

- Romberg, Ulrike. "Die Neubelebung der Sprache. Zur Dichtungskonzeption von Raymond Queneau." Senior paper. Director Ulrike Schneider. Berlin: Freie Universität Berlin, 2006. %% Romberg concentrates on L'Instant fatal: "Pour un art poétique" and Chien à la mandoline: "Pour un art poétique (suite)," "Encore l'art po," and "La Chair chaude des mots." She discusses how on the one hand Queneau sees language as a live organism which can only be incompletely controlled by the poet and on the other how the poet can and must exert influence to revive words that are in the process of drying out and losing their force. Her title means "The Revivification of Language. On Raymond Queneau's Concept of Poetry."
- Rome, Georges. "NRF. 5, rue Sébastien Bottin." France observateur (Paris), an. 12 #581 (22 juin 1961), p. 17. %% Rome concentrates on describing what the Maison Gallimard is up to on the 50th anniversary of its founding, but he also has a few words about the work of the "comité de lecture." A note lists the contemporaneous members of the "comité," Queneau among them.
- Romer, Stephen. Cf. Queneau, "The Human Species" and "From 'Toward a Poetic Art'."
- Roncada, Zena. "Labirinti dimezzati." In Narrare: Percorsi possibili. Ed. Margherita Di Fazio. Ravenna: Longo Editore, 1989, pp. 231-237. %% Roncada briefly compares (p. 232) the narrative strategy of Italo Calvino to that of Queneau.
- La Ronde du soir. "Courrier des lettres, des arts et des sciences." Le Soir (Bruxelles), an. 68 #327 (24 novembre 1954), p. 7. %% Under the heading "Du livre au disque en autobus" this author notes the cocktail party Gallimard held to celebrate the appearance of the Frères Jacques recording of Les Exercices de style.
- Rondolino, Gianni. Cf. Georges Sadoul, "Souvenirs d'un témoin."
- Ronsac, Charles. Trois Noms pour une vie. Collection "Vécu." Paris: Robert Laffont, 1988. %% Ronsac tells of a moment of pique that Souvarine felt towards Queneau (p. 130), of how Jean-Marie Queneau played with Ronsac's daughter and how Queneau felt towards his son (p. 143), an alarm about Janine Queneau's safety during the war because she was Jewish (p. 183), and the story of Garry Davis (p. 246; cf. the entry under his name). Ronsac also names Queneau on pp. 77, 86, 123, and 137.
- Rony, Olivier. Les Années roman: 1919-1939: Anthologie de la critique romanesque dans l'entre-deux-guerres. Paris: Flammarion, 1997. %% Rony includes six critiques of Le Chiendent (pp. 520-532), by Henry Bidou, Pierre Descaves, André Billy, Jean Guérin, Georges Sadoul, and Joë Bousquet.
- Rony, Olivier. "Raymond Queneau lecteur de Jules Romains (notes de lecture sur les HBV)." Bulletin des Amis de Jules Romains (Saint-Etienne), an. 14 #51 (septembre 1988), pp. 15-17. %% Rony outlines quite nicely Queneau's reading of the entirety of Les Hommes de bonne volonté as the war started as well as his writing an article on it (which never appeared) for the NRF. Cf. Michel Lécureur, Raymond Queneau, p. 242.
- Roos, Hans-Dieter. "Zazies Pariser Abenteuer." Süddeutsche Zeitung (München), an. 16 #307 (24-26 dezember 1960), p. 16. %% CR of Malle's film version of Zazie dans le métro
- de Roos, Elisabeth. "Zazie wil in de métro zitten." Het Parool (Amsterdam), an. 19 #4496 (5 september 1959), p. 15. %% This seems to be a relatively average review of Zazie dans le métro.
- Ropars-Wuilleumier, Marie-Claire. De la littérature au cinéma: Genèse d'une écriture. Collec-

- tion "U2." Paris: Armand Colin, 1970. %% Ropars-Wuilleumier considers the cinematic aspect of Queneau's novels, especially Loin de Rueil, on pages 176-179.
- Rorive, Malou. "Les Romans de Raymond Queneau: Construction, contingence, et sagesse." Mémoire de maîtrise. Liège: Université de Liège, 1955. %% Rorive considers Queneau's construction as based on mathematics, "rimes," and a distancing from realism, Queneau's preoccupation with language, and "sagesse." Cf. André Blavier, "De l'humour (?) à la sagesse"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 77-81, 140, 160, and 361 (note 179).
- Rosal, J. "Notas de lectura." El Noticiero universal (Barcelona), an. # (novembre 1959), p. . %% Rosal reviews Zazie dans le métro in the original French and finds it to be diverting but only a very minor work.
- de Rosbo, Patrick. "Exercices de style." Comédie française (Paris), vol. * #93 (octobre 1980), pp. 22-23. %% De Rosbo loves the Seiler version of the show.
- de Rosbo, Patrick. "Sans Queue no tête." Le Quotidien de Paris (Paris), an. * #254 (22 septembre 1980), p. 23. %% De Rosbo is thoroughly enchanted by the Seiler production of Les Exercices de style.
- Roscioni, Gian Carlo. Cf. Annamaria Tango, "Queneau e il problema del doppio."
- Rosheim, Paul. Cf. Queneau, Exercices in Style. Radio Version by Barbara Wright; "A Fish's Life"; and Five Stories.
- Rosi, Rossano. Cf. Umberto Eco, "La Traduction de Les Exercices de style de Raymond Queneau."
- Rosnay, Jean-Pierre. "A Propos de l'affaire Dada. Les Jarivistes répondent." Combat (Paris), an. 15 #3966 (30 mars 1957), p. 3. %% Rosnay's comment doesn't touch Queneau, but there is a picture of Queneau and Rosnay together. Cf. J.-P. L., "Camus et Queneau ont plaidé pour les jarivistes."
- Rosnay, Jean-Pierre. "Keno o chato." Combat (Paris), an. * #5057 (29 septembre 1960), p. 9. %% Rosnay gives a light description of the Cerisy-la-Salle decade consecrated to Queneau.
- Rosnay, Jean-Pierre. Lettre ouverte au public. Paris: Editions les Jeunes auteurs réunis, 1951. %% Rosnay offers on page of introduction, three pages for the letter itself, three pages of "extraits" from the JAR (Jeunes Auteurs Réunis) manifesto, and then one page for a closing word. In the letter he waxes angry about the power and the conservatism of the literary establishment and even claims to be in favor of shooting people like Queneau. One of the extracts from the manifesto concerns Queneau: "...Queneau, toujours souffrant de son juventisme aigu et de son goût pour les attachements dits audacieux ou d'anticipation, n'a jamais été autre chose que la survivance d'une pénible duperie, un secrétaire accueillant de la N.R.F ou l'un des meilleurs poulains du Scorpion..." Cf. Jean Carlier, "Appel au meur-tre des 'Jeunes Auteurs réunis,' 'impulsifs par tempérament'; Marc Régent, "Pour une lit-térature de l'authenticité."
- Rosnay, Jean-Pierre. "Les Prolongements des entretiens de Pontigny." Combat (Paris), an. * #4985 (7 juillet 1960), p. 3. %% Rosnay just has a mention of the Cerisy-la-Salle symposium devoted to Queneau.
- Rosnay, Jean-Pierre. "Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 334-336. %% This is just a general tribute to Queneau. This article reappeared in the 1999 edition. Cf. Queneau, "Raymond Que-

- neau a lu pour vous Le Treizième Apôtre de Jean-Pierre Rosnay."
- Rosnay, Jean-Pierre. Cf. Michel Lécureur, Raymond Queneau, p. 296.
- Rosner, Fella. "Le Mythe de l'éternel retour dans Les Fleurs bleues de Raymond Queneau." La Pensée et les hommes (Bruxelles), an. 15 #1 (juin 1971), pp. 28-32. %% This summary is centered, naturally, on the novel but also refers to theology and the Histoire modèle. A word at the beginning of this article describes it as "le condensé d'un travail de fin d'études normales, présenté pour le cours de morale laïque à l'Ecole Normale Berkendael à Brux-elles."
- Ross, Harris. Film as Literature, Literature as Film. New York: Greenwood Press, 1987. %% This is merely a reference (p. 256) to Andrew Horton, "Growing Up Absurd: Malle's Zazie dans le métro from the Novel by Raymond Queneau."
- Ross, John. "Exploration du style écrit et compétence communicative." Le Français dans le monde (Paris), an. 21 #167 (février-mars 1982), pp. 42-47. %% Ross presents six examples of variations on Les Exercices de style as part of a composition course.
- Rosset, Clément. Cf. Jo Frearson, "'Une Prise sur les choses.' The Real in Excess and Dysfunction with Special Reference to Georges Perec's La Vie mode d'emploi and Raymond Queneau's Le Chiendent."
- Rossi, Paolo. Cf. Paolo Albani and Paolo della Bella, Forse Queneau: Enciclopedia delle scienze anomale.
- van Rossum-Guyon, Françoise. Cf. Jean Ricardou and Françoise van Rossum-Guyon, ed., Le Nouveau Roman: Hier, aujourd'hui.
- Rostand, Claude. "Loin de Rueil ... entre Jarre et Queneau." Le Figaro littéraire (Paris), an. 16 #813 (18 novembre 1961), p. 19. %% Rostand's review of the theater version of Loin de Rueil is quite positive but barely touches on Queneau. Cf. François Mauriac, "Vendredi 10 novembre. Loin de Rueil au T.N.P."
- Rostand, Jean. Peut-on modifier l'homme? Paris: Gallimard, 1956. %% Rostand cites Queneau (p. 86): "Les pleurnicheurs sur les méchants robots et l'inhumain mécanisme n'ont jamais prouvé qu'un certain manque d'imagination et la peur de la liberté"; this is from his "La Science-fiction vaincra." Cf. Garrett Hardin, CR of Jean Rostand's Can Man Be Modified?
- Rostand, Jean. "Raymond Queneau et la cosmogonie." Critique (Paris), vol. 7 #49 (juin 1951), pp. 483-491. %% Rostand's presentation of La Petite Cosmogonie portative does not get much beyond the surface of this work.
- Rostand, Jean. Cf. Anonymous, "Jean Rostand apprécie Raymond Queneau"; Claude Cézan, "Quepensez-vous de ... la parthéno-genèse?"; Queneau, "Avant-propos" in Notes d'un biologiste by Jean Rostand.
- Rota, Gian-Carlo. Cf. Queneau, "Sur les suites s-additives" in the Journal of Combinatorial Theory.
- Roth, Michael S. Knowing and History: Appropriations of Hegel in Twentieth-Century France. Ithaca, New York: Cornell University Press, 1988. %% Roth mentions Queneau's belonging to the seminar (pp. 94-96) and situates Kojève's "Romans de la sagesse" in con-trasting it with Kojève's response to two of Françoise Sagan's works (p. 135).
- Roth, Michael S. "A Problem of Recognition: Alexandre Kojève and the End of History." History and Theory (Middletown, Connecticut), vol. 24 #3 (october 1985), pp. 293-306.

- %% In his first pages Roth rather forcefully describes how and why Kojève replaced Alexandre Koyré at the head of the famous seminar and what his style was. This description is not generally available elsewhere.
- Rothermann, Sabine. Cf. Wolfram Nitsch, "Engagierte Spiele. Formen des nachexistentialistischen Romans in Frankreich."
- Rothschild, Thomas. "Variété des Intellects." Stuttgarter Zeitung (Stuttgart), an. 26 #275 (28 novembre 1970), p. 52. %% Rothschild announces the debut of a new collection of works, among which are Queneau's Eine Modellgeschichte and the German translation of Perec's Quel petit vélo à guidon chromé among other works.
- Rouart, Jean-Marie. "Les Surgeons du surréalisme." Le Figaro littéraire (Paris), an. * #17967 (16 mai 2002), "Figaro littéraire," p. 1. %% Rouart attempts to summarize the attitude of a number of twentieth-century authors in regard to surrealism, ending with a rather longer passage on Queneau's stance.
- Roubaud, Colette. "D'un langage l'autre: Des Cultos aux fillettes ou De Gongora à Queneau." Temps mêlés #150 + 57/60 (automne 1993), pp. 82-96. %% Roubaud centers her attention on Queneau's "Si tu t'imagines..." and compares it to a poem by Gongora, drawing some conclusions about Queneau's writing from the comparison.
- Roubaud, C. Cf. Christine Guesdon, "La Logique de la fiction dans les romans de Queneau."
- Roubaud, Jacques. "L'Amateur de mathématiques." Les Nouvelles littéraires (Paris), an. 54 #2556 (28 octobre 1976), p. 32. %% This brief text is just a tribute to Queneau immediately after his death.
- Roubaud, Jacques. "L'Auteur oulipien." In L'Auteur et le manuscrit. Ed. Michel Contat. Paris: Presses universitaires de France, 1991, pp. 77-92. %% This is a very good and unusual article on the nature of oulipian work done by a member of the group.
- Roubaud, Jacques. La Belle Hortense. Collection "Mots." Paris: Editions Ramsay, 1985. %% This is an interesting novel in the style of Queneau and Georges Perec, with indirect references to them. It is the first volume of a trilogy, which also includes L'Enlèvement d'Hortense and L'Exil d'Hortense. There are English translations indexed under Our Beautiful Heroine, Hortense is Abducted, and Hortense in Exile. Cf. Jacques Bens, "Le Chasseur dans le dessin-devinette"; Daniel Compère, "L'Oulipo. Ecriture et critique du roman"; Susan Ireland, "The Comic World of Jacques Roubaud"; Rainer Stamm, "Unlesbare Schriften und verborgene Bücher in Umberto Eco's Roman Il Nome della Rosa."
- Roubaud, Jacques. "The Birth of a Form: Elementary Morality." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 85-98. %% Roubaud's essay on the origin, form, and development of the "quennet" is frequently whimsical but always interesting. The original of Queneau's quennet (@81) is in Roubaud's Bibliothèque oulipienne (Paris: Seghers, 1990), vol. 1, p. 72.
- Roubaud, Jacques. "Le Cirque du monde ou le rire de Pierrot." In Raymond Queneau et la fête foraine. Ed. anonymous. Ill. Claudie Guyennon-Duchêne. Collection "Musarde." Paris: Editions de la réunion des musées, 1992, pp. 12-27. %% Roubaud reflects on the character of Pierrot.
- Roubaud, Jacques. "La Contrainte créatrice." Le Monde (Paris), an. 39 #11545 (12 mars 1982), p. 17. %% This is an article on Georges Perec's death, with a mention of Queneau.
- Roubaud, Jacques. "Crise de théâtre." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 207-230. %% Roubaud presents six (or more) characters named for

their roles in the life of the theater (author, actor, actress, director, public, critic, etc.) and they discuss theater problems. The oulipian constraint is not evident.

