

- Langenbacher, Jutta. "Das 'Néo-français'. Sprachkonzeption und kritische Auseinandersetzung Queneaus mit dem Französischen der Gegenwart." Heidelberger Beiträge zur Romanistik, vol. 13 (Thesis Universität Heidelberg, 1980). Cf. Wiecher Zwanenburg, CR of Jutta Langenbacher's "Das 'Néo-français'. Sprachkonzeption und kritische Auseinandersetzung Queneaus mit dem Französischen der Gegenwart."
- Langenbacher, Jutta. "Das 'Néo-français'. Sprachkonzeption und kritische Auseinandersetzung Queneaus mit dem Französischen der Gegenwart." Frankfurt-am-Main/Bern: Lang, 1981. %% Cf. Franz-Josef Hausmann, "Jutta Langenbacher: 'Das "Néo-français." Sprachkonzeption und kritische Auseinandersetzung Queneau mit dem Französischen der Gegenwart'."
- Langenbacher-Lieb Gott, Jutta. CR of Wolfgang Hillen's Raymond Queneau: Bibliographie des études sur l'homme et son oeuvre. Romanische Forschungen (Frankfurt), vol. 96 #1-2 (* 1984), pp. 200-201.
- Langenbacher-Lieb Gott, Jutta. CR of Vivian Kogan's Flowers of Fiction. Romanische Forschungen (Frankfurt), vol. 96 #1-2 (* 1984), pp. 201-203.
- Langers, Pierre. "Le Prix Goncourt sera décerné le 6 décembre." Toute l'édition (Paris), an. 17 #483 (décembre 1939), p. 3. %% Langers names Queneau as a very strong contender for the 1939 prize because of his Pierrot mon ami.
- Langlois, Henri. Cf. Anonymous, "L'Affaire de la cinémathèque."
- Lannois, Georges, ed. Modern French Writing. London: Heinemann Educational Books, 1969. %% Barbara Wright presents Courir les rues: "Place de la Bastille," "Lutèce," "Les Coeurs malheureux," "Rue de Rivoli," "Grand Standigne," "Loin des tropiques," and "Sunt lacrymae bonhomme" on pp. 66-71.
- Lannois, Georges. Cf. Barbara Wright, "Raymond Queneau. Le Chiendent."
- Lanotte, Jacques. "Note pour une étude du 'Desir attrapé par la queue' de Picasso." Ecritures (Liège), vol. * #69 (* 1969), p. 56. %% Lanotte's comments refer back to Queneau's "Une Belle surprise."
- Lanoux, Armand. CR of Janine Queneau's Adieu Chansons. Contacts littéraires et sociaux (Paris), an. 2 #15 (décembre 1951), p. 16. %% Lanoux likes these poems.
- Lanoux, Armand. "Les Ides de mars." Les Nouvelles littéraires (Paris), an. 49 #2268 (11 mars 1971), pp. 1 and 7. %% Lanoux was one of the members of the Académie Goncourt, so this commentary on the quarrel is especially interesting.
- Lanoux, Armand. "Le Mot de la fin après un voyage en Québec." Le Figaro (Paris), an. 148 #9375 (6 novembre 1974), p. 28. %% This has just a reference to Zazie as a character.
- Lanoux, Armand. "Les Péripéties d'une destinée posthume." Le Monde (Paris), an. 37 #10961 (25 avril 1980), "Le Monde des livres," p. 21. %% Lanoux includes two interesting paragraphs concerning Queneau's approach to Flaubert.
- Lanoux, Armand. Physiologie de Paris. Paris: Librairie Arthème Fayard, 1954. %% Lanoux does little more than name Queneau (pp. 25, 91, 136, 280, 294, 295, and 297).
- Lanoux, Armand. Cf. Paul Morelle, "Va-t-on dépoussiérer le Goncourt?"
- Lapacherie, Jean Gérard. "De la grammatextualité." Poétique (Paris), vol. * #59 (septembre 1984), pp. 283-294. %% There are brief references to the "typographie" (i.e., visual presentation) of Bâtons, chiffres et lettres ("Pictogrammes") (p. 284) and to Cent Mille

Milliards de poèmes (pp. 291 and 293).

Lapacherie, Gérard. "The Poetic Page: A Semiological Study." Alif: Journal of Comparative Poetics (Cairo), vol. * #2 (spring 1982), pp. 51-66. %% Lapacherie just mention Queneau's Cent Mille Millions de poèmes on p. 66.

Lapacherie, Jean-Gérard. "Typographic Characters: Tension Between Text and Drawing." Trans. Anne Lehmann. Yale French Studies (New Haven, Connecticut), vol. * #84 (* 1994), pp. 63-77. %% Lapacherie refers (p. 63) to Queneau's comments on typography in his "Délire typographique," citing especially Queneau's references to the "fous littéraires" and to Defontenay's novel, which Lapacherie cites under the title of Histoire merveilleuse de l'un des mondes de l'espace (cf. Queneau, "Defontenay").

Lapacherie, Jean-Gérard. Cf. Kamel Ahmed Achira, "Le Comique de R. Queneau."

Lapaque, Sébastien. "Prix des Deux-Magots 2002." Le Figaro (Paris), an. * #17872 (24 janvier 2002), p. 2. %% Lapaque describes the prize, the jury, certain past winners, and, of course, Queneau's winning the prize the first time it was offered.

Lapaque, Sébastien. "Raymond Queneau, homme de style." France - Amérique (New York), an. * #1603 (1^{er} mars 2003), p. 16. %% Lapaque lists some of the events which took place in Le Havre (and in Paris) to mark the centenary of Queneau's birth there.

Lapidus, Roxanne. Cf. Jacques Jouet, "With (and Without) Constraints."

Laporte, René. CR of Loin de Rueil. Opéra (Paris), an. 3 #4 (30 mai 1945), p. 2. %% Laporte doesn't really have much to say about Queneau's novel.

Lapprand, Marc. Boris Vian. La Vie contre. Ottawa: Presses de l'université d'Ottawa and Paris: A.-G. Nizet, 1993. %% Lapprand discusses the origin, meaning, and style of Vian's Vercoquin et le plancton and its similarity to his L'Écume des jours (pp. 59-81) and Vian's interest in science fiction (pp. 124-126). These are the only areas in which Lapprand re-fers to Queneau to any significant extent.

Lapprand, Marc. "Du statut critique de l'Oulipo." In "Beau comme...": Les Fous littéraires et le bon genre. Ed. John Greene and Marc Lapprand. Victoria, British Columbia: University of Victoria, 1991, pp. 83-95. %% Lapprand takes a fresh look at the aims of the Oulipo, with some concentration on Georges Perec's "Les Horreurs de la guerre," Michèle Métail's "Petit Atlas géohomophonique des départements de la France métropolitaine et d'outre-mer," and Jean Lescure's "S + 7."

Lapprand, Marc. "Jacques Jouet: Un Oulipien métrologue." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 63-65. %% Lapprand interviews Jouet concerning the nature and meaning of his work.

Lapprand, Marc. Poétique de l'Oulipo. Collection "Faux Titre" #142. Amsterdam: Rodopi, 1998. %% The title indicates exactly what the book is about; what it does not indicate is the high quality of Lapprand's treatment of the subject. There are some very useful indices to add to his valuable analysis. Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."

Lapprand, Marc. "Les Traductions parodiques de Boris Vian." French Review (Champaign, Illinois), vol. 65 #4 (march 1992), pp. 537-546. %% Where Lapprand compares certain of Vian's procedures to Queneau's work he does not reach much depth.

Lapprand, Marc. "Vercoquin et le plancton comme pré-texte de L'Écume des jours: Naissance de l'écrivain Boris Vian." Texte: Revue de critique et de théorie littéraire (Toronto), vol. * #7 (* 1988), pp. 249-266. %% The letter on music paper to which he refers (p. 251) is

Vian's "Lettre à Raymond Queneau." Footnote #5 (p. 250) is incorrect: Roger Trubert's Succube was also published.

Lapprand, Marc, ed. Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993. %% These are the papers given at the colloquium which took place at the University of Victoria on 12-14 march 1992. They include articles touching on Queneau by Noël Arnaud, Nicole Buffard-O'Shea, Anne Clancier, Jane Hale, Marc Lapprand, Sada Niang, Gilbert Pestureau, Diane Sears, Madeleine Velguth, Mair Verthuy, and Jean-Pierre Vidal.

Lapprand, Marc. Cf. Claude Rameil, "Raymond Queneau au Collège."

de Laprade, Jacques. "Lectures." Arts (Paris), vol. * #205 (11 mars 1949), p. 2. %% De Laprade comments on the Point du jour version of Queneau's Preface to Bouvard et Pécuchet with more perceptivity than most reviewers exhibit.

Larguier, Leo. Cf. Léon Treich, "Le Successeur de Léo Larguier."

Laroche, Pierre. "Domaine de rêve." Paris-cinéma (Paris), an. 3 #43 (30 juillet 1946), p. 9. %% Laroche praises Queneau's translation of Peter Ibbetson but still prefers the film version.

Laronde, Michel. Cf. Monique Marie Manopoulos, "Carnavalesque et Tiers-espace chez Rabelais et Queneau."

Laroutis, Denise. Cf. Enrique Vila-Matas, Le Voyageur le plus lent.

Larronde, Olivier. Cf. Queneau, "Hommage à Olivier Larronde."

Larroux, Guy. Cf. Makiko Nakazato, "Une Autre Chronique du XX^{ième} siècle: La Représentation du réel dans quatre romans de Raymond Queneau (Pierrot mon ami, Le Dimanche de la vie, Zazie dans le métro, Les Fleurs bleues)."

Larthomas, Pierre. Cf. Nadine Dupont-Cretin, "Les Images dans Les Fleurs bleues de Raymond Queneau"; Isabelle Simatos, "La Rhétorique de Dédale. Technique et fantaisie verbale de R. Queneau dans Le Vol d'Icare."

Lartigue, Pierre. L'Hélice d'écrire. Paris: Les Belles Lettres, 1994. %% Lartigue has a few pages of introduction on the sextine, but this book is fundamentally a historical anthology of sextines; he only refers to Queneau on p. 17. Cf. Jacques Roubaud, "Spirale démoniaque."

Larue, Pierre. "Un Ptit Tour en autogire avec Raymond Queneau." Lance-flammes (Lyon), an.

* #7 (mars-avril 1952), pp. 40-41. %% It was Pierre David who wrote this piece under this pseudonym. He has a lot of jolly words about Queneau and not much else.

Larue, Pierre. "Queneau...Queneau...Queneau." Le Lance-flammes (Lyon), an. * #1 (avril 1951), p. 2. %% Larue (Pierre David) gives a brief and general comment on Bâtons, chiffres et lettres as well as printing Queneau's Les Ziaux: "Les Chiens d'Asnières" and "Cygnes." Cf. J. C., "Souhaits de bonne route..."

Larue, Pierre. "Qui bien se pèse bien se connaît." Temps mêlés #4/5 (= #5/6) (juin 1953), pp. 14-17. %% It would be very difficult to say what this is really about...

Larue, Pierre. "Pierre Larue" is a pseudonym of Pierre David.

Lascault, Gilbert. CR of the Massin/Careman edition of Exercices de style. Quinzaine littéraire (Paris), vol. * #316 (1^{ier} janvier 1980), p. 20. %% Lascault does little more than present this work.

- Lascaux, Elie. "Lettres à Raymond Queneau." Amis de Valentin Brû #32-33 (décembre 1985), pp. 25-46. %% This consists of photocopies of letters and postcards from 1959 through 1965.
- Lascaux, Gilbert. Cf. Queneau, Pierrot mon ami: Extracts.
- Lask, Thomas. "Fiction in an Age of Suspicion." The New York Times (New York), vol. 120 #41316 (8 march 1971), p. 31. %% Lask gives a very rich and nuanced look at The New Novel From Queneau to Pinget by Vivian Mercier.
- Laskowski-Caujolle, Elvira Monika. "Jacques Roubaud: Literature, Mathematics, and the Quest for Truth." Sub-stance (Madison), vol. 30 #3 (= #96) (* 2001), pp. 71-87. %% Laskowski-Caujolle describes one use that the oulipians made of Queneau's "La Relation X prend Y pour Z."
- Lasnier-Lachaise, Bernard. "La Bestiolité dans l'oeuvre poétique de Raymond Queneau ou la face cachée du charançon." Temps mêlés #150 + 25/28 (mai 1985), pp. 79-87. %% This article considers aspects of alteration in Queneau's works.
- Lassaigne, Hélié. "Un Ouvroir potentiel." Libération (Paris), vol. * #2752 (29 mars 1990), p. 27. %% Lassaigne announces vol. 3 of the "Bibliothèque oulipienne" (Seghers) and gives it low grades.
- Laster, Arnaud. "Comment partager Le Trésor?" Amis de Valentin Brû #28-31 (juillet 2003), pp. 279-287. %% Laster considers the 1928 scenario of this name, written by Queneau, Jacques Prévert, and Marcel Duhamel. He centers on Prévert, whom he knows better, in trying to determine what part each of the three had to play in this creation and offers his reflections as only one step in a process that will need considerably more work in regard to the contributions of Queneau and Duhamel.
- Laster, Arnaud. "Raymond Queneau, ami et admirateur de Jacques Prévert." Amis de Valentin Brû #19/20 (juillet 2000), pp. 23-32. %% In the first section of a multi-part article, Laster reviews textual references to Prévert in Queneau's writings, especially his poetry. Cf. Daniel Delbreil, "Queneau-Prévert, Histoire et Paroles d'Instant fatal."
- Laster, Arnaud. "Raymond Queneau, ami et admirateur de Jacques Prévert." Amis de Valentin Brû #23 (juillet 2001), pp. 11-30. %% Laster does an in-depth study of Queneau's "Jacques Prévert, le bon génie," considering the context of all Queneau's thoughts and even individual words. While Laster speaks primarily of Prévert, he does so in a careful manner that reveals Queneau's thought and presentation even more. This is the second part of a presentation which began with his "Raymond Queneau, ami et admirateur de Jacques Prévert."
- Látal, Ji í. "Raymond Queneau: M_j P_ítel Pierrot." Impuls (Praha), an. 1 #4 (* 1966), p. 288. %% Látal reviews V_ra Linhartová's translation of Pierrot mon ami.
- de Latil, Pierre. "Raymond Queneau encyclopédiste: Des Exercices de style au style des exercices." Demain (Paris), vol. 1 #13 (8 mars 1956), p. 12. %% This is on the Encyclopédie de la Pléiade.
- de Latil, Pierre. "Une Science nouvelle: Les Mathématiques rassemble, à Paris, ses plus éminents spécialistes." Figaro littéraire (Paris), an. 9 #444 (23 octobre 1954), p. 3. %% De Latil mentions the presence at a meeting of Queneau, "un littérateur, et même un Goncourt, qui céda, lui, aux très hautaines tentations: Raymond Queneau le plus mathémati-

