

- Voisin, Gilles-M. "Les Exercices de style d'après Raymond Queneau à la 'Rose Rouge'." Réforme (Paris), an. 5 #214 (23 avril 1949), p. 8. %% Voisin manages to present this show with almost no reference to Queneau...
- Volevich, Irina. Cf. Queneau, Golubye Tsvetochki. [[_ . _____]]
- Voline, Marc. "'Traduit de l'américain', p.c.c. Raymond Queneau." Libération (Paris), an. * #1757 (4 octobre 1979), p. 10. %% Voline gives a fairly good review of Les Oeuvres complètes de Sally Mara.
- Völker, Klaus. Cf. Queneau, "Sobald der Geist."
- Volman, Vera. "'Zazie dans le métro'." Aux Ecoutes (Paris), an. 42 #1894 (4 novembre 1960), p. 45. %% Volman gives just a short and positive review of the Zazie film.
- Volterra, Vito. Cf. Anonymous, CR of Une Histoire modèle; Marie-Laure Bardèche, Le Principe de répétition: Littérature et modernité; Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte"; Pierre Macherey, "Queneau et la recherche d'une science absolue de l'histoire"; and Queneau, Une Histoire modèle and "Les Mathématiques dans la classification des sciences."
- Voluray, Jean. CR of Odile. Revue bibliographique et critique (Paris), an. #53-54 (mai 1937), fiche #1581. %% Voluray describes the elements which compose Odile more than giving the plot.
- Voluray, Jean. CR of Sinclair Lewis's Impossible ici. Revue bibliographique et critique (Paris), an. #53-54 (mai 1937), fiche #1562. %% Voluray mentions, in describing the content and direction of Lewis's novel, the high quality of Queneau's translation.
- de Voogd, Christophe. Cf. Evert van der Starre, "Queneau et le roman encyclopédique."
- Vores, Andy. "Five Little Fly Stories." This is a musical score of some 53 pages arranged for medium voice, flute, (piccolo), clarinet (bass clarinet), percussion (2 players), 2 violins, viola, and violoncello. 20 minute duration. Completed in february of 1989. It was premiered at the Tsai Performance Center in Boston on 10 april 1992. Besides Queneau's "Les Mouches" (Courir les rues), it includes texts by Miroslav Holub, Julio Cortázar, Galway Kinnell, and Charles Simic.
- Vosmaer, Martine. Cf. Queneau, Odile.
- Voss, Ursula. "Pernod, Parfüm Pariser Duft." Kölner Stadtanzeiger (Köln), an. # (18-19 november 1972), p. %% in re Le Chiendent
- Votka, Oktav. "Petite Cosmogonie portative par Raymond Queneau." Cahiers du Collège de 'pataphysique #3-4 (22 haha 78 EP [vulg. 27 octobre 1951]), p. 101. %% Votka is typically 'pataphysical in his review of La Petite Cosmogonie portative.
- Votka, Oktav. "Préavis." In "Lorsque l'esprit." Paris: Collège de 'Pataphysique, 1955, pp. 9-10. %% Votka 'pataphysically praises 'pataphysics.
- Votre Flâneur. "Un Nouveau Goncourt (académicien). Queneau-le-drôle." Maroc demain (Casablanca), an. 4 #65 (17 mars 1951), pp. 1 and 2. %% The author just says cute things about the new member.
- de Vree, Freddy. Boris Vian. Paris: Terrain vague, 1965. %% On pp. 35-36 and 151 de Vree says that Queneau's Sally Mara works were inspired by Vian's J'irai cracher sur vos tombes and that Queneau's Zazie dans le métro was inspired by the character Lilli in Pierre Louy's pornographic Trois Filles et leur mère; cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 378, note 332. De Vree contrasts Queneau and Vian on p.

172 and cites a Queneau comment (source unknown) on Vian's Automne à Pékin on p. 51. Beyond that de Vree only mentions Queneau on pp. 15, 18, and 147.

Vroom, Jean-Paul. Cf. Queneau, Monuments.

Vuilleumier, Jean. "Les Editeurs parisiens réduisent leur production." La Tribune de Genève (Genève), an. * #277 (26 novembre 1965), "Tribune spécial," p. v. %% Vuilleumier says that in general there are few truly great novels appearing, but he chooses to name ten which stand out, among which is Queneau's Fleurs bleues.

Vuilleumier, Jean. "Les Fleurs bleues de Raymond Queneau." La Tribune de Genève (Genève), an. * #135 (12-13 juin 1965), "Tribune Magazine," p. v. %% This is a most usual presentation.

W. "Queneaus deutsche Stimme." Saarbrücker Zeitung (Saarbrücken), an. 207 #137 (19 juni 1967), p. 7. %% This appears to concern some radio programs on Eugen Helmlé's translations of Queneau.

de W., A.-V. "Ecrivains d'aujourd'hui." Femmes d'aujourd'hui (Bruxelles), an. * #487 (29 août

1954), p. 50. %% This author merely describes Queneau in a general, jovial manner, touching on all sorts of inconsequentialities.

W., H. "Mons: Cendrillon à la façon Queneau." Libre Belgique (Bruxelles), an. 103 #70 (11 mars 1986), p. 4. %% This concerns a "Cendrillon" done in the manner of Les Exercices de style by music students.

W., J.-D. "Queneau au centre." Libération (Paris), vol. * #2793 (17 mai 1990), p. 34. %% This announces, in some detail, the founding of the CIDRE in Limoges in 1988.

Waauff-Lethen, Jutta. "Quelques Aspects du langage et du style dans Zazie dans le métro de Raymond Queneau." Mémoire de maîtrise. Aachen: Gymnasium, september 1978. %% Waauff-Lethen's analysis is primarily linguistic.

Wachthausen, Jean-Luc. "La Comédie du dérisoire." Le Figaro (Paris), an. * #* (7 février 1979), p. 27. %% Wachthausen comments on Pierrot mon ami on the day that it was presented on television.

Wacquez, Mauricio. Cf. Queneau, Diario íntimo di Sally Mara.

de Wael, Elisabeth. "Les Fleurs bleues de Raymond Queneau: Analyse thématique-structurale."

PhD at Universitaire Instelling Antwerpen, 1977.

Wagner, Frank. "A point nommé. (Note sur l'ononastique dans Le Vol d'Icare)." Amis de Valentin Brû #23 (juillet 2001), pp. 31-42. %% Wagner not only considers the meaning and referentiality of the proper names which Queneau chose for this novel, he studies what they have to say about the literary nature of each character and the significance of the novel as a whole.

Wagner, Frank. "Le Vol d'Icare, ou la métalepse dans tous ses états." Amis de Valentin Brû #36-37 (décembre 2004), pp. 39-54. %% Wagner discusses the various manners in which characters step from one level of reality to another in this novel.

Wagner, Jean. "Un Couple." Cinéma 61 (Paris), vol. * #53 (février 1961), pp. 108-109. %% Wagner is rather negative, especially in regard to Queneau's contribution to the film.

Wagneur, Jean-Didier. "Blavier bien tempéré." Libération (Paris), an. * #3164 (25 juillet 1991), p. 24. %% Wagneur gives a relatively solid appreciation of Blavier's life and work.

Wagneur, Jean-Didier. "Blavier, ses fous." Libération (Paris), an. * #6305 (23 août 2001),

- "Livres," p. L8. %% Wagner goes into some detail concerning the precise nature of Blavier's interest in the "fous littéraires" and how this appears in his book, Les Fous littéraires.
- Wagner, Jean-Didier. "La Dernière Bière de Blavier." Libération (Paris), an. * #6251 (21 juin 2001), "Livres," p. viii. %% Wagner's obituary summarizes Blavier's literary life.
- Wagner, Jean-Didier. "Jeu de loi." Libération (Paris), an. * #3736 (27 mai 1993), p. 25. %% Wagner reviews Queneau's Traité des vertus démocratiques.
- Wagner, Jean-Didier. "Le Patafouli-pien." Libération (Paris), an. * #2367 (29 décembre 1988), pp. 15-16. %% Wagner concentrates on André Blavier in a slightly silly article.
- Wagner, Jean-Didier. "Perdu de revue." Libération (Paris), an. * #6814 (10 avril 2003), "Livres," p. xii. %% This is a rather good obituary of Noël Arnaud.
- Wagner, Jean-Didier. "Roubaud, le grand incident." Libération (Paris), an. * #5809 (20 janvier 2000), "Livres," p. vi. %% Wagner reviews Roubaud's Poésie, situating it with the Grand Incendie de Londres project.
- Wagner, Jean-Didier. "L'Usine à Jouet." Libération (Paris), an. * #6233 (31 mai 2001), "Livres," p. vi. %% Jacques Jouet was publishing four new works at once, and Wagner mentions Queneau several times in his presentation of them. He especially traces the ouli-pian connection.
- Wahl, François. Cf. Yvon Belaval, "L'Histoire de la philosophie et son enseignement"; Italo Calvino, La Machine littérature.
- Wahl, Jean. "Trois Jeunes Revues." Nouvelle Revue française (Paris), vol. 51 #299 (août 1938), pp. 333-335. %% Wahl comments on Queneau's work in Volontés. Cf. Queneau, "James Joyce, auteur classique" and "Richesse et limite."
- Wahl, Jean. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 20-21 and 28.
- Wakabayashi, Judy. Cf. Tomoko Aoyama and Judy Wakabayashi, "Where Parody Meets Translation."
- Waldberg, Patrick. "Le Cercle communiste démocratique au Café du Bel-Air." Le Monde (Paris), an. 40 #12077 (25 novembre 1983), p. 29. %% This is on Queneau, La Critique sociale, and le Cercle communiste démocratique around 1930. Cf. Henri Béhar, André Béhar; Michel Beaujour, "Eros and Nonsense: Georges Bataille"; Henri Béhar, André Breton; Francis Marmande, Georges Bataille poétique; Jean-Louis Panné, Boris Souvarine; Jean Piel, "Georges Bataille et Raymond Queneau pendant les années 30-40"; Boris Souvarine, "Prologue."
- Waldrop, Bernard. "Raymond Queneau. Cent Mille Millions de poèmes." Burning Deck (Ann Arbor, Michigan), vol. * #3 (fall 1963), p. 153. %% The author is light but laudatory in regard to this original French edition.
- Waldrop, Keith. Cf. Queneau, "For an Ars Poetica (9)" and "Extra Help (2)."
- Waldrop, Rosemarie. CR of James Sallis's translation of Saint-Glinglin. Translation Review (Richardson, Texas), vol. * #47 (* 1995), pp. 59-60. %% Waldrop has serious reservations about the quality of this translation.
- Walker, David. "Formal Experiment and Innovation." In The Cambridge Companion to the French Novel: From 1800 to the Present. Ed. Timothy Unwin. Cambridge: Cambridge University Press, 1997, pp. 126-144. %% Walker recalls (pp. 140-141) how Queneau saw

