

- Levi, Anthony. "Queneau, Raymond. 1903-1976." Guide to French Literature, 1789 to the Present. Chicago: St. James Press, 1992, pp. 509-510. %% This is only an entry in a directory, but Levi has some fairly pointed comments. There are other references to Queneau on pp. 80, 122, 241, 323, 378, 483, 503, 586-587, and 689, all without interest.
- Levi, Giovanni. "Les Usages de la biographie." Annales --- Economies sociétés civilisations (Paris), an. 44 #6 (novembre-décembre 1989), pp. 1325-1336. %% Levi only cites (p. 1325) Queneau's statement from the Front national of 4 août 1945 to the effect that there were eras when one could tell the story of a man's life without alluding to any historical event at all.
- Levi, Primo. "Con la chiave della scienza." La Stampa (Torino), an. 119 #206 (20 settembre 1985), p. 3. %% Levi mentions Calvino's inviting him to collaborate in translating Queneau's Petite Cosmogonie portative into Italian.
- Levi, Primo. "La Cosmogonia di Queneau." In his L'Altrui Mestiere. Collection "Gli Struzzi," #292. Torino: Einaudi, 1985, pp. 150-154. %% Levi gives a most positive review of Queneau's work and of Italo Calvino's commentary on it.
- Levi, Primo. "La Cosmogonie de Queneau." In his Le Métier des autres. Trans. Martine Schruoffeneger. Paris: Gallimard, 1992, pp. 200-206.
- Levi, Primo. "Their Beautiful Game." New York Times (New York), vol. 37 #47450 (20 march 1988), "Book Review," p. 30. %% Levi's remarks concern a translation of the Petite Cosmogonie portative which he worked on with Calvino and Calvino's dislike of the existing translation, presumably Sergio Solmi's.
- Levi, Primo. Cf. Carlo Ginzburg, "Microhistory: Two or Three Things That I Know About It." Lévi-Strauss, Claude. Cf. Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Michel Lécureur, Raymond Queneau, pp. 142, 425, and 444.
- Levin, Harry. "Toward World Literature." Tamkang Review (Taipei, Taiwan), vol. 6 #2 --- 7 #3 (october 1975 --- april 1976), pp. 21-30. %% Levin offers a brief critical discussion of the Histoire des littératures on p. 28.
- Lévinas, Emmanuel. Cf. Jo Frearson, "'Une Prise sur les choses.' The Real in Excess and Dys-  
function with Special Reference to Georges Perec's La Vie mode d'emploi and Raymond Queneau's Le Chiendent."
- Levine, Suzanne Jill. "La Escritura como traducción: Tres Tristes Tigres y una Cobra." Revista iberoamericana (Pittsburgh), vol. 41 #92-93 (julio-diciembre 1975), pp. 557-567. %% Levine doesn't mention Queneau, but the ideas expressed are very close to some of his. Cf. Kenneth E. Hall, "Zazie and the Tigers"; John Lipski, "Paradigmatic Overlapping in Tres Tristes Tigres"; Stéphanie Merrim, "A Secret Idiom: The Grammar and Role of Language in Tres Tristes Tigres"; Leonard Orr, "Random Verbal Generators and Verbal Constraints in Fiction."
- Levisalles, Natalie. "La Voltige des mots." Libération (Paris), an. \* #5636 (2 juillet 1999), "Multimédia," p. v.. %% Levisalles presents Machines à écrire, an interactive CD bearing oulipian works by Queneau (Cent Mille Millions de poèmes, "Un Conte à votre façon") and Perec, as well as other oulipian texts. The article includes statements from the CD's two creators, Antoine Denize and Bernard Magné. Cf. Anonymous, "Anagrammes"; Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Patrick Longuet, "Exercices de style";

- Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Gérard Pangon, "Machines à écrire, le CD"; Sylvaine Villeneuve, "L'Inventeur du CD-rimes."
- Levitan, William. "Plexed Artistry: Three Aratean Acrostics." In Glyph #5. Ed. Samuel Weber and Henry Sussman. Baltimore: Johns Hopkins University Press, 1979, pp. 55-68. %% Levitan just gives a page or two to the Oulipo and Cent Mille Millions de poèmes.
- Levitt, Morton P. CR of Christopher Shorley's Queneau's Fiction: An Introductory Study. Journal of Modern Literature (Philadelphia), vol. 13 #3-4 (november 1986), pp. 532-533. %% Levitt's review is short and judicious.
- Lévy, Bernard-Henri. "Bloc-notes." Le Point (Paris), vol. \* #1309 (18 octobre 1997), p. 130. %% Lévy just asks the question "si Queneau était réellement cet encyclopédiste de génie qui épatait ses contemporains --- ou un faiseur."
- Levy, Diane Wolfe. "City Signs: Toward a Definition of Urban Literature." Modern Fiction Studies (Lafayette, Indiana), vol. 24 #1 (spring 1978), pp. 65-73. %% Levy considers (pp. 69-70) Zazie dans le métro as affected by its urban setting.
- Lévy, Marion. "Procédés et fonctions de l'humour à travers Le Dimanche de la vie de Raymond Queneau." Mémoire de maîtrise. Directeur Michel Décaudin. Paris: Université de Paris III (Sorbonne nouvelle), 1984. %% Lévy's first chapter looks at comic situations, characters, and processes, her second at "les ficelles du langage humoristique," and her third at the reader and intertextuality. Passages from Le Dimanche de la vie appear primarily as illustrations.
- Lévy, Raoul. Cf. Anonymous, Announcement of the sale of the film rights to Zazie dans le métro.
- Lévy, Sydney. "Oulipian Messages." Studies in Twentieth Century Literature (Manhattan, Kansas), vol. 12 #2 (spring 1988), pp. 149-161. %% Lévy explains what the Oulipo is all about and points out some problems.
- Lévy, Sydney. "Wonders." Sub-stance (Madison), vol. \* #81 (\* 1996), pp. 20-29. %% Lévy considers some curious resonances between various works. Of interest to queneaphiles is the relationship between his Les Fleurs bleues and Don Quixote as mediated by the "Pierre Menard, Author of Don Quixote" article of Jose-Luis Borges. Cf. Jacques Jouet, "L'Oulipien démasqué."
- Lévy, Sydney. Cf. Cay Eileen Kelly, "Conversational Narrative: Functions and Forms of Talk in Samuel Beckett, Raymond Queneau, and Romain Gary (Emile Ajar)."
- Lévy-Leblond, Jean-Marc. "The Mirror, the Beaker and the Touchstone, or, What Can Literature do for Science?" Sub-stance (Madison), vol. \* #71-72 (\* 1993), pp. 7-26. %% There are just a few rather vague references to Queneau.
- Lévi, Nathalie. "Etude sémiotique de Saint-Glinglin." Mémoire de maîtrise. Directrice Mlle Idt. 1976. %% Lévi does a thorough job of looking directly at the novel's language and drawing meaning from it.
- Lévi, Nathalie. "Pierrot au lycée." Temps mêlés #150 + 8 (mai 1980), pp. 50-53. %% Lévi is more interested in the pedagogy involved in teaching Pierrot mon ami than in the novel itself.
- Lewis, Sinclair. Announcement of the publication of Ici? Impossible. Trans. Queneau. Bulletin de la NRF #282 (mars 1937), p. 103. %% This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 12. Cf. Alain Calame, CR of Queneau's Journal (1939-

1940).

- Lewis, Sinclair. Ici? Impossible: Prière d'insérer. Bulletin de la NRF #284 (mai 1937), p. 168.
- Lewis, Sinclair. Impossible ici. Trans. Queneau. Paris: Gallimard, 1937. %% Queneau translated this from the American original, It Can't Happen Here. Cf. Jacques Birnberg, "Bat-tre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"; E. L., CR of Sinclair Lewis's Impossible ici; Bertrand Poirot-Delpech, "Impossible ici!"; Jean Voluray, CR of Sinclair Lewis's Impossible ici.
- Lewis, Sinclair. Impossible ici. Trans. Queneau. Collection "La Méridienne." Paris: Gallimard, 1937. %% This is identical to the "editio princeps," but with a different cover.
- Lewis, Sinclair. Cf. Claude Benedick, "De Impossible ici?... ...A Nuits noires"; Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Michel Lécureur, Raymond Queneau, pp. 200 and 224; J. Loiseau, CR of Sinclair Lewis's Impossible ici.
- Ley, Klaus. "Raymond Queneau." In Französische Literatur des 20. Jahrhunderts. Gestalten und Tendenzen. Zur Erinnerung an Ernst Robert Curtius. Mit Einem Essay von René von Wellek, "Ernst Robert Curtius als Literaturkritiker." Ed. Wolf-Dieter Lange. Bonn: Bouvier Verlag Herbert Grundmann, 1986, pp. 273-289.
- Leyris, Pierre. "Bulletin." Nouvelle Revue française (Paris), an. 25 #285 (juin 1937), pp. 981-984. %% Leyris has a rather negative review of the 1937 issue of Transition (#26), a review which Queneau found insulting. The text reads: "«Trois gouttes de hauteur n'ont rien à voir avec la sauvagerie», proclame Transition, en tête d'un numéro confus où Miro, Queneau, Pelorson et la Puce aztèque sont peut-être les gouttes de hauteur; mais le reste n'atteint pas à la sauvagerie." Cf. Queneau, Chêne et chien; Michel Lécureur, Raymond Queneau, p. 218.
- Leyris, Pierre. Pour Mémoire. Paris: José Corti, 2002. %% Leyris mentions what a good team Queneau, Parain, and Paulhan formed --- although "team" might not have been the best word for men who had so little in common beyond their perfect honesty.
- Lézin, Emmanuelle. Cf. Queneau, "Un Conte à votre façon."
- Lhoste, Pierre. "Pourquoi j'ai écrit... M. Dondaine aventurier par Pierre Loiselet." Marianne (Paris), an. 7 #330 (15 février 1939), p. 7. %% Lhoste claims that Queneau's Les Enfants du limon has been banned from railway stations...
- Lichem, Klaus. "Innersprachliche Mehrsprachigkeit und deren Übersetzungsproblem in Zazie dans le métro von Queneau." In Europäische Mehrsprachigkeit. Festschrift zum 70. Geburtstag von Mario Wandruszka. Ed. Wolfgang Pöckl. Tübingen: Niemeyer, 1981, pp. 73-85.
- Lichnerowicz, André. Cf. Jorge Aguilar Mora, "Diálogo de Raymond Queneau, gran sátrapa del colegio de patafísica, con Jorge Aguilar Mora"; Queneau, "Sur les suites s-additives" in Comptes rendus.
- Lieber, Jean-Claude. Cf. Taban Elahi, "Réalité, déception, narcissisme dans Les Fleurs bleues de Raymond Queneau et Histoire de Claude Simon."
- de Liège, Dominique. "On n'est jamais assez bon avec Queneau." Revue du littoral (Paris), vol. \* #38 (novembre 1993), pp. 23-41. %% This author discusses Les Enfants du Limon from the point of view of the "fous littéraires" but without much real new insight.
- Liègeois, Jean-Paul. "Jean Vautrin: 'Je cultive mes colères. Tant mieux si elles sont contagieuses'." Unité (Paris), vol. \* #396 (24 octobre 1980), pp. 10-11. %% This just off-handedly states that "1965: avec Raymond Queneau et sa femme; il a adapté Le

Dimanche de la vie et il dirige Françoise Arnould, Danièle Darrieux et Jean Rochefort."

At that time, Vautrin's name was Jean Herman.

Liénert, Edouard. "D'un cercle à l'autre." In Boris Souvarine et "La Critique sociale." Ed. AnneRoche. Pref. Maurice Nadeau. Paris: La Découverte, 1990, pp. 48-61. %% Liénert barely mentions (pp. 53-54) the presence of Queneau and Bataille at meetings of the "cercle."

de Lignac, C. Cf. Queneau, "L'Amphion."

Lillet, Rémy. "Rire." In his Quoi lire? Paris: Hachette, 1989, pp. 135-137. %% This is a lightweight description of Queneau as a humorist, with emphasis on the Exercices de style and Zazie dans le métro.

Lillet, Rémy. Cf. Anonymous, "Raymond Queneau."

Limbour, Georges. "Raymond mon ami." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. iv. %% This seems to refer to Queneau's Un Rude Hiver and most particularly to Queneau and Limbour's sharing the same rental library, one which was to appear later in the novel.

Limbour, Georges. "Raymond, mon ami." In his Le Carnaval et les civilisés. Préf. Michel Leiris. Paris: L'Elocoquent, 1986, pp. 97-99. %% This is the same as his original text of the same name.

Limbour, Georges. "Raymond mon ami." Cahiers Raymond Queneau #14-15 (janvier 1990), pp. 100-102. %% This is the same as his original text of the same name.

Limbour, Georges. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme

Raymond Queneau," p. 56; Pol Charles, Georges Limbour: Jongleur surréaliste; Philippe Dagen, "Une Leçon de fraternité et de morale sous l'Occupation"; Michel Lécureur, "Queneau et sa ville natale"; Jean Piel, La Rencontre et la différence; Queneau, "Dédé"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 152; Queneau and Jean Lescure, "Racontez-moi..."

Limousin, Christian. "Bataille, Queneau et les autres: Petit Dictionnaire d'esthétique et C<sup>ie</sup> de ces années-là (1929-1934)." In Georges Bataille et Raymond Queneau 1930-1940. Ed. Anonymous. Billom, Puy-de-Dôme: Association Billom-Bataille, 1982, pp. 11-26. %% Limousin gives a commentary on each of the personal names and key words of interest to these two men.

Linares, Serge. Introduction à la poésie. Paris: Nathan, 2000. %% Linares touches on the Petite Cosmogonie portative and L'Instant fatal: "Pour un art poétique" (p. 23) and on Cent Mille Milliards de poèmes (p. 122).

Lindner, Hermann. "Aspekte der Romantechnik bei Queneau. Neue Bemerkungen über Chiendent." In Aufsätze zur Literatur Wissenschaft, I. Ed. Helmut Stimm and Alfred Noyer-Weidner. Zeitschrift für französische Sprache und Literatur, Beiheft new series #4. Wiesbaden: Franz Steiner Verlag, 1977, pp. 109-142. %% This is generally on Queneau's Le Chiendent.

