

- Grange, André. "La Création verbale dans Zazie dans le métro de Raymond Queneau." Diplôme d'études supérieures. Grenoble: Université de Grenoble, 1961. %% This is just a "tour d'horizon," but a rather complete one.
- Grangeon, Paul. "Exercices de style." Les Lettres françaises (Paris), an. * #547 (17 décembre 1954), p. 7. %% Grangeon reviews Jacques Canetti's Frères Jacques recording of the Rose Rouge show.
- Grangeon, Paul. "'Exercices de style' sur la plateforme du 84." Les Lettres françaises (Paris), an. * #544 (25 novembre 1954), p. 7. %% This is just a picture of Queneau, Yves Robert, and the Frères Jacques on the occasion of the appearance of the singers' Philips recording of Queneau's "exercices."
- Grangeray, Emilie. "De Fourbis à farrago." Le Monde (Paris), an. 55 #16877 (30 avril 1999), "Le Monde des livres," p. x. %% Grangeray says that Queneau had considered the title Farrago for what later became Courir les rues.
- Grangeray, Emilie. "Gallimard parie sur l'Afrique." Le Monde (Paris), an. 56 #17103 (21 janvier 2000), "Livres," p. xii. %% Grangeray describes the debut of a new Gallimard collection dedicated to novels by African authors, and she mentions Queneau's translation of Tutuola's L'Ivrogne dans la brousse as one of the first five to appear.
- Grangeray, Emilie. "Les Mots de Queneau pour jouer avec la langue." Le Monde (Paris), an. 59 #18082 (14 mars 2003), "Le Monde des livres," p. iv. %% Grangeray describes "Pandora," a group dedicated to raising the awareness of the nature and importance of language (and specifically the French language). They chose ten words from the titles of Queneau's novels to be the basis for people's highly varied and creative responses to their invitation. Cf. Oulipo, "Langagez-vous, mots dits, dix mots."
- Grant, Jacques. "La Cité de l'indicible peur: Drôle de drame." Cinéma 72 (Paris), vol. * #169 (septembre-octobre 1972), pp. 114-115. %% Queneau is listed as responsible for the film's dialogue.
- Gratias, Jean-Paul. "Jean Meckert." Cahiers de la cinémathèque (Perpignan), vol. * #25 (été 1978), p. 118. %% Gratias mentions that Queneau liked Meckert's first novel, Les Coups (1942).
- Gratias, Jean-Paul, and François Guérif. "Entretien avec Georges Perec." Polar (Paris), vol. * #2 (mai 1979), pp. 20-21. %% Perec reveals that in translating Jim Thompson's A Hell of a Woman into French "Je me suis d'ailleurs beaucoup inspiré du dialogue de Raymond Queneau" (from "Monsieur Ripois").
- Graziadei, Keith. CR of George Landow's Hyper / Text / Theory. Educational Studies (Mahwah, New Jersey), vol. 31 #1 (spring 2000), pp. 82-87. %% Graziadei merely mentions the Cent Mille Millions de poèmes twice.
- Grave, Jean. Cf. Queneau, "Jean Grave: Le Mouvement libertaire sous la III^e République."
- Graves, Jen. "Creative Exercises Can Open Our Minds to Unimagined Possibilities." News Tribune (Tacoma, Washington), an. * #* (25 february 2001), p. SL3. %% Graves describes the oulipian exercises used in one of her English classes and cites Queneau's "rats building their own labyrinth" definition of the Oulipo.
- Gray, Floyd. "Zazie dans le métro." French Review (Baltimore), vol. 33 #3 (january 1960), p. 309. %% Gray is effusive in his praise for the French version of Zazie dans le métro.
- Gray, Stanley E. "Beckett and Queneau as Formalists." James Joyce Quarterly (Tulsa, Oklahoma), vol. 8 #4 (summer 1971), pp. 392-404. %% Gray concentrates on Queneau and

- the structural elements he used, with most of his attention going to Le Chiendent.
- Gray, Stanley E. Cf. Jordan Stump, "Les Statuts du nom dans les romans de Raymond Queneau."
- Gréco, Juliette. "Gréco." 33 rpm record. Columbia CL 992. New York: 1957. %% Gréco sings Queneau's "Chanson de Gervaise."
- Gréco, Juliette. Jujube. Paris: Stock, 1983. %% In this relatively light autobiography, Gréco describes her early life in Paris and how she came to sing Queneau's "Si tu t'imagines..." (pp. 118-152, especially pp. 122 and 138-143). For a noticeably different version, cf. Anne-Marie Cazalis, Les Mémoires d'une Anne; cf. also Michel Grisolia and Françoise Mallet-Joris, Juliette Gréco.
- Gréco, Juliette. "Juliette Gréco chante Guy Béart." Accompanied by Freddy Balta and Henri Patterson. Seventh series. 45 rpm record. Fontana 460.539 ME. %% Gréco sings "Chandernagor," "Que j'aime," and "Les Lunettes," as well as Queneau's "La Complainte" (music for all by Béart).
- Gréco, Juliette. Cf. Anonymous, "Deux Goncourt se sont partagé Juliette Gréco," "Nos Echos," and "Raymond Queneau revisité"; Anonymous, ed., "L'Age d'or de Saint-Germain-des-Prés," "Chansons de poètes," and "Paris et la France en chansons"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 32; Jean-Marie Catonné, Queneau; Peter J. Conradi, Iris Murdoch: A Life, p. 255; Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse; Florence Dupont, "Gréco raconte Juliette"; Jean-Claude Klein, Florilège de la chanson française; Pierre Latoret, "Gréco"; Queneau, "Pierre Mac Orlan"; Claude Rameil, La TSF de Raymond Queneau, pp. 165-167; Dominique de Ribbentrop, "Petite Discographie portative"; Paul Webster and Nicholas Powell, Saint-Germain-des-Prés.
- Gredy, Jean-Pierre. "Valentine ou Le Vélo magique." In La Revue des Ballets de Paris (1956-1957), no pages. %% Gredy summarizes the plot of this "féerie en dix tableaux."
- Green, J. C. R., and Michael Edwards, ed. Prospice (Portree, Scotland), vol. * #8 (* 1978). %% Cf. Anonymous, "Getting to Know Queneau"; Peter Collier, CR of Michael Edwards' Prospice #8; Christopher Shorley, CR of Raymond Queneau (Prospice #8).
- Greenberg, Judith L. CR of Queneau's Journal 1939-1940. World Literature Today (Norman, Oklahoma), vol. 61 #2 (spring 1987), p. 244. %% This is just a brief and positive review of the Journal.
- Greenberg, Martin. Cf. Claude-Edmonde Magny, "French Literature Since 1940."
- Greene, John. Cf. Marc Lapprand, "Du statut critique de l'Oulipo."
- Greene, Robert W. CR of La Morale élémentaire. Books Abroad (Norman, Oklahoma), vol. 50 #4 (autumn 1976), p. 833. %% Greene concerns himself primarily with the form of the first section of this work but does praise the other parts as well.
- Grégeois, Stanislas. "L'Écran n'est pas crevé." Télérama (Paris), an. * #1517 (10 février 1979), p. 34. %% Grégeois goes on at some length to say that he finds the film version of Pierrot mon ami to be rather pedestrian.
- Greilsamer, Laurent. "Flaubert et Proust aussi faisaient des fautes!" Le Monde (Paris), an. 61 #18674 (8 février 2005), p. 17. %% Greilsamer discusses the poor spelling of current French youth and cites a line from Queneau: "L'orthographe est plus qu'une mauvaise habitude, c'est une vanité" (towards the end of "Écrit en 1937").
- Grenier, Jean. Sous l'Occupation. Ed. Claire Paulhan and Gisèle Sapiro. Paris: Editions

Claire

Paulhan, 1997. %% Grenier just barely mentions Queneau on pp. 157, 331, and 345.

Grenier, Jean. Cf. Queneau, "The Styrene Song."

Grenier, Martine. "Proposition d'une lecture 'mythico-logique' du roman Un Rude Hiver de Raymond Queneau." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1992. %% In a first section Grenier offers "étude de faits extra-romanesques propres à accréditer l'hypothèse de lecture" and "analogies troublantes"; her second section looks at "rencontres et rendez-vous," "gros plan sur la mère," "mise en scène d'un double inceste," and "représentations de la cyclicité." [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.]

Grenier, Roger. "Dino, le chien de Queneau." In his Les Larmes d'Ulysse. Collection "L'Un et

l'autre." Paris: Gallimard, 1998, pp. 163-165. %% Grenier's work consists of short sketches about his own dogs and those appearing in literature. These brief pages concerning Queneau merely mention the short story "Dino," his other works with a dog involved, his last dog (Tai-Tai), and other inconsequentialities.

Grenier, Roger. "Les Dix Académiciens Goncourt ont livré à la TV (installée chez Dorgelès) les noms de leurs favoris." France-soir (Paris), an. * #3531 (2 décembre 1955), p. 9. %% Grenier describes the situation and cites Queneau's choice for the year. Cf. Anonymous, "Les Dix veulent jouer à télé-Goncourt"; Paul Morelle, "Va-t-on dépoussiérer le Goncourt?"

Grenier, Roger. "En trois ouvrages insolites: Des Hommes très étranges." Elle (Paris), vol. * #926 (20 septembre 1963), p. 47. %% This presentation of Bords has a limited scope: "what strange people and ideas Queneau writes about!" and "how different this is from the Queneau we have read!"

Grenier, Roger. "Farces et satrape." Nouvel Observateur (Paris), vol. * #29 (3 juin 1965), p. 19. %% This review of Les Fleurs bleues is in the form of an exchange between Bouvard and Pécuchet. Noël Arnaud has an article with this same title.

Grenier, Roger. "Le Premier Tome de L'Encyclopédie de la Pléiade (sur 40 prévus) présenté hier." France-soir (Paris), an. * #3597 (17 février 1956), p. 7. %% Grenier only describes the circumstances of launching the first volume, with no analysis or evaluation.

Grenier, Roger. "Queneau et le chinook." L'Événement (Bruxelles), an. * #27 (avril 1968), pp. 26-27. %% This is a very general article.

Grenier, Roger. "Raymond Queneau." Bulletin du Club français de la médaille (Paris), vol. * #42 (1^{er} trimestre 1974), pp. 53 and 57. %% This is a very general article.

Grenier, Roger. "Raymond Queneau, de l'Académie Goncourt et du Collège de 'pataphysique, va devenir jeudi le Diderot du vingtième siècle." Journal du dimanche (Paris), an. 11 #483 (12 février 1956), p. 4. %% Grenier concentrates on presenting Queneau rather than the Encyclopédie de la Pléiade.

Grenier, Roger. Cf. Bertrand Tassou, "Coquetèle chez Gallimard."

Grépon, Marguerite. "A Travers les cercles poétiques." Les Nouvelles littéraires (Paris), an. 40 #1823 (9 août 1962), p. 2. %% Grépon summarizes the aims of lettrism and only mentions Queneau in terms of his creating what really is a certain "poésie nouvelle" in his

Cent Mille Milliards de poèmes.

de Grève, Claude. "André Blavier, Raymond Queneau, Lettres croisées 1949-1976." Revue d'histoire littéraire de la France (Paris), an. 91 #4-5 (juillet-octobre 1991), p. 806. %% De Grève's review of this work is positive but does not have much content.

Griffe, Georges. Ressemblance garantie. Paris: Editions de Paris, 1957. %% This consists of a

series of eight pastiches of Queneau's "exercices," in this case about a trout in a river.

Griffiths, Paul. "Modern Ensembles." The Musical Times (London), vol. 123 #1675 (september 1982), pp. 621-622. %% Griffith notes René Leibowitz's "Explanation of metaphors."

Grignon, Laurent. "Gnose et eschatologie dans Zazie dans le métro de Raymond Queneau." Recherches sur l'imaginaire (Angers), vol. * #19 (* 1989), pp. 161-173. %% Grignon shows how Queneau's novel is both realistic and anti-realistic and how, on the basis of this conflict, he finds a decidedly gnostic bias to the work. Quite a provocative article.

Griliquez, Eve. "En bonne compagnie." Cahiers littéraires de l'ORTF (Paris), an. 6 #9 (28 jan-

vier 1968), pp. 36-37. %% The introduction to this text announces the presentation of her "Omajakeno" show on France-Culture. The text itself seems to be a general introduction to the show.

Griliquez, Eve. "Mes Potes les poètes." 33 rpm record. Unidisc UN200. %% This contains Queneau's "De l'information nulle à une certaine espèce de poésie," "Le Pour et le contre," and "La Grand-mère voltairienne à son petit-fils qui ne l'était pas" (music for all by Benoît Charvet).

