

- Queval, Jean. "A, B, C ... etc." Cahiers du cinéma (Paris), vol. 2 #10 (mars 1952), pp. 66-68. %% Queval refers to Queneau's Arithmétique in a review of the "Encyclopédie filmée."
- Queval, Jean. Album Queneau: Portrait d'un poète. Iconographie by André Blavier. Paris: Veyrier, 1984. %% Cf. Anonymous, "Un Album Queneau"; Jean-Baptiste Baronian, "Queneau l'éternel"; André Blavier, "Quelques Remarques, protestations et refus de responsabilité par rapport à l'Album Queneau"; Alain Calame, CR of Jean Queval's Album Queneau; S. K., "Queneau par Queval"; Francis Matthys, "Visages et masques de Que-neau"; Queval, "Ayant écrit trois fois sur Queneau" and "Entretien avec l'intéressé"; Em-manuël Souchier, CR of Jean Queval's Album Queneau.
- Queval, Jean. "Au lecteur." In Le Chiendent. Preface and bibliography by Jean Queval. Notes and commentary by Nicole Onfroy. Paris/Bruxelles/ Montréal: Bordas, 1975, p. 3.
- Queval, Jean. "Ayant écrit trois fois sur Queneau." Temps mêlés #150 + 25/28 (mai 1985), pp. 301-306. %% This touches on various topics, among which Queval's previous works and Queneau's politics, 'pataphysics, eroticism, and essays.
- Queval, Jean. "Becker et Clément." Revue de la pensée française (New York), vol. 13 #6 (juin 1954), pp. 43-45. %% Queval's review of Monsieur Ripois differs somewhat from the usual sort, but not necessarily in a good direction. Cf. also Queval, CR of Monsieur Ripois.
- Queval, Jean. "Chez Victor Hugo." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), p. 34. %% This is just making poems out of words/phrases taken from Hugo.
- Queval, Jean. "Le Chiendent dans l'oeuvre de Queneau." In Queneau, Le Chiendent. Paris/ Bruxelles/Montréal: Bordas, 1975, pp. 117-124. %% Queval gives a relatively ordinary look at Le Chiendent, concentrating on structure and language.
- Queval, Jean. CR of Monsieur Ripois. Mercure de France (Paris), an. 65 #321 (= #1091) (juillet 1954), pp. 511-512. %% Queval likes the film on the whole in terms of the various contributions made by the author, the screenwriters, the director, the star, etc., but he believes that it doesn't really come into sharp focus as a unified and directed whole. Cf. also Queval, "Becker et Clément."
- Queval, Jean. "De tout ce qu'il n'y a pas dans les romans de Raymond Queneau." Temps mêlés #150 + 17/19 (avril 1983), pp. 34-36. %% Queval touches on three points (philosophy, history, and literature), discussing them more than denying their presence in Queneau's works.
- Queval, Jean. "Deux Contes." Cf. Queneau, "Deux Contes," in Amis de Valentin Brû #16-17 (septembre 1981), pp. 27-33 and 59-61.
- Queval, Jean. "Ecrits sur mesure." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 255-273. %% Queval gives some short texts of various sorts, hard to summarize in their methodology. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 255-273.
- Queval, Jean. "Entretien avec l'intéressé." Plein Chant (Bassac), vol. \* #29-30 (avril-juillet 1985), pp. 45-64. %% This is an interview of Queval done by Pierre Ziegelmeyer, appearing in a volume entirely devoted to Queval and edited by Ziegelmeyer. Pages 52-55 and

58-63 are of particular interest.

- Queval, Jean. Essai sur Raymond Queneau. Collection "Poètes d'aujourd'hui," #72. Paris: Pierre Seghers, 1960. %% Queval discusses Queneau and his work up to this date, but in such a fragmented and "literary" style that his work seems superficial. Claude Rameil ("Temps démêlés") cites André Blavier as to why the bibliography is so poor in this work. Cf. T. V. Benn, "The Twentieth Century," who has some negative comments on this work; Mathieu Galey, "Portraits en série"; René Lacôte, "Le Poète"; Pierre de Lescure, "Le Romancier"; Edith Mora, "La Poésie n'est pas un violon d'Ingres"; Pascal Pia, "Quevalerie quenellisée"; R. Pignarre, CR of Jean Queval's Essai sur Raymond Queneau; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 149, 151, and 357 (note 144); Roger Rabiniaux, "Le Fond et la forme"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, p. 2.
- Queval, Jean. Essai sur Raymond Queneau. Collection "Poètes d'aujourd'hui," #72. Paris: Pierre Seghers, 1971. %% This has little in common with the 1960 edition but is still rather vague and general. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 296 and 383 (note 370).
- Queval, Jean. "Une Histoire modèle." This is a poem which concludes his "Premières Notes pour un portrait."
- Queval, Jean. "Images animées: Zazie dans le métro." Mercur de France (Paris), an. 72 #341 (= #1169) (janvier 1961), pp. 120-122. %% Queval offers a rather negative review of the film version of Zazie dans le métro.
- Queval, Jean. "Images et sons. Au cinéma d'essai." Mercur de France (Paris), an. 70? #336 (= #1152)(août 1959), pp. 690-695. %% Queval gives a very positive review of Alain Resnais's "Chant du styrène."
- Queval, Jean. "Insecte contemplant la préhistoire." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 235-254. %% Queval discusses the nature of the constructed novel. Cf. Jacques Roubaud, "Indications liminaires," #21. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 235-254.
- Queval, Jean. "Introduzione." In Queneau, Istante fatale. Parma: Guanda, 1963, pp. 9-29. %% Queval gives a simple analysis of these poems with many citations.
- Queval, Jean. "Introduction au Chiendent." In Queneau, Le Chiendent. Paris/Bruxelles/Montréal: Bordas, 1975, pp. 9-22. %% Queval is only very general here.
- Queval, Jean. "Notules." Amis de Valentin Brû #20 (octobre 1982), pp. 31-33. %% This is a series of very short statements on all sorts of minor points, especially in regard to Georges Bataille. Cf. Jean-Pierre Le Boulter, "Autour des Enfants du Limon: Deux Lettres inédites à Georges Bataille."
- Queval, Jean. "Petite Note sur le sujet de la discordance des temps." Temps mêlés #50/52 (septembre 1961), pp. 13-16. %% Queval discusses the sort of novel which Queneau was superseding.
- Queval, Jean. "Queneau, la poésie, et le nouveau français." Cahiers littéraires de l'ORTF (Paris), an. 6 #9 (28 janvier 1968), pp. 38-39. %% This is the text of a presentation which Queval gave on France-Culture at 9 pm on 3 février 1968. It is rather general.
- Queval, Jean. "Premières Notes pour un portrait." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 17-19. %% Queval offers only general comments and a poem ("Une Histoire modèle") on Queneau's preferring animals to people.

- Queval, Jean. "Quelques Opinions littéraires de Raymond Queneau." Amis de Valentin Brû #27 (30 juin 1984), pp. 36-41. %% Queval comments on various aspects and authors of French and British literature of interest to Queneau: nouveau roman, Georges Simenon, Victor Hugo, Anthony Burgess, Aldous Huxley, Henry Miller, James Morris, Iris Murdoch, and Anthony Trollope. Cf. Queval, "Vrais Romains et vrais romanciers."
- Queval, Jean. "Queneau." Temps mêlés #88 (14 juillet 1967), p. 13. %% This is a short poem.
- Queval, Jean. "Queneau à Cerisy et à Verviers." Mercure de France (Paris), an. 72 #343 (= #1180)(décembre 1961), p. 683. %% Queval presents Temps mêlés #50/52 (septembre 1961), which gives the texts from the Cerisy-la-Salle meeting. He also cites some of Queneau's words from the end of his "Adresse à la décade."
- Queval, Jean. "Queneau chez Flaubert." Mercure de France (Paris), an. 71 #338 (= #1157) (janvier 1960), pp. 8-28. %% Queval looks at Queneau's understanding of Flaubert especially in terms of his triple preface to Bouvard et Pécuchet. Cf. Queneau, Préface à Bouvard et Pécuchet.
- Queval, Jean. "Queneau chez les anars de Dieu plus différents autres souvenirs." Amis de Valentin Brû #10-11 (février 1980), pp. 16-18. %% This concerns Queneau's ideas on and involvement in several films, including G. K. Chesterton's A Man Named Thursday, Jacques Becker's Rendez-vous de juillet, Le Dimanche de la vie, Federico Fellini's La Strada, Luis Buñuel's La Mort en ce jardin, and Le Journal intime de Sally Mara. Cf. Queneau, Preface to Rendez-vous de juillet.
- Queval, Jean. "Queneau chez Mac Orlan." In Actes du colloque "Présence de Mac Orlan (1882-1970)." Cahiers du Centre d'étude et de recherches sur les civilisations, langues et littératures d'expression française (Créteil), vol. \* #1 (1<sup>ier</sup> semestre 1984), pp. 78-86. %% Queval offers a very good (but all too brief) study of the literary resonances of Mac Orlan in Queneau.
- Queval, Jean. "Queneau chez ses amis." Temps mêlés #50/52 (septembre 1960), pp. 5-6. %% This is a rambling report on the "décade" at Cerisy. This issue is also indexed under André Blavier, ed., Raymond Queneau à la Décade du foyer culturel international de Cerisy-la-salle.
- Queval, Jean. "Queneau chez ses amis." Mercure de France (Paris), an. 71 #340 (= #1166) (octobre 1960), pp. 367-368. %% This is the same as the previous entry.
- Queval, Jean. "Queneau, discours et rêve." Nouvelle Revue française (Paris), vol. 49 #290 (février 1977), pp. 64-71. %% Queval looks at structure in various Queneau novels with very little attention to the role of dreaming.
- Queval, Jean. "Queneau l'explorateur." Critique (Paris), vol. 40 #451 (décembre 1984), pp. 1006-1013. %% It is difficult to say exactly what this article is about.
- Queval, Jean. "Queneau, la poésie et le nouveau français." Cahiers littéraires de l'ORTF (Paris), vol. #6 ( 1968), pp. 38-39.
- Queval, Jean. "Queneau, Raymond." Dictionnaire des auteurs. Ed. Guy Schoeller. Vol. 4. Paris: Editions Laffont, 1980, pp. 4-6. %% Queval's brief biography of Queneau is quite concrete and detailed.
- Queval, Jean. "Queneau Remembered." Trans. Michael Edwards. Prospice (Portree, Scotland), vol. \* #8 (\* 1978), pp. 86-88. %% This seems to be a general farewell appreciation, with much of it gleaned from Queval's other writings on Queneau.

- Queval, Jean. "Raymond Queneau." In Encyclopédie du cinéma. Roger Boussinot, ed. Vol. I. Paris: Bordas, 1968, pp. 1241-1242. %% Queval cites two passages from Chêne et chien and lists some of Queneau's work in film.
- Queval, Jean. "Raymond Queneau." In Queneau, Le Chiendent. Paris/Bruxelles/Montréal: Bordas, 1975, pp. 4-8. %% Queval gives a very general look at Queneau's life and work.
- Queval, Jean. Rendez-vous de juillet. Pref. Raymond Queneau. Collection "Le Cinéma en marche," #1. Paris: Chavane, 1949. %% Cf. S. P., CR of Jean Queval's Rendez-vous de juillet; Queneau, Journaux (1914-1965), pp. 669-670 and Preface to Rendez-vous de juillet; Queval, "Queneau chez les anars de Dieu plus différents autres souvenirs."
- Queval, Jean. "Shorley chez Queneau." Amis de Valentin Brû #34 (mai 1986), pp. 21-25. %%  
 Queval gives a rather negative view of Christopher Shorley's Queneau's Fiction.
- Queval, Jean. "T. S. Eliot à Paris." Les Nouvelles littéraires (Paris), an. \* #1078 (29 avril 1948), p. 1. %% Queval barely mentions Queneau as being at a reception for Eliot.
- Queval, Jean. "Les Voyages de George Orwell." Critique (Paris), vol. 40 #444 (mai 1984), pp. 349-361. %% There is a mere reference to Queneau at the end.
- Queval, Jean. "Vrais Romains et vrais romanciers." Temps mêlés #150 + 17/19 (avril 1983), pp. 29-33. %% Queval discusses Queneau's novel writing and refers to Charles Dickens, Dostoievsky, Georges Simenon, and Iris Murdoch. Cf. Queval, "Quelques Opinions littéraires de Raymond Queneau."
- Queval, Jean. "Zazie et Queneau." Mercur de France (Paris), an. 70 #336 (= #1149) (mai 1959), pp. 118-122. %% This is a very good analysis not only of Zazie dans le métro but also, by extension, of a great deal of Queneau's other work.
- Queval, Jean. ", ; : ! ? ! ? ! ( ) [ ] ." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 123-134. %% Jacques Roubaud, "Indications liminaires," describes this text as "une interrogation quevalienne sur les signes de ponctuation." This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 123-134.
- Queval, Jean. (No title). Amis de Valentin Brû #13-14 (novembre 1980), pp. 29-30. %% Queval reflects on the founding of the Oulipo at Cerisy-la-Salle.
- Queval, Jean. He wrote good summaries of 26 of Queneau's most important works for the Dictionnaire des oeuvres contemporains de tous les pays, Robert Raoul Laffont and Valentino Silvio Bompiani, ed. These are Hillen entries 574, 594, 599, 610, 619, 638, 674, 697, 711, 744, 796, 829, 899, 922, 928, 937, 968, 1020, 1026, 1044, 1077, 1114, 1134, 1145, 1289, and 1352. They are listed in the subject file simply as "Queval, Jean. Laffont-Bompiani:" followed by the name of the particular work in question.
- Queval, Jean. Cf. Anonymous, "Le Poète Jean Queval"; Noël Arnaud, "De quelques aspects peu connus du génie de Jean Queval"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 41, 43, 50, and 58 and "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 79; Jean-Paul Corsetti, "Jean Queval: Tout le monde descend (Editions Plein chant)"; Alain Delaunois, "Jean Queval, une somme"; Gérard Meudal, "Un Homme nommé Queval"; Queneau, "La Vie des livres": "Mauvaise Presse"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 134-135, 137, 140-142, 144-145, 149-152, 155, 158, 161, 170, 179, 188, 199, 210, 221, 226, 228, 231, 241, 244, 247, 250, 253, 259, 270, 282, 284, 285, 286, 290, 296, 297, 299, 302, 305, 309, 322, 330, 359 (note 156), 366 (note 233), 376 (note 305), and 380 (note 352);