- no difference between poetry and the novel. Queneau also appears on pp. 7-8, 157, and 190 of this anthology.
- Walker, David H. "Literature, History and Factidiversity." Journal of European Studies (England), vol. 25 #1 (=97) (march 1995), pp. 35-50. %% Walker only refers twice (pp. 36 and 43) to Turandot's use of the word "factidiversité" (Zazie dans le métro, chapter 3).
- Walker, David. Cf. Christopher Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934."
- Wallace, Edgar. Le Mystère du train d'or. Trans. Jean Raymond. Paris: Hachette, 1934. %% Queneau did this translation of Wallace's Kate Plus Ten, written in 1919, but there is nothing of interest, no introduction or explanation. "Jean Raymond" was a pseudonym for both Raymond and Janine Queneau, who translated this work together; cf. Lettres croisées 1949-1976, p. 386 (note 418). Cf. Frank Dobo, "La Petite Histoire ... du Chiendent" for some of the history behind this. Cf. also Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Mi-chel Lécureur, Raymond Queneau, p. 198; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 332 and 386 (note 418); Emmanuël Souchier, Raymond Queneau, p. 10; Amis de Valentin Brû #16-17 (septembre 1981), p. 23.
- Wallace, Edgar. Le Mystère du train d'or. Trans. Jean Raymond. Collection "Le Miroir obscur," #154. Paris: NéO, 1989. %% The text is the same as in the original version.
- Wallace, Edgar. Le Mystère du train d'or. Trans. Jean Raymond. Collection "Deux Coqs d'or /Mot de passe," #41. Paris: Hachette, 1997.
- Wallia, Shelley. "Spectres of French Letters." The Hindu (Madras, India), vol. 124 #18 (6 may 2001), "Literary Review," p. xi. %% Wallia reviews John Sturrock's The Word from Paris and has some nice things to say about the treatment of Queneau.
- Walschap, Gerard. "Wat Literatuur is." Nieuw Vlaams Tijdschrift (Antwerpen), an. 22 #* (mei-juni 1969), pp. 500-503. %%
- Walser, Martin. Cf. Günter Blöcker, "Das Leben des Handlungsreisenden."
- Walter, Jean-Claude. "Ecrits de jeunesse." Dernières Nouvelles d'Alsace (Strasbourg), an. 33 #104 (6 mai 1973), p. *. %% Walter believes that the better part of Queneau's essays from Volontés remain refreshingly alive.
- Walter, Jean-Claude. "Pour un roman vivant." L'Ecrivain d'Alsace et de Lorraine (Strasbourg), vol. * #6 (15 juin 1965), pp. 1-2. %% Walter cites Queneau twice without developing either citation very much directly. He considers the coming of the "nouveau roman" and the art of writing novels.
- Walther, Elisabeth. "Dichterische Experimente." In Rationalismus und Sensibilität. Ed. Max Bense. Krefeld: Agis-Verlag Krefeld und Baden-Baden, 1956, pp. 49-54. %% This seems to be a rather general introduction to Queneau, concentrating on his poetry.
- Walther, Elisabeth. "Raymond Queneaus Stilübungen." Die Literatur (), an. #1 (1952), p. 4.
- Walther, Elisabeth. "Raymond Queneaus Zazie." Augenblick (Stuttgart), an. 4 #4 (novembre -
dezembre 1960), pp. 58-62. %% Walther considers Eugen Helmlé's translation of Zazie in der Metro. On Queneau's relationship to this magazine, cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande."
- Walther, Elisabeth. Cf. Queneau, "Die Büchsen" and "Der Matrizenanalyse des Satzes in der

françaises Sprache."

Walton, Roger. Cf. Caroline Pauchant, Exercices de style: "Apocopes."

Walzer, P.-O. "D'un esprit amer à une escapade saugrenue." Le Journal de Genève (Genève), vol. * #84 (11-12 avril 1959), p. 3. %% Walzer gives a standard but supposedly witty review of Zazie dans le métro.

Wandruszka, Mario. Cf. Jörn Albrecht, "Zazie dans le métro italienisch und deutsch: Zum Problem der Übersetzung von Texten grosser sozio-stilistischer Variabilität"; Klaus Lichem, "Innersprachliche Mehrsprachigkeit und deren Übersetzungsproblem in Zazie dans le métro von Queneau"; Dorothea Wiedling, "Queneau, Les Fleurs bleues und die italienische und deutsche Übersetzung."

Wanner, Brigitte. "Die anonyme mediokre Existenz." Neue Zürcher Zeitung (Zürich), an. 195 #505 (30 november 1974), p. 66. %% CR of Pierrot mon ami rather than of a particular translation

Wanner, Brigitte. "Symptome der Leserkriese." Neue Zürcher Zeitung (Zürich), an. 177 #70 (11 märz 1956), section 7, no p. %% This is a review of Pour une bibliothèque idéale.

Wardle, Mary Louise. Cf. Umberto Eco, "On Translating Queneau's Exercices de style into Italian."

Wardrip-Fruin, Noah. "Writing Networks. New Media, Potential Literature." Leonardo (Cambridge, Massachusetts), vol. 29 #5 (* 1996), pp. 355-373 (only the odd-numbered pages). %% The author is interested in creating interactive text on the web, and he looks especially at the example of Georges Perec's La Vie mode d'emploi. He also refers to the Oulipo, to Queneau's "Un Conte à votre façon" and Cent Mille Milliards de poèmes, and to Calvino's "Prose and Anticombinatorics."

de Waresquiel, Emmanuel, and Benoît Laudier. La Poésie française à travers ses succès. Paris:

Larousse, 1997. %% The editors include Si tu t'imagines: "Art poétique" and "Si tu t'imagines" on pp. 181-184.

Warning, Raimer. Cf. Siegfried J. Schmidt, "Komik im Beschreibungsmodell kommunikativer Handlungsspiele."

Warnod, André. "Les Exercices de style de Raymond Queneau à La Rose Rouge." Le Figaro (Paris), an. 123 #1432 (18 avril 1949), p. 4. %% Warnod gives a very positive but average review.

Warnod, André. "Jean Couty le constructeur." Le Figaro (Paris), an. 125 #1982 (22 janvier 1951), p. 6. %% The author announces the Galerie Maeght showing of Morris Hirshfield's works and refers to Queneau's "J'appelle un chat un chat."

Warren, Jane. "Raymond Queneau: Pour un art poétique." Honors paper. Brunswick, Maine: Bowdoin College, 1984.

Warshow, Paul. "Le Passé dans deux romans de Raymond Queneau." 1966. %% This is an otherwise unidentified essay of some 22 pages which looks at the "passé" in Pierrot mon ami and Loin de Rueil.

Warshow, Paul. "An Undiscovered Master." Commentary (New York), vol. 45 #3 (march 1968), pp. 61-68. %% This is a general and really quite good review of all of Queneau's work to date.

Wasilewska, Anna. Cf. Queneau, Dzie a Wszystkie Sally Mary and Pierrot mon ami.

