf. Madeleine Truel. Cf. Queneau, "Uneuravek: A Conversation with Marguerite Duras"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 141.
- Durieux, Clotilde. Cf. Astrid Bouygues, "Queneau dans les spectacles."
- Duriez, Marie. Cf. Jacques Roubaud et al., "Oulipo varia."
- Durocher, Bruno. A l'image de l'homme. Paris: Caractères, 1956. %% This apparently consists exclusively of poetry by Durocher, who inscribed this copy to Queneau: "Pour Raymond Queneau ces vingt années de poésie. Cordialement. Bruno Durocher."
- Durocher, Bruno. Carrousel épouvantable. Paris: Chemin des hommes, 1950. %% This consists of 12 loose-leaf sheets of Durocher's prose. He inscribed this copy to Queneau: "Pour Raymond Queneau avec une complète (? : illegible) admiration. Bruno Durocher."
- Durocher, Bruno. La Foire de Don Quichotte. Ill. Kroll. Collection "Caractères." Paris: Imprimerie des poètes, 1953. %% This consists of Durocher's poetry and prose. He inscribed this copy to Queneau: "Pour Raymond Queneau avec une respectueuse sympathie. Bruno Durocher."
- Durocher, Bruno. His birth name was Bronislaw Kaminski.
- Duroméa, André. "Hommage à Raymond Queneau." Le Havre libre (Le Havre), an. * #9882 (27 octobre 1976), p. 3. %% Duroméa, the deputy mayor of Le Havre, has just a few words of praise for Queneau on the day following his death.
- Durrer, Sylvie. Le Dialogue romanesque. Style et structure. Paris: Droz, 1994. %% Durrer just mentions Queneau and gives very brief citations from him on pp. 12, 39, 43, and 47.
- Duruzoi, G. "En attendant Queneau." Canal (Levallois-Perret), vol. * #3 (octobre-novembre 1987), pp. 52-53. %% Duruzoi presents an extremely perceptive analysis and review of Queneau's Journal 1939-1940. The subtitle of this magazine is "arts - expressions - cul-

tures - société."

- Dusi, Nicola. "Tra Letteratura e cinema: Ritmo e spazialità in Zazie dans le métro." Versus (Milano), vol. * #80-81 (maggio-dicembre 1998), pp. 181-200. %% Dusi considers the fifth and eighth chapters of Queneau's novel and how Louis Malle transferred the text to the screen.
- Dusinbere, Deke. Cf. Emmanuël Souchier, "Raymond Queneau: The Form and Meaning of a Manuscript."
- Dusnoki, Katalin. Cf. Queneau, "A trójai ló."
- Dussane. "Théâtre." Mercure de France (Paris), vol. 344 #* (= #1182) (février 1962), pp. 486-490. %% Dussane believes that the problem with the TNP production of Loin de Rueil is the text produced by Roger Pillaudin.
- Dussert, Eric. "Qu'est-ce qu'un fou littéraire?" Magazine littéraire (Paris), vol. * #410 (juin 2002), pp. 46-48 and 51. %% Dussert gives a rather interesting look at the whole question of the "fou littéraire," including Charles Nodier's work and going up through Blavier.
- Dutheil, Florence. "Zazie et ses exégètes." Le Monde (Paris), an. 50 #15259 (18 février 1994), "Le Monde de livres," p. v. %% Dutheil presents the Bigot Foliothèque work.
- Dutka, Anna. Cf. Gillian Lane-Mercier, "Analiza Dialogu Powiesciowego."
- Dutourd, Jean. "«L'Augmentation»: Exercice de nullité." France-soir (Paris), an. * #* (4 mars 1970), p. 18. %% Dutourd thoroughly dislikes a work by Perec presented on stage at the "Gaité Montparnasse," comparing it to a very dull and insipid series of "exercices de style."
- Dutourd, Jean. "Les Enfants de Zazie." France-soir (Paris), an. * #11635 (12 janvier 1982), p. 1. %% Dutourd has barely more than the citation of the "Tu causes..." from Zazie dans le métro without any other relation to Queneau.
- Dutourd, Jean. "Londres, amour et comédie." Carrefour (Paris), an. 363 #506 (26 mai 1954), p. 10. %% Dutourd gives a long and most positive review of "Monsieur Ripois."
- Dutourd, Jean. "Zazie dans la soie." Carrefour (Paris), an. * #842 (2 novembre 1960), p. 27. %% Dutourd just gives a positive review of the Zazie film.
- Dutton, K. R. Cf. Queneau, "Loup hivernal."
- Duvignaud, Jean. CR of Zazie dans le métro. Evidences (Paris), an. 11 #77 (avril-mai 1959), pp. 62-63. %% Duvignaud's evaluation is positive but ordinary.
- Duysens, Léon. "Aspects historiques et esthétiques de la revue Temps mêlés." Mémoire. Liège, 1990? %% This is just what the title indicates.
- Dyé, Michel. "Comique et sérieux dans l'organisation romanesque des oeuvres circulaires de Raymond Queneau." Temps mêlés #150 + 65/68 (printemps 1996), pp. 49-62. %% The novels in question are Le Chiendent, Les Derniers Jours, and Saint-Glinglin.
- Dyé, Michel. "Eléments tragiques, dramatiques et comiques dans Un Rude Hiver." Amis de Valentin Brû #28-31 (juillet 2003), pp. 210-219. %% Dyé sketches the dramatic elements and aspects of Un Rude Hiver, but his presentation is quite successful even as a simple analysis of the novel from a strictly literary viewpoint.
- Dyé, Michel. "La Symbolique du personnage de Roland Travy, ou Les Modalités d'une quête initiatique." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 291-307. %% This is exactly what the title indicates.
- Dyson, Gordon H. Cf. Queneau, "Four Poems by Raymond Queneau," "Melancholy Corf,"