- Amis de Valentin Brû #18 (décembre 1980), pp. 27-28 and 58-63; Plein Chant (Bassac) #22-23 (octobre 1984); Claude Rameil, "Raymond Queneau en ses couleurs"; Cahiers Raymond Queneau #20-21 (décembre 1991).
- Quievreux, Louis. "La Même Question: Cela existe-t-il des écrivains belges?" La Lanterne (Bruxelles), an. 15 #98 (27 avril 1959), p. 3. %% Quievreux complains about the treatment of Belgian literature in the L'Encyclopédie de la Pléiade and cites an article by Gascht. Cf. Auguste Viatte.
- Quinson, René. "Avec Zazie dans le métro Louis Malle tente une expérience de surréalisme comique." Combat (Paris), an. \* #4989 (12 juillet 1960), p. 2. %% Quinson describes the coming film in glowing terms.
- Quinson, René. "Commando de voyantes." Combat (Paris), an. \* #7019 (13 janvier 1967), p. 11. %% Quinson does little more than a publicity presentation of the film version of Le Dimanche de la vie.
- Quinson, René. "'Un Couple' de Jean-Pierre Mocky à l'enfer des films maudits." Combat (Paris), an. \* #5018 (15 août 1960), p. 2. %% Quinson does not so much discuss the merits of the film as the problems Mocky had in getting it to be shown. Cf. Claude Mauriac, "Films louables."
- Quinson, René. "Les Personnages de Bande à part ressembleront à ceux de Raymond Queneau." Combat (Paris), an. \* #6137 (17 mars 1964), p. 10. %% Jean-Luc Godard specifies that these characters would be like those of Pierrot mon ami or Loin de Rueil. Cf. Queneau, "Cannes. Tout compte fait, ce n'est pas plus mauvais que le Goncourt..."
- Quinson, René. "Un Roman de Queneau inspire à Jean Herman son premier grand film." Combat (Paris), an. \* #6695 (30 décembre 1965), p. 8. %% This is just a general announcement/presentation of Le Dimanche de la vie.
- Quirot, Odile. "Aux Celestins: Le Brio de quelques 'exercices de style'." Le Progrès (Lyon), an. \* #1518 (9 mai 1982), p. 7. %% Quirot describes the Jacques Seiler stage production quite simply.
- Quirot, Odile. "Ecart de style. Une Mésalliance: Album de famille de Louis Charles Sirjacq mis en scène par Jacques Seiler." Le Monde (Paris), an. 47 #14211 (5 octobre 1990), p. 16. %% Quirot mentions Queneau only in reference to Jacques Seiler's new production.
- R. "Lettres." L'Etoile belge (Bruxelles), an. 91 #63 (3 mars 1940), p. 4. %% The author likes Un Rude Hiver but believes it to be less than well written.
- R., H. D. "Zazie." Christ und Welt (Stuttgart), an. 14 #2 (13 januar 1961), p. 14. %% This seems to be a review of the Louis Malle film version of Zazie dans le métro.
- R., J.-P. "Avec Raymond Queneau siègera à l'Académie Goncourt une assemblée de joyeux lurons pleins d'audace, de candeur et de santé et le canular sera au menu du prochain déjeuner de Drouant." Dimanche-matin (Alger), an. # (25 mars 1951), p. %% This presentation of the new academician includes a brief look at the Petite Cosmogonie portative.
- R., Mr. "Queneau, aux Midis de la poésie." Pourquoi pas? (Bruxelles), an. 42 #1731 (1<sup>er</sup> février 1952), p. 358. %% The author gives a very clear description of this poetry reading of Queneau's work. Cf. Jean de Beucken, "Raymond Queneau à Bruxelles"; Marcel Hennart, "Les Midis de la poésie"; Adrien Jans, "Un Quart d'heure avec... Raymond Queneau: Du Be-bop au coeur de l'homme."
- R., R. "'Peter Ibbetson,' de Raymond Queneau, d'après George du Maurier." Radio-cinéma-

- télévision (Paris), vol. \* #205 - numéro exceptionnel (20 décembre 1953), p. 22. %% The author reviews a radio adaptation of the novel and regrets that Queneau had not done more radio adaptations.
- Rabany, Thierry-Claude. "Raymond Queneau: Gouaches, aquarelles, dessins, etc." In Georges Bataille et Raymond Queneau 1930-1940. Ed. Anonymous. Billom, Puy-de-Dôme: Asso-ciation Billom-Bataille, 1982, pp. 63-66. %% What is interesting here is not so much the text as the black and white reproductions of Queneau's art works.
- Rabiniaux, Roger. "Deux Honorables Anarchistes: Marcel Aymé et Raymond Queneau." Combat (Paris), an. \* #4591 (2 avril 1959), p. 7. %% In this review of Zazie dans le métro and two other works, Rabiniaux concentrates on the purifying effect of Zazie's language and the cleansing effect of the entire work.
- Rabiniaux, Roger. "Le Fond et la forme." Combat (Paris), an. \* #4902 (31 mars 1960), p. 10. %% Rabiniaux presents a work by Jean Dutourd and a work on Vilar as well as Jean Queval's Essai sur Raymond Queneau. As far as Queneau is concerned, Rabiniaux concentrates on Queneau's attitude towards language and pretty much ignores Queval's book.
- Rabiniaux, Roger. "Zazie prend ses quartiers de grande demoiselle." Le Progrès (Lyon), an. \* #345 (1<sup>er</sup> novembre 1959), p. 3. %% On the occasion of Queneau's winning the "prix de l'humour noir" for Zazie dans le métro, Rabiniaux gives a rapid idea of the nature of the humor in the novel.
- Rabiniaux, Roger. Pseudonym of Roger Bellion. Cf. Paul Bay, "Le 'Novlangue'," p. 107; Pierre Berger, "Le Rire est le propre de l'homme ... de lettres"; Aimé Blanc-Dufour, CR of Roger Rabiniaux's L'Honneur de Pédonzigue; A. J., "Roger Rabiniaux, pour L'Honneur de Pédonzigue (sic) a décroché le Prix Claire Belon 1951"; Jean-Paul Lacroix, "L'Auteur de Pédonzigue"; Queneau, Preface to L'Honneur de Pédonzigue; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 31, 44, 55, 90, 348 (note 41), 351 (note 70), and 352 (note 75).
- Rabkin, Eric S. The Fantastic in Literature. Princeton, New Jersey: Princeton University Press, 1976. %% Pages 222-225 have a commentary on two brief exchanges from Vol d'Icare (chapters 19 and 63).
- Rabourdin, Dominique. "Ciné-hommage à Queneau." Cinéma (Paris), vol. 86 #375 (5 novembre 1986), p. 6. %% Rabourdin describes the coming Queneau festival at Studio 43, and with more detail than most such announcements.
- Rabouin, David. Cf. Claude Rameil, "Raymond Queneau au Collège."
- Rabourdin, Dominique. "Le Journal intime de Sally Mara." L'Événement du jeudi (Paris), an. \* #139 (2 juillet 1987), p. 88. %% Rabourdin reviews a stage presentation by Sabine Mallet.
- Rabourdin, Dominique. "Journaux (1914-1965)." Magazine littéraire (Paris), vol. \* #353 (avril 1997), p. 86. %% Rabourdin looks at the form of Queneau's notes and at what is included and what is left out, and she(?) ponders what it all might say about Queneau.
- Rabourdin, Dominique. "Queneau plus intime." Magazine littéraire (Paris), vol. \* #410 (juin 2002), pp. 49-50. %% Rabourdin reviews the Lécureur biography of Queneau, damning it with very faint praise, but seems to spend more effort in trying to give a very general idea of Queneau.

- Rachmühl, Françoise. Thèmes et jeux poétiques: Des Chansons de toile du Moyen Age à Prévert, Queneau, Tardieu... Paris: Hatier, 1979. %% This is a simple anthology of poetry, with the following Queneau contributions: L'Instant fatal: "Pauvre Type"; Chien à la mandoline: "Mort comme une soupière" and "La Leçon des choses"; Les Ziaux: "Il pleut" (averse averse averse); L'Instant fatal: "Tant de sueur humaine."
- Racine, Jean. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 29, 162, 181, 188, and 213.
- Rácmolnár, Sándor. Cf. Queneau, "Stílusgyakorlatok."
- Raddatz, Fritz J. Cf. Friedrich Sieburg, "Vom Zauberstab zum Knotenstock."
- Radler, Rudolf. Cf. Dr. Jörg Drews, "Petite Cosmogonie portative," "Pierrot mon ami," and "Zazie dans le métro"; Birgit E. Erdle, "Une Histoire modèle" and "Le Vol d'Icare"; Hans-Horst Henschen, "Exercices de style"; Olga Szenfeld, "Les Fleurs bleues."
- Radnitzky, Emmanuel. This was Man Ray's birth name.
- Raffaelli, Massimo. Cf. Queneau, "En passant."
- Raffin, Gilbert. Cf. Queneau, Zazie dans le métro.
- Rafroidi, Patrick. "Anglo-Irish Literature and the French Public, A Survey." Etudes irlandaises (Villeneuve-d'Ascq, Nord), vol. \* #5 (décembre 1980), pp. 348-354. %% This includes a comment (p. 350) on On est toujours trop bon avec les femmes being typical of the French sometimes using Ireland as the "butt of their satire." Cf. A. Gallagher, "L'Image de l'Irlande vue chez Raymond Queneau."
- Raggio, Linda. A propos de Raymond Queneau. La Spezia: Tip. Commerciale, 1983. %% This is a brief plaquette on "langage" and characters in Queneau. Cf. Teresa di Scanno, CR of Linda Raggio's A propos de Raymond Queneau.
- Raggio, Linda. "Calvino et Queneau." Temps mêlés #150 + 33/36 (juillet 1987), pp. 229-237. %% Raggio discusses the relationship between these two men, especially Queneau's influence on Calvino.
- Ragon, Michel. "Qui est Dubuffet?" Arts (Paris), vol. \* #982 (25 novembre 1964), p. 17. %% This article, centered on Jean Dubuffet, just mentions Queneau twice.
- Ragusa, Francesco. Raymond Queneau attraverso gli esercizi di stile. Cosenza: Edizioni L. Pellegrini, 1988. %% Ragusa's four chapters offer a précis of Queneau's life and work, a look at his role in French literature, an examination of the Exercices de style, and a consideration of the part which experimentation with language contributes to Queneau's work.
- Rahab, Ayelah. Cf. Queneau, Zazie be-metro.
- Rahola, Pilar. Cf. Queneau, Dietari 1939-1940, seguit de "Filosofs i bergants" and Sempre som massa bons amb les dones.
- Raible, Wolfgang. CR of Reinhold Wolff's Strukturalismus und Assoziationspsychologie. Em-pirischpragmatische Literaturwissenschaft im Experiment: Baudelaires "Les Chats." Zeitschrift für romanische Philologie (Tübingen), vol. 95 #1 (\* 1979), pp. 211-213. %% Raible just makes a reference to Queneau's "Littérature potentielle."
- Raible, Wolfgang. Moderne Lyrik in Frankreich: Darstellung und Interpretationen. Stuttgart, Berlin, Köln, Mainz: Verlag W. Kohlhammer, 1972. %% Raible merely mentions