- cien des poètes, ou, plutôt, le poète le moins éloigné des mathématiques." The "rassemble" of the title should be "rassemblent," but that's not what appears on the page.
- Latis, SPg de SM (= Anne). "Essais de la méthode du T. S. Queneau." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 40. %% This article refers to Queneau's "La Redondance chez Phane Armé" as applied to four poems by Queneau himself. Latis is mistaken in his attribution of the poems, however: "L'Ordure" alone appeared in Cahiers #21 while the other three ("Amphion géomètre," "Qui cause?," and "Le Temps des oiseaux") were all printed in Queneau's Sonnets.
- Latis, Anne. "Essais de la méthode du T. S. Queneau sur quelques-uns de ses sonnets." In La Littérature potentielle (Créations Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 190-193. %% This is the same as the previous entry.
- Latis, Le T.S. (= Anne). "Lettre au transcendant satrape Raymond Queneau." Collection "Q," #v. Paris: Collège de 'Pataphysique, 96 EP (= 1968). %% This is a whimsical review of Battre la campagne in the form of a sort of archeological report from the future.
- Latis, Anne. "Raymond Queneau vu du Havre." Dragée haute (Penne, Tarn), an. * #14 (juillet 1992), no pp. %% Latis is insulting about the photographs taken at the Le Havre exposition concerning Queneau. Cf. Noël Arnaud, "Que c'est beau la photographie..."; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 58.
- "Latis" was one of the pseudonyms of Emmanuel Peillet, "J. H. Sainmont" and "Sandomir" being two others. Be sure to see Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 176-178, 184-191, 217-224, and 226-232, and also Queneau, Preface to Le Vieux de la montagne. Cf. also Queneau and André Blavier, Lettres croisées 1949-1976, pp. 170, 228, 241, 247, 248, 249, 252, 256, 257, 264, 269, 281, 286, 308, 329, 342 (note 6), 376 (note 312), and 378 (note 332); Jean Queval, "Ayant écrit trois fois sur Queneau," p. 303; Amis de Valentin Brû #23 (juillet 2001), pp. 60-61.
- Latoret, Pierre. "Gréco." Paris-journal (Paris), an. 16 #4142 (20 novembre 1957), p. 12. %% Latoret gives a brief history of Gréco's career, including the following: "En 1947, à la terrasse d'un café, un jeune poète lui adressa la parole. Elle ne se moqua même pas de lui. Pliant en quatre le petit poème qu'il avait griffonné sur un morceau de papier, elle le lut devant quelques camarades. On le trouva très beau. Il s'intitulait: «Si tu t'imagines.» Il était de Raymond Queneau. Joseph Kosma, un autre ami, composa la musique et Juliette la chanta chaque soir à «la Rose rouge.» Cf. Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse, p. 162.
- Laudadio, Francesco. Cf. Carlo Testa, Italian Cinema and Modern European Literatures, 1945-2000.
- Laude, André. "Turbulences de l'après-guerre." Les Nouvelles littéraires (Paris), an. 57 #2708 (18 octobre 1979), p. 24. %% Laude presents the two major works of Les Oeuvres complètes de Sally Mara.
- Laudier, Benoît. Cf. Emmanuel de Waresquiel and Benoît Laudier, La Poésie française à travers ses succès.
- Laufer, Roger. "Texte et typographie." Littérature (Paris), vol. * #1 (octobre 1978), pp. 99-106. %% Laufer offers only an off-handed reference to Cent Mille Millions de poèmes and the Oulipo on p. 103.
- Laugaa, Maurice. Cf. Laure Clément, "Un Rude Hiver de Raymond Queneau."

- de Launay, Marc B. "Traduire le style?" Revue d'esthétique (Toulouse), vol. * #12 (* 1986), pp. 43-53. %% De Launay has only slight references to Queneau's writing style on pp. 45, 48, 49, 52, and 53.
- Launay, Michel. Cf. Claude Lumediluna, "Nouveaux Exercices de style: Théorie de la pratique."
- Launay, Pierre-Jean. "Avant les grands prix littéraires octobre fait renaître l'activité des éditeurs." Paris-soir (Paris), an. 11 #3656 (9 octobre 1933), p. 3. %% Launay mentions Queneau as a "jeune espoir" as he names authors and works of interest.
- Launoy, Ruy. Clefs pour la 'pataphysique. Paris: Editions Seghers, 1969. %% Launoy's text is about as good as one can hope to get in understanding the 'pataphysicians. He is positive and quite clear about what he wants to say, but we need to look at other texts, some/many of them not yet written, to see into this group in any real depth. Check the subject entry to see what help is available while we wait for these other works to appear. Cf. Michel Rybalka, CR of Ruy Launoy's Clefs pour la 'pataphysique.
- Launoy, Ruy. Cf. Thieri Foulc, Les Très Riches Heures du Collège de 'pataphysique.
- Laurence, Alexander. "Harry Mathews on the New York Poets, the Language Poets, and the Oulipo: An Interview." Talisman (Hoboken, New Jersey), vol. * #7 (fall 1991), pp. 102-104. %% Mathews speaks primarily of the Oulipo --- how he entered the Oulipo, what he did before that, his work with the Oulipo, etc.
- Laurent, Jacques. Cf. Pierre-Louis Rey, CR of Jacques Laurent's Roman du roman; Alexandre Vialatte, "Raymond Queneau ou le prince de l'avatar."
- Laurent, Jean. "La Contradiction --- mon cul." La Tour de feu (Etréchy, Essonne), vol. * #85 (mars 1965), pp. 59-63. %% Outside of the title, the only Queneau reference is "zaziste" on p. 59.
- Laurent, Philippe. "Revue des revues." Confluences (Lyon), an. 4 #33 (juillet 1944), pp. 94-97. %% Laurent discusses a number of recent magazines, among which is Messages, "Sources de la poésie" (1944 #1); he makes reference (p. 96) to Queneau's "Trains dans la banlieue ouest" and "Les Vivants et les morts" in saying "Les deux poèmes de Queneau témoignent une fois encore de la belle habilité de cet écrivain et, en même temps, de la curieuse inutilité de cet art, du sentiment vaine et froide adresse que nous ressentons à la lecture de ses oeuvres. Rhétorique, certes, mais à la surface des choses." Unfortunately, a rather long passage was left out of his review in the printing and was only published as a loose insert in the august issue. Laurent there reviews Arbalète #8 (printemps 1944) and says of Queneau's "En passant" which appeared there "Les deux actes de Raymond Queneau restent extrêmement plaisants avec leur humour mécanique à répétition."
- Laurenzi, Carlo. "La Vita e' gioco." Il Giornale nuovo (Milano), an. 8 #254 (29 ottobre 1981), p. 3. %% Laurenzi reviews Segni, cifre e lettere e altri saggi at some length.
- Laussman, Sabine. "Zazie dans le métro. Karnevaleske Komik in Roman und Film." In Literaturverfilmungen. Ed. Franz-Josef Albersmeier and Volker Roloff. Frankfurt-am-Main: Suhrkamp, 1989, pp. 367-386.
- Lautier, Claudine. "De Krafft-Ebing à la psychose paranoïaque." In Boris Souvarine et "La Critique sociale." Ed. Anne Roche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 181-215. %% Lautier reviews both the presence of psychology in La Critique sociale and its texture and meaning.

- Laval, Charles. "Chronique littéraire." Le Populaire (Nantes), an. 60 #18219 (18 décembre 1933), p. 7. %% Laval just mentions Queneau's receiving the Prix des Deux Magots for Le Chiendent.
- Laval, Charles. "Le Dimanche de la vie ou le vide du temps." Roman (Marseille), vol. * #8 (juillet 1952), pp. 655-657. %% For a simple book review, Laval gives a quite penetrating look at Le Dimanche de la vie.
- Lavault, Elisabeth. "Forme et mémoire d'une contrainte. Poëï6 (sic) de la sextine dans les romans d'Hortense de Jacques Roubaud." Directeur Emmanuël Souchier. Thèse de doctorat. Paris: Université Denis Diderot (Paris VII, Jussieu), 2002. %% Lavault's resume says that «Les romans d'Hortense procèdent d'un héritage littéraire que Jacques Roubaud s'est approprié, par choix de reconstructions organisées en remontée aux origines. La sextine d'Arnaut Daniel et les jalons laissés par Raymond Queneau deviennent échafaudages de romans oulipiens par le déplacement contraint d'une forme poétique en écriture romanesque, représentative d'une 'technique consciente du roman,' entrelaçant les jeux de nombres à la prégnance de la mémoire.»
- Lavenut, Jacques. "Méditation urbanistico-mirlitonnesque." Temps mêlés #150 + 33/36 (juillet 1987), pp. 374-376. %% This is a poem.
- Lavers, Annette. L'Usurpateur et le prétendant. Paris: Minard, 1964. %% The epigraph to this work, p. 1, is from Chêne et chien, between "Parvenez" and "à Passy."
- Lavorel, Guy. Cf. Jean-Pierre Longre, "La Subversion des genres dans le 'Registre à poèmes' de Queneau."
- Lawrence, Derek. Cf. Vasiliki Petrakos, "Raymond Queneau: Joie de vivre, joie de rire."
- Lazar, Vladimir, and Serge Berejnoi. "Quelques Aspects de la graphie phonétique de Raymond Queneau." In Dialogue franco-ukrainien sur le roman. Ed. Agnès Spiquel. Collection "Études romanesques," #6. Paris: Lettres modernes, 2000, pp. 161-166. %% Lazar and Berejnoi treat this subject in a most linguistic manner, but what they have to say is quite interesting.
- Lazareff, Pierre. "'Un Cadavre'. Manifeste littéraire qui fait scandale." Paris-Midi (Paris), an. 20 #1350 (22 janvier 1930), p. 2. %% Lazareff describes "Un Cadavre" and gives some background on the split in the surrealist group.
- Le Bidois, Robert. "Défense de la langue française: 'Aucuns Travaux' --- 'Il est des choses...'" Le Monde (Paris), an. 23 #6662 (15 juin 1966), pp. 12-13. %% Le Bidois only cites "Y a rien de plus agaçant" from Zazie dans le métro (chapter 7) as an example towards the end of the article.
- Le Bidois, Robert. Les Mots trompeurs, ou Le Délire verbal. Paris: Hachette, 1970. %% Le Bidois discusses the creation of new words in French, and he mentions Queneau in a number of places.
- Le Bidois, Robert. "Une Santé chancellante?" Le Monde (Paris), an. 27 #7961 (19 août 1970), p. 7. %% At the beginning of this article Le Bidois refers to Queneau's ideas on language in general and to his "Errata" more specifically and then goes on to disagree with Queneau's more recent "Le Néo-français en déroute."
- Le Bon, Gustave. Cf. Akihiro Kubo, "'Destinée' de Raymond Queneau" and "Raymond Queneau et la question des genres"; Queneau, "Gustave Le Bon."