- Roubaud, Jacques. "Déduction de Marcel Bénabou, auteur oulipien: Notes." Magazine littéraire (Paris), vol. * #398 (mai 2001), pp. 55-57. %% Roubaud offers a quick analysis of Bénabou's ideas.
- Roubaud, Jacques. "La Disposition numérogique du 'rerum vulgarium fragmenta,' précédé d'une vie brève de François Pétrarque." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 215-239. %% This is just what the title indicates.
- Roubaud, Jacques. Dors, précédé de Dire la poésie. Paris: Gallimard, 1981. %% Roubaud speaks of the "neuvine ... inventée par Raymond Queneau" on page 34.
- Roubaud, Jacques. L'Enlèvement d'Hortense. Collection "Mots." Paris: Ramsay, 1987. %% Cf. Roubaud, La Belle Hortense.
- Roubaud, Jacques. L'Exil d'Hortense. Collection "Mots." Paris: Seghers, 1990. %% Cf. Roubaud, La Belle Hortense. Cf. Monique Pétilon, "A la poursuite de l'auteur."
- Roubaud, Jacques. La Forme d'une ville change plus vite, hélas, que le coeur des humains. Paris: Gallimard, 1999. %% These 150 poems have a fairly direct reference to Queneau and especially to his Courir les rues. The title comes from Baudelaire's Fleurs du mal: "Le Cygne," where the original text reads "la forme d'une ville change plus vite, hélas! que le coeur d'un mortel." Cf. Pascal Doisneau, "Jacques Roubaud, lecteur de Raymond Queneau."
- Roubaud, Jacques. Hortense in Exile. Trans. Dominic Di Bernardi. Elmwood Park, Illinois: Dalkey Archive Press, 1992. %% Cf. Roubaud, La Belle Hortense. Cf. also Susan Ireland, "The Comic World of Jacques Roubaud"; Patty O'Donnell, "The Lost Poldevian Original of 'Hamlet'."
- Roubaud, Jacques. Hortense is Abducted. Trans. Dominic Di Bernardi. Elmwood Park, Illinois: Dalkey Archive Press, 1989. %% Cf. Roubaud, La Belle Hortense. Cf. also Susan Ireland, "The Comic World of Jacques Roubaud."
- Roubaud, Jacques. "ici." Amis de Valentin Brû #13-14 (novembre 1980), pp. 10-11. %% Roubaud has written a poem in the style of the first section of Morale élémentaire using certain constraints, particularly ones related to Queneau's name.
- Roubaud, Jacques. "Indications liminaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, no pages. %% This is the introduction to the volume, and it gives some background on the Oulipo, its aims, background on the contents, etc.
- Roubaud, Jacques. "Indications liminaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. I. Paris: Ramsay, 1987, pp. vii-ix. %% This is similar to the "Indications liminaires" in the 1981 Slatkine edition, but there are certain definite modifications.
- Roubaud, Jacques. "Indications liminaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. xiii-xiv. %% Roubaud gives some ideas about the various texts included in this collection, the current members of the Oulipo, etc. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. xiii-xiv.
- Roubaud, Jacques. "Indications liminaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 1. Paris: Seghers, 1990, pp. vii-ix. %% This is a simple reprint from vol. 1 of the Ramsay edition.
- Roubaud, Jacques. "Indications liminaires." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Seghers, 1990, pp. xiii-xiv. %% This is a simple reprint from

vol. 2 of the Ramsay edition.

- Roubaud, Jacques. "Io et le loup." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 323-333. %% Roubaud presents twenty haiku written with each line ending (more or less) in "-ou," "-li," or "-po." This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 293-303, and in the 3-vol. Seghers edition, vol. 1, pp. 293-303.
- Roubaud, Jacques. "Un Livre ancien sous le bras." Bulletin des Bibliothèques de France (Paris), vol. 47 #6 (* 2002), pp. 5-10. %% This is a text from his Poésie: Récit which cites Queneau's Courir les rues: "Square Louvois."
- Roubaud, Jacques. "Mathematics in the Method of Raymond Queneau." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 79-96. %% This is a translation of his "La Mathématique dans la méthode de Raymond Queneau" into English.
- Roubaud, Jacques. Mathématique. Paris: Seuil, 1997. %% This is an autobiography, with several allusions to Bourbaki and Queneau (pp. 122, 134, 174, 184, 223, etc.).
- Roubaud, Jacques. "La Mathématique dans la méthode de Raymond Queneau." Critique (Paris), vol. 33 #359 (avril 1977), pp. 392-413. %% Roubaud looks at particular points of Queneau's interest in mathematics without much relationship to specific literary works by Queneau. This also appeared in Oulipo, Atlas de littérature potentielle. Cf. Chris Andrews, "Constraint and Convention: The Formalism of the Oulipo"; Michel Mougenot, CR of Jacques Roubaud's "La Mathématique dans la méthode de Raymond Queneau" and of André Targe's "Un Métro nommé bonheur"; Mireille Ribière, "'Maudit bic!' ou la maldiction."
- Roubaud, Jacques. "Note brève sur Queneau et la mathématique." In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, p. 14. %% Roubaud makes 8 points about Queneau and mathematics, none of which is exactly revolutionary. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.
- Roubaud, Jacques. L'Oulipo et les lumières. Paris: Isèle, 1998. %%
- Roubaud, Jacques. Our Beautiful Heroine. Trans. David Kornacker. Woodstock, New York: Overlook Press, 1987. %% Cf. Roubaud, La Belle Hortense. Cf. also Lanie Goodman, "Fiction at Play: Welcome to the Fun House"; Susan Ireland, "The Comic World of Jacques Roubaud."
- Roubaud, Jacques. "Perequian Oulipo." Trans. Jean-Jacques Poucel. Yale French Studies (New Haven, Connecticut), vol. * #105 (* 2004), pp. 99-109. %% Roubaud considers the nature of the Oulipo and its evolution in terms of three stages: Perec's participation and the periods before and after him. Roubaud also has some strong comments on who actually was responsible for the founding of the group, as opposed to who gets the credit, and he includes an exchange with Paul Fournel on some of these issues. There is a strongly humorous tone to parts of the article, as he uses a pseudo-outline form and varies his fonts and the size of the typeface. And the "third manifesto" that he refers to on p. 101 does not exist: this is an oulipian joke...
- Roubaud, Jacques. The Princess Hoppy, or The Tale of Labrador. Trans. Bernard Hoepffner. Normal, Illinois: Dalkey Archive Press, 1993. %% This is a translation of his "La Princesse Hoppy, ou Le Conte du Labrador." Cf. Anonymous, CR of Jacques Roubaud's The Princess Hoppy.

- Roubaud, Jacques. "La Princesse Hoppy, ou Le Conte du Labrador." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 17-33 and 135-153. %% This is an oulipian story, written according to unexpressed rules, although there are some indications in the "Indications liminaires." Cf. Queneau, "La Relation X prend Y pour Z." This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 17-33, and in the 3-vol. Seghers edition, vol. 1, pp. 17-33. Extracts appeared in Oulipo, Atlas de littérature potentielle, as "Le Conte du Labrador." Cf. also Claude Berge, "Matematica e letteratura. Nuove interferenze."
- Roubaud, Jacques. "La Princesse Hoppy, ou Le Conte du Labrador, chapitre 2: "Myrtilles et Béryl." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 135-153. %% This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 123-137, and in the 3-vol. Seghers edition, vol. 1, pp. 123-137.
- Roubaud, Jacques. "R-A-Y-M-O-N-D Q-U-E-N-E-A-U." Magazine littéraire (Paris), vol. * #228 (mars 1986), pp. 31-32. %% This is just a very general article on Queneau.
- Roubaud, Jacques. "Raymond Queneau et L'Enfant du métro." Revue de la Bibliothèque nationale de France (Paris), vol. * #20 (* 2005), pp. 56-59. %% Roubaud reflects on how much this children's book influenced Queneau in his writing of Zazie dans le métro, and he concludes that it was very little indeed; he includes a summary of the plot plus two of the work's illustrations. For a very different conclusion, cf. Kestermeier, "Raymond Queneau's Zazie dans le métro: Structures and Structure," pp. 104-107 and 110-115. Cf. also Françoise Lévêque, "A propos de L'Enfant du métro."
- Roubaud, Jacques. "Réflexions historiques et combinatoires sur la n-ine, autrement dit quenine." #66 in La Bibliothèque oulipienne. Vol. 5. Paris: Le Castor astral, 2000, pp. 99-124. %% Roubaud considers in some detail the history of Queneau's interest in the sextine and the problems he encountered in trying to generalize the form. Once Roubaud has established the list of the numbers it is possible to use as the basis of the fundamental permutation (up to one hundred, the so-called "nombres de Queneau"), he goes on to elaborate the question and discuss further problems and aspects of the question. Roubaud's original document, before inclusion in this volume, also bore the name "N-ine, autrement dit quenine (encore)."
- Roubaud, Jacques. "Secondes Litanies de la Vierge." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 135-146. %% Roubaud has written these poems of a special sort with lines taken from diverse pre-existing poems.
- Roubaud, Jacques. "Spirale démoniaque." Le Monde (Paris), an. 50 #15355 (10 juin 1994), "Le Monde des livres," p. iii. %% Roubaud reviews Pierre Lartigue's L'Hélice d'écrire and mentions Queneau's own work on the sextine's generalization.
- Roubaud, Jacques. "Le Train traverse la nuit." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 151-160. %% The subtitle, "vers l'alexandrin de longueur variable," says it all. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 151-160.
- Roubaud, Jacques. "Vers une oulipisation conséquence de la littérature." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 3. Paris: Seghers, 1990, pp. 85-118. %% Roubaud presents two short plays, "Artaban et Ataraxie" and "Comment la tortue combattit Achille."
- Roubaud, Jacques. La Vieillesse d'Alexandre: Essai sur quelques états récents du vers fran-

çais. Paris: François Maspero, 1978. %% Roubaud touches (pp. 146-149) on certain poetic transgressions in the Petite Cosmogonie portative.

Roubaud, Jacques. La Vieillesse d'Alexandre: Essai sur quelques états récents du vers français. Paris: Editions Ramsay, 1988. %% This edition is basically the same as the original; there are a few additional paragraphs at the end, but they do not touch Queneau.

Roubaud, Jacques. "Le Voyage d'hier." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 7-28. %% An oulipian story whose constraint is not completely clear to me.

Roubaud, Jacques. ε. Paris: Gallimard, 1967. %% This is a collection of short passages which

are actually sonnets of various forms. They are to be read according to some kind of system; Roubaud suggests the game of "Go," and specifically a particular match, as well as three other ways. The directions are not all that clear. The title is a mathematical symbol which means "the set whose elements are..," and Peter Consenstein suggests that it be read as "appartenance." Cf. Peter Consenstein, "Rhythm and Meaning in the Poetry of Raymond Queneau and Jacques Roubaud"; Jean-Jacques Thomas, "Collage/Space/Montage," p. 93. Cf. also Paul Fournel, Clefs pour la littérature potentielle; Queneau, "Boules de neige"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 328; Jean-Jacques Thomas, "README.DOC."

Roubaud, Jacques. ε. Collection "Poésie," #227. Paris: Gallimard, 1988. %% This is the same as the previous edition.

Roubaud, Jacques, ed. La Bibliothèque oulipienne. Paris: Slatkine, 1981. %% This volume contains work by Noël Arnaud, Marcel Bénabou, Jacques Bens, Paul Braffort, Claude Burgelin, Italo Calvino, Jacques Duchateau, Paul Fournel, Béatrice de Jurquet, François Le Lionnais, Harry Mathews, Georges Perec, Jacques Roubaud, and the Oulipo, as well as Queneau's "Les Fondements de la littérature d'après David Hilbert." Cf. Warren Motte, CR of Jacques Roubaud's La Bibliothèque oulipienne.