- Queneau briefly several times (pp. 16, 46, 76, and 79).
- Raillard, Georges. "Entre Fantoine et Agapa." Le Monde (Paris), an. 37 #11150 (5 décembre 1980), p. 19. %% Raillard merely mentions Queneau in the review of a Robert Pinget novel.
- Raillard, Georges. "Humour, rêverie, imaginaire: Les Ecrits de Picasso." La Quinzaine littéraire (Paris), vol. \* #543 (16 novembre 1989), pp. 5-6. %% Raillard cites Queneau's comment on Picasso, "parole de poète," in regard to "Le Désir attrapé par la queue."
- Raimond, Michel. "Queneau et le jeu romanesque dans Pierrot mon ami." In Amicitia scriptor: Littérature, histoire des idées, philosophie. Mélanges offerts à Robert Mauzi. Ed. Annie Becq, Charles Porset, and Alain Mothu. Paris: Honoré Champion, 1998, pp. 335-340. %% Raimond traces certain aspects of Queneau's writing and construction of this novel, but the facts which he highlights are almost of more interest than his thesis.
- Rainbow, Patrick. "Keské la 'pataphysique?'" Actuel (Paris), vol. \* #37 (décembre 1973), pp. 68-73. %% This is very general.
- Rainkin, Marcel. Cf. Françoise Kalbusch, "Queneau piéton de Paris: Guide de Paris et de la région parisienne dans l'oeuvre de Raymond Queneau."
- Rambaud, Patrick. Bernard Pivot reçoit...: Breton, Camus, Céline, Cendrars, Cocteau, Queneau, Sartre, Vian. Paris: Balland, 1989. %% The subtitle is "Deux 'Apostrophes' imaginaires par Patrick Rambaud: 'Peut-on tout dire?' et 'A Quoi servent les romans?'" Queneau appears in the first of these with André Breton, Louis-Ferdinand Céline, and Blaise Cendrars. %% Cf. Guy Darol, "Breton et Camus chez Pivot."; Michel Paquot, "Reçus par Pivot..."
- Rambert, Elisabeth. Cf. André Camp, "XX<sup>e</sup> Festival du Marais"; Jacques Nerson, "Louables Exercices de style."
- Rambourg, Gersende. Cf. Anne Boulay and Gersende Rambourg, "Qu'est-ce qu'il dit, Queneau?"
- de Rambures, Jean-Louis. "Le Cas étrange de l'académicien Queneau." Réalités (Paris), vol. \* #216 (janvier 1964), pp. 74-79. %% This appears to be the result of an interview and is arranged as a biography with commentary. Pages 78-79 include an almost complete copy of "Conversations dans le département de la Seine" by Queneau. The "Journal des Débats" review referred to is that of Henry Bidou.
- de Rambures, Jean-Louis. "Mille Ans de poésie." Le Monde (Paris), an. 50 #15265 (25 février 1994), "Le Monde des livres," p. xi. %% In reviewing the Anthologie bilangue de la poésie allemande, edited by Jean-Pierre Lefebvre, de Rambures points to a work with a structure similar to that of Cent Mille Millions de poèmes but created in 1631: Johannes Heinrich Echill's Epitaphe et éloge.
- Rameil, Claude. "Autour du N... de Brû." Amis de Valentin Brû #34 (mai 1986), pp. 61-63. %% Rameil looks at the curious name of Dimanche de la vie's hero, especially in terms of 47 anagrammatic verses formed from his name.
- Rameil, Claude. "Bibliographie." Plein Chant (Bassac), vol. \* #22-23 (octobre 1984 -- mars 1985), pp. 197-211. %% Rameil provides a bibliography of André Blavier's works. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 295, 297, and 382 (note



368).

- Rameil, Claude. "Bibliographie." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 355-392. %% This is beyond any doubt whatsoever the best bibliography of Queneau's writings up to this date. Rameil improved this work immensely, however, and republished it as the bulk of Amis de Valentin Brû #23 (juin 1983). He also added to it in the republication of this Cahier de l'Herne; cf. Rameil, "Bibliographie indicative (1974-1998)."
- Rameil, Claude. "Bibliographie des articles de Pascal Pia consacrés à Raymond Queneau." Amis de Valentin Brû #9 (décembre 1979), pp. 17-18. %% Rameil completes this list of twelve articles with passages from some of the letters between Pia and himself.
- Rameil, Claude. "Bibliographie des Fleurs bleues." Roman 20-50 (Lille), vol. \* #4 (décembre 1987), pp. 91-98. %% Rameil offers a rather complete list here, but the Haedens and Henric entries have been spliced together as have those of Jans and Jouffroy. There are also a number of less important typographical errors.
- Rameil, Claude. "Bibliographie indicative (1974-1998)." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne / Fayard, 1999, pp. 393-394. %% Rameil supplements the original bibliography with the more important of subsequent studies on Queneau.
- Rameil, Claude. "Bibliographie oulipienne relative à Raymond Queneau." Amis de Valentin Brû #13-14 (novembre 1980), pp. 51-58. %% This is just what the title states.
- Rameil, Claude. "Ce n'est pas moi..." In Bibliothèque municipale du Havre, Raymond Queneau. Le Havre: La Petite Presse, 1973, p. 5. %% This is an introduction to this exposition.
- Rameil, Claude. "Chronologie." Magazine littéraire (Paris), vol. \* #228 (mars 1986), pp. 16-23. %% This is a rather detailed chronology of both Queneau's life and work. Cf. Jean Lescure, "Une Lettre de Jean Lescure," for some rectifications.
- Rameil, Claude. "Contes et propos." Amis de Valentin Brû #19 (juin 1982), pp. 42-44. %% This is an expanded listing of the sources of the pieces contained in Queneau's Contes et propos.
- Rameil, Claude. "Echos." Cahiers Raymond Queneau #16 (25 décembre 1990), pp. 17-22. %% This lists publications, presentations, and events of interest to queneaphiles. Cf. Rameil, "Repères."
- Rameil, Claude. "Les Ecrits de Queneau." Amis de Valentin Brû #23 (juin 1983), pp. 5-77. %% Baronian makes a brief reference to this splendid bibliography in Magazine littéraire (Paris), vol. #207 (mai 1984), p. 10.
- Rameil, Claude. "Exercices de style." Amis de Valentin Brû #15 (15 mai 1981), pp. 46-49. %% This is a bibliography of editions, translations, recordings, and "spectacle" versions of Exercices de style.
- Rameil, Claude. "Exercices documentaires." Les Almanachs du Théâtre UBU (Montréal), vol. \* #1 (octobre 1990), pp. 47-50. %% Rameil supplies rather complete bibliographic information on Queneau's Exercices de style, including editions, translations, stage presentations, and recordings.
- Rameil, Claude. "L'Expo havraise du 70<sup>e</sup> anniversaire." Queskispas (Le Havre), vol. \* #3 (octobre 2002), p. 6. %% Claude Rameil describes the 1973 Le Havre exposition dedi-

cated to Queneau.

- Rameil, Claude. "Images de Queneau: Essai de filmographie." Amis de Valentin Brû #10-11 (février 1980), pp. 3-11. %% This is extremely good, especially considering its short length. Not only does Rameil list the usual sorts of information, he adds all sorts of details and sidelights. Cf. Marie-Claude Cherqui-Rousseau, "Images de Queneau II. Nouvel Essai de filmographie."
- Rameil, Claude. "Images of Queneau: An Essay in Filmography." Trans. Douglas Kerr. Prospect (Portree, Scotland), vol. \* #8 (\* 1978), pp. 89-98. %% This is an abridged translation of his "Images de Queneau: Essai de filmographie."
- Rameil, Claude. "Index alphabétique des périodiques dans lesquels ont paru des poèmes de Queneau." In Queneau's Oeuvres complètes, vol. I. Paris: Gallimard, 1989, pp. 1630-1636. %% This covers just what the title indicates.
- Rameil, Claude. "Jean Caillens, havrais de Paris." Queskispass (Le Havre), vol. \* #4 (décembre 2003), pp. 6-7. %% Rameil outlines the life of Caillens in some detail, especially in regard to his interest in Queneau and the literary life of Le Havre.
- Rameil, Claude. "Lecteur de Queneau." In Pascal Pia. Ed. Maurice Nadeau. Paris: Les Lettres nouvelles Maurice Nadeau, 1981, pp. 163-165. %% Rameil gives some history of the interaction between Pia and the queneauphiles of the Amis de Valentin Brû association, most notably with Rameil himself.
- Rameil, Claude. "Livres et revues consacrés à Queneau." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 148-151. %% This is just what the title indicates.
- Rameil, Claude. "Note sur le Roman." Amis de Valentin Brû #22 (mai 1983), pp. 38-41. %% This concerns the proof that José Roman's Mes Souvenirs de chasseur chez Maxim's was ghost-written by Queneau.
- Rameil, Claude. "Notes sur Queneau." Amis de Valentin Brû #31 (juin 1985), pp. 3-11. %% These are notes which Boris Vian took down in an agenda during a conversation with Queneau as Vian prepared his book on Saint-Germain-des-Prés. Cf. Vian, "Notes sur Queneau."
- Rameil, Claude. "Olivier Hussenot." Amis de Valentin Brû #16-17 (septembre 1981), p. 66. %% Hussenot was responsible for producing several of Queneau's works: Le Dimanche de la vie, Le Vol d'Icare, and Zazie dans le métro. Cf. Hussenot, Ma Vie publique en six tableaux; cf. also the note on p. 78 of this issue. This is a reprint from Amis de Valentin Brû #6 (7 janvier 1979).
- Rameil, Claude. "Premier Etat des inédits de Raymond Queneau." Amis de Valentin Brû #16-17 (septembre 1981), pp. 9-16. %% This is a reprint from Amis de Valentin Brû #1 (13 mai 1977).
- Rameil, Claude. "Prière d'insérer." Cahiers Raymond Queneau #12-13 (juillet 1989), p. 5. %%  
This is the introduction to an issue devoted to reprinting the "prières d'insérer" for Queneau's works.
- Rameil, Claude. "Radio Queneau." Amis de Valentin Brû #16-17 (septembre 1981), pp. 69-76. %% This is a list of Queneau's appearances on the radio. It is a reprint from Amis de Valentin Brû #7 (7 avril 1979).
- Rameil, Claude. "Raymond Queneau." In Georges Bataille et Raymond Queneau 1930-1940.

Ed. anonymous. Billom, Puy-de-Dôme: Association Billom-Bataille, 1982, p. 53. %% This is a brief summary of Queneau's life, with special reference to his relationship with Bataille.

Rameil, Claude. "Raymond Queneau au Collège." Magazine littéraire (Paris), vol. \* #388 (juin

2000), pp. 48-50. %% Rameil gives a very complete account of Queneau's involvement with the Collège de 'pataphysique. This issue contains a rather broad account of the origins and function of 'pataphysics, with short articles by Pierre Bazantay, Paul Braffort, François Caradec, Sébastien Cloche, Gérard de Cortanze, Michel Décaudin, Giles Deleuze, Marc Lapprand, Massin, Jean-Paul Morel, David Rabouin, as well as a bibliography. There is also a reprint of Queneau's "Boris Vian satrape mutant."

Rameil, Claude. "Raymond Queneau: Bio-bibliographie sommaire." Cahiers Raymond Queneau #6 (septembre 1987), pp. 73-75.

Rameil, Claude. "Raymond Queneau en ses couleurs." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 22-24. %% Rameil reviews a number of points at which Queneau was involved in art, few of which are generally known or considered. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Rameil, Claude. "Regard d'un amateur." Australian Journal of French Studies (Clayton, Victo-

ria), vol. 40 #1-2 (january 2003), pp. 140-143. %% Rameil describes how he got to know Queneau and how Queneau helped him to create his bibliography. He also notes how he worked on several Queneau expositions and inaugurated the Amis de Valentin Brû and the Cahiers Raymond Queneau.

Rameil, Claude. "Repères." Magazine littéraire (Paris), vol. \* #228 (mars 1986), p. 48. %% This lists several addresses, dates, times, and names for queneauphiles. Cf. Rameil, "Echos."

Rameil, Claude. "Un Rude Hiver." Cahiers Raymond Queneau #1 (automne 1986), pp. 51-69. %% Rameil provides a printing history, a bibliography, photos of Le Havre, a list of characters and places, etc.

Rameil, Claude. "Table des Temps mêlés." Plein Chant (Bassac), vol. \* #22-23 (octobre 1984 -- mars 1985), pp. 183-194. %% This lists the contents of Temps mêlés from its inception in 1952 through 1978, when its name and focus changed. For the years 1978-1984, cf. Rameil, "Temps mêlés - Documents Queneau, 1978-1984."

Rameil, Claude. "Table des 34 numéros des Amis de Valentin Brû." Cahiers Raymond Queneau #16 (25 décembre 1990), pp. 23-37. %% This lists the contents of each issue and gives an index to the authors. For some history of the origin of this magazine, cf. Rameil, "Temps démêlés."

Rameil, Claude. "Temps démêlés." Amis de Valentin Brû #24-25 (janvier 2002), pp. 35-38. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Rameil describes some of his history with Blavier, especially how their two magazines came into coexistence so amicably.

Rameil, Claude. "Temps mêlés - Documents Queneau, 1978-1984." Plein Chant (Bassac), vol.

\* #22-23 (octobre 1984 -- mars 1985), pp. 195-196. %% This lists the contents of the

renamed Temps mêlés through 1984. For the years 1952-1978, cf. Rameil, "Table des Temps mêlés."

Rameil, Claude. La TSF de Raymond Queneau. Cahiers Raymond Queneau #1 (Paris: Editions du Limon, 1997). %% Rameil has done a magnificent job of ferreting out Queneau's appearances on the radio in France in one form or another, and he presents as much information as possible, including certain transcripts. At the end he includes a listing of certain television appearances as well. The second volume in this series is Noël Arnaud's Avec Raymond Queneau.

Rameil, Claude. "25 octobre." Cahiers Raymond Queneau #2-3 (mars 1987), pp. 69-71. %% Rameil summarizes the events commemorating the 10th anniversary of Queneau's death.

Rameil, Claude, and Claude Debon. "Discographie." In Queneau's Oeuvres complètes, vol. I.

Paris: Gallimard, 1989, pp. 1639-1643. %% This covers recordings of Queneau's poetry.

Rameil, Claude. Cf. Anonymous, "Avis aux quenophiles" and "Claude Rameil"; Noël Arnaud, Avec Raymond Queneau; Eric Beaumatin and Claude Rameil, "Lettres de Raymond Queneau à André Billy"; André Blavier, Claude Rameil, and Noël Arnaud, "Chronologie"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 43 and 57 and Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," pp. 79-81; Jean Caillens, "Le Second Cahier des documents Raymond Queneau"; Daniel Delbreil, "Queneau saisi par l'université"; Jean Hélon, Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967; Queneau, Raymond Queneau ou Les Jeux du langage: Entretiens avec Georges Charbonnier; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 196, 223, 286, 298, 302, 307, 332, 347 (note 28), 352 (note 86), 370 (note 267), 383 (notes 370 and 386), and 385 (note 410); Queneau and Marcel Moré, "Correspondance inédite"; Amis de Valentin Brû #12 (juin 1980), pp. 19-23; Judith Roze, "Cahiers Raymond Queneau." Cf. also Amis de Valentin Brû #1 (new series) (septembre 1994) which is dedicated to Rameil. And Rameil's correspondence with Barbara Wright is available at the Lilly Library in Bloomington, Indiana.