- Le Bon de Beauvoir, Sylvie. Cf. Simone de Beauvoir, Lettres à Nelson Algren: Un Amour transatlantique (1947 - 1964) and Lettres à Sartre.
- Le Boterf, Hervé. Robert Le Vigan, le mal-aimé du cinéma. Paris: France-Empire, 1986. %% Céline was a close friend of Le Vigan, and Le Boterf cites some rather wild and nasty comments by Le Vigan concerning Queneau and in regard to Céline.
- Le Bouler, Jean-Pierre. "A propos d'une 'Phrase de Brisset' (et de 'Words from the Unconscious')." Temps mêlés #150 + 22/24 (avril 1984), pp. 23-26. %% This is too complex to summarize. Cf. Queneau's two articles, "La Théologie génétique de J.P. Brisset" and "Words from the Unconscious."
- Le Bouler, Jean-Pierre. "Autour des Enfants du Limon: Deux Lettres inédites à Georges Bataille." Amis de Valentin Brû #19 (juin 1982), pp. 9-20. %% This consists of two letters from Queneau to Bataille on two of the "fous littéraires" mentioned in Les Enfants du Limon plus an introduction and notes. There is also a letter from Bataille to Queneau dated after the first two. Be sure to see Dominique Lecoq, "Note sur une traduction de Freud," and Le Bouler's rejoinder, "Weil que vaille: En réponse à Dominique Lecoq." Cf. also Alain Calame, "Freud, Einstein et Thomas"; Queneau, Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle, p. 18, note 2.
- Le Bouler, Jean-Pierre. "Kenotations." Amis de Valentin Brû #22 (mai 1983), pp. 43-47. %% This consists of several notes on very minor points relating to Queneau.
- Le Bouler, Jean-Pierre. "Sic Transit M.G.: A Propos de 'La Petite Gloire'." Temps mêlés #150 + (infinity) (mars 1983), pp. 23-26. %% "M.G." is the protagonist of Queneau's "La Petite Gloire," which appeared in Contes et propos. Le Bouler discusses the nature of M. G.'s reality.
- Le Bouler, Jean-Pierre. "Weil que vaille: En réponse à Dominique Lecoq." Amis de Valentin Brû #24-25 (décembre 1983), pp. 86-87. %% Le Bouler defends his identification of the author of two letters as Simone Breton and not Simone Weil. Cf. Le Bouler, "Autour des Enfants du Limon: Deux Lettres inédites à Georges Bataille" and Dominique Lecoq, "Note sur une traduction de Freud."
- Le Bris, Michel. CR of Battre la campagne. Magazine littéraire (Paris), vol. * #16 (mars 1968), p. 52. %% Le Bris gives an average presentation.
- Le Clec'h, Guy. Introduction to Temps mêlés #66/67. Temps mêlés #66/67 (avril 1964), pp. i-iv. %% This concerns the Oulipo.
- Le Clec'h, Guy. "Le Prix des Deux-Magots à Willy de Spens." Le Figaro littéraire (Paris), an. 12 #562 (26 janvier 1957), p. 3. %% Queneau is cited in announcing the winner of the prize.
- Le Clec'h, Guy. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 244, 370 (note 265), and 373 (note 297).
- Le Clézio, J. M. G. L'Extase matérielle. Paris: Gallimard, 1967. %% This is merely the mention of Queneau's name in a long list having some sort of artistic significance (pp. 166-167).
- Le Clézio, J. M. G. "La Littérature et les insectes." Le Figaro littéraire (Paris), an. * #1418 (21 juillet 1973), pp. 1 and 15. %% Le Clézio describes the work of the Oulipo as the work of insects who cut away the weak and decaying parts of French literature. In spite of this somewhat negative image, he seems to approve of the work of the Oulipo.
- Le Clézio, J.-M. G. "On ne peut témoigner du monde qu'à travers soi." Arts (Paris), vol. *

- #996 (10 mars 1965), p. 7. %% Le Clézio reflects on his work as a novelist and mentions how "certains textes de Queneau semblent provenir d'un magnétophone qui serait conscient du rôle des mots dans la société."
- Le Clézio, J. M. G. "Queneau, l'homme étonné." Les Cahiers du chemin (Paris), vol. * #29 (15 janvier 1977), pp. 3-11. %% Le Clézio writes a very positive and lyric review of Morale élémentaire, but he doesn't really say much.
- Le Clézio, J. M. G. Cf. Lucien d'Azay, Nouveaux Exercices de style; Michel Lécureur, Raymond Queneau, pp. 400 and 442-443.
- Le Cornec, Joëlle. "Le Télégramme-poème: D'un motif de la modernité à un modèle d'écriture." Poétique (Paris), an. 27 #107 (septembre 1996), pp. 301-320. %% Le Cornec cites Queneau's use of the telegram form in the Exercices de style, stressing the oulipian aspects. She also notes the mention of the telegraph in the Petite Cosmogonie portative (pp. 310-311).
- Le Fquih. "Sur la planchette à livres... La Petite Cosmogonie portative." Maroc Demain (Casablanca), an. 4 #57 (20 janvier 1951), p. 3. %% This author seems to have seen only the NRF prospectus for this work and hints that the Petite Cosmogonie portative is not really all that good.
- Le Grix, François. "Le Romantisme du sordide." Ecrits de Paris (Paris), vol. * #117 (juillet/août 1954), pp. 121-129. %% Le Grix does not like "Monsieur Ripois" at all but doesn't mention Queneau.
- Le Guen, Dominique. Cf. Maryse Brumoni, Dominique Le Guen, and Jacqueline Pujot, "Lire, c'est relire avec un projet de lecture."
- Le Guillochet, Yves. Cf. Astrid Bouygues, "'Jour de fête'."
- Le Lionnais, François. "A propos de la littérature expérimentale." In Queneau, Cent Mille Millions de poèmes. Paris: Gallimard, 1961, pp. 15-17. %% Le Lionnais does not mention the Oulipo, which was formed at just about the time that he wrote this, but considers experimental literature and especially works both literary and musical of a structure similar to that of Cent Mille Millions de poèmes. This article serves as a postface to that work. Cf. Federico Bravo, "El Saber del escritor: Por una teoría de la cita"; Fernand Halryn, "'A Light-Weight Artifice': Experimental Poetry in the 17th Century."
- Le Lionnais, François. "Bourbaki et les mathématiques de demain." Dossiers du Collège de 'pataphysique #18-19 (7 clinamen 89 EP [vulg. 29 mars 1962]), p. 68. %% The reference is to Queneau's "Bourbaki et les mathématiques de demain" and Le Lionnais briefly "reviews" Queneau's article of this name...
- Le Lionnais, François. Cent Mille Millions de poèmes: Prière d'insérer. Bulletin de la NRF #161 (juin 1961), p. 9. %% This text, taken from the early paragraphs of Le Lionnais's "A propos de la littérature expérimentale," was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 53.
- Le Lionnais, François. "Les Deux Manifestes." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 357-365. %% These were originally named "La Lipo" and "Le Second Manifeste" and were reprinted in the 3-vol. Seghers edition, vol. 2, pp. i-xi.
- Le Lionnais, François. "Enchaînements et tentatives à la limite." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 53-54. %% This is just a

note on the theoretical structural limits of poetry with a few examples.

- Le Lionnais, François. "La Grande Opera dell'OuPeinPo." In Attenzione al potenziale. Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 220-221. %% This is the transcript of a tape recording dated 6 January 1981. Le Lionnais describes the theoretical basis and mission of the OuPeinPo.
- Le Lionnais, François. "La Lipo." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 7-10. %% This is on the Oulipo and was later referred to as the "Premier Manifeste." Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Le Lionnais, François. "De Lipo. (Het eerste manifest)." Trans. Evert van der Starre. Raster (Amsterdam), vol. * #54 (* 1991), pp. 22-25.
- Le Lionnais, François. "Lipo: First Manifesto." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 26-28. %% This is a translation of Le Lionnais's "La Lipo."
- Le Lionnais, François. "Mathématiques." In Queneau by Jacques Bens. Paris: Gallimard, 1962, pp. 20-22. %% This brief text summarizes Queneau's interest in and use of math up to this time.
- Le Lionnais, François. Message au Premier Colloque. Temps mêlés #150 + 17/19 (avril 1983), pp. 9-10. %% The contents of this article are hard to describe.
- Le Lionnais, François. "Note sur les problèmes d'échecs figuratifs." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 55-57. %% Le Lionnais proposes some chess problems which have oulipian aspects.
- Le Lionnais, François. "Pensée artificielle, pensée vécue." Temps mêlés #66/67 (avril 1964), pp. 34-36. %% This is an account of the 1962 Cerisy "décade" devoted to cybernetics at which Queneau described his "analyse matricielle"; cf. André Blavier, ed., Raymond Queneau à la Décade du foyer culturel international de Cerisy-la-Salle.
- Le Lionnais, François. "Poèmes booléens." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 35-37. %% Le Lionnais applies group theory to two poems from the 17th century to form "hai-kai" from their intersection and difference. Cf. his "Raymond Queneau et l'amalgame des mathématique et de la littérature."
- Le Lionnais, François. "Premier Manifeste" and "Second Manifeste." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. i-xii. %% These were reprinted in the 3-vol. Seghers edition, vol. 2, pp. i-xi.
- Le Lionnais, François. "Quelques Weekends téléphoniques de Raymond." Amis de Valentin Brû #13-14 (novembre 1980), pp. 8-9. %% Le Lionnais describes the kind of telephone life that he and Queneau shared.
- Le Lionnais, François. "Queneau à/et l'Oulipo." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 231-232. %% This is also in Bibliothèque municipale du Havre, Raymond Queneau, pp. 19-20. This article reappeared in the 1999 edition.
- Le Lionnais, François. "Queneau et les mathématiques." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 41-42. %% Le Lionnais speaks of Queneau's interest in mathematics in general and in Martin Gardner's column in Scientific American and also of Queneau's "hyper-prime" numbers.
- Le Lionnais, François. "Queneau et les mathématiques." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 278-282. %%

This is not at all the same as the other Le Lionnais article of this name; even though that one treats of the same subjects, Le Lionnais does so in much greater depth here. This article reappeared in the 1999 edition. Cf. Charles T. Kestermeier, SJ, "Chiffres arrondis." *Le Lionnais, François*. "Raymond Queneau and the Amalgam of Mathematics and Literature."

In *Oulipo: A Primer of Potential Literature*. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 74-78. %% This is the same as the original, translated into English.

Le Lionnais, François. "Raymond Queneau et l'amalgame des mathématiques et de la littérature." *Nouvelle Revue française* (Paris), vol. 49 #290 (février 1977), pp. 71-79. %% In a very detailed and useful article, Le Lionnais concentrates on Queneau's interest in mathematics (and contributions to it) and gives some examples of how he applied math to literature. Le Lionnais refers to an article called "Sextine," which is actually Queneau's "Note complémentaire sur la sextine, suivie d'un éloge de la spirale." The Lichnerowicz reference is to Queneau's "Sur les suites s-additives" in *Comptes rendus*.

Le Lionnais, François. "Raymond Queneau et l'amalgame des mathématiques et de la littérature." In *Oulipo, Atlas de littérature potentielle*. Paris: Gallimard, 1981, pp. 34-41.

Le Lionnais, François. "Second Manifeste." Cf. *Le Lionnais, "Les Deux Manifestes."*

Le Lionnais, François. "Second Manifesto." In *Oulipo: A Primer of Potential Literature*. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 29-31. %% This is a translation of his "Second Manifeste." Cf. *Le Lionnais, "Les Deux Manifestes."*

Le Lionnais, François. "Het tweede manifest." Trans. Evert van der Starre. *Raster* (Amsterdam), vol. * #54 (* 1991), pp. 25-30.

Le Lionnais, François. "Über experimentelle Literatur." In *Hunderttausend Milliarden Gedichte*. Frankfurt: Zweitausendeins, 1984, no pages. %% This is a translation of his "A propos de la littérature expérimentale" into German by Ludwig Hartig.

Le Lionnais, François. Cf. Chris Andrews, "Inspiration and the Oulipo"; Anonymous, "Dossier

Oulipopo" and "Oulipo"; David Aubin, "The Withering Immortality of Nicolas Bourbaki: A Cultural Connector at the Confluence of Mathematics, Structuralism, and the Oulipo in France"; Marcel Bénabou, "Quarante Siècles d'Oulipo" (*Raison présente*); Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 58; Paul Braffort, "François Le Lionnais, encyclopédisparate"; François Caradec, "La Voie du troisième secteur"; Jean-Marie Catonné, *Queneau*; Daniel Compère, "Raymond Queneau et le spectacle du futur"; Jacques Jouet, "With (and Without) Constraints"; Marc Laprand, "Du statut critique de l'Oulipo"; O. L., "L'Incroyable réussite du week-end 'Temps-Mêlés'"; Pierre-Bernard Marquet, "Qu'est-ce que l'Oulipo?"; Harry Mathews, "El Poema de una sola letra"; Line McMurray, "Entretien inédit avec François Le Lionnais, co-fondateur de l'Oulipo"; Warren Motte, "Raymond Queneau and the Early Oulipo"; *Oulipo, Atlas de littérature potentielle*; Queneau, *Hunderttausend Milliarden Gedichte* and "Intervention chez les écrivains scientifiques"; Queneau and André Blavier, *Lettres croisées 1949-1976*, pp. 77, 79, 161, 166, 196, 205, 215, 221, 222, 224, 227, 228, 241, 244, 246, 251-253, 256, 257, 272, 274, 279, 284, 285, 290, 291, 296, 325-328, 330, 334, 364 (note 207), 369 (note 256), 370 (note 264), 373 (note 297), 380 (note 349), and 381 (notes 352

and 361); Jacques Roubaud, "Perecquian Oulipo"; Marina Scriabine, "Pensée artificielle et pensée vécue."

Le Manchec, Claude. Raymond Queneau. Collection "Mentor." Paris: Ellipses Marketing, 1999. %% Le Manchec attempts, in 83 pages plus some annexes, to give an over-all view of Queneau. While there are a few problems with details (cf. Ursule Becquet, "A Propos des Fleurs bleues"; Astrid Bouygues, "Queneau à l'école"), this is a rather good introduction for its size and level (which I would imagine to be that of students aged 16-20).

Le Marchand, Jean. "Raymond Queneau vaudevilliste." Nouveau Journal (Bruxelles), vol. # (9 novembre 1968), p.

Le Masson Le Golft, Marie. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 55.

Le Poittevin, Véronique. "Les Dessins à dessein: Raymond Queneau et ses illustrateurs." 2 vol. Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1988. %% Le Poittevin considers (cf. vol. I, pp. 244-254) the work of Christiane Alanore, Josette Andress, Enrico Baj, Christine Bassery, Alain Biancheri, Roger Blachon, Paul Bonet, Sheila Bourne, Jacques Carelman, Chaval, H. Cohen, Desbardioux, Gérard Faily, Pierre Faucheux, André François, Henri Galeron, Paul Giraud, Sébastien Hadengue, Jean d'Halluin, H. Laplagnes (not Laplaenes), André Marchand, Massin, Georges Mathieu, Ferdinand Michel, Gabriel Paris, Mario Prassinis, Siné, Claude Shurr, Survage, Jean-Paul Théodule, Claude Trouche, Claude Verlinde, Jean Vodaine, and Jean-Paul Vroom. Le Poittevin is unfortunately rather imprecise/incorrect in some of her information.

Le Poittevin, Véronique. "Le Livre artisanal: L'Exemple de Gabriel Paris." Mémoire de DEA.

Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1989. %% This is primarily on Gabriel Paris and his experiences in getting his works financed and published. Her interest in Queneau is rather peripheral to all of this.

Le Poittevin, Véronique. "Représentations de la ville: Du texte à l'image." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 85-93. %% In a very interesting article, Le Poittevin discusses Queneau works which have been illustrated (Exercices de style, Zazie dans le métro) but also "Le Cheval troyen," Monuments, and Les Ziaux: "Il pleut."