Lindon, Mathieu. "Inconnu en Normandie." Libération (Paris), an. \* #4336 (27 avril 1995), "Livres," p. vi. %% Lindon reviews the Hippobosque au bocage of Gaston Chaissac, a collection of his letters, and includes a passage from one of these letters to Queneau.

Lindon, Mathieu. "Le Mystère du 'journal' de Queneau." Libération (Paris), vol. \* #988 (25 juillet 1984), p. 26. %% This is a rather good discussion of the background of Queneau's

Journal 1939-1940, with liberal quotation of Claude Debon, but cf. Alain Calame, CR of Queneau's Journal 1939-1940.

- Lindon, Mathieu. "On est venu chercher Tardieu." Libération (Paris), an. \* #4260 (28 janvier 1995), p. 31. %% Lindon presents an obituary for Jean Tardieu which mentions how he worked in radio with Queneau after the Second World War.
- Lindon, Mathieu. "Queneau entre la messe et l'apéro." Libération (Paris), an. \* #1586 (25 juin 1986), p. 36. %% Lindon's analysis of Queneau's Journal 1939-1940 is serious: there is little in the work directly about Queneau himself, and why did the heirs start by publishing one of the middle sections? He finds the appendix, the second part of "Philosophes et voyous," to be more interesting.
- Lindon, Mathieu. "Queneau pleine peau." Libération (Paris), an. \* #6532 (16 mai 2002), "Livres," p. v. %% Lindon presents the second volume of Queneau's complete works but without much éclat.
- Lindon, Mathieu. "Les Yeux dans les 'poches'." Nouvel Observateur (Paris), vol. \* #888 (14 novembre 1981), p. 117. %% Lindon reviews the Oulipo's Atlas de la Littérature potentielle without depth but in a manner calculated to interest the reader.
- Lindström, Per. Cf. Tord Ganelius, "Vad visste Edgar Allan Poe om spelteori?"
- Linh, Duong. Cf. Queneau, Chuyén Bay Cúa Icare.
- Linhartová, Vera. Cf. Queneau, Muj Pritel Pierot and My pritel Pierrot.
- Linze, Jacques-Gérard. CR of Raymond Queneau and André Blavier's Lettres croisées. Revue générale (Bruxelles), an. 125 #12 (décembre 1989), pp. 101-102. %% Linze just presents this work, with some positive but banal comments.
- Lionel-Marie, Annick, Marie-Claire Llopès, and Michèle Thomas, ed. Paris 1937-1957. Catalogue of the exhibition at Centre Georges Pompidou, 28 mai -- 2 novembre 1981. Paris: Centre Georges Pompidou, 1981. %% There are fleeting mentions of Queneau on pp. 15, 16, 22, 100, 104, 162, 338, 358, 360, 361, 364, 370, 382, 462, and 470, and a slightly more substantial appearance on pp. 366-368.
- Lionnet, Patricia. "Havrais, R'aimons Queneau!" Le Havre libre (Le Havre), an. \* #17634 (21 février 2002), pp. 1 and 5. %% Lionnet has interviewed Philippe Normand and Bruno Jacq (of Queneau aime le Havre aime Queneau) and indicates the past lack of interest in Queneau on the part of his native city. She also indicates some of the events planned to mark the 99th anniversary of Queneau's birth.
- Lionnet, Patricia. "Queneau aimait brouiller les pistes." Le Havre libre (Le Havre), an. \* #17715 (31 mai 2002), p. 5. %% Lionnet interviews Michel Lécureur on the occasion of the appearance of his biography of Queneau.
- Lionnet, Patricia. "Voyage en autobus avec Raymond." Le Havre libre (Le Havre), an. \* #17712 (28 mai 2002), p. 6. %% Lionnet presents a Queneau tour of Le Havre organized by "Queneau aime Le Havre aime Queneau."
- Lipski, John M. "On the Meta-structures of Literary Discourse." Journal of Literary Semantics (Heidelberg), vol. 5 #2 (october 1976), pp. 53-61. %% Lipski uses a passage from Zazie dans le métro (beginning of chapter 16) as an example on p. 58 as well as generally referring to Queneau's "mis"-use of structures.
- Lipski, John. "Paradigmatic Overlapping in Tres Tristes Tigres." Dispositio (Ann Arbor, Michigan), vol. 1 #1 (febrero 1976), pp. 33-45. %% This makes reference (p. 37) to his other

article and to the same passage from Zazie dans le métro. Cf. Kenneth E. Hall, "Zazie and the Tigers"; Suzanne Jill Levine, "La Escritura como traducción: Tres Tristes Tigres y una Cobra"; Stephanie Merrim, "A Secret Idiom: The Grammar and Role of Language in Tres Tristes Tigres"; Leonard Orr, "Random Verbal Generators and Verbal Constraints in Fiction."

Lisowski, Jerzy. "Nowa encyklopedia francuska." Twórczo (Warszawa), vol. 12 #4 (kwiecień 1956), pp. 218-219.

Lisowski, Jerzy. Cf. Queneau, "Bajeczka na twoja modle."

Litt, Véronique. "Raymond Queneau. Les Fleurs bleues." Travail présenté à "l'examen de maturité." 1982. %% This brief work is divided into the two parts indicated by the title. The section on Queneau centers on 'pataphysics and the Oulipo, the first treatment being well done and interesting and the second barely adequate. As for Les Fleurs bleues, Litt has some thought-provoking formulations. The entire "travail" is rather good, and especially for this level of work.

Litvinoff, Boris. "Exercices de style et mise en scène: Un Triomphe pour Queneau à Munich."

Beaux-arts (Bruxelles), an. \* #1117 (10 février 1966), p. 3. %%

Lladó, Ramon. Cf. Annie Bats and Ramon Lladó, "Presentació"; Queneau, Exercicis d'estil. Llopès, Marie-Claire. Cf. Annick Lionel-Marie, Marie-Claire Llopès, and Michèle Thomas, ed., Paris 1937-1957.

Llewellyn-Smith, Julia. "Exploding Myths in the O-zone." The Times (London), vol. \* #65,016 (26 July 1994), "Main Section," p. 12. %% Llewellyn-Smith comments on the then-recent revelation of Dominique Aury's authorship of the Histoire d'O. Cf. James Bone, "Woman Unveiled as Porn Author"; John De St. Jorre, "The Unmasking of O."

Loayza, Daniel. "Raymond Queneau." Gaceta del Fondo de cultura economica (Mexico City), an. 18 #210 (junio 1988), pp. 7-8. %% Loayza does little more than present Queneau's life and some of the more noteworthy of his publications.

Loayza, Daniel. Cf. Queneau, Orillas: Matemáticos, precursores, enciclopedistas.

Lobet, Marcel. "Deux Femmes sur sept ont fait de bons vers." Le Soir (Bruxelles), an. 65 #355 (22 décembre 1951), p. 7. %% Lobet has some pleasant words for Janine Queneau's Adieu Chansons but abstains from giving her the serious judgement he gives the other six women.

Lobet, Marcel. "La Vie littéraire." La Revue générale belge (Bruxelles), vol. 87 #\* (mars 1952), pp. 830-836. %% Lobet shows a rather negative attitude towards Le Dimanche de la vie (pp. 830-832).

Loew, Jacques. "Les Tiroirs à secrets du cinéma français." Cinémonde (Paris), an. 16 #705 (3 février 1948), pp. 10-11. %% René Clément explains (p. 11) that he had to postpone the production of "Candide" because the distributors were "afraid" that the film would reflect current events too closely. Cf. Queneau, "Candide 47."

Loewel, Pierre. Le Dimanche de la vie et Si tu t'imagines, par Raymond Queneau." L'Aurore (Paris), an. 11 #2402 (3 juin 1952), p. 2. %% Loewel likes Le Dimanche de la vie very much but barely mentions the poetry collection.

Loewel, Pierre. "Renée Jeanmaire, vamp de la rue Montorgueil, chante, danse et croque les diamants." L'Aurore (Paris), an. 9 #1883 (2 octobre 1950), p. 7. %% Loewel reviews "La Croqueuse de diamants" soon after its opening. As for Queneau's lyrics, he says he "ne

s'est pas fatigué."

Loewel, Pierre. "La Vie des livres." L'Aurore (Paris), an. 4 #163 (25 février 1945), p. 2. %%  
Loewel does not like Loin de Rueil at all and says so at length --- but without being extremely clear as to why.

Loïck, Stéphanie. She did a one-woman traveling adaptation of Le Journal intime de Sally Mara in 1985. Cf. Anonymous, "Théâtre. Sally, la grande soeur de Zazie?"; Dominique Jamet, "Zazie dans le porno"; Pierre Marcabru, "Comédienne en liberté"; Fabienne Pascaud, "Tiens-bon la rampe, Stéphanie!"

Loiseau, J. CR of Sinclair Lewis's Impossible ici. Les Etudes anglaises (Paris), an. 1 #5 (septembre 1937), pp. 465-467. %% Loiseau thinks that Queneau did a very good job on the translation but points out a few typographical errors and disagrees with one expression which Queneau uses in French.

Loiselet, Pierre. "Prête-moi ta plume." Les Nouvelles littéraires (Paris), an. \* #981 (23 mai 1946), p. 1. %% Loiselet comments on Scipion's book of this name but barely mentions Queneau.

Lombard, Jacques. "Zazie dans le métro." Mémoire de maîtrise. Aix-en-Provence, 1969.

Lombard, Paul. "La Vie littéraire." L'Homme libre (Paris), an. 26 #3063 (28 novembre 1938), p. 2. %% In a brief review of Les Enfants du limon, Lombard concentrates on the "fous littéraires" and how reasonable they seem.

Lombardi, Paola Decina. "Oltre «Zazie nel métro»." Europeo (Roma), an. 37 #44 (2 novembre 1981), p. 159. %% Lombardi primarily lists the Queneau works which had been published in Italian.

Lomidze, Tamar. "Les Langues étrangères dans les romans de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1998. %% Lomidze has six chapters: "ils parlent presque tous, les personnages les langues forestières," "la nouvelle langue et les nouveaux locuteurs 'inventés' par Raymond Queneau," "La Modification de Raymond Queneau," "Queneau ou le travail de récrivain," "le rôle du lecteur," and "les effets esthétiques produits par la lecture des romans queniens." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]

Londeix, Georges. Cf. Claude Bonnefoy, Panorama critique de la littérature moderne.

Longchamp, Jacques. "Les Exercices de style de Raymond Queneau." Journal musical français / Musica - Disques (Paris), an. 4 #34 (16 décembre 1954), p. 11. %% Longchamp is extremely enthusiastic about the Frères Jacques recording but finds these texts "un peu grinçants à la lecture."

Longre, Jean-Pierre. "A Lyon, Queneau court les rues." Amis de Valentin Brû #34-35 (juillet 2004), pp. 155-156. %% Longre lists and describes a number of the Queneau events which occurred in Lyon and the surrounding region during février and mars 2003. Besides the "Dix Mots" operation (cf. Oulipo, "Langagez-vous, mots dits, dix mots"), there was a special supplement to Lyon capitale, a public discussion between Jacques Roubaud and Claude Burgelin about the Oulipo (in terms of it being a virtual Queneau novel), and a number of other Queneau readings, projections, and celebrations. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 27.

- Longre, Jean-Pierre. "Autre Voyage au pays des sources." Amis de Valentin Brû #26-27 (octobre 2002), p. 73. %% Longre passes in review the eleven mentions of Queneau found in Alain Robbe-Grillet, Le Voyageur. Textes, causeries, et entretiens.
- Longre, Jean-Pierre. "Le Comique de situation dans les 'romans de sagesse'." Temps mêlés #150 + 65/68 (printemps 1996), pp. 63-72. %% The novels in question are Pierrot mon ami, Loin de Rueil, and Le Dimanche de la vie, and Longre points out how the "comique" is related to "sagesse."
- Longre, Jean-Pierre. "Un Coup d'oeil en coulisse au théâtre Queneau." Amis de Valentin Brû #16-17 (octobre 1999), pp. 9-25. %% Longre has truly presented and considered, in only a few pages, the totality of Queneau's theater involvement. He begins by listing and discussing all of Queneau's theater works, from those actually performed down to those for which he had written only the barest of notes, and he continues by reflecting on Queneau's view of himself as a dramatic author and what remained of the theater in his writing once he had ceased to consider writing directly for the stage. Cf. his "Métamorphoses et effacements (le personnage théâtral)."
- Longre, Jean-Pierre. CR of Queneau's Contes et propos. Brèves (Villelongue d'Aude), vol. \* #5 (avril 1982), pp. 79-80. %% Longre's presentation, while positive, doesn't really offer anything new.
- Longre, Jean-Pierre. "Ce kékchose d'enfantin chez Queneau." Ill. Serge Uberti. L'Instant du monde (Montpellier), vol. \* #2 (octobre 2002), pp. 25-27. %% Longre reviews and considers childhood in some of Queneau's works, especially in certain characters, and ties in Queneau's own childhood.
- Longre, Jean-Pierre. "Loin de Rueil": Raymond Queneau. Collection "Parcours de lecture," #18. Paris: Bertrand-Lacoste, 1991. %% While this is clearly an introduction to Loin de Rueil for students preparing for their bac or something similar and has all the problems inherent in that sort of work (trying to open many points of view, a relatively superficial consideration of the many aspects of the work, and far too little space to really say anything much), it is clear that Longre has a solid grasp of the novel and communicates it well.
- Longre, Jean-Pierre. "Métamorphoses et effacements (le personnage théâtral)." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 121-135. %% Longre reviews the status of the characters in Queneau's plays and unfinished dramatic works: "Aux Enfers," "Saint-Siméon," "Monsieur Phosphore," "L'Ombre de Greta Garbo," "La Légende des poules écrasés," "Du pareil au même"/"Napoléon pour tous," "En passant," and "Muses et lézards." The characters each seem to have different profiles and functions and serve different literary ends. Cf. his "Un Coup d'oeil en coulisse au théâtre Queneau."
- Longre, Jean-Pierre. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1557-1571. %% Longre concerns himself first with the creation of Odile and its publication and reception and then pursues the nature of the novel: how it is autobiographical and to what extent, how it is fiction. He emphasizes the multiple levels of reading possible and finishes by describing it as a novel of liberation.
- Longre, Jean-Pierre. "Un Rapprochement." Amis de Valentin Brû #30 (avril 1985), pp. 40-42.