Griliquez, Eve, and Brigitte Sabouraud, ed. "Omajakeno ou 'Si tu t'imagines'." 33 rpm LP record. Le Chant du monde LDX-A-6029-XPI 6029. %% This is a recording of a stage show of this same name at the "Théâtre des Trois Baudets." Various people present various works. Side A: "Si tu t'imagines," "Le Début et la fin," "De l'information nulle à une certaine espèce de poésie," "Ballade en proverbes du vieux temps," "St Ouen's blues," "Poème avec des points de suspension," "Encore les pigeons," "Fleur de coqtlè," "Haute société," "La Croqueuse de diamants," and Exercices de style: "Récit," "Réactionnaire," "Homéoptotes," "Côté subjectif," and "Botanique." Side B: a passage from Zazie dans le métro (chapter 8), "La rue Montorgueil," "Les Pauvres d'autrefois," "Nocturnes," "Tuileries de mes peines," "Vieillir," "Chanson grave," "Le Pour et le contre," "Maigrir," "L'Hi-ver qui court par les rues," "Pour un art poétique": "Un poème c'est bien peu de chose," "Adieu ma Terre ronde," "Bien placés bien choisis," "Bon dieu de bon dieu," "Quand les poètes s'ennuient," "Ce soir si j'écrivais un poème," "Pour un art poétique," "Encore l'art po," and "Un Train qui siffle." Cf. Anonymous, "En toutes lettres," "Hommage à Que-neau," "Omajakeno," and "Queneau dans le métro"; René Bourdier, "Q.U.E.N.E.A.U. pris à la carotte des Trois Baudets"; Paul Carrière, "Omajakeno"; Claude Couffon, "Un Spec-tacle Queneau"; Kuger, "Si tu t'imagines..."; Jacques Lemarchand, "'Si tu t'imagines' à la Gaité-Montparnasse"; Jean-Pierre Leonardini, "Zazie au caf'conc'... 'Si tu t'imagines.' Spectacle Raymond Queneau aux 'Trois Baudets'"; Yvonne Maymont, CR of the "Omaja-keno" record; Gérard Messadié, "Un Ravissant 'Omajakeno'"; Michel Perrin, "Queneau-sur-scène"; Ph., "Omajakeno"; Queneau, "Quatre Poèmes"; André Ransan, "Aux Trois Baudets 'Si tu t'imagines' de Raymond Queneau"; Claude Sarraute, "Omajakeno"; Anne Villelaur, CR of the "Omajakeno" record; Bruno

- Villien, "Sous le signe de Queneau."
- Griliquez, Eve. Cf. Astrid Bouygues, "Entretien avec Eve Griliquez, pionnière des spectacles Queneau"; Daniel Delbreil, "Grande Soirée Queneau à la S.G.D.L."; J. M., "Rencontré: Eve Griliquez"; Denis Solignac, "«Omajakeno»: Queneau retrouvé"; Denis Solignac, "«Omajakeno»: Queneau retrouvé"; Claire Leforestier, "'Miroirakeno' d'Eve Griliquez: L'Équilibriste réfléchi"; F. V., "Zazie rue de la Gaîté."
- Grisolia, Michel, and Françoise Mallet-Joris. Juliette Gréco. Paris: Seghers, 1975. %% The authors give some idea (pp. 13-15) of how Gréco came to sing Queneau's "Si tu t'imagines." Cf. Anne-Marie Cazalis, Les Mémoires d'une Anne, and Juliette Gréco, Jujube, for alternate versions.
- Grodent, Michel. "Borgès ne serait-il pas, par hasard, verviétois?" Le Soir (Bruxelles), an. 97 #32 (8 février 1983), p. 22. %% Grodent recommends Blavier's Fous littéraires most enthusiastically but without much depth.
- Grodent, Michel. "Queneau-Blavier: Pour tout savoir sur une amitié 'pataphysicienne.'" Le Soir (Bruxelles), an. 102 #228 (29 septembre 1988), p. 26. %% Grodent interviews Jean-Marie Klinkenberg, who had just edited Queneau and Blavier's Lettres croisées 1949-1976.
- Grodent, Michel. "Queneau de A jusqu'à Zazie." Le Soir (Bruxelles), an. 89 #230 (3 octobre 1975), p. 9. %% Grodent gives a brief but positive review of the Queneau exposition at the Bibliothèque royale.
- Grögerová, Bohumila. Cf. Pierre Daix, "Raymond Queneau aneb _vicení stylu."
- Groos, René. "Et le public?" Lettres Françaises (Paris), an. 4 #25 (14 octobre 1944), p. 5. %% Groos addresses a certain "crise du livre" and cites Queneau as to how much the average Frenchman was spending on books before the war. He also refers to Armand Salacrou and André Billy on the subject. Cf. Dominique Arban, "Drôle de querelle"; Billy, "Y a-t-il une crise du livre? -- Sur le divorce de la critique et du public. -- Tentatives d'hier et d'aujourd'hui"; Jacques Carat, "Crise de l'imprimerie"; Queneau, "La Crise de la librairie."
- Gros, Léon-Gabriel. CR of Les Petits Romantiques français. Les Cahiers du Sud (Marseille), an. 37 #303 (* 1950), pp. 343-344. %% Gros mentions "Defontenay," Queneau's contribution to this anthology.
- Gros, Léon-Gabriel. "De la négation à l'espoir." Cahiers du Sud (Marseille), an. 38 #305 (1^{er} semestre 1951), pp. 127-132. %% La Petite Cosmogonie portative is the first work which Gros considers in this column, and he is somewhat ambivalent about it.
- Gros, Léon-Gabriel. "Un Lyrisme sans complaisance." Cahiers du Sud (Marseille), an. 34 #283 (* 1947), pp. 501-507. %% This merely mentions that Queneau is a poet (p. 502).
- Gros, Léon-Gabriel. "Misère du roman." Dernière Heure (Marseille), an. * #27 (11 décembre 1944), pp. 1-2. %% Gros describes the general state of the French novel, adding "Signalons aussi les tentatives de Raymond Queneau, dont les romans valent par la variété de prises de vues, l'étourdissante virtuosité technique."
- Gros, Léon-Gabriel. "Zazie sur l'Acropole." Le Provençal (Marseille), an. * #10150 (15 avril 1973), p. 13. %% This is a fairly standard review of Queneau's Voyage en Grèce.
- Grosjean, Anne. "Colloque international Raymond Queneau à Verviers (ville qui detient les legs 'livresque' du poète): Elévation, esprit, éloquence... ou le tour de force culturel d'André Blavier." La Meuse (Liège), an. # (13 septembre 1984), p. . %% Grosjean of-

fers an extensive and chatty review of the 1984 colloquium in Verviers, with many citations from the participants.

- Grosjean, Jean. "Raymond Queneau encyclopédiste." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 302-304. %% This is more of a tribute than an analytical article. It reappeared in the 1999 edition.
- Grosjean, Jean. "Raymond Queneau: Un Adulte." Nouvelle Revue française (Paris), vol. 42 #247 (juillet 1973), pp. 86-88. %% Grosjean investigates the totality of Queneau's outlook as revealed in the collected articles of Le Voyage en Grèce rather than in specific aspects of them.
- Grosjean, Jean. Cf. Roger Shattuck, "Farce & Philosophy."
- Grössel, Hanns. "Innenansicht eines Außenseiters: Zum hundertsten Geburtstag von Max Jacob (1876-1976)." Akzente (München), vol. 23 #4 (august 1976), pp. 298-305. %% The references to Queneau (pp. 298 and 304) are only incidental.
- Grössel, Hanns. "Queneau lebt." Die Zeit (Hamburg), an. 34 #2 (5 januar 1979), p. 30. %% Grössel speaks of the retitling and redirecting of the Temps mêlés magazine.
- Grössel, Hanns. "Reichsprotektorat Frankreich. Raymond Queneaus Roman über den Kriegswinter 1916/1917." Süddeutsche Zeitung (München), an. * #293 (20-21 dezember 1975), p. 50. %% Grössel looks at Ein Winter in Le Havre, Eugen Helmlé's German translation of Un Rude Hiver.
- Grössel, Hanns. "Surrealistische Ahrenlese. Zufallsfunde bei Aragon und Queneau." Süddeutsche Zeitung (München), an. 29 #264 (15 november 1973), "Buch und Zeit," p. 5. %% Grössel considers Eugen Helmlé's German translation of Odile along with a work by Aragon.
- Grossman, Edith. Cf. Julian Rios, Loves That Bind.
- Grote, Hans. Cf. Astrid Poier-Bernhard, "Oulipotische Rekurse auf das Sonett."
- Grover, Frederic. "Les Années 30 dans la correspondance Gide-Paulhan." Modern Language Notes (Baltimore), vol. 95 #4 (may 1980), pp. 830-849. %% Grover cites a letter from Jean Paulhan to André Gide dated 17 septembre 1939. Paulhan speaks about the dispersal of the NRF team due to the war, mentioning Queneau and Petitjean in his first words (p. 842).
- Grover, Stephen. "Le Dimanche de la Vie Recreates Paris '30s." New York Herald Tribune / Washington Post (Paris), vol. * #26134 (20 janvier 1967), p. 10. %% Grover reviews the film version without any reference at all to the novel or to Queneau.
- Groza, Liviu. "Parallélismes phraséologiques franco-roumains. Le Cas des expressions 'demander l'aman' et 'faire des salamalecs'." Revue de linguistique romane (Strasbourg), vol. 60 #239-240 (juillet-décembre 1996), pp. 403-412. %% Groza just cites Queneau twice on p. 411.
- Guedj, Denis. L'Empire des nombres. Collection "Découvertes." Paris: Gallimard, 1996. %% In this general work on the history and use of mathematics, Guedj describes Cent Mille Millions de poèmes on p. 31 and cites passages from Claude Berge's "Pour une analyse potentielle de la littérature combinatoire" on pp. 164-165.
- Guégan, Gérard. "L'Ecrivain 'pataphysicien' Raymond Queneau est mort. Mon cul! Vive Zazie." Libération (Paris), vol. * #867 (26 octobre 1976), pp. 1 and 3. %% Guégan's obituary is on the humorous side.
- Guégan, Gérard. "Maître de soi-même." Les Nouvelles littéraires (Paris), an. 60 #2835 (6 mai

- 1982), p. 39. %% Guégan just refers to the idea of the Exercices de style.
- Guegnon, Gaspard. "Tu jazzes, tu jazzes, c'est tout ce que tu sais faire...!" Revue nègre (Apt, Vaucluse), vol. * #3 (décembre 1979), pp. 38-39. %% A teaser indicates that this text is "à lire en écoutant Miles Davis"; it is a mishmash of Queneau-style expressions.
- Guenther, Charles. Cf. Queneau, "Undergrad" and "Little Man."
- Guepin, J. P. "De Ideale schrijver voor schrijvers." Nieuwe Rotterdamse Courant (Rotterdam), an. 8 #234 (11 août 1978), p. CS4. %% This is a review of the Dutch translation of Exercices de style, Stijloefeningen. The title means "The ideal writer for writers."
- Guérard, Michel. Cf. Stéphane Mahieu, Le Phalanstère des langages excentriques.
- Guereschi, Edward. CR of Barbara Wright's translation of The Sunday of Life. Best Sellers (Scranton, Pennsylvania), vol. 37 #5 (august 1977), p. 137. %% Guereschi remains very much on the surface of this novel as well as the other Queneau works which he cites.
- Guérif, François. Cf. Jean-Paul Gratiat and François Guérif, "Entretien avec Georges Perec."
- Guérin, Anne. "Anne Guérin vous raconte." L'Express (Paris), vol. * #493 (24 novembre 1960), p. 32. %% This is on the 1960 Prix Goncourt: Queneau laughs...
- Guérin, Anne. "Le Mouton noir." L'Express (Paris), vol. * #528 (27 juillet 1961), p. 30. %% Guérin discusses the idea of "clubs du livre" and mentions the 1956 "Club des libraires" edition of Les Exercices de style, including two illustrations from that text.
- Guérin, Anne. "Zazie en Angleterre: Difficultés de traduction." L'Express (Paris), vol. * #473 (7 juillet 1960), p. 30. %% Guérin has collected short comments from various British reviews on Barbara Wright's translation of Zazie dans le métro.
- Guérin, Jean. "A propos du monde physique." Nouvelle Revue française (Paris), an. 5 #52 (avril 1957), p. 745. %% This is almost exclusively a major extract from Queneau, "Lorsque l'esprit..." Claude Rameil adds ("Bibliographie," p. 369): "Le même extrait traduit en italien figure aux pages 40-41 du Catalogue de l'exposition Alfred Jarry à la Librairie Française de Milan du 30 novembre au 18 décembre 1960."
- Guérin, Jean. CR of Le Chiendent. Nouvelle Revue française (Paris), vol. 42 #247 (avril 1934), p. 727. %% Guérin finds Le Chiendent 15 years behind the times and very uneven.
- Guérin, Jean. "Divers." Nouvelle Revue française (Paris), vol. 18 #107 (novembre 1961), p. 935. %% Guérin merely recopies a passage from pp. 10-11 of Queneau's "Adresse à la Décade."
- Guérin, Jean. This is the "pseudonyme de Jean Paulhan ou de Marcel Arland, comme directeurs de la N.R.F.": cf. Jean Paulhan, 226 Lettres inédites de Jean Paulhan, p. 469. Cf. also Bernard Frank, "Deux Mauvaises Histoires."
- Guérin, Jeanyves. Postface. In Chiens écrasés by Jacques Audiberti. Fontfroide-le-Haut (Montpellier): Fata Morgana, 2000, pp. 105-110. %% This book is a collection of human interest stories which Audiberti wrote during his early years. In his preface, Guérin establishes a relationship between Queneau, Audiberti, and Léon-Paul Fargue in regard to the concept of "piéton de Paris" (p. 106). He also mentions the origin of the word "texticule" and cites Audiberti's use of the word in a letter from 1934 (p. 108).
- Guérin, Jeanyves. "Queneau poète de roman face au Nouveau Roman." Roman 20-50 (Lille), vol. * #4 (décembre 1987), pp. 73-82. %% While touching on the "nouveau roman" and Queneau's relation to it, Guérin concentrates most especially on Les Fleurs bleues.
- Guérin, Jeanyves. "Texte et théâtralité chez Audiberti." Modern Language Studies (Kingston, Rhode Island), vol. 11 #1 (winter 1980-1981), pp. 64-74. %% Guérin concerns himself