Ramos Gómez, María Teresa. "La Transtylisation: Analyse des Exercices de style de Queneau,

traduits par A. Fernández Ferrer." In Actas del primer coloquio internacional de traductología (Universitat de València, 2-4 mayo 1989). Ed. Brigitte Lepinette, Amparo Olivarés Pardo, and Emma Sopeña Balordi. València: Universitat de València (Departamento de Filología francesa e italiana), 1991, pp. 173-175. %% Ramos Gómez has some very pertinent remarks about Fernández Ferrer's choices of translation strategies and ends with some samples.

Ramos-Monteiro, Marguerite. "La Création verbale dans la Petite Cosmogonie portative." 1981. %% [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.]

Ramos Roza, Antonio. Cf. Franco Fortini, O Movimento surrealista.

Ramsay, Raylene. CR of Carol Sanders' Raymond Queneau. New Zealand Journal of French Studies (Palmerston North, New Zealand), vol. 18 #1 (may 1997), pp. 44-45. %% Ram-

say finds only one drawback to Sanders' work, the abrupt ending and a lack of a final synthesis.

- Ramuz, Charles-Ferdinand. Cf. Jérôme Meizoz, "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)," "Queneau, les linguistes et les écrivains. 'Faute' de français et littérature," and "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens"; and Gaëtan Picon, "De Queneau à Ramuz."
- Rang, Bernhard. "Heiliger Bimbam." In Der Romanführer. Ed. Johannes Beer. Band 14. Stuttgart: Anton Hiersemann, 1969, p. 73.
- Rang, Bernhard. "Mein Freund Pierrot." In Der Romanführer. Ed. Johannes Beer. Band 14. Stuttgart: Anton Hiersemann, 1969, pp. 72-73.
- Rang, Bernhard. "Zazie in der Metro." In Der Romanführer. Ed. Johannes Beer. Band 14. Stuttgart: Anton Hiersemann, 1969, pp. 73-74.
- Ransan, André. "Aux Trois Baudets 'Si tu t'imagines' de Raymond Queneau." L'Aurore (Paris), an. 25 #6913 (21 novembre 1966), p. 10. %% Ransan describes this revue rather than evaluating it. Cf. the Eve Griliquez entry for a list of articles concerning this revue.
- Raoul, Valerie. The French Fictional Journal: Fictional Narcissism / Narcissistic Fiction. Toronto: University of Toronto Press, 1980. %% While Raoul centers, obviously, on the Sally Mara works when it comes to Queneau (pp. 14, 17, 21, 27, 67, 97-98, 101, and 124), she also touches on his Chêne et chien (p. 13).
- Rapin, Maurice. "Aux Trois Baudets, 'Zazie dans le métro'." Le Figaro (Paris), an. 133 #4751 (15 décembre 1959), p. 20. %% Rapin considers the idea behind the Trois-Baudets presentation of "Zazie" to be a bad idea from start to finish. He indicates that it was only one part of the evening's show.
- Rappeneau, Jean-Paul. Cf. Anonymous, Announcement of the sale of the film rights to Zazie dans le métro; Louis Malle and Jean-Paul Rappeneau, "Zazie dans le métro."
- de Rasily, France. Cf. Jacques Jouet, "Raymond Queneau (1903-1976): Le Chiendent, 1933."
- Rasmusson, Torkel. Cf. Queneau, "Raymond Queneau. Stilövningar."
- Rasoli, Mathieu. "Zazie par l'Epi d'or." Amis de Valentin Brû #34-35 (juillet 2004), pp. 129-130. %% Rasoli describes quite enthusiastically a production of Zazie dans le métro at the Théâtre de l'Epi d'or in Paris by Patrice Fay. Fay wrote the script, including Queneau as one of the characters, and himself took all the male roles except that of Gabriel. Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 26.
- Raspiengeas, Jean-Claude. "Queneau: Un Auteur en quête de personnage." Les Nouvelles littéraires (Paris), an. 58 #2763 (20 novembre 1980), p. 52. %% Raspiengeas gives a long review of the telefilm made from Le Vol d'Icare.
- Rasson, Luc. "Queneau politique: Une Lecture des Enfants du Limon." Lettres romanes (Louvain-la-neuve, Belgium), vol. 42 #3 (août 1988), pp. 219-232. %% Rasson considers the politics of the novel itself rather than any beliefs of Queneau expressed therein.
- Ratner, Rochelle. CR of Teo Savory's Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems. Library Journal (New York), vol. 110 #12 (july 1985), p. 77. %% Ratner salutes the translation attempt but indicates that it is less than totally successful.
- Rauch, Bruno. Sprachliche Spiele --- Spielerische Sprache. Sammlung, Erklärung und Vergleich der Wortspiele in vier ausgewählten Romanen von Raymond Queneau und in den

- entsprechenden Übersetzungen von Eugen Helmlé. Doctoral dissertation. Director G. Hilty. Zürich: Zentralstelle der Studentenschaft, 1982. %% Rauch looks at Helmlé's translations of Le Chiendent (Der Hundszahn), On est toujours trop bon avec les femmes (Man ist immer zu gut zu den Frauen), Journal intime de Sally Mara (Intimes Tagebuch der Sally Mara), and Zazie dans le métro (Zazie in der Metro).
- Raugei, Anna Maria. Cf. Luciana Alocco Bianco, "Queneau e Ajar: Scrittori contro."
- Rauzy, Gérard. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."
- le Ravelec, Michel. CR of Zazie film. Le Monde libertaire (Paris), an. \* #65 (décembre 1960), p. 4. %% This is a fairly ordinary review.
- Ray, Man. His birth name was Emmanuel Radnitzky. Cf. Clément Chéroux, Fautographie: Petite Histoire de l'erreur photographique; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 139-140; Queneau et al., "Recherches sur la sexualité"; Donna C. Tyman, "L'Objet et l'énigme."
- Ray, Nicholas. Cf. Jean de Baroncelli, "Amère Victoire"; Claude Mauriac, "Amère Victoire"; Michel Marie and Marguerite Morley, "The Poacher's Aged Mother: On Speech in La Chienne by Jean Renoir"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 183-188; Jean-Charles Sabria, Cinéma français: Les Années 50.
- Raymond, Jean. "Zazie dans le métro." Cahiers du Sud (Paris), an. 46 #351 (juillet 1959), p. 311. %% Raymond sees beyond Zazie's foul mouth, but not very much farther.
- Raymond, Jean. This is a pseudonym Queneau used. Cf. Edgar Wallace, Le Mystère du train d'or.
- Raymond, John. "Post-Summit Paris." Sunday Times (London), vol. \* #7152 (12 June 1960), p. 27. %% Raymond briefly adverts to the continuing sales of Zazie dans le métro both in French and in the Barbara Wright and Olympia Press English editions.
- Raynal, Henri. "Jean-Marie Queneau." Nouvelle Revue française (Paris), vol. 61 #360 (janvier 1983), pp. 145-147. %% This is strictly on Jean-Marie Queneau's painting.
- Razlogova, E. Cf. Queneau, Zazie v metro.
- Razoumovskaïa, A. Cf. Ekaterina A. Valeeva, "Métaphore. Expériences poétiques de R. Queneau."
- Read, Herbert. Cf. Abraham A. Moles et al., "The Changing Guard."
- Reading, Peter. "Anyone for Ludo?" Times Literary Supplement (London), vol. \* #4202 (14 October 1983), p. 1119. %% Reading gives a better-than-average view of One Hundred Million Million Poems and "Yours for the Telling," but not by much.
- Reading, Peter. "Contrariwise." Times Literary Supplement (London), an. \* #4327 (7 March 1986), p. 254. %% This is a somewhat negative review of Teo Savory's Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems.
- Réage, Pauline. Cf. Anonymous, "Les Jeunes Turcs"; James Bone, "Woman Unveiled as Porn Author"; John De St. Jorre, "The Unmasking of O."
- Rebotier, Jacques. "Queneau Ko-an." Lettres françaises (Paris), vol. \* #2 (mars 1990), p. 17. %% Rebotier describes one of his musical works which uses single lines from Queneau's poetry in 9 short pieces: ##1 and 7 Fendre les flots: "Dans la tempête"; #2 Fendre les flots: "La Mouette et le galet"; #3 Si tu t'imagines: "Le Havre de Grâce"; ##4 and 8 Fendre les flots: "L'ode natif"; #5 Si tu t'imagines: "Marine"; and #6 and 9 Si tu

t'imagines: "De l'eau qui..."

- Recamán, Bernardo. "Questions on a Sequence of Ulam." American Mathematical Monthly (Washington, DC), vol. 80 #8 (october 1973), pp. 919-920. %% Recamán poses a series of questions concerning sequences of positive integers, sequences introduced by S. M. Ulam in 1964. Cf. Richard K. Guy, "Monthly Research Problems" and "A Quarter Century of Monthly Unsolved Problems, 1969-1993."
- Receveur, Georges, and William Gentes. "Les Livres." Journal des praticiens du Gard (Nîmes), an. 12 #140 (août 1958), pp. 23-32. %% In a mention occasioned by the Encyclopédie de la Pléiade, the authors offer comments which compare Queneau to a musician.
- Rechsteiner, Florence. CR of Vivian Kogan's The Flowers of Fiction. Modern Language Notes (Baltimore, Maryland), vol. 98 #4 (may 1983), pp. 819-822. %% More than just a review of Kogan's work, and a quite positive one at that, Rechsteiner gives a clear and forceful synopsis of one aspect of Queneau's novel itself.
- Rechsteiner, Florence Elaine. "Fallen Worlds and Artificial Temples: A Textual Analysis of Queneau's Les Derniers Jours." PhD at the University of Utah (Salt Lake City), 1980. Director Richard J. Cummings. Dissertation Abstracts International, vol. 41 #7 (january 1981), p. 3132-A. %% Rechsteiner gives a relatively serious analysis of Les Derniers Jours.
- Rechsteiner, Florence E. "Formal Iridescence in Raymond Queneau's Les Derniers Jours." Romance Notes (Chapel Hill, North Carolina), vol. 24 #1 (autumn 1983), pp. 3-9. %% Rechsteiner looks at Les Derniers Jours in terms of cubism: events and other elements of the novel change meaning as viewed from different angles or in different situations.
- Rechsteiner, Florence. She has also written under the name "Florence Wilden."
- Recht, Klaus. "Gespräche mit dem Trojanischen Pferd." Münchener Merkur (München), an. \* #184 (1 august 1964), "Münchener Merkur am Sonntag," p. iv. %% Recht reviews Eugen Helmlé's translations of Queneau's Loin de Rueil (Die Haut der Träume "Fern von Rueil"), Pierrot mon ami (Mein Freund Pierrot), and "Le Cheval troyen" (Das Trojanischen Pferd).
- Rector, Kimberley. "Plaisirs ludiques: Une Etude des Fleurs bleues et des Lieux-dits." Senior thesis at Colorado College. Colorado Springs: Colorado College, 1985. %% Les Lieux Dits is by Jean Ricardou.
- Réda, Jacques. "Raymond Queneau: Les Fleurs bleues." Cahiers du Sud (Marseille), an. 52 #383-384 (août-octobre 1965), pp. 179-180. %% Réda's jocular review of this novel has more form than substance. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Réda, Jacques. "Si tu t'imagines..." Libération (Paris), an. \* #311 (17 mai 1982), p. 37. %% Réda admires Queneau's poetry in general in presenting the republishing of Chêne et chien and L'Instant fatal. I believe that he is mistaken and that the work is Chêne et chien and Petite Cosmogonie portative.
- Réda, Jacques. "Si tu t'imagines: Raymond Queneau." In his La Sauvette. Lagrasse (Aude): Verdier, 1995, pp. 103-104. %% Réda gives a general sort of homage to Queneau's poetry.
- Redfern, Walter. All Puns Intended: The Verbal Creation of Jean-Pierre Brisset. Collection "Legenda. Research Monographs in French Studies," #9. Oxford: The European Humanities Research Centre of the University of Oxford, 2001. %% Redfern provides a handy

chronology of Brisset's life before analyzing this curious author's linguistic theories and work. The citation on p. 22 is from Andrée Bergens, Raymond Queneau, p. 196; the citation on pp. 90-91 is from Les Fleurs bleues, the first page of chapter 4; the lines on p. 116 are numbers 128 and 135 from La Petite Cosmogonie portative, troisième chant; and the words referred to on p. 168 in note 6 appear in the first and second paragraphs of the "Depuis minuit..." section from "Les Poissons" in Saint-Glinglin, while the text mentioned in note 7 is about a third of the way into chapter 8 of Les Fleurs bleues. Cf. Jacques-Philippe Saint-Gérard, CR of Walter Redfern's All Puns Intended: The Verbal Creation of Jean-Pierre Brisset.

Redfern, Walter D. "Applying the Tourniquet: Sartre and Punning." French Studies (Champaign, Illinois), vol. 39 #3 (july 1985), pp. 298-304. %% Redfern only offers (p. 301) a citation from Queneau's "Sally plus intime": "élever le calembour à la hauteur d'un supplice."

Redfern, Walter D. "Approximating Man: Michel Tournier and Play in Language." Modern Language Review (Belfast), vol. 80 part 2 (april 1985), pp. 304-319. %% Redfern merely makes a reference (p. 313) to Queneau's Chêne et chien: "Le chien est chien jusqu'à la moelle."