%% This concerns a possible relation between Queneau and Virginia Woolf.

Longre, Jean-Pierre. "Raymond Queneau, En passant." Amis de Valentin Brû #19/20 (juillet 2000), pp. 74-76. %% Longre comments on Queneau's play at the same time as evaluating Françoise Valon's "Petit carnet de mise en scène."

Longre, Jean-Pierre. Raymond Queneau en scènes. Limoges: PULIM (Presses universitaires de Limoges), 2005. %% Longre presents an incredibly thorough and concrete consideration of every imaginable aspect of Queneau's theater work and theatricality, including plot summaries of 7 "plays" and a solid bibliography. His review touches on Queneau's incomplete works (right down to fragments and jottings), various productions, the theater in Queneau's novels, the poetics of his theater, the characters (and their recurring types), structure in the plays, settings and decor, and sound effects. He has some especially fine reflections on how and why Queneau both entered his "theater phase" and left it --- for the novel and the cinema.

Longre, Jean-Pierre. "Rêves de théâtre, théâtre de rêve." Amis de Valentin Brû #28-31 (juillet 2003), pp. 220-226. %% Longre reveals the highly significant role which dreaming plays in all of Queneau's theater.

Longre, Jean-Pierre. "La Subversion des genres dans le 'Registre à poèmes' de Queneau." In Les Genres insérés dans la poésie. Actes de la journée d'études du 6 octobre 1995. Ed. Guy Lavorel and Jean-Pierre Bobillot. Lyon: Université de Lyon III [Centre d'état des interactions culturelles], 1996, pp. 87-99. %% Longre surveys the breadth of Queneau's poetic forms, content, styles, and ideas.

Longre, Jean-Pierre. "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau." Directrice Claude Debon. Thèse de doctorat. Paris: Université de Paris III (Sorbonne nouvelle), 1998. %% Longre's dissertation is quite long, which allows him to do a most thorough review of the topic announced in this title. In a first section he presents and discusses Queneau's four completed plays ("Aux Enfers," "En passant," "Les Candidats," and "Saint-Siméon"), then considers three incomplete theater pieces ("Monsieur Phosphore," "Du Pareil au même" ["Napoléon pour tous"], and "L'Ombre de Greta Garbo"), presents works which are sometimes barely more than preliminary notes or ideas ("La Légende des poules écrasées" ["Quand les poules auront des dents"], "Crânes pointus et têtes rondes" ["Dème-sure pour démesure"], and various very short texts), and ends with two radio adaptations which Queneau wrote (Schiller's "Intrigue et amour" and "Peter Ibbetson"). Longre includes transcriptions of six of these which had been unpublished: "M. Phosphore," "Du pareil au même," "La Légende des poules écrasées," "Saint-Siméon," "L'Ombre de Greta Garbo," and "Le Pêcheur de."

In a second section Longre treats the theatricality of a number of Queneau's works, from surrealist texts, to Les Exercices de style and Contes et propos, and up through such novels as Loin de Rueil and Zazie dans le métro. In a final section he draws deeper and more general conclusions concerning the role of the theater in Queneau's entire approach to writing. All in all, anyone working on Queneau and the theater really needs to consult and study this dissertation.

In an appendix to his dissertation, Longre transcribes 6 short unpublished Queneau texts: "M. Phosphore," "Du pareil au même," "La Légende des poules écrasées," "Saint-Siméon," "L'Ombre de Gréta Garbo," and "Le Pêcheur de."

Cf. Astrid Bouygues, "Queneau en Sorbonne"; Daniel Delbreil, "Croquis pour une

'Croqueuse'."

Longre, Jean-Pierre. Cf. Astrid Bouygues, "Queneau en Sorbonne"; Daniel Delbreil, "Moisson universitaire"; Queneau, Oeuvres complètes.

Longuet, Patrick. "Exercices de style." Le Monde (Paris), an. 55 #16916 (16 juin 1999), "Le Monde interactif," p. v. %% Longuet reviews Antoine Denize's Machines à écrire. Cf. Anonymous, "Anagrammes"; Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Natalie Levisalles, "La Voltige des mots"; Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Gérard Pangon, "Machines à écrire, le CD"; Sylvaine Ville-neuve, "L'Inventeur du CD-rimes."

Lonzi, Lidia. Cf. Queneau, Zazie nel metrò.

Lope, Hans-Joachim. "Raymond Queneau." Kritisches Lexikon der romanischen Gegenwartsliteraturen. Ed. Wolf-Dieter Lange. Tübingen: Gunter Narr Verlag, 1984, pp. 1-5 and A-J.

López Carrillo, Rodrigo. "Las Alteraciones fonético-ortográficas en Zazie dans le métro de Raymond Queneau." Anales del Colegio universitario de Almería (Almería, España), an. 4 #2 (\* 1982), pp. 225-239. %% The title describes the content well, but the author doesn't go much beyond listing the various changes.

López Carrillo, Rodrigo. "Breve Estudio sobre el argot francés." Anales del Colegio universitario de Almería (Almería, España), an. 3 #2 (\* 1981), pp. 115-131. %% López Carrillo cites (pp. 122-123) a list of the synonyms Queneau used for leaving or running in Zazie dans le métro.

Lorandi, Tania, ed. Raymond Queneau 1903-2003. Brescia: Edizioni ReArte, 2003. %% This is the catalogue of an exposition held in Villaverl (Vicenza, Italy) from 15 november through 15 december 2003. It is just a superficial and popular presentation of Queneau's life and works, although it does have a fairly complete bibliography of Queneau's works that have been translated into Italian.

Lorelle, Yves. "Les Cacouac's au Théâtre de la Baraque Saint-Germain." Réforme (Paris), an. 6 #271 (27 mai 1950), p. 8. %% Lorelle mentions Queneau, whose "Muses et lézards" was being played, but that's all.

Lorente, Catherine. "Citation et mémoire. Queneau, Perec, Bénabou." PhD at the Université de Paris VIII (Vincennes), janvier 2000. Directeur Claude Mouchard. %% Lorente tries to understand the relationship in these authors between the implicit literary citation and their literary memory and tries to show how this was symptomatic of a certain attitude towards memory in the second half of the twentieth century. The Queneau work which she uses primarily was Les Fleurs bleues.

Loret, Eric. "Guyotat, désaxeur de syntaxe." Libération (Paris), an. \* #5863 (23 mars 2000), "Livres," p. iv. %% Loret casually refers to Zazie dans le métro in regard to censorship as he reviews Pierre Guyotat and his Progénitures.

Lorgé, Marie-Anne. "Queneau s'affiche." Le Jeudi (Luxembourg), an. 4 #41 (12 oktober 2000), p. 40. %% Lorgé presents the Paul Souffrin "Queneau à l'affiche" exposition which accompanied the Mersch symposium.

Lorian, Alexandre. "Lipogrammatie et linguistique." Revue de linguistique romane (Strasbourg), vol. 56 #221-222 (janvier 1992), pp. 5-19. %% Lorian describes Queneau's interest in the lipogram and goes on to discuss just what this meant for Georges Perec and particularly in regard to his La Disparition.

- Loriot, Noëlle. "Le Langage de l'asthme." L'Express (Paris), vol. \* #1714 (11 mai 1984), pp. 166-167. %% This review of François-Bernard Michel's Le Souffle coupé only states that Queneau was asthmatic.
- Loriot, Noëlle. "Le Langage de l'asthme." L'Express (Paris), international edition vol. \* #1714 (18 mai 1984), pp. 100-101.
- Lorraine, Bernard. Cf. Queneau, "Poèmes."
- Lorris, Georges. CR of Pierrot mon ami and Les Temps mêlés. Confluences (Lyon), an. 2 #14 (novembre 1942), pp. 342-344. %% Lorris has kind words for these two novels, and that's about all.
- Lory, Jean-Luc. 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."
- Los, Hanneke. Cf. Queneau, Een Barre Winter and "Biribi."
- Losfeld, Eric. Endetté comme une mule ou la passion d'éditer. Paris: Pierre Belfond, 1979. %% This offers some general mentions of Sally Mara, surrealism, and Boris Vian, along with some personal appreciations of Queneau, on pp. 34-39, 125, 133, and 196.
- Losfeld, Eric. Cf. Pierre David, "Sept Ans après."
- Lot, Fernand. "Obscures Clartés sur la technique du roman." Les Heures de Paris (Paris), an. # (1<sup>ier</sup> février 1938), p. %% Lot is rather sardonic in his review of Queneau's "Technique du roman."
- Lot, Fernand. Cf. Queneau, "Intervention chez les écrivains scientifiques."
- Lottman, Herbert R. Albert Camus: A Biography. New York: Doubleday, 1979. %% Various references give an interesting light on Queneau's existence in Paris during the war, as well as his relations with Camus and others. Cf. pp. 238-239, 246-251, 284-287, 292-293, and 296-297.
- Lottman, Herbert. "Beyond the UK-US Summit." Bookseller (London), vol. \* #5072 (11 april 2003), p. 12. %% Lottman just refers to Les Exercices de style winning the prize at the Bologna fair.
- Lottman, Herbert R. The Left Bank. Writers, Artists, and Politics from the Popular Front to the Cold War. London: Heinemann, 1982. %% Lottman just mentions Queneau here and there. This was translated into French as La Rive gauche: Du Front populaire à la guerre froide.
- Louët, Bertrand. Les Fleurs bleues. Queneau. Collection "Balises," #144. Paris: Nathan, 1999. %% This is clearly an introduction to this novel for students preparing for their bac, and it has all the problems inherent in that sort of work: trying to open too many points of view, too superficial a consideration of too many aspects of the work, and far too little space to really say anything much. Cf. Ursule Becquet, "A Propos des Fleurs bleues"; Astrid Bouygues, "Queneau à l'école."
- Louis, Jean-Paul. "Des Piles." Lérot rêveur (Aigre, Charente), vol. \* #24 (mars 1979), pp. 62-67. %% Louis doesn't think much of Queneau's Un Rude Hiver (p. 63).
- Louit, Robert. "Enquête sur Anthony Frewin." Magazine littéraire (Paris), vol. \* #397 (avril 2001), pp. 80-82. %% Louit reviews Frewin's Lee Harvey Oswald, affaire classée and includes an interview with the author. In the interview Frewin speaks of Queneau's influ-

- ence on him, even though he has some details wrong.
- Louit, Robert, and Jacques Chambon. "France." In Encyclopedia of Science Fiction. John Clute and Peter Nicholls, ed. New York: St. Martin's Griffin, 1993, pp. 444-447. %% The authors do a thorough review of the history of science fiction in France, just mentioning Vian, the "Savanturiers," and Queneau's "Un Nouveau Genre littéraire: Les Science-fictions."
- Lous, Alexandre. "C.Q.F.D." Magazine littéraire (Paris), vol. \* #436 (novembre 2004), p. 79. %% Lous declares that Queneau would have loved Argentinean Guillermo Martinez's detective novel, Mathématique du crime.
- Lous, Alexandre. "Usage de faux." Magazine littéraire (Paris), vol. \* #266 (juin 1989), p. 79. %% Lous cites a few lines from one of Queneau's "Lectures pour un Front" columns (from 6 octobre 1944, reprinted in Bâtons, chiffres et lettres) in reviewing Joseph Bialot's Un Violon pour Mozart.
- Louvet, Raoul. CR of Zazie dans le métro. France-journal (Buenos Aires), an. 12 #2500 (3 mars 1959), pp. 2 and 4. %% This is a rather short and very average review.
- Louviche, Raoul. CR of Zazie dans le métro. France-journal (Paris), an. # (3 mars 1959), p. . %% Louviche gives a brief, upbeat, and superficial review.
- Louys, Pierre. Cf. Freddy de Vree, Boris Vian.
- Lowenkron, David Henry. "The Metanovel." College English (Urbana, Illinois), vol. 38 #4 (december 1976), pp. 343-355. %% Lowenkron claims (p. 350) that "the line between fiction and reality is completely destroyed in Raymond Queneau's The Flight of Icarus."
- Lowenthal, Marc. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 19 #1 (spring 1999), p. 204. %% Lowenthal has a rather positive review.
- Lowenthal, Marc. CR of Madeleine Velguth's translation of The Children of Clay. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 18 #3 (fall 1998), p. 235. %% While liking Velguth's translation and the index that she provides to the "fous littéraires," Lowenthal thinks that Queneau's novel would have worked better as two separate books, with the "Encyclopedia of Inexact Sciences" standing on its own.
- Lowenthal, Marc. Cf. Anonymous, CR of Marc Lowenthal's Stories and Remarks and CR of Marc Lowenthal's translation of Contes et propos; Queneau, "Dream Accounts Aplenty," "On Some Imaginary Animal Languages and on the Dog Language in Sylvie and Bruno in Particular," Stories and Remarks, and "When the Spirit..."; Roger Shattuck, "Farce & Philosophy."
- Loy, J. Robert. "Things in Recent French Literature." PMLA (Baltimore), vol. 71 #1 (march 1956), pp. 27-41. %% Loy's presentation of the Petite Cosmogonie portative (p. 31) is brief but worthwhile. PMLA = Publications of the Modern Language Association.
- Lubas-Bartoszy\_ska, Regina. "Mi\_dzy autobiokopiami. Zagadnienie intertekstualizmu w dziennikach R. Queneau i M. Leirisa, w jego autobiografiach - esejach oraz w Fils S. Doubrovsky'ego." Kwartalnik neofilologiczny (Warszawa), vol. 41 #3-4 (\* 1999), pp. 189-198. %% This title means something like "Between Autobiocopies. The Issue of Intertextualism in the Journals of R. Queneau and M. Leiris, in His Essay-autobiographies, and in Fils by Serge Doubrovsky."
- Lubas-Bartoszynska, Regina. "Raymond Queneau. Le Moi intellectuel dans les Journaux." In Ecritures de soi: Secrets et réticences. Actes du colloque international de Besançon (22,

23, 24 novembre 2000). Ed. Bertrand Degott and Marie Miguet-Ollagnier. Paris: L'Har-  
mattan, 2001, pp. 133-144. %% While Lubas-Bartoszynska does touch on various rela-  
tively intellectual aspects of Queneau's Journaux (1914-1965) and compares the Journaux  
to those of other French intellectuals of the same period, she draws few conclusions from  
her comments.