Roubaud, Jacques, ed. La Bibliothèque oulipienne. Préf. Noël Arnaud. 2 vol. Paris: Ramsay, 1987. %% The first volume contains work by Noël Arnaud, Marcel Bénabou, Jacques Bens, Paul Braffort, Claude Burgelin, Italo Calvino, Jacques Duchateau, Paul Fournel, Béatrice de Jurquet, Harry Mathews, Georges Perec, Jacques Roubaud, and the Oulipo, as well as Queneau's "Les Fondements de la littérature d'après David Hilbert." This is an almost exact reprint of the Slatkine edition. The second volume contains work by Marcel Bénabou, Claude Berge, Italo Calvino, François Caradec, Luc Etienne, Jacques Jouet, François Le Lionnais, Jean Lescure, Michèle Métail, Georges Perec, Jean Queval, Jacques Roubaud, and the Oulipo. Cf. Anonymous, CR of La Bibliothèque oulipienne; Paul Fournel and Jacques Jouet, "L'Ecrivain oulipien"; Gabriel Josipovici, "Celebrations in a House of Fiction"; Pierre Lepape, "Les Théorèmes de Raymond Queneau"; Pierre Sempé, CR of the Ramsay Bibliothèque oulipienne; Emmanuël Souchier, "La Bibliothèque oulipienne."

Roubaud, Jacques, ed. La Bibliothèque oulipienne. Préf. Noël Arnaud. 3 vol. Paris: Seghers, 1990. %% The first volume contains work by Noël Arnaud, Marcel Bénabou, Jacques Bens, Paul Braffort, Claude Burgelin, Italo Calvino, Jacques Duchateau, Paul Fournel, Béatrice de Jurquet, François Le Lionnais, Harry Mathews, Georges Perec, Jacques Roubaud, and the Oulipo, as well as Queneau's "Les Fondements de la littérature d'après Da-

- vid Hilbert." The second volume contains work by Marcel Bénabou, Claude Berge, Italo Calvino, François Caradec, Luc Etienne, Jacques Jouet, François Le Lionnais, Jean Lescuré, Michèle Métail, Georges Perec, Jean Queval, Jacques Roubaud, and the Oulipo. The first two volumes are almost exact reprints of the Ramsay edition. The third volume contains work by Noël Arnaud, Marcel Bénabou, Paul Braffort, François Caradec, Paul Fournel, Jacques Jouet, Harry Mathews, Michèle Métail, and Jacques Roubaud. Cf. Hélié Lassaingne, "Un Ouvroir potentiel"; Pierre Maury, "Trente Ans de production oulipienne."
- Roubaud, Jacques, et al. "Les Exercices de style de Raymond Queneau. Table ronde présidée par Jacques Roubaud." In Actes des Troisièmes assises de la traduction littéraire. Arles: Actes Sud/Atlas, 1987, pp. 99-125. %% The principal participants were Aleš Berger, Ludwig Harig, Eugen Helmlé, Jan Ivarsson, Achilleas Kyriakidis, Jacques Roubaud, and Barbara Wright. They discuss "Alexandrins" and the ways in which it can be translated into various languages. Cf. Carol O'Sullivan, "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style."
- Roubaud, Jacques, et al. Oulipo varia. Action poétique (Paris), vol. * #85 (septembre 1981), pp. 73-83. %% This includes items by Maryse Bezagu, Georges-Emmanuel Clancier, Henri Deluy, Jacques Demierre, Marie Duriez, Philippe Guinet, Dany Moreuil, and Maurice Regnaut.
- Roubine, Jean-Jacques. "Queneau." In Dictionnaire des littératures de langue française, vol. 3. Ed. Jean-Pierre de Beaumarchais, Daniel Couty, and Alain Rey. Paris: Bordas, 1987, pp. 1960-1968. %% This is a very good summary of Queneau's life, interests, and work.
- Roubine, Jean-Jacques. Cf. Joseph Noone, "Métaphoricité et intertextualité chez Raymond Queneau."
- Roucaurol, Georges W. "N'ayant pu se mettre d'accord sur un livre les Goncourt ont écouté un disque." France-soir (Paris), an. * #4754 (6 novembre 1955), p. 9. %% The title says it all.
- Roudaut, François. "Introduzione a Les Fleurs bleues di Raymond Queneau." Le Lingue del mondo (Firenze), vol. 38 #8 (agosto 1973), pp. 366-368. %% This is a fairly good little introduction, written in French.
- Roudaut, Jean. "L'Affreux Pou." Nouvelle Revue française (Paris), vol. 72 #426-427 (juillet-août 1988), pp. 247-249. %% This is a general review of the flea in literature, but it includes Queneau prominently.
- Roudaut, Jean. Georges Perros. Collection "Poètes d'aujourd'hui," #267. Paris: Seghers, 1991. %% Roudaut mentions Queneau several times without substance (pp. 16, 20, 35, and 69).
- Roudaut, Jean. "La Littérature et le rêve." Saggi e ricerche di letteratura francese (Roma), vol. 26 #* (* 1987), pp. 123-167. %% This just mentions Queneau's Les Fleurs bleues (pp. 130 and 164) and Queneau's translation of George du Maurier's Peter Ibbetson (p. 130).
- Roudaut, Jean. "La Littérature et les nombres." Critique (Paris), vol. 37 #284 (janvier 1971), pp. 27-44. %% This is a solid work reflecting on our historical interest in mathematical literature but with only three brief references to Queneau (pp. 27, 32, and 41).
- Roudaut, Jean. Michel Butor ou le livre futur. Paris: Gallimard, 1964. %% Roudaut discusses Queneau and his use of structure, especially the numerical aspects, on pages 229-234.
- Roudaut, Jean. "Une Oeuvre en progrès." Magazine littéraire (Paris), vol. * #228 (mars

- 1986), pp. 28-30. %% Roudaut discusses Queneau's ideas on the nature of the novel.
- Roudaut, Jean. "Une Quête romanesque." Critique (Paris), vol. 43 #485 (octobre 1987), pp. 857-869. %% This is on the nature of the novel, with a brief mention of Le Chiendent on the first page.
- Roudaut, Jean. "Le Vide du temps." Magazine littéraire (Paris), vol. * #411 (juillet-août 2002), pp. 39-42. %% Roudaut considers how Queneau (and Beckett and a few others, but much less so) considers time. He seems to find that Queneau was extremely negative and pessimistic in attitude but aggressive in his approach.
- Roudaut, Jean. Les Villes imaginaires dans la littérature française. Paris: Hatier, 1990. %% Roudaut merely mentions Queneau several times superficially (pp. 45, 86, 111, and 140).
- Roudaut, Jean. Cf. Juliette Barras, "Analyse formelle du sixième chant de la Petite Cosmogonie portative de Raymond Queneau"; Helen Bischofberger, "L'Organisation du Vol d'Icare de Raymond Queneau"; Christiane Castella, "Le Champ réminiscentiel dans Loin de Rueil de Raymond Queneau: Intertexte - interdiscours"; Jean-Philippe Coen, "Queneau défriché. Notes marginales sur Saint-Glinglin. La Transcendance textuelle. Etude des transpositions thématiques"; Christian Théraulaz, "Le Narrateur et son personnage dans Le Vol d'Icare de Raymond Queneau."
- Roudiez, Leon S. CR of Félicien Marceau's Les Elans du coeur. French Review (Baltimore), vol. 29 #6 (may 1956), pp. 500-501. %% Roudiez just mentions Queneau twice.
- Roudiez, Leon S. French Fiction Revisited. Elmwood Park, Illinois: Dalkey Press, 1991. %% Roudiez only makes frequent but unimportant references to Queneau: pp. 10-11, 25-26, 122, 124, 126, 130, 133, 205, 254, 274, 291-294, 299, 312, and 316. Cf. Allen Thiher, CR of Leon S. Roudiez's French Fiction Revisited.
- Roudinesco, Elisabeth. La Bataille de cent ans: Histoire de la psychanalyse en France. 2 vol. Paris: Editions du Seuil, 1986. %% In addition to many other glancing references to Queneau, Roudinesco speaks of Queneau's psychoanalysis with Mme Lowtsky (vol. I, pp. 344-345), notes Queneau's living in Square Desnouettes and how Bataille met Leiris there (vol. I, p. 350), and recounts Queneau's participation in the Kojève seminar (vol. II, p. 149).
- Roudinesco, Elisabeth. Jacques Lacan. Paris: Fayard, 1993. %% Roudinesco mentions (p. 220) how Janine Queneau's parents were denounced to the Gestapo as Jews and how Lacan found a refuge for them, albeit an expensive one.
- Rouette, Annik. "Le Langage romanesque de Raymond Queneau: L'Exemple du Chiendent." Master's thesis. Montréal: McGill University, 2004.
- Rouffiat, Françoise. "Queneau et l'humour chien." Humoresques (Paris), "Poésie et comique," vol. * #13 (* 2001), pp. 121-136. %% Rouffiat analyzes and discusses the humor and the comic aspects of Chêne et chien.
- Rougeul, Jean. "La Vie que je t'ai donnée." L'Os Libre (Paris), an. * #77 (23 avril 1947), p. 3. %% Rougeul didn't care for "En passant."
- Roulet, Alfred. "Zazie dans le métro ou Paris insolite." Tribune de Genève (Genève), an. * #38 (14-15 février 1959), p. 15. %% Roulet describes Queneau's novel and gives it some intelligent but average criticism.
- Rouquès, Vincent. Cf. Sara Di Vittori, "Une Hérésie vocale."
- Rousseau, Pierre. Cf. Hélène Martin, Pierre Rousseau, and Laurent Terzieff, "Anthologie 1."
- Rousseaux, André. CR of Un Rude Hiver. Le Figaro (Paris), an. 114 #322 (18 novembre

- 1939), p. 6. %% Rousseaux gives a mixed but fundamentally negative evaluation. Cf. Queneau, Journaux (1914-1965), p. 407.
- Rousseaux, André. "Dans le labyrinthe." Le Figaro littéraire (Paris), an. 14 #702 (3 octobre 1959), p. 2. %% Rousseaux looks at Zazie dans le métro and at Roland Barthes' article on it, "Zazie et la littérature," before considering the Robbe-Grillet novel for which the review is named.
- Rousseaux, André. "Du Surréalisme à Jean-Paul Sartre." Labyrinthe (Genève), an. 1 #10 (15 juillet 1945), p. 9. %% Rousseaux reviews a recent issue of Messages and mentions Queneau in that context, but most of the article concerns the general literary and philosophical orientation of the magazine.
- Rousseaux, André. "En marge de nos grandeurs." Le Figaro (Paris), an. 119 #175 (10 mars 1945), p. 1. %% After execrating a work by Mouloudji Rousseaux praises Pierrot mon ami and Loin de Rueil but has a reserve or two about Queneau's style.
- Rousseaux, André. "L'Encyclopédie de la Pléiade." Le Figaro littéraire (Paris), an. 11 #515 (3 mars 1956), p. 2. %% To open, Rousseaux offers some comments on the nature of an encyclopedia, but most of this article is a careful analysis of the contents, arrangement, and quality of the L'Histoire des littératures I. He most especially does not care for Etiemble's contribution.
- Rousseaux, André. "Si tu t'imagines ... l'Encyclopédie." Le Figaro littéraire (Paris), an. 14 #672 (7 mars 1959), p. 2. %% Rousseaux reviews volume 7 of the Encyclopédie de la Pléiade, which is the third volume of the Histoire littéraire; he lists his appreciations of the various segments but cannot resist commenting (negatively) on the recently-appeared Zazie dans le métro. Cf. Aldo Camerino, "Esercizi di stile."
- Rousseaux, André. "Le Temps qui court et ses mystères." Le Figaro littéraire (Paris), an. * #806 (30 septembre 1961), p. 13. %% Rousseaux refers to Queneau only in terms of Claude Simonnet's article, "Time and Weather: Le Temps chez Queneau."
- Rousseaux, André. Cf. Michel Lécureur, Raymond Queneau, pp. 267 and 295.
- Roussel, Henri. Cf. Claude Daubercies, "Le Jeu des mots chez Raymond Queneau."
- Roussel, Raymond. Comment j'ai écrit certains de mes livres. Paris: J. J. Pauvert, 1963. %% The essay after which the book is named (pp. 11-35) is primarily of interest to those considering how Roussel might have influenced Queneau's structuring of his texts. "Chiquenaude" (pp. 39-48) is of interest because Queneau cites it indirectly in his Zazie dans le métro (chapter 4, "forain talon rouge"). On "Chiquenaude," cf. Rayner Heppenstall, Raymond Roussel: A Critical Study. Both Italo Calvino and Marcel Bénabou wrote works with similar titles, although they continue Roussel's reflections in very different manners. Cf. Peter Consenstein, Literary Memory, Consciousness, and the Group Oulipo, pp. 74-84 and 195-196.
- Rousselot, Jean. "Bilan rapide de la poésie française d'aujourd'hui." Echo d'Oran (Oran), an. * #29378 (23 août 1952), p. 3. %% In regard to Queneau Rousselot only says "On retrouve cette même vocation éthique et métaphysique chez des poètes aussi différents que Raymond Queneau, auteur d'une Petite Cosmogonie portative, dont l'accent narquois n'empêche qu'elle soit une véritable histoire poétique de l'humanité, et..."
- Rousselot, Jean. CR of Le Vol d'Icare. Les Nouvelles littéraires (Paris), an. 4 #2158 (30 janvier 1969), p. 4. %% Rousselot's short review is rather mixed.