- with the similarity of the views of Queneau and Jacques Audiberti on language. This is the magazine of the Northeast Modern Language Association.
- Guérin, Raymond. "Du poulain au pur sang." La Parisienne (Paris), vol. * #15 (mars 1954), pp. 318-326. %% Guérin discusses the choosing of literary prizes by various "académies." He mentions Queneau (p. 320) as a joker who lightens up their discussions, but he still dislikes the system and mocks it.
- Guermantes. "Au temps de la 'Revue Blanche'." Le Figaro (Paris), an. 126 #235 (1^{ier} avril 1952), p. 1. %% Queneau makes a comment comparing the Académie Goncourt members to the staff of the Revue Blanche: the Goncourts have more fun.
- Guermantes. "Cette Grande Fille ma voisine." Le Figaro (Paris), an. 139 #6514 (9 août 1965), p. 1. %% This is on the Tour Eiffel and just cites the opening word from Zazie dans le métro.
- Guermantes. "Pour Don Carlos..." Le Figaro (Paris), vol. 138 #6048 (18 février 1964), p. 1. %% This is almost completely without interest for Queneau, who is barely mentioned: a woman is called a "Zazie des neiges."
- Guermantes. "Les Tribulations d'un tableau." Le Figaro (Paris), an. 126 #2297 (28 janvier 1952), p. 1. %% Guermantes was in Belgium with the Académie Goncourt and describes a visit to a church in Gand to see a painting. For the explicit Queneau connection, cf. Henri van Nieuwenhuyze, "Queneau à Anvers."
- Guermantes. This was the pseudonym of Gérard Bauër.
- Guermès, Sophie. Le Vin et l'encre: La Littérature française et le vin du XIII^e au XX^e siècle. Bordeaux: Mollat, 1997. %% Guermès includes (p. 365) Queneau's Battre la campagne: "Le Vigneron dans sa vigne" and Fendre les flots: "L'Homme et la bouteille." The cover of the book includes a reproduction of Queneau's painting, "Le Dompteur de tire-bouchons."
- Guerre, Pierre. CR of the Encyclopédie de la Pléiade: Histoire des littératures, tome I. Cahiers du Sud (Marseille), an. 43 #335 (* 1956), pp. 131-134. %% Guerre goes to some length in outlining the various literatures treated and in pointing out references, but in general he is quite happy with the Encyclopédie de la Pléiade and its thrust.
- Guerre, Pierre. CR of the Encyclopédie de la Pléiade: Histoire des littératures, tome III. Cahiers du Sud (Marseille), an. 46 #351 (* 1959), pp. 298-300. %% Guerre continues to be positive, but he is not enthused about the structure of this volume and again has some reserves about what is not included.
- Guesdon, Christine. "La Logique de la fiction dans les romans de Queneau." Mémoire de maîtrise. Directeur C. Roubaud. Paris: Université de Paris III (Sorbonne nouvelle), 1982. %% This thesis is rather diffuse in the development of its title.
- Guest, Harry. "The Pierrot Show." PN Review (Manchester, England), vol. 15 #5 (= #67) (* 1989), pp. 58-61. %% Guest reviews the Atlas editions of Barbara Wright's translation of Pierrot mon ami and of H. J. Kaplan's translation of The Skin of Dreams, as well as the translations of Maurice Blanchot's The Last Man and Michel Tournier's The Golden Droplet. The expanded title of this magazine is "Poetry Nation Review."
- Guette, Jean. "Qui protégera l'écrivain?" Combat (Paris), an. 9 #1808 (27 avril 1950), p. 4. %% Guette continues discussion of the Henry Miller controversy and just barely names Queneau as a member of the defense committee. Cf. Anonymous, "A Messieurs les juges du tribunal correctionnel de Nancy" and "Pour quatre libraires de Nancy"; J. G., "Une Nou-

- velle Affaire Miller?"; Edmond Humeau, "Justice pour Henry Miller"; Michel Lécureur, Raymond Queneau, p. 295; Maurice Nadeau, Grâces leur soient rendues and "Quatre Libraires de Nancy retournent devant les tribunaux."
- Gueunier, Nicole. "Littérature et standardization des langues." Revue de littérature comparée (Paris), vol. 54 #4 (= #216) (octobre-décembre 1980), pp. 460-483. %% Gueunier just makes a brief reference to Histoire des littératures (p. 460) and to Queneau's translation of Amos Tutuola's Ivrogne dans la brousse (pp. 480-481).
- Guglielmi, Giuseppe. Cf. Queneau, La Domenica della vita, Racconti e ragionamenti, Romanzi, and Troppo buoni con le donne.
- Guibert, Michel. "Les Fleurs bleues de Raymond Queneau." Notre République (Paris), an. * #179 (18 juin 1965), p. 7. %% Guibert gives a very positive review.
- Guiboud, Willy. "Johnny Hallyday et Raymond Queneau écrivent un rock pour Zizi Jeanmaire." France-soir (Paris), an. * #5337 (17 septembre 1961), p. 9. %% Guiboud recounts a meeting between Jeanmaire and Hallyday in which they discuss his adaptation of Queneau's words to form the lyrics of a song he would compose for her to dance to. The song was "Je te tuerai d'amour," from "La Croqueuse de diamants." Hallyday says "Il y a des paroles qui ne vont pas très bien." Cf. Paul Bourcier, "Zizi sans tutu"; Daniel Delbreil, "Croquis pour une 'Croqueuse'"; Willy Guiboud, "Zizi. Pour applaudir ses jambes Paris n'avait pas assez de bras."
- Guiboud, Willy. "Zizi. Pour applaudir ses jambes Paris n'avait pas assez de bras." France-soir (Paris), an. * #5412 (14 décembre 1961), p. 13. %% Guiboud describes the opening of the Zizi Jeanmaire show at the Alhambra, which included a "rock" written for her by Johnny Hallyday with lyrics from Queneau's "Je te tuerai d'amour." Cf. Paul Bourcier, "Zizi sans tutu"; Willy Guiboud, "Johnny Hallyday et Raymond Queneau écrivent un rock pour Zizi Jeanmaire."
- Guicciardi, Elena. "Quando passeggiava per Parigi cercando il silenzio perduto." La Repubblica (Roma), an. 10 #204 (20 settembre 1985), p. 5. %% Guicciardi reflects on Italo Calvino's presence in Paris, with only a brief mention of his relation to Queneau.
- Guichardet, Jeannine. Cf. Claude Debon, "Annexe II."
- Guicharnaud, Jacques. Raymond Queneau. Trans. June Guicharnaud. Collection "Columbia Essays on Modern Writers," #14. New York: Columbia University Press, 1965. %% This is just a general (but good) presentation of Queneau and his works. Cf. Norman Suckling, "Alain Robbe-Grillet, by Bruce Morrissette; John Millington Synge, by Denis Johnston; Louis-Ferdinand Céline, by David Hayman; Raymond Queneau, by Jacques Guicharnaud"; Paul Warshow, "An Undiscovered Master."
- Guicharnaud, Jacques. "Raymond Queneau (1903-1976)." European Writers: The Twentieth Century. Ed. George Stade. Vol. 12. New York: Charles Scribners Sons, 1990, pp. 2511-2534. %% A note (p. v) indicates that this is a slightly revised reprint of his original booklet of 1965.
- Guicharnaud, Jacques. "Raymond Queneau's Universe." Yale French Studies (New Haven, Connecticut), vol. * #8 (* 1951), pp. 38-47. %% This is a general article which stresses Queneau's humor and non-conformity.
- Guicharnaud, Jacques, and Kevin Neilson. "Those Years: Existentialism 1943-1945." Yale French Studies (New Haven, Connecticut), vol. * #16 (* 1955), pp. 127-145. %% The

authors simply report a supposed comment by Queneau upon his entering the "Cave des Lorientais" (p. 141).

Guidot, Raymond. Cf. Queneau, "The Styrene Song."

Guidoux, Valérie. "Une Institution de la vie littéraire: L'OuLiPo." *Mémoire de maîtrise*. Directeur Alain Viala. Paris: Université de Paris III (Sorbonne nouvelle), 1984. %% Guidoux concentrates her attention on the group but necessarily mentions Queneau often. Her "annexes" are concrete, detailed, extensive, and quite interesting: they include a chronology of the Oulipo, a list of the members, a chart showing the historical form/size of the group, statutes, the responses to a questionnaire she sent to members, a list of oulipian productions by genre (from Oulipo, Atlas de littérature potentielle), etc.

Guiette, Robert. "Raymond Queneau." De Nieuwe Gids (Bruxelles), an. 20 #7200 (28-29 september 1963), p. 37, and #7206 (5-6 october 1963), p. 38. %% This is a general article on Queneau.

Guiette, Robert. "'Phantômas', 'Temps mêlés' en de literatur van morgen." De Nieuwe Gids (Bruxelles), an. 23 #7952 (5-6 maart 1966), pp. 9 and 12. %% Guiette seems to be referring to André Blavier's association rather than to Queneau's novel.

Guiette, Robert. "Raymond Queneau et le Vol d'Icare." Revue générale belge (Bruxelles), vol.

* #105 (2 février 1969), pp. 37-43. %% Guiette looks more (but not in any real depth) at the role of the reader than at this novel. This was reprinted in Temps mêlés #145 (mai 1977), pp. 29-34.

Guillard, René. Cf. Queneau, Les Ziaux.

Guillaume, M.-A. "Qui a peur de Gertrude Stein?" F magazine (Paris), vol. * #6 (juin 1978), p. 65. %% The author reviews three works by or about Gertrude Stein, opening with some relatively long citations from Queneau's "Gertrude Stein."

Guillemard, Julien. Cf. Anonymous, "Le Fonds Queneau de la Bibliothèque du Havre." Cf. also the section "Manuscripts" at the end of this bibliography.

Guilleminault, Gilbert. "Goncourt et Renaudot ont couronné deux fils d'émigrés." Paris-presse

(Paris), an. * #* (6 décembre 1955), p. 6. %% Guilleminault includes a word from Queneau, who says that he had voted for his choice (Hélène Bessette) in the first round and then had abstained.

Guilleminault, Gilbert. "Raymond Queneau met le 'bonnet rouge' au blanc de blanc." Le Progrès (Lyon), an. 92 #32054 (13 mars 1951), pp. 1 and 2. %% Guilleminault marks Queneau's election to the Académie Goncourt and recounts his life and works in a most average manner.

Guilleminault, Gilbert. "Raymond Queneau sans filet." Paris-presse (Paris), an. * #4401 (6 février 1959), p. 13E. %% Guilleminault reviews Queneau's television interview with Pierre Dumayet (4 février 1959, "Lectures pour tous"; cf. Claude Rameil, La TSF de Raymond Queneau, p. 206).

Guilleminault, Gilbert. "'Zazie dans le métro.'" Paris-presse (Paris), an. * #4658 (4 décembre 1959), p. 13. %% Guilleminault has only the most negative words for the Trois-Baudets presentation of Zazie dans le métro.

Guillevic, Eugène. Cf. Anonymous, "La Fête aux poètes"; Queneau, Poème inédit.

Guillot de Rode, François. "La 'Croqueuse de diamants' découvre les choux et trouve le suc-

- cès." Le Figaro littéraire (Paris), an. 5 #232 (30 septembre 1950), p. 8. %% Guillot de Rode's review is, on the whole, positive.
- Guillot de Rode, François. "On danse autour des chaises à Marigny." Figaro littéraire (Paris), an. 5 #221 (15 juillet 1950), p. 8. %% Guillot de Rode just mentions Queneau in this article which touches on the development of the "Croqueuse de diamants" ballet.
- Guillot de Rode, François. "Quand Roland Petit fait la part trop belle au théâtre." Le Figaro littéraire (Paris), an. 11 #546 (6 octobre 1956), p. 11. %% Guillot de Rode finds both good and bad in Petit's "Revue des Ballets de Paris."
- Guilly, René. "Les Ecrivains savent-ils conduire?" Opéra (Paris), an. 8 #300 (11 avril 1951), p. 3. %% Guilly includes a few sentences from each of 7 authors concerning his experience with driving, cars, and other means of transportation. Queneau's response is entitled "Je n'y ai jamais pensé..."
- Guimard, Paul. "Une Enfance mutilée." Le Matin (Paris), vol. * #408 (22 juin 1978), p. 27. %% This is a review of a Chiendent written by Agnès Laury which makes absolutely no mention of Queneau or his work of a similar title.
- Guinet, Philippe. Cf. Jacques Roubaud et al., "Oulipo varia."
- Guiney, Louise. Cf. Germaine Brée, Twentieth Century French Literature.
- Guiness, Gerald. Cf. Roger Shattuck, "Superliminal Note."
- Guiraud, Pierre. Les Jeux de mots. Collection "Que sais-je," #1656. Paris: Presses universitaires de France, 1975. %% Guiraud has a number of interesting references to Queneau, especially in the way that he sets them in a context: pp. 66, 72-74, 87, 89, and 93-94.
- Guissard, Lucien. "L'Encyclopédie de la Pléiade." La Croix (Paris), an. 77 #22280 (14 avril 1956), p. 3. %% Guissard gives a thoughtful look at the Encyclopédie de la Pléiade but questions the contributions of Mircea Eliade and René Etiemble in the first volume.
- Guissard, Lucien. "Marcel Arland: Proche du silence; Raymond Queneau: Le Voyage en Grèce." La Croix (Paris), an. 93 #27480 (20 mai 1973), p. 9. %% Guissard has a positive review, especially as regards Queneau's Volontés essays.
- Guissard, Lucien. "Raymond Queneau: Le Vol d'Icare." La Croix (Paris), an. 88 #26108 (3 novembre 1968), p. 7. %% Guissard's review is more penetrating than most are.
- Guissard, Lucien. "Raymond Queneau. Les Fleurs bleues." La Croix (Paris), an. 86 #25071 (4 juin 1965), p. 5. %% Guissard concentrates on the plot.
- Guiton, Margaret. Cf. Germaine Brée and Margaret Guiton, An Age of Fiction: The French Novel From Gide to Camus; Bert M.-P. Leefmans, CR of Germaine Brée and Margaret Guiton's An Age of Fiction.
- Gulich, Elisabeth. "Raymond Queneau." In Französische Literatur der Gegenwart in Einzeldarstellungen. Herausgegeben von Wolf-Dieter Lange. Stuttgart: Alfred Kröner-Verlag, 1971, pp. 237-263.
- Gullentops, David. Cf. Marc Dominicy, "Notes sur le parallélisme négatif."
- Gulyaeva, E. Cf. Queneau, Odile. [[. _____]]
- Günther, Joachim. "Raymond Queneau: Stilübungen Autobus S." Neue Deutsche Hefte (Berlin), vol. 8 #82 (juli-august 1961), pp. 151-152. %% This is a review of the German translation of Exercices de style done by Ludwig Harig and Eugen Helmlé.
- Gurgand, Jean-Noël. "Zazie dans le civil." France-observateur (Paris), an. 11 #547 (27 octobre 1960), p. 17. %% This is an interview with Catharine Demongéot.
- Gus. "La Nouvelle Bibliothèque rose." Arts (Paris), vol. * #710 (18 février 1959), p. 4. %%