Le Quintrec, Charles. "La Poésie: Une Invitation au banquet de la lumière." Ouest-France (Rennes), an. * #* (20 février 1974), p. 11. %% This is just some generalities about an upcoming «fête aux poètes». Cf. Anonymous, "La Fête aux poètes"; Queneau, Poème inédit.

Le Quintrec, Charles. "Le Voyage en Grèce par R. Queneau." Ouest-France (Rennes), an. * #* (18 avril 1973), p. 4. %% Le Quintrec gives a better review of this collection than is usually the case.

Le Roy Ladurie, Emmanuel. Cf. Jacques Jouet, "Raymond Queneau (1903-1976): Le Chien-dent, 1933."

Le Sidaner, Louis. "La Vie littéraire." La Page (Nice), an. 5 #135 (2 octobre 1942), pp. 1 and 3. %% Le Sidaner gives a nuanced and positive review of Pierrot mon ami.

Le Tellier, Hervé. "A Bâtons rompus." Page des libraires: Magazine des libraires clé (Paris), vol. * #40 (mai-juin 1996), pp. 40-44. %% Le Tellier presents selections from a conversation he had with Marcel Bénabou, Michelle Grangaud, Jacques Jouet, and Jacques Rou-

baud, then adds two pages on current oulipo projects, notably the OuBaPo (Ouvroir de Bande dessinée Potentielle).

Le Tellier, Hervé. CR of Queneau, Oeuvres complètes vol. II (Romans I) and Anne-Isabelle Queneau, ed., Album Raymond Queneau. Amis de Valentin Brû #28-31 (juillet 2003), pp. 354-356. %% Le Tellier describes the Pléiade volume and its contents but reserves his most analytical remarks for Henri Godard's preface. The Album Queneau receives little place in this review, but Le Tellier's words are warmer and more positive.

Le Tellier, Hervé. Encyclopaedia inutilis. Paris: Le Castor Astral, 2002. %% Le Tellier describes eleven imaginary eccentrics with many clear and less clear references to Queneau.

Le Tellier, Hervé. Joconde jusqu'à 100: 99 + 1 points de vue sur Mona Lisa. Begles (Gironde): Castor astral, 1998. %% Le Tellier not only uses Queneau's Exercices de style for the form of this work, he also cites the older author in a number of ways in different locations. Cf. also his Un Sourire indéfinissable: Mona Lisa, dite la Joconde, sous 53 jours différents.

Le Tellier, Hervé. Un Sourire indéfinissable: Mona Lisa, dite la Joconde, sous 53 jours différents. Collection "Bibliothèque oulipienne," #84. Paris: Oulipo, 1997. %% Le Tellier has written a series of short texts concerning the Mona Lisa from different points of view, much as in Queneau's Les Exercices de style. Cf. also his Joconde jusqu'à 100: 99 + 1 points de vue sur Mona Lisa.

Le Tellier, Hervé. Cf. Amis de Valentin Brû #23 (juillet 2001), p. 59.

Le Vigan, Robert. Cf. Hervé Le Boterf, Robert Le Vigan, le mal-aimé du cinéma.

Leakey, F. W. Readings of French Poems. One 33 1/3 rpm LP. MJB LLP 2000-2001. London?: MJB Recording and Transcription Service, 1975. %% Leakey reads Queneau's "Si tu t'imagines," among poems by other authors.

Leary, Katharine. Cf. Philippe Lejeune, On Autobiography.

Léautaud, Paul. Journal littéraire. Paris: Mercure de France, 1963-1964. %% Léautaud describes in some detail a number of his conversations with Queneau (vol. 15, pp. 128-129, 139, 158-159, and 162-165; vol. 16, p. 27; vol. 17 pp. 237 and 291). These cover roughly novembre 1942 through août 1949 and center on Gallimard questions. The last item, however, gives the results of a survey which Combat had held not long before 12 septembre 1948 as to who the "meilleurs écrivains français actuels" might be: Queneau came in 23rd place, between Alain and Supervielle.

Léautaud, Paul. Cf. Queneau, "Les Logis célèbres: Paul Léautaud, François Mauriac."

Lebas, Renée. Cf. Dominique de Ribbentrop, "Petite Discographie portative."

Lebel, Jean-Jacques. Cf. Geneviève Breerette, "Jean-Jacques Lebel, artiste et écrivain."

Lebesque, Morvan. "Avec Raymond Queneau, dixième convive de la place Gaillon, le baroque,

père des classiques de 1980, entre à l'Académie Goncourt..." Carrefour (Paris), vol. 7 #340 (20 mars 1951), p. 8. %% This is a general article on the occasion of Queneau's election to the Académie Goncourt.

Lebesque, Morvan. "Queneau Goncourt." Climats (Paris), vol. * #275 (22 mars 1951), p. 8. %% This is a shorter and different article on the same subject as the preceding one.

Lebovici, B. CR of Le Dimanche de la vie. Les Livres (Paris), vol. * #1 (décembre 1952 -- janvier 1953), p. 10. %% Lebovici gives a brief and quite positive review. This journal is also entitled the Bulletin bibliographique du Centre national de documentation pédagogique

que.

Lebreton. "A quoi penses-tu?" Combat (Paris), an. 11 #2443 (12 mai 1952), p. 3. %% Lebreton asks various members of the Cannes jury what they think about. Queneau answers that he wonders what the actors are thinking about, what causes them to act in a particular manner.

Lebrun, Danièle. Cf. Anonymous, "Danièle Lebrun"; Pierre Léon, "Un Feuilleton pour faire chierles gosses."

Lebrun, Michel. "S + 7." Monitoires du cymbalum pataphysicum #26 (15 décembre 1992), pp.

23-25. %% This is a pretty standard presentation of this process with some examples.

Lebrun, Michel. Cf. Anonymous, "Dossier Oulipopo."

Lebsanft, Franz. "Hören und Lesen im Mittelalter." Zeitschrift für französische Sprache und Literatur (Wiesbaden), vol. 92 #1 (* 1982), pp. 52-64. %% Lebsanft just barely mentions Gabriel's "La vérité!" from Zazie dans le métro (chapter 1) on p. 57, note 12.

Lecarme, Jacques. Drieu la Rochelle ou le bal des maudits. Paris: Presses universitaires de France, 2001. %% Lecarme compares Drieu's war diary unfavorably with those of Queneau and others (p. 46) and compares Drieu's treatment of surrealism to that of Prévert and that of Queneau in Odile (p. 237).

Lecarme, Jacques. "Chêne et chien: Une Autobiographie en vers." Amis de Valentin Brû #26-27 (octobre 2002), pp. 20-34. %% Lecarme brings a certain amount of information to the study of this work and then proceeds to analyze Queneau's "novel" in the light of that information. Most interesting.

Lecarme, Jacques. Cf. Jacques Bersani, Michel Autrand, Jacques Lecarme, and Bruno Vercier,

ed., La Littérature en France depuis 1945; Joubert, Jean-Louis, Jacques Lecarme, Eliane Tabone, Bruno Vercier, ed. Les Littératures francophones depuis 1945.

Lecerle, Jean-Jacques. "A propos d'Alice's Adventures in Wonderland: Le Conte pour enfants

à l'ère de sa reproductibilité technique." Etudes anglaises (Paris), an. 47 #4 (décembre 1994), pp. 407-417. %% Lecerle just makes an off-handed reference (p. 408) to Queneau's Exercices de style.

Lecerle, Jean-Jacques. "Fous littéraires." Encyclopaedia universalis. Supplément * (Les Enjeux * Le Savoir). Paris: Encyclopedia universalis, 1990, pp. 871-875. %% Lecerle barely mentions Queneau and Blavier, but he does cover the field of mentally disturbed authors of various sorts, including Raymond Roussel. This serves as a context for the usual "fous littéraires" concerns.

Leclerc, Yvan. La Spirale et le monument. Pref. Jacques Neefs. Paris: Sedes, 1988. %% Leclerc considers Queneau's views on Bouvard et Pécuchet as seen in Queneau's second Preface.

Leclercq, Guy. "TRADUIRE de la poésie, C'EST FAIRE de la poésie. Quelques Jalons dans l'approche d'un poème de e. e. cummings." Revue d'esthétique (Toulouse), vol. * #12 (* 1986), pp. 109-119. %% There is only a mention of Queneau's "La Redondance chez Phane Armé" in note 5.

Lecomte, J. Cf. Queneau, L'Instant fatal: "Ballade en proverbes du vieux temps"; Paul Théveau and J. Lecomte, ed., Pratique de l'explication littéraire par l'exemple.

- Lecomte, Nelly. "La Notion d'irréalité des personnages chez Raymond Queneau." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 59-74. %% Lecomte sees the characters in at least certain of Queneau's novels to be unreal in a number of ways, existing primarily through the language which describes them and the language which they use. She concentrates on Le Chien-dent, Pierrot mon ami, Loin de Rueil, On est toujours trop bon avec les femmes, Le Dimanche de la vie, and Les Fleurs bleues.
- Lecoeur, Martine. "Variations Queneau." Télérama (Paris), vol. * #2241 (23 décembre 1992), p. 140. %% Lecoeur presents a radio broadcast of Les Exercices de style with more verve than is usually seen.
- Lecoq, Dominique. "Note sur une traduction de Freud." Amis de Valentin Brû #22 (mai 1983), p. 48. %% Lecoq disagrees with Le Boulter's identification of a certain "Simone." Cf. Jean-Pierre Le Boulter, "Autour des Enfants du Limon: Deux Lettres inédites à Georges Bataille" and "Weil que vaille: En réponse à Dominique Lecoq."
- Lecoq, Dominique. Cf. Alain Calame, "L'Ethnographie dans le cycle de Saint-Glinglin de Raymond Queneau"; Jacques Meunier, "Les Pois sauteurs du Mexique" and "Queneau cannibale"; Isabelle Rieusset, "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique."
- Lecoq, Jean-François. "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte." In Fondements, évolutions et persistance des théories du roman. Ed. Andréas Pfersmann and Bernard Alazet. Paris: Lettres modernes, 1998, pp 163-179. %% Lecoq looks at Les Fleurs bleues from the point of view of Hegel, Kojève, Schelling, History, gnosticism, and Guénon with many references to other Queneau works.
- Lecouvette, Guy. "Alain Resnais ou le souvenir." Avant-scène du cinéma (Paris), vol. * #1 (15 février 1961), p. 49. %% Lecouvette introduces the publication of the texts of two of Resnais's documentaries, "Nuit et brouillard" and "Le Chant du styrène." He has a rather interesting comparison between the two encapsulated in his take on the Queneau film.
- Lecrecq, N. "Maison Queneau, 47, rue Thiers." Havre libre (Le Havre), an. * #8748 (5 février 1973), p. 6. %% Lecrecq offers a rah-rah presentation of the Le Havre Queneau exposition.
- Lecrecq, Noël. "Raymond Queneau hôte d'Armand Salacrou." Le Havre libre, an. * #6434 (10-11 août 1965), pp. 1 and 8. %% Lecrecq seems to determined to make a story out of a simple visit... Cf. Nicole Hébert, "Quand Raymond Queneau et Armand Salacrou jouent aux quatre coins de leurs souvenirs havrais" and "Raymond Queneau et Armand Salacrou: Une Journée à la campagne."
- Lécrivain, Claudine. Cf. Raymond Mahieu, "De l'écriture aliénée à la folie heureuse de l'écriture. A propos des Enfants du Limon de Raymond Queneau."
- Un Lecteur subtil. "Lente sortie de l'ombre ou des subtilités bensiennes..." Amis de Valentin Brû #12-13 (* 1998), pp. 70-72. %% In reviewing the Jacques Bens novel of this name the author calls attention to the many references to Queneau's works in the text.
- Lécureur, Michel. "Images tourangelles d'une jeunesse." Amis de Valentin Brû #40-42 (décembre 2005), pp. 53-61. %% Lécureur lays out six areas in which Queneau was related to the Touraine: his family on his father's side was from that area; he experienced the region on various visits when he was young; he was familiar with people of the region; he

knew the food and wines of that area; he suffered from asthma, exacerbated during his visits; and he had a vague relationship with a local woman. 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.

Lécureur, Michel. Marcel Aymé: Un Honnête Homme. Paris: Les Belles Lettre / Archimbaud,

1997. %% Lécureur offers some worthwhile information on the CNE (pp. 263-265) but also adds other items on pp. 153-154. Cf. Raymond Léopold Bruckberger, Tu Finiras sur l'échafaud.

Lécureur, Michel. "Postface." In En passant. Postface Michel Lécureur. Collection "Folio Junior Théâtre." Paris: Gallimard Jeunesse, 2000, pp. 71-76. %% Lécureur gives a general presentation of Queneau's writing and some of his themes, but some of these interests are not the ones usually stressed.

Lécureur, Michel. "Queneau et sa ville natale." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 33-43. %% Lécureur traces a number of Queneau's roots in Le Havre and his relation to various places and people of that city as seen in Queneau's life and works. Lécureur does repeat some things that he had set out in his careful biography of Queneau, but he also adds new details.