- Watanabe, Kazutami. Cf. Queneau, Sei Glanglan-sai.
- Waters, Alyson. "Minuit Strikes Again: Eric Chevillard." Sites: The Journal of Twentieth/Century Contemporary French Studies (Connecticut), vol. 3 #1 (spring 1999), pp. 95-98. %% This is an electronic journal [www.sites.uconn.edu/Archive/], and you apparently need to subscribe in order to read it.
- Waugh, Linda R. Cf. Elbern H. Alkire, III, "Equivalence in Difference: Queneau's Les Exercices de style in French, English, and Italian."
- Wauthier, Claude. "Richesse et diversité de la littérature." Le Monde diplomatique (Paris), an. 25 #295 (octobre 1978), pp. 28-29. %% Wauthier considers Nigerian literature and devotes two paragraphs to Amos Tutuola; Queneau and his translation are set into a context.
- Wayens, Albert. CR of Les Oeuvres célèbres. Marginales (Bruxelles), an. 36 #114 (juillet 1967), pp. 107-109. %% Wayens is quite enthusiastic and goes into some detail on the contents of the first volume. Cf. Henri-F. Berchet, "Les Ecrivains célèbres."
- Weber, Jean. Cf. Noël Arnaud, "Le Bateau ivre de Jean Weber."
- Weber, Pierre. Question et réponse à l'Assemblée nationale. Journal officiel: Débats parlementaires (Assemblée nationale), an. 1974-1975, séance du 16 octobre 1974, p. 5076, et séance du 11 décembre, pp. 7725-7726. %% Apparently a teacher used Exercices de style: "Injurieux" as a dictée... The Ministre de l'Education was M. René Haby. Cf. Anonymous, "La Dictée de Queneau: Le Ministre donne raison au sénateur," "La Dictée de Raymond Queneau: «Réserves» de René Haby," "Une Dictée scandaleuse...", "La «Dictée scandaleuse.» C'est le 'prof' qui mérite une leçon!"; Etienne Dailly: 'Il ne faut pas donner le goût de la vulgarité aux enfants', and "Jolie, la dictée!"; Philippe Boggio, "La Dictée de Rosay-en-Brie"; Danielle Mennesson, "La Scandaleuse Dictée qui a fait sursauter le vice-président du Sénat"; Monsieur Nicolas, "Cachez ce mot..."; Noëlle Namia, "Les Elèves avaient choisi la dictée scandaleuse."
- Webster, Paul, and Nicholas Powell. Saint-Germain-des-Prés. London: Constable, 1984. %% These authors speak of Ionesco, Vian, and Gréco in relation to Queneau in ways which sound more improvised than accurate.
- Webster, Robert M. CR of René Prédal's Louis Malle. French Review (Champaign, Illinois), vol. 64 #1 (octobre 1990), pp. 196-197. %% Webster points out that Prédal shows how Malle was at his best in working with Zazie dans le métro, especially the restaurant scene.
- Wehr, Barbara. Cf. Ulrich Schmidt, "La Traduction allemande du 'néo-français' dans Zazie dans le métro."
- Weidlé, Wladimir. "William Saroyan et le primitivisme américain." Le Mois (Paris), an. 10 #112(5 mai 1940), pp. 163-169. %% Weidlé looks at Saroyan through Queneau's two translations, "Zeppelin du dimanche" and "L'Homme dont le coeur était resté dans les montagnes."
- Weidmann, Brigitte. "Kleines Kunstwerk: Queneaus Winter in Le Havre." Der Tagesspiegel (Berlin), an. 31 #9184 (30 november 1975), p. 49. %% CR of Eugen Helmlé's translation of Ein Winter in Le Havre
- Weightman, John. "The Infinite Fluidity of Language." New York Times (New York), vol. 130 #44951 (17 may 1981), "Book Review," p. 11. %% Weightman gives a fairly predictable review of Barbara Wright's translation of Exercises in Style, although he thinks that

- it still needs to be translated into American. Cf. *Le Promeneur de la Seine*, "Rive gauche, rive droite."
- Weightman, John G. "A Quainter Lolita." *The Observer* (London), vol. * #8815 (12 June 1960), p. 28. %% Weightman's review of Barbara Wright's translation of *Zazie* is about what one might expect.
- Weightman, John. "Rousseau of the Back Streets." *The Observer* (London), vol. * #9853 (29 June 1980), p. 29. %% Weightman's review of Richard Cobb's *Promenades* barely touches Queneau.
- Weil, Simone. Cf. Jean-Louis Panné, *Boris Souvarine*.
- Weill, Alain. Cf. François Caradec and Alain Weill, *Le Café-concert*.
- Weinberg, Liliana Irene. "La Poésia tradicional épico-narrativa en Argentina." *Folklore ameri-*
cano (Mexico City), vol. * #40 (julio-diciembre 1985), pp. 5-62. %% Weinberg just makes a reference to the Preface to *Histoire des littératures* on p. 9.
- Weingrad, Michael. "The College of Sociology and the Institute of Social Research." *New German Critique* (Ithaca, New York), vol. * #84 (fall 2001), pp. 129-161. %% Weingrad discusses a similarity of interests between Georges Bataille and Walter Benjamin. He merely makes a reference (p. 140) to Queneau and Bataille's "La Critique des fondements de la dialectique hégélienne."
- Weinrich, Harald. "Linguistische Bemerkungen zur modernen Lyrik." In his *Literatur für Leser. Essays und Aufsätze zur Literaturwissenschaft*. (*Sprache und Literatur*, 68). Stuttgart: W. Kohlhammer, 1971, pp. 109-136. %% This has only a mention of Queneau's name on p. 136.
- Weinstein, Arnold. "The New Novel: Analyzed." *Novel* (Providence, Rhode Island), vol. 5 #3 (spring 1972), pp. 272-274. %% Weinstein likes Vivian Mercier's *The New Novel from Queneau to Pinget* and highlights what Mercier has to say about Queneau.
- Weisgerber, Jean. "Propos sur la citation, ses formes et ses fonctions dans la littérature contemporaine." In his *Avant-garde / modernisme*. Ed. Michel Bartosik, Michel Dupuis, Paul Hadermann, and Dina Hellemans. Bruxelles: VUB-Press, 1990, pp. 225-237. %% Weisgerber makes reference (pp. 229-230) to Queneau's use of Shakespeare in *Un Rude Hiver*.
- Weisgerber, Jean. "The Use of Quotations in Recent Literature." *Comparative Literature Studies* (Urbana, Illinois), vol. 22 #1 (winter 1970), pp. 36-45. %% Weisgerber mentions *Le Chiendent* on p. 38.
- Weisgerber, Jean. Cf. Michel Dupuis, "Le Roman," and Fernand Verhesen, "La Poésie."
- Weiss, Beno. *Understanding Italo Calvino*. Columbia, South Carolina: University of South Carolina Press, 1993. %% Weiss mentions Calvino's move to Paris and translation of *Les Fleurs bleues* (p. 6) and discusses Queneau's life and production, his influence (and that of the Oulipo) on Calvino (pp. 88-94), and just mentions Queneau on pp. 99, 118-119, 123, and 139. There are some inaccuracies here. Cf. Martin L. McLaughlin, CR of Beno Weiss's *Understanding Italo Calvino*.
- Weiss, Jason. "*Voix de poètes III (1950-1980): 23 Poets Read Their Text*." *American Book Review* (New York), vol. 22 #1 (november-december 2000), p. 30. %% Weiss just barely mentions Queneau.

- Welish, Marjorie. "Science into Poetry." Boston Review (Cambridge, Massachusetts), vol. 31 #4 (july-august 2006), pp. 35-36. %% Welish tries to describe Queneau's approach to literature and creativity in a lively manner, but she is only vague, general, and somewhat inaccurate.
- von Wellek, René. Cf. Klaus Ley, "Raymond Queneau."
- Weller, Franz-Rudolf. "Les Exercices de style: 'Stilübungen' für den Französischunterricht? Anmerkungen zu Raymond Queneau als Sprachdidaktiker." Die Neuere Sprache (Frankfurt), vol. 91 #3 (juni 1992), pp. 283-321.
- Weller, Franz Rudolf. "Selbstzensur und Spurentilgung in Raymond Queneaus Les Exercices de style." In Heitere Mimesis. Festschrift für Willi Hirdt zum 65. Geburtstag. Ed. Birgit Tappert and Willi Jung. Tübingen: A. Francke Verlag, 2003, pp. 533-551. %% Weller appears to consider the different editions of Les Exercices de style, especially the changes in "réactionnaire." He refers to a passage in Les Enfants du Limon which has certain similarities to this "exercice," and he comments on Queneau's Preface to Rendez-vous de juillet. All of this would seem to center on Queneau's stance towards politics at this period.
- Welles, Orson. Cf. Anonymous, "La Battaglia di Cannes," "En Répétant ces cancons de Paris, vous amusez vos amis," and "L'Influence des complexes"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Wells, H. G. (Herbert George). Cf. Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque, pp. 47-50.
- Wenckus, Mary Jo. CR of Barbara Wright's translation of Zazie. Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 5 #1 (spring 1985), pp. 147-148. %% Wenckus is brief in her review, but she has interesting insight.
- Went-Daoust, Yvette. Cf. Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque.
- West, Paul. "Sheer Fiction: Mind and the Fabulist's Mirage." New Literary History (Baltimore), vol. 7 #3 (spring 1973), pp. 549-561. %% West refers twice to the conscious fictionality of Queneau's novels (pp. 553 and 559).
- Wetterström, Thomas. Cf. Tord Ganelius, "Vad visste Edgar Allan Poe om spelteori?"
- Weyergans, François. "Jean-Luc Godard." Figaro Magazine (Paris), vol. * #937 (10 octobre 1998), pp. 146-149. %% The name "Odile" and Queneau's novel of this name seem to have played a certain role in Jean-Luc Godard's life...
- Weyrauch, Wolfgang. "Zauberschloß der Sprache." Die Zeit (Hamburg), an. 16 #27 (30 juli 1961), p. 13. %% CR of Ludwig Harig and Eugen Helmlé's German translation of Stilübungen Autobus S
- Whalen, Tom. "Felipe Alfau's 'Kaleidoscope of Fancies'." Washington Post (Washington, DC), an. 113 #138 (22 april 1990), "Book World," p. 10. %% Whalen states that Alfau's work "aligns itself with the novels of Queneau."
- Whalen, Tom. "Odile Comes to New Life." Times-Picayune (New Orleans), an. 153 #33 (26 february 1989), "Travel (7)," pp. 7-8. %% Whalen give a very positive review of the Dalkey English translation.
- Whitley, John. "Methodical." The Sunday Times (London), vol. * #7574 (28 juli 1968), p. 47.