- This is a sort of recommendation of Zazie dans le métro.
- Gus. "Station Singermindpre." Arts (Paris), vol. * #707 (28 janvier 1959), p. 5. %% Gus's article has a mere mention of Zazie dans le métro.
- Gustavson, Leif. "Raymond Queneau: Surrealisten som blev 'pataphysiker.'" Studiekamraten (Lund, Sweden), vol. 48 #9/10 (* 1966), pp. 176-179.
- Guth, Paul. "Echos au Prix Nobel dans la maison-mère du lauréat." Le Figaro littéraire (Paris), an. 2 #83 (22 novembre 1947), pp. 1 and 3. %% This article concerns André Gide's Nobel prize and has some comments by Queneau. The title on p. 3 is "Echos du ..."
- Guth, Paul. "Flemmard (qu'il dit) comme une couleuvre." Le Figaro littéraire (Paris), an. 6 #256 (17 mars 1951), p. 4. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. Jeanne la mince et la jalousie. Paris: Flammarion, 1963. %% Guth merely mentions Queneau twice (pp. 223 and 225).
- Guth, Paul. "Raymond Queneau." La Gazette des lettres (Paris), an. 4 #59 (3 avril 1948), pp. 1-2. %% This is a general interview/review of Queneau's career up to that point, but unusual and quite good.
- Guth, Paul. "Raymond Queneau." Nouvelle République du Centre-Ouest (Tours), an. * #2246 (25 janvier 1952), p. 2. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. "Raymond Queneau. Le Vaugelas du Havre." In his Quarante contre un, vol. II. Paris: Denoël, 1951, pp. 307-312. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. "Les Rendez-vous de Paul Guth: Raymond Queneau." La Dépêche-éclair (Moulins), an. * #* (16 août 1951), p. 5. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. "Les Rendez-vous de Paul Guth." La Dépêche-Liberté (Saint-Etienne), an. 7 #2728 (16 août 1951), p. 5. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. "Le Rendez-vous de Paul Guth: Raymond Queneau." L'Espoir (Saint-Etienne), an. # (16 août 1951), p. %% This is a reworking of his "Raymond Queneau" (Gazette des lettres, 3 avril 1948).
- Guth, Paul. "La Résurrection de la poésie didactique." Le Soir (Bruxelles), an. 64 #237 (26 août 1950), p. 7. %% Guth cites some of Queneau's predecessors in the art of poetic cosmogony and then does some analysis of Queneau's Petite Cosmogonie portative.
- Guth, Paul. Cf. Anonymous, "«Désordre» à Saint-Germain-des-Prés" and "3.000 Personnes refusées!"; Michel Lécureur, Raymond Queneau, p. 241; Henri Peyre, CR of Paul Guth's Histoire de la littérature française; Queneau, "La Vie des livres": "L'Histoire d'un film."
- Gutherz, Dominique. "Rencontre Queneau." Amis de Valentin Brû #32-33 (décembre 1985), pp. 47-50. %% This is just a letter from Queneau to Gutherz (dated 25 octobre 1973) with an introduction. Queneau declines to write a text for Gutherz's first Paris exposition because of lack of inspiration.
- Gutman, C. "Le Paris d'un écolier." Quinzaine littéraire (Paris), vol. * #34 (1^{ier} août 1967), p. 5. %% Gutman's consideration of Courir les rues is rather pedestrian.
- Guy, Richard K. "Monthly Research Problems." American Mathematical Monthly (Washing-

- ton, DC), vol. 82 #10 (december 1975), pp. 995-1004. %% Guy indicates (p. 998) that Queneau writes about the sequences described by Recamán [Bernardo Recamán, "Questions on a Sequence of Ulam"] without answering his questions. Guy is apparently referring to Queneau's "Sur les suites s-additives" as it appeared in the Journal of Combinatorial Theory in 1972. Guy also names others working on the problem, including Paul Braffort. Cf. Richard K. Guy, "A Quarter Century of Monthly Unsolved Problems, 1969-1993."
- Guy, Richard K. "A Quarter Century of Monthly Unsolved Problems, 1969-1993." American Mathematical Monthly (Washington, DC), vol. 100 #10 (december 1993), pp. 945-949. %% Guy indicates (p. 946) that further progress had been made on the s-additive sequences he had mentioned in his "Monthly Research Problems" in 1975, pointing specifically to 3 articles by Stephen Finch (but which I have not listed here, at least not yet). Guy also points to some further work by Schmerl and Spiegel ("tbp", which I assume means "to be published"). Cf. also Bernardo Recamán, "Questions on a Sequence of Ulam."
- Guyaux, Jacques. "Zazie et Lolita." Journal de Charleroi (Charleroi, Belgium), an. 122 #184 (3 juillet 1959), pp. 1-2. %% Guyaux's review of Zazie dans le métro is unusual only in that he also reviews Nabakov's novel at the same time.
- Guyennon-Duchêne, Claudie. Cf. Anonymous, ed., Raymond Queneau et la fête foraine.
- Guyotat, Pierre. "Shaw et Queneau nouveaux Vaugelas." Arts (Paris), an. * #897 (2 janvier 1963), p. 2. %% Guyotat writes a tremendously superficial review of Entretiens avec Georges Charbonnier.
- Guyotat, Pierre. Cf. Eric Loret, "Guyotat, désaxeur de syntaxe."
- Gyergyai, Albert. "Még egyszer Raymond Queneau-ról." Nagyvilág (Budapest), vol. 4 #9 (september 1959), pp. 1394-1395. %% This is written in Hungarian.
- v. H., A. "Queneau, quenouille, quenelle." Temps mêlés #4/5 (= 5/6) (juin 1953), pp. 41-44. %% This is on Le Chiendent without being much more than a tribute. André Blavier says that the author's name was "Adolphe von Haumann." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 41, 47, 52, 62, 346 (note 24), 347 (note 32), and 349 (note 53).
- H., G. "Raymond Queneau de l'Académie Goncourt." Oran républicain (Oran), an. 15 #4799 (21 avril 1951), p. 2. %% This is just a general presentation of the Académie's newest member.
- H., J.-P. "Zazie dans le métro d'après R. Queneau." Les Nouvelles littéraires (Paris), an. 58 #2767 (18 décembre 1980), p. 5. %% This review considers not a play but a series of sketches done, in the opinion of the author, less than perfectly by the Atelier théâtral de la Cité de St-Maur. Cf. Armelle Héliot, "Eskeussébiensazi?"
- H., L. "«Zazie Queneau»: Raymond, le détartreur du langage." Le Soir (Bruxelles), an. 87 #56 (8 mars 1973), p. 9. %% The author presents, with some criticism, an evening of theater dedicated to Queneau and directed by Christian Léonard.
- H., P. "L'Argot entre à l'Académie Goncourt." V-Magazine (Paris), an. 8 #339 (1^{er} avril 1951), p. 14. %% This is just very general but tends toward the salacious (yet not as much as this magazine does).
- H., P. "Queneau, Queneau!" Libération (Paris), an. * #583 (5 avril 1983), p. 31. %% The author gives a very positive evaluation of an upcoming television presentation of Queneau on TF1, done by Jacques Rutman. Cf. M. G. "Délire à la Queneau."

- H., Y. "Si tu t'imagines de Raymond Queneau." Paris-Normandie (Rouen), an. * #2348 (18 avril 1952), p. 6. %% This is just an average presentation.
- de Haan, Martin. "Lettre." Temps mêlés #150 + 51/52 (été 1992), pp. 40-44. %% De Haan offers textual corrections and criticisms for Queneau's Oeuvres complètes, vol. I.
- de Haan, Martin. "Lof der gekunsteldheid." De Revisor (Amsterdam), an. 28 #5-6 (december 2001), pp. 57-67. %% This article is subtitled "De masochistische poëtica van Raymond Queneau en de Oulipo."
- de Haan, Martin. "De Ontplofte dichtbundel. Of: Hoe lees je 100.000.000.000 gedichten?" In De Tweede Gisting. Over de compositie van dichtbundels. Ed. Ad Zuiderent and Evert van der Starre. Amsterdam: Amsterdam University Press, 2001, pp. 291-303. %% This seems to be a fairly serious reading of Cent Mille Millions de poèmes.
- de Haan, Martin, ed. 18 Sonnetten. Trans. and intro. de Haan. Middelburg, Pays-Bas: Editions Stichting Kunstintleen Zeeland, 1994. %% De Haan has translated into Dutch L'Instant fatal: "Le Naufrage"; a passage from Chêne et chien ("Le lycée du Havre et..."); Bucoliques: "Le Simple"; Exercices de style: "Sonnet"; Sonnets: "Licenciée," "Invraisemblables sornettes de sodomites convertis," "Acriborde acromate et marneuse la vague," "Prométhée plus ou moins bien enchaîné," "L'Alexandrisme des origines à nos jours," "La chair chaude des mots," "J'ai bien failli me noyer dans la mer Méditerranée," and "Voici les touristes qui sont au bord de la mer"; Courir les rues: "Rue Paul-Verlaine"; Fendre les flots: "La Voie du silence," "Le voyage au long cours," "L'Invitation au voyage," and "Munich"; and Cent Mille Millions de poèmes: "Lorsque tout est fini lorsque l'on agonise."
- de Haan, Martin. Cf. Queneau, "Twee Stijloefeningen."
- van Haaren, Ank. Cf. Queneau, Ik ben alleen maar wat onder geworden.
- Haby, René. Cf. Pierre Weber, Question et réponse à l'Assemblée nationale.
- Hachebuisson, Hugo. "L'Étagère à livres." Les Amis des arts (Paris), vol. #5 (1^{er} avril 1945), pp. . %% This is a review of Loin de Rueil, among other works, by Boris Vian (who transmogrified Groucho Marx's "Hugo Hackenbush" into this pseudonym); he only has a few words for Queneau's novel. Vian wrote three articles under this name, the other two being on 12 mars 1945 (#4, "Les Pères d'Ubu Roi") and 30 mai 1945 (#9, "L'Étagère à livres II"); neither is of much interest for queneauphiles.
- Hackett, Cecil Arthur, ed. Anthology of Modern French Poetry. Oxford: Basil Blackwell, 1952. %% This includes "Sourde est la nuit" and "Explication de métaphores" on pp. 166-168 and a commentary on pp. 293-294. The 1956 edition is virtually identical.
- Hackett, Cecil Arthur, ed. Anthology of Modern French Poetry. New York: MacMillan, 1959. %% This work contains Les Ziaux: "Sourde est la nuit" and "Explication des métaphores" on pp. 173-175 plus a short presentation on pp. 315-317. The 1964 edition is virtually identical.
- Hackett, C. A. CR of Sir Paul Harvey and J. E. Heseltine's Oxford Companion to French Studies. Review of English Studies (Oxford), vol. 11 #42 (may 1960), pp. 230-231. %% Hackett simply mentions Queneau (p. 231) as being the subject of one of the entries.
- Hadengue, Sébastien. Cf. Queneau, Texticules; Véronique Le Poittevin, "Les Dessins à dessin: Raymond Queneau et ses illustrateurs."
- Hadermann, Paul. Cf. Jean Weisgerber, "Propos sur la citation, ses formes et ses fonctions

dans la littérature contemporaine."

Haedens, Kléber. "Une Fantaisie à grosses moustaches." Paris-presse (Paris), an. * #4402 (7 février 1959), p. 10E. %% Haedens reviews Zazie dans le métro primarily by describing the novel's plot and Queneau's use of language.

Haedens, Kléber. "Une Nouvelle Zazie est née: Je la préfère à l'ancienne." Paris-presse / Intransigeant (Paris), an. * #5371 (17 mars 1962), p. 11. %% Haedens just summarizes the two major works included in the Oeuvres complètes de Sally Mara, with little analysis but some words of praise.

Haedens, Kléber. "Où va la poésie?" Présent (Lyon), an. 3 #90 (13 septembre 1943), p. 3. %% "Raymond Queneau, qui a souvent plus de violence et de bizarrerie, et qui ne recule pas devant la magie noire, peut, lui aussi, évoquer dans Les Ziaux la manille, la citerne, la meule et l'horloge avec la même grâce tournoyante et la même aisance dans la fantaisie simple et transparente." And then Haedens cites 8 lines from "Les Muses et lézards."

Haedens, Kléber. "Quand Icare disparaît enlevé par un courant d'air." Paris-presse (Paris), vol.

* #* (9 novembre 1968), p. 2. %% Haedens does little more than recount the plot of Le Vol d'Icare.

Haedens, Kléber. "Queneau invente le voyage de noces à un." France-dimanche (Paris), an. * #287 (24 février 1952), p. 4. %% Haedens is fairly ordinary in his review of Le Dimanche de la vie and does little more than recount the plot.

Haedens, Kléber. "Le Siècle des houatures." Nouveau Candide (Paris), vol. * #216 (14 juin 1965), p. 26. %% While Haedens has a rather common review of Les Fleurs bleues, he does mention two of Willy de Spens' superficially similar works.

Haffter, P. Cf. Viviane Josephine Taylor, "The Understanding of Partial or Integral Syntactical Neologisms in Certain Novels by Queneau and San-Antonio."

Hagen, Friedreich. "Raymond Queneau wird fünfundsechzig." Frankfurter Rundschau (Frank-

furt-am-Main), an. 24 #45 (22 februar 1968), p. 17. %% This is a general review of Queneau's life and achievements.

Hagström, Lars. "Efterord." In Queneau, Hundra Tusen Miljarder Dikter. Trans. Lars Hagström. Lund, Sweden: Bakhåll, 1991, no pages.

Hagström, Lars. "Förord." In Stilövningar. Lund, Sweden: Bakhåll, 1987, pp. 3-5. %% Stilövningar is basically a translation into Swedish of some of Queneau's "exercices de style."

Hagström, Lars. "Stilövningar." BLM --- Bonniers Litterära Magasin (Stockholm), vol. 56 #2 (april 1987), pp. 106-110. %% This is the translation into Swedish of several of the Exercices de style, with a brief introduction.

Hagström, Lars. Cf. Queneau, Blå blommor, Hundra Tusen Miljarder Dikter, Pierrot min vän and Stilövningar.

Hahn, Otto. "Agenda." L'Express (Paris), vol. * #1398 (24 avril 1978), pp. 15-28. %% Hahn announces the Queneau exposition at the Bibliothèque nationale (p. 18).