- Rousselot, Jean. "L'Humoriste et les inspirés." L'Age nouveau (Paris), an. * #58 (février 1951), pp. 95-96. %% Rousselot has a quite negative critique of La Petite Cosmogonie portative.
- Rousselot, Jean. "Impostura y realidad de la poesía." Poesía Española (Madrid), vol. * #205 (enero 1970), pp. 13-14. %% Rousselot has a fairly curious commentary on Queneau's stance before and practice of poetry.
- Rousselot, Jean. "Littérature combinatoire." In his Mort ou survie du langage. Paris/Bruxelles: Sodi, 1969, pp. 267-268. %% Rousselot offers barely more than a mention of Cent Mille Millions de poèmes in the context of other participatory/combinatory works.
- Rousselot, Jean. "Littérature combinatoire." Le Pont de l'épée (Paris), vol. * #42-43 (* 1970), pp. 165-167. %% This is a reprint of most of the section he includes under this title in Mort ou survie du langage.
- Rousselot, Jean. "Mérite et feu sacré." Les Nouvelles littéraires (Paris), an. 47 #2193 (2 octobre 1969), p. 4. %% Rousselot gives a rather mixed review of Fendre les flots.
- Rousselot, Jean. "La Poésie." Almanach des lettres 1953. Ed. Marcel Arland. Paris: Les Editions Pierre Horay and la Gazette des lettres, 1953, pp. 37-45. %% Rousselot reviews the totality of the previous year's French poetry. He typifies Si tu t'imagines as "[un recueil] ...où l'anti-poésie se mue en poésie par les voies de l'humour, du sarcasme, de la dérision" (p. 40). He also points (p. 45) to Marcel Béalu's Anthologie de la poésie française depuis le surréalisme and names Queneau as one of the contributors (p. 45).
- Rousselot, Jean. Poètes français d'aujourd'hui. Paris: Pierre Seghers, 1959. %% Rousselot has a relatively superficial view of Queneau's poetry (pp. 38-46) in a reworked version of the principal passages from his Panorama critique des nouveaux poètes français (1952) and his Les Nouveaux Poètes français (1959). He also says that Tardieu was clearly under Queneau's influence (p. 90) and gives a few words to the Petite Cosmogonie portative (pp. 118-119). Rousselot also mentions Queneau on pp. 14, 85, 97, 106, 232, 241, 378, 380, and 389.
- Rousselot, Jean. "Raymond Queneau." In his Panorama critique des nouveaux poètes français. Paris: Pierre Seghers, 1952, pp. 80-91. %% Rousselot has a rather negative look at Queneau's poetry; it is almost the same as the chapter from his Les Nouveaux Poètes français. There are also insignificant comments on pp. 60, 104, 118-119, 123, 175-176, 204, and 242.
- Rousselot, Jean. "Raymond Queneau." In his Les Nouveaux Poètes français. Paris: Seghers, 1959, pp. 46-55. %% This chapter is almost the same as in the Panorama critique des nouveaux poètes français. There are also insignificant comments on pp. 17, 98, 103, 109, 112, 133, 259, 269, 417, and 421.
- Rousselot, Jean. "Raymond Queneau." In his Dictionnaire de la poésie française contemporaine. Paris: Larousse, 1968, pp. 202-203. %% Rousselot has written an uneven entry, with a very interesting descriptive passage but without such items as a complete listing of Queneau's works or interests.
- Roussin, Philippe. Misère de la littérature, terreur de l'histoire. Céline et la littérature contemporaine. Paris: Gallimard, 2005. %% This entire work is on the nature of language and the renewal of the French language in the first half of the twentieth century, but with a focus on Céline's ideas and practices. Queneau appears on pp. 267, 272-273, 282-316 passim, 319, 321, 333, 354, 363, 410, 445, 450, 520-521, 645, 653, 687, 689, 690, 691,

692, 694, 699, 703, 721, and 741.

de Roux, Emmanuel. Cf. Frédéric Edelman and Emmanuel de Roux. "De Catherine de Médi-

cis à François Mitterand: Bastille - La Défense, l'axe de tous les pouvoirs."

Roux, Gaston-Louis. Cf. Queneau, Les Fleurs bleues.

Rouzeaud, Pierre. Cf. Céline Derchain-Albamonte, "Les Fous littéraires chez Raymond Queneau: Ecriture romanesque et ambition encyclopédique."

Roy, Alain. "Un Ivrogne dans la brousse." Kepi blanc (Aubagne, Bouches-du-Rhône), vol. * #* (octobre 1953), p. 4. %% This is one of the most detailed and thoughtful reviews of Tutuola's work and of Queneau's contributions to the French version.

Roy, Claude. "Le Dictionnaire des oeuvres." Libération (Paris), an. 13 #3614 (18 avril 1956), p. 2. %% Roy merely refers quite positively to L'Histoire des littératures, the first volume in L'Encyclopédie de la Pléiade, in reviewing a different work.

Roy, Claude. "Les Enfants au pouvoir, enfin." Nouvelle Revue française (Paris), vol. 20 #120 (décembre 1962), pp. 1075-1083. %% Queneau is just barely mentioned on pp. 1076 and 1079.

Roy, Claude. "Le Flaubert d'ailleurs et celui d'ici." Les Lettres françaises (Paris), an. 10 #314 (1^{er} juin 1950), p. 3. %% Roy does barely more than mention Queneau's second Preface to Bouvard et Pécuchet.

Roy, Claude. "Histoire des littératures." Libération (Paris), an. 13 #3578 (7 mars 1956), p. 2. %% Roy presents the first volume of the L'Encyclopédie de la Pléiade, L'Histoire des littératures I, at some length but without any critical judgement.

Roy, Claude. "L'Homme écrasé." Poésie 45 (Paris), an. 6 #26-27 (août-septembre 1945), pp. 101-104. %% Roy enthusiastically mentions (p. 102) the opening lines of Le Chiendent in a review of current novels.

Roy, Claude. "Lectures au lent cours." Libération (Paris), an. 14 #4018 (7 août 1957), p. 2. %% Roy has tasted the second Histoire universelle volume of L'Encyclopédie de la Pléiade (Islam - Réformation) and likes it.

Roy, Claude. "La Poésie se met à conter une histoire (et l'histoire)." Libération (Paris), an. 6 #1930 (22 novembre 1950), p. 4. %% Roy consecrates quite a little space to discuss the Petite Cosmogonie portative, which he likes on the whole. He does find some trouble with the work's tone, however, saying that "Queneau ne naufrage-t-il dans la peur de la ridicule?" He adds "Il annonçait le 'De Rerum natura' de notre temps, il en écrit le 'Lutrin.' Je trouve que c'est dommage." His reference to the Observateur seems to point to J.-J. S., "Notes de lecture" (16 novembre 1950).

Roy, Claude. "Le Poète est celui qui pose les questions." Guilde du livre (Lausanne), an. 14 #2 (février 1949), pp. 26-29. %% Roy says that Les Ziaux: "Explication des métaphores" is one of the "plus beaux poèmes publiés durant les dernières années."

Roy, Claude. "Queneau notre ami." Le Nouvel Observateur (Paris), vol. * #625 (30 octobre 1976), pp. 84-85. %% This is a tribute at the time of Queneau's death.

Roy, Claude. "Raymond Queneau." Poésie 46 (Villeneuve-les-Avignon), vol. 7 #33 (juin-juillet 1946), pp. 79-84. %% This is general but good. Cf. Georges-Emmanuel Clancier, "Promenade au pays des revues"; François Mauriac, "Lectures de vacances."

Roy, Claude. "Raymond Queneau." In his Déscriptions critiques. Vol. I. Paris: Gallimard, 1949, pp. 281-288. %% This is the same as Roy's Poésie 46 article. Cf. Edmond

- Humeau, "Sur une nouvelle littérature française."
- Roy, Claude. "Raymond Queneau." La Gazette des lettres (Paris), an. 7 #4 (15 janvier 1951), pp. 8-11. %% This is a general but good article on Queneau; it is not the same as his other article of the same name. Cf. D., "Raymond Queneau"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 29-30.
- Roy, Claude. "Raymond Queneau." In his Conversation des poètes. Paris: Gallimard, 1993, pp. 250-256. %% Roy gives a general but perceptive look at the whole of Queneau's work.
- Roy, Claude. "Raymond Queneau: Une Histoire modèle, Battre la campagne." Nouvelle Revue française (Paris), vol. 32 #189 (septembre 1968), pp. 299-302. %% Instead of concentrating on these two works, Roy talks about the diversity of Queneau's vision and the plurivalence of his work.
- Roy, Claude. "Le Rire aux larmes." Les Lettres françaises (Paris), an. 11 #356 (29 mars 1951), p. 3. %% In a review of Roger Rabiniaux's L'Honneur de Pédonzigue, Roy just mentions Queneau's opinion of the work.
- Roy, Claude. "L'Univers sur un rayon." Le Nouvel Observateur (Paris), vol. * #622 (11 octobre 1976), pp. 64-66. %% This concerns encyclopedias in general and L'Encyclopédie de la Pléiade in particular.
- Roy, Claude. "Voici la vie de l'esprit." Voici la France de ce mois (Vichy), an. 3 #26 (avril 1942), pp. 94-96. %% Roy announces Les Temps mêlés as an experimental novel derived from Joyce.
- Roy, Claude. "Voici la vie de l'esprit." Voici la France de ce mois (Vichy), an. 3 #33 (novembre 1942), pp. 93-96. %% Roy likes Queneau's Pierrot mon ami but finds the ending facile and disappointing. This is not in the American edition.
- Roy, Claude. "Voici la vie de l'esprit." Voici la France de ce mois (Vichy), an. 4 #41 (juillet 1944), pp. 93-96. %% Roy is reviewing the "most recent" Messages, "Exercice du silence," which appeared in 1942, and mentions (p. 95) Queneau's "Explication des métaphores."
- Roy, Claude. "Zazie dans le métro ou keskididon Remonkeno?" Libération (Paris), an. 16 #4477 (28 janvier 1959), p. 2. %% Roy's review of Zazie dans le métro looks at Queneau's background about as much as it looks at the novel. Roy does not really say much, although he tries to.
- Roy, Claude. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 30; Michel Décaudin, ed., Anthologie de la poésie française du XX^e siècle; Pierre Imbourg, "Chez nos éditeurs"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 29-30 and 47.
- Roy, Jean-H. "Saint-Glinglin par Raymond Queneau." Les Temps modernes (Paris), vol. 4 #38 (novembre 1948), pp. 948-950. %% Roy's summary of the plot extends into some analysis.
- Royo, Luis. Cf. Antonio Altarriba and Luis Royo, "El Puerto de Gijon, modo de empleo."
- Roza, Robert. "A Freedom Beyond Dignity: Two Pataphysical Novels." American Society Legion of Honor Magazine (New York), vol. 44 #3 (* 1973), pp. 139-149. %% Roza reviews Zazie dans le métro and Boris Vian's Ecume des jours, especially in terms of the psychological views of Eric Berne.

- Roze, Judith. "Cahiers Raymond Queneau." Le Monde (Paris), an. 53 #16362 (5 septembre 1997), "Le Monde de livres," p. ix. %% Roze reviews Claude Rameil's La TSF de Raymond Queneau in a most positive way.
- Rubington, Norman. Cf. Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'" and "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samu-el Beckett, and Raymond Queneau"; Akbar del Piombo.
- Rudolf, Anthony. Cf. Queneau, Petite Cosmogonie portative.
- Rump, Gerhard Charles. CR of Ernst Kemmner's Sprachspiel und Stiltechnik in Raymond Queneaus Romanen (Tübingen, 1972). Zeitschrift für französische Sprache und Literatur (Weisbaden), vol. 84 heft 3 (* 1974), pp. 260-261.
- Rump, Gerhard Charles. CR of Ernst Kemmner's Sprachspiel und Stiltechnik in Raymond Queneaus Romanen. Zeitschrift für romanische Philologie (Tübingen), vol. 96 #1-2 (* 1980), pp. 214-216. %% This is an integral reprint of his review in Zeitschrift für romanische Philologie.
- Rupolo, Wanda. "Quando un poeta traduce un poeta." Nuova Antologia (Firenze/Roma, Italia), an. 133, vol. 580, #2206 (aprile-giugno 1998), pp. 211-218. %% Rupolo merely mentions Queneau as one of the authors whom Nelo Risi translated.
- de Russange, L. "Visages du mois." Visages du monde (Paris), an. * #11 (15 janvier 1934), p. 21. %% De Russange just barely mentions Queneau's Le Chiendent but rather likes it.
- Russell, John. "Under Iris Murdoch's Exact, Steady Gaze." New York Times (New York), vol. 139 #48154 (22 february 1990), pp. C15 and C20. %% Russell quotes Murdoch concerning her failed attempt to translate Pierrot mon ami into English and his supposed invention of the word "franglais" and what she thinks it means.
- Russell, John. "80th Birthday Party for Jean Dubuffet at the Guggenheim." New York Times (New York), vol. 130 #45026 (31 july 1981), "Arts," pp. C1 and C18. %% Russell states that "...it was from them --- perhaps above all from the novelist Raymond Queneau --- that he learned how to set up an idea, no matter how outrageous, and make it outrun and out-fight the opposition."
- Russell, Leonard. "Mainly About Books." Sunday Times (London), vol. * #7134 (7 february 1960), p. 18. %% Russell reviews the del Piombo-Kahane translation of Zazie dans le métro, with hopes that the Barbara Wright translation would be better. Cf. P. J. Kearney, The Olympia Press (Paris 1953-1965): A Handlist.
- Russo, Adelaide M. "Oulipo's Mechanical Measure: The Consequences of 'littérature potentielle' for Potential Criticism." In 20^e Siècle. La Problématique du discours. Ed. Roy Jay Nelson. Ann Arbor, Michigan: Department of Romance Languages, University of Michigan, 1986, pp. 111-127. %% While Russo does outline a number of oulipian textual maneuvers, her main interest is in analyzing their usefulness and value.
- Rustenholz, Alain. Prévert, inventaire. Collection "L'Epreuve des faits." Paris: Seuil, 1996. %% Rustenholz talks of Queneau's work on "Le Trésor" (p. 89), the origin of "Un Cadavre" (pp. 94-95; cf. Queneau, "Dédé"), various surrealist events (pp. 90-91), and Queneau's "Jacques Prévert, le bon génie" (p. 306).
- Rutman, Jacques. Cf. Jean Belot, "Une Belle Vie: Raymond Queneau"; P. H., "Queneau, Queneau!"
- Ryan, Marie-Laure. "Text als Welt und Text als Spiel." Zeitschrift für Semiotik (Weisbaden), vol. 23 #3-4 (* 2001), pp. 325-346. %% Ryan just mentions Queneau and the Cent Mille

Milliards de poèmes on p. 331.