Lécureur, Michel. Raymond Queneau. Paris: Belles Lettres / Archimbaud, 2002. %% This book is most welcome for several reasons, the first of which is simply that a solid and detailed biography of Queneau was badly needed. Secondly, and quite separately from the first reason, Lécureur has done an excellent job of research and writing, creating a book that is both intriguing and helpful. In evaluating this work it must be recalled, however, that Queneau's heirs refused to allow him to use certain manuscripts and that there was serious discord between them by the time the biography was completed; cf. Pascale Hau-bruge, "Une Personnalité des plus complexe." Cf. also Xavier Alexandre, "Queneau, l'écrivain du XX siècle"; Marie-Noëlle Campana, CR of Michel Lécureur's Raymond Que- neau; Norbert Czarny, "Fleur bleue et chiendent"; Claude Jannoud, "Le Mystère Que-neau"; Guy Konopnicki, "Queneau, ça se lit dans le métro"; Christian Laborde, "Raymond Queneau, école buissonnière"; Laurent Lemire, "L'Esprit Queneau"; Patricia Lionnet, "Que-neau aimait brouiller les pistes"; Sandrine Mariette, "Queneau-Perec: Mode d'emploi"; Jacques Morlaud, "Raymond Queneau à la loupe"; P.-L. Moudenc, "La Biographie dans tous ses états"; Anthony Palou, "La Vie mystérieuse d'un pataphysicien"; Didier Pobel, "Doukiléridonktan?"; Gianni Poli, CR of Michel Lécureur's Raymond Queneau; Domi-nique Rabourdin, "Queneau plus intime"; Jacques Roubaud, "Perecquian Oulipo"; Michel Vagner, "Queneau, Queneau!"; Pol Vandromme, "Queneau, l'homme orchestre."

The biography's index lists only the names of those people "les plus souvent cités," so

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include page references only for those not included in the index.

Lécureur, Michel, ed. Album Marcel Aymé. Collection "Bibliothèque de la Pléiade," album #40. Paris: Gallimard, 2001. %% On pp. 107-109 Lécureur mentions three books which Queneau had inscribed and sent to Aymé (Les Derniers Jours, Chêne et chien, and Un Rude Hiver), along with a passage from a letter of thanks Aymé sent for the last one.

- Lécureur also shows (p. 187) the inscription which Aymé put in a copy of his Le Chemin des écoliers which he sent to Queneau. Cf. Bertrand Tassou, "Raymond Queneau et Marcel Aymé, correspondances."
- Lécureur, Michel. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)."
- Lécureur, Michel and Christiane. Cf. Anonymous, "Samedi au Fort de Tourneville. L'Enfance au Havre de Raymond Queneau"; Marcel Aymé, Lettres d'une vie.
- Ledent, Patrick. "De la Vistule à la Vesdre." Amis de Valentin Brû #24-25 (janvier 2002), pp. 49-54. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Ledent describes his relationship to Blavier, listing a number of things they did together.
- Ledoux, Alain. Cf. Jacques Bens and Alain Ledoux, "Et ils jouent aussi..."
- Ledoux, Clément. "Radio. Affranchissement des caves." Canard enchaîné (Paris), an. 36 #1777 (10 novembre 1954), p. 4. %% Ledoux has a few kind words for the "cocasserie bémol" of Queneau but remains negative about Queneau in general.
- Ledoux, Clément. "Tout un programme." Canard enchaîné (Paris), an. 36 #1746 (7 avril 1954), p. 4. %% Ledoux has a very negative view of Les Exercices de style.
- Leduc, Violette. Cf. Simone de Beauvoir, Lettres à Sartre.
- Lee, John. "Ce qui dit art maniaque dit oui." Etudes littéraires (Québec), vol. 23 #1-2 (été-automne 1990), pp. 79-86. %% Lee refers to Queneau's "polylipogram" in note 8; the TLS article to which he makes reference is his own "NB: On Translating Georges Perec."
- Lee, John. "NB: On Translating Georges Perec." Times Literary Supplement (London), an. * #4457 (2 septembre 1988), p. 958. %% Lee writes on the lipogrammatic nature of Perec's La Disparition, the difficulties involved in translating that novel adequately, and the fact that Queneau wrote part of its chapter 25.
- Leefmans, Bert M.-P. CR of Germaine Brée and Margaret Guiton's An Age of Fiction. Modern Language Notes (Baltimore), vol. 73 #3 (march 1958), pp. 236-240. %% Leefmans gives a rather lengthy review of this book, but most of his review is more of a personal reflection; he just barely mentions that Queneau is included. Cf. Brée and Guiton, "Raymond Queneau: The Sunday of Life."
- Lefebvre, Daniel. "Vautrin." Séries B (Mons, Belgique), an. * #6 (décembre 1984), pp. 10-13. %% Lefebvre gives only a part of this interview with Jean Vautrin to Vautrin's relationship to Queneau, and especially his direction of the Le Dimanche de la vie film.
- Lefebvre, François. "La Petite Cosmogonie portative de Raymond Queneau, mythe cosmogonique et tradition alchimique." Recherches sur l'imaginaire (Angers), vol. * #17 (* 1987), pp. 29-57. %% Lefebvre refers to the work of Mircea Eliade in attempting to situate the "mythos" latent in the Petite Cosmogonie portative and then looks at the possible "mystic" structures in the work. This is an unusual and possibly valuable way of looking at certain aspects of the Petite Cosmogonie portative.
- Lefebvre, Henri. "Essai sur les arts poétiques modernes." In Visages et perspectives de l'art moderne. Ed. Jean Jacquot. Pref. Etienne Souriau. Paris: Editions du Centre national de la recherche scientifique, 1961, pp. 113-134. %% Lefebvre includes Queneau as one of the moderns who had written an "art poétique" (p. 114) and cites the first six lines of "Bien placés bien choisis" (p. 117).
- Lefebvre des Noëttes, Cdt. Cf. Queneau, "Cdt. Lefebvre des Noëttes: L'Attelage. Le Cheval

de selle à travers les âges. Contribution à l'histoire de l'esclavage."

- Lefevre, André. "Systems in Evolution." Poetics Today (Tel Aviv), vol. 6 #4 (* 1985), pp. 665-679. %% Lefevre merely lists Queneau's first volume of Histoire des littératures in a note (p. 679) without actually referring to it in the text of the article.
- Lefevre, Allison. "Coups de génie, savant fou. Robert Kayser a créé des machines à lire les poèmes." Le Soir (Bruxelles), an. * #245 (21 octobre 2000), "Victor," p. 30. %% Lefevre refers to Kayser's work on the Cent Mille Milliards de poèmes but goes beyond that to describe Kayser's larger project dealing with 30,000 "idéoplastes" (roughly equivalent to hieroglyphics or pictographs) and the totality of world literature. Cf. Robert Kayser, "Cent Mille Milliards de poèmes en spectacle."
- Lefèvre, Gérard. "Enfants cinéphages, enfants cinéphiles." La Revue des livres pour enfants (Paris), vol. * #140 (été 1991), pp. 57-64. %% Lefèvre just describes how much children enjoy the film version of Zazie dans le métro (p. 59).
- Lefevre, Monique. Un Rire par jour. Paris: Hachette, 1971. %% Lefevre relates an anecdote concerning Queneau and Pierre Daninos ("garder les lavabos") on pp. 24-25. Cf. Anonymous, "La Fausse Dame-pipi, c'était Daninos"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 128 and 356 (note 135); Carmen Tessier, "Les Potins de la commère" (20 février 1957).
- Lefevre, Pascal Ibrahim. "Emprunts à Queneau ter: Etudes intertextuelle des romans de Raymond Queneau dans La Vie mode d'emploi de Georges Perec à partir de 'Emprunts à Queneau', article paru dans le numéro 13-14 de la revue Les Amis de Valentin Brû." Directeur Michel Bertrand. Mémoire méthodologique pour l'obtention du DEA Lettres et arts. Université de Provence (Aix-Marseille I), 2003. %% Lefevre uses Perec's article and Bernard Magné's "Emprunts à Queneau (bis)" as a basis for his own work on ten intertextual citations and his ways of analyzing them.
- Lefevre, Pascal Ibrahim. "Les Romans de la rêverie poétique dans l'oeuvre de Raymond Queneau." Directeur André Mot. Mémoire principal pour l'obtention du DEA Lettres et arts. Université de Provence (Aix-Marseille I), 2003. %% Lefevre touches on a number of Queneau's works: "Dino," Odile, Loin de Rueil, Pierrot mon ami, Saint-Glinglin, Zazie dans le métro, Peter Ibbetson, and Les Fleurs bleues.
- Lefèvre, René. "Zazie dans le métro ou: 'Mon c... sur l'incommode.'" Le Canard enchaîné (Paris), an. 40 #2000 (18 février 1959), p. 8. %% Lefèvre gives a rather popular and superficial review.
- Leforestier, Claire. "'Miroirakeno' d'Eve Griliquez: L'Equilibriste réfléchi." Amis de Valentin Brû #16-17 (octobre 1999), pp. 34-40. %% Griliquez produced five 20-minute presentations of Queneau's poetry on France Culture FM radio on the first five days of december in 1986. Leforestier summarizes and comments on the last three of them, giving complete details as to their contents.
- Lefrère, Jean-Jacques. Cf. Michel Braudeau, "Raymond Queneau et le vertige de la folie littéraire"; Anne Herschberg-Pierrot, "De Bouvard et Pécuchet aux Enfants du Limon"; Jean-François Jeandillou, "Ce que je ne sait pas."
- Léger, Thierry. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. Etudes francophones (Lafayette, Louisiana), vol. 15 #1 (printemps 2000), pp. 188-193. %% Léger gives a very clear and specific summary of Stump's work with careful attention to each of the four principal sections. It is clear that he admires Stump's book.

- Legge, Elizabeth. "Zeuxis's Grapes, Novalis's Fossils, Freud's Flowers: Max Ernst's History." Art History (London), vol. 16 #1 (march 1993), pp. 147-172. %% Legge makes reference (p. 172, note 56) to Queneau and Georges Bataille's "La Critique des fondements de la dialectique hégélienne."
- Legrand, Gérard. Breton. Paris: Belfond, 1977. %% Legrand just mentions Queneau in an extended and truly superficial chronology.
- Legrand, Gérard. "L'Egout collecteur." Le Surréalisme, même (Paris), vol. * #1 (octobre 1956), p. 154. %% This is a nasty little piece excoriating the Collège de 'pataphysique and naming a number of those concerned, including Queneau.
- Legrand, Jacques. Cf. Ludwig Harig, "Portrait de R. Q."
- Leguay, Thierry. Cf. Alain Duchesne and Thierry Leguay, Petite Fabrique de littérature.
- Leguèbe, Eric. Cinéguide. 2005. 26000 Films de A à Z suivis d'un index des titres originaux et de 950 filmographies. Paris: Omnibus, 2004. %% Leguèbe includes entries for Le Dimanche de la vie (p. 375), On est toujours trop bon avec les femmes (p. 860), Zazie dans le métro (p. 1317), and La Mort en ce jardin (p. 806). They have the date of production, director's name, leading actors, and the briefest of summaries possible.
- Lehane, Brendan. "One Black Englishman." The Sunday Telegraph (London), an. * #808 (22 august 1976), p. 9. %% Lehane includes a brief review of Barbara Wright's translation of Le Dimanche de la vie: he admires the original but admits that any translation, including even this one, leaves something to be desired.
- Lehmann, Anne. Cf. Jean-Gérard Lapacherie, "Typographic Characters: Tension Between Text and Drawing."
- Lehmann, John. The Ample Proposition. London: Eyre & Spottiswoode, 1966. %% Lehmann mentions (p. 145) the two Queneau books he published (Betty Askwith's translation of Un Rude Hiver and Julian Maclaren-Ross's Pierrot mon ami) as well as offering comments on Queneau's language (pp. 205 and 522). This is the last book in his three-volume autobio-graphy, of which the individual titles are respectively The Whispering Gallery (1955), I Am My Brother (1960), and The Ample Proposition (1966). The title of the whole is In My Own Time. There is one of his letters to Queneau (28 october 1953) at the Ransom Center in Austin (Texas).
- Leibniz, Gottfried Wilhelm. Cf. Claude Debon, "Lire Queneau: Entrer dans le labyrinthe?"
- Leibowitz, René. "Explanation of Metaphors." Score for narrator, two pianos, harp, and percussion. Hillsdale, New York: Mobart Music Publications, Inc., 1980. %% This is the revised version of a work originally appearing in 1947. Cf. Simone de Beauvoir, La Force de l'âge; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 32; Claude Debon, "Raymond Queneau et la chanson"; Paul Griffiths, "Modern Ensembles"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 25; Jan Ma-guire, "René Leibowitz (II): The Music."
- Leibowitz, René. Cf. Bertrand Dicale, Juliette Gréco: Les Vies d'une chanteuse.
- Leier, Manfred. "Songs im Autobus. Premiere im Kunstlertheater." Die Welt (Hamburg), an. * #127 (3 juni 1966), p. 13. %% This appears to be the review of a theatrical production of Exercices de style.
- Leiner, Jacqueline. Cf. René Ménéil, "De Quelques Avancées de l'esthétique littéraire."
- Leiris, Michel. Introduction. In Dessins d'écrivains. Ed. anonymous. Catalogue of the exhibition of drawings done by various authors held at the Ancy-le-Franc château (Yonne), 9