Hahn, Pierre. "Comme il vous plaira Raymond Queneau." Combat (Paris), an. * #6619 (2 octobre 1965), p. 9. %% Hahn previews a radio presentation. Cf. Claude Debon, "Raymond Queneau et la chanson"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 98; Marcelle Michèle, "A l'écoute de France-Culture" and "Comme il vous plaira Raymond

- Queneau"; Roger Pillaudin, "Gros Plan sur Raymond Queneau."
- Hahn, Pierre. "Raymond Queneau." Artistes et variétés (Paris), an. 22 #241 (octobre 1967), pp. 5-6. %% This magazine is devoted to accordions, accordion musicians and electronics, etc., so this interview centers somewhat on Queneau's relationship to music. It is really quite unusual, detailed, and interesting.
- Hahnl, Hans Heinz. "Literarische Spiele und Spielereien." Arbeiter Zeitung (Wien), an. * #104 (17 juli 1966), second section, p. 2. %% Hahnl reviews Heiliger Bimbam, Ludwig Harig and Eugen Helmlé's translation of Saint-Glinglin.
- Halasz, Gyula. Cf. Brassai, The Secret Paris of the 30's.
- Hale, Jane. "L'Encyclopédisme lyrique de Raymond Queneau." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 101-108. %% Hale discusses the encyclopedism which informed so much of Queneau's life and was at the root of his editing L'Encyclopédie de la Pléiade.
- Hale, Jane Alison. The Lyric Encyclopedia of Raymond Queneau. Ann Arbor, Michigan: University of Michigan Press, 1989. %% Roughly speaking, Hale tries to deal with Queneau's writing as a poetic attempt to investigate and unify all that he held in his encyclopedic knowledge, experience, and outlook. Cf. Walter Redfern, CR of Jane Alison Hale's The Lyric Encyclopedia of Raymond Queneau; Christopher Shorley, CR of Jane Alison Hale's The Lyric Encyclopedia of Raymond Queneau; Allen Thiher, CR of Jane Hale's The Lyric Encyclopedia of Raymond Queneau.
- Hale, Jane Alison. "Queneau et la ville encyclopédique." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 125-136. %% Hale speaks of Queneau's encyclopedic outlook as finding a natural outlet in writing of the city.
- Hale, Terry. "Raymond Queneau 1903-1976." In Encyclopedia of Literary Translation. Ed. Olive Classe. Chicago: Fitzroy Dearborn, 2000, pp. 1135-1136. %% Hale gives a summary of Queneau's life and lists the major translations of his novels into English. Hale concentrates (of course) on the quirks and quality of the translations.
- Hale, Wanda. "The 'Paris' Screens Mad, Merry Comedy." Daily News (New York), vol. 43 #128 (21 november 1961), p. 50. %% Hale's review recounts the plot of the film version of Zazie dans le métro almost accurately and hope that Malle will return to making serious films.
- Halimi, André. "Face à la chanson: Raymond Queneau." Music Hall (Paris), vol. * #17 (* 1956), p. 48. %% This is a good interview with Queneau and is generally on song.
- Halimi, André, and Denis Merlan. "Queneau a reconnu 'sa' Zazie parmi 600 fillettes." Paris-match (Paris), an. * #553 (14 novembre 1959), pp. 122-126. %% This is a group of photos of the girls trying out for the role of Zazie in the film version. The girl whom they announce as the chosen one was not Catherine Demongeot...
- Hall, Kenneth E. "Zazie and the Tigers." Hispanofila (Chapel Hill, North Carolina), an. 35 #3 (= #105)(mayo 1992), pp. 45-53. %% Hall compares Queneau's Zazie dans le métro and Guillermo Cabrera Infante's Tres Tristes Tigres.
- Hall, Vernon, Jr. "Girl Who Knows All the Words." New York Herald Tribune (New York), vol. 120 #41647 (11 december 1960), "The Lively Arts," p. 36. %% Hall praises Zazie in Barbara Wright's translation.

Halling, Kirsten. "'Et comme il n'y a rien d'autre à faire, je me marre.' Humor and Pathos in the

Writings of Daniel Pennac." PhD at University of Virginia, 1996. Dissertation Abstracts International, vol. 57 #1 (july 1996), p. 249. %% In her abstract, Halling lists Queneau and Georges Perec as two of Pennac's most obvious literary antecedents.

d'Halluin, Jean. Cf. Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Queneau, On est toujours trop

bon avec les femmes.

Hallyday, Johnny. Cf. Anonymous, "En vers et contre tous"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 54; Willy Guiboud, "John-ny Hallyday et Raymond Queneau écrivent un rock pour Zizi Jeanmaire."

Hallyn, Fernand. "'A Light-Weight Artifice': Experimental Poetry in the 17th Century." Substance (Madison), vol. * #71-72 (* 1993), pp. 289-305. %% Hallyn examines permutational poetry, especially anagrammatic poetry. He makes reference to Queneau's Cent Mille Millions de poèmes on pp. 299-303, showing that Queneau's work was neither the first of the sort nor possibly the potentially longest.

Halmöy, Odile. "La Structure des propositions en incise de type 'dit-il'." Moderna Språk (Göteborg, Nacka, Stockholm, and Uppsala, Sweden), vol. 77 #3 (* 1983), pp. 233-246. %% Zazie dans le métro is Halmöy's primary source of reference.

Halpern, Stacha. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971 (pp. 216-217) and "On prétend qu'une dame..."

Halphen, André. "TV Réponses." Paris-presse (Paris), an. * #5388 (6 avril 1962), p. 13. %% Halphen claims to cite Queneau as saying that he does not refuse the title of "Corneille du roman français" but... Halphen also says that Queneau admits that the name of "Sally Mara" is "une mauvaise plaisanterie... Il y a en Irlande un comté qui s'appelle 'Con Mara' (sic)."

Hamilton, Alex. "A Passport to the Backlist." The Guardian (Manchester), an. * ## (5 march 1984), p. 11. %% Hamilton announces the appearance in paperback of Barbara Wright's translation of On est toujours trop bon avec les femmes, We Always Treat Women Too Well. He gives only a thumbnail summary of the plot and describes it as "a grim black comedy, laced with Joycean illusions (sic)."

Hammer, Melle. Cf. Queneau, Stijloefeningen.

Hamon, Philippe. "L'Enoncé descriptif et sa construction théorique." Dispositio (Ann Arbor, Michigan), "Representation and Fictionality," vol. 5 #13-14 (invierno-primavera 1980), pp. 55-95. %% Hamon cites (p. 71) Si tu t'imagines: "Don Evané Marquy."

Hamon, Philippe. "Note sur les notions de norme et de lisibilité en stylistique." Littérature (Paris), vol. * #14 (mai 1974), pp. 114-122. %% Hamon's article just uses "Les Ziaux" as an example (pp. 114-117).

Handler, Philip Leonard. "Joyce in France, 1920-1959." PhD at Columbia University (New York), 1961. Dissertation Abstracts International, vol. 27 #2 (august 1966), p. 476-A. %% Handler treats Queneau on pp. 235-244 of this dissertation, but not in much depth.

Hanley, James. "New Fiction." The New English Weekly (London), vol. 33 #14 (15 july 1948), pp. 154-155. %% Hanley concentrates on the more drear aspects of Betty Askwith's translation of A Hard Winter, which in his opinion is only mediocre.

Hanna, Barbara E. Cf. Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work

of Queneau and Perec.”

- Hanoteau, Guillaume. "L'Académie Goncourt appelle Manosque et fait de Giono le dixième convive." Paris-match (Paris), vol. * #298 (11 décembre 1954), pp. 77-78. %% Hanoteau describes how the Goncourts elected Jean Giono to replace Colette and attributed that year's prize to Simone de Beauvoir. Cf. Queneau, Journaux (1914-1965), pp. 866-867.
- Hanoteau, Guillaume. "Louis Malle fait franchir la censure à l'impertinente Zazie." Paris-match (Paris), vol. * #604 (5 novembre 1960), p. 80. %% Hanoteau gives a general review of the Zazie dans le métro film but with some unique details on the filming.
- Hanrez, Marc. Cf. Charles Thomas Kestermeier, "Raymond Queneau's Zazie dans le métro: Structures and Structure."
- Hansé, Jean. "Aujourd'hui: Distribution de lauriers littéraires Prix Goncourt et Théophraste Renaudot." Combat (Paris), an. * 16 #4486 (1^{ier} décembre 1958), p. 3. %% Hansé says "Une 'bombe' éclatera-t-elle, grâce à Raymond Queneau, auteur des Exercices de style, qui a une faible pour le Belge Francis Walder pour Saint-Germain ou la négociation." And Walder was the surprise winner.
- Hansé, Jean. "Raymond Queneau, Simone Dubreuilh et Pierre Barret: Grand Prix de l'humour noir 1959." Combat (Paris), an. * #4773 (2 novembre 1959), p. 3. %% Hansé describes the various winners of black humor prizes.
- Hanse, Joseph. "Nos Lettres vues de Paris." Bulletin de l'Académie royale de langue et de littérature françaises (Bruxelles), vol. 37 #2 (* 1959), pp. 81-93. %% Hanse is not at all satisfied with the treatment which Auguste Viatte had given Belgian littérature in volume 3 of the Histoire des littératures. Only some of the blame accrued to Queneau (p. 83). Cf. Auguste Viatte.
- Harari, Josué V. CR of Jean Piel's La Rencontre et la différence. Modern Language Notes (Baltimore), vol. 97 #5 (december 1982), pp. 1270-1277. %% Harari mentions Queneau several times without interest.
- Harbison, Helen M. "Le Roman contemporain et la musique moderne." French Review (Baltimore), vol. 38 #4 (february 1965), pp. 441-450. %% Harbison has a paragraph on Exercices de style (p. 447).
- Hardellet, André. Paris, ses poètes, ses chansons. Paris: Pierre Seghers, 1977. %% This is just an anthology which contains Si tu t'imagines: "St-Ouen's Blues" on pp. 249-250.
- Hardellet, André. La Promenade imaginaire. Paris: Mercure de France, 1974. %% Hardellet mentions Queneau on p. 8 of the introductory pages.
- Hardin, Garrett. CR of Jean Rostand's Can Man Be Modified? Science (Washington, DC), vol. 129 #3363 (12 june 1959), p. 1606. %% Hardin's review concentrates more on the resemblance of Rostand's attitude to certain aspects of Huxley's Brave New World and on the quality of Rostand's style than on any merit that Rostand's work might have for the biological community. Hardin cites Rostand's borrowing from Queneau's "La Science-fiction vaincra."
- Hardt, Manfred. "Queneau und Brecht. Experimente mit Poetizität." In his Poetik und Semiotik. Das Zeichensystem der Dichtung. Tübingen: Niemeyer, 1976, pp. 61-63.
- Hardwick, Elizabeth. "Fiction Chronicle." Partisan Review (New York), vol. 15 #12 (december 1948), pp. 1351-1353. %% Hardwick's review (p. 1351) of H. J. Kaplan's translation of The Skin of Dreams is brief but positive, giving the better part of her praise to Queneau's style.

- Hardwick, Joe. Cf. Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec."
- Harguindey Banet, Henrique, and Xosé Manuel Pazos Varela. Estilo de ejercicios, para "Ejercicios de estilo." Vigo: Edicións Xerais de Galicia, 1995. %% This is a workbook for secondary students to use with the Ejercicios. It is in Galician, the local language of northwestern Spain.
- Harguindy, Henrique. Cf. Queneau, Raymond. Ejercicios de estilo.
- Harig, Ludwig. "Ars poetica." Temps mêlés #50/52 (septembre 1961), p. 88. %% This consists of a poem and a tribute.
- Harig, Ludwig. "Der Mann, der Zazie erfand: Zum Tode von Raymond Queneau." Saarbrücker Zeitung (Saarbrücken), an. * #247 (26 oktober 1976), p. 5. %% In this Queneau obituary Harig speaks not only of his association with Queneau but also his translation of certain Queneau works and his relations with Eugen Helmlé.
- Harig, Ludwig. "Permutationen Wiederholungen in Konstellationsvarianten." Abhandlungen der Klasse der Literatur (Mainz), vol. * #3 (* 1984), pp. 12-17. %% Harig has translated several of the original sonnets of Cent Mille Millions de poèmes into German. The introduction on the preceding two pages might also be worth looking at.
- Harig, Ludwig. "Portrait de R. Q." Trans. Jacques Legrand. Approches (Paris), vol. * #1 (janvier? 1966), p. 121. %% This is a sort of poetic tribute.
- Harig, Ludwig. "Ein spielender Kafka. Raymond Queneau zum Hundertsen." Akzente (München), vol. 50 #3 (juni 2003), pp. 197-200. %% Cf. Anonymous, "Meister der Stil-Exerzitzen"; Queneau, "Eiche und Hund."
- Harig, Ludwig. "Spiel mit dem Stil. Zur Übersetzung von Texten Raymond Queneaus." Saarheimat (Saarbrücken), an. 15 #11-12 (november-dezember 1971), pp. 222-226. %% Harig writes about the problems he encountered in translating Queneau into German.
- Harig, Ludwig. "Sprache: des Menschen einzige Erfindung. Zum Tode von Raymond Queneaus." Frankfurter Rundschau (Frankfurt-am-Main), an. # (27 oktober 1976), p. 7. %% This is the same as his "Der Mann, der Zazie erfand."
- Harig, Ludwig. "Sur le principe de la traduction des textes de Raymond Queneau." Trans. Andrée Bergens and Basil Mogridge. In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 347-349. %% This appears to be an adaptation of part of Harig's "Spiel mit dem Stil. Zur Übersetzung von Texten Raymond Queneaus." It reappeared in the 1999 edition. Cf. Queneau, "Petit supplément au Manuel de conversation."
- Harig, Ludwig. "Wenn die Sprache feiert." Saarbrücker Zeitung (Saarbrücken), an. * #267 (16 november 1972), p. 32.
- Harig, Ludwig. "Wenn die Sprache feiert." Frankfurter Rundschau (Frankfurt-am-Main), an. 29 #17 (20 januar 1973), "Zeit und Bild," p. 11. %% CR of Der Hundszahn
- Harig, Ludwig. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 177, 364 (note 204), and 379 (note 337).
- Härle, Gerhard. "Le Tonton Gaby, la tata Marcel: Versuch über Raymond Queneaus Roman Zazie dans le métro." Forum-Homosexualität-und-Literatur (Siegen, Deutschland), vol. * #25 (Mai 1995), pp. 41-54.
- Harlong, R. "Dans le tunnel." Gringoire (Paris), an. 6 #267 (15 décembre 1933), p. 4. %% This is the beginning of a serial article continued on the 22nd (an. 6 #268, p. 4) and 29th