Ryan, Marie-Laure. "The Text as World Versus the Text as Game: Possible Worlds Semantics and Postmodern Theory." Journal of Literary Semantics (Heidelberg), vol. 27 #3 (october 1998), pp. 137-164. %% Ryan's article carries out the program indicated by her title.

Queneau's Cent Mille Millions de poèmes is mentioned in the bibliography but not cited in the article, and the Oulipo is merely indicated on. p. 144.

Rybalka, Michel. CR of Ruy Launoir's Clefs pour la 'pataphysique. French Review (Baltimore), vol. 43 #6 (may 1970), p. 933. %% Rybalka just names Queneau once.

Rybalka, Michel. Cf. Suzanne Chamier, "The Experimental Poetics of Raymond Queneau"; Lucienne Claudette Mordo Entenberg, "Raymond Queneau: The Poetics of Relativity."

Ryckmans, Eric. "Les Fleurs bleues --- une cueillette." La Chouette (London), vol. * #4 (january 1981), pp. 34-81. %% Ryckmans offers a number of specific facts about details in the text in the light of what the reader must cope with. This is a periodical published by the French Department, Birkbeck College, University of London.

Ryckmans, Eric. "Une Lecture des Fleurs bleues de Raymond Queneau." Master's thesis. London: Birkbeck College (University of London), 1980. %% Ryckmans just covers some basic ground: language, erudition, title, names, history, and textual subversion.

Ryckmans, Eric. "Raymond Queneau --- Fragments biographiques." La Chouette (London), vol. * #4 (january 1981), pp. 3-10. %% Ryckmans offers a sort of biography joined to a sketch of Queneau's literary development. This is a periodical published by the French Department, Birkbeck College, University of London.

Rzhevskaya, N. Cf. Queneau, Zazie y metro.

S., Al. "Léo Ferré, Raymond Queneau, Michel Legrand ont collaboré à la revue des Ballets de Paris de Roland Petit." Combat (Paris), an. 14 #3788 (4 septembre 1956), p. 2. %% The author describes Petit's revue in some detail several weeks before it opened.

S., C. "'Je veux rester romancier,' dit Raymond Queneau après (et malgré) ses succès dans la chanson." L'Information (), vol. # (12 février 1955), p. . %% The author touches on various aspects of Queneau's involvement with music.

S., F. CR of Les Enfants du Limon. Le Divan (Paris), an. 31 #226 (février 1939), p. 64. %% The author (François Serzais?) likes Les Enfants du Limon but finds that Queneau's style still needs refining.

S., J. "Ame, amitié argent et art on été dédaignés par le comité de rédaction de l'Encyclopédie filmée." France-soir (Paris), an. # (29 avril 1951), p. %% In this rather general presentation, the author says that Queneau had first chosen to do a presentation on asthma. I have a copy of the article, but this location is questionable.

S., J. "'Les Indifférents' et 'Exercices de style'." La Libre Belgique (Bruxelles), an. 94 #337 (3 décembre 1977), p. 25. %% The author gives a positive review to a stage presentation of Queneau's work. Cf. also Joseph Bertrand, "'Les Indifférents' --- 'Exercices de style'."

S., J.-B. "Carnet du lecteur." Le Populaire (Paris), an. 22 #5830 (2 février 1939), p. 6. %% The author presents Les Enfants du Limon without much analysis.

S., J. J. "Notes de lecture." L'Observateur politique, économique et littéraire (Paris), an. * #32 (16 novembre 1950), pp. 19-20. %% The author finds that Queneau always tends towards the epic, creating his own mythology and language, and he sees this at work in Bâtons, chiffres et lettres. Cf. Claude Roy, "La Poésie se met à conter une histoire (et l'histoire)."

S., L. "En passant." Tribune de Genève (Genève), an. 72 #284 (6 décembre 1950), p. 1. %%

The author gives a brief review of Bâtons, chiffres et lettres with a critical look at Queneau's ideas on language. This has nothing to do with Queneau's play named "En passant."

- S., L. "En passant." Tribune de Genève (Genève), an. 72 #285 (7 décembre 1950), p. 1. %%
The author continues his discussion of Queneau and his views on the two kinds or levels of language, disagreeing with Queneau rather intelligently. He promises a third article.
- S., L. "En passant." Tribune de Genève (Genève), an. 72 #291 (14 décembre 1950), p. 1. %%
The author continues his two previous articles in discussing Queneau's proposed spelling corrections; he admits the problems but is wary of the phonetic solution.
- S., L. "Peter Ibbetson à la radio, ou les affinités électives." Radio revue (Paris), vol. * #120 (24 avril 1949), p. 3. %% The author discusses this presentation quite intelligently but doesn't give much place to Queneau.
- Sabatier, Robert. "Lettre." Amis de Valentin Brû #20 (october 1982), pp. 24-25. %% Sabatier's letter is primarily on Queneau's reduced relations with the Goncourts after the crisis of 1971.
- Sabatier, Robert. "Raymond Queneau." In his La Poésie française du vingtième siècle, #2: Révolutions et conquêtes. Vol. 8 of Histoire de la poésie française. Paris: Albin Michel, 1982, pp. 408-421. %% This is a rather general reference chapter which touches all the bases but offers little insight. The seven times that Queneau is mentioned in the first volume ("Tradition et évolution," 1981) just list him with other poets to show a trend. In the more than twenty times that Queneau appears in the third volume ("Métamorphoses et modernité," 1988), only the passage on the Oulipo (pp. 585-588) is really of any interest; the rest of the time other poets are compared to him in one way or another.
- Sabatier, Robert. Cf. Paul Morelle, "Va-t-on dépoussiérer le Goncourt?"
- Sabatini, Arthur J. CR of Barbara Wright's We Always Treat Women Too Well. Philadelphia Inquirer (Philadelphia), vol. 305 #103 (11 october 1981), p. 19-H. %% Sabatini does a nice job, even if he is not deep.
- Sabbatino, Pasquale. "Il Secondo Novecento nelle lettere di Calvino." Otto-Novecento (Azzate, Italia), vol. 16 #3-4 (maggio/agosto 1992), pp. 107-130. %% Sabbatino only mentions Queneau in regard to the years Calvino spent in Paris (p. 124).
- Sabord, Noël. "Deux Romans de mobilisés candidats au Prix Goncourt." Paris-midi (Paris), an. 29 #4472 (28 novembre 1939), p. 2. %% Sabord gives a fairly average review and doesn't actually say that Un Rude Hiver is a Goncourt candidate.
- Sabot, Philippe. "Trois Figures littéraires du philosophe." Europe (Paris), vol. 78 #849-850 (janvier-février 2000), pp. 227-248. %% Sabot discusses the role of four philosophers appearing as characters in modern French fiction: Diogène in Raymond Guérin's La Confession de Diogène, Adrien Sixte in Paul Bourget's Le Disciple, and Etienne Marcel and Saturnin Belhôtel in Queneau's Le Chiendent.
- Sabouraud, Brigitte. Cf. Eve Griliquez and Brigitte Sabouraud, ed., "Omajakeno ou 'Si tu t'imagines'."
- Sabria, Jean-Charles. Cinéma français: Les Années 50. Paris: Economica, 1987. %% Entries 36, 411, 614, and 619 respectively give the production information for "Amère Victoire" (for which Queneau did the dialogues, according to Sabria), Gervaise, Monsieur Ripois, and La Mort en ce jardin. 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.
- Sachs, Maurice. Cf. Yvon Belaval, "Maurice Sachs"; Jean-Michel Belle, Les Folles Années de Maurice Sachs.
- de Sacy, S. CR of the Encyclopédie de la Pléiade. Mercure de France (Paris), an. 67 #326 (= #1112) (avril 1956), pp. 778-782. %% De Sacy's words are solid but not of special value.
- de Sacy, S. "Monelle, Zazie, Lolita..." Mercure de France (Paris), an. 70 #337 (= #1154) (octobre 1959), pp. 360-361. %% De Sacy cites Luc Estang ("Deux livres précurseurs," Le Figaro littéraire, 8 août 1959, p. 2) as saying that Maurice Schwob's Monelle prefigured Zazie. Cf. Marie-Louise Terray, "Anvers: Le Travail du repentir."
- Sadoul, Georges. "Cinq Personnages et deux auteurs." Les Lettres françaises (Paris), an. 14 #638 (27 septembre 1956), p. 9. %% Sadoul has somewhat mixed feelings about Queneau's role in the production of Luis Buñuel's "La Mort en ce jardin."
- Sadoul, Georges. "De Mack Sennett à Zazie." Les Lettres françaises (Paris), an. * #849 (10 novembre 1960), p. 7. %% Sadoul reviews the career of Mack Sennett as a prologue to his review of the Zazie film. His evaluation is rather interesting, situating this film among others and considering the opinions of other film critics. The reference is to François Maurin, "Zazie: Un Faux Film comique."
- Sadoul, Georges. "Les Livres." Commune (Paris), an. * #9 (mai 1934), pp. 1018-1019. %% Sadoul's review of Le Chiendent thoroughly misses the literary revolution attempted by Queneau in this novel and criticizes him for misrepresenting the true leftist (communist?) revolution that is coming. This review is all the more surprising since Sadoul had known Queneau when they were both in the surrealist group. Cf. Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau," pp. 43-44 and 57.
- Sadoul, Georges. "Les Livres." Commune (Paris), an. 2 #21 (mai 1935), pp. 1041-1050. %% Sadoul says (p. 1049) that the first issue of La Bête noire, on which Queneau collaborated (and Sadoul names him), is "verbaliste et anarchisant," "sans intérêt." Cf. Queneau et al., "Recherches sur la sexualité."
- Sadoul, Georges. "Le Prix Louis Delluc." Les Lettres françaises (Paris), an. * #1115 (20 janvier 1966), p. 31. %% Sadoul disagrees with the recent choice for this prize and would have preferred to see it go to Jean Herman for his Le Dimanche de la vie film.
- Sadoul, Georges. "Souvenirs d'un témoin." Etudes cinématographiques (Paris), vol. * #38-39 (1^{ier} trimestre 1965), pp. 3-5. %% Sadoul reviews the surrealists' interest in the cinema in some detail. His references to Queneau are limited to naming him here and there.
- Sadoul, Georges. "Souvenirs d'un témoin." In L'Occhio tagliato. Ed. Gianni Rondolino. Torino: Martano, 1972, pp. 102-113.
- Sadoul, Robert. "Stylo ou machine à écrire?" Les Nouvelles littéraires (Paris), an. 30 #1248 (2 août 1951), p. 1. %% Queneau's response to Sadoul's survey question: "Je travaille quelquefois directement à la machine. Cela ne peut avoir aucune influence sur le développement des idées."
- Safrat, Vincent. Marie, du côté de chez Sagan. Paris: Belles Lettres, 1992. %% Marie, a cleaning woman, finds herself meeting the characters of Françoise Sagan's novels. When she discovers at the end what is "really" happening, she finds herself entering the world of

Zazie.

Sagan, Françoise. Cf. Vincent Safrat, Marie, du côté de chez Sagan.

Sagare, S. B. "An Interview with Iris Murdoch." Modern Fiction Studies (Lafayette, Indiana), vol. 47 #3 (fall 2001), pp. 696-714. %% Murdoch says (p. 702), "Two writers I admired very much of that time were Raymond Queneau, a French writer, and Samuel Beckett. But actually the novel [Under the Net] isn't like either of them, though I might have wished it to be."

Sagehomme, Georges. Répertoire de 27.000 romans et pièces de théâtre, appréciés par sigles. Bruxelles: Librairie A. Dewit, 1929. %% There is no Queneau in this edition, which is arranged according to the titles of the individual works.

Sagehomme, Georges. Répertoire alphabétique de 9.000 auteurs avec 39.000 de leurs ouvrages qualifiés quant à leur valeur morale. Paris: Casterman, 1937. %% Sagehomme lists Queneau's works as "mauvais" for the most part, with Pierrot mon ami being "dangereux."

Sagehomme, Georges. Répertoire alphabétique de 13.000 auteurs avec 46.000 de leurs ouvrages qualifiés quant à leur valeur morale. 6^e édition revue et complétée par E. Dupuis. Tournai: Casterman, 1944.