Lucas, Delphine. "La Structure en chapitres dans les romans de Raymond Queneau." Direc-  
teur Daniel Delbreil. Mémoire de maîtrise de lettres modernes. Paris: Université de Paris  
III (Sorbonne nouvelle), 2003. %% Lucas offers three principal chapters after her intro-  
duction. The first deals with the separation into chapters, the second with the various  
sorts of structure that Queneau used in various chapters, and the last with the effect that  
poetry had on this structuration. Cf. Daniel Delbreil, "Moisson universitaire." [This  
work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de  
littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be  
necessary to con-tact Professeur Daniel Delbreil beforehand in order to receive  
authorization.]

Lucas, E. V., and George Morrow. "When Did You See Your First Dada?" Times Literary  
Supplement (London), vol. \* #3829 (1 august 1975), p. 873. %% The article itself has  
only a brief comment by Queneau, but see the response by Miles Kington in his "What a  
Life!" And see also Queneau, "What a Life!"

Lucas, J.-P. "Parolier de Juliette Gréco, auteur de Zazie Raymond Queneau est aussi un des  
rares encyclopédistes du XX<sup>e</sup> siècle." Arts (Paris), an. \* #960 (29 avril 1964), p. 5. %%  
Lucas reviews Bords and discusses the concept of the Encyclopédie de la Pléiade at some  
length.

Lucas, St. Leger. Cf. Anna Whiteside and St. Leger Lucas, "La Poésie comme procès poé-  
tique."

Luccioni, Jean-Michel. "Joyce chez Sally." CRIN (Gröningen), vol. \* #10 (\* 1984), pp. 22-  
34. %% Luccioni is quite interesting in listing the less obvious relations between the Sally  
Mara works and James Joyce but offers little analysis. Cf. Pierre-François David, "Con-  
substantialité et quintessence d'une fiction dérivée" and "D'un peu plus près..."

Lucie-Smith, Edward. Cf. Simon Watson Taylor and Edward Lucie-Smith, ed., French Poetry  
Today.

Lucot, Yves-Marie. "Queneau, le romancier en vers." L'Ecole libératrice (Paris), an. \* #31 (9  
juin 1990), pp. 24-25. %% This is just a very general article on the occasion of the  
appear-ance of the first volume of Queneau's Oeuvres complètes.

Ludovicy, Ernest. "Zazie à l'école." Nouvelle Revue luxembourgeoise (Luxembourg), an.  
1972 #1 (janvier-avril 1972), pp. 61-64. %% Ludovicy is unhappy to find Zazie dans le  
métro, among other works, on the reading list for the III<sup>e</sup> class.

Ludwig, Eva. "Rückkehr ohne Ankunft. Zum 'Ouvroir de littéraire potentielle'." Lendemain  
(Berlin), an. 13 #52 (\* 1988), pp. 29-32.

Lull, Ramon. Cf. Tatiana Bonch-Osmolovskaia, "Combinatorial Literature from the 'ARS  
MAGNA' of Ramon Lull to the 'One Hundred Thousand Million Poems' of Raymond  
Queneau"; P. Ghislain, "Le Vieux Nouveau Canular de M. Queneau"; Janet Zweig, "Ars  
Combinatoria and the Book."

Lumediluna, Claude. "Nouveaux Exercices de style: Théorie de la pratique." Thèse de docto-  
rat. Directeur Michel Launay. Nice: 1989.

- Luminet, Jean-Pierre, ed. Les Poètes et l'univers. Collection "Espaces." Paris: Le Cherche-Midi Editeur, 1996. %% Luminet includes Battre la campagne: "La Lune" (p. 122) and Petite Cosmogonie portative (Chant I, verses 169-193 on page. 148 and verses 79-157 on pages 263-265).
- Lundbo, Thomas. Cf. Queneau, Zazie på metroen.
- Lundkvist, Artur. "Inledning." In Queneau's Zazie. Stockholm: Tidens Förlag, 1961, pp. 7-9.
- Lundström, Evert. Cf. Queneau, Zazie.
- Lupi, Valentina. CR of Evert van der Starre's Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre. Studi francesi (Torino), an. 45 #2 (= #134) (maggio - agosto 2001), pp. 437-438. %% Lupi names each of the essay contained in the work and gives just a few words describing what it is about.
- Lupini, Lorenza. "Les Enfants du Limon di Raymond Queneau." Tesi di laurea from Università degli studi di Siena, Facoltà di lettere (Arezzo), 1998. Director Brunella Eruli. %% In treating Les Enfants du Limon, Lupini centers on the "fous littéraires," surrealism, and Queneau's development as an author during the 30's and touches on the role of Purpulan and the importance of René Guénon. He eventually brings the four areas in which Queneau grouped his "fous" (squaring the circle, natural sciences and cosmography, linguistics, and history) to bear on Queneau himself, showing how these are Queneau's own principal areas of interest. On the whole, while this dissertation lacks a center or a guiding thesis some of the very disparate ideas are of interest.
- Lusignoli, Clara. Cf. Mario Bonfantini, "Icaro fin di secolo"; Gianfranco De Turrís, CR of Icaro involato; Lorenzo Gigli, "Queneau in cerca d'un personaggio"; Giuliano Gramigna, "Chi ha rubato il personaggio?"; Carol O'Sullivan, "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau"; Queneau, Icaro involato, Romanzi, and Suburbio e fuga; Italo Vanni, "Romanzo senza personaggio."
- Lutczyn, Edward. Cf. Queneau, "Bajeczka na twoja modle."
- Lutfalla, Michel. "Queneau, philosophe de l'histoire." Quinzaine littéraire (Paris), vol. \* #6 (1<sup>ier</sup> juin 1966), p. 23. %% This is basically an extended review of Une Histoire modèle.
- Lutgen, Odette. "Raymond Queneau, de l'Académie Goncourt." In her En dépit de leur gloire. Paris: Del Duca, 1961, pp. 183-196. %% This is a very superficial general article on Queneau which suffers badly from "cute."
- Lutgen, Odette. "Raymond Queneau, le téméraire." Aux Ecoutes (Paris), an. 38 #1652 (23 mars 1956), p. 23. %% Lutgen discusses the value and the validity of the Encyclopédie de la Pléiade.
- Luzzati, Daniel and Françoise. "Oral et familier: Le Style oralisé." L'Information grammaticale (Paris), vol. \* #34 (juin 1987), pp. 15-21. %% The authors merely cite the first page of Zazie dans le métro as an example of "style oralisé" with some small discussion on pp. 16-17.
- Lyant, Jean-Charles. Cf. Pierre Fasola and Jean-Charles Lyant, Grammaire turbulente du français contemporain.
- Lynes, Carlos, Jr. "Jean Cayrol and 'Le Romanesque lazaréen'." Yale French Studies (New Haven, Connecticut), vol. \* #8 (\* 1951), pp. 108-117. %% Lynes just mentions

Queneau's Pierrot mon ami and Loin de Rueil on p. 114.

Lyon, Pamela. Cf. Queneau, "The Trojan Horse."

Lyotard, Jean-François. "Biblioclastes." L'Art vivant (Paris), vol. \* #47 (mars 1974), pp. 6-12.

%% This is not on Queneau, although one of the unusual books it mentions is vaguely similar in format to Cent Mille Millions de poèmes.

Lyotard, Jean-François. Cf. Anne Heurgon-Desjardins, "Les Décades de Pontigny et de Cerisy:

De Gide à Queneau."

M. "Album." Vooruit (Gent), an. 67 #341 (6 avril 1951), p. 4. %% Most of this article seems to describe Queneau and his work in general.

M., E. "Journal à plusieurs voix." Esprit (Paris), an. 17 #1 (janvier 1949), pp. 96-98. %% The author describes how Garry Davis interrupted a session of the UN at Chaillot to announce his rejection of American citizenship and his request to become a citizen of the world. Queneau is listed among the members of a support committee. Cf. the entry under Davis's name.

M., F. CR of Amos Tutuola's Ivrogne dans la brousse. L'Observateur politique, économique et littéraire (Paris), an. 4 #174 (10 septembre 1953), p. 20. %% The author concentrates on the plot of the original work and gives more detail than most reviews; he allots no space to Queneau.

M., Fr. CR of the Massin/Carelman version of Exercices de style. La Libre Belgique (Bruxelles/Liège), an. 96 #353 (19 décembre 1979), p. 12. %% The author is fairly general.

M., Fr. "Au Rideau de Bruxelles: Bernard Damien met en scène Zazie dans le métro." Pourquoi pas (Bruxelles), an. # (18 novembre 1982), p. 13?. %% The author interviews Damien as well as presenting some idea of the play. Cf. Jean de Decker, "Zazie dans le métro au Rideau: Qu'est-ce qu'on prend son pied!"; Francis Matthys, "Au Rideau de Bruxelles Zazie dans le métro."

M., Fr. "La Dernière 'Folie' d'André Blavier." La Libre Belgique (Bruxelles/Liège), an. 118 #165 (14 juin 2001), p. 26. %% The author (Francis Matthys?) presents the life and interests of Blavier soon after his death.

M., H. "A Travers les âges." Les Lettres françaises (Paris), an. 7 #156 (16 mai 1947), p. 4. %% The author likes the Exercices de style but doesn't think that they can interest the "grand public."

M., J. "L'Année littéraire a pris fin hier à midi dans la cave du Tabou." Combat (Paris), an. 8 #1397 (1<sup>er</sup> janvier 1949), p. 2. %% Queneau is a member of the jury for the second "prix du Tabou," the year after he had won the prize for his On est toujours trop bon avec les femmes.

M., J. "De Paris à notre bibliothèque communale. 'Le Jour' a pu apprécier, dès hier soir, l'enrichissement extraordinaire que constitue le legs de tout l'oeuvre de l'écrivain Raymond Queneau." Le Jour (Verviers), an. # (8 juin 1977), p. . %% The author gives a fairly detailed relation and evaluation of the gift and shipment of Queneau's books and manuscripts to the Verviers library.

M., J. "Erskine Caldwell, écrivain maudit, a, d'une plume appliquée, dédicacé ses livres." Combat (Paris), an. 8 #1546 (24 juin 1949), p. 2. %% Queneau spoke at a book signing for Erskine Caldwell on the boulevard St-Germain.

- M., J. "Rencontré: Eve Griliquez." La Libre Belgique (Bruxelles), an. 95 #285 (12 octobre 1978), p. 16. %% The author interviews Eve Griliquez about her "Omajakeno" show and her life in poetry in general.
- M., J.-P. CR of François Caradec's Raymond Queneau un poète. Le Matin (Paris), an. \* #1844 (2 février 1983), p. 25. %% Three paragraphs to say nothing.
- M., M. CR of Le Chiendent. Le Petit Démocrate (Limoges), an. # (29 avril 1934), p.
- M., M. "Paris prend sa première leçon de 'coco'." Jours de France (Paris), vol. \* #312 (5 novembre 1960), pp. 58-63. %% The author does frou-frou on the noteworthies of the current scene. The best of the article is a picture of Catherine Demongeot and Louis Malle on the opening night of Zazie dans le métro. Cf. Claude Sire, "Chouette soirée pour Zazie"; Carmen Tessier, "Le Prince et la princesse Alexandre de Yougoslavie n'ont pas trouvé de places pour voir Zazie dans le métro."
- M., P. "Le Dimanche de la vie par Raymond Queneau." Le Dauphiné libéré (Grenoble), an. 8 #2273 (27 mars 1952), p. 6. %% The author gives this novel a positive review.
- M., P. "Shakespeare et la Bible en tête de la bibliothèque idéale." Libération (Paris), an. 13 #3566 (22 février 1956), p. 2. %% The author lists the contributions of a number of authors to Queneau's Pour une bibliothèque idéale; he does not consider the work of any great value or interest.
- M., Ph. "Exercices de style au théâtre: A chacun sa vision des choses..." L'Yonne républicain (Auxerre), an. \* #54 (5 mars 1982), p. 6. %% The author praises this stage production by the Jacques Seiler company.
- M., R. "Avec 'Le Cheval troyen' et ses parrains quai des Orfèvres." Le Populaire de Paris (Paris), an. 26 #7699 (23 décembre 1948), p. 3. %% The author (Ralph Messac?) does little more than announce the presentation of Queneau's new book.
- M., R. "Raymond Queneau: 'Au cinéma il n'y a pas 36 façons de dire 'mon cul'.'" Arts (Paris), an. \* #713 (11 mars 1959), p. 5. %% This author interviews Queneau, who speaks of René Clément's directing the film version of Zazie dans le métro and how he (Queneau) expects to write the film's dialogues. The author's name is possibly Renaud Matignon. Cf. Jean-Luc Godard, "René Clément: 'C'est parce que Dieu existe que je vais tourner Zazie'."
- Maack, Annegret. Die Rezeption französischer Literatur in England nach dem Zweiten Weltkrieg. Gesamthochschule Wuppertal Schriftenreihe Literaturwissenschaft, band 4. Bonn: Bouvier Verlag Herbert Grundmann, 1978. %% Pages 40-41, 86-87, 90-93, 196-197, and 206-207 touch on Queneau.
- Mac Orlan, Pierre. CR of Pour une bibliothèque idéale. Mercure de France (Paris), an. 67 #326 (= #1112) (avril 1956), pp. 729-730. %% Mac Orlan's review is hesitant.
- Mac Orlan, Pierre. "Pierrot mon ami." Les Nouveaux Temps (Paris), an. 3 #620 (2 octobre 1942), p. 3. %% Mac Orlan praises this novel without really saying anything insightful about it.
- Mac Orlan, Pierre. "Raymond Queneau, nouvel académicien Goncourt." Le Compagnon (Paris), an. \* #44 (avril 1951), p. 1. %% Mac Orlan gives a rather nuanced look at Queneau as an author. Quite thought-provoking.
- Macaigne, Pierre. "Lettristes et collectionneurs d'autographes animent le festival." Le Figaro (Paris), an. 126 #2375 (28 avril 1952), pp. 1 and 9. %% Queneau doesn't care for an unnamed film shown at the Cannes festival.



