

- Schildt, Göran. "Litterärt Utifrån: Ny Goncourt-akademiker." Svenska Dagbladet (Stockholm), vol. * #* (28 mars 1951), p. 5.
- von Schiller, Friedrich. Queneau adapted his "Kabale und Leibe" ("Intrigue et amour") for radio. There is some sort of manuscript available at the CDRQ under "Intrigue et amour (Schiller)." Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 98-102 and 265-267, "Rêves de théâtre, théâtre de rêve," and "Théâtre et théâtralité dans l'oeuvre de Raymond Queneau."
- Schilling, Derek. "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau." Romanic Review (New York), vol. 95 #1-2 (january-march 2004), pp. 41-61. %% Schilling considers the "mise-en-fiction de la banlieue," including the mythology of the banlieue of Paris during the thirties, including other novels set there; how little of Paris itself actually appears in the novel; the nature of life in the banlieue as Queneau describes it; and various religious myths and aspects of religious life in the banlieue at this period.
- Schilling, Derek. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. Symposium (Syracuse, New York), vol. 54 #4 (winter 2001), pp. 261-263. %% Schilling is most positive in his evaluation of Stump's book, but his analysis is so thorough and rich as to almost constitute a separate article on the subject. It would be worth reading even if one didn't have Stump's book available.
- Schilling, Derek. "Queneau Porte Chaillot: Le Savoir périphérique dans Pierrot mon ami." Poétique (Paris), an. 31 #124 (novembre 2000), pp. 443-462. %% Schilling has three principal topics here which he weaves into one very interesting whole: the "banlieue" of Paris in French fiction of c. 1