- juin -- 16 septembre 1979. No publisher, no date, no pages. %% This is a brief tribute to Queneau's writing. There were 70 "dessins" by Queneau as well as 60 works by 51 other authors such as Adnan, Apollinaire, Artaud, Audiberti, Breton, et al. in this exhibition.
- Leiris, Michel. Journal 1922-1989. Ed. and notes Jean Jamin. Paris: Gallimard, 1992. %% Leiris mentions Queneau nine times, and Queneau appears three more times in Jamin's notes (pp. 881, 889, and 891). The only moments of interest are when Leiris writes of his concern about his lack of friends and describes his relation to Queneau (p. 613) and when he reflects on Queneau's death (p. 673).
- Leiris, Michel. Preface. In Contes et propos. Paris: Gallimard, 1981, pp. 3-8. %% Leiris presents Queneau's outlook, attitudes, and style as seen in this rather diverse collection. There is a translation into Italian under Queneau, Racconti e ragionamenti, and there is a short variation on it listed under Anonymous, "Raymond Queneau: Contes et propos."
- Leiris, Michel. "Raymond Queneau." Trans. Eugen Helmlé. In Vive la littérature! Französische Literatur der Gegenwart. Ed. Verena von der Heyden-Rynsch. München, Wien: Hanser, 1989, pp. 159-161. %% This is about half or two thirds of Leiris's "Sur Raymond Queneau" in the Helmlé translation described under "Uber Raymond Queneau (1962)."
- Leiris, Michel. "Reprendre les grands lieux..." In Bibliothèque municipale du Havre, Raymond Queneau. Le Havre: La Petite Presse, 1973, p. 9. %% This is just a brief tribute, concentrating on Queneau's approach to language.
- Leiris, Michel. "Sur Raymond Queneau." In his Brisées. Paris: Mercure de France, 1966, pp. 242-244. %% This has some interesting biographical details on Queneau; it is identical to his "Surréalisme." Brisées was reprinted in the Folio collection in 1992.
- Leiris, Michel. "Surréalisme." In Queneau by Jacques Bens. Paris: Gallimard, 1962, pp. 10-13. %% This is identical to his "Sur Raymond Queneau."
- Leiris, Michel. "Uber Raymond Queneau (1962)." Trans. Eugen Helmlé. In Lust am Zusehen. Frankfurt: Fischer Taschenbuch Verlag, 1981, pp. 73-75. %% This is an exact translation of Leiris's "Raymond Queneau."
- Leiris, Michel, and Jean Paulhan. Correspondance 1926 - 1962. Ed., pref., and notes Louis Yvert. Collection "Pour mémoire." Paris: Claire Paulhan, 2000. %% Leiris indicates in 1942 (p. 18) that he sees Queneau "assez souvent." Queneau wrote a "compte rendu" of the African "journal de route" of Leiris and sent it to Paulhan (7 septembre 1934); Yvert includes it on p. 41. The Leirises and the Queneaus were together in Spain in July-August 1936; Yvert includes a postcard from the two men to Paulhan (13 juillet, p. 75), one or two related letters from the same period, and then a note from Leiris to Paulhan on 8 septembre saying that he had left the Queneau family in Almanarre, near Hyères (p. 80). Cf. Elliot Paul, The Life and Death of a Spanish Town in regard to this. In June of 1937 Paulhan wrote Leiris a note (pp. 86-87) about a "curious" letter that he had received from Queneau concerning the selections from Chêne et chien appearing in Transition; there is a related letter from Leiris to Paulhan from the middle of July on p. 90. Leiris and Paul also mention Queneau on pp. 21, 13, 57, 142, 151, 163, 167, 184, 191, and 214. Cf. Jacques Lecarme, "Chêne et chien: Une Autobiographie en vers."
- Lejard, Anna and André. Cf. Claude-Edmonde Magny, "La Littérature."
- Lejeune, Philippe. Moi aussi. Paris: Editions du Seuil, 1986. %% A passage on pp. 28-29 is

the same as in his "Le Pacte autobiographique": he accepts that autobiography might be done in rhyme.

Lejeune, Philippe. On Autobiography. Trans. Katherine Leary. Pref. Paul John Eakin. Minneapolis: University of Minnesota, 1989. %% Lejeune does barely more than cite the "ironic metrics" of the first 12 lines of Queneau's Chêne et chien (p. 130).

Lejeune, Philippe. "Le Pacte autobiographique." Poétique (Paris), vol. * #56 (novembre 1983), pp. 416-434. %% This has just a citation from Chêne et chien (p. 425).

Lejeune, Philippe. "Perc e 'la règle du je'." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 53-58. %% Lejeune considers the oulipian nature of Perec's attempts at autobiography and how there is a most restrained (constrained?) presence of the classical autobiographical "I."

Lejonc, Régis. Cf. Queneau, L'Arbre qui pense.

Lemahieu, David. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson. Queneau que si!

Lemaître, Henri. La Poésie depuis Baudelaire. Paris: Librairie Armand Colin, 1965. %% This just has an incomplete copy of Queneau's "Texte surréaliste" ("Des canons de neige...") on pp. 285-286.

Lemaître, Maurice. "Fragment d'une lettre adressée à Monsieur Pierre Descaves." Le Lettrisme (Paris), vol. * #4-6 (avril-juin 1990), no pages. %% Lemaître refers to the Sally Mara works in defending an Isidore Isou novel being attacked as pornographic.

Lemaître, Maurice. Système de notation pour les lettries. Paris: Richard, 1952. %% Lemaître questions Queneau's ideas on the improvement of French spelling (pp. 14 and 34-35) in a superficial way.

Lemaître, Maurice. Le Théâtre dadaïste et surréaliste. Paris: Centre de créativité, 1967-1982, no pages. %% Lemaître names Queneau as a "membre d'honneur" of the "Théâtre neuf" along with Georges Pillement, Georges Ribemont-Dessaignes, Jules Romains, Armand Salacrou, Philippe Soupault, Tristan Tzara, and 5 others.

Lemaître, Maurice. Cf. Jean Isidore Isou, Les Journaux des dieux.

Lemar, Yves. "Chargé de prix." Arts (Paris), vol. * #748 (11 novembre 1959), p. 3. %% Lemar mentions a Gallimard reception held to celebrate Queneau's winning the Prix de l'humour noir and says that Joëlle Jacquet (sic) was there. From there he goes into some curious comments on how many prizes Queneau had won and how he was also involved in awarding literary prizes.

Lemar, Yves. "Les Ecrivains se jettent à l'eau." Arts (Paris), vol. * #753 (16 décembre 1959), p. 3. %% Lemar has a reference back to an Actualité littéraire survey and Queneau's Réponse à l'enquête "A quoi jouent-ils?"

Lemarchand, Jacques. "Agnès Capri chez elle." Combat (Paris), an. 8 #1670 (16 novembre 1949), p. 2. %% Lemarchand describes the nature of this theater and describes in a general manner the sorts of things one discovers there on a typical evening. He gives a certain space to a staging of Queneau's "A la limite de la forêt."

Lemarchand, Jacques. "Concours des Jeunes Compagnies dramatiques (suite et fin)." Combat (Paris), an. 6 #945 (22 juillet 1947), p. 2. %% Lemarchand has a few words for Queneau's "En passant."

Lemarchand, Jacques. "'En passant' et 'La Vie que je t'ai donnée' au Théâtre Agnès-Capri."

- Combat (Paris), an. 16 #860 (12 avril 1947), p. 2. %% Lemarchand reviews the first stage presentation of "En passant" along with a play by Pirandello. Cf. Anonymous, "Un Rude Métier"; Michel Lécureur, Raymond Queneau, p. 379.
- Lemarchand, Jacques. "Si tu t'imagines à la Gaîté-Montparnasse." Le Figaro littéraire (Paris), an.* #1035 (17 février 1966), p. 14. %% Lemarchand describes a theater production which included unspecified poetry, certain "exercices de style," and three scenes from Zazie dans le métro. He gives a fairly interesting criticism of the whole idea.
- Lemire, Laurent. "L'Esprit Queneau." Le Nouvel Economiste (Paris), vol. * #1201 (31 mai 2002), p. 122. %% Lemire uses a short imaginary conversation to call attention to the publication of the second volume of Les Oeuvres complètes de Raymond Queneau; what I assume to be Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle; Anne-Isabelle Queneau's Album Raymond Queneau; and Michel Lécureur's biography of Queneau.
- Lemire, Laurent. "Queneau, l'homme précaire." La Croix / L'Événement (Paris), an. 106 #31509 (10 octobre 1986), p. 16. %% Lemire describes a series of three radio presentations concerning Queneau in the "Panorama" series on France-Culture near the tenth anniversary of his death. The picture accompanying the article is actually of Joëlle Jacquot, not Catherine Demongeot. Cf. Anonymous, "Pano-Queneau."
- Lemoine, Alain. "Et mon Queneau!" In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, p. 2. %% Lemoine just gives a short and general introduction to this work, number 13 (février 2003) in a series of brochures that 29 "libraires" from across France put together for their clients.
- Lemoine, Antoine. "As-tu lu Zazie ou Raymond Queneau, limon terrible." Signor si (Bruxelles), an. 2 #6-7 (* 1960?), pp. 151-153. %% In this lightweight but positive review, Lemoine concentrates on the language used in Zazie dans le métro. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 175.
- Lemoine, Antoine. "As-tu lu Zazie ou Raymond Queneau, limon terrible." Temps mêlés #150 + 47/49 (printemps 1991), pp. 79-81.
- Lemoine, Antoine. Chêne et chien. Temps mêlés #150 + 47/49 (printemps 1991), pp. 31-40. %% Lemoine reviews Queneau's poem at length but without much depth. This text had not been previously published.
- Lemoine, Antoine. "Le Chiendent." Temps mêlés #150 + 47/49 (printemps 1991), pp. 9-24. %% This review was originally published in Savoir et beauté, issue #2, 1963 as "En explorant Queneau" (but cf. Hillen, entry 668).
- Lemoine, Antoine. "De Gueule de Pierre à Saint-Glinglin." Temps mêlés #150 + 47/49 (printemps 1991), pp. 54-62. %% Lemoine reviews the first one rather more than the second.
- Lemoine, Antoine. "Dimanche de la vie." Temps mêlés #150 + 47/49 (printemps 1991), pp. 76-78. %% This review first appeared in Temps mêlés #59/60 (octobre 1962) as "En explorant Queneau."
- Lemoine, Antoine. "En explorant Queneau." Temps mêlés #50/52 (septembre 1961), pp. 32-35. %% This is a rather poetic review of Les Enfants du Limon. It was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), as "Les Enfants du Limon."
- Lemoine, Antoine. "En explorant Queneau." Temps mêlés #59/60 (octobre 1962), pp. 47-50. %% This touches on Le Dimanche de la vie and Le Chien à la mandoline. It was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), pp. 76-78, as "En explorant

Queneau."

- Lemoine, Antoine. "En explorant Queneau." Temps mêlés #62 deuxio (15 mai 1963), no pages. %% Lemoine wrote this lightweight review of the Petite Cosmogonie portative in verse. It was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), pp. 63-66, as "P.-C.-P." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 226.
- Lemoine, Antoine. "En explorant Queneau." Savoir et beauté (Bruxelles), an. 43 #2 (* 1963), pp. 2627-2637. %% Lemoine covers Le Chiendent at a slightly greater depth than usual for him. This was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), pp. 9-24, as "Le Chiendent."
- Lemoine, Antoine. "En explorant Queneau." Savoir et beauté (Bruxelles), an. 46 #2 (novembre 1966), pp. 3039-3040. %% Lemoine discusses Queneau and language, especially in regard to Zazie dans le métro and Entretiens avec Georges Charbonnier. This was reprinted as "Entretiens."
- Lemoine, Antoine. "En explorant Queneau." Savoir et beauté (Bruxelles), an. 47 #3-4 (* 1967), pp. 3206-3210. %% Lemoine comments on Le Journal intime de Sally Mara in his usual disjointed manner. It was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), pp. 67-75, as "Journal intime de Sally Mara."
- Lemoine, Antoine. "En explorant Queneau." Savoir et beauté (Bruxelles), an. 48 #1-2 (* 1968), pp. 3272-3274. %% This review of Pierrot mon ami was reprinted in Temps mêlés #150 + 47/49 (printemps 1991), pp. 49-53, as "Pierrot mon ami."
- Lemoine, Antoine. "Les Enfants du Limon." Temps mêlés #150 + 47/49 (printemps 1991), pp. 41-44. %% This review of Les Enfants du Limon first appeared in Temps mêlés #50/52 (septembre 1961).
- Lemoine, Antoine. "Entretiens." Temps mêlés #150 + 47/49 (printemps 1991), pp. 82-85. %% This first appeared in Savoir et beauté in 1966, issue #2, as "En explorant Queneau."
- Lemoine, Antoine. "Journal intime de Sally Mara." Temps mêlés #150 + 47/49 (printemps 1991), pp. 67-75. %% This review first appeared as "En explorant Queneau" in Savoir et beauté in 1967, issue #3/4.
- Lemoine, Antoine. "Odile." Temps mêlés #150 + 47/49 (printemps 1991), pp. 25-30. %% This is simply a review of Queneau's novel.
- Lemoine, Antoine. "P.-C.-P." Temps mêlés #150 + 47/49 (printemps 1991), pp. 63-66. %% This review of Petite Cosmogonie portative first appeared as "En explorant Queneau" in Temps mêlés #62 deuxio (15 mai 1963).
- Lemoine, Antoine. "Pierrot mon ami." Temps mêlés #150 + 47/49 (printemps 1991), pp. 49-53. %% This is a slightly modified version of a review which first appeared as "En explorant Queneau" in issue #1-2 of Savoir et beauté, 1968.
- Lemoine, Antoine. "Un Rude Hiver." Temps mêlés #150 + 47/49 (printemps 1991), pp. 45-48. %% Lemoine gives a brief review of Queneau's novel.
- Lemoine, Antoine. Cf. Queneau, "Letter to Antoine Lemoine"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 174, 175, 177, 180, 181, 198-200, 226, and 363 (note 198).
- Lemoine, Georges. Cf. Gérard Moulin, "Mille Milliers de discours."
- Lemoine, Michel. Simenon. Ecrire l'homme. Collection "Découvertes Gallimard Littérature," #429. Paris: Gallimard, 2003. %% Lemoine has a note on p. 66: "En 1942, les Editions

de la NRF publient à des fins publicitaires un essai anonyme d'une vingtaine de pages qui présente Simenon de manière succincte, mais fort bien documentée. Son auteur n'est autre que Raymond Queneau, qui est le premier à reconnaître la diversité spatiale de l'oeuvre et a l'excellente idée d'inclure une carte des lieux où se déroule l'action des romans de Simenon. Dans le monde littéraire de l'époque, l'auteur du Chiendent n'est pas le seul lecteur fervent de Simenon." Cf. Jean Jour, "Ce que la T.V. n'a pas dit de Simenon."

Lemonnier, Léon. Cf. Henri Poulain, "Les Cent Visages de la ruée vers l'or."

Leneman, L. Cf. L. Domankevitch, J. Kornhendler, and L. Leneman, "A Propos d'un article d'encyclopédie sur la littérature yiddish."