- Macchia, Giovanni. Cf. Sergio Solmi, "Traduzione da Queneau: Petite Cosmogonie portative: Canto I."
- MacDonald, Dwight. Cf. Queneau, "Exercices de style."
- Macé, Gabriel. "Direct... aux foies." Canard enchaîné (Paris), an. 40 #2003 (11 mars 1959), p. 6. %% French television was using a black list, which Macé fustigates: "Comme ont été interdits 'en direct' MM. Raymond Queneau et René Clément -- ce dernier pour avoir lu, sans l'émasculer, un passage dépourvu d'euphémismes du dernier roman de Queneau."
- Macé-Barbier, Nathalie. CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau. Revue d'histoire littéraire de la France (Paris), an. 100 #5 (septembre-octobre 2000), pp. 1400-1401. %% Macé-Barbier has a brief but worthwhile review of Jaton's work and centers on the dream, archetypes, and language.
- Macey, David. "The Sage and the Philosopher, or Queneau's Suburbs." Parallax (Leeds, England), vol. \* #4 (february 1997), pp. 13-21. %% Macey most definitely centers on Hegel and his idea of the end of history, as well as the difference between a "sage" and a "philosopher" according to Hegel, but he looks at the three "romans de la sagesse" (Pierrot mon ami, Loin de Rueil, and Le Dimanche de la vie) with some insight and shows the congruence between Kojève and Queneau.
- Macherey, Pierre. "Divagations hégéliennes de Raymond Queneau." In his A Quoi pense la littérature? Paris: Presses universitaires de France, 1990, pp. 53-73. %% This article reflects on Alexandre Kojève, Le Dimanche de la vie, Pierrot mon ami, and Une Histoire modèle in the light of Queneau's interest in Hegel. The first section, on Kojève and Le Dimanche de la vie, is an adaptation of his "Queneau scribe et lecteur de Kojève"; the section on Une Histoire modèle is an adaptation of his "Queneau et la recherche d'une science absolue de l'histoire." This volume was translated into English under the title The Object of Literature and into Spanish as En qué piensa la literatura? Cf. Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte."
- Macherey, Pierre. En qué piensa la literatura? Bogotá: Siglo del Hombre, 2003. %% This appears to be the same as his A Quoi pense la littérature? and to contain "Divagaciones Hegelianas de Raymond Queneau," apparently the translation of Macherey's "Divagations hégéliennes de Raymond Queneau." This work would seem to have been sponsored by the Universidad nacional de Colombia and the "Embajada de Francia."
- Macherey, Pierre. "Queneau et la recherche d'une science absolue de l'histoire." Temps mêlés #150 + 33/36 (juillet 1987), pp. 17-28. %% Macherey looks at Une Histoire Modèle with some concentration on Volterra.
- Macherey, Pierre. "Queneau scribe et lecteur de Kojève." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 82-91. %% This includes a discussion of Le Dimanche de la vie as well as considering Kojève's influence on Queneau.
- Macherey, Pierre. "Raymond la sagesse (Queneau et les philosophes)." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruinaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, 1985, pp. 15-27. %% Macherey considers Queneau and philosophy. Cf. Jean-Pierre Salgas, "Théo mon ami."
- MacIntyre, Ben. "The Sweet Joys of Writing While Wearing a Literary Ball and Chain." The Times (London), vol. \* #68100 (12 june 2004), "Main Section," p. 30. %% On the occasion of the publication of the pseudonymous Michel Thaler's Le Train de nulle part, a

novel without a single verb, MacIntyre presents the Oulipo with much of the usual material. He also notes a few items such as the case of the German poet Gottlob Burmann (1737-1805), who completely eschewed the letter "r" even though it appears in his own name, or that of Richard Beard, whose Damascus included only words published in The (London) Times on 1 november 1993. MacIntyre's comments about the Oulipo are curiously well-balanced and penetrating.

Mackerras, Charles. Cf. Queneau, Exercices in Style. Radio Version by Barbara Wright.

Maclaren-Ross, Julian. Cf. Anonymous, "Parisian Episodes"; Frank Hauser, "New Novels"; John Lehmann, The Ample Proposition; Queneau, Pierrot mon ami and Pierrot mon ami: "The Prince from Poldavia."

MacLow, Jackson. Cf. Anonymous, "Jackson MacLow (né en 1922)."

Madden, Matt. 99 Ways to Tell a Story. New York: Chamberlain Bros., 2005. %% Madden has chosen a very brief incident from his life and treats it in 99 different comic-strip manners, following the concept of Les Exercices de style. Cf. Carol O'Sullivan, "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style"; Ray Olson, CR of Matt Madden's 99 Ways to Tell a Story.

Maggie, Dinah. "La Croqueuse de diamants' ou la révolution atteinte de maladie de langueur."

Combat (Paris), an. 9 #1939 (28 septembre 1950), p. 2. %% Maggie analyzes the different elements of this show and offers her compliments to Queneau.

Maggie, Dinah. "Loin de Rueil... et de la danse." Combat (Paris), an. \* #5416 (23 novembre 1961), p. 8. %% Maggie criticizes only the choreography and the French cultural bias which limited it in the TNP production of Loin de Rueil.

Maggiore, Robert. "Un K à part." Libération (Paris), an. \* #5133 (20 novembre 1997), "Livres," pp. i-iii. %% Maggiore presents the life and development of Alexandre Kojève with one or two mentions of Queneau.

Magnan, André. Cf. Marie-Claude Cherqui, "Raymond Queneau et René Clément, Quai Voltaire."

Magnan, Henry. "Cacouacs." Le Monde (Paris), an. 7 #1643 (9 mai 1950), p. 8. %% Magnan lists the contents of this show, naming Queneau but not the "Muses et lézards" that it included.

Magnan, Henry. "Exercices de style." Le Monde (Paris), an. 6 #1316 (20 avril 1949), p. 6. %% Magnan gives a very positive review to the Frères Jacques show.

Magnan, Henry. "Semaine de France." Monde illustré (Paris), an. 92 #4487 (27 novembre 1948), p. 1124. %% Magnan refers briefly to Queneau's being a reader at Gallimard.

Magnan, Henri. "Voyage au bout des nuits parisiennes." Caliban (Paris), vol. \* #47 (janvier 1951), pp. 81-82. %% Magnan just mentions Queneau's Exercices de style as one of the past year's great cabaret successes.

Magnan, Henry. He also wrote under the pseudonym "Palinure."

Magnaud, J.-A. "Interview à quatre voix." Le Havre (Le Havre), an. 87 #1436 (5 février 1954), pp. 1 and 6. %% Magnaud offers some sidelights on Queneau and Armand Salacrou's life in Le Havre.

Magné, Bernard. "Emprunts à Queneau (bis)." Petite Bibliothèque quenienne #1. Limoges: Centre international de documentation, de recherche et d'édition Raymond Queneau, 1989. %% Magné discusses Georges Perec's usage of allusions to / citations from Que-

neau's Pierrot mon ami in his La Vie mode d'emploi. The "bis" in the title refers back to Perec's article of a similar name (cf. his "Emprunts à Queneau"). Cf. Pascal Ibrahim Lefevre, "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"; Emmanuël Souchier, CR of Bernard Magné's "Emprunts à Queneau (bis)."

Magné, Bernard. "Georges Perec, l'oulibiographe." Magazine littéraire (Paris), vol. \* #398 (mai 2001), pp. 52-55. %% Magné presents, in describing both how Perec was an oulipian and how he distanced himself from the Oulipo, several Perec processes/texts not usually mentioned.

Magné, Bernard. "Machines à écrire, machine à lire." Etudes françaises (Montréal), vol. 36 #2

(\* 2000), pp. 119-128. %% Magné describes the origin and elaboration of the Machines à écrire CD in some detail and then offers some considerations on just what this revolutionary work represents. Cf. Anonymous, "Anagrammes"; Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Natalie Levisalles, "La Voltige des mots"; Patrick Longuet, "Exercices de style"; Bernard Magné, "Machines à écrire, machine à lire"; Gérard Pangon, "Machines à écrire, le CD"; Sylvaine Villeneuve, "L'Inventeur du CD-rimes."

Magné, Bernard. "Perec et l'OuLiPo." Page des libraires: Magazine des libraires clé (Paris), vol. \* #40 (mai-juin 1996), pp. 36-37. %% Magné gives a broad description of Georges Perec's oulipian roots and practices.

Magné, Bernard. "Quelques Pièces pour un blason." In Portrait(s) de Georges Perec. Ed. Paulette Perec. Paris: Bibliothèque nationale de France, 2001, pp. 199-233. %% Magné compares one aspect of oulipian "combination" as practiced by Queneau to the way that Perec envisaged it (pp. 206-207). He also describes (p. 221) how Perec would typically indicate that he was following a certain number of rules yet would state all but one of them; Magné says that he did the same in his two articles "Emprunts à Queneau" and "Emprunts à Flaubert." On p. 75 of this volume, Paulette Perec mentions that Queneau contributed a passage to Georges Perec's La Disparition.

Magné, Bernard. "Textus ex machina (de la contrainte considérée comme machine à écrire dans quelques textes de Georges Perec)." Esprit créateur (Lawrence, Kansas), an. 26 #4 (winter 1986), pp. 60-70. %% This concerns Perec's transformation of texts, with several references to Queneau's work on the subject.

Magné, Bernard. "La Vie mode d'emploi, ¿texto oulipiano?" In Sobre literatura potencial. Actos del encuentro sobre literatura potencial, Vitoria, del 2 al 6 de diciembre de 1985. Ed. Antonio Altarriba. Vitoria: Universidad del país vasco, 1987, pp. 83-94. %% Magné lists and explains a number of the oulipian devices functioning in Perec's "novel."

Magné, Bernard. Cf. Monique Del Ponte, "La Représentation du réel dans Les Fleurs bleues de Raymond Queneau"; Antoine Denize and Bernard Magné, Machines à écrire; Natalie Levisalles, "La Voltige des mots"; Makiko Nakazato, "La Zone frontière du réel et de l'irréel: Etude de Zazie dans le métro"; Emmanuelle Thirion, "Le Héros de Queneau dans quatre romans (Le Chiendent, Loin de Rueil, Pierrot mon ami, et Le Dimanche de la vie)."

Magny, Claude-Edmonde. "A bâtons rompus." Esprit (Paris), an. 13 #108 (mars 1945), pp. 596-598. %% Magny reviews recent issues of poetry magazines, with mentions of Que-

neau in regard to Les Ziaux in Fontaine (cf. Queneau, "Poèmes (1940)") and in regard to "Saint Glinglin chez les Médiens."

Magny, Claude-Edmonde. "French Literature Since 1940." Trans. Martin Greenberg. Partisan Review (New York), vol. 13 #2 (spring 1946), pp. 145-154. %% Magny mentions several of Queneau's works but especially draws attention to the similarity of their heroes (pp. 152-153).

Magny, Claude-Edmonde. Histoire du roman français depuis 1918. Paris: Seuil, 1971. %% Magny mentions Queneau's range of expression in the way he recounts a story (p. 55) and in the types of characters he describes (p. 215).

Magny, Claude-Edmonde. "La Littérature." In 50 Années de découvertes: 1900-1950. Ed. Anna and André Lejard. Paris: Editions du Seuil, 1950, pp. 29-81. %% Magny mentions Queneau three times (pp. 37, 41, and 77), once citing a line from "Explication de métaphores."

Magny, Claude-Edmonde. Littérature et critique. Paris: Payot, 1971. %% Queneau is mentioned a number of times (pp. 85-88, 103, 193-194, 227, 274, 278, 293, 312, 385-389, 392-397, and 401-405) as Magny tries to situate him in regard to surrealism and other authors of his time; none of these references really say much.

Magny, Claude-Edmonde. "La Littérature française depuis 1940: II." La France libre (London), vol. 9 #52 (15 février 1945), pp. 292-304. %% This is the French original of her article in the Partisan Review of the following year.

Magny, Claude-Edmonde. "Où va la littérature contemporaine?" Samedi-soir (Paris), an. \* #402 (12 mars 1953), p. 2. %% Magny considers the third volume of Mazenod's Ecrivains célèbres series, edited by Queneau. She is thorough and quite positive.

Magny, Claude-Edmonde. "Roman américain et cinéma." Poésie 45 (Paris), an. 6 #28 (octobre-novembre 1945), pp. 72-84. %% Magny makes reference to a cinematic aspect of the writing in Queneau's Pierrot mon ami (pp. 78-79).

Magny, Claude-Edmonde. "Situations et tendances." In Almanach des lettres (Paris), vol. \* #\*

(\* 1947), pp. 27-32. %% Magny makes reference to Stéphane Mallarmé and to Queneau's "Explication de métaphores" on p. 31.

de Magny, Olivier. Preface. In Les Derniers Jours. Lausanne: Société coopérative des éditions Rencontre, 1965, pp. 7-21. %% This is so general as to be pointless.

de Magny, Olivier. Preface. In L'Instant fatal. Paris: Gallimard, 1966, pp. 5-13. %% This really doesn't say anything. Cf. Anonymous, "Raymond Queneau: L'Instant fatal précédé de Les Ziaux."

de Magny, Olivier. "Prix Rencontre 1936: Raymond Queneau pour Les Derniers Jours." La Rencontre (Lausanne), Bulletin mensuel #128 (mai 1965), pp. 7-8 and 13. %% De Magny really doesn't say anything much.

de Magny, Olivier. "Un Roman initiatique: Zazie dans le métro." Les Lettres nouvelles (Paris),

an. 7 #1 (4 mars 1959), p. 16. %% This is just a standard review.

Le Magot solitaire. "La Bibliothèque idéale." Carrefour (Paris), an. 13 #595 (8 février 1956), p. 7. %% This author lists some of the contributions to Queneau's Pour une bibliothèque idéale and does a bit of analysis.