- "Projet (#2)," and "Sept Poèmes traduits en anglais."
- E., F. "Raymond Queneau: Les Exercices de style." Die Weltwoche (Zürich), an. 15 #727 (17 oktober 1947), p. 6.
- E., L. "Les Lettres." La Vie bordelaise (Bordeaux), an. 47 #2290 (10 mai 1936), pp. 1-2. %%
The author likes Les Derniers Jours.
- Eakin, Paul John. Cf. Philippe Lejeune, On Autobiography.
- Ebel, Martin. "Übersetzt un vergriffen. Die kurzatmige Vermittlung der Gegenwartsliteratur." In Französische Literatur in deutscher Sprache. Eine kritische Bilanz. Ed. Bernd Kortländer and Fritz Nies. Düsseldorf: Droste, 1986, pp. 76-85. %% Ebel mentions (p. 78) that Queneau had been translated by Harig and Helmlé and names 7 translated novels.
- Eberbach, Margaret L. "The Role of the Reader: A Study of Ten French Novels of the Twentieth Century." PhD at New York University (New York City), 1963. Dissertation Abstracts International, vol. 27 #3 (september 1966). Abstract on pp. 769-770. %% Eberbach touches on Saint-Glinglin (pp. 30-38, 169, 199, and 246-275).
- Echenoz, Jean. Lac. Paris: Minuit, 1989. %% Echenoz's novel seems to nod several times to Queneau's Pierrot mon ami (a "chapelle expiatoire" and its guardian [chapter 6], a certain Mouezy-Eon [chapter 11], and King Zog I of Albania), to Zazie dans le métro [dialogue in chapter 7], and to Loin de Rueil (parasites in general). Cf. Fieke Schoots, 'Passer en douce à la douane': L'écriture minimaliste de Minuit.
- Echenoz, Jean. Cf. Lucien d'Azay, Nouveaux Exercices de style; William Cloonan, "Jean Eche-
noz"; Dominique Jullien, "Jean Echenoz"; Peter Lawrence Schulman, "The Sunday of Fiction: The Modern French Eccentric from Raymond Queneau to Jean Echenoz"; Bertrand Tassou, "Les Enfants de Raymond."
- Eco, Umberto. "Blavier, le découvreur des fous." Trans. Astrid Bouygues. Amis de Valentin Brû #24-25 (janvier 2002), pp. 73-74. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. The original article was entitled "Lo Scopritore dei folli."
- Eco, Umberto. "Introduction à Exercices de style de Queneau." Trans. Mireille Calle-Gruber. Conséquences (Paris), vol. * #3 (printemps-été 1984), pp. 101-110. %% This is a French translation of most of Eco's 1983 "Introduzione." A complete translation is indexed under "La Traduction de Les Exercices de style de Raymond Queneau." Cf. Carol O'Sullivan, "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style."
- Eco, Umberto. "Introduction à Exercices de style de Raymond Queneau." Formules (Saint-Quentin, Aisne), vol. * #2 (1998-1999), pp. 15-27. %% This consists of extracts from the French translation of his introduction to the Italian translation of Exercices de style.
- Eco, Umberto. "Introduzione." In Queneau, Esercizi di stili. Torino: Einaudi, 1983, pp. v-xix.
%% Eco analyzes Queneau's stylistic operations as well as giving some history of the variations in the different French editions. There is a translation into French indexed under "La Traduction de Les Exercices de style de Raymond Queneau." Cf. Odile Martinez, "Des Exercices qui n'en sont pas?"; Shuichiro Shiotsuka, "Les Exercices de style en japonais."
- Eco, Umberto. "On Translating Queneau's Exercices de style into Italian." Trans. Mary