%% Whitley's review of Barbara Wright's translation of The Bark Tree is so brief and off-beat as to be of questionable accuracy.

Whiskeyman, Dolores. "Le Neon's 'Exercices': In Fine Shape." Washington Post (Washington, DC), an. 125 #306 (7 october 2002), "Book World," p. C04. %% Whiskeyman reviews an evening of theater which included 16 versions of the story which Queneau used in Les Exercices de style and as done by 6 different directors. The last three were far more abstract than usual and far more removed from the "original" text(s).

Whiteside, Anna, and St. Leger Lucas. "La Poésie comme procès poétique." Kodikas/Code: Ars semeiotica (Tübingen), vol. 12 #1-2 (january-june 1989), pp. 141-152. %% The authors cite L'Instant fatal: "Bon dieu de bon dieu" (pp. 141-142) in their discussion of poetizing.

It is possible that this article has only one author, with the first name of "Anna," the maiden name of "Whiteside," and the family name of her husband being "St. Leger Lucas," but I have been unable to substantiate this. Cf. Anna St Leger Lucas, CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau.

Whitwell, Stuart. CR of Saint-Glinglin. Booklist (Middletown, Connecticut), vol. 89 #19-20 (june 1993), p. 1788. %% Whitwell's review of the James Sallis translation is fairly ordinary.

Widmer, Walter. "Gehören Elefanten in den Porzellanladen?" National Zeitung (Basel), an. 119 #346 (29 juli 1961), p. *. %% Widmer reviews the 1961 translation of Les Exercices de style into German done by Eugen Helmlé and Ludwig Harig, Stilübungen Autobus S.

Widmer, Walter. "Ein geistreicher Autor wurde verhunzt." Die Zeit (Hamburg), an. 18 #31 (7 august 1964), pp. 11-12. %% This seems to be a rather general article.

Widmer, Walter. "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens." Sprache im Technischen Zeitalter (Berlin, Stuttgart, Köln, Mainz), vol. * #12 (oktober-dezember 1964), pp. 1003-1012. %% Widmer froths at the mouth as he vilifies the Harig and Helmlé translations of Les Exercices de style, Zazie dans le métro, Die Haut der Träume "Fern von Rueil," and Intimes Tagebuch der Sally Mara.

Widmer, Walter. "Muß es ausgerechnet Queneau sein? Möglichkeiten und Grenzen des Übersetzens." Arts et lettres (Luxembourg), vol. 2 #1 (* 1965), pp. 39-52. %% This text, identical to the original, seems to have been presented at the "Journées de Mondorf," 25-29 may 1964.

Wiedling, Dorothea. "Queneau, Les Fleurs bleues und die italienische und deutsche Übersetzung." Mémoire de maîtrise. Director Mario Wandruszka. Salzburg: Institut für Romanistik, 1977. %% Cf. Patricia von Münchow, "Queneau ou le vertige du sens: Réflexions critiques sur la traduction du Chiendent en allemand et en anglais"; Henri Plard, "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand."

Wiehe, Janet. CR of Barbara Wright's translation of We Always Treat Women Too Well. Library Journal (New York), vol. 106 #16 (15 september 1981), p. 1753. %% Wiehe's review is short and standard.

Wien, Werner. Cf. Gerhard Dörr, "Queneau en Allemagne."

van Wijk, Joy. "Introduction." In Les Cent Mille Millions de poèmes. The Hague: Private printing, 1986, pp. 3-13.

de Wijkerslooth, R. "De nieuwe Queneau: Stuk antiliteratuur." Elseviers Weekblad (Amsterdam), an. 15 #23 (6 juin 1959), p. 29. %% De Wijkerslooth gives what appears to be an average review of Zazie dans le métro in the original French edition.

de Wijkerslooth, R. "Queneau tekent absurde wereld in Zazie dans le métro." Haagsche Courant (Den Haag), an. # (11 juli 1959), "Wekelijks Bijvoegsel," p. . %% De Wijkerslooth apparently gives a fairly ordinary but long review of Zazie dans le métro.

Wild, Roger. "La Galerie contemporaine." Adam (Paris), an. 24 #186 (avril 1948), pp. 94-95. %% This is just a sketch of a youngish Queneau without glasses but including a snappy blurb beneath.

Wilden, Florence. "Fallen Worlds and Artificial Temples: Mathematics' Redemptive Role in the

Work of Raymond Queneau." Symposium (Washington, DC), vol. 50 #3 (fall 1996), pp. 190-204. %% Wilden has gathered ideas from various Queneau manuscripts and from other authors and has infused them with her own insight to create a most interesting article explaining the role and importance of mathematics in Queneau's life and thought. She gives special attention to Guénon and poetry and to Fendre les flots, Odile, Les Derniers Jours, the sextine, the Oulipo, and Morale élémentaire among other topics. There is a typographical error on p. 194: "1014" should be 10^{14} .

Wilden, Florence. "Le Vol d'Icare et ses relations avec Les Métamorphoses d'Ovide: L'Equilibre des corp(u)s solides gênés." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 133-145. %% Wilden lays out the many ways in which the Le Vol d'Icare mirrors Ovid's Metamorphoses, especially noting the idea of instability and change.

Wilden, Florence. She has also written under the name "Florence Rechsteiner."

Wilden, Florence. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)."

Wilhelm, Frank. "A propos d'Exercices de style." Amis de Valentin Brû #21-22 (février 2001),

pp. 90-93. %% Wilhelm describes some of the theatrical events connected with the Queneau symposium held in Mersch (Luxembourg) in octobre 2000 and some of the printed materials connected with it. He focusses especially on a work inspired by Les Exercices de style and written by Jhemp Hoscheit.

Wilhelm, Frank. "Queneau fait son cinéma dans Loin de Rueil." Amis de Valentin Brû #28-31

(juillet 2003), pp. 239-254. %% Wilhelm begins by offering a general but worthwhile review of Queneau's interest in film but gives the bulk of his attention to presenting exactly how Queneau works with and through "cinema" in Loin de Rueil.

Wilkin, Karen. Cf. Edward Gorey and Karen Wilkin, Ascending Peculiarity: Edward Gorey on

Edward Gorey.

Williams, David. CR of Barbara Wright's translation of The Flight of Icarus. The Times (Lon-

don), vol. * #58832 (12 July 1973), p. 12. %% Williams' review is just the usual.

Williams, Geoffrey. "Quelques Remarques sur l'espace dans Zazie dans le métro." La Chou-

ette (London), vol. * #4 (january 1981), pp. 11-14. %% Williams gives only the most ordinary of glances at this question. La Chouette is a periodical published by the French Department, Birkbeck College, University of London.

Williams, Jean M. CR of Barbara Wright's translation of We Always Treat Women Too Well.

Best Sellers (Scranton, Pennsylvania), vol. 41 #8 (november 1981), pp. 290-291. %% Williams thinks that this is a humorous anti-war novel, tainted by sex scenes...

Willy, Renée. "Pariscopes - actualités." Maroc demain (Casablanca), an. 11 #511 (3 octobre 1959), p. 1. %% Willy notes that a new line of clothes for women was named after Zazie. For similar commercial use of the Zazie craze, cf. Anonymous, "A faire rêver Zazie," "Ces 3 Jolies Filles ont présenté le style 'Zazie dans le métro'," "Le Plan secret de l'opération 'Zazie'," "La Robe Zazie en faille écossaise: Désinvolve," "Le Style Zazie?"; Jean Fayard, "Gézétéchézazi"; Marcel Mithois, "Chez Monique Sallebat. Zazie reçoit le tout-Paris."

Wilmet, Marc. "Le NE dit explétif: Essai de définition." In Actes du XIII^e Congrès de linguistique et philologie romanes. Ed. Marcel Boudreault and Frankwalt Möhren. Québec: Presses de l'Université Laval, 1976, pp. 1075-1087. %% Wilmet merely gives 2 opposed examples from Pierrot mon ami on p. 1082.

Wilmet, M. Cf. Joëlle Bricout, "Zazie dans le métro de Raymond Queneau: Etude de linguistique discursive"; René Spiliers, "Le Problème des 'niveaux de langue,' étudié dans l'oeuvre de Raymond Queneau."

Wilpert, Gero von. "Queneau, Raymond." Lexikon der Weltliteratur. Stuttgart: Alfred Kröner Verlag, 1963, pp. 1089-1090. %% Cf. Heinz Jürgen Wolf, "Zazie in der Metro."