- (an. 6 #269, p. 4) of december and the 5th of january 1934 (an. 7 #270, p. 4). Harlong merely cites a single sentence from Le Chiendent without any commentary.
- Haro Tecglen, Eduardo. "Intrepidez." El País (Madrid), an. 13 #3987 (11 marzo 1988), p. 38. %% This review of the Madrid performance of Ejercices de style (cf. Rosana Torres, "Ejercicios de estilo para huir del teatro cortesano.") says that the Yves Robert -- Frères Jacques production of the 1940s "no fue memorable."
- Harris, Ross. Film as Literature, Literature as Film. New York: Greenwood, 1987. %% This is just an entry (p. 256) in a directory, and it merely names Andrew Horton's "Growing Up Absurd: Malle's Zazie dans le métro."
- Harrison, Carey. "Eccentric Aristocrats Awash in Wordplay." San Francisco Sunday Examiner and Chronicle (San Francisco), an. * #* (2 august 1998), "Book Review," p. 4. %% Harrison gives a most positive review of Madeleine Velguth's Children of Clay, a translation of Queneau's Les Enfants du Limon, adding some background on Queneau and the general elements of his style.
- Hartje, Hans. "Jacques, Georges, Marcel et les autres: Enquête sur quelques personnages potentiels de Raymond Queneau." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 45-56. %% Hartje considers a statement by Jacques Roubaud to the effect that the members of the Oulipo are characters in a novel which Queneau did not write. He looks somewhat at Queneau's ideas on novel writing in this light, especially at how this affects Queneau's comments on Bouvard et Pécuchet, and then looks at how other oulipians (Calvino, Bénabou, and Perec) might consider the question. He ends with discussion of an idea of Wittgenstein. Cf. Marcel Bénabou, "Quarante Siècles d'Oulipo." (Raison présente)
- Hartje, Hans. "Perec e l'alter-(e)go." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 87-96. %% Hartje examines the conceptual interplay, for Perec, between the nature of puzzles, the game of go, the empty space in a structure/game, and the creation of literature.
- Hartje, Hans. Cf. Oulipo, Affensprache, Spielmaschinen und allgemeine Regelwerke.
- Hartley, Anthony. "A Monument to French Literature." The Guardian (Manchester), an. * #35236 (14 october 1959), p. 5. %% Hartley welcomes the third volume of L'Histoire des littératures, barely mentioning Queneau.
- Hartley, L. P. "New Novels." Time and Tide (Bramhall, Cheshire), vol. 29 #23 (5 june 1948), pp. 589-590. %% Hartley's short review of Betty Askwith's translation of A Hard Winter is quite positive, although he has some reservations about the success of the translation.
- Hartmann, Dr. Hans-Jürgen. "Literaturpreise." In Lexikon der französischen Literatur. Ed. Manfred Naumann. Leipzig: VEB Bibliographisches Institut, 1987, p. 273. %% Hartmann lists French literary prizes and gives some background on them.
- Harvel, Nancy Colleen. "Unleashing Imaginative Boundaries: Selected Works of Raymond Queneau in Translation." Master's at California State University (Chico). 2003.
- Harvey, Edward. CR of Germaine Brée and Charles Carlut's France de nos jours. French Review (Baltimore), vol. 36 #2 (december 1962), pp. 196-197. %% Harvey only lists Queneau as one of the authors included in this anthology.
- Harvey, Robert. "Queneau/Dog/Man/Body: Coup de Dédé ou jeu de Descartes?" Gradiva (Stony Brook, New York), vol. 6. #2 (= #14) (* 1996), pp. 18-32. %% Harvey investi-

gates a possible relationship between Descartes and Le Chiendent, not at all the usual one. He is interesting and thought-provoking even if his conclusions are not quite as certain as he seems to believe. Among other things he considers certain etymologies of "chiendent" in the context of Queneau and the novel.

Hasan, Yvonne. Cf. Ion Caraion, ed., Raymond Queneau: Arta poetica.

Hassan, Ihab. "Abstractions." Diacritics (Ithaca, New York), vol. 5 #2 (summer 1975), pp. 13-18. %% Hassan presents thoughts, comments, and questions in regard to two books, one of which is Oulipo, La Littérature potentielle (Créations Re-Créations Récréations). Due to his dis-centered and counter-linear form, it is difficult to determine what he is trying to communicate.

Hassan, Ihab. "Culture, Indeterminacy, and Immanence: Margins of the (Post-modern) Age." Humanities in Society (Los Angeles), vol. 1 #1 (winter 1978), pp. 51-85. %% Hassan merely cites (p. 76) Queneau's definition of the Oulipo.

Hassan, Ihab. The Literature of Silence. New York: Knopf, 1967. %% Hassan just mentions and briefly describes the Cent Mille Millions de poèmes on p. 14 and refers to Queneau (among others) as a "friend" with whom Henry Miller had "literary encounters."

Hassan, Ihab. "Revillusionary Punorama." New York Times (New York), vol. 134 #46526 (8 september 1985), "Book Review," p. 20. %% In his review of Christine Brooke-Rose's Amalgamemnon, Hassan evaluates the postmodern novel and mentions Queneau as one of its practitioners.

Hatzfeld, Helmut. Trends & Styles in Twentieth Century French Literature. Washington, DC: The Catholic University of America Press, 1957. %% Hatzfeld cites part of Queneau's Bucoliques: "Hygiène" on p. 198.

Haubruge, Pascale. "Une Personnalité des plus complexe." Le Soir (Bruxelles), an. * #153 (3 juillet 2002), "Magazine des arts et du divertissement," p. 7. %% Haubruge interviews Michel Lécureur about Queneau and his biography of Queneau. Most interesting is the end of the interview, when Haubruge asks why the work was not published by Gallimard: Lécureur has some comments about his disintegrating relations with Jean-Marie Queneau at the end of his work on the biography...

Haulot, Arthur. "Poésie nue." Le Journal des poètes (Bruxelles), an. 22 #3 (mars 1952), p. 1. %% This is a general (but unusual) interview which touches on Queneau's religion. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 345 (note 15).

von Haumann, Adolphe. Cf. A. v. H., "Queneau, quenouille, quenelle."

Hauser, Frank. "New Novels." New Statesman (London), vol. 40 #1028 (18 november 1950), pp. 480-481. %% Hauser's review of Julian Maclaren-Ross's translation of Pierrot centers on how thoroughly the translation seems to have altered Queneau's novel.

Hausmann, Franz Josef. "Jutta Langenbacher: 'Das "Néo-français": Sprach-konzeption und kritische Auseinandersetzung Raymond Queneaus mit dem Französischen der Gegenwart'." Zeitschrift für romanische Philologie (Tübingen), vol. 98 #3/4 (* 1982), pp. 477-481.

Hausmann, Franz Josef. "Wie alt ist das gesprochene Französisch? Dargestellt speziell am Übergang von 'j'allons' zu 'on y va'." Romanische Forschungen (Frankfurt-am-Main), vol. 91 #4 (* 1979), pp. 431-444. %% Hausmann just barely mentions Queneau several times on pp. 431, 433, and 444.

Hauwuy, Jean-Jacques. "Isidore Isou veut faire descendre le roman dans la rue." Le Rouge et

le noir (Paris), an. 9 #33 (10 octobre 1950), p. 9. %% Hauwuy says that Isou offered a manuscript (Introduction à une nouvelle poésie et à une nouvelle musique) to Gallimard, where Paulhan and then Queneau reviewed it. Isou thought they were taking too long, so he withdrew the manuscript, which Gallimard did eventually publish.

Hauwuy, J.-J. "Lautréamont feuilletoniste." Paris-presse (Paris), an. * #* (27 décembre 1953),

p. 2C. %% «Maldoror, c'est déjà presque Rocambole et il annonce Fantômas, a affirmé le grammarien et fantaisiste Raymond Queneau au cours d'une fort médiocre émission radio-phonique consacrée à Isidore Ducasse, comte de Lautréamont. Et il ajouta: Lautréamont a copié le roman feuilleton, comme il lui est arrivé de copier certaines pages d'un traité d'histoire naturelle.»

Havet, Jacques. "A Survey of Some of the French Philosophical Literature since 1946." Philosophy and Phenomenological Research (Buffalo, New York), vol. 11 #2 (december 1950), pp. 228-251. %% Havet discusses the contents and the significance of Alexandre Kojève's Introduction à la lecture de Hegel. A rather interesting perspective.

Havet, Jacques. "Variétés." France observateur (Paris), an. * #276 (25 août 1955), p. 19. %% Havet reviews an Yves Robert production of the Frères Jacques' recording of Les Exercices de style; he likes these songs but not others which appear on the same record.

Hawes, S. F. "Queneau. A Study of Technique in Fiction." Master's thesis. Director L. Allen.

Durham, England: Durham University, 1971. %% Hawes concentrates on Queneau's writing style, with special attention to Joyce and Flaubert. This thesis contains two interviews with Queneau conducted by Hawes which Queneau himself corrected.

Hayes, Kevin J. "'Une Femme est une femme': A Modern Woman's Bookshelf." Film Criticism

(Meadville, Pennsylvania), vol. 25 #1 (fall 2000), pp. 65-82. %% In analyzing Godard's film Hayes points to the Queneau influences: in addition to other aspects Catherine Demongeot's appearance in a photo and in person and the film's avowed association to Loin de Rueil.

Hayman, David. CR of Entretiens avec Georges Charbonnier. Books Abroad (Norman, Oklahoma), vol. 38 #2 (spring 1964), pp. 150-151. %% This review is quite short and thus limited in analysis.

Hayne, David M. "Preliminary Bibliography of the Literary Relations between Québec and the Francophone World." Canadian Review of Comparative Literature (Toronto), vol. 6 #2 (spring 1979), pp. 206-218. %% Hayne only makes a reference (p. 216) to Queneau as the editor of the Histoire des littératures.

Hayot, Eric. "Style: Strategy and Mimesis in Ergodic Literature." Comparative Literature Studies (Urbana, Illinois), vol. 41 #3 (* 2004), pp. 404-423. %% Hayot mentions Cent Mille Millions de poèmes (p. 406), stressing the role the reader plays in choosing the text to be read.

Hazera, Hélène. "La Zizi de Gainsbarre." Libération (Paris), an. * #4481 (14 octobre 1995), p. 44. %% Hazera presents a few details about the production and success of Queneau's "Croqueuse de diamants."

He, Chin-Lan. Cf. Queneau, Sa-i tsai ti-tieh shang and Wunming Moe Sa Lir Ta: Lie Duau Ba-

Li Di Sha-Li.

- Hébert, Nicole. "Une Exposition consacrée à Raymond Queneau dans sa ville natale." Paris-Normandie (Rouen), an. * #8870 (2 février 1973), pp. 3 and 11. %% Hébert has a rather pedestrian introduction to the Le Havre Queneau exposition.
- Hébert, Nicole. "Quand Raymond Queneau et Armand Salacrou jouent aux quatre coins de leurs souvenirs havrais." Paris-Normandie (Rouen), an. * # (10 août 1965), p. %% Hébert tries hard to fill her story out, concentrating on Queneau: small talk and platitudes, for the most part. It does not appear in the basic edition of the paper, possibly only in the Le Havre edition. Cf. Noël Lecrecq, "Raymond Queneau hôte d'Armand Salacrou."
- Hébert, Nicole. "Raymond Queneau et Armand Salacrou: Une Journée à la campagne." Paris-Normandie (Rouen), an. * # (9 août 1965), p. %% Hébert merely states that the two spent a day together and embroiders on that. It does not appear in the basic edition of the paper, possibly only in the Le Havre edition.
- Hébert, Nicole. "Raymond Queneau visite 'son' exposition." Paris-Normandie (Rouen), an. * #8871 (3 février 1973), p. 11. %% Hébert writes of what Queneau actually did when he visited the Le Havre exposition dedicated to him.
- Hébert, Nicole. "Très Brillante Inauguration de l'exposition Raymond Queneau." Paris-Normandie (Rouen), an. * #8872 (5 février 1973), p. 5. %% Hébert recapitulates certain aspects of the Le Havre Queneau exposition; this is not without interest.
- Hébert, Pierre. "Prière pour la langue française." Le Parthenon (Paris), an. 36 #2 (septembre-octobre 1947), pp. 49-50. %% Hébert praises Queneau but laments that "(il) s'imagine qu'il est nécessaire de forger de toutes pièces un nouveau langage. Je le dis hautement, Raymond Queneau --- qui est peut-être l'écrivain le plus merveilleusement doué de sa génération ---, s'il s'engage véritablement dans cette tentative, fait fausse route."
- Hebey, Pierre, ed. Album Georges Simenon. Collection "Albums de la Pléiade," #42. Paris: Gallimard, 2002. %% Hebey has a picture of Queneau's "plaquette" entitled "Simenon: Ses Débuts, ses projets, son oeuvre" (NRF 1942) (p. 175) and cites a comment of Queneau in regard to Simenon's Pedigree (p. 194). Cf. Queneau, "Simenon: Ses Débuts, ses projets, son oeuvre."
- Hebey, Pierre. Cf. Queneau, CR of Henry Miller's Tropic of Cancer and Black Spring, "Guide to kulchur par Ezra Pound," and "Jean Héliou aux Cahiers d'art."
- Hecht, Yvon. "Le Club d'essai de la radiodiffusion a transmis les 'chansons de quat' sous' de Raymond Queneau." Paris-Normandie (Rouen), an. * #2575 (12 janvier 1953), p. 1. %% Hecht speaks of a radio transmission of some of Queneau's poetry and cites a certain amount of it, but the exact date of the show is unclear.
- Hecht, Yvon. "Eloge du Cardinal de Bernis, Réédition du Chiendent." Paris-Normandie (Rouen), an. * #3850 (22 février 1957), p. 9. %% Hecht gives only a little space to Queneau's Chiendent, which he presents as an overlooked masterpiece.
- Hecko, Blahoslav. Cf. Queneau, Zazie y metre.
- Heckscher, William S. Cf. Elizabeth Sears, "The Life and Work of William S. Heckscher."
- Hecquet, Stephen. "Ecrivains à col cassé et à col roulé." Bulletin de Paris (Paris), an. 7 #98 (26 août 1955), p. 10. %% Hecquet reviews the Anthologie des jeunes auteurs for which Queneau wrote the preface, but he centers on Queneau's ideas about the French language. Rather good.
- Hedges, Inez. "Afterword." In Queneau, Pierrot mon ami. Elmwood Park, Illinois: Dalkey