Le Magot solitaire. "Le Retour en arrière de Raymond Queneau." Carrefour (Paris), vol. \*

- #1493 (3 mai 1973), p. 16. %% The author's review of Le Voyage en Grèce is somewhat above the average.
- Magretta, Joan. Cf. Andrew M. Horton, "Growing Up Absurd: Malle's Zazie dans le métro from the Novel by Raymond Queneau."
- Magrini, Giacomo. "Introduzione." In Queneau, Romanzi. Paris: Gallimard/Einaudi, 1992, pp. ix-xli. %% This is a fairly solid study of Queneau and his roots in the novel; it is a reworking of his "Introduzione a Queneau."
- Magrini, Giacomo. "Introduzione a Queneau." Paragone (Firenze), an. 41 #21 (= #484) (giugno 1990), pp. 35-60. %% This seems to be a general but thoughtful look at Queneau with a concentration on his novels.
- Magrini, Giacomo. "Mémoire di Rimbaud riscritta da 'Aspects récents du Moyen Age' di Queneau." Linguistica e letteratura (Pisa), vol. 3 #2 (\* 1978), pp. 149-158. %% This is a comparison of the two texts, with Queneau's being from Les Ziaux.
- Magrini, Giacomo. Postface. In Queneau, La Domenica della vita. Torino: Einaudi, 1997, pp. 199-235.
- Magrini, Giacomo. Cf. Queneau, Pierrot amico mio and Zazie nel metrò.
- Magritte, René. Ecrits complets. Ed. André Blavier. Paris: Flammarion, 1979. %% There is a reference on p. 56 to a letter of Queneau in Variétés (Bruxelles), which is indexed under Queneau, "Lorsque l'esprit..." Cf. André Blavier, "Quelques Petits Ecrits inédits de Queneau sur le rêve au cinéma avec quelques entrelacs magrittiens."
- Magritte, René. Sämtliche Schriften. Ed. André Blavier. München: Hanser Verlag, 1981. %% Queneau is mentioned on pp. 41, 292, 375-376, and 379.
- Magritte, René. Lettres à André Bosmans 1958-1967. Ed. Francine Perceval. Paris: Seghers, 1990. %% There are references to Queneau on pp. 275, 353, 367, and 433.
- Maguire, Jan. "René Leibowitz (II): The Music." Tempo (London), vol. \* #132 (march 1980), pp. 2-10. %% Maguire provides some information on the first performance of Leibowitz's "Explication des métaphores" in Paris in 1948 (p. 4).
- Mahieu, Raymond. CR of Queneau and André Blavier's Lettres croisées 1949-1976. Textyles (Bruxelles), an. 6 #\* (novembre 1989), pp. 284-285. %% Mahieu's review has a certain warmth and gentleness which penetrates the meaning and value of this collection better than one usually finds.
- Mahieu, Raymond. "De l'écriture aliénée à la folie heureuse de l'écriture. A propos des Enfants du Limon de Raymond Queneau." Dada - Surrealismo: Precursores, marginales y heterodoxos. Lola Bermúdez, Inmaculada Díaz Narbona, Claudine Lécrivain, and Estrella de la Torre Giménez, ed. Cádiz: University of Cádiz, 1986, pp. 136-139. %% While Mahieu makes a number of very interesting points concerning this novel, it would be hard to name the article's focus or thesis.
- Mahieu, Stéphane. Le Phalanstère des langages excentriques. Ill. Michel Guérard. Paris: Gingko, 2005. %% This just mentions Queneau's "De quelques langages animaux imaginaires et notamment du langage chien dans Sylvie et Bruno" on pp. 84-85.
- Mailer, William. Cf. Carol Sanders, "Le Contraste des registres dans le français parlé de Raymond Queneau."

- Mailhos, G. Cf. Pascale Pacalon, "La Notion d'histoire dans Les Fleurs bleues de Raymond Queneau."
- Maillard, Mathieu. "La Figure animal chez Queneau: Un Questionnement de la nature humaine? Etude sur Le Chiendent, Saint-Glinglin, Pierrot mon ami, and Les Fleurs bleues." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2006. %% [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Maillart, Olivier. "Les Vies rêvées d'un pou. Sur Loin de Rueil de Queneau." L'Atelier du roman (Paris), vol. \* #43 (septembre 2005), pp. 158-164. %% Maillart discusses the possible meanings of "dream" in the novel and shows how they create a very particular and unusual sort of structure for the work.
- Maillet, Dominique. "Zazie dans le métro." In his Philippe Noiret. Paris: Editions Henri Veyrier, 1978, pp. 29-34. %% Maillet resumes the film, gives the production parameters and discusses the production history a little, and looks most particularly at Noiret's views on the film and his role in it.
- Maiocchi, Marco. "Per una navigazione nell'arcipelago dei computer e della letteratura: Dall'ALAMO al TEAnO." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 183-186. %% Maiocchi provides a glossary of certain terms used by ALAMO (Atelier de Littérature Assistée par la mathématique et les ordinateurs) and its Italian cousin TEAnO (Telematica, Elettronica, Analisi nell'Opificio).
- Mair, Walter N. "Transferenz oder autonome Bildung?" Zeitschrift für romanische Philologie (Tübingen), vol. 100 #\* (\* 1984), pp. 408-432. %% There are brief references to Zazie dans le métro (p. 413) and to Hans Dieter Bork, "Néo-français = Français avancé? Zur Sprache Raymond Queneaus" (p. 426).
- Maisonnette, Jean. "Exercices de style: Un Autobus nommé Délire." Les Dépêches (Dijon), an. \* #56 (9 mars 1982), p. 5. %% Maisonnette appreciates the development which Jacques Seiler and his company gave the Exercices de style on stage more than Queneau's words themselves.
- Maja, Daniel. Cf. Raymond Castans, Dictionnaire de l'esprit.
- Majault, Joseph, Jean M. Nivat, and Charles Geronimi. Littérature de notre temps. Tournai: Casterman, 1971. %% These authors have a brief paragraph on Queneau on p. 153, list him and several of his works of poetry on pp. 286-287, and mention his name on p. 229.
- Makane, Gunta. Cf. Zaz un metro.
- Malacor, Vincent. "Queneau au PEN Club." Amis de Valentin Brû #34-35 (juillet 2004), pp. 151-152. %% Malacor gives an account of a PEN Club meeting in Brussels on 18 novembre 2003 at which Astrid Bouygues, Claude Debon, and Jean-Marie Klinkenberg provided a panel discussion and answered questions. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 70.
- Malamoud, Georges. Cf. Francis Mizio, "Zazie dans la navigation poétique totale."
- Malet, Laurent. Cf. Valérie Cadet, "Monsieur Ripois."
- Malignon, Jean. "Queneau, Raymond." In his Dictionnaire des écrivains français. Paris: Editions du Seuil, 1971, pp. 390-392. %% Malignon's entry is fairly standard.

- Malignon, Jean. Cf. Jean Updike, "Bombes fabriquées avec des restes" and "Jeux mortels."
- Malin, Irving. "Pierrot mon ami by Raymond Queneau." Hollins Critic (Roanoke, Virginia), vol.25 #4 (octobre 1988), p. 15. %% Malin has a worthwhile review of the 1987 Dalkey Press translation, even though he does manage to get Barbara Wright's name wrong.
- Malineau, Jean-Hugues. "Le Petit «Kickshaws» qui fait la différence." Art et métiers du livre (Paris), an. \* #152 (octobre 1988), pp. 36-39. %% Malineau presents a number of the works produced by John Crombie and Sheila Bourne, including One Hundred Million Million Poems. At the same time he discusses the reasons for which "Publicitaire" was created but not published in a full edition and for which "Kickshaws" was even sued by Queneau's heirs.
- Malineau, Jean-Hugues. Cf. Queneau, Courir les rues: "Zoo familial."
- Malle, Louis. "Le Premier Film que j'aime." Avant-scène du cinéma (Paris), vol. \* #104 (juin 1970), p. 9. %% Malle explains clearly and in some detail what he was trying to achieve in Zazie dans le métro. A note states that this is an extract from Le Drapeau (Bruxelles), 12 novembre 1960.
- Malle, Louis. Zazie dans le métro: Working scenario. In Louis Malle. Ed. Henry Chapier. Paris: Seghers, 1962, pp. 104-117. %% This is a shortened edition, possibly only a rough draft. Cf. Louis Malle and Jean-Paul Rappena, "Zazie dans le métro" for the final version.
- Malle, Louis, and Jean-Paul Rappena. "Zazie dans le métro." Avant-scène du cinéma (Paris), vol. \* #104 (juin 1970), pp. 3-62. %% These pages include the complete dialogues for the film along with filming directions, a good number of stills from the film plus others, selections from press reviews, etc. Cf. Louis Malle, Zazie dans le métro: Working scenario, which is apparently only a section of a rough draft.
- Malle, Louis, et al. "Débat." L'Express (Paris), vol. \* #412 (7 mai 1959), pp. 33-36. %% This is fairly vague and has as yet no relation to Queneau or Zazie dans le métro. The others involved were Jacques Becker, Claude Chabrol, and Henri-Georges Clouzot.
- Mallecot, Jacques. Louis Malle par Louis Malle. Bordeaux: Editions de l'Athenor, 1978. %% Malle speaks of the film version of Zazie dans le métro on pp. 18-19 and 60.
- Mallet, Sabine. "Peut-on adapter Raymond Queneau au théâtre: L'Exemple de Loin de Rueil." Mémoire de maîtrise. Directeur Richard Demarcy. Paris: Université de Paris III (Sorbonne nouvelle), 1986. %% Mallet also briefly considers Zazie dans le métro, Les Fleurs bleues, Le Vol d'Icare, Le Chiendent, On est toujours trop bon avec les femmes, and Journal intime de Sally Mara in their stage versions.
- Mallet-Joris, Françoise. Cf. Michel Grisolia and Françoise Mallet-Joris, Juliette Gréco.
- Malmkjaer, Kirsten. Cf. Carol O'Sullivan, "Deconstruction and Translation Theory: Derrida, Queneau, and the (un)Translatable."
- Malphettes, Stéphanie. "Le Nouveau Roman sera interactif." Le Monde (Paris), an. 52 #15888 (25 février 1996), "Télévision - Radio - Multimédia," p. 29. %% Malphettes introduces a CD which offers the possibility of reading / writing Queneau's "Un Conte à votre façon." The CD, created by Antoine Denize and Carol-Ann Holzberger, provides the background noises of a classroom and a view of the surface of a child's desk which contains a "cahier" on which the text appears as the user "creates" it.

- Malraux, André. Cf. Alban Cerisier, "Queneau, éditeur"; Dominique Dhombres, "Malraux et Pivot"; Bertrand Poirot-Delpech, "L'Oeil de Clara"; Amis de Valentin Brû #34-35 (juillet 2004), p. 171.
- Maltceva, T. V. Cf. Tatiana Bonch-Osmolovskaia, "Unique Experimental Genres in the Oulipo's Practice."
- Mamakouka, Lisa. "Queneau et la Grèce." Directrice Claude Debon. Doctoral dissertation. Paris: Université de Paris III (Sorbonne nouvelle), 1997. %% This is the same person as Lizetta Koukoubinou and Elisabeth Mamakouka-Koukouvinou, but this last is her "official" name. As she points out in a brief "avant-propos," Mamakouka does not hope to consider Queneau's relationship to Greece exhaustively. Mamakouka considers Queneau's relationship to Greece as it appeared in various books, to modern Greece, and to Greece as it appears in his works. Cf. Astrid Bouygues, "Queneau soutenu en Sorbonne... ou ailleurs" [Amis de Valentin Brû #11 (\* 1998), pp. 45-48].
- Mamakouka-Koukouvinou, Elisabeth. "Un Rude Hiver -- Une Histoire tranquille? Etude analytique d'Un Rude Hiver de Raymond Queneau." Master's thesis. Director Madeleine Re-nouard. London: Birkbeck College (University of London), 1984. %% There is nothing particularly noteworthy in her treatment of this novel. Mamakouka-Koukouvinou trans-lated Un Rude Hiver into Greek under "Lizetta Koukoubinou," a variant transcription of her name.
- Mamakouka-Koukouvinou, Lisa. "«Spectacle horrible à voir»: Raymond Queneau spectateur et monteur dans Chêne et chien." Amis de Valentin Brû #28-31 (juillet 2003), pp. 144-158. %% Very generally speaking, this author explains why she believes that the poetic form of Chêne et chien is a constraint which falsifies the supposed autobiographical nature of the resulting text.
- Manaresi, Mirella. Cf. Anonymous, "A as in Arithmetic."
- Manceaux, Michèle. "Un Moment de la vie." L'Express (Paris), vol. \* #589 (27 septembre 1962), p. 23. %% Louis Malle is writing a new film scenario, and he mentions how he feels about the Zazie dans le métro film.
- Manceaux, Michèle. "Qu'est-ce qui fait courir les écrivains?" Elle (Paris), vol. \* #1014 (27 juin 1965), p. 100. %% Manceaux offers human-interest material as background for a literary conference that Queneau participated in. Cf. Anonymous, "Raymond Queneau promène Aïda dans les bois de Valescure."
- Manceaux, Michèle. "'Zazie': Du Sang dans la choucroute." L'Express (Paris), vol. \* #462bis (21 avril 1960), p. 29. %% Manceaux recounts how Malle was hurt in one of the ten takes of the final battle in "Aux Nyctalopes."
- Mancel, Yannic. "Tous les autres Queneau." L'Humanité (Paris), an. \* #10470 (25 avril 1978), p. 10. %% Mancel considers just what the Bibliothèque nationale exposition revealed about Queneau.
- de Mandiargues, Pierre. "Genèse débonnaire. Pour Bona. Au seigneur du Bartas et à Raymond Queneau." Opus international (Paris), vol. \* #123-124 (avril-mai 1991), p. 207. %% This is just a poem, supposedly surrealist. The title of this issue is "André Bréton et le surréalisme international."
- Manganaro, Jean-Paul. Cf. Italo Calvino, "La Philosophie de Raymond Queneau."
- Manguel, Alberto. "Textual Relations." Washington Post (Washington, DC), an. 114 #4 (9 december 1990), "Book World," p. 6. %% This review of the American translations of