Wilson, A. N. Iris Murdoch As I Knew Her. London: Hutchinson, 2003. %% Wilson says (p. 83) that Murdoch was telling the truth in saying that she and Queneau had never been lovers, even if both of them had been so inclined at one time or other. He additionally claims that Murdoch resented the fact that Queneau did not appreciate her dedication of Under the Net to him as much as she thought he should have. Wilson also mentions Queneau on pp. 65, 91, and 153.

Wilson, Edmund. "My Fifty Years with Dictionaries and Grammars." New Yorker (New York), vol. 39 #9 (20 april 1963), pp. 165-208. %% Wilson merely says (p. 188) that Zazie is in slang.

Wilson, Lambert. Cf. Dominique de Ribbentrop, "Petite Discographie portative."

Wimp, Jet. CR of Jonathan M. and Peter B. Borwein's Pi and the AGM: A Study in Analytic Number Theory and Computational Complexity. SIAM Review (Philadelphia), vol. 30 #3 (september 1988), pp. 530-533. %% Wimp begins his review by citing two lines from what he indicates to be Queneau's L'Instant fatal: "Cygnes," but this does not match the French text at all, and I am not aware of any other Queneau text that he might be referring to. The abbreviation in the title of the journal is for "Society for Industrial and Applied Mathematics."

Wing, Betsy. Cf. Denis Holier, The College of Sociology 1937-1939.

Winklehner, Brigitte. Cf. Wolfgang Pöckl, "Fachjargon mit Narrenhut: Anmerkungen zum verfremdeten Technolekt Raymond Queneaus."

Winnett, Scott. Cf. Charles N. Brown and Scott Winnett, CR of James Sallis's translation of Saint-Glinglin.

- Winock, Michel. Cf. Jacques Julliard and Michel Winock, ed., Dictionnaire des intellectuels français; Joël Roman, "Kojève, Alexandre (Alexandre Kojevnikov)"; Gisèle Sapiro, "Comité national des écrivains," "Liste noire," and "Queneau, Raymond"; and Arnauld Senevier, "Gallimard (Editions)."
- Winspur, Steven. "Poetry, Portrait, Poetrait." Visible Language (Cleveland, Ohio), vol. 19 #4 (autumn 1985), pp. 426-438. %% Winspur just makes a reference to Queneau's "Pictogrammes" in note 6.
- Winspur, Steven. "Queneau's Contexts of Irony." Romanic Review (New York), vol. 82 #1 (january 1991), pp. 70-75. %% Winspur considers the stance of irony only in Queneau's poetry.
- Winspur, Steven. Cf. Alexander Charles Hertich. "The Möbius Strip: Intertextual Turns in Raymond Queneau's Le Chiendent (René Descartes)."
- Winther, A. Cf. Catherine Gallot, "Les Formes du discours dans Loin de Rueil de Raymond Queneau" and "Raymond Queneau et la norme dans Loin de Rueil."
- Wintle, Justin. Cf. Christopher Shorley, "Queneau, Raymond 1903-1976."
- Wirsing, Sibylle. "Queneau: Fern von Rueil." Bücherkommentare (Berlin), vol. #2 (1964), p. 2.
- de Wissant, André. "Le Rose et le noir." Le Sud-ouest (Bordeaux), an. 15 #4484 (3 février 1959), p. 10. %% This is essentially a review of Zazie dans le métro, concentrating on the novel's language and story line.
- de Wissant, André. "Zazie dans le 'mais trop!'" Le Sud-ouest (Bordeaux), an. 17 #5039 (12 novembre 1960), p. 2. %% De Wissant loved the book, hated the film.
- Witkowski, Nicolas. "La Bibliothèque déraisonnable de Raymond Queneau." La Recherche (Paris), vol. 16 #172 (décembre 1985), pp. 1523-1526. %% Witkowski writes about the "fous littéraires."
- Witsen, Robert. "Chronique des livres." Masques (Valence, Drôme), vol. 1 #2 (* 1945), p. 2. %% Witsen presents a very positive review of Loin de Rueil.
- Wittgenstein, Ludwig. Cf. Hans Hartje, "Jacques, Georges, Marcel et les autres: Enquête sur quelques personnages potentiels de Raymond Queneau"; Geoffrey Heptonstall, "The Poetry of Iris Murdoch"; Michel Lécureur, Raymond Queneau, p. 442.
- Wittman, Laura Harwood. Cf. Michel Thévoz, "Dubuffet: The Nutcracker."
- Wixson, Suzanne Chamier. "The Poetry of Raymond Queneau in 'La langue de Chexpire': Exercises in Translation." Translation Review (Richardson, Texas), vol. * #14 (* 1984), pp. 10-21. %% This is on Teo Savory's translation of Queneau's poetry into English. Wixson wrote her dissertation under her maiden name of Chamier.
- Wiznitzer, Louis. "Ouvindo Raymond Queneau." Letras e artes (Rio de Janeiro?), vol. # (4 fevereiro 1951), pp. %% This is a rather general article on Queneau's work.
- Wodsak, Mona. "'Un Délire tapé à la machine par un romancier idiot?' Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro." In Offene Gefüge. Literatursystem und Lebenswirklichkeit. Festschrift für Fritz Nies zum 60. Geburtstag. Ed. Henning Krauß, Louis van Delft, Gert Kaiser, and Edward Reichel. Tübingen: Gunter Narr Verlag, 1994, pp. 295-316. %% There are a number of works which touch this same question; cf. "Translation" in the subject section.
- Wohmann, Gabriele. "Handlung aus Sprachtricks." Zeitwende (Gütersloh), vol. 38 #8 (august 1967), pp. 558-559. %% CR of Eugen Helmlé's German translation of Die blauen

Blumen

- Wokler, Robert. "Contextualizing Hegel's Phenomenology of the French Revolution and the Terror." Political Theory (Beverly Hills, California), vol. 26 #1 (february 1998), pp. 33-55. %% Wokler simply cites the title of Kojève's Introduction to the Reading of Hegel on p. 55.
- Wolf, Heinz Jürgen. "Zazie in der Metro." Lexikon der Weltliteratur. Unter Mitarbeit zahlreicher Fachgelehrter herausgegeben von Gero von Wilpert. Band II. Stuttgart: Kröner, 1968, pp. 1183-1184.
- Wolf, Nelly. Le Peuple dans le roman français de Zola à Céline. Paris: Presses universitaires de France, 1990. %% Wolf looks a bit at how Catherine (Le Chiendent) is a reversal of the standard textual presence of a servant (pp. 134-135), says that Queneau's popular language is a compromise (p. 157), and indicates that Queneau passes "de l'ordre du 'représenté' à celui de 'représentant'" (p. 181).
- Wolff, Etienne. Les Mots latins du français. Paris: Belin, 1993. %% Wolff lists various Latin words or expressions that can be found in modern French. He uses lines from Queneau to illustrate nine of these cases.
- Wolff, Etienne. Cf. Queneau, "Intervention chez les écrivains scientifiques."
- Wolff, Laetitia. "Massin in Continuo: A Dictionary: Interview with Robert Massin." Design Issues (Chicago), vol. 18 #4 (autumn 2002), pp. 31-45. %% Wolff mentions Queneau on pp. 36, 39 and 43, nothing more.
- Wolff, Reinhold. Cf. Wolfgang Raible, CR of Reinhold Wolff's Strukturalismus und Assoziationspsychologie. Empirischpragmatische Literaturwissenschaft im Experiment: Baudelaires "Les Chats".
- Wolf fromm, Jean-Didier. "Sally, ouisqui, Zazie et C^{ie}." Magazine littéraire (Paris), vol. * #94 (novembre 1974), pp. 17-19. %% This article is on On est toujours trop bon avec les femmes, Zazie dans le métro, and Christophe.
- Wolfzettel, Freidrich. "'Consentons à la pierre': Zur Poetik des Steins in der modernen französischen Lyrik. 2. Teil." Romanistische Zeitschrift für Literaturgeschichte (Heidelberg), vol. 22 #3-4, (* 1998), pp. 321-344. %% Wolfzettel only mentions Queneau on the first few pages, in relation to Fendre les flots, Chêne et chien, and La Petite Cosmogonie portative.
- Wolinski, Natacha. "Comment rendre publics les journaux intimes?" Pages et livres (Paris), an. * #13 (avril 1989), p. 6. %% Wolinski looks at several published diaries and the need to edit them; she considers Queneau's Journal 1939-1940 among these.
- Wollman, Vera. "Odile par Raymond Queneau." Les Nouvelles littéraires (Paris), vol. * #771 (24 juillet 1937), p. 5. %% Wollman's brief review is superficial and moralizing.
- Wondratschek, Wolf. "Aggressive Phantasie." Badische Neueste Nachrichten (Karlsruhe, Deutschland), an. # (7 oktober 1964), p. . %% Wondratschek reviews Queneau's Loin de Rueil in Eugen Helmlé's translation, Die Haut der Träume.
- Wood, Michael. "Fortune Hunting." New York Review of Books (New York), vol. 24 #8 (12 may 1977), pp. 36-38. %% In a review also including treatments of Italo Calvino's Castle of Crossed Destinies and Stanislas Lem's Mortal Engines, Wood merely touches lightly on Queneau's Le Dimanche de la vie on pp. 37-38.
- Woodward, Richard B. "Love Removal Machine." Village Voice (New York), vol. 47 #10 (12 march 2002), p. 62. %% Woodward just barely mentions Queneau.