Sagehomme, Georges. Répertoire alphabétique de 15.000 auteurs avec 50.000 de leurs ouvrages qualifiés quant à leur valeur morale. 7^e édition revue et complétée par E. Dupuis. Tournai: Casterman, 1947.

Sagehomme, Georges. Répertoire alphabétique de 15.500 auteurs avec 55.000 de leurs ouvrages qualifiés quant à leur valeur morale. 8^e édition revue et complétée par E. Dupuis. Tournai: Casterman, 1951. %% Notice that there is a novel entitled Lina Dale under an author named simply "Mara"; this is probably the reason it is later included under works by Sally Mara. It is rated "pour lecteurs formés."

Sagehomme, Georges. Répertoire alphabétique de 16.500 auteurs avec 57.000 de leurs ouvrages qualifiés quant à leur valeur morale. 9^e édition revue et complétée par E. Dupuis. Tournai: Casterman, 1955. %% The error concerning Lina Dale is continued, but the two major "Sally Mara" works are added under the "Mara" entry, both of them rated "mauvais." Sagehomme adds Bâtons, chiffres et lettres and Les Exercices de style under Queneau, rating both of them "pour lecteurs formés?"

Sagehomme, Georges. Répertoire alphabétique de 16.700 auteurs avec 70.000 romans et pièces de théâtre cotés au point de vue moral. 10^e édition entièrement refondue par le chanoine A. Donot. Tournai: Casterman, 1966. %% The error concerning Lina Dale is continued. In spite of what the text says, there is nothing listed under Presle. Le Dimanche de la vie is reclassified as "dangereux," and Zazie dans le métro appears in the same category.

Sagehomme, Georges. Cf. Patrick Fréchet, "Raymond Queneau et sa cotation morale."

Saget, Justin. This is the pseudonym of Maurice Saillet.

Saillet, Justin. "Exercices de style par Raymond Queneau." Mercure de France (Paris), vol. 300 #1006 (juin 1947), pp. 329-330. %% Saillet has high praise.

Saillet, Justin. "Poésie partagée." Sur la route de Narcisse. Paris: Mercure de France, 1958, pp. 244-253. %% Saillet reviews the sixth issue of Le Temps de la poésie, which contains Chien à la mandoline: "Acridorde aromate..." under the name "Mer mouillée."

Saillet, Maurice. "Billets doux." Terre des hommes (Le Pradet, Le Var), an. # (2 février

- 1946), p. %% Saillet cites a few lines from Queneau's L'Instant fatal: "Vieillir" as he reviews the march 1945 issue of Point.
- Saillet, Maurice. "Billets doux. Raymond Queneau reconnaît les siens." Combat (Paris), an. 7 #1122 (13 février 1948), p. 4. %% Saillet comments on Queneau's republishing Bouvard et Pécuchet and On est toujours trop bon avec les femmes.
- Saillet, Maurice. (Extraits de lettre.) Gazette des Amis des livres (Paris), vol. * #19 (janvier 1940), p. 43. %% Saillet really likes the first two sections of Un Rude Hiver, which have appeared in the NRF.
- Saillet, Maurice. "Raymond Queneau et la poésie." Mercur de France, an. 62 #311 (= #1050) (1^{er} février 1951), pp. 304-313. %% Saillet touches all the bases and cites a number of lines from here and there. The first passage cited is from Queneau, "L'Ecrivain et le langage," the second from his "Les Horizons perdus." The reference between them is to Queneau, "James Joyce, auteur classique." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 30.
- Saillet, Maurice. "Raymond Queneau et la poésie." In Billets-doux de Justin Saget. Paris: Mercure de France, 1952, pp. 256-268. %% This is the same as his other article of the same name.
- Saillet, Maurice. "Raymond Queneau 'réactionnaire'." Le Rouge et le bleu (Paris), vol. * #5 (29 novembre 1941), p. 19. %% Saillet gives a very positive and folksy review of Un Rude Hiver and Les Temps mêlés.
- Saillet, Maurice. "Téquenealogie." Combat (Paris), an. 9 #1975 (9 novembre 1950), p. 4. %% Saillet has written a very general appreciation of Queneau and his non-novel works.
- Saillet, Maurice. "Téquenealogie." In Billets-doux de Justin Saget. Paris: Mercure de France, 1952, pp. 142-146. %% This is just a very general and superficial article, the same as his Combat article of the same name.
- Saillet, Maurice. He wrote under the pseudonym of "Justin Saget." Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 30 and 91. Cf. also Arnaud Laster, "Raymond Queneau, ami et admirateur de Jacques Prévert."
- Saillet, Pierre. "Le Plaisir d'écrire. Enseigner l'écrit: Une Pratique." Français dans le monde (Paris), an. 24 #192 (avril 1985), pp. 51-59. %% Saillet talks a bit about the Oulipo (p. 54) and about Les Exercices de style (p. 57).
- Saïm, Claire. "Une Etude de la négation dans Zazie dans le métro de Raymond Queneau, ou Zazie n'a pas pris le métro." Directrice Anne Herschberg-Pierrot. Mémoire de maîtrise. Paris: Université de Paris VIII (Vincennes), 2001. %% Saïm stresses the notion of negation in terms of grammar, structure, history, etc. far more than she works on Queneau. Zazie appears more as a matter of illustration than as the principal topic.
- Sainmont, Jean-Hugues. "Les Enfants du Limon et le mystère de la rédemption." Cahiers du Collège de 'pataphysique #8-9 (25 sable 80 EP [vulg. 22 décembre 1952]), pp. 93-95. %% Sainmont considers just what this title suggests, although the salvation in question is, of course, gnostic. Cf. Noël Arnaud, "Avènement d'un Queneau glorieux," p. 46; Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 176-177; Queneau, "Ecrit en 1955"; Thomas M. Scheerer, "Introducción a la patafísica." The "H. R." cited at the beginning is almost certainly Henri Robillot, the "editor" of the magazine at this time.
- Sainmont, Jean-Hugues. "Sainmont" is a pseudonym for Emmanuel Peillet, "Anne Latis" and

"Sandomir" being two others; cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 342 (note 6). Cf. also Lettres croisées 1949-1976, pp. 25, 74, 75, 84, 91, 126, 342 (note 6), and 352 (note 75).

de Saint-Angel, Eric. "Une Fleur bleue pour Zazie Foster." Le Matin (Paris), vol. * #124 (23 juillet 1977), p. 26. %% De Saint-Angel merely quotes Le Hung as saying that he needed a modern Zazie. Cf. Michel Mohrt, "Le Hung à la recherche de Queneau: Rendez-vous manqué."

Saint-Bris, Gonzague. Cf. Jacques Jaubert and Gonzague Saint-Bris, "Le Goncourt à Jean Carrière pour L'Épervier de Mahieux."

de Saint-Exupéry, Antoine. Cf. Michel Lécureur, Raymond Queneau, p. 495; Edmond Petit, "Naissance d'une littérature aéronautique." There is some sort of manuscript available at the CDRQ under the title "Igor, film d'Antoine de St-Exupéry."

Saint-Gérard, Jacques-Philippe. CR of Walter Redfern's All Puns Intended: The Verbal Creation of Jean-Pierre Brisset. Revue d'histoire littéraire de la France (Paris), an. 104 #3 (juillet-septembre 2004), p. 732. %% Saint-Gérard is, on the whole, extremely positive and show a real knowledge of what is significant about Brisset. He does, though, have some reserves about the accuracy of the bibliographical notes.

Saint-Germain, Pierre. "Le Café Queneau." Libération (Paris), an. * #691 (10 août 1983), p. 24. %% Saint-Germain review positively but superficially the 1983 issue of Europe consecrated to Queneau.

Saint-Jacques, Denis. Cf. Pierre Popovic, "Hommages collatéraux. Archéologie d'une catégorie indiscreète: Le Fou littéraire, l'excentrique (Nodier, Champfleury, Queneau, Blavier)."

Saint-Pierre, Claude. "Les Livres et les hommes." On Radio-Nice, 25 février 1959. %% Saint Pierre gives a fairly brief review of Zazie dans le métro which, in spite of one or two errors, presents the novel in an interesting light --- as an Odyssey.

NB: "St." is filed as "St_" and not as "Saint."

Salacrou, Armand. "Académie." In Queneau by Jacques Bens. Paris: Gallimard, 1962, pp. 9-10. %% This is on Queneau's election to the Goncourts and his attitude there.

Salacrou, Armand. Dans la salle des pas perdus. Vol. I: C'était écrit. Paris: Gallimard, 1974. %% Salacrou relates anecdotes concerning Pablo Picasso, Simone de Beauvoir, and Queneau on pages 141-142 and 271.

Salacrou, Armand. "L'Homme et l'écrivain." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 248-249. %% Salacrou speaks about the differences between the private and the public Raymond Queneau. This article reappeared in the 1999 edition.

Salacrou, Armand. "Queneau est fort." Arts (Paris), vol. * #804 (11 janvier 1961), p. 2. %% This amounts to a sort of tribute; it's a selection from Salacrou's 1960 Biblio article, "Raymond Queneau."

Salacrou, Armand. "Raymond Queneau." Biblio (Paris), an. 28 #10 (décembre 1960), pp. 2-3. %% This is a general tribute to and presentation of Queneau, especially in the light of Zazie dans le métro. Extracts from this article appear in Bibliothèque municipale du Havre, Raymond Queneau, and in Salacrou, "Queneau est fort."

Salacrou, Armand. Cf. P. N., "La Démission' des trois Goncourt: La Majorité n'en souhaite

- qu'une, celle d'Armand Salacrou"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 47, 345 (note 15), and 362 (note 183).
- Salgas, Jean-Pierre. "Lire retro." LIRE (Paris), an. 10 #120 (septembre 1985), p. 181. %% Salgas reprints about half of Jérôme Gauthier's "Raymond Queneau ou: Saint-Germain des préfaces."
- Salgas, Jean-Pierre. "Théo, mon ami." Quinzaine littéraire (Paris), vol. * #440 (16 mai 1985), pp. 21-22. %% Salgas gives a positive review of Mary-Lise Billot and Marc Bruinaud, ed., Queneau aujourd'hui with a strong accent on the presence of Hegel/Kojève. Cf. Jacques Carbou, "Queneau post-moderne?"
- Salgues, Yves, and Walter Carone. "Zizi Jeanmaire: Un Match de trois mois contre sa jambe." Paris-match (Paris), vol. * #73 (12 août 1950), p. 22. %% The authors give information on her accident and her efforts at recovery; they offer some rather interesting details.
- Salino, Brigitte. "L'Enfance de l'art." Le Monde (Paris), an. 56 #17246 (7 juillet 2000), "Le Monde des livres," p. vii. %% Salino reviews the new Folio Junior "Théâtre" series and comments briefly on Queneau's "En passant."
- Salino, Brigitte. "Queneau dit mot content." Les Nouvelles littéraires (Paris), an. 61 #2866 (15 décembre 1982), p. 65. %% Salino gives a long and empty look at Les Exercices de style and Queneau's writing before approving the showing of the Jacques Seiler production on television.
- Sallager, Edgar. "Normenbruch und Übersetzung oder Zazie in der Metro." Moderne Sprachen (Wien), vol. 42 #1 (Jänner - Juni 1998), pp. 52-84. %% Sallager presents the novel itself rather briefly before methodically considering Helmlé's translation in general and in regard to particular sentences and expressions.
- Sallager, Edgar. Cf. Johanna Kreutzer, "Die Identitätssuche in einigen Romanen von Raymond Queneau."
- Salles, Alain. "Jean Tardieu, côté ombre." Le Monde (Paris), an. 48 #14331 (22 février 1991), "Livres - Idées," pp. 17 and 20. %% Salles cites Tardieu as saying that he finds himself very close to Queneau in his interest in the "exercice de style."
- Salles, Alain. "La Mémoire vivante de M. Jean." Le Monde (Paris), an. 48 #14331 (22 février 1991), "Livres - Idées," p. 20. %% Salles announces the consecration of a Cahier de l'Herne to Jean Tardieu and cites a "désopilante lettre" which he wrote to Queneau and which appears in the volume.
- Salles, Alain. "Les Mots en page, des codex aux terminaux d'ordinateurs." Le Monde (Paris), an.56 #17105 (23 janvier 2000), "Le Monde des livres," p. 23. %% Salles describes the "La Page" exposition at the Bibliothèque nationale, for which Emmanuël Souchier wrote the catalogue; cf. Anne Zali, ed., L'Aventure des écritures: La Page. Salles mentions both a supposed forerunner of the form which Queneau gave to the volume of Cent Mille Millions de poèmes and also Antoine Denize and Bernard Magné's Machines à écrire.
- Salles, Alain. "Pierre Fauchoux." Le Monde (Paris), an. 56 #17075 (19 décembre 1999), p. 26. %% Salles presents an obituary for this "graphiste" and mentions his creation of one edition of Les Exercices de style for Queneau.
- Salles, Alain. Cf. Patrick Kéchichian and Alain Salles, "La Poésie pour fêter le printemps?"

Sallis, James. CR of Harry Mathews and Alastair Brotchie's Oulipo Compendium. Boston Review (Cambridge, Massachusetts), vol. 24 #1 (february-march 1999), p. 53. %% Sallis gives an insightful and very readable description of the Oulipo, contrasting it intelligently with the 'pataphysicians.