- Archive Press, 1987, pp. 157-159. %% This is a rather general essay, not even limiting itself to this novel.
- Hedges, Inez. "Afterword." In Queneau, Pierrot mon ami. London: Atlas, 1988, pp. 157-159. %% This is the same as her previous work of the same title.
- Hedges, Inez. "Afterword." In Queneau, Pierrot mon ami. Elmwood Park, Illinois: Dalkey Archive Press, 1989, pp. 157-159. %% This is the same as her previous work of the same title.
- Hedges, Inez. "Breaking the Frame: Zazie and Film Language." In her Breaking the Frame: Film Language and the Experience of Limits. Bloomington, Indiana: Indiana University Press, 1991, pp. 6-17. %% Hedges discusses the film version of Zazie dans le métro and mentions (pp. 55-56) the appearance of a photograph of Raymond and Janine Queneau in François Truffaut's La Chambre verte.
- Hedges, Inez. CR of Christopher Shorley's Queneau's Fiction. Lectures de Raymond Queneau (Limoges), vol. * #1 (décembre 1987), pp. 127-129. %% Hedges offers some valuable comments on this work as well as outlining it.
- Hedges, Inez. "Form and Meaning in the French Film, IV: Language." French Review (Champaign, Illinois), vol. 58 #2 (december 1984), pp. 223-235. %% Hedges looks at some of the theories concerning the transmutation of literature into film and uses the film version of Zazie dans le métro as her principal example. Cf. Alistair Rolls, "Into or Out of the Metro? Defining a Carrollian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."
- Hedges, Inez. "Petite Peinturologie de Raymond Queneau." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruinaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 195-206. %% Hedges looks at Queneau's personal and artistic relations, most particularly with Mario Prassinos and Jean Hélicon but also with Elie Lascaux, Enrico Baj, and Joan Miró.
- Hedges, Inez. "Quelques Réflexions à la fois comiques et sérieuses sur Raymond Queneau et le cinéma." Temps mêlés #150 + 65/68 (printemps 1996), pp. 249-254. %% Hedges turns especially to the silent films and how film in general affected Loin de Rueil.
- Hedges, Inez. "Raymond Queneau mythomane." Temps mêlés #150 + 25/28 (mai 1985), pp. 145-157. %% Hedges writes on Queneau's myth creation in general, but especially in regard to Saint-Glinglin and Fendre les flots. Cf. Michal Mrozowicki, "De l'écriture mythologique à la mythologie de l'écriture: A propos de Queneau."
- Heidegger, Martin. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 43. There are some sort of manuscript notes available at the CDRQ under "Heidegger."
- Heine, Maurice. CR of Les Enfants du Limon. Nouvelle Revue française (Paris), vol. 52 #306 (mars 1939), pp. 519-520. %% Heine concentrates on the "fous littéraires" aspects of this novel, somewhat better than one would usually see.
- Heinick, Angelika. "Sally Mara ist Queneau." Frankfurter Allgemeine Zeitung (Frankfurt), an. * #166 (20 juli 1991), p. 29. %% Heinick gives the results of an auction at the Hôtel

Drouant: the only Queneau reference is the sale of the handwritten manuscript of On est toujours trop bon avec les femmes.

Heinrich, André. Album Jacques Prévert. Paris: Gallimard, 1992. %% There are a number of mentions of Queneau's name, but there is little else until towards the end.

Heissenbüttel, Helmut. "Raymond Queneau." Merkur (Stuttgart), vol. 19 #7 (juli 1965), pp. 690-693. %% This seems to be a general article.

Heissenbüttel, Helmut. Cf. Wladimir Kryszynski, "Lo 'scriptor ludens' tra moderno e postmoderno"; Queneau, "Die Artikel."

Helbling, Hanno. Cf. Felix Philipp Ingold, "OuLiPo. Hinweis auf den 'Werkkreis für potentielle Literatur'."

Held, Jean-François. "Le 'Scandale' des prix littéraires (II)." Nouvel Observateur (Paris), vol. *

#106 (23 novembre 1966), pp. 26-29. %% Held describes the awarding of literary prizes as a tacit marketing arrangement dominated by the larger publishers. He has a passage on how Queneau managed to avoid standing out in his choice of authors.

Held, René R. L'Oeil du psychanalyste: Surréalisme et surréalité. Paris: Payot, 1973. %% Held offers some specifics on Queneau's psychoanalysis (pp. 64-65), but he is shaky on details and rather superficial.

Héliou, Jean. "Une Lettre à Raymond Queneau, en 1936." Le Monde (Paris), an. 53 #16150 (28 décembre 1996), p. 18. %% This is taken from his Lettres d'Amérique.

Héliou, Jean. À la Perte de vue, suivi de Choses revues. Ed. Claire Paulhan and Fréchet. Paris: IMEC, 1996. %% Héliou, in this quasi-autobiography, mentions Queneau four times (pp. 72, 98, 128, and 262).

Héliou, Jean. "Héliou critique du Chiendent et illustrateur (critique) de Chêne et chien." Temps mêlés #150 + 6/7 (janvier 1980), pp. 7-26. %% This consists of five letters from Héliou to Queneau dated between 1 août 1934 and 13 mai 1938.

Héliou, Jean. "Individus." Amis de Valentin Brû #24-25 (décembre 1983), p. 21. %% Queneau was part of an artistic group which almost took form and published a magazine.

Héliou, Jean. Journal d'un peintre. Ed. Anne Moeglin-Delcroix. 2 vol. Paris: Maeght, 1992. %% "Cet ouvrage est composé d'extraits des carnets de travail de Jean Héliou dont la presque totalité a fait l'objet d'une donation de l'artiste à la Bibliothèque nationale en 1979." Héliou mentions returning from Venice with Queneau, whom he met there unexpectedly (vol. I, p. 146), and Queneau's presence at a meeting of support for Garry Davis, the first "world citizen" (p. 154; cf. the entry under his name). Héliou states that in spite of his other gifts, Queneau's taste in art is often bad; he adds that Queneau was an old friend but "refroidi" until Héliou had met him again in 1948 (p. 174). And he says that none of his friends are supporting his career, not even the "tout-puissant" Queneau (p. 287). Héliou has some thoughts on Queneau's style, referring to Les Derniers Jours and to Le Chiendent (vol. II, pp. 115-117) and comments on reading the proofs for Amis de Valentin Brû #24-25 (décembre 1983), the collection of his letters to Queneau (p. 322). Héliou also mentions Queneau on pp. 149, 258, and 376 of volume II.

Héliou, Jean. Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967. Ed. Claude Rameil. Paris: IMEC, 1997. %% These are Héliou's letters only, and they concentrate on his own concerns. Three quarters of them are from the US between 1934 and 1939. As regards Queneau, he is especially interested in Volontés and Chêne et chien,

but he also touches on various novels. Cf. François Naudin, "Figure tombée, sans doute, mais pas dans l'oreille d'un sourd"; Paul-Louis Rinuy, CR of Jean Héliion's Lettres d'Amérique; Bertrand Tillier, CR of Jean Héliion's Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967.

Héliion, Jean. "Lettres de Jean Héliion à Raymond Queneau." Amis de Valentin Brû #24-25 (décembre 1983), pp. 27-85. %% These letters date from between 23 janvier 1937 and 29 juillet 1966.

Héliion, Jean. "Pratique de Chêne et chien." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 272-274. %% Héliion describes his almost illustrating this work in 1937. This article reappeared in the 1999 edition. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 334 and 386 (note 421); cf. also Amis de Valentin Brû #24-25 (décembre 1983), pp. 22-25.

Héliot, Armelle. "Eskeussébienzazi?" Le Quotidien de Paris (Paris), an. * #338 (29 décembre 1980), p. 21. %% Héliot finds this series of scenes drawn from Zazie dans le métro to be a bad idea and poorly acted. Cf. J.-P. H., "Zazie dans le métro d'après R. Queneau."

Héliot, Armelle. "Jacques Seiler: Queneau! Queneau!" Le Quotidien de Paris (Paris), an. * #249 (16 septembre 1980), p. 23. %% Héliot considers Jacques Seiler's work just before the Exercices de style actually went on stage. She looks both at his past work and his future projects as well as his reasons for doing this show.

Hell, Henri. CR of Pierrot mon ami. Fontaine (Paris), vol. 4 #25 (décembre 1942), pp. 594-595. %% Hell wistfully wishes that Queneau's characters had more humanity, more substance.

Hellegouarc'h, Pascale. "L'Incertitude dans Zazie dans le métro de Raymond Queneau et dans Les Aventures d'Alice au pays de merveilles et De l'autre côté du miroir de Lewis Carroll." Mémoire de maîtrise. Directeur Gilbert Pestureau. Nantes: Université de Nantes, 1987. %% Hellegouarc'h considers all sorts of incertitude (personal, perceptual, intellectual, textual, etc.) as the two authors develop them in their texts; she then tries to summarize where this all leads and what it means.

Hellemans, Dina. Cf. Jean Weisgerber, "Propos sur la citation, ses formes et ses fonctions dans la littérature contemporaine."

Hellens, Franz. "Anthologie des jeunes écrivains." Le Soir (Bruxelles), an. 69 #193 (13 juillet 1955), p. 7. %% Hellens gives most of the emphasis of his article to Queneau's Preface. Rather thoughtful.

Hellio, Georges. "Zazie dans le métro." Aspects de la France (Paris), an. 13 #636 (17 novembre 1960), p. 5, and #637 (24 novembre 1960), pp. 4-5. %% Hellio does not care for Malle's film: it is the model of everything wrong with the current film industry. He includes a passage on Lévy's acquisition of the film rights.

Helmlé, Eugen. "Helden, die im Sprachfluß baden: Zum 70. Geburtstag des französischen Dichters Raymond Queneau." Saarbrücker Zeitung (Saarbrücken), an. * #45 (22 februar 1973), p. 6.

Helmlé, Eugen. "Nachwort." In Queneau, Eine Modellgeschichte. München: edition texte+kritik, 1985, pp. 133-151.

Helmlé, Eugen. "Nachwort." In Queneau, Striche, Zeichen und Buchstaben. München: edition text+kritik, 1990, pp. 253-262.

Helmlé, Eugen. "Queneau." In Kritisches Lexikon zur fremdsprachigen Gegenwartsliteratur.

Ed. Heinz Ludwig Arnold. Band 2. München: edition text+kritik, 1984, pp. 1-14, A/1-A/4, B/1-B/2, C/1, and D/1-D/4.

Helmlé, Eugen. "Raymond Queneau vu par la critique allemande." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 350-353. %% Helmlé discusses the disarray caused among German critics by Zazie dans le métro. This article reappeared in the 1999 edition. Cf. his "Zazie in Deutschland."

Helmlé, Eugen. "Zazie in Deutschland." Temps mêlés #150 + 1 (printemps 1978), pp. 49-50. %% Helmlé writes of Zazie dans le métro's mixed reception in Germany. The study which Helmlé mentions at the beginning is that of Gerda Zeltner-Neukomm, "Die Vollendung des Wesenlosen." Cf. Temps mêlés #150 + 2 (été 1978), p. 50. Cf. his "Raymond Que-neau vu par la critique allemande."

Hemingway, Ernest. Cf. Anonymous, "Hemingway (et sa femme) auraient péri dans une catastrophe aérien en Afrique"; John Atherton, "Americans in Paris"; Alban Cerisier, "Queneau, éditeur"; Michel Lécureur, Raymond Queneau, pp. 120 and 225; J. de Montalais, "Le Peintre Joan Miró doit son succès au nombre 13, à Hemingway et au café"; Queneau, "Le Souvenir du match Hemingway-Prévost"; Christopher Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934," p. 60.

Hemmings, John. "Alice in Dropoutland." Listener (London), vol. 80 #2053 (1 august 1968), p. 152. %% Hemmings praises Barbara Wright's translation of The Bark Tree and considers the original with some limited perspicacity.

Hendrix, G. He apparently wrote under the pseudonym of "Buridan."

Hendrix, Georges. "L'Activité intellectuelle en France." Le Bien public (Trois Rivières, Québec?), an. # (14 mars 1940), p. 6. %% Hendrix just mentions the publication of Queneau's Un Rude Hiver.

Hengesch, Luc. "Pierre Faucheux maquettiste et ses réalisations au sein du Club des libraires de France (1953-1964): Essai de bibliographie matérielle." Travail pour l'obtention du titre Bibliothécaire-documentaliste gradué. Bruxelles: Institut d'enseignement supérieur social, 1992. %% Hengesch describes the technical parameters of 100 books which Faucheux created for various book clubs. Queneau appears only incidentally.

Henkels, Robert, Jr. "Raymond Queneau: The Flight of Icarus." French Review (Champaign, Illinois), vol. 49 #1 (october 1975), pp. 160-161. %% Henkels gives a rather better than average review of Barbara Wright's translation.

Hennart, Marcel. "Les Midis de la poésie." Le Thyrsé (Bruxelles), an. 54 #3 (mars 1952), p. 143. %% Hennart went to the Queneau poetry conference with misgivings but came away satisfied. Thoughtful... Cf. Jean de Beucken, "Raymond Queneau à Bruxelles"; Adrien Jans, "Un Quart d'heure avec... Raymond Queneau: Du Be-bop au coeur de l'homme."

Hennig, Jean-Luc. Bestiaire érotique. Paris: Albin Michel, 1998. %% On p. 168 Hennig cites the "Autre Subjectivité" 'exercice de style' in describing the turkey, but he reduces Queneau's words by about two thirds.

Hennig, Jean-Luc. Petit Inventaire excentrique du Z. Paris: Editions Zulma, 2004. %% Hennig notes the occurrence of "z" in Queneau's life (Zouaves, Zizi Jeanmaire, les Ziaux, Zazie) and comments on how the "z" appears in Zazie dans le métro.