- Woolf, Virginia. Cf. Jean-Pierre Longre, "Un Rapprochement."
- Wordsworth, Christopher. "Melting Point for Wax." Guardian Weekly (Manchester), vol. 109 #6(11 august 1973), p. 22. %% Wordsworth has a fairly predictable and positive review of Barbara Wright's translation of The Flight of Icarus.
- Wordsworth, Christopher. "Strong but Sterile." The Guardian (Manchester), an. * #37495 (27 january 1967), p. 7. %% Wordsworth has strong opinions about Les Fleurs bleues and Barbara Wright's translation into English: "The translator has worked wonders with the linguistic pyrotechnics of Between Blue and Blue by the eminent author of Zazie, another fantasy that crackles with enough topical references to baffle the monoglot. I feel both guilty and obtuse to have found the fantasy wearisome and any significant meaning too coy to pursue."
- Wormser, Olga. "Raymond Queneau." In Littérature de notre temps, vol. I. Tournai: Casterman, 1966, pp. 197-200. %% This is just a general entry in a catalogue.
- Wormser, Olivier. "Mon Ami Alexandre Kojève." Commentaire (Paris), vol. 3 #9 (printemps 1980), pp. 120-121. %% Wormser includes only an off-handed reference to Loin de Rueil.
- Wright, Barbara. "Comment j'ai traduit les Exercices de style..." Temps mêlés #50/52 (septembre 1961), pp. 30-31. %% Wright sets out how she began the translating, her contacts with Queneau in the course of the translation, and some of her ups and downs. Cf. Sheryl St. Germain, CR of Barbara Wright's translation of Exercises in Style.
- Wright, Barbara. "Comment traduire Raymond Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 343-346. %% In a letter to Andrée Bergens, Wright describes especially the difficulties which Queneau offers to a translator, how he differs from other authors, and how she actually does the translations. This article reappeared in the 1999 edition. Cf. Wright, Translator's note to The Flight of Icarus.
- Wright, Barbara. "Introduction." In Queneau's Witch Grass. New York: New York Review of Books, 2003, pp. vii-xii. %% Wright's introduction is a quite worthwhile introduction to the novel; it is the same as in The Bark-Tree.
- Wright, Barbara. "Introduction." In The Bark-Tree. London: Calder and Boyars, 1968, pp. 7-11. %% Wright gives an overview of literary interpretation of Le Chiendent.
- Wright, Barbara. "Introduction." In The Bark Tree. New York: New Directions, 1971, pp. 1-6. %% This is the same as in the Calder and Boyars edition.
- Wright, Barbara. "Introduction." In Queneau's Exercises in Style. Radio Version by Barbara Wright. Ed. Paul Rosheim. Black River Falls (Wisconsin): Obscure Publications, 2006, pp. i-v. %% This introduction, dated "August 2006," is both pleasant and informative, explaining how the entire radio production came about.
- Wright, Barbara. "Notes." In Les Fleurs bleues. London: Methuen Educational, Ltd., 1971, pp. 199-211. %% These notes are quite helpful to those lacking a profound and detailed grounding in French history, culture, and language. Cf. Anne-Marie Jatton, "Les Fleurs bleues, bilan provisoire."
- Wright, Barbara. "Notes." In The Bark Tree. London: Calder and Boyars, 1968, p. 285. %% These notes are brief but helpful.
- Wright, Barbara. "Notes." In The Bark Tree. New York: New Directions, 1971, p. 281. %% These are the same as in the Calder and Boyars edition.

- Wright, Barbara. "Notes." In The Last Days. Elmwood Park, Illinois: Dalkey Archive Press, 1990, pp. 233-237. %% These notes are of value even for native French speakers.
- Wright, Barbara. "Notes." In The Sunday of Life. London: John Calder, 1976, pp. 199-200. %% These notes are brief but helpful.
- Wright, Barbara. "Notes." In The Sunday of Life. New York: New Directions, 1977, pp. 179-180. %% These notes are only slightly different from those in the Calder and Boyars version.
- Wright, Barbara. "Notes for the 1981 American Paperback Edition." In Exercises in Style. New York: New Directions, 1981, pp. 3-8. %% Wright comments on differences in the reception of Queneau's book since she had published her earlier translation and on differences in her own stance before it.
- Wright, Barbara. "Raymond Queneau. Le Chiendent." In Pages françaises. Ed. Georges Lannois. Oxford: Pergamon Press, 1969, pp. 41-50. %% Wright gives a short sketch of Queneau's life and the genesis of Le Chiendent and then summarizes the novel's plot, all as an introduction to sections 9 and 11 of the novel (in French).
- Wright, Barbara. "Polocilacru." In The Sunday of Life. New York: New Directions, 1977, pp. v-xi. %% In a deft presentation of Le Dimanche de la vie, Wright attempts to situate Queneau's choice of characters and language. The article she mentions in regard to Pierrot mon ami is by Helen McGivering.
- Wright, Barbara. "Preface." In Exercises in Style. London: Gabberbocchus, 1959, pp. 9-16. %% Wright speaks especially on Queneau's experimenting with language in the Exercices de style. The Time and Tide article she refers to is by Helen McGivering.
- Wright, Barbara. "Preface." In Exercises in Style. New York: New Directions, 1981, pp. 9-16. %% This is identical to the 1959 Gabberbocchus version.
- Wright, Barbara. Raymond Queneau: 2003 Centenary. Tolling Elves (London), vol. * #5 (february 2003). %% This pamphlet of eight pages contains extracts from Barbara Wright's translations of Zazie dans le métro (p. 3), Pierrot mon ami (p. 4), and Le Vol d'Icare (pp. 6-7) as well as a short essay by Wright.
- Wright, Barbara. "Raymond Queneau: Courir les rues." In Modern French Writing. Ed. Georges Lannois. London: Heineman Educational Books, 1969, pp. 66-71. %% After a brief introduction to Queneau and another to Courir les rues, Wright reprints "Les Coeurs malheureux," "Grand Standigne," "Loin des tropiques," "Lutèce," "Place de la Bastille," "Rue de Rivoli," and "Sunt lacrymae bonhomme" with short notes for the unpracticed anglophone reader.
- Wright, Barbara. "Translating Queneau." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 75-79. %% Wright addresses her goals, concerns, and practices in translating Queneau in general and relates some of her own history of translating him. Cf. her "Translator's Note."
- Wright, Barbara. "Translator's Note." In The Flight of Icarus. London: Calder & Boyars, 1973, pp. 5-9. %% This is a translation and adaptation of part of her "Comment traduire Raymond Queneau" from Andrée Bergens, ed., Raymond Queneau (Cahier de l'Herne #29). Cf. her "Translating Queneau."
- Wright, Barbara. "Translator's Note." In The Flight of Icarus. New York: New Directions, 1973, pp. 5-9. %% This is identical to the one in the Calder and Boyars version.
- Wright, Barbara. "Translator's Notes." In We Always Treat Women Well. New York: New

- Directions, 1981, pp. 7-8. %% These brief notes regard the translation more than the work itself. They were reprinted without changes in the 2003 New York Review of Books edition.
- Wright, Barbara. "Translator's Preface." In Queneau, Pierrot mon ami. Afterword Inez Hedges. London: Atlas, 1968, pp. i-iii. %% Wright addresses herself primarily to Queneau's artistic concerns in regard to language.
- Wright, Barbara. "The 'Trials' of Translating Pinget." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 3 #2 (summer 1983), pp. 114-115. %% Wright mentions, in passing, how Queneau once wrote to her that he believed that nothing is untranslatable --- and then created a poem which came close, one concerning the "fils de la Vierge."
- von Wroblewsky, Dr. Vincent. "Vian, Boris." In Lexikon der französischen Literatur. Ed. Manfred Naumann. Leipzig: VEB Bibliographisches Institut, 1987, p. 451.
- von Wroblewsky, Vincent. "Zur 'Affäre Heidegger' in Frankreich." Deutsche Zeitschrift für Philosophie (Berlin), an. 38 #3 (* 1990), pp. 287-292. %% Von Wroblewsky merely refers to Alexandre Kojève's Introduction à la lecture de Hegel on p. 289 (note 6).
- Wu, Timothy. "Application-Centered Internet Analysis." Virginia Law Review (Charlottesville, Virginia), vol. 85 #6 (september 1999), pp. 1163-1204. %% Wu mentions the Queneau vs. Leroy internet suit in a note on p. 1195.
- Wunderli, Peter. Cf. Walter Pabst, "Zur Persiflage und Schmährede in zeitgenössischer französischer Lyrik."
- Wurmser, André. "Raymond Queneau est mort." L'Humanité (Paris), vol. * #10009 (26 octobre 1976), p. 1. %% This is a rather general obituary.
- Wuthenow, Ralph Rainer. Cf. Wolfram Nitsch, "Engagierte Spiele. Formen des nachexistentialistischen Romans in Frankreich."
- X. "T. S. Eliot à Paris." Gavroche (Paris), vol. * #38 (17 mai 1945), p. 3. %% The author mentions Queneau as among those present to meet T. S. Eliot on his visit to Paris.
- Xenakis, Françoise. "Le Corbeau vient le dernier." Le Matin (Paris), an. * #931 (21 février 1980), p. 31. %% In this review of an anthology of early Calvino short stories Xenakis notes, among other things, that Calvino was working on his translation of Bâtons, chiffres et lettres and some "pièges et contraintes" for the oulipians.
- Yaguello, Marina. Alice au pays du langage. Paris: Seuil, 1981. %% Yaguello's book is dedicated to Queneau, who is mentioned and used as an example here and there.
- Yaguello, Marina. Lunatic Lovers of Language: Imaginary Languages and Their Inventors. Trans. Catherine Slater. London: Athlone Press, 1991. %% Yaguello writes of her discovery of the "fous littéraires" with a certain amount of enthusiasm (pp. xii-xiii).
- Yan, Irène. Cf. Philippe Bernert and Yrène Jan, "Nouvelle Bombe chez les Goncourt" and "Tempête chez les Goncourt."
- Yerles, Pierre. Cf. Carine Nickels, "L'Auteur et son personnage: Etude d'une problématique en classe de français. A propos du roman de R. Queneau Le Vol d'Icare."
- Yonnet, Jacques. Enchantements sur Paris. Revised edition. Paris: Denoël, 1966. %% Yonnet speaks (pp. 275-280) of going to a bar with Queneau and running across two midgets there. Cf. François Caradec, Compagnie des zincs; Albert Dérasse, "Raymond Queneau parmi les nains."
- Yonnet, Jacques. Rue des maléfices. Collection "d'ailleurs." Paris: Phébus, 1987. %%
Yonnet