Lennon, Peter. "Beneath the Skin." The Guardian (Manchester), vol. * #* (29 avril 1988), p. 26. %% Lennon offers a rather intelligent review of the English (and American) translations of Pierrot mon ami and Loïn de Rueil.

Lennon, Peter. "La Vie Parisienne." The Guardian (Manchester), vol. * #36959 (6 may 1965), p. 9. %% This concerns the difficulties involved in getting published in France. This is the same as his other article (in Thought) and they refer to Marguerite Duras, "Les Récalés de la littérature. Raymond Queneau: Menuisiers et bricoleurs."

Lennon, Peter. "La Vie Parisienne: Unpublished Books, a Film Masterpiece, and Inside French

Culture." Thought (Delhi, India), vol. 17 #21 (22 may 1965), pp. 19-20.

Lenoir, Thomas. "Deux bulletins blancs compromettent les prix." L'Express (Paris), vol. * #177 (13 décembre 1955), p. 11. %% Lenoir says that Queneau refused to vote in a Goncourt election in order to show his disagreement with the current trends in the awarding of literary prizes.

Lenormand, H.-R. "Tristesse des snobs." La Gerbe (Paris), an. 4 #163 (10 juin 1943), p. 6. %% Lenormand refers to Queneau's Les Temps mêlés as having "des traces de surréalisme."

Lenormand, H.-R. "Retour à l'homme du souterrain?" Panorama (Paris), an. 2 # (20 juillet 1944), pp. 1 and 4. %% Lenormand suggests that Queneau's recent "En passant" (which he had read in L'Arbalète) might augur a new surrealism.

Lentz, Perry. CR of Barbara Wright's translation of The Bark Tree. The Michigan Quarterly Review (Ann Arbor, Michigan), vol. 12 #1 (winter 1973), pp. 93-96. %% Lentz gives a very thoughtful review but does not find the work to be a success.

Léon, Pierre. "Un Feuilleton pour faire chier les gosses." Libération (Paris), an. * #1685 (20 octobre 1986), p. 55. %% Léon raves about how appropriate it is to put Zazie dans le métro on the radio to celebrate the tenth anniversary of Queneau's death. The participants in this program would include Danièle Lebrun and Michèle Moretti. Cf. Emmanuelle Bouchez, "Pano Queneau."

Léon, Pierre R. "Phonétisme, graphisme et zazisme." In Etudes de linguistique appliquée, tome I. Ed. B. Quemada. Paris: Didier, 1962, pp. 70-84. %% This concerns the exact sorts of changes worked by Queneau in writing "phonetically."

Léon, Pierre. "Sèmes potentiels et actualisation poétique." Etudes littéraires (Québec), vol. 9 #2 (août 1976), pp. 317-340. %% Léon only cites (p. 325) one verse of Queneau's Courir les rues as an example of sound and sense synergy.

Léonard, Christian. Cf. L. H., "«Zazie Queneau»: Raymond, le détartreur du langage."

Leonardini, Jean-Pierre. "Zazie au caf'conc'... 'Si tu t'imagines.' Spectacle Raymond Queneau

- aux 'Trois Baudets.'" Humanité (Paris), an. * #6909 (8 novembre 1966), p. 8. %% Leonardini does not like the Griliquez presentation of Queneau selections at the Trois-Baudets theater.
- Lepape, Pierre. "A la recherche du bonheur." Le Monde (Paris), an. 50 #15004 (23 avril 1993), "Le Monde des livres," p. 30. %% Lepape reviews Queneau's Traité des vertus démocratiques most positively but not in much depth.
- Lepape, Pierre. "Au tout à cent balles." Télérama (Paris), vol. * #1673 (3 février 1982), pp. 118-119. %% Lepape has a curious sort of presentation of Queneau's Contes et propos, Jacques Bens' Oulipo 1960-1963, and the Oulipo's Atlas de littérature potentielle.
- Lepape, Pierre. "La Caméra explore Raymond Queneau." Le Monde (Paris), an. 51 #15569 (15 février 1995), p. 29. %% Lepape reviews an upcoming television presentation on Queneau done by Pierre Dumayet and Robert Bober. Lepape's words here concentrate on Queneau's practice of the art of writing, and he shows a certain understanding of what Queneau was out to accomplish. Cf. the entries under Robert Bober and Pierre Dumayet.
- Lepape, Pierre. "Les Enfants de Brunot." Le Monde (Paris), an. 56 #17384 (15 décembre 2000), "Le Monde des livres," p. ii. %% Lepape reviews Gérald Antoine's Histoire de la langue française. 1945-2000 and just mentions Queneau's "néo-français" in a list.
- Lepape, Pierre. "Et... peler Queneau." Télérama (Paris), an. * #1718 (15 décembre 1982), p. 34. %% Lepape discusses the nature of the Exercices de style and refers indirectly to Queneau's "Axiomes d'appartenance," "David Hilbert," and "Fondements de la littérature d'après David Hilbert."
- Lepape, Pierre. "Les Faux Frères." Le Monde (Paris), an. 48 #14356 (23 mars 1991), "Salon du livre," p. ix. %% Lepape writes of reprints, which seem so similar in appearance to paperbacks but which are actually reprints, and points out that Gallimard was the one to launch this idea in 1977 with the "Imaginaire" series. Queneau's Un Rude Hiver was one of the first to appear.
- Lepape, Pierre. "Goncourt: Jean Vautrin pour Un Grand Pas vers le Bon Dieu." Le Monde (Paris), an. 46 #13939 (21 novembre 1989), p. 21. %% Lepape mentions, in presenting the background of the prize winner, that Vautrin (alias Jean Herman) had adapted Le Dimanche de la vie for the screen and that Queneau had been a sort of godfather to him.
- Lepape, Pierre. "Un Inédit de Queneau." Le Monde (Paris), an. 47 #14038 (16 mars 1990), p. 28. %% Lepape reviews Queneau's "Gustave Le Bon."
- Lepape, Pierre. "Lettres anonymes." Traverses (Paris), vol. * #7 (février 1977), pp. 138-144. %% Lepape discusses "bare" writing (that from which the author abstracts herself or himself as much as possible) with an opening discussion of Exercices de style: "Notations."
- Lepape, Pierre. "Lyres et délires." Le Monde (Paris), an. 57 #17390 (22 décembre 2000), "Le Monde des livres," p. ii. %% This is a positive review of the augmented and corrected version of André Blavier's Les Fous littéraires.
- Lepape, Pierre. "La Machine à écrire de Jean Lahougue." Le Monde (Paris), an. 44 #13178 (12 juin 1987), p. 18. %% Lepape underscores how much Lahougue's ideas in regard to novel writing resemble those of Queneau, Perec, and the Oulipo.
- Lepape, Pierre. Le Pays de la littérature. Des Serments de Strasbourg à la mort de Sartre. Paris: Seuil, 2003. %% Lepape has a short passage from Odile in regard to surrealism (pp. 620-621). He also mentions Queneau on p. 657.
- Lepape, Pierre. "Poche." Télérama (Paris), vol. * #1638 (3 juin 1981), p. 141. %% Lepape

has some positive words on the balance between "science" and "poésie" in Queneau's Saint-Glinglin.

Lepape, Pierre. "Pour un nouvel humanisme: Bâtons, chiffres et lettres de Raymond Queneau." Paris-Normandie (Rouen), an. * #6376 (16 avril 1965), p. 9. %% Lepape goes off in all directions and says all sorts of things, but it all comes down to only an enthusiastic presentation of Queneau's anthology.

Lepape, Pierre. "Promenades littéraires: Quand le guide s'appelle Zazie." Le Monde (Paris), an. 43 #12916 (8 août 1986), pp. 9 and 11. %% This falls between being a review of Zazie dans le métro and a commentary on Paris.

Lepape, Pierre. "Quand les mots poussent comme Le Chiendent." Télérama (Paris), an. * #1658 (21 octobre 1981), pp. 138-139. %% Lepape reviews Claude Simonnet's Queneau déchiffré in the reprint edition, complaining that it was about time that Gallimard bring out a Pléiade edition of Queneau's works.

Lepape, Pierre. "Queneau, la poésie partout." Le Monde (Paris), an. 46 #13918 (27 octobre 1989), p. 25. %% Lepape's review of vol. I of Queneau's Oeuvres complètes concentrates on Queneau's poetry in itself rather than on the form which it takes in this volume.

Lepape, Pierre. "Raymond Queneau est mort hier." Paris-Normandie (Rouen), an. * #9905 (26 octobre 1976), pp. 1 and 10. %% Lepape's obituary is a cut above the usual.

Lepape, Pierre. "Sally épique, comique, et colégram..." Télérama (Paris), vol. * #1556 (7 novembre 1979), p. 20. %% Lepape enthuses over Les Oeuvres complètes de Sally Mara.

Lepape, Pierre. "Les Théorèmes de Raymond Queneau." Le Monde (Paris), an. 44 #13244 (28 août 1987), p. 14. %% Lepape's review of Jacques Roubaud's Bibliothèque oulipienne in the two-volume Ramsay edition doesn't really do much beyond presenting these volumes.

Lepape, Pierre. "Zazie z'à la guerre." Le Monde (Paris), an. 43 #12840 (11-12 mai 1986), p. ix. %% Lepape barely does more than present Queneau's Journal 1939-1940.

Lepape, Pierre. Cf. Michèle Gazier and Pierre Lepape, "Queneau, Raymond."

Lepinette, Brigitte. Cf. Roger Arilla, "La Traduction oblique: Analyse des Exercices de style de Queneau, traduits par Antonio Fernández Ferrer"; Catherine Desprès, "La Traduction calque. Analyse des Exercices de style de Queneau, traduits par Fernández Ferrer"; Gianpiero Pelegi, "Alcuni Esercizi di Raymond Queneau"; María Teresa Ramos Gómez, "La Transtylisation: Analyse des Exercices de style de Queneau, traduits par A. Fernández Ferrer."

Leprince-Ringuet, Louis. Cf. Queneau, "Un Conte à votre façon."

Lépront, Catherine. "Raymond Queneau." In L'Imaginaire, l'étrangère. Paris: Gallimard, 1992, pp. 42-46. %% This article is in a Gallimard catalogue/ album, and it is followed by a short extract from the later pages of Odile, the scene where Travy tells his "uncle" that he is getting married.

Lequenne, Michel. "Le Fou quadratureur du cercle." Le Rouge (Montreuil), an. * #187 (26 octobre 1976), p. 11. %% In this obituary, Lequenne concentrates on Queneau's love of words.

Lerch, Emil. "Der französische Gegenwartsroman." Schweizer Rundschau (Einsiedeln, Suisse), an. 60 #9 (dezember 1960), pp. 518-520. %% The author just mentions Queneau twice.

Lercher, Alain. "Connaissez-vous l'Oulipo?" Enjeux (Bruxelles), vol. * #3 (juin 1983), pp.

77. %% Lercher gives a rather good, albeit technical, description both of what the Oulipo does and why it does it.
- Lérel, Antoine. "Raymond Queneau caché." Options (Paris), vol. * #113 (janvier 1977), pp. 48-50. %% This is a sort of tribute to Queneau after his death, with some insistence on aspects of the Encyclopédie not usually mentioned.
- Lerminier, Georges. "A la Baraque St-Germain le cabaret d'avant-garde rencontre le théâtre de la Foire." L'Aube (Paris), an. 21 #4146? (2 juin 1950), p. 2. %% Lerminier merely mentions Queneau, whose "Muses et lézards" was being presented.
- Leroux, Gaston. Cf. Queneau, "'Rouletabille,' sujet brûlant d'actualité."
- Leroy, Christine. Cf. Denis Fortier, "Les Passions de mygaliens."
- Leroy, D^r Claude. "Étude sur la perte d'information et la variation de sens dans les Exercices de style de Raymond Queneau." In Exercices de style. Paris: Gallimard, 1963, pp. 99-114. %% This is just what the title indicates. Cf. his "Rencontres avec Raymond Queneau."
- Leroy, D^r Claude. "Rencontres avec Raymond Queneau." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 26-27. %% This touches on Exercices de style, Zazie dans le métro, and Pierrot mon ami. The letter missing from column one on p. 27 is at Anonymous, "Errata."
- Leroy, Claude. Cf. Marie-Louise Terray, "Anvers: Le Travail du repentir."
- Leroy, Jean. "Un Couple de Jean-Pierre Mocky." Nord-Eclair (Lille), an. 17 #* (7 décembre 1960), p. 10. %% Leroy likes the film but has some reserves.
- Leroy, Jean. "Réflexions sur Zazie." Nord-Eclair (Lille), an. 17 #* (30 novembre 1960), p. 11.
%% Leroy admires the film version but questions whether it is a success.
- Leroy-Battistelli, Martine. Cf. Philip French, Conversations avec... Louis Malle.
- Leruth, Philippe. "Queneau dans la Pléiade: Une Présentation exceptionnelle à Verviers." Le Jour (Verviers), an. 95 #268 (18-19 novembre 1989), p. E. %% Leruth describes how the first volume of Queneau's Oeuvres complètes debuted in Verviers. There are also several short related articles, also by Leruth, on the same page as well as a photo on p. 1.
- Lesaffre, Emile. "Le Langage philosophique dans le Journal intime de Sally Mara." Temps mêlés #150 + 57/60 (automne 1993), pp. 189-195. %% Lesaffre centers on Queneau's philosophical language in several of his works, not really giving that profound an attention to the Journal theme. Cf. Monitoires du cymbalum pataphysicum #29 (15 septembre 1993), pp. 97-98.
- Lesaffre, Emile. "Le Temps dans Saint-Glinglin." Amis de Valentin Brû #9-10 (mars 1998), pp. 7-16. %% The "temps" which Lesaffre considers is primarily time as concerns circularity, History, and a Christian temporal progress; the role of weather is only peripheral to this. Cf. Claude Simonnet, "Time and Weather: Le Temps chez Queneau."
- Lesaffre, E. A. Cf. Gilbert Gosselin and E. A. Lesaffre, "Lettre au S^{mc} Provéditeur-Editeur-Adjoint sur quelques problèmes immobiliers dans Pierrot mon ami."
- LeSage, Laurent. CR of Vivian Mercier's The New Novel from Queneau to Pinget. L'Esprit créateur (Lawrence, Kansas), vol. 11 #4 (winter 1971), pp. 72-73. %% LeSage's review is fairly average.
- LeSage, Laurance (sic). "Literature in France, 1952." French Review (Baltimore), vol. 26 #1