Sallis, James. "Introduction." In Saint-Glinglin. Normal, Illinois: Dalkey Archive Press, 1993,

pp. ix-xiii. %% Sallis presents Queneau's work and situates him somewhat in current literature. He states that Queneau "eschewed" the letter "x" outside of personal names until the end of the novel (p. xii). This is misleading: Queneau states that "x" only appears in "final position," i. e. at the end of a word. The result is that the printed letter is only pronounced as such in the novel's final sentence even if it appears quite often in the rest of the original French text.

Sallis, James. Cf. Iain Sinclair, "Hopi Mean Time"; Bertrand Tassou, "Les Enfants de Raymond." Sallis includes Queneau in his own novels; Mrs. Sally Mara appears in his The Eye of the Cricket, for example, in chapters 2, 22, and 36, in addition to some reflection on modern French literature that names Queneau.

Salmenranta, Pentti. "Esipuhe." In Queneau's Tyyliharjoituksia. Keuruu, Finland: Otava, 1993,

pp. 5-7.

Salmon, André. Cf. Michel Lécureur, Raymond Queneau, p. 422,

Salmon, Gilbert. "Qu'est-ce qui fait néologiser l'écrivain?" Bulletin de la Faculté des lettres de

Mulhouse (Mulhouse), vol. 11 #* (* 1980), pp. 73-88. %% Salmon cites various works, words, and graphemes of Queneau among those of other authors, notably Céline and San-Antonio.

Salomon, Jean-Jacques. Cf. Queneau, "The Styrene Song."

Salomon-Bayet, Claire. CR of Bords. Etudes philosophiques (Paris), an. 19 #1 (janvier-mars 1964), pp. 118-119. %% Salomon-Bayet gives a short but very positive review.

Salvan, Albert. Cf. Vivian Kogan, "Raymond Queneau: 'Patapoetics of the Novel.'"

Salvayre, Lydie. Cf. Warren Motte, Fables of the Novel.

Samanon, Natalie. "Père et fils dans les romans de Raymond Queneau." Mémoire de maîtrise.

Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1988. %% Samanon studies the father-child relation in itself much more than what it has to say about Queneau's works.

Sampogna, Francesca. Cf. Queneau, Comprendre la follia.

Samson-Le Men, Ségolène. "Quant au livre illustré..." Revue de l'art (Paris), vol. * #44 (* 1979), pp. 85-106. %% The author makes a reference to Queneau's Preface to La Lettre et l'image by Robert Massin and cites from Queneau's "Délire typographique" (pp. 92-93).

San Antonio [Frédérique Dard]. Je le jure. Paris: Stock, 1975. %% Dard speaks of how and why he creates the sorts of expressions he does and refers briefly to Queneau (pp. 135-136).

Sanazaç (sic), Robert. "Le Cas Garry Davis." Esprit (Paris), an. 16 #11 (novembre 1948), pp. 721-726. %% The author gives a fairly comprehensive account of the Davis story. Cf. the entry under Davis's name.

- Sánchez Dragó, Fernando. Cf. Queneau, Zazie en el metro.
- Sanders, Carol. "Autour d'Odile." Temps mêlés #150 + 17/19 (avril 1983), pp. 97-101. %% Sanders analyzes the structure of this novel.
- Sanders, Carol. "Le Contraste des registres dans le 'français parlé' de Raymond Queneau." In Perspectives on Language and Literature: Essays in Honor of William Mailer. Ed. J. Michael Dash and Bridget Jones. Mona (Jamaica): College of Estate Management, 1985, pp. 34-40. %% Sanders does a standard review of Queneau's "misuse" of language.
- Sanders, Carol. CR of Andrée Bergens' Raymond Queneau. Cahier de l'Herne #29. Modern and Contemporary France (Portsmouth, England), vol. 9 #3 (august 2001), p. 385. %% Sanders can see no reason for the republication of this work, especially since the bibliography has been so little updated.
- Sanders, Carol. CR of Christopher Shorley's Queneau's Fiction. Modern Language Review (Belfast), vol. 83 #1 (january 1988), pp. 203-205. %% Sanders likes Shorley's work but points out some of the problems which he had trouble solving.
- Sanders, Carol. CR of Jürgen Pauls' "Les Fleurs bleues" von Raymond Queneau. Eine Analyse des Romans unter besonderer Berücksichtigung der Symbolik. French Studies (Oxford, England), vol. 33 #2 (april 1979), pp. 226-227. %% Sanders has some reserves about how well Pauls fulfills the promise of his title.
- Sanders, Carol. CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau. French Studies (Oxford, England), vol. 46 #3 (july 1992), p. 361. %% Sanders has some reserves about this study but generally likes it.
- Sanders, Carol. CR of Maurice Grévisse's Le Bon Usage. French Studies (Oxford, England), vol. 49 #3 (july 1995), p. 373. %% Sanders reviews the 13th edition of the Grévisse (1993) and mentions that the editors have changed the Queneau epigraph.
- Sanders, Carol. CR of Michel Bigot's "Zazie dans le métro" de Raymond Queneau. French Studies (Oxford, England), vol. 49 #3 (july 1995), pp. 356-357. %% Sanders brings out some points which Bigot left rather understated: a worthwhile review of a worthy work.
- Sanders, Carol. "'La Fin approche.' A Reading of the Last Prose Poem of Queneau's Morale élémentaire." In The Art of Reading: Essays in Memory of Dorothy Gabe Coleman. Ed. Philip Ford and Gillian Jondorf. Cambridge, England: Cambridge French Colloquia, 1998, pp. 183-189. %% Sanders considers only one poem but opens vistas with her cogent comments. Definitely worth reading.
- Sanders, Carol. "Les Fleurs bleues de Tarbes: Queneau et Paulhan." Amis de Valentin Brû #20 (octobre 1982), pp. 34-38. %% Sanders writes of Jean Paulhan's possible influence on Queneau, touching on language, the "hain-tenys," and Un Rude Hiver, among other things.
- Sanders, Carol. "Henri Queffélec: Un Recteur de l'Île de Sein; Raymond Queneau: Les Fleurs bleues." Modern Languages (London), vol. 56 #4 (december 1975), pp. 219-220. %% Sanders' review of Les Fleurs bleues is positive and a cut above the ordinary.
- Sanders, Carol. "Introduction." In Queneau, Odile. Elmwood Park, Illinois: Dalkey Archive Press, 1988, pp. i-iv. %% While Sanders presents Odile here, she primarily lays out Queneau's involvement with surrealism which is reflected in the novel.
- Sanders, Carol. "Langage et roman moderne: L'Exemple de Raymond Queneau." Thèse de doctorat. Directeur Michel Décaudin. Paris: Université de Paris IV (Sorbonne), 1980.

%% Sanders' dissertation is just what the title announces. She looks at "le français parlé (quelques notions préliminaires)"; "le français parlé (réalités et représentations)"; "le langage oral"; "le problème du langage devient un problème de style"; "une technique consciente du roman"; "langage et structure des romans"; "les mots des autres"; and "une vaste méditation sur le 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.]

Sanders, Carol. "Notes." In Queneau, Odile. Elmwood Park, Illinois: Dalkey Archive Press, 1988, pp. 118-119. %% These notes are invaluable for those who are not absolutely knowledgeable about the characters, historical events, and language of this period.

Sanders, Carol. Raymond Queneau. Collection monographique Rodopi en Littérature française contemporaine, #25. Amsterdam/Atlanta: Rodopi, 1994. %% Sanders reviews the language and style of Queneau's novels, with some small reference to his Exercices de style and his poetry. Cf. Emanuele Kanceff, CR of Carol Sanders' Raymond Queneau; Raylene Ramsay, CR of Carol Sanders' Raymond Queneau; Christopher Shorley, CR of Carol Sanders' Raymond Queneau; Peter D. Tame, "The Twentieth Century, 1900-1945."

Sandier, Gilles. "Exercices de style." Le Matin (Paris), an. * #1123 (6 octobre 1980), p. 23. %% Sandier reviews the Seiler presentation at the Théâtre Montparnasse only in passing. His primary concern is the effect on the reader (or viewer) of this calling into question of the clichés of cultures; he even adverts to Zazie dans le métro as showing the same thrust.

Sandier, Giles. "Exercices de style de Raymond Queneau: Un Remède à la «France profonde»." Le Matin (Paris), vol. * #1123 (6 octobre 1980), p. 23. %% Sandier offers a most perceptive interpretation of the nature and value of the Exercices and even of Zazie dans le métro. And this in the guise of a simple review of the stage version produced at the Théâtre Montparnasse.

Sandomir. "Sandomir" was one of the pseudonyms of Emmanuel Peillet, "Anne Latis" and "J. H. Sainmont" being two others.

Sanidas, Matthew W. "De 'Candide' à Mme Cloche: Les Jugements culturels dans certaines oeuvres de Voltaire et Queneau." Senior thesis at Colorado College, 1988.

Sanouillet, M. Cf. Marcel Bourdette-Donon, "Lecture du Chiendent: Le Texte comme médium de la communication."

Sans, Julien. "Un Livre d'ineffable joie." Climats (Paris), vol. * #31 (20 juin 1946), p. 7. %% Sans has some words of praise for Queneau both as translator and otherwise as he reviews at some length George du Maurier's Peter Ibbetson.

Santangelo, G. S. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau."

Santantonios, Laurence. "L'Encyclopédie éclatée." Livres-hebdo (Paris), vol. 13 #38 (20 septembre 1991), pp. 49-52. %% Santantonios briefly describes where the L'Encyclopédie de la Pléiade has gone since it was started: 46 volumes had actually appeared (as of 1991) out of the planned 60, all of them well respected and most of them translated into other languages. The Histoire des moeurs volume had just been published and had sold well, and the three-volume Les Européens, peuples et civilisations was expected to be published in 1992.

Santelli, Claude. "Le Pont des Arts." Combat (Paris), an. 10 #2176 (3 juillet 1951), p. 6. %%

Santelli cites a few lines from Queneau's "Les Muses et lézards."

van Santen, Karina. Cf. Queneau, Odile.

Santeuil. "L'Air de Paris." Arts (Paris), vol. * #455 (17 mars 1954), p. 1. %% Queneau comments negatively on two science fiction films by Pierre Kast, one of which might have been "Monsieur Robida, prophète et explorateur du temps"; cf. Pierre Boiron, Pierre Kast.

Sanvoisin, Gaëtan. "Avant de s'embarquer pour la Grèce Raymond Queneau nous livre, sous le

signe de Boileau, huit poèmes inédits." Combat (Paris), an. 11 #2398 (19 mars 1952), p. 3. %% Sanvoisin is enthusiastic about Si tu t'imagines but has nothing important to say.

Sanvoisin, Gaëtan. "Raymond Queneau successeur de Léo Larguier." Ce Matin (Paris), an. 10 #2038 (13 mars 1951), pp. 1 and 6. %% Sanvoisin does somewhat better than the ordinary in presenting the new academician.

Sapin, Louis. "Le Paris interdit des années 30." Paris-match (Paris), vol. * #1429 (16 octobre 1976), pp. 62-70. %% This review of Brassai's book mentions Queneau once (p. 63). Cf. Brassai, The Secret Paris of the 30's.

Sapiro, Gisèle. "Comité national des écrivains." In Dictionnaire des intellectuels français. Ed.

Jacques Julliard and Michel Winock. Paris: Seuil, 1996, pp. 298-299. %% Sapiro gives a very fine summary of the origin, members, activities, and decline of this organization. Cf. Sapiro, "Liste noire."

Sapiro, Gisèle. La Guerre des écrivains. Paris: Fayard, 1999. %% Sapiro's work covers the politics and practices of writing and publishing during the Second World War in exemplary and scholarly fashion. Queneau is rarely at the forefront, but he appears in regard to the Nouvelle Revue française, Gallimard, the Goncourt academy, Messages, and the CNE (Comité national des écrivains; cf. the entry under this name).

Sapiro, Gisèle. "Liste noire." In Dictionnaire des intellectuels français. Ed. Jacques Julliard and Michel Winock. Paris: Seuil, 1996, pp. 722-725. %% Sapiro's few paragraphs are enlightening. Although she does not name Queneau here, it was in this area that Queneau had the most to do with the CNE. Cf. Sapiro, "Comité national des écrivains."

Sapiro, Gisèle. "Queneau, Raymond." In Dictionnaire des intellectuels français. Ed. Jacques Julliard and Michel Winock. Paris: Seuil, 1996, pp. 933-934. %% Sapiro's article is adequate for what it attempts to do, but that is all.

Sapiro, Gisèle. Cf. Jean Grenier, Sous l'Occupation.

Saporta, Marc. Composition n° I. Paris: Editions du Seuil, 1962. %% This is a small packet of

about 140 cards, each with a chapter written on it, which one shuffles and then reads in the resulting order. Cf. John Crombie, Only Connect!; Kurt Fendt, "Leser auf Abwegen. Hypertext und seine literarisch-ästhetischen Vorbilder"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 197 and 366 (note 232); Sylvain Zegel, "Butor et Saporta écrivent le roman-à-lire-dans-tous-les-sens"; Janet Zweig, "Ars Combinatoria and the Book."

Sareil, Jean. CR of Vivian Kogan's The Flowers of Fiction: Time and Space in Raymond Queneau's 'Les Fleurs bleues.' French Review (Champaign, Illinois), vol. 58 #6 (may 1985), pp. 899-900. %% Sareil would like to give a positive evaluation but he has too many re-

serves to be more than lukewarm.