recounts (pp. 313-317) an incident in which he and Queneau met two dwarves in a bar. This work was originally published in 1954 by Denoël as Enchantements sur Paris. Cf. François Caradec, Compagnie des zincs; Albert Derasse, "Raymond Queneau parmi les nains."

Yonnet, Jacques. "Sonnet acrostiche." Temps mêlés #34 (octobre 1958), p. 25. %% The "acrostic" involved is the name "Raymond Queneau."

Yonnet, Jacques. Cf. Michel Lécureur, Raymond Queneau, pp. 440-441; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 98, 337, 385 (note 413), and 386 (note 425).

Yugne, Mitsuo. Cf. Queneau, "Poems."

Yücel, Tahsin. "Zazie en Turquie." Frankofoni (Ankara, Turkey), vol. * #4 (* 1992), pp. 199-202. %% Yücel had recently translated Zazie dans le métro into Turkish, and he here discusses some of the difficult or interesting features of this project.

Yücel, Tahsin. Cf. Suna Timur A_ildere, "Le Problème d'équivalence dans la traduction du langage argotique"; Gérard Meudal, "Bain turc"; Queneau, Dostum Pierrot and Zazie metroda.

Yvert, Louis. Cf. Michel Leiris and Jean Paulhan, Correspondance 1926 - 1962.

Z. "Le Rayon Z." L'Aurore (Paris), an. 19 #5023 (31 octobre 1960), p. 1. %% The author finds the Zazie dans le métro film pretentious and heavy.

Zaadnoordijk, Tineke. Cf. Queneau, De Uitleg van de metaphoren.

Zajac, Peter. CR of Zazie v metru. Slovenské Pohl'ady (Bratislava, Czechoslovakia), an. 86 #8 (august 1970), p. 125.

Zakharevich, Anastasia. Cf. Queneau, "Na Krayu mesa" and "Neskol'ko obshchikh zemechniy odnositel'no aërodinamicheskikh svoistv slozheniya." [[. _____]]

Zali, Anne, ed. L'Aventure des écritures: La Page. Paris: Bibliothèque nationale de France, 1999. %% This is the catalogue of an exposition held at the Bibliothèque nationale de France (rue Tolbiac) from 19 octobre 1999 through 6 février 2000. Emmanuël Souchier wrote the lead essay in the catalogue and developed an interactive site related to the manuscript of Queneau's Traité des vertus démocratiques; a slightly altered version is available on the BN web site. Cf. Alain Salles, "Les Mots en page, des codex aux terminaux d'ordinateurs."

Zalozba, Cankarjèva. Cf. Queneau, Vaje v slogu.

Zand, Nicole. "Connaissez-vous la S.P.A.?" Le Monde (Paris), an. 35 #10537 (15 décembre 1978), p. 28. %% This has barely more than a reference to Queneau. Cf. Queneau, "La S.P.A."

Zand, Nicole. "Un Kamikaze de l'édition." Le Monde (Paris), an. 47 #14103 (1^{er} juin 1990), "Livres - Idées," p. 42. %% Zand is reviewing the two (or three) volumes of Maurice Girodias's autobiography. She says that Eric Kahane, who translated Zazie dans le métro into English for Girodias, was his own brother and that Queneau helped Girodias to find a banker willing to start him in the publishing business when he was only 20 years old.

Zand, Nicole. "Lire... ou jouer." Le Monde (Paris), an. 42 #12689 (15 novembre 1985), p. 29. %% Zand opens with a description of "Un Conte à votre façon."

Zand, Nicole. "Mort de l'écrivain yougoslave Danilo Kiš." Le Monde (Paris), an. 46 #13909 (17 octobre 1989), "Livres - Idées," p. 18. %% Zand mentions, among many other things, that Queneau was one of the authors that Kiš had translated.

Zand, Nicole. "Le Rendez-vous de Moscou." Le Monde (Paris), an. 51 #15756 (22 septembre

- 1995), "Le Monde des livres," p. ii. %% Zand indicates that the translation of Les Fleurs bleues into Russian (Golubye Tsvetochki) was accomplished with the aid of a government grant under the Pushkin Program.
- de Zappetini, Emma P. Cf. Queneau, Los Hijos del viejo Limon.
- Zayed, Georges H. Cf. Edwin Enyeobi Okafor, "Jean Tardieu et ses sources d'inspiration."
- Zbinden, Louis-Albert. "Queneau fleurs bleues." Gazette de Lausanne (Lausanne), an. 168 #134 (12-13 juin 1965), pp. 13 and 17. %% Zbinden's long review of Les Fleurs bleues is better than the usual. Cf. Anonymous, Blurb.
- Zegel, Sylvain. "Akadémisyin (Gonkour) Rémon Keno veu réformé lortograf du ô mé monts zenerèffes." Samedi-soir (Paris), vol. * #298 (17 mars 1951), p. 2. %% This is a very general article which thinks it's cute.
- Zegel, Sylvain. "Les Amateurs de gaudirolles ne liront plus à l'aveuglette: Le Cercle de la librairie leur a composé un guide." Arts (Paris), an. * #858 (28 février 1962), p. 2. %% Zegel mentions Queneau as one author whose name appeared on a list of forbidden books.
- Zegel, Sylvain. "Butor et Saporta écrivent le roman-à-lire-dans-tous-les-sens." Arts (Paris), vol. * #857 (7 mars 1962), p. 5. %% Zegel presents the two novels of unusual form written by Butor and Saporta and then describes the Oulipo and some of its practices at a time when the Collège de 'pataphysique claimed the paternity of this literary group.
- Zeltner, Gerda. "Die lustigen Masken des Nichts. Zum Tod des französischen Schriftstellers Raymond Queneau." Neue Zürcher Zeitung (Zürich), an. 197 #261 (6 november 1976), p. 58. %% Zeltner seems to be giving just an overview of Queneau's works, concentrating on a few with higher profiles, and to be mentioning merely such topics as his surrealism.
- Zeltner, Gerda. "Die lustigen Masken des Nichts. Zum Werk des Raymond Queneaus." In her Asthetik der Abweichung. Aufsätze zum alternativen Erzählen in Frankreich. Mainz: Verlag Hase und Koehler, 1995, pp. 71-80. %% This is not quite the same as her other work of this title.
- Zeltner-Neukomm, Gerda. "La Perfection du non-être. Raymond Queneau." Trans. Christine Kubler. In her La Grande aventure du roman français du XX^e siècle. Paris: Gonthier, 1967, pp. 77-85. %% Zeltner-Neukomm discusses the Exercices de style and Pierrot mon ami. This is a translation of her "Die Vollendung des Wesenlosen."
- Zeltner-Neukomm, Gerda. "Die Vollendung des Wesenlosen." In Das Wagnis des französischen Gegenwartsromans; Die neue Welterfahrung in der Literatur. Hamburg: Rowohlt, 1960, pp. 59-65. %% Cf. Eugen Helmlé, "Zazie in Deutschland."
- Zéraffa, Michel. "The Young Novelists: Problems of Style and Technique." Yale French Studies (New Haven, Connecticut), vol. * #8 (* 1951), pp. 3-8. %% Zéraffa makes barely more than a reference to Les Exercices de style on pp. 4-5.
- Zéraffa, Michel. "Zazie n'a qu'un rêve, prendre le métro." Aux Ecoutes (Paris), an. 41 #1807 (6 mars 1959), p. 26. %% Zéraffa compares Zazie dans le métro with another novel.
- Zhang, Xinmu. "Les Signes sociaux et leur traduction." Meta (Montréal), vol. 44 #1 (mars 1999), pp. 110-120. %% Zhang refers (p. 114) to how Queneau "nous montre comment un événement ordinaire peut être raconté de mille et une manières."
- Zhiri, Oumelbanine. Cf. Françoise Canter, "The Oulipo and Its 'Anticipatory Plagiarists' of the Renaissance."
- Zhu, Hong Adèle. "Le Chiendent ou le mécanisme de la fiction romanesque." Thèse de doc-

torat en littérature française. Directeur Jacques Neefs. Université de Paris VIII (Vincennes / Saint-Denis), octobre 2000. %% Zhu indicates in her resumé that she is looking at the characteristics of Queneau's fiction in order to discover its role in contemporary literature. For her, style is not only an effort of linguistic creation but creation as well in narration, plot, characterization, etc. All of the writer's authorial concerns, when focussed on the development of a personal writing style, become part of the stylistic interpretation of the story. She consequently examines Le Chiendent on different levels/ linguistics, structure, theme, and writing. Her conclusion is that for Queneau, from the very beginning, seems to consist of a systematization of technique for the sole purpose of the stylization of writing.