- (january 1953), pp. 181-189. %% LeSage has little more than Queneau's name on pp. 183-184.
- LeSage, Laurent. "A Mischievous Miss in Paris." Saturday Review of Literature (New York), vol. 43 #42 (15 october 1960), p. 25. %% LeSage's review of Barbara Wright's translation of Zazie is just the usual.
- Lescure, Jean. "Brief History of the Oulipo." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 32-39. %% This is a translation of Lescure's "Petite Histoire pour un tri-centenaire" with four additional paragraphs.
- Lescure, Jean. "Complément à la redondance chez Phane Armé." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 41. %% Lescure applies Queneau's modification to Racine's translations of hymns from the Roman breviary. Cf. Queneau, "La Redondance chez Phane Armé."
- Lescure, Jean. "Du calcul des improbabilités." Cahiers internationaux de symbolisme (Genève), vol. * #6 (* 1964), pp. 69-87. %% Lescure offers a few words from Odile and on "La Redondance chez Phane Armé" (p. 85) and mentions Le Chiendent (p. 86).
- Lescure, Jean. Un Été avec Bachelard. Paris: Luneau-Ascot, 1983. %% This has a series of anecdotes concerning Queneau, Gaston Bachelard, and sometimes Lescure on pages 36, 44-46, 83, 107, 133, 249-250, and 260-261.
- Lescure, Jean. "Gaston Bachelard." L'Express (Paris), vol. * #544 (16 novembre 1961), pp. 34-36. %% Lescure mentions that Queneau sometimes attended Bachelard's philosophy course on poetry at the Sorbonne in 1942.
- Lescure, Jean. "Je dis ce qui est vrai." Créer (Rochechouart, France), vol. * #31 (mars-mai 1978), pp. 13-16. %% This only has one or two references to Queneau in an article on Paul Eluard.
- Lescure, Jean. "Une Lettre de Jean Lescure." Cahiers Raymond Queneau #1 (automne 1986), pp. 79-81. %% Lescure offers a few corrections to Claude Rameil's "Chronologie" from the Magazine littéraire of mars 1986.
- Lescure, Jean. "Merveilleux quotidien." In Queneau by Jacques Bens. Paris: Editions Gallimard, 1962, pp. 16-20. %% This has a few biographic anecdotes concerning Queneau. It was reprinted as his "Le Petit Monde de Monsieur Queneau."
- Lescure, Jean. "La Méthode S + 7 (Cas particulier de la méthode M + n)." In La Littérature potentielle (Créations Re-créations Récréations). Ed. Oulipo. Paris: Gallimard, 1973, pp. 143-148. %% Lescure explains and illustrates this oulipian practice which he invented.
- Lescure, Jean. "Metodo del discorso." Trans. Maria Luisa Spaziani. Il Caffè (Roma), vol. 9 #6 (dicembre 1961), pp. 31-40. %% Lescure writes rather broadly on thought and writing in general and only somewhat on Queneau. I am not aware of this article's original publication site.
- Lescure, Jean. "Mort à l'élément terre." In his La Belle Jardinière. Paris: Clancier-Guénaud, 1988, pp. 73-81. %% Lescure gives some texts similar to those in parts 2 and 3 of Morale élémentaire but based on words already in that work...
- Lescure, Jean. "Un Nouveau Chapitre de la littérature." Encyclopédie de la Pléiade, vol. VII. Histoire des littératures, vol. III. Paris: Gallimard, 1958, pp. 1712-1713. %% Lescure has only a reference to Queneau's "Défense et illustration de la langue française," aired on the ORTF on the 9th through 11th of november 1947; cf. Jacques Bens, Queneau, p. 247, and

Claude Rameil, "Radio Queneau," p. 70. This "Défense et illustration" is quite different from Queneau's "Nouvelle Défense et illustration de la langue française," the subtitle given to the 1960 "décade" devoted to Queneau: cf. André Blavier, ed., Raymond Queneau à la Décade du foyer culturel Cerisy-la-Salle (Manche). Cf. also Anonymous, "Raymond Que-neau: Défense et illustration de l'Oulipo"; Jacques Bens, Queneau, p. 246; Anne Heurgon-Desjardins, "Les Décades de Pontigny et de Cerisy: De Gide à Queneau"; Jean Queval, "Queneau chez ses amis."

Lescure, Jean. "Die Permutationen." Eröffnungen (Wien), vol. * #16 (* 1965), p. 35. %%
Lescure transforms 4 verses of Racine by changing the place and function of words.

Lescure, Jean. "Les Permutations." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 29-33. %% Lescure discusses various types of textual permutation and gives examples.

Lescure, Jean. "Le Petit Monde de M'sieur Queneau." Lectures pour tous (Paris), vol. * #147 (mars 1966), pp. 30-31. %% This is a reprint of Lescure's "Merveilleux quotidien."

Lescure, Jean. "Petite Ballade, ample verbe du Dieu vent." In Bibliothèque municipale du Havre, Raymond Queneau, p. 16. %% This is a poem.

Lescure, Jean. "Petite Histoire pour un tri-centenaire." Temps mêlés #66/67 (avril 1964), pp. 3-12. %% This addresses the origins of the Oulipo; it was reprinted in translation as "Brief History of the Oulipo," but with four additional paragraphs.

Lescure, Jean. Poésie et liberté: Histoire de 'Messages': 1939-1946. Paris: Editions de l'IMEC,

1998. %% This has over 40 mentions of Queneau, many of them valuable: they show how Queneau was intimately involved in the creation and direction of this relatively under-ground publication throughout its life. Cf. Stephen Steele, CR of Jean Lescure's Poésie et liberté: Histoire de 'Messages': 1939-1946.

Lescure, Jean. "Postface." In his La Belle Jardinière. Paris: Clancier-Guénaud, 1988, pp. 83-92. %% Lescure writes about his poetry and certain specific instances of Queneau's participating in it.

Lescure, Jean. "Le Postulat d'Euclide." Temps mêlés #66/67 (avril 1964), pp. 22-23. %%
This

is an application of $S + 7$ to a euclidean postulate.

Lescure, Jean. "Procession aux Phynances." Dossiers du Collège de 'pataphysique #15 (15 gidouille 88 EP [vulg. 29 juin 1961]), p. 70. %% Lescure present the original edition of Cent Mille Millions de poèmes in typically 'pataphysical prose.

Lescure, Jean. "Quelques recettes d'ouliopotages." In his La Belle Jardinière. Paris: Clancier-Guénaud, 1988, pp. 53-72. %% Lescure has a number of oulipian poems, notably the "poèmes pour begues."

Lescure, Jean. "Queneau mon ami." Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 34-36. %% Lescure relates certain memories of Queneau, including their work on Mes-sages.

Lescure, Jean. "La Radio et la littérature." Histoire des littératures, vol. III: Littératures françaises, connexes et marginales. Encyclopédie de la Pléiade, vol. VII. Paris: Gallimard, 1958, pp. 1690-1712. %% Lescure says that Queneau's radio work was relatively unsuccessful (p. 1697), refers to Queneau's poetry as the basis of some popular music (p. 1707), and refers to Queneau's radio program "Défense et illustration de la langue française" (p.

1712).

- Lescure, Jean. "Raymond Queneau: 1903-1976." In Encyclopedia Universalis, "Universalis 1977," pp. 531-533. %% Lescure's entry in this work rises well above his usual writing.
- Lescure, Jean. "Topographies-itinéraires." Cahiers Raymond Queneau #6 (septembre 1987), pp. 55-59. %% This is a sort of biography of Queneau in terms of places.
- Lescure, Jean. "Un Traitement analytique des textes: La Méthode S + 7 (Cas particulier de la méthode M ± n)." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 17-20. %% This reappeared as his "La Méthode S + 7 (Cas particulier de la méthode M ± n)."
- Lescure, Jean. "Ultra crepidam." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 367-381. %% In one section Lescure offers some poems for stutterers, in another poems based on a sort of palindrome, and in a final section poems based on the poems in the second section of Queneau's Morale élémentaire (Cf. Jacques Roubaud, "Indications liminaires," #26). This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 367-381.
- Lescure, Jean. "La Vie antérieure (Isovocalique)." Temps mêlés #66/67 (avril 1964), p. 24. %% Lescure rewrites Baudelaire's Fleurs du mal: "La Vie antérieure" by replacing the original words with others whose vowels sound similar. Cf. the note at the end of the "Oulipo" subject entry for more information on isovocalism.
- Lescure, Jean. Cf. Anonymous, "Oulipo"; Jan Baetens, "Free Writing, Constrained Writing: The Ideology of Form"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 50; Claudine Chonez, "Graffiti illustres à la Galerie de la Pléiade"; Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, p. 177; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 19 and 32; Claire Paulhan, "Jean Lescure, poète, homme de lettres et pionnier du cinéma d'art et d'essai"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 152, 155, 158, 160-165, 167, 171, 175, 196, 198, 200, 204, 216, 224, 228, 230-235, 237, 240, 241, 248, 249, 256, 257, 258, 259, 263, 296, 362 (note 185), 366 (note 232), 371 (notes 275 and 279), 375 (note 304), 376 (note 314, and 377 (note 324); Queneau and Jean Lescure, "Racontez-moi..."; Claude Rameil, La TSF de Raymond Queneau, pp. 27-29; Marina Scriabine, "Pensée artificielle et pensée vécue."
- de Lescure, Pierre. "Le Romancier." Les Lettres françaises (Paris), vol. * #815 (10 mars 1960), p. 4. %% De Lescure reviews Jean Queval's Essai sur Raymond Queneau in the usual way.
- Lesdain, Pierre. "Saint-Glinglin de Raymond Queneau." Volonté (Bruxelles), vol. # (30 octobre 1948), pp. . %% Lesdain has a relatively long but not very interesting review of the novel. The title of this publication is "Volonté," in the singular, possibly the Bruxelles magazine subtitled "Hebdomadaire de la démocratie sociale, économique et politique."
- Lesire, Guy. Cf. André Blavier, "A Temps Mêlés, triomphe de Queneau."
- Lesquilbet, Bernard. "Jean Cocteau fait l'inventaire de l'abîme." Télé-radio (Paris), vol. * #684 (1^{ier} décembre 1957), p. 21. %% Lesquilbet comments on the Queneau appearance on the radio ("Premier poème, poème d'aujourd'hui," 3 novembre 1957): "L'émission consacrée à Raymond Queneau a pris une autre tournure: son premier poème, 'Port,' de 1920, est

une description d'atmosphère à la Jules Laforgue. Queneau, pendant tout l'entretien, s'est défendu d'avoir conscience que, sous son humour glacé, grinçant, mécanique, son oeuvre soit l'une des plus tragiques de notre époque."

Lessard, Alain. "Noël Arnaud: Du Collège à l'Oulipo." Nuit blanche (Québec), vol. * #49

(septembre-novembre 1992), pp. 55-61. %% Lessard's article is the synthesis of an interview with Noël Arnaud on the life/work of Boris Vian.

Letellier, Pascal, and Valery Kislov. "Postface." In On est toujours trop bon avec les femmes by Queneau. Ed. Valery Kislov. Saint-Petersburg: Symposium, 2001, pp. 345-353. %% This is in Russian. [[_. _____, _ . _____]]

Leuwen, François. "Courrier des lettres." Présent (Lyon), an. 2 #37 (2 septembre 1942), p. 3. %% Luwen was surprised to find that he enjoyed Pierrot mon ami.

Leuwers, Daniel. "A la suite de Jarry." In Histoire littéraire de la France. Vol. 6: De 1913 à nos jours. Ed. Pierre Abraham and Roland Desné. Paris: Editions Messidor, 1982, pp. 423-427. %% Leuwers gives a fairly standard summary of Queneau's novels (pp. 423-425).

Leuwers, Daniel. CR of Les Derniers Jours. Nouvelle Revue française (Paris), vol. 51 #103 (juin 1978), pp. 102-104. %% Leuwers' review of this reprint is fairly expectable.

Leuwers, Daniel. Introduction à la poésie moderne et contemporaine. Paris: Bordas, 1992. %% Leuwers only mentions Queneau and cites a few of his verses here and there (pp. 5, 66, 75, 113, 152, 157, and 169).

Leuwers, Daniel, ed. Poètes français des XIX et XX siècles. Pref. Serge Gaubert. Paris: Union générale d'édition, 1987. %% This consists of L'Instant fatal: "Pour un art poétique" (i, v, ix) plus a short commentary (pp. 150-152).

Leuwers, Daniel. Cf. Brigitte Auphelle, "Les Jeux avec la langue chez Raymond Queneau à travers Zazie dans le métro et Les Fleurs bleues"; Christine Méry, "Tradition et innovation dans l'oeuvre romanesque de Raymond Queneau."

Levaillant, Françoise. Cf. André Masson, Correspondance 1916-1942.

Levasseur, Evelyne. Cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande," p. 205; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 202-205; Queneau, Zazie dans le métro.

Lévêque, Françoise. "A propos de L'Enfant du métro." Revue de la Bibliothèque nationale de France (Paris), vol. * #20 (* 2005), pp. 60-61. %% Lévêque describes the lives and work of the Truel sisters, who were responsible for this book. Cf. Jacques Roubaud, "Raymond Queneau et L'Enfant du métro."

Lever, Maurice. Cf. Claude Bonnefoy, Panorama critique de la littérature moderne.