Redfern, Walter. Calembours, ou les puns et les autres: Traduit de l'intraduisible. Berne: Lang,

2005. %% This is not a translation of one of Redfern's other books but a real reworking of the ideas to fit his francophone readers better.

Redfern, Walter. CR of Barbara Wright's Raymond Queneau: 'Exercices de style.' Modern Language Review (Belfast), vol. 94 #4 (october 1999), pp. 1113-1114. %% Redfern reviews the 1998 reprint of the 1958 Calder edition. He is quite positive, but adds new reflections and gives a balanced picture both of the work and of the translation.

Redfern, Walter D. CR of Jane Alison Hale's Lyric Encyclopaedia of Raymond Queneau. Modern Language Review (Belfast), vol. 86 part 3 (july 1991), pp. 744-745. %% Redfern looks at Queneau and what Hale has to say about him, with a few negative comments.

Redfern, Walter. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. Journal

of European Studies (England), vol. 29 #113 (march 1999), pp. 104-106. %% Redfern's review is far better than most book reviews on whatever subject, and he centers, characterizes, and highlights Stump's work well.

Redfern, Walter D. CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau. Modern Language Review (Belfast), vol. 87 part 3 (july 1992), pp. 764-765. %% Redfern has a rather critical look at Velguth's work.

Redfern, Walter D. CR of Vivian Kogan's Flowers of Fiction. Modern Language Review (Bel-

fast), vol. 79 part 1 (january 1984), pp. 205-206. %% Redfern's comments are plain-spoken but nonetheless compose an equivocal review.

Redfern, Walter. CR of the Actes of the first Verviers colloquium. Journal of European Studies (England), vol. 18 #69 (march 1988), pp. 71-73. %% Redfern obviously enjoyed writing this spunky review. These acts appeared in Temps mêlés #150 + 17/19 (april 1983) and #150 + 20/21 (septembre 1983).

Redfern, Walter. Puns. London: Basil Blackwell, 1984 %% Redfern uses Queneau often and



well to illustrate what he has to say (pp. 11, 14, 25, 46, 84, 89-90, 102, 113, 116, 124, 137, 170, 175, 180, and 194), but the passage on pp. 77-78 is especially worthwhile. Cf. Alan Sica, CR of Walter Redfern's Puns.

Redfern, Walter. Puns. More Senses than One. London: Penguin, 2000. %% This is a revised and enlarged version of his 1984 Blackwell edition.

Redfern, Walter. "Puntheism: Queneau and Brisset." French Studies (Oxford, England), vol. 54 #1 (january 2000), pp. 35-44. %% Redfern traces Brisset's presence in Queneau's writings and thought, not only in the obvious texts but also in Les Enfants du Limon and the "fous littéraires." This is a most interesting article in regard to what seems to have been one of the primary sources of Queneau's humor, especially of his punning. Cf. Elisa Bricco, CR of Walter Redfern's "Puntheism: Queneau and Brisset"; Amis de Valentin Brû #23 (juillet 2001), p. 62.

Redfern, Walter D. Queneau: "Zazie dans le métro." London: Grant & Cutler Ltd., 1980. %% Redfern tries to give all the information one needs to "decently" interpret Zazie dans le métro. Cf. Malcolm Bowie, CR of Walter Redfern's Queneau: Zazie dans le métro; Robin Buss, "Guides to the Labyrinth"; John Cruickshank, CR of Walter Redfern's Queneau: Zazie dans le métro; Gerald Prince, CR of Walter Redfern's Zazie dans le métro; Alistair Rolls, "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."

Redfern, W. D. "Something About Nothing: Michel Tournier's La Jeune Fille et la mort." Journal of European Studies (England), vol. 23 #91 (september 1993), pp. 299-313. %% Redfern cites Queneau's Loin de Rueil (pp. 309-310) on the importance of "nothing."

Redfern, Walter. "Those Doggone Horses: Talkie and Silent Beasts in Queneau." New Zealand Journal of French Studies (Palmerston North, NZ), vol. 27 #1 (may 2006), pp. 42-49. %% Redfern reviews the various appearances of talking animals in Queneau's fiction, and his brief comments, almost throwaway lines, are rather intriguing.

Redfern, Walter D. "Vallès and the Existential Pun." Mosaic (Winnipeg, Manitoba), vol. 9 #3 (spring 1976), pp. 27-39. %% This is just a quotation (p. 29) of Queneau's "élever le calembour à la hauteur d'un supplice" from "Sally plus intime."

Redfern, Walter D. Cf. Peter J. Conradi, Iris Murdoch: A Life, pp. 233-234; Ian Pilcher, "Ambiguity and Parody in Three Novels by Raymond Queneau."

Rees, Garnet. Cf. Stephen Noreiko, "Pierrot mon ami. Themes and an Enigma."

Régent, Roger. "Réminiscences." Revue des deux mondes (Paris), vol. \* #23 (1<sup>er</sup> décembre 1960), pp. 532-534. %% Régent offers a somewhat negative review of Louis Malle's film version of Zazie dans le métro.

Reggiani, Christelle. "Poétique(s) de la philosophie (à propos de trois romans de Queneau)." Amis de Valentin Brû #26-27 (octobre 2002), pp. 35-49. %% Reggiani discusses the interplay between Hegelian philosophy and Queneau's authoring, between Queneau and Kojève as individuals, in terms of the three novels (Pierrot mon ami, Loin de Rueil, and Le Dimanche de la vie), Queneau's editing of Kojève's class notes (Kojève, Introduction à la lecture de Hegel), Kojève's "Les Romans de la sagesse," and Hegel's Phenomenology of Mind.

Reggiani, Christelle. Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."

Regnaut, Maurice. Cf. Jacques Roubaud et al., "Oulipo varia."

Reichel, Edward. Cf. Mona Wodsak, "'Un Délire tapé à la machine par un romancier idiot?'"

- Zum Problem der Übersetzung von Raymond Queneaus Zazie dans le métro."
- Reichmann, Edgar. "Un Funambule dans 'La Pléiade': Eugène Ionesco, le visionnaire iconoclaste." Le Monde (Paris), an. 48 #14349 (15 mars 1991), "Livres - Idées," p. 17. %% Reichmann includes Queneau in a list of literary lights who supported Ionesco from the start.
- Reid, Amy. Cf. Jean-Michel Besnier, "Georges Bataille in the 30s."
- Reig, Christophe. Miner, Mimer, Rimer: Le Cycle romanesque de Jacques Roubaud. Collection "Faux Titre," #275. Amsterdam: Rodopi, 2006. %% Queneau seems to appear every few pages...
- Reina, José-Luis. "Entretien avec Jacques Roubaud, Paul Braffort et Jacques Jouet, membres de l'Oulipo." Lendemain (Berlin), an. 13 #52 (\* 1988), pp. 33-40. %% This interview has little that is new, but it is put in a very interesting manner and gives a good updating of the Oulipo's position.
- Remedy, Christian. "Amos Tutuola: L'Ivrogne dans la brousse (Gallimard)." Les Lettres françaises (Paris), an. \* #473 (9 juillet 1953), p. 3. %% Remedy stresses the quality of the translation more than the work itself.
- Remple, Henry David. "On Forcing People to be Free." Ethics (Chicago), vol. 87 #1 (october 1976), pp. 18-34. %% Remple simply includes a reference to Kojève's Introduction to the Reading of Hegel in a note on p. 20.
- Rénald, Jean. "La Dernière Interview d'Harry Baur." Ciné-mondial (Paris), vol. \* #85 (16 avril 1943), pp. 8-9 and 14. %% Baur indicates that he would like to have Queneau do the dialogues for a film he is thinking of producing.
- Renard, Jean-Bruno. Clefs pour la bande dessinée. Paris: Seghers, 1978. %% Pages 34-45 offer some background on Christophe, with a brief reference to Queneau in a note. Cf. Jacques Marny, Le Monde étonnant des bandes dessinées.
- Renard, Jean-Pierre. Cf. Queneau, Exercices de style.
- Renard, Patrick. "Les Fleurs bleues = 1?" Temps mêlés #150 + 37/38 (printemps 1988), pp. 11-14. %% Renard discusses how various aspects of this novel can be reduced to the number 1. Cf. Marie-Noëlle Campana-Rochefort, "Les Nombres des Fleurs bleues."
- Renard, Patrick. "Jeux arithmétiques et jeux linguistiques dans les romans de Raymond Queneau." Thèse de nouveau doctorat. Directrice Claude Debon. Université de Paris III (Sorbonne nouvelle), 1990. %% Renard treats the subject rather exhaustively. [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.]
- Renard, Patrick. "Une Lecture des Fleurs bleues de Raymond Queneau." Master's thesis. Director G. Moyal. Hamilton, Ontario: McMaster University, 1987. %% Renard concentrates on structure and language under "statut des Fleurs bleues," "structure des Fleurs bleues," "écrire l'histoire ou une histoire," and "les pouvoirs du langage." [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.]
- Renard, Paul. "Le Passant et le clergyman." Roman 20-50 (Lille), vol. \* #4 (décembre 1987),

- pp. 33-38. %% This is on language and rhetoric in Les Fleurs bleues.
- Renard, Paul. "Périls du sommeil romanesque." Revue des sciences humaines (Lille), "Visages du sommeil," vol. 65 #2 (= #194) (avril-juin 1984), pp. 31-50. %% This is merely a rather brief summary of and commentary on Les Fleurs bleues.
- Renard, Paul. "Roman-ciné." Positif (Paris), vol. \* #472 (juin 2000), pp. 69-72. %% Renard does not exactly analyze the transformation of French novels into movies but rather cites passages which describe how characters experience film and the very idea of cinematic reality. Renard makes reference to Queneau's Le Journal intime de Sally Mara, Loin de Rueil, and Saint-Glinglin.
- Renard, Thierry. Cf. Michel Kneubühler and Thierry Renard, ed. and pref., Actes de naissance:  
Sur "Je Naquis au Havre..." de Raymond Queneau.
- Renaud, Tristan. "Exercices de style: Un Travail de romain." Les Lettres françaises (Paris), vol. 21 #1007 (12 décembre 1963), p. 4. %% This is a review of the Massin/Carelman edition.
- Renaudin, Marie, and Françoise Ducout. "Asthme: Quand l'émotion coupe le souffle." Elle (Neuilly), vol. \* #2009 (9 juillet 1984), pp. 48-51. %% This presentation of asthma and various authors who suffered from it is somewhat better than the usual sort of thing.
- Renault, Maurice. "Qu'est-ce que la science-fiction?" Rapports France - Etats-Unis (Paris), vol. \* #67 (octobre 1952), pp. 27-32. %% Renault examines the nature and history of science fiction with particular attention to the United States, and he cites Queneau's "Un Nouveau Genre littéraire: Les Science-fictions" at some length.
- de Renéville, André Rolland. Cf. Rolland de Renéville, André; this is his correct name.
- Renne, René. CR of Loin de Rueil. Cahiers du Sud (Marseille), an. 32 #271 (1<sup>ier</sup> semestre 1945), pp. 407-408. %% Renne summarizes the plot, but his final comments bring Queneau's creative ability into question.
- Renouard, Madeleine. "Maître Queneau." La Chouette (London), vol. \* #4 (january 1981), pp. 1-2. %% Renouard writes a sort of tribute/collage as an introduction to the issue. La Chouette is a periodical published by the French Department, Birkbeck College, University of London.
- Renouard, Madeleine. Cf. Mary Culpan, "A Reading of Pierrot mon ami"; Carol J. Ketley, "A Reading of Les Fleurs bleues by Raymond Queneau"; Elizabeth Mamakouka-Koukouvi-nou, "Un Rude Hiver -- Une Histoire tranquille? Etude analytique d'Un Rude Hiver de Raymond Queneau."
- Renzi, Lorenzo. "I Pronomi soggetto in due varietà substandard: Fiorentino e français avancé." Zeitschrift für romanische Philologie (Tübingen), vol. 108 #1-2 (\* 1992), pp. 72-98. %% Renzi merely uses some examples from Queneau's Zazie dans le métro on pp. 81 and 85.
- Rérolle, Raphaëlle. "Ajar alias Gary." Le Monde (Paris), an. 59 #18222 (28 août 2003), pp. 11-12. %% Rérolle says that when Gary/Ajar submitted Gros-Câlin to Gallimard, Queneau's skepticism prevented it from being accepted by the 'comité de lecture.'
- Resnais, Alain. "Un Cinéaste stoïcien." Esprit (Paris), an. 28 #285 (juin 1960), pp. 934-945. %% At one point in this interview (p. 937), Resnais comments on Queneau's part in his "Chant du styrène."