Henric, Jacques. "Les Kenosikles infernaux." France nouvelle (Paris), vol. * #1037 (1^{ier} sep-

- tembre 1965), pp. 18-19. %% This is basically a review of Les Fleurs bleues.
- Henriot, Emile. CR of Exercices de style. Le Monde (Paris), an. 4 #862 (5 novembre 1947), p. 3. %% Henriot is quite positive but does little more than consider the framework. Cf. his "Syncope, apocope, prosthèse et métathèse."
- Henriot, Emile. "Littérature universelle." Le Monde (Paris), an. 13 #3601 (22 août 1956), p. 7. %% This concerns the Encyclopédie de la Pléiade.
- Henriot, Emile. "Syncope, apocope, prosthèse et métathèse." Le Monde (Paris), an. 53 #16414 (5 novembre 1997), p. 20. %% This is a much-abbreviated selection taken from the opening paragraphs of Henriot's CR of Les Exercices de style.
- Henriot, Emile. "La Vie littéraire." Le Temps (Paris), an. 82 #59516 (2 septembre 1942), p. 3. %% Henriot's review of Pierrot mon ami among works by other authors focusses on the "roman policier" aspect of the work and on its language. Cf. Hillen, entries 822 and 1064.
- Henry, Jean-Marie, ed. Tireur de langue. Ill. Yann Bouvier. Collection "Petits Géants." Paris: Editions Rue du monde, 2000. %% This is a children's book containing poems by various people, including Queneau's Battre la campagne: "L'Inspiration," L'Instant fatal: "Art poétique" (extraits), Courir les rues: "Rue chose," and Le Chien à la mandoline: "Le Début et la fin."
- Henry, Jean-Pierre. "Le Cheval troyen." Temps mêlés #150 + 29/30 (avril 1986), pp. 12-14. %% Henry has written a short story aimed primarily at including the names of Queneau's works as parts of the text.
- Henry, Jean-Pierre. Cf. Franck Evrard and Jean-Pierre Henry, "Comment vous placez-vous sur l'échiquier politique?," "En revenant de chez Queneau," "Extraits de Style d'exercice," and "Styles d'exercice."
- Henry, M. Cf. Marthe Schipper, "Le Langage de Zazie dans le métro, français de l'avenir?"
- Henry, Maurice. Cf. Anonymous. "A Bout portant"; Jean Caillens, "En compagnie de Raymond Queneau 'A bout portant'"; Palinure, "Goûter de têtes chez Gaston"; Queneau, Preface to A Bout portant, 85 portraits charge littéraire by Maurice Henry.
- Henschen, Hans-Horst. "Exercices de style." In Kindlers Literatur Lexikon, vol. 2. Zürich: 1966, col. 2592-2594. %% This is just an entry in a literary encyclopedia.
- Henschen, Hans-Horst. "Exercices de style." In Kindlers Literatur Lexikon, vol. 4. Ed. Wolfgang von Einsiedel. Zürich: Kindler Verlag, 1970, pp. 3355-3356. %% This is the same as his other entries of the same name.
- Henschen, Hans-Horst. "Exercices de style." In Hauptwerke der französischen Literatur. Ed. Irene Schwendemann. München: Kindler Verlag, 1976, p. 487. %% This is the same as his other entries of the same name.
- Henschen, Hans-Horst. "Exercices de style." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf Radler. München: Kindler Verlag, 1991, pp. 807-808. %% This is the same as his other entries of the same name.
- Henschen, Hans-Horst. "Raymond Queneaus Parzenspiel." Süddeutsche Zeitung (München), an. * #15 (17 januar 1970), "SZ am Wochenende," p. 8. %% CR of Eugen Helmlé's German translation of Der Flug des Ikarus
- Hepburn, Neil. "Doctor on Mus." Listener (London), vol. 96 #2474 (9 september 1976), pp. 317-318. %% Hepburn reviews (p. 318) Barbara Wright's translation of The Sunday of

- Life with hard words for her efforts and one or two kind ones for Queneau's. Wright responded with a letter that can be found in the Lilly Library (Indiana University, Bloomington; Box 2, folder #33 ["Sunday of Life"]); Hepburn's reply is there as well.
- Heppenstall, Rayner. "Assignment in Time." The Sunday Telegraph (London), an. * #311 (29 January 1967), p. 9. %% Heppenstall reviews Between Blue and Blue, Barbara Wright's translation of Les Fleurs bleues, and he has a few words on the problems she had to face in her work.
- Heppenstall, Rayner. Cf. Queneau, "Saint Glinglin Among the Medians."
- Heptonstall, Geoffrey. "The Poetry of Iris Murdoch." Contemporary Review (London), vol. 274 #1597 (February 1999), pp. 84-89. %% Heptonstall ties together (pp. 84-85) Wittgenstein, Murdoch's Under the Net, Queneau's style, and Les Exercices de style.
- Herburger, Christine. "Raymond Queneau." In her Les Traces de James Joyce dans l'histoire du roman français. Mémoire. Innsbruck: Institut für Romanistik der Universität Innsbruck, 1972, pp. 62-64.
- Hériat, Philippe. "Jeux de mots." La Bataille (Paris), an. 6 #121 (16 avril 1947), p. 4. %% Hériat has a curious brief review of "En passant" which was apparently intended to be witty but is simply somewhat murky at this point.
- Hérin, Philippe. "Au Cinéma pour vous." Elle (Paris), vol. * #440 (17 mai 1954), p. 13. %% Hérin gives an almost frivolous review of "Monsieur Ripois," a film which, for him, is only a series of comic sketches by Queneau.
- Herin, Philippe. CR of Jean-Pierre Mocky's Un Couple. Elle (Neuilly), vol. * #781 (9 décembre 1960), p. 43. %% Herin mentions that Queneau did the dialogues for this film, and beyond a positive review of the plot, that's all.
- Herlem, Pascal. "Au clair de la lune on n'y voit qu'un peu." Lectures de Raymond Queneau (Limoges), vol. * #2 (juin 1989), pp. 97-108. %% Herlem discusses the structure of Pierrot mon ami.
- Herlem, Pascal. "Un Commentaire d'Un Rude Hiver." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 76-94. %% Herlem offers a psychological analysis which is most interesting.
- Herlem, Pascal. "Des Ellipses à foison. Note à propos de l'oeuvre de Raymond Queneau." Le Coq-Héron (Paris), vol. * #130/131 (novembre 1993), pp. 53-64. %% Herlem has written a very interesting article which is hard to summarize. He considers Queneau and psychoanalysis, dreams, autobiography, reader participation, structure, etc. Cf. Suzanne Meyer-Bagoly, "Devine (ou: sait-on ce qu'on sait dans Le Dimanche de la vie de Raymond Queneau?); Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 45-47.
- Herlem, Pascal. "Le Galop du naturel." Amis de Valentin Brû #40-42 (décembre 2005), pp. 183-193. %% Herlem writes of a certain perceived human distance of our selves from our desires, an alienation from our true selves because of our being exiled in our bodies: he defines this as a sort of rurality. He cites a number of authors in this regard, and Queneau is only one of them. 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.
- Herlem, Pascal. "Kouavouar?" Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 55-64.

%% Herlem considers Queneau's phonetic spelling as more than just humor.

Herlem, Pascal. "Raymond Queneau ellipsopédiste." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 181-193. %% Herlem considers whether Queneau's knowledge really was "encyclopedic" and whether such a thing is even possible. In this very thought-provoking article, he proposes an alternative way of looking at Queneau's familiarity with so much knowledge...

Herlem, Pascal. "Raymond Queneau et l'intérieur." Mélusine (Cahiers du Centre de recherches sur le surréalisme) #13 ("Le Surréalisme et son psy"). Lausanne: Editions de l'Age de l'Homme, 1992, pp. 111-117. %% Herlem considers what sort of center the "onion" metaphor (cf. Queneau, "Drôles de goûts") might have, and he looks primarily to psychoanalysis for the answer.

Herlem, Pascal. "Raymond Queneau et la réalité psychique de l'humour." Temps mêlés #150 + 65/68 (printemps 1996), pp. 265-271. %% Herlem's article is primarily a disquisition on the development of Freud's ideas concerning the nature and functioning of dreams, and he adds only a few words to link this to the opening pages of Zazie dans le métro.

Herlem, Pascal. "Raymond Queneau et les droits d'odeur." Petite Bibliothèque quenienne #3. Limoges: Centre international de documentation, de recherche et d'édition Raymond Queneau, 1989. %% Herlem's treatment of smells in Queneau's works is quite careful and detailed. Cf. Catherine Oxland, "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau."

Herlemont, Frank. Cf. Christine Béchet and Frank Herlemont, "Faustroll à Verviers."

Herman, Gerald. "Adapting Queneau's Exercices de style to Classroom Use: An Experiment in Creative Writing at the Undergraduate Level." ADFL Bulletin (New York), vol. 17 #1 (september 1985), pp. 44-47. %% Herman describes his experience in using Les Exercices de style in a college composition course. Cf. Kanako Goto, "Les Exercices de style: anti-exercices d'écriture? Etude des incorrections stylistiques et grammaticales dans quatre 'exercices' temporels." ADFL = Association of Departments of Foreign Languages.

Herman, Gerald. "Developing Logical Thinking and Sharpening Writing Skills in Advanced Composition Classes." French Review (Champaign, Illinois), vol. 62 #1 (october 1988), pp. 59-66. %% Herman refers tangentially to the Exercices de style and cites a passage from Pierrot mon ami (beginning of chapter 5).

Herman, Gerald. "Pedagogical Techniques for Advanced French Writing Classes: Verb Modification." French Review (Champaign, Illinois), vol. 60 #4 (march 1987), pp. 466-473. %% Herman has just a reference to Queneau in the notes.

Herman, Jean. He wrote under the pseudonym of "Jean Vautrin." Cf. Georges Charensol, "Adieu l'ami"; Jean-Paul Liègeois, "Jean Vautrin: 'Je cultive mes colères. Tant mieux si elles sont contagieuses'"; Amis de Valentin Brû #18 (décembre 1980), pp. 31-32.

Hermans, Theo. Cf. Carol O'Sullivan, "Retranslating Ireland: Orality and Authenticity in French and German Translations of Blasket Island Autobiography."

- Hermant, Abel. Cf. Queneau, "L'Ecrivain et le langage."
- Héron, Jean Olivier. Cf. Queneau, Zazie dans le métro.
- Heron, Liz. "La Vie difficile des petits éditeurs britanniques." Le Monde (Paris), an. 47 #14110 (9 juin 1990), "Liber," p. 15. %% Heron says that all the British editions of Jarry, Breton, Roussel, Malet, and Queneau are the work of Atlas Press, run by three underpaid bibliophiles.
- Héron-Gorgievski, Natalie. Cf. Catherine de La Hossieraye, Queneau: "Les Fleurs bleues."
- Herrmann, Michael. "Connaissez-vous le Quai Lembour? Pour une topographie du jeu de mots." In Sprachspiele und Sprachkomik / Jeux de mots et comique verbal. Ed. Michael Herrmann and Karl Hölz. Collection "Trier Studien zur Literatur," vol. 29. Frankfurt am Main: Peter Lang: 1996, pp. 239-265. %% Herrmann considers the nature of various sorts of word play and uses Queneau for most of his examples.
- Herron, Carol. Cf. Queneau, L'Instant fatal: "Un Poème c'est bien peu de chose."
- Hersant, Yves, and Ruggero Campagnoli. CR of the Oulipo's La Littérature potentielle. Nouvelle Revue française (Paris), vol. 52 #311 (décembre 1978), pp. 98-101. %% This is a curious and offbeat review...
- Hersant, Yves. Cf. Italo Calvino, Leçons américaines; Domenico D'Oria, "L'Oulipo en italien";
Oulipo, La Lettura potenziale (Creazioni, ri-creazioni, ricreazioni).
- Herschberg-Pierrot, Anne. "De Bouvard et Pécuchet aux Enfants du Limon." In Fous littéraires, nouveaux chantiers. Ed. Jean-Jacques Lefrère and Michel Pierssens. Collection "En Marge." Tusson (Charente): Editions Du Lérot, 2003, pp. 179-181. %% Herschberg-Pierrot draws parallels between the texts of these two novels but probes even more deeply to note the similarity of Flaubert's and Queneau's interests in regard to the "fous littéraires." Queneau is also mentioned on pp. 9-10, 14, 23, 88, 99, 112, 143, 149, 192, 194, 199, and 200 of this volume as well as in Michel Braudeau, "Raymond Queneau et le vertige de la folie littéraire." Fous littéraires, nouveaux chantiers contains the "actes" of the Sixième Colloque des Invalides, a symposium on the "fous littéraires" held on 29 novembre 2002.
- Herschberg-Pierrot, Anne. Stylistique de la prose. Paris: Belin, 1993. %% Herschberg-Pierrot uses the "exercices de style" "Passé simple" and "Imparfait" (pp. 91-93) as illustrations of her ideas. She indirectly compares a passage from Flaubert's Salammbô to the description of different barbarians at the opening of Les Fleurs bleues (pp. 247-248). And she refers to Queneau's comment, from about the middle of his "Ecrit en 1937," on Céline's use of "points de suspension" (p. 269).
- Herschberg-Pierrot, Anne. Cf. Claire Saïm, "Une Etude de la négation dans Zazie dans le métro de Raymond Queneau, ou Zazie n'a pas pris le métro."
- Hertenstein, Axel. Cf. Queneau, "Das heiÙe Fleisch der Wörter."
- Hertich, Alexander. "The Möbius Strip: Intertextual Turns in Raymond Queneau's Le Chiendent (René Descartes)." PhD at University of Wisconsin (Madison), may 2001. Director Steven Winspur. Dissertation Abstracts International, vol. 62 #4A (* 2001), p. 1432. %% Hertich considers Queneau's use of intertextuality primarily in Le Chiendent, arguing that in spite of conflicting evidence, some of it from Queneau himself, this intertextuality is centered on René Descartes' Discours de la méthode but also includes parallels between the published novel and the seventeenth-century philosophical treatise (among other

sources). The linkage with Descartes is most significant in plot, language, and structure. Hertich's final chapter considers intertextuality in Les Enfants du Limon.

Hertzberger-Fofana, Pierrette. "La Littérature enfantine et pour la jeunesse en Afrique noire: Le Cas du Sénégal." Komparatistische Hefte (Bayreuth), vol. * #12 (* 1985), pp. 39-49. %% This merely has a very indirect reference to vol. III of Queneau's Histoire des littératures in a note on page 48.

Herve, André. "Lettre." Carabin (Liège), an. 18 #2 (novembre-décembre 1952), p. 45. %% Dr. Herve did not like the unspecified "conneries de Raymond Queneau" which had appeared in this university student magazine.

Hervin, Claude. "Avec 'La Croqueuse de diamants' Roland Petit ressuscite les fantômes nocturnes de son enfance." Paris-presse (Paris), an. 7 #1797 (27 septembre 1950), p. 4. %% Hervin just mentions Queneau as the author of the lyrics.

Hesbois, Laure. Les Jeux de langage. Ottawa: Les Presses de l'Université d'Ottawa, 1988. %% Hesbois describes various sorts of wordplay with many examples from different authors, including Queneau.