Sareil, Jean. "La Description négative." Romanic Review (New York), an. 78 #1 (january 1987), pp. 1-9. %% Sareil just uses a passage from Loin de Rueil (chapter 1) to illustrate his point (pp. 8-9).

Sareil, Jean. L'écriture comique. Paris: Presses universitaires françaises, 1984. %% Sareil just

makes many very slight references to Queneau in a very general work on the comic style (pp. 32, 29, 49, 57, 69-70, 78, 85-86, 88, 93, 95-99, 122, etc.).

Sareil, Jean. "Sur le comique de Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 115-124. %% Sareil puts more emphasis on the qualities which render Queneau humorous than on the various techniques that he uses. Sareil also considers Queneau's humor in the light of Rabelais', without over-doing the comparison. This article reappeared in the 1999 edition.

Sareil, Jean and Jacqueline. Cf. Queneau, Loin de Rueil: Extrait.

Sarfati, Lise. "The Theatrical Identity." Aperture (New York), vol. * #142 (winter 1996), pp. 62-67. %% Teo Savory's translation of Queneau's "Cygnes" (L'Instant fatal) appears on p. 66 of an article composed almost entirely of art photos.

Saroyan, William. "L'Homme dont le coeur était resté dans les montagnes." Trans. Queneau. Mesures (Paris), an. 4 #2 (avril 1938), pp. 107-119. %% Queneau translated this from Saroyan's original short story written in American, "The Man with the Heart in the Highlands."

Saroyan, William. "L'Homme dont le coeur était resté dans les montagnes." Saint-Maurice d'Etalan: L'Air du temps, 1956. %% This was a special printing of Queneau's translation for Queen Frederika of Greece, with no indication of the place of publication and limited to 70 copies. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 144 and 359 (note 158).

Saroyan, William. "Le Zeppelin du dimanche." Trans. Queneau. Nouvelle Revue française (Paris), vol. 54 #318 (mars 1940), pp. 319-338. %% This is a translation of Saroyan's short story originally written in American, "The Sunday Zeppelin."

Saroyan, William. Cf. Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 21; Claude Rameil, La TSF de Raymond Queneau, p. 20; Wladimir Weidlé, "William Saroyan et le primitivisme américain." There is some sort of manuscript of the two translations available at the CDRQ under "Saroyan," and the Ransom Center in Austin (Texas) has some of their correspondence.

Sarraute, Claude. "Omajakeno." Le Monde (Paris), an. 23 #6794 (16 novembre 1966), p. 16. %% Sarraute presents the Trois Baudets revue of this name; cf. Eve Griliquez in this regard.

Sarraute, Claude. "'Zazie' aux Trois Baudets." Le Monde (Paris), an. 16 #4625 (5 décembre 1959), p. 12. %% Sarraute is one of the very few to approve of the Trois-Baudets adaptation.

Sarraute, Nathalie. Cf. Isidore Isou, "Les Pompiers du nouveau roman."

Sartarelli, Stephen. "The Literary Stakes." New Criterion (New York), vol. 13 #10 (june 1995), pp. 43-46. %% Sartarelli reviews the avant-garde literary critics of the last 30-40 years and just barely mentions Queneau (p. 45) in this context.

Sassi, Stéphanie. "Les Noctambules de la vie." Le Quotidien de Paris (Paris), an. * #3200 (3-

- mars 1990), p. 26. %% Sassi reviews a theater production of Le Dimanche de la vie.
- Sasso, Robert. "Bataille-Hegel ou l'enjeu philosophique." Etudes philosophiques (Paris), vol. 1978 #4 (octobre-décembre 1978), pp. 465-479. %% Sasso has merely an offhanded reference (p. 466) to Queneau's "Premières Confrontations avec Hegel."
- Satie, Erik. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 49-50; Queneau, "L'Humour et ses victimes"; Pascale Voilley, "The Discourse of/on the Avant-garde: The Case of Raymond Queneau."
- Satué, Francisco J. "Raymond Queneau: El Deseo de vivir." Diario 16 (Madrid), an. 9 #2617 (2 septiembre 1984), "Disidencias," p. iii. %% Satué's review of La Alegría de la vida, Carlos Manzano's Spanish translation of Le Dimanche de la vie, is actually more a review of Queneau's style.
- Saul, John Ralston. "A Shy Man, a Sharp Pen, and a Taste for the Low Life." Sunday Times (London), an. * #8548 (5 june 1988), "Books," p. G7. %% Saul's reviews of the Atlas Press editions of Barbara Wright's translation of Pierrot mon ami and H. J. Kaplan's translation of The Skin of Dreams are both rather narrow and exaggerated.
- Saumont, Annie. Cf. Marie-Pierre Dupleix, "Introduction."
- Saunders, George R. "'Critical Ethnocentrism' and the Ethnology of Ernesto De Martino." American Anthropologist (Arlington, Virginia), vol. 95 #4 (december 1993), pp. 875-893. %% De Martino was an Italian anthropologist whom Saunders places on an equal level with Franz Boas and Claude Lévi-Strauss. Saunders cites (p. 878) Carlo Ginzburg, "'La Fine del mondo' di Ernesto De Martino," as including one or more works by Queneau from the 1939-1944 period among "the books of the year zero." Saunders' reference is to the wrong journal, which should be the Quaderni storici rather than the Studi storici.
- Saurel, Renée. "Cacouac." Combat (Paris), an. 9 #1828 (22 mai 1950), p. 2. %% Saurel reviews the presentation of "Les Muses et lézards" at the "Théâtre de la Baraque St-Germain," describing Queneau's work as a "victime."
- Saurel, Renée. "Les Frères Jacques à la Comédie des Champs-Élysées." Les Lettres françaises (Paris), an. * #558 (3 mars 1955), p. 7. %% There is just a mention of Queneau's name.
- Sauteron, Jean. "Nouveaux Exercices de style inspirés de Raymond Queneau." Le Pont de l'épée (Paris), vol. * #81-82 (4^{ième} trimestre 1983), pp. 89-102. %% This consists of 15 new "exercices" by Sauteron.
- Sauvage, Catherine. "Ouvert la nuit." Songs by André Popp and Jean Broussolle. Jacket blurb by Queneau. 33 rpm LP record. Philips N 76.078 R. %% The Queneau text is indexed under "La chanson a reconquis..." There is some sort of manuscript available at the CDRQ under the title "Sauvage."
- Sauvaget, D. Obituary for Queneau. Image et son (Paris), vol. * #312 (décembre 1976), pp. 7-8.
- Sauvy, Alfred. Aux sources de l'humour. Paris: Odile Jacob, 1988. %% Sauvy mentions Queneau on p. 63 and briefly considers the Exercices de style on pp. 158-159.
- Savage, Nadine. CR of Bettina Knapp's French Novelists Speak Out. Contemporary French Civilization (Bozeman, Montana), vol. 2 #1 (fall 1977), pp. 157-159. %% This mentions Queneau, and that's about all.
- Saval, Dany. Cf. Anonymous, "A Paris."

- Savary, Léon. "Raymond Queneau chez les Goncourt." Tribune de Genève (Genève), an. 73 #74 (30 mars 1951), p. 1. %% Savary discusses the implications of Queneau's election.
- Savigneau, Josyane. "La Mort de Daphné Du Maurier. Hitchcock et les brumes de Cornouailles." Le Monde (Paris), an. 46 #13758 (21 avril 1989), p. 44. %% Savigneau claims that Queneau had translated more George du Maurier works than just Peter Ibbetson.
- Savigneau, Josyane. "Le «Robert» nouveau est arrivé." Le Monde (Paris), an. 42 #12486 (22 mars 1985), pp. 17 and 26. %% Savigneau makes only the slightest reference to Queneau's effect on the new Robert.
- Savory, Teo. "On Translating Queneau." In her Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems. Greensboro, North Carolina: Unicorn Press, 1985, pp. v-vii. %% Just as this book is a fair expansion of her 1971 work, so too the introduction is a somewhat extended and altered version of the original.
- Savory, Teo. Raymond Queneau. Unicorn French Series #11. Santa Barbara: Unicorn Press, 1971. %% This book includes poems from Les Ziaux, L'Instant fatal, and "Pour un art poétique." Cf. J. E. Chamberlin, CR of Teo Savory's translation and presentation of Selected Poems by Raymond Queneau; Ann Richardson, "Teo Savory and Unicorn Press"; Charles Tomlinson, "Phrases in the Head."
- Savory, Teo. Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems. Greensboro, North Carolina: Unicorn Press, 1985. %% This is only an introduction and a selection of poems from Les Ziaux, L'Instant fatal, "Pour un art poétique," "Petite Suite" (from Si tu t'imagines), Courir les rues, and Battre la campagne. Cf. Rochelle Ratner, CR of Teo Savory's Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems; Peter Reading, "Contrariwise"; Allen Thiher, CR of Teo Savory's Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems.
- Saxton, Libby. Cf. Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'."
- di Scanno, Teresa. CR of Linda Raggio's A propos de Raymond Queneau. Letterature (Genova), vol. 6 #* (* 1983), pp. 223-224. %% This is short and pedestrian.
- Scarfe, Francis. Cf. Queneau, "Little Man" and "Oak and Dog."
- Scart, Aurélie. "Filles, poules, et cocottes. La Prostituée dans les romans de Raymond Queneau." Mémoire de maîtrise. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 1995. %% This is just what the title indicates, but the last chapter is entitled "Quête achevée: amour, couple." [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.]
- Schaer, Roland. Cf. Raymond-Josue Seckel and Valérie Tesnière, "De Panckoucke à Queneau."
- Schalekamp, Jean A. "Queneau is nog niet dood." Litterair Paspoort (Amsterdam), an. 14 #125 (avril 1959), pp. 82-83. %% This seems to be a rather general article on Queneau, but concentrating on the recently-appeared Zazie dans le métro. The woman in the picture is Anne-Marie Cazalis. The title means "Queneau is not yet dead."
- Schavey, Pierre. "Notes de lecture." Lion (Paris), an. 13 #129 (août 1965), pp. 43-46. %% Schavey likes Les Fleurs bleues, but he concentrates almost exclusively on Queneau him-

self.

- Scheerer, Thomas M. "Introducción a la patafísica." Revista chilena de literatura (Santiago, Chile), vol. * #29 (abril 1987), pp. 81-96. %% Scheerer gives a fairly good introduction to the roots of 'pataphysics and the nature of the Collège de 'pataphysique, but he writes strictly as an outsider.
- Scheerer, Thomas M. Cf. Queneau, "Einege kurzkefaßte Bermerkungen über die aerodynamischen Eigenschaften der Addition."
- Scheffel, Helmut. "Eulenspiegel, Sprachartist, Mathematiker. Zum Tode von Raymond Queneau." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #242 (27 oktober 1976), p. 25.
- Scheffel, Helmut. "Der Jongleur spielt mit der Traurigkeit. Raymond Queneaus Roman Ein Winter in Le Havre." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #20 (24 januar 1976), "Literatur," p. 61. %% CR of Eugen Helmlé's translation
- Scheffel, Helmut. "Mathematiker und Dichter. Raymond Queneau zum siebzigsten Geburtstag." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #44 (21 februar 1973), p. 28.
- Scheffel, Helmut. "Unter der Wolkenscheuche. Raymond Queneaus Roman Heiliger Bimbam." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #30 (5 februar 1966), "Literaturblatt," p. 5. %% CR of Ludwig Harig and Eugen Helmlé's German translation of Heiliger Bimbam
- Schéhadé, Georges. Anthologie du vers unique. Paris: Ramsay, 1977. %% This has only two lines from Queneau: p. 75 ("En regardant Rimbaud tricoter de la laine") and p. 170 ("Les rivières ne sont que des chemins qui marchent"). The first is from Sonnets: "Il ne faut pas perdre de vue..." and the second is from Petite Cosmosgonie portative (chant 6, line 55).
- Schiavetta, Bernardo. "Conspirationnisme et délire. Le Thème du complot chez les 'fous littéraires' en France au XIX^{ième} siècle." Politica hermetica (Paris), vol. * #6 (* 1992), pp. 57-68. %% In this brief article Schiavetta reflects more on the question announced in the title than entering into details. He mentions Queneau and Blavier, of course, but also Charles Nodier and Gustave Brunet.
- Schiavetta, Bernardo. Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Schiff, Morty. "Zazie dans le métro." Cineaste (New York), vol. 18 #2 (* 1991), p. 34. %% This review of the VHS videotape simply gives a relatively positive review of the subtitled English version.
- Schifres, Alain. Entretiens avec Arrabal. Paris: Editions Pierre Belfond, 1969. %% This has a citation from Queneau's "Sally plus intime": "Il y a deux sortes d'arbres, l'hêtre et le non-hêtre" (p. 146). Schifres claims this to be a parody of Jean-Paul Sartre, but while it first appeared in print in the 1944 version of "Foutaises" it might also relate to Saturnin's musings at the end of the sixth chapter of Le Chiendent, which would antedate Sartre's Etre et le néant.
- Schifres, Alain. "Littérature-laboratoire." Réalités (Paris), vol. * #270-271 (juillet-août 1968), pp. 92-95. %% This is a fairly general but typographically interesting view of modern literature which just mentions Queneau (p. 94).
- Schifres, Michel. "La Retenue et le flamboiement." Le Figaro (Paris), an. * #17967 (16 mai 2002), p. 15. %% Schifres notes that a candidate, Jean-Pierre Rafarrin, loves to create words; Schifres says, however, that Rafarrin is not up to the level of Queneau and what

he accomplished in Zazie dans le métro.