- Resnais, Alain. Cf. Bernard Baillaud, "Raymond Queneau, la polymérisation des sirènes"; Robert Benayoun, Alain Resnais, Arpenteur de l'imaginaire; Guy Lecouvette, "Alain Resnais ou le souvenir"; Marcel Martin, Interview avec Alain Resnais; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 52 and 149; Christopher Shorley, "Queneau, Raymond 1903-1976."
- Rettura, Gabriella. "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato." Thèse de maîtrise. Director Francisco Di Pilla. Perugia: Università degli studi di Perugia, 1991. %% Rettura reviews those versions of Queneau's work which were not the simple Gallimard texts: editions done by Pierre Faucheux, Massin/Careman, and Gabriel Paris, stage presentations by Yves Robert, Paolo Poli, and Jacques Seiler, and even certain films and other forms of expression.
- Reuillard, Gabriel. "Du Drame populaire à Dada en passant par Pirandello." Tel quel (Paris), an. 3 #44 (22 avril 1947), p. 6. %% Reuillard finds "En passant" to have some good qualities.
- Reuillard, Gabriel. "Raymond Queneau, farfalu des lettres modernes." Paris-Normandie (Rouen), an. \* #2475 (16 septembre 1952), pp. 1 and 7. %% This is a very detailed article about Queneau in general.
- Reumaux, Patrick. Cf. Alain Bosquet, "La Perversité de Patrick Reumaux."
- Reuter, Yves. Introduction à l'analyse du roman. Paris: Bordas, 1991. %% Reuter does little more than offer four "exercices de style" ("Récit," "Lipogramme," "Métaphoriquement," and "Le Côté subjectif") as the basis for an exercise in textual analysis.
- Reverte Bernal, Concepción. "IV Festival Iberoamericano de Teatro de Cádiz." Latin American Theatre Review (Lawrence, Kansas), vol. 23 #2 (spring 1990), pp. 99-109. %% Reverte Bernal speaks (pp. 105-106) of a theater piece based on the Exercices de style presented by a Brazilian group at a theater festival in Spain.
- Revie, Ian. "The Banality of Modernism. Order and Adventure in Twentieth-Century Poetry." In Poetry in France. Metamorphosis of a Muse. Ed. Keith Aspley and Peter France. Edinburgh: Edinburgh University Press, 1992, pp. 184-203 and 264. %% Revie compares Apollinaire, Blaise Cendrars, and Queneau in terms of their search for new forms and subjects for poetry as they move into the twentieth century. In regard to Queneau, he takes note of the Cent Mille Millions de poèmes and the Oulipo.
- Rexroth, Kenneth. The Alternative Society: Essays From the Other World. New York: Herder and Herder, 1970. %% Rexroth suggests (pp. 152 and 174) that Queneau is a French Lawrence Ferlinghetti or Allen Ginsberg...!
- Rexroth, Kenneth. "Zazie Abroad." The Nation (New York), vol. 191 #22 (24 december 1960), pp. 507-508. %% Rexroth's analysis, for all its brevity, has a fair deal to say about Barbara Wright's translation of Zazie.
- Rey, Alain. Cf. Nadine Vasseur, "Queneau, Raymond (1903-1976)."
- Rey, Jean-Dominique. "Bachelard le sourcier et quelques autres..." Supérieur inconnu (Paris), vol. \* #17 (janvier-mars 2000), pp. 5-7. %% Rey recounts the story of how Bachelard offered to show the manuscript of Rey's Epicycle solaire to Queneau, unaware that Queneau had already turned the text down. Rey also mentions some of his other interactions with Queneau.

- Rey, M. Cf. P. Audiot, "La Technique romanesque dans Pierrot mon ami de Raymond Queneau."
- Rey, Pierre-Louis. CR of Jacques Laurent's Roman du roman. Nouvelle Revue française (Paris), vol. \* #303 (avril 1978), pp. 134-136. %% In his review of Jacques Laurent's Roman du roman, Rey cites Queneau's comment on the need for structure in the novel.
- Rey, Pierre-Louis. CR of Les Oeuvres complètes de Sally Mara. Nouvelle Revue française (Paris), vol. 54 #22 (novembre 1979), pp. 112-114. %% Rey describes the three works and adds a smidgen of critical comment.
- Reydellet, Marc. Cf. Jacqueline Dang Tran, "La Référence latine dans Les Fleurs bleues de Raymond Queneau."
- Reymont, Charles-Henry. "Raymond Queneau de l'Académie Goncourt." Le Journal indépendant (Perpignan), an. # (8 avril 1951), p. %% Reymont gives a perceptive and heartfelt look at the man inside the author Queneau.
- Reynault, Jean-Paul. "Zazie dans le métro." Dernière Heure d'Alger (Alger), an. # (10 mars 1959), p. . %% Reynault gives an enthusiastic but otherwise quite ordinary review of Zazie dans le métro.
- Reynolds, Mary Louise. Cf. Hugh L. Edwards, Surrealism and its Affinities: The Mary Reynolds Collection, A Bibliography Compiled by Hugh Edwards; Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds."
- Reynolds, Stanley. "From Russia with Laughs." Punch (London), vol. 280 #7323 (18 march 1981), pp. 444-445. %% Reynolds' review of Barbara Wright's translation of We Always Treat Women Too Well, among books by other authors, is a little unusual but fairly standard.
- Rézeau, Pierre. Cf. Pierre Enckell and Pierre Rézeau, ed., Le Dictionnaire des onomatopées.
- Rezende, Luis. Cf. Queneau, Exercícios de estilo.
- Rheims, Maurice, ed. Dictionnaire des mots sauvages. Paris: Larousse, 1969. %% This has a paragraph on Queneau's neologisms on pp. 27-28.
- Ri., D. "Bientôt, deux colloques internationaux 'Queneau': Un à Anvers, l'autre à Liège?" La Wallonie (Verviers), an. 70 #\* (3 janvier 1989), p. 7. %% The author reproduces Claude Debon's letter concerning the possible fourth colloquium in Verviers and adds some comments about Blavier's dissatisfaction with Suzanne Bagoly, his successor at the CDRQ, and his considering refounding the CDRQ in Limoges. Cf. Anonymous, "Irritation à la Sorbonne" and "Le 4<sup>e</sup> Colloque Queneau à Verviers: Malheureuse initiative?"
- Ribas, Albert. Cf. Blanca Acinas, "Juegos de palabras y traducción. Zazie dans le métro de Queneau."
- de Ribbentrop, Dominique. "Petite Discographie portative." Amis de Valentin Brû #36-37 (décembre 2004), pp. 71-73. %% De Ribbentrop concentrates on the various recordings which Juliette Gréco made of Queneau's poetry and songs, but he also includes a new offering by Zizi Jeanmaire, one by Lambert Wilson, and one by Renée Lebas.
- Ribemont-Dessaignes, Georges. "Au clair de la lune mon ami Queneau." La Gazette de Lausanne (Lausanne), an. 157 #209 (4 septembre 1954), "Gazette littéraire," p. 7. %% Ribemont-Dessaignes offers something of a tribute to Queneau, concentrating on the difficulty of reaching the exact truth about him and his works.
- Ribemont-Dessaignes, Georges. "Au clair de la rue mon ami Queneau." In Raymond Queneau. Cahiers de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp.

- 337-339. %% This article reappeared in the 1999 edition.
- Ribemont-Dessaignes, Georges. Cf. Yvon Belaval, "L'Endroit et l'envers du lyrisme"; Alessan-  
dra Ferraro, Raymond Queneau: L'Autobiografia impossibile; Michel Lécureur, Raymond Queneau, index; Maurice Lemaître, Le Théâtre dadaïste et surréaliste; Queneau, "Dédé"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 198, 224, 225, 228, 231, 317, and 384 (note 394); Claude Rameil, La TSF de Raymond Queneau, p. 157.
- Rivière, Mireille. "'Maudit bic!' ou la maldiction." Etudes littéraires (Québec), vol. 23 #1-2 (été-automne 1990), pp. 53-78. %% Rivière merely cites (p. 53) a line from Jacques Roubaud's "La Mathématique dans la méthode de Raymond Queneau" in regard to Georges Perec's La Disparition.
- Rivière, Mireille. Cf. Dominique Bertelli and Mireille Rivière, ed., Entretiens et conférences: Georges Perec.
- Ricard, Alain. "Tutuola est toujours là." Magazine littéraire (Paris), vol. \* #252-253 (avril 1988), pp. 122-123. %% Ricard, in reviewing Tutuola's new Ma Vie dans la brousse des fantômes, gives some idea of the effects of the popularity of Tutuola's earlier book on the author's later life.
- Ricardou, Jean. Le Nouveau Roman. Collection "Points," #212. Paris: Editions du Seuil, 1990. %% Ricardou lists (pp. 23-24) about 50 authors and 125 titles of novels which might have a claim, in one way or another, to belong to this genre: under Queneau he lists Le Chiendent, Pierrot mon ami, Loin de Rueil, and Les Fleurs bleues.
- Ricardou, Jean. "Pour une théorie de la réécriture." Poétique (Paris), an. 20 #77 (février 1989), pp. 3-15. %% Ricardou cites Queneau's "C'est en écrivant qu'on devient écrivain" (p. 4) in an article on the act of writing.
- Ricardou, Jean, and Françoise van Rossum-Guyon, ed. Le Nouveau Roman: Hier, aujourd'hui. 2 vol. Paris: Union générale d'éditions, 1972. %% Alain Robbe-Grillet mentions Queneau and asks why Le Chiendent is not discussed more often in regard to the nouveau roman (vol. I, p. 123 and 125). Claude Ollier refers to Queneau's early works as a whole in the same regard (vol. II, p. 362).
- Rice, Alison. CR of Bertrand Degott and Marie Miguet-Ollagnier's Écritures de soi: Secrets et réticences. Biography (Honolulu), vol. 26 #2 (spring 2003), pp. 306-312. %% Rice comments (p. 309) on how Queneau, in reference to his Journaux (1914-1965), "disrupts the expectations of what is called the 'journal intime' in three ways."
- Rice, Howard C. "Post-Liberation Publishing in France: A Survey of Recent French Books." French Review (Baltimore), vol. 18 #6 (may 1945), pp. 327-333. %% Rice typifies L'Éternelle Revue by listing some of the authors appearing there, Queneau among them (p. 333).
- Rice-Sayre, Laura Prindle. "Abra-cadaver: The Anti-detective Story in Post-modern Fiction." PhD at the University of Washington (Seattle), 1976. Director Louisa Jones. Dissertation Abstracts International, vol. 37 #7 (january 1977), p. 4339-A. %% Queneau is discussed on pp. 171-174 of the dissertation, where Rice-Sayre concentrates on language in various of Queneau's works.
- Richard, Henri-Charles. "Un Poète qui s'explique en vers: Raymond Queneau." Radio 45 (Paris), an. 2 #57 (25 novembre 1945), p. 9. %% Richard has chosen lines from Queneau's poetry to form an imaginary conversation on the nature of poetry.

- Richard, Henri-Charles. "Quand un poète rit..." Radio 46 (Paris), an. 3 #64 (13 janvier 1946), p. 5. %% Richard merely mentions and cites Queneau, among others, in a general and popular article.
- Richard, Marius. "Maigret ... et maigreurs." La Révolution nationale (Paris), an. 2 #60 (5 décembre 1942), p. 3. %% Richard is not sure that Queneau was successful with Pierrot mon ami.
- Richard, Roger. "Peter Ibbetson." Combat (Paris), an. 8 #1495 (26 avril 1949), p. 2. %% Richard enjoyed the adaptation which Queneau prepared for a radio production of this work. Cf. Michel Lécureur, Raymond Queneau, p. 377.
- Richardson, Ann. "Teo Savory and Unicorn Press." Translation Review (Richardson, Texas), vol. \* #2 (fall 1978), pp. 9-19. %% In this interview, Savory speaks of the difficulties involved in translating Queneau and gives "Les Ziaux" and "Pour un art poétique (vii)" as examples.
- Richardson, Michael. "Travel, Surrealism and the Science of Mankind." Diogenes (Firenze), vol. \* #152 (winter 1990), pp. 19-49. %% Richardson just cites (p. 36) Queneau's Réponse à l'enquête "Qu'attendiez-vous de la Grèce?" as an example of the surrealists' disinterest in geographical reporting.
- Richaud, Frédéric. Boris Vian: "C'est joli de vivre". Paris: Editions du chêne, 1999. %% This is a popular rather than a scholarly work, but it is still solid and informative as regards the Queneau-Vian tandem. Many small comments rather than one or two lengthy passages.
- Rico, Francis. "A Saint-Tropez les femmes sont trop déshabillées pour que je les devine." Paris-presse (Paris), an. \* #4537 (16 juillet 1959), p. 5E. %% Queneau was staying in Saint-Tropez but moved to Bargemon for more peace and quiet.
- Rieusset, Isabelle. "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique." In Ecrits d'ailleurs: Georges Bataille et les ethnologues. Ed. Dominique Lecoq and Jean-Luc Lory. Paris: Editions de la Maison des sciences de l'Homme, 1987, pp. 119-138. %% Rieusset makes a reference to Queneau's "Le Mythe et l'imposture" and the disagreement between Queneau and Bataille on the nature of myth (p. 128). On the "Collège" cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 21 and 25; Denis Hollier, Le Collège de sociologie; Isabelle Rieusset, "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique"; Gisèle Sapiro, La Guerre des écrivains, p. 459.
- Riffaterre, Michael. Essais de stylistique structurale. Intro. and trans. Daniel Delas. Paris: Flammarion, 1971. %% Riffaterre cites a line each from Dimanche de la vie and Zazie dans le métro to illustrate a point (p. 168).
- Riffaterre, Michael. Semiotics of Poetry. Bloomington: Indiana University Press, 1978. %% Riffaterre considers Le Chien à la mandoline: "Héraldique" (pp. 105-109) with scattered other mentions of Queneau (pp. 62, 177, and 188). Cf. Loren Shumway, "The Intelligibility of Literary Signs."
- Riffaterre, Michel. Sémiotique de la poésie. Trans. Jean-Jacques Thomas. Paris: Seuil, 1983. %% This has Le Chien à la mandoline: "Héraldique," a mention, and three notes (pp. 85, 136-139, 220, and 231).
- Rigolot, Carol. CR of Warren F. Motte's The Poetics of Experiment: A Study of the Work of Georges Perec. French Review (Champaign, Illinois), vol. 60 #2 (december 1986), pp.