- Georges Perec's Things (Les Choses) and A Man Asleep (Un Homme qui dort) merely mentions Queneau as the co-founder of the Oulipo.
- Manheim, Ralph. Cf. Queneau, "At the Edge of the Forest."
- Maniglet, Adrien. "Lectures et pièces." Quinzaine littéraire (Paris), an. 16 #340 (16 janvier 1981), p. 28. %% Maniglet likes the Jacques Seiler theater interpretation of Les Exercices de style.
- Manin, Giuseppina. "Anche le suore ballano su 'Bus' di Poli." Corriere della sera (Milano), an. 108 #236 (7 ottobre 1983), p. 30. %% Manin presents Les Exercices de style as they are interpreted on stage in Italian in a production lead by Paolo Poli.
- Mankin, Paul, and Alex Szogyi. Anthologie d'humour français. Glenview, Illinois: Scott, Foresman and Company, 1971, pp. 185-192. %% This is a section of Zazie dans le métro (chapter 4, from her getting to the "puces" to her finishing the plate of "moules") with introduction and notes.
- Mann, Brian. "Constructive Criticism: The Poetics of Space and Enclosure in Selected Novels of Raymond Queneau." PhD at University of Nebraska (Lincoln), 1999. Director Jordan Stump. Dissertation Abstracts International, vol. 60 #\* (\* 1999), p. 2953. %% Mann examines how Queneau's aesthetic of artistic and formal constraint manifests itself in the setting of Le Chiendent, Pierrot mon ami, Loin de Rueil, On est toujours trop bon avec les femmes, and Saint-Glinglin. He is particularly interested in how each novel's general setting and the individual enclosing structures that comprise those settings reveal, both concretely and metaphorically, the kind of author Queneau was (and became) over the period the novels were written.
- Mann, D. Brian. "Soldiers, Stalkers, & Scribes: Invading and Liberating Public Spaces in the Pulp Fiction of Raymond Queneau." Dalhousie French Studies (Halifax, Nova Scotia), vol. 67 #\* (summer 2004), pp. 101-111. %% Mann offers a rather interesting study of how On est toujours trop bon avec les femmes tells the story of Gertie Girdle's coming to a certain revolutionary awareness and how she carries that into (sexual) action in a very carefully described and circumscribed space. Mann is of particular interest in the parallels he draws to Cervantes and Don Quixote as well as to Luc Besson's "La Femme Nikita."
- Mann, Brian. "Walled from the Wild: (Sub)urban Enclosure in Queneau's Le Chiendent and Other Novels." Carolina Conference on Romance Languages and Literatures (= CCRL), Chapel Hill (North Carolina), 19-21 march 1998. %% Mann gave a rather interesting presentation on Queneau's seeming preference for the urban, artificial, and enclosed/limited and what this meant for his act of creation and, by extension, the structure of his novels. Cf. Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau"; Christopher Shorley, "Le Chiendent (1933)."
- Mann, Brian. "Walled from the Wild: (Sub)urban Enclosure in Raymond Queneau's The Bark Tree and Other Novels." International Fiction Review (Fredericton, New Brunswick), vol. 26 #1-2 (\* 1999), pp. 46-57. %% This is a much expanded and developed version of his presentation of the same name at Chapel Hill.
- Mann, Brian. Cf. Derek Schilling, "Queneau Porte Chaillot: Le Savoir périphérique dans Pierrot mon ami."
- Mann, Charles W., Jr. CR of Barbara Wright's translation of Zazie. Library Journal (New

- York), vol. 85 #20 (15 november 1960), p. 4165. %% Mann describes the novel briefly and negatively.
- Mannerkorpi, Jukka. Cf. Queneau, Zazie --- Pariisin Päiviä.
- Manoll, Michel. "La Poésie." Cahiers du Sud (Marseille), an. 32 #269 (janvier-février 1945), pp. 97-98. %% Manoll reviews Les Ziaux (pp. 97-98) with a bit of insight.
- Manopoulos, Monique Marie. "Carnavalesque et Tiers-espace chez Rabelais et Queneau." PhD at the University of Iowa (Iowa City), 1994. Director Michel Laronde. Dissertation Abstracts International, vol. 56 #4 (october 1995), p. 1350. %% Manopoulos considers how Rabelais and Queneau both work with conventional narrative to subvert the very possibility of continuing with such a sort of text. She uses Bakhtin's theory of the carnivalesque to show how the two authors arrive at open-ended texts.
- Manoury, Daiana. "Raymond Queneau: Du Rêve enjoué à l'enjeu du rêve." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 179-196. %% Manoury considers the various forms that dreams take in Queneau's different works, including the passage from various dreams which Queneau related in his journals into the forms they took in his fiction.
- Manoury, Daiana. Cf. also Daiana Dula-Manoury; Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)."
- Mantaigne, André. "Les Idées et les faits." La Lumière (Paris), an. 13 #613 (3 février 1939), p. 6. %% In considering the current state of poetry, Mantaigne cites Queneau's "Les Horizons perdus."
- Manuel, Raymond. CR of Les Exercices de style. Magazine littéraire (Paris), vol. \* #184 (mai 1982), p. 74. %% Manuel just praises the Exercices.
- Manzano, Carlos. Cf. Queneau, La Alegría de la vida and Mi Amigo Pierrot.
- Maquet, Jean. "Raymond Queneau prétendait avoir eu les 'Pieds nickelés' pour professeurs." Télé 7 Jours (Paris), an. \* #1069 (19 novembre 1980), pp. 32-33 and 40-41. %% Maquet gives a general presentation of Queneau in order to present a television screening of Le Vol d'Icare.
- Maquet, Jean. "Les Somnambules." Troisième convoi (Paris), vol. \* #2 (janvier 1946), pp. 6-9. %% Maquet longs for the return of Dada and its ideological purity. As regards Queneau, he just cites Queneau's comment that Crevel was only "un esprit de second ordre."
- Maquet, Jean. "Vue d'ensemble: Gustave Flaubert." Critique (Paris), an. 3 vol. 4 #26 (juillet 1948), pp. 653-655. %% Maquet cites Queneau (p. 659) in reference to Queneau's dividing novels into Iliads and Odysseys.
- Mara, Edith. Cf. Wolfgang Pöckl, "Raymond Queneaus Petite Cosmogonie portative --- Epos des Computerzeitalters?"
- Mara, Jan. "Gauloiserie irlandaise." Minute (Paris), vol. \* #480 (23 juin 1971), p. 28. %% Mara stresses the prurient side of the On est toujours trop bon avec les femmes film.
- Mara, Sally. This is, of course, a pseudonym for Queneau, who wrote On est toujours trop bon avec les femmes, Le Journal intime de Sally Mara, and the charming "Preface" to "her" complete works.
- Marache, René. Cf. Jacqueline Dang Tran, "La Référence latine dans Les Fleurs bleues de Raymond Queneau."
- Marangoni, Alessandra. CR of Alessandra Ferraro's Raymond Queneau: L'Autobiografia

- impossible. Rivista di letteratura moderne e comparate (Firenze), vol. 57 fasc. 1 (gennaio-marzo 2004), pp. 124-126. %% Marangoni is almost exclusively positive, and her review is very worth reading as an essay all by itself.
- Marazza, Camillo. "Registri linguistici e stilistici in Queneau." Micromégas (Roma), vol. 3 #1 (gennaio-aprile 1976), pp. 79-94. %% Marazza looks at Queneau's language and style in a rather good article.
- Marc-Pezet, Janine. Cf. Alain Poulanges and Janine Marc-Pezet, Le Théâtre des 3 Baudets.
- Marcabru, Pierre. "Un Citoyen de Saint-Germain-des-Prés." Le Figaro (Paris), an. \* #17963 (11 mai 2002), p. 26. %% Marcabru just says that "ils [Yves Robert and Nico Papatakis] vont chercher Raymond Queneau, lui demandent Les Exercices de style, et font un tabac." Cf. also Amis de Valentin Brû #26-27 (octobre 2002), p. 118.
- Marcabru, Pierre. "Comédienne en liberté." Le Figaro (Paris), an. \* #12207 (1<sup>ier</sup> décembre 1983), p. 31. %% Marcabru greatly approves Stéphanie Loïk's performance in Le Journal intime de Sally Mara.
- Marcabru, Pierre. "Loin de Rueil: Un Divertissement mélancolique." Arts & loisirs (Paris), vol. \* #843 (15 novembre 1961), p. 12. %% Marcabru does not like the stage production at all and gives his reasons in some detail.
- Marcabru, Pierre. "Le Petit Monde de Queneau." Arts & loisirs (Paris), vol. \* #69 (18 janvier 1967), pp. 28-29. %% Marcabru really likes the film version of Dimanche de la vie.
- Marcabru, Pierre. "Raymond Queneau: Le Mécano des lettres." Le Figaro (Paris), an. \* #17967 (16 mai 2002), "Figaro littéraire," p. 3. %% Marcabru introduces the second volume of Queneau's Oeuvres complètes in describing the incredible variety of his interests and productions.
- Marcabru, Pierre. "Surprises de l'humour." Le Figaro (Paris), an. \* #11211 (20 septembre 1980), p. 21. %% Marcabru presents the Jacques Seiler theater production of Les Exercices de style.
- Marcabru, Pierre. "'Zazie dans le métro': Un Film neuf." Combat (Paris), an. \* #5085 (1<sup>ier</sup> novembre 1960), p. 2. %% Marcabru likes the film even if he does think that it is somewhat overdone.
- Marceau, Félicien. "Queneau ou le triomphe de la grammaire." La Table ronde (Paris), vol. \* #53 (mai 1952), pp. 137-141. %% Marceau discusses Queneau's use of language in a review of Le Dimanche de la vie and Si tu t'imagines.
- Marceau, Félicien. He was one of the authors at issue in the 1971 Goncourt quarrel. Cf. the Goncourt subject file, but cf. also Pierre Assouline, "Quand les Dix censurent"; Jacques Jaubert, "Félicien Marceau, prix Goncourt; Max Olivier-Lacamp, prix Renaudot."
- Marcelle, Pierre. "Face aux piles: Roubaud pedibus." Libération (Paris), an. \* #5564 (8 avril 1999), "Livres," p. v. %% Marcelle reviews Roubaud's La Forme d'une ville change plus vite, hélas, que le coeur des humains.
- Marcelles, J.-B. Cf. Catherine Gallot, "Les Formes du discours dans Loin de Rueil de Raymond Queneau."
- Marcenac, Jean. "Deux Livres parmi les autres." Les Lettres françaises (Paris), an. 11 #417 (6 juin 1952), p. 3. %% Marcenac is very positive in his review of Le Dimanche de la vie and Si tu t'imagines.
- Marcenac, Jean. "La Fonction queneauïque." Les Lettres françaises (Paris), an. 10 #399 (30

- novembre 1950), p. 3. %% Marcenac has a rather thoughtful review of Bâtons, chiffres et lettres and of La Petite Cosmogonie portative.
- Marcenac, Jean. "L'Honneur des Rosenberg." Les Lettres françaises (Paris), vol. \* #475 (23 juillet 1953), p. 3. %% Queneau discusses the sales of a book of letters between Julius and Ethel Rosenberg. Cf. Michel Lécureur, Raymond Queneau, p. 464.
- Marcenac, Jean. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 155.
- Marchal, Hugues. "Le Texte au risque du virtuel: E-littérature et écrits d'écran." Magazine littéraire (Paris), vol. \* #392 (novembre 2000), pp. 34-36. %% Marchal describes some of the possibilities for creating and changing text that the computer and the web offer, and the Cent Mille Milliards de poèmes represents only one of the smallest and easiest of these transformations. The whole question of the nature of the authorial process is called into question.
- Marchand, André. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 59; Jean Hélion, Journal d'un peintre; Queneau, "L'Amour, la peinture" and Petite Cosmogonie portative.
- Marchand, J.-J. "A propos du roman." Le Magasin du spectacle (Paris), vol. \* #6 (novembre 1946), pp. 110-115. %% Marchand mentions Queneau (p. 113) as a "romancier rhétoriqueur dont les livres font penser à des opérations mathématiques."
- Marchand, Jean-José. "Advertisment." In Queneau, Dietari 1939-1940: seguit de "Filosofs i bergants." Barcelona: Editorial Portic, 1987, pp. 5-6.
- Marchand, Jean-José. "Deux Romans." Arche (Alger/Angers/Paris), vol. 2 #7 (décembre 1944 -- février 1945), pp. 121-122. %% In reviewing Loin de Rueil Marchand considers the structuration and "livresque" nature of the French novel which he saw coming after the war.
- Marchand, Jean-José. "L'Insolite Defontenay." Quinzaine littéraire (Paris), vol. \* #138 (1<sup>ier</sup> avril 1972), pp. 11-12. %% Marchand discusses all of the works, literary and other, that Defontenay left us.
- Marchand, Jean José. "Queneau à la recherche d'une politique." Quinzaine littéraire (Paris), an. \* #624 (16 mai 1993), p. 12. %% Marchand reviews Queneau's Traité des vertus démocratiques in a rather thorough manner for such a brief article.
- Marchand, Jean-José. "Sur les traces de Defontenay." Quinzaine littéraire (Paris), vol. \* #100 (1<sup>ier</sup> août 1970), pp. 20 and 22. %% Marchand recounts the story of his research concerning Defontenay and gives primarily biographical information.
- Marchand, Jean-José. Cf. Queneau, Journal 1939-1940, suivi de "Philosophes et voyous."
- Marchand, Pierre, ed. La Mort en poésie. Paris: Gallimard, 1994. %% Marchand includes L'Instant fatal: "Je crains pas ça tellement" (pp. 48-49).
- Marchand, Pierre. Cf. Queneau, Zazie dans le métro.
- Marchant, Ythier. "Application de la méthode des inventaires à un texte non-poétique." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 46-47. %% Marchant applies the "inventaire" method to a text. Cf. Jacques Bens, "Inventaires."
- Marcoïn, Francis. Cf. Jérôme Roger, "Raymond Queneau et les béhémoths: La Poésie critique de la poésie."
- Marcus, Solomon. "La Lecture générative." Degrés (Bruxelles), an. 9 #28 (automne 1981),