The author divides her first part, "Le Récit impossible," into four sections: "genèse de la fiction," "une nouvelle forme du récit," "la fiction au second degré," and "une nouvelle logique de la fiction." Her second part, "Le Récit enchanté," consists of "la mise en oeuvre de l'intrigue" and "la narration comme technique essentielle de la fiction romanesque." Cf. Astrid Bouygues, "Les Etudiants asiatiques soutiennent Queneau." [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.]

Zhu, Hong Adèle. "Les Jeux du récit: Le Chiendent ou l'accès à l'univers romanesque de Raymond Queneau." Mémoire de DEA. Directeurs Claude Mouchard and Gérard Lahouati. Paris: Université de Paris III (Sorbonne nouvelle), 1992. %% Zhu writes about "le dimanche de la langue"; "Le Chiendent: roman-poème?"; "construction du récit"; "spatialisation du récit"; and "humour de la fiction." [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.]

Zhu, Hong Adèle. "Les Techniques romanesques de Raymond Queneau et leurs rapports avec l'art cinématographique (l'exemple du Chiendent)." Amis de Valentin Brû #28-31 (juillet 2003), pp. 159-163. %% Zhu discusses, in this short work, just what the title announces.

Ziegelmeier, Pierre. "Le Chat d'Yrene." Cahiers Raymond Queneau #1 (juillet 1986), pp. 89-91. %% Ziegelmeier transforms Queneau's "Chant du styrène"; for an explanation of the methodology, see the introduction to the article preceding it in the Cahiers, Ziegelmeier's "L'Expiation des mores." Cf. also the note at the end of the "Oulipo" subject entry for more information on isovocalism.

Ziegelmeier, Pierre. "Le Colloque trinvesti." Amis de Valentin Brû #28-29 (novembre 1984), pp. 61-66. %% Ziegelmeier gives a summary, in poetry, of the Third Verviers Colloquium.

Ziegelmeier, Pierre. CR of Queneau and André Blavier's Lettres croisées 1949-1976. Plein Chant (Bassac), vol. * #44 (printemps 1989), pp. 101-102. %% Ziegelmeier gives much indirect praise to this work, which he speaks of as a "roman."

Ziegelmeier, Pierre. "Entrelacs: Il faut faire signe dans l'espace au machiniste." Cahiers Raymond Queneau #10 (décembre 1988), pp. 29-30. %% Ziegelmeier has created the oulipian textual intersection between Courir les rues: "Il faut faire signe au machiniste" and L'Instant fatal: "Dans l'espace."

Ziegelmeier, Pierre. "L'Expiation des mores." Cahiers Raymond Queneau #1 (automne

- 1986), pp. 87-88. %% This is a transformation of Queneau's "Explication des métaphores." Cf. the note at the end of the "Oulipo" subject entry for more information on isovocalism.
- Ziegelmeier, Pierre. "Façons de parler (bis)." Plein chant (Bassac), vol. * #33 (printemps 1977), pp. 86-91. %% Ziegelmeier begins this article by referring to Queneau's "Curieuse Evolution du français moderne."
- Ziegelmeier, Pierre. "Les Fous littéraires." Plein chant (Bassac), vol. * #13 (1983), pp. 47-49. %% Ziegelmeier presents rather than reviews the 1982 Fous littéraires of Blavier.
- Ziegelmeier, Pierre. "Petite Sagesse quenienne." Temps mêlés #150 + 9 (octobre 1980), pp. 27-32. %% This is a method for creating proverbs, with a fair number of examples taken from Queneau's work. The Bénabou article which Ziegelmeier refers to is "Proverbes."
- Ziegelmeier, Pierre. "La Poésie, la pyramide et le tiercé." Plein Chant (Bassac, France), vol. * #10 (juillet-août 1982), pp. 54-58. %% Ziegelmeier briefly touches on Queneau's views on the nature of poetry (pp. 56-57).
- Ziegelmeier, Pierre. "Quelques Notules de lecture en vrac afin d'épaissir les mystères." Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 65-71. %% This is a "rapprochement" of various other works to Queneau's novels.
- Ziegelmeier, Pierre. "Temps démêlés." Plein Chant (Bassac), vol. * #22-23 (octobre 1984 -- mars 1985), pp. 7-9. %% Ziegelmeier presents a brief chronology of André Blavier's life.
- Ziegelmeier, Pierre, ed. "Les Très Riches Heures d'André Blavier." Plein Chant (Bassac), vol. * #22-23 (octobre 1984 - mars 1985). %% This entire volume is devoted to André Blavier. Cf. Jean-Pierre Verheggen, "Lettre(s)."
- Ziegelmeier, Pierre. Cf. Michel Laclos; Jean Queval, "Entretien avec l'intéressé."
- Zielonka, Anthony. "Defontenay's Star as Poetic and Philosophical Science Fiction." French Forum (Lexington, Kentucky), vol. 11 #3 (september 1986), pp. 317-333. %% Zielonka's introduction gives a certain amount of information about this author; the rest of the article is the analysis announced in the title. Cf. Anonymous, CR of Star; Noël Arnaud, "Les Jargons"; Queneau, "Defontenay."
- Zimmer, Christian. "Joindre photo récente." Temps modernes (Paris), an. 33 #373-384 (août-septembre 1977), pp. 374-384. %% This is just a pointless quotation (p. 382) from L'Instant fatal.
- Zoppi, Sergio. Cf. Daniel Delbreil, Apollinaire et ses récits.
- Zorn, Aleksander. "Skrivnostni metro stricka Queneauja." In Queneau, Cica v metroju. Ljubljana, Yugoslavia: Mladinska knjiga, 1978, pp. 193-202. %% This is in Slovenian.
- Zorzi, Rosella Mamoli. "Italian Translations of Faulkner: The State of the Art." South Atlantic Review (Chapel Hill, North Carolina), vol. 65 #4 (autumn 2000), pp. 73-89. %% Zorzi refers to "the mixing of voices offered by Raymond Queneau in his 1948 Preface to Mosquitoes" (p. 73) and explains what she means in a note on p. 84.
- Zuiderent, Ad. Cf. Martin de Haan, "De Ontplofte dichtbundel. Of: Hoe lees je 100.000.000.-000.000 gedichten?"
- Zumthor, Paul. "Patarrhétoriqueurs." Nuit blanche (Québec), vol. * #49 (septembre-novembre 1992), pp. 49-51. %% Zumthor writes of the 'pataphysical aspects of the Grands Rhétoriqueurs.
- Zunser, Jesse. "Hail Another Charmer from Britain." Cue (New York), vol. * #* (25 novem-

ber 1961), p. 28. %% Zunser has a rather negative review of Louis Malle's film version of Zazie.

Zwanenburg, Wiecher. CR of Jutta Langenbacher's "Das 'Néo-français'. Sprachkonzeption und kritische Auseinandersetzung Queneaus mit dem Französischen der Gegenwart." Rapports / Het Franse Boek (Amsterdam/Antwerp), an. 53 #1 (* 1983), pp. 44-46. %% In reviewing Langenbacher's work, Zwanenburg looks at Queneau's analysis and practice of language.

Zwanenburg, Wiecher. "Aux frontières de la formation des mots." CRIN (Gröningen), vol. * #10 (* 1984), pp. 35-56. %% This concerns Les Oeuvres complètes de Sally Mara.

Zweig, Janet. "Ars Combinatoria and the Book." JAB (= Journal of Artists' Books)(New York), vol. * #8 (fall 1997), pp. 1-5. %% Zweig is deceptively simple in her description of a number of "combinatorial" works and the ideas behind them; this article is very much worth reading. The works which she names and describes, beyond the Cent Mille Millions de poèmes, include Marc Saporta's Composition n° I, Emmett Williams' Sweethearts, several works by John Crombie and Sheila Bourne (including SO), and Alfredo Jaar's A Hundred Times Nguyen. Zweig's mention of the Sefer Yetzirah, at the root of the cabala, is very helpful and points to Raymon Lull, whom she does not mention; she also touches on the I Ching.

Zweig, Janet. "Ars Combinatoria. Mystical Systems, Procedural Art, and the Computer." Art Journal (New York), vol. 56 #3 (fall 1997), pp. 20-29. %% Zweig gives a historical and descriptive list of combinatory strategies that have given rise to forms or works of art, including a number conceived by well-known musicians. She mentions Queneau's Cent Mille Millions de poèmes and the Oulipo without much analysis.

Zylberstein, Jean-Claude. Cf. Jean Paulhan, Choix de lettres.