- 268-269. %% Rigolot mentions Motte's placing Perec in a quenian perspective.
- Rigoulet, Laurent. "Force ouvrière." Libération (Paris), an. \* #\* (17 novembre 1999), p. 40. %% Rigoulet describes Jean-Pierre Daroussin in terms of Pierrot.
- Rimbaud, Arthur. Cf. Michel Lécureur, Raymond Queneau, pp. 106-107; Giacomo Magrini, "Mémoire di Rimbaud riscritta da 'Aspects récents du Moyen Age' di Queneau"; Queneau et al., "Permettez!"; Jérôme Roger, "Raymond Queneau et les béhémoths: La Poésie critique de la poésie"; and Georges Schéhadé, Anthologie du vers unique.
- Rincón, Carlos. "Del Amor y otros demonios, páginas 9 a 11; O, Sobre la reescritura de las Foundational Fictions norteamericanas." Revista de crítica literaria latinoamericana (Lima, Perú), an. 25 #50 (2<sup>do</sup> semestre 1999), pp. 199-224. %% Rincón discourses on a certain manner of introducing a narrative and cites the opening of Queneau's Fleurs bleues (p. 203).
- Ringeissen, Bernard. Cf. Joseph Kosma, Chansons.
- Ringham, Felizitas. Cf. Catherine Oxland, "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau."
- Rinuy, Paul-Louis. CR of Jean Hélicon's Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967. Revue de l'art (Paris), vol. \* #116 (\* 1997), pp. 113-114. %% Rinuy thinks well of this work but has some reservations.
- Rio, Armand. "Le Dimanche de la vie par Raymond Queneau, de l'Académie Goncourt." Biblio (Paris), an. 20 #4 (avril 1952), p. 22. %% Rio concentrates on the plot; he is quite positive.
- Rio, Armand. "Le Dimanche de la vie par Raymond Queneau, de l'Académie Goncourt." Livres de France (Paris), an. 3 #4 (avril 1952), p. 22. %% This is identical to the other printing.
- Rios, Julian. Amores que atan, o, belles lettres. Madrid: Siruela, 1995. %% The last chapter has some indirect references to Zazie dans le métro, but there is very little relevance.
- Rios, Julian. Loves That Bind. Trans. Edith Grossman. New York: Alfred A. Knopf, 1998. %% This is the translation of his Amores que atan, o, belles lettres.
- Riou, Alain. "L'Écrivain Raymond Queneau est mort hier. Pleure pas, Zazie!" L'Aurore (Paris), an. 35 #9992 (26 octobre 1976), p. 7. %% There are a few factual errors in this obituary/tribute.
- Risi, Nelo. Cf. Queneau, L'Instant fatal: "A l'heure où...", "Dans l'espace," and "Pour un art poétique (v)" and "Istante fatale"; Wanda Rupolo, "Quando un poeta traduce un poeta."
- Ritte, Jürgen. Cf. Oulipo, Affensprache, Spielmaschinen und allgemeine Regelwerke.
- Ritter, Henriette. Cf. Leigh Landy, "Oo, Li po"; Evert van der Starre, "Raymond Queneau et le mélange des genres."
- Rittstein, Michael. Cf. Queneau, Zazi y metru.
- Rivais, Yak. Les Demoiselles d'A. Paris: Belfond, 1979. %% This work is a compilation of 750 quotations from 408 authors which uses Queneau 8 times. Cf. Jean-Michel Pochet, "Eponge Queneau?"
- Rivais, Yak. "Des Enfants du limon." Les Cahiers de la peinture (Paris), an. 9 #129 (16 février 1982), p. 16. %% Rivais reviews Queneau's Contes et propos relatively superficially.
- Rivais, Yak. Cf. Patrice Delbourg, "Livres / actualités"; Jean Soublin, "Yak Rivais, fou du lan-



- gage"; Bertrand Tassou, "Les Enfants de Raymond."
- Rivers, Wilga. A Practical Guide to the Teaching of French. New York: Oxford University Press, 1975. %% Rivers gives (pp. 12-13) a textbook excerpt from Zazie dans le métro (chapter 7), the scene where Mado brings lunch to Gridoux in his shop.
- Rivet, Jules. "Une Nouvelle Langue." Le Canard enchaîné (Paris), an. 24 #1221 (22 novembre 1939), p. 3. %% This is on the language of Un Rude Hiver.
- Rivier, Jean. Cf. Queneau, "Un Conte à votre façon."
- Rm., J. "Le Dernier Canular de Raymond Queneau. Une Machine à fabriquer des poèmes." Tribune de Genève (Genève), an. \* #200 (26 août 1961), p. 25. %% This author found Cent Mille Milliards de poèmes to be fundamentally boring and poor poetry.
- Robbe-Grillet, Alain. Pour un nouveau roman. Paris: Editions de minuit, 1963. %% Robbe-Grillet mentions Queneau's vision, especially in regards to Le Chiendent and Loin de Rueil (p. 140).
- Robbe-Grillet, Alain. "Quelques Enfants du Limon." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. iv. %% This is a brief tribute, nothing more.
- Robbe-Grillet, Alain. Le Voyageur. Textes, causeries, et entretiens 1947-2001. Paris: Christian Bourgois, 2001. %% Robbe-Grillet compares the opening pages of Le Chiendent to those of Sartre's La Nausée (p. 227) and says that Le Chiendent was a "nouveau roman" 20 years before that genre officially appeared (pp. 313 and 498). He also mentions Queneau, with great respect, on pp. 241, 244, 307, 321, 400, 432, and 520. Cf. Jean-Pierre Longre, "Autre Voyage au pays des sources."
- Robbe-Grillet, Alain. Cf. Brian Boyd, Vladimir Nabokov: The American Years; Jean-Christophe Ippolito, "Queneau et Robbe-Grillet"; Isidore Isou, "Les Pompiers du nouveau roman I" and "Les Pompiers du nouveau roman II"; Charles K. Keffer, Jr., "Rencontre avec Raymond Queneau"; Michel Lécureur, Raymond Queneau, p. 438; Pierre Mazars, "Robbe-Grillet: Le Nouveau Roman remonte à Kafka"; Vivian Mercier, The New Novel From Queneau to Pinget, p. 43; Gilbert Pestureau, "Queneau et Robbe-Grillet: Femme-flamme et autres jeux"; Jean Ricardou and Françoise van Rossum-Guyon, ed., Le Nouveau Roman: Hier, aujourd'hui; Christopher Shorley, "Queneau, Raymond 1903-1976"; Valérie Stockmans, "Le Pastiche chez Raymond Queneau."
- Robel, Léon. "Souvenirs de Queneau." Poésie 99 (Paris), vol. \* #77 (avril 1999), pp. 33-35. %% Robel has written four poems with a clear but diffuse reference to Queneau.
- Robert, Jacques. "La Rive -- très gauche applaudit 'Poof'." Samedi-soir (Paris), an. \* #279 (4 novembre 1950), p. 5. %% Robert interviews the crowd at the premiere of this play by Salacrou, and he cites a few unimportant words by Queneau.
- Robert, Pierre-Edmond. Cf. Queneau, "Un Jeune Français nommé Untel."
- Robert, Véronique, and Lucette Destouches. Céline secret. Paris: Grasset, 2001. %% When the Célines returned to Paris in 1951, Lucette started giving dance lessons in their home in Meudon; Janine Queneau was one of her pupils (pp. 119-120).
- Robert, Yves. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 68 and 206; Pierre Marcabru, "Un Citoyen de Saint-Germain-des-Prés"; Queneau, "Exercices de style"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."
- Robbins, Jack. "The Literary Scene." FM radio presentation, station WARY (Westchester Community College, Valhalla, New York), 16 may 1974. %% This is the text of a brief

- radio program devoted to a review of Queneau's The Bark Tree.
- Robert, Pierre-Edouard. Cf. Queneau, "Un Jeune Français nommé Untel" and "Panique."
- Robichez, Jacques. Cf. Henry Bouillier, "Raymond Queneau."
- Robichon, Jacques. Le Défi des Goncourt. Paris: Denoël, 1975. %% Robichon tells the inside story of Queneau's 1971 "brouille" with the Goncourts (pp. 276-295) and describes his early days in the Académie (pp. 198-203). It is quite well done. Cf. Pierre Assouline, "Quand les Dix censurent."
- Robida, Michel. "Un Rude Hiver." La Liberté (Paris), an. 110 #83 (23 mai 1940), p. 4. %% Queneau's use of phonetic spelling is the target of most of Robida's brief review.
- Robinson, Christopher. French Literature in the Twentieth Century. London: David and Charles, 1980. %% This has a general and rather superficial look at Queneau which includes several factual inaccuracies (pp. 161-164).
- Roca, Octavio. "Characters Bubble Over in 'Last Days' of Paris." Washington Times (Washington, DC), an. \* #\* (1 octobre 1990), section F, p. 2. %% This review of the Dalkey edition of The Last Days is both intelligent and positive.
- Rocchi, J. "La Radio." In Histoire littéraire de la France. Vol. 6: De 1913 à nos jours. Ed. Pierre Abraham and Roland Desné. Paris: Editions Messidor, 1982, pp. 126-131. %% Rocchi seems to say (p. 128) that Queneau appeared on the radio show "Noces et banquets" sometime in the postwar years.
- Roche, Anne. "Repeindre son passé." Revue des sciences humaines (Lille), vol. 63 #192 (octobre 1983), pp. 91-97. %% Roche merely uses a passage from Pierrot mon ami as an introductory citation: "Quand tu auras un passé, Vovonne, tu t'apercevras quelle drôle de chose que c'est. D'abord y en a des coins entiers d'écroulés : plus rien. Ailleurs, c'est les mauvaises herbes qui ont poussé au hasard, et l'on y reconnaît plus rien non plus. Et puis il y a des endroits qu'on trouve si beaux qu'on les repeint tous les ans, des fois d'une couleur, des fois d'une autre, et ça finit par ne plus ressembler du tout à ce que c'était" (chapter 4, just past the middle).
- Roche, Anne, ed. Boris Souvarine et "La Critique sociale". Pref. Maurice Nadeau. Paris: La Découverte, 1990. %% The articles which touch directly on Queneau are Anonymous, "Les Collaborateurs de La Critique sociale"; Alessandra Ferraro, "Queneau, Raymond (1903-1976)"; Jean-Marie Gleize, "L'Impasse littéraire"; Claudine Lautier, "De Krafft-Ebing à la psychose paranoïaque"; Edouard Liénert, "D'un cercle à l'autre"; and Maurice Nadeau, Préface.
- Roche, Anne. Cf. Alessandra Ferraro, "L'Oeuvre en progrès' de Raymond Queneau" and "Technique romanesque et suggestions oulipistes dans Le Vol d'Icare de Raymond Queneau."
- Roche, France. "A Nous l'hyperthèse." France-dimanche (Paris), an. \* #361 (26 juillet 1953), p. 2. %% Vian explains the name of the science fiction club that he, Queneau, Audiberti, Philippe Soupault, and others had formed. At this time, they referred to themselves as the "Académie d'hyperthèse."
- Roche, France. "Belmondo sera cartomancienne dans 'Les Dimanches (sic) de la vie'." France-soir (Paris), an. \* #5355 (8 octobre 1961), p. 13. %% Roche says that Queneau is finishing the dialogues for the film version and that he expects Jean-Paul Belmondo to take the leading role.

- Roche, France. "Bourvil, vedette de Raymond Queneau et Yves Ciampi dans 'Mon Associé, monsieur Davis,' adaptation d'un roman chilien de 1928." France-soir (Paris), an. \* #5341 (22 septembre 1961), p. 13. %% Roche announces that Bourvil will act in "Mon Associé, Monsieur Davis," a film to be directed by Yves Ciampi and whose dialogues Queneau was writing.
- Roche, France. "'Un Couple' (mal assorti)." France-soir (Paris), an. \* #5095 (8 décembre 1960), p. 11. %% In reviewing Jean-Pierre Mocky's film, Roche makes a comparison between the way Mocky deals with Queneau's script and the way that Louis Malle worked with Queneau's Zazie dans le métro.
- Roche, France. "Danielle Darrieux: Une Mercière dans 'Les Dimanches (sic) de la vie' de Queneau." France-soir (Paris), an. \* #\* (15 juin 1965), p. 9. %% Roche simply announces that Danielle Darrieux will have a major role in the screen version of Le Dimanche de la vie and outlines the novel a little.
- Roche, France. "Les Histoires de France Roche." France-dimanche (Paris), an. \* #317 (21 septembre 1952), p. 2. %% Roche claims that Queneau, Vian, Félix Labisse, Marie-Laure de Noailles, and Lise Deharme are theoretically founding a gastronomy club devoted to oysters... Cf. Anonymous, "Elle taillait ses coquillages..." and "Pour faire partie du Club de la moule il faudra savoir préparer un plat à base de ces coquillages"; Carmen Tessier, "Les Potins de la commère" (18 février 1952).
- Roche, France. "Pour écrire 'Le (sic) Couple,' Raymond Queneau interrompt ses vacances et redevient célibataire (provisoirement)." France-soir (Paris), an. \* #4670 (31 juillet 1959), p. 8. %% Roche claims that Queneau had just bought a villa in Saint-Tropez and was moving in when he received a call to return to Paris to write the adaptation and dialogues for "Le (sic) Couple." Roche calls for amateur applicants for the principal roles.
- Roche, France. "Raymond Queneau débute à l'écran dans un rôle d'évêque." France-soir (Paris), an. \* #5186 (24 mars 1961), p. 8. %% Roche announces that Queneau would play a character in a new Jean-Pierre Mocky film. Cf. Carmen Tessier, "Les Potins de la commère" (3 mai 1961).
- Roche, France. "Une Semaine d'histoires de France (Roche) à Paris." France-dimanche (Paris), an. \* #299 (18 mai 1952), p. 2. %% Roche states that "La croisière en Grèce du conférencier-romancier Raymond Queneau a été un succès: en vingt-et-un escales, il a réussi le tour de force de ne prendre qu'une seule fois la parole devant les passagers." Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 116-121.
- Roche, France. "Zazie dans le métro: Ce n'est pas le 'comique de papa'." France-soir (Paris), an. \* #5061 (29 octobre 1960), p. 13. %% Roche has some very nuanced remarks concerning the film version of Zazie dans le métro.
- Roche, France. "2 Histoires de serrures, 2 films: Ceux d'Yves Ciampi et de René Clair." France-soir (Paris), an. \* #5571 (19 juin 1962), p. 10. %% Roche announces that Queneau will do the dialogues for a future film directed by Yves Ciampi.
- Roche, France. Cf. Daniel Compère, "Raymond Queneau et le spectacle du futur."
- Rochefort, Christiane. Cf. Monique Crochet, "Entretien avec Christiane Rochefort."
- Rocher, Pierre. "La Bibliothèque idéale." Espoir du Sud-est ( ), an. # (7 mars 1956), p. %% Rocher thinks he's a comic.
- Rocher, Pierre. "Quatre-vingt-dix-neuf Façons..." La France de Marseille et du Sud-est (Mar-

- seille), an. 4 #932 (15 octobre 1947), pp. 1-2. %% Rocher's review of Queneau's Exercices de style consists almost entirely of quotations from the work.
- Rochette-Ozzello, Yvonne. "Contraintes et créations: Pédagogie de la production poétique." French Review (Champaign, Illinois), vol. 51 #5 (avril 1978), pp. 626-643. %%  
Rochette-Ozzello refers to Queneau several times without much specificity.
- Rochon, Henri. "Je médis comme on me l'a dit." France-soir (Paris), an. 10 #457 (14 août 1955), p. 4. %% Queneau cites an Alphonse Allais joke about buying "living rabbit" by the pound.
- Rodinis, Giuliana Tosa. Cf. Davide Bregolin, "Problemi sociolinguistici e stilistici degli Exercices de style di Raymond Queneau e della loro traduzione italiana (Umberto Eco)." Le Journal du 43 (Paris), vol. \* #1 (octobre 1986), p. 5. %% Rodrig interviews René Clément, who touches on his friendship with Queneau and all of the works which they collaborated on (or almost did).
- Rodriguès, Alexandre. Cf. Queneau, Zazie no metro.
- Rodrigues, Jean-Marc. "Raymond Queneau (1903-1976)." In Histoire de la littérature française. Ed. Daniel Couty. Paris: Larousse, 2000, pp. 1138-1147. %% This encyclopedia article is better than most.
- Rodrigues, Jean-Marc. He is responsible for rather high-quality summaries and critiques of 14 of the more important works of Queneau for the Dictionnaire des oeuvres littéraires de langue française of Jean-Pierre de Beaumarchais and Daniel Couty. They are listed in the subject file simply as "Rodrigues, Jean-Marc. Beaumarchais-Couty:" followed by the name of the particular work in question. These include Cent Mille Millions de poèmes, Le Chien à la mandoline, Le Chiendent, Courir les rues, Les Exercices de style, Fendre les flots, Les Fleurs bleues, Loin de Rueil, Les Oeuvres complètes de Sally Mara, Petite Cosmogonie portative, Pierrot mon ami, Saint-Glinglin, Si tu t'imagines, and Zazie dans le métro.
- Rodrigues, Maria de Jesus. Cf. Queneau, Exercícios de estilo.
- Rodriguez, Albano. "Morale élémentaire, dernier ouvrage de Raymond Queneau." Bulletin des Français d'Argentine (Buenos Aires), vol. #4 (1<sup>er</sup> janvier 1977), p. 7. %% Rodriguez gives a general perspective on these poems, with some interesting sidelights.
- Rodriguez, Albano. "Morale élémentaire: Dernier Ouvrage de Raymond Queneau." Temps mêlés #150 + 2 (été 1978), pp. 37-38. %% This is the same text as in the preceding entry.
- Rodriguez, Alvaro. Cf. Queneau, "Filósofos y vagos"; François Caradec, "Patati... Patata."
- Rodriguez Monegal, Emir. "Tres Poemas de Raymond Queneau." Trans. Idea Vilariño. Número (Montevideo), an. 4 #20 (julio-setiembre 1952), pp. 256-263. %% This includes Si tu t'imagines: "C'est bien connu" and L'Instant fatal: "Tant de sueur humain" and "Le Havre de Grace."
- Roelens, Maurice. Cf. Anne-Marie Cabanat, "La Poétique de l'espace dans Courir les rues de Raymond Queneau"; Joël Chaud, "Raymond Queneau, Le Chiendent (1933): Utilisation et parodie des techniques romanesques."
- Roger, Jérôme. "Raymond Queneau et les béhémoths: La Poésie critique de la poésie." Cahiers Robinson (Arras, Belgique), vol. \* # 11 (\* 2002), pp. 67-80. %% Roger examines the poetic structure of L'Instant fatal: "Pour un art poétique (iv)" in some detail, consi-

dering how the various layers of meaning and suggestion play off each other. He is detailed and clear but almost too analytical. This issue, also known as La Poésie de l'école (Arras: Artois Presses Université), was edited by Brigitte Buffard-Moret and Francis Marcoin.

Roger, Jérôme. "Les Spectacles du savoir: Raymond Queneau et ses monstres." Amis de Valentin Brû #28-31 (juillet 2003), pp. 176-187. %% Roger reflects somewhat on Queneau's encyclopedism and how it played out in his editing the Encyclopédie de la Pléiade. He then proceeds to show how Queneau had a somewhat different vision of knowledge/erudition in his various novels, especially in Le Chiendent, Les Derniers Jours, Les Enfants du Limon, and Les Fleurs bleues but also in Loin de Rueil, Le Dimanche de la vie, and Pierrot mon ami and in various essays. The "spectacle" aspect is barely noticeable in this essay.

Roger, Jérôme. "La Voix portative de l'essai." Europe (Paris), an. 81 #888 (avril 2003), pp. 111-125. %% Roger treats of Queneau's "essais" as contained in Bâtons, chiffres et lettres, Le Voyage en Grèce, and, to a much lesser extent, Bords; he considers them to be incomplete dialogues which Queneau has opened with the reader, maybe even with himself. Roger looks at this open-endedness sometimes in terms of the collection but more ordinarily title by title.

Roger, Suzanne. Cf. Musée municipal de Limoges, Les Miauletois et leurs amis: Suzanne Roger, André Beaudin, Elie Lascaux.

Rogero, Anita, and A. Emma Sopena Balordi. "Analyse des renforcements affectifs et des changements de niveau de langue dans la traduction en espagnol de Zazie dans le métro: L'Adaptation cinématographique et son doublage en espagnol." Contrastes (Paris), an. 8 #17 (décembre 1988), pp. 39-60. %% The authors consider the changes in affectivity and levels of language as the original novel was filmed, was translated into Spanish (the Sánchez Dragó version), and the French film as dubbed into Spanish. They base their study only on the first five chapters and only on those elements which are present in all four forms. They come to few unexpected conclusions.

Rogow, Lee. "African Primitive." Saturday Review of Literature (New York), vol. 36 #42 (october 1953), pp. 30 and 44. %% Rogow reviews the original English version of Amos Tutuola's The Palm-wine Drinkard.

Rogoz, Adrian. Inima Rezistentă. Bucuresti: Albatros, 1981. %% Rogoz touches on both the Oulipo and science fiction.

Rohde, Hedwig. "Limes nova." Bücherkommentare (Stuttgart), vol. 13 #2 (1964), p. 31. %% This is a review of Eugen Helmlé's translation of Das Trojanische Pferd und andere Erzählungen.

Rohde, Hedwig. "Zazie in der Metro." Bücherkommentare (Stuttgart), vol. 9 # (oktober? dezember? 1960), p. %% Rohde reviews the Eugen Helmlé translation.

Roland, Jean. "Les Ecrivains 'noirs' américains sont parfois d'authentiques Bretons..." Radio 50 (Paris), an. \* #281 (11 mars 1950), p. 2. %% Roland cites Queneau and his Sally Mara works as an example.

Roland, Paul. Colloquial French: Lexique du français familier. Collection "Outils." Paris: Hachette, 1977. Roland uses lines from Queneau to illustrate this phrase book on pp. 15, 31, 41, 47, 50, 53, 56, 62, and 65. Almost all of these citations come from Zazie dans le métro.

- Rolin, Babette. "Bonjour, Raymond Queneau." Beaux-arts (Bruxelles), an. \* #1169 (27 mai 1967), p. 3. %% If this is a real interview, Queneau seems to be dealing with it poorly and saying just about anything that comes into his mind.
- Rolin, Babette. "La Leçon de Zazie." Beaux-Arts (Bruxelles), an. 23 #850 (3 avril 1959), p. 13. %% Rolin reflects not so much on Queneau's novel as on what Zazie's popularity says about current French culture.
- Rolin, Olivier. "L'Esthétique des oiseaux." Libération (Paris), vol. \* #1064 (22 octobre 1984), p.3. %% This article is primarily on the poet Henri Michaux, with only an off-handed reference to Queneau.
- Rolland de Renéville, André. "Diversité de la poésie contemporaine." La Nef (Paris), vol. 5 #40 (mars 1948), pp. 119-122. %% This includes a review of Bucoliques among other books of poetry.
- Rolland de Renéville, André. "La Jeune Poésie française." La Bourse égyptienne (Le Caire), an. 50 #68 (22 mars 1949), p. 5. %% Rolland de Renéville has some most judicious comments concerning Queneau's poetry as he presents L'Instant fatal.
- Rolland de Renéville, André. "La Poésie de notre temps." Comoedia (Paris), an. 3 #110 (7 août 1943), p. 2. %% Rolland de Renéville gives a rather positive review of Les Ziaux.
- Rolland de Renéville, André. "La Poésie et ses raisons." La Nef (Paris), vol. 6 #50 (janvier 1949), pp. 113-116. %% Rolland de Renéville doesn't really say much about L'Instant fatal.
- Rolland de Renéville, André. Cf. Claude Debon, "Queneau contre Rolland de Renéville: Définitions de la poésie in 1938"; Andrea Pasquino, "Alcune Considerazioni sulla poetica di Raymond Queneau"; Queneau, "'De Jean Coste' et l'expérience poétique," "James Joyce, auteur classique," and "Lyrisme et poésie"; Jean Wahl, "Trois Jeunes Revues."
- Rolland-Nanoff, Dominique. "Zazie dans le métro et la traduction de l'humour en littérature: Une Analyse comparée de deux traductions en langue anglaise." MA at York University (Toronto), 2000. %% Rolland-Nanoff does exactly what her title suggests: she considers the definition of humor in general and then in the context of translation, presents Zazie dans le métro and the strategies used in the two English translations, and regards three elements essential for the production of humor and the problems related to their translation.
- Rollin, André. "Queneau: Drôle de zouave pour une drôle de guerre." Canard enchaîné (Paris), an. 71 #3430 (23 juillet 1986), p. 7. %% Rollin's review of Queneau's Journal 1939-1940 is fairly ordinary.
- Rolls, Alistair. "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro." Nottingham French Studies (Nottingham), vol. 43 #3 (autumn 2004), pp. 11-22. %% Rolls considers a number of topics related to Zazie dans le métro, including the translation of text to film, the presence of Alice and Carroll/Dodgson in the novel, the importance of dreaming (and sleeping) to the "meaning" of the text, reversals, transportation, the nature of the protagonists, aging, and a few other ideas, but he is never quite clear as to what his thesis is. There is no definition of what he means by "Carrollinian space," for example. This does not mean that his insights and the positions he takes in regard to the numerous other authors he cites are without merit.
- Roloff, Volker. Cf. Sabine Laussmann, "Zazie dans le métro. Karnevaleske Komik in Roman

undFilm."

- Romains, Jules. Cf. Richard Gapper, "Jumpers"; Michel Lécureur, Raymond Queneau, p. 242; Maurice Lemaître, Le Théâtre dadaïste et surréaliste; Queneau, Journaux (1914-1965) and "Madeleine Israël: Jules Romains, sa vie, son oeuvre"; Olivier Rony, "Raymond Queneau lecteur de Jules Romains (notes de lecture sur les HBV)." There is some sort of manuscript available at the CDRQ under the title "Romains (Jules)."
- Roman, Joël. "Kojève, Alexandre (Alexandre Kojevnikov)." In Dictionnaire des intellectuels français. Ed. Jacques Julliard and Michel Winock. Paris: Seuil, 1996, pp. 651-652. %% Roman's summary of Kojève's life and thought is first rate.
- Roman, José. Cf. Queneau, Mes Souvenirs de chasseur chez Maxim's.
- Romano, Marolina. Cf. Queneau, Una Storia modello.
- Romano, Ruggiero. "Un Modèle pour l'histoire." Trans. Corinne Beutler-Real. In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 283-295. %% This is Romano's "Nota introduttiva" in French. Romano looks at Queneau's ideas on history per se, at the sources of this thought (except for Hegel), and at illuminations which other of Queneau's works might throw on this one. This article reappeared in the 1999 edition.
- Romano, Ruggiero. "Nota introduttiva." In Queneau, Una Storia modello. Milano: Fratelli Fabbri Editori, 1973, pp. ix-xxx. %% This is Romano's introduction to the Italian edition of Une Histoire modèle.