- pp. b1-b6. %% This article relates mathematics and reading so as to generate new texts, and the author cites Cent Mille Milliards de poèmes as a good example.
- Marcus, Solomon. "Two Poles of the Human Language." Revue roumaine de linguistique (Bucare\_ti), vol. 15 #3 (\* 1970), pp. 187-193. %% Marcus just refers (p. 189) to "Un Conte à votre façon."
- Mardore, Michel. "Claude Chabrol exécute Landru pour la deuxième fois." Les Lettres françaises (Paris), an. \* #937 (26 juillet 1962), pp. 1 and 6. %% This is just a photo of Queneau (p. 6) dressed as Clémenceau for his role in the Chabrol film; it appears under the title of "'Tu causes, tu causes Clémenceau, tu te prends pour Queneau.'"
- Mardore, Michel. "Les Films de la semaine." Le Nouvel Observateur (Paris), vol. \* #322 (11 janvier 1971), p. 6. %% Mardore describes a retrospective dedicated to Jean-Pierre Mocky's films and adds at the end "Les 13, 16 et 19 janvier, le plus étrange, le plus mal-aimé, totalement farfelu et d'une méchanceté noire; 'Snobs,' dialogué par Raymond Queneau. Chronique d'un province imaginaire et sordide, où les notables sont pourris de vices." Cf. Carmen Tessier, "Les Potins de la commère" (3 mai 1961). There is some sort of manuscript available at the CDRQ under "Snobs (Les)(film)."
- Maren\_in, A. "Tí, ktorých vedú nocou svetielkujúce stopy slimákov." Slovenské Pohl'ady (Bratislava, Czechoslovakia), vol. 65 #10 (october 1965), pp. 64-71. %% This is a Slovak translation of Queneau's "Texte surréaliste."
- Margarito, Mariagrazia. Cf. Luciana Alocco Bianco, "Queneau e Ajar: Scrittori contro."
- Margelou, Sésil Igglese. Cf. Queneau, Ta Galazia anthe.
- Margerit, Robert. "Comment on juge un roman." L'Appel du Centre (Limoges), an. 38 #13 (16 janvier 1943), p. 1. %% Margerit's review of Pierrot mon ami is in the form of a three-sided conversation concerning the nature of the novel.
- Margerit, Robert. "Le Dernier Queneau." Le Populaire du Centre (Limoges), an. 40? # (1<sup>ier</sup> mai 1945), p. . %% Margerit's review of Loin de Rueil is positive, nothing more.
- Margerit, Robert. "Divertissements romanesques." Le Populaire du Centre (Limoges), an. 46 #145 (21 juin 1952), p. 6. %% Margerit briefly mentions and describes Queneau's Le Dimanche de la vie.
- Margolin, Jean-Claude. "Signification et fonction du concept de translatio studii dans la pensée et l'oeuvre de Franco Simone." Revue de littérature comparée (Paris), vol. 51 #4 (octobre-décembre 1977), pp. 457-478. %% This is only a double reference (p. 475) to Queneau's concept of knowledge in his "Présentation de L'Encyclopédie de la Pléiade."
- Margueritte, Victor. "Au fil de l'heure." La Volonté (Paris), an. 9 #2963 (3 décembre 1933), p. 2. %% Margueritte has a positive and thoughtful review of Le Chiendent.
- Margueritte, Jacqueline, and Claudine Cerf. Raymond Queneau (1903-1976). Paris: Centre national de documentation pédagogique, 1995. %% This VHS SECAM videorecording is 14 minutes long and contains both black and white and color footage; it includes a 16-page booklet. "Conception Claudine Cerf, réalisation Jacqueline Margueritte, musique originale Jean-François Gaël."
- Marguliès, Marc-Daniel. "A propos des Enfants du Limon de Raymond Queneau, essai d'interprétation arithmético-sémitico-biblique." Bulletin de recherches de l'Université Aoyama-Gakuin de Tokyo (Tokyo), vol. # (1979-1980), pp. 135-153. %% Marguliès does not give an exhaustive and coherent analysis of this novel but sets out a number of

points which would have to at least flavor anyone else's attempt at a serious interpretation.

Mariancic, Ritta. "Queneau." In her Paris 58. Sao Paulo: Difusao Europeia do livro, 1959, pp. 102-105. %% This is a general article on Queneau with an accent on his use of language.

Mariancic, Ritta. "O sério Queneau risonho." O Estado de Sao Paulo (Sao Paulo), an. 79 #25562 (31 agosto 1958), p. 96. %% This is a general article on Queneau with special attention to his humorous side.

Marianne. "Du nougat." Paris-journal (Paris), an. 16 #4192 (17 janvier 1958), p. 10. %% Someone had sent Queneau a manuscript accompanied by a box of candy; Marianne offers Queneau's reply.

Mariante, Maria Luísa. Cf. Queneau, Exercícios de estilo.

Marie, Michel, and Marguerite Morley. "The Poacher's Aged Mother: On Speech in La Chienne by Jean Renoir." Yale French Studies (New Haven, Connecticut) vol. \* #60 (\* 1980), pp. 219-232. %% Marie and Morley (p. 220) describe how Queneau's dialogues in French were used in "Amère Victoire" (1957) / "Bitter Victory" (1958), a French-British co-operative effort directed by Nicholas Ray. Cf. Jean de Baroncelli, "Amère Victoire"; Claude Mauriac, "Amère Victoire"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 183-188; Jean-Charles Sabria, Cinéma français: Les Années 50. There is a manuscript of the scenario available at the CDRQ under "Amère Victoire."

Marie, Pierre. "...vagaries." Poésie vivante (Genève), vol. \* #10 (mars 1965), p. 11. %% Marie has a few paragraphs concerning Queneau's ideas on science and poetry, recreation and seriousness, and a poem entitled "Manifeste anti-manifestes" dedicated to Queneau.

Marien, Marcel. Cf. Queneau, "Neuf Exercices de style."

Mariette, Sandrine. "Queneau-Perec: Mode d'emploi." Elle (Paris), vol. \* #2945 (10 juin 2002), p. 52. %% Mariette mentions various facts about Queneau's life and works, apparently trying to draw a comparison between him and Perec. The mention of the publication of the second volume of Les Oeuvres complètes de Raymond Queneau and Michel Lécureur's biography of Queneau is almost an afterthought.

Marin La Meslée, Valérie. "Les Oulipiens d'aujourd'hui." Magazine littéraire (Paris), vol. \* #398 (mai 2001), pp. 32-36. %% Marin La Meslée gives a brief synopsis of the activities and works of living members of the Oulipo.

Marin La Meslée, Valérie. "Voyage au coeur de l'Oulipo." Magazine littéraire (Paris), vol. \* #398 (mai 2001), pp. 29-31. %% Marin La Meslée describes one particular meeting of the Oulipo and the ideas proposed there as well as alluding to some of the goings-on at one of the monthly Jussieu forums.

Marini, Daniele. "Simulazioni, finzioni, invenzioni, trappole." In Attenzione al potenziale. Il Gioco della letteratura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 209-214. %% Marini speaks of object recognition, computers, Mandelbrot's mathematics, and the generation of regular geometric figures. I'm not sure what point she is trying to make.

Marion, Denis. "Langue écrite et langue parlée." Le Soir (Bruxelles), an. 64 #363 (30 décembre 1950), p. 7. %% Marion gives a fairly worthwhile criticism of Queneau's ideas on language.

Mariotti, Giovanni. "Cosi buono, cosi semplice." L'Espresso (Roma), an. 30 #37 (16 settembre 1984), p. 89. %% Mariotti reviews On est toujours trop bon avec les femmes in the

- Italian translation, Troppo buoni con le donne.
- van Maris, Leo. Cf. Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque.
- Marissel, André. CR of Queneau's Journal 1939-1940. Europe (Paris), vol. 64 #697 (mai 1987), p. 214. %% Marissel's review remain pretty much on the surface of Queneau's work while pointing to the possibility of greater depths.
- Marivaux, Pierre Carlet de Chamblain. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 25-26, 154, 181, and 214.
- Marks, Elaine. Cf. Madeleine Velguth, "The Representation of Women in the Autobiographical Novels of Raymond Queneau."
- Marleau, Denis. "Propos et confidences sur les événements récents qui vont suivre." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 7-9. %% Line McMurray interviews Denis Marleau, the founder of "Théâtre UBU."
- Marmande, Francis. "Queneau classé, trié, déchiré, relu." Le Monde (Paris), an. 53 #16155 (3 janvier 1997), "Le Monde des livres," p. iii. %% Marmande concentrates on the complete disunity of Queneau's Journaux (1914-1965), to the point that he seems to be somewhat scandalized and disgusted by it and unable to offer a summary evaluation.
- Marmande, Francis. "Une Révolution douce sur un tempo d'enfer." Le Monde (Paris), an. 47 #14007 (8 février 1990), "Arts - Spectacles," pp. 22-23. %% This announces what seems to be a pirate edition of Zazie dans le métro printed in Czechoslovakia.
- Marmande, Francis. Cf. Georges Bataille, "Le Méchanceté du langage."
- Marmande, Francis. Georges Bataille poétique. Lyon: Presses universitaires de Lyon, 1985. %% Marmande speaks of Queneau and Bataille as belonging to the Cercle communiste démocratique (p. 39) and of the excommunications of André Breton's "Second Manifest" (p. 74). He also just names Queneau on pp. 31, 112, 121, 133, 139, 179, and 234-235.
- Marmori, Giancarlo. "Colloquio con Raymond Queneau. Questo il padre di Zazie." Corriere della sera (Milano), an. 89 #16 (19 gennaio 1964), p. 9. %% This is a very general look at Queneau.
- Marois, Thérèse. Cf. Jeanne Demers and Thérèse Marois, "L'Art poétique comme genre: Prologomènes à un état présent."
- Marongiu, Jean-Baptiste. "L'Ami Strauss." Libération (Paris), an. \* #5133 (20 novembre 1997), "Livres," p. iii. %% Marongiu presents Leo Strauss's De la tyrannie, a commentary on Xenophon's work of the same name and which includes Strauss's correspondence with Alexandre Kojève. Queneau appears as wishing to publish a book on their disagreement over the relationship between philosophy and politics.
- Marongiu, Jean-Baptiste. "Le Bal des idiomes." Libération (Paris), an. \* #6174 (22 mars 2001), "Livres," p. vii. %% Marongiu reviews the Paolo Albani and Berlinghiero Buonarroti Dictionnaire des langues imaginaires and cites the "Mézalor" passage from Queneau's "Ecrit en 1937."
- Marouzeau, Jules. Cf. Jérôme Meizoz, "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens."
- Marquat, Marie-Christine. Pierre Fauchoux, le magicien du livre. Paris: Editions du Cercle de la librairie, 2000. %% Fauchoux describes (pp. 12 and 15) how and why he used certain typefaces for the 1956 "Club des libraires" edition of Les Exercices de style.

- Marquès, Raymond. "Dictionnaire imaginaire et désordonné de quelques poètes supposés réels." La Tour de feu (Etréchy, Essonne), vol. \* #126 (juin 1975), pp. 1-23. %% Marquès describes Queneau (p. 11) as "Poète élégiaque et pudique, d'une élégance raffinée, très académique en somme et fort bien vu dans les salons où l'on cause. Très propre, peu bruyant, ne perd pas ses poils et fait pipi avant d'entrer, à l'inverse de Saint John Perse et de Dalida qui vous font ça n'importe où, dans le porte-parapluie comme dans le Johnny Walker. Disciple de Nerval avec lequel il partage ce goût enfantin pour les femmes mûres et fortes."
- Marquet, Pierre-Bernard. "Qu'est-ce que l'Oulipo?" L'Education (Paris), vol. \* #209 (25 avril 1974), pp. 24-28. %% On the occasion of the publication of the Oulipo's La Littérature potentielle (Créations Re-créations Récréations), Marquet interviews Queneau and François Le Lionnais on the nature and purpose of the group.
- Marrec, Jacqueline. "La Temporalité et l'atemporalité dans Les Fleurs bleues de Raymond Queneau." Mémoire de DEA? Paris: Université de Paris IV (Sorbonne), 1982. %% Marrec considers time, duration, conscience of time, and "récit" under the headings "temps objectif et temps subjectif," "atemporalité," "la conscience du temps et la conscience de soi," and "narrateur et narrataire." [This work is available at the Centre de recherches "L'Esprit nouveau en poésie"; Institut de littérature française; université de Paris III; 13, rue de Santeuil, 75005. It will be necessary to contact Professeur Daniel Delbreil beforehand in order to receive authorization.]
- Marriot, F. H. C. "Letter." Times Literary Supplement (London), vol. \* #989 (15 september 1978), p. 1026. %% This is in reference to Anonymous, "Getting to Know Queneau."
- Marrone, Gianfranco. "Enciclopedia deboli e dizionari forti: Note su 'Semiotica e filosofia del linguaggio' di U. Eco." Aut Aut (Milano), vol. \* #205 (gennaio-febbraio 1985), pp. 115-125. %% Marrone just adverts to the Exercices de style on p. 119.
- Marrone, Gianfranco. "Esercizi di stile irlandese." Giornale di Sicilia (Palermo), vol. # (2 settembre 1984), p. %% Marrone considers the original text more than Giuseppe Guglielmi's Italian translation of Troppo buoni con le donne, and he has little new to add.
- Mars, François. "L'Autopsie du gag 2." Les Cahiers du cinéma (Paris), vol. \* #116 (février 1961), pp. 28-38. %% Mars refers to the gags in the film version of Zazie dans le métro (p. 29).
- Marsch, Edgar. Cf. Christiane Castella, "Pediculés chez Raymond Queneau dans Loin de Rueil."
- Marshall, Colette. Cf. Jean-Michel Damase, "Queneau croqué par la 'Croqueuse'"; Daniel Delbreil, "Croquis pour une 'Croqueuse'."
- Martel, André. "Raymond Queneau réunit..." Temps mêlés #46 (15 mai 1960), pp. 30-31. %% Martel refers to Queneau's "Ennemis de la Lune" and other writings by Queneau and others in a sort of jovial bibliographical mishmash.
- Martel, Quentin. Cf. Pauline Dron and Quentin Martel, "Raymond Queneau."
- Martialis, Marcus Valerius. Epigrammaton libri. Ed. F. G. Schneidewin. Lipsia (Leipzig?): B. G. Teubner, 1881. %% Book I, #113, is cited almost literally in Zazie dans le métro (chapter 8): Martial has "Male collocare si bonas voles horas."
- Martignon, Paul. "Le Festival de demain à Antibes." Avenir de Cannes (Cannes), an. 7 #260-261 (17 septembre 1950), p. 2. %% "«Lendemain» de Raymond Queneaud (sic). Une ga-



geure? Un simple divertissement? Ce jeune homme, attendant sa petite amie dans des attitudes peu élégantes, cependant qu'elle lui tend un mouchoir qu'il laisse tomber? Que-  
neaud, murmure une charmante spectatrice, «c'est un rien»."