Louise

Wardle. The Translator (Manchester, UK), vol. 8 #2 (november 2002), pp. 221-239. %%
Wardle has translated Eco's "Introduzione" from the 1983 Einaudi edition.

Eco, Umberto. "Lo Scopritore dei folli." Espresso (Roma), an. 47 #30 (26 luglio 2001), p. 178. %% Eco writes somewhat more on his own experience of the "fous littéraires" than on Blavier's experience. This was translated into French as "Blavier, le découvreur des fous."

Eco, Umberto. "El Tiempo del arte." Revista de Occidente (Madrid), vol. * #76 (settembre 1987), pp. 65-76. %% Eco mentions the use of time in the Exercices de style on pp. 73-74.

Eco, Umberto. "La Traduction de Les Exercices de style de Raymond Queneau." Trans. Rosano Rosi and Germana Silingardi. Ecritures (Liège), vol. * #3-4 (automne 1992), pp. 52-65. %% This a complete translation of Eco's "Introduzione."

Eco, Umberto. "Tradurre Exercices de style di Queneau." Francofonia (Bologna), vol. * #5 (autunno 1983), pp. 3-19. %% This text is the same as his "Introduzione" except that here Eco has added a page at the beginning to outline his becoming acquainted with the Exercices de style and has made a minor change in the text.

Eco, Umberto. Cf. Davide Bregolin, "Problemi sociolinguistici e stilistici degli Exercices de style di Raymond Queneau e della loro traduzione italiana (Umberto Eco)"; Carolina Diglio, "Testo come pretesto"; Alessandra Ferraro, "Queneau et l'Italie"; Anna Giambagli, "Raymond Queneau, Umberto Eco e gli Exercices de style: Linguaggio poetico di creazione e di traduzione"; Paolo Lagario, "In Autobus"; Gianfranco Marrone, "Enciclopedie deboli et dizionari forti: Note su 'Semiotica e filosofia del linguaggio' di U. Eco"; Carol O'Sullivan, "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau"; Queneau, Romanzi; Rainer Stamm, "Unlesbare Schriften und verborgene Bücher in Umberto Eco's Roman Il Nome della Rosa."

L'Ecornifleur. "Les Temps mêlés." Franc-tireur (Paris), an. 13 #2889 (12 novembre 1953), p. 2. %% Queneau presents one of his paintings from the 30s for an art exposition entitled "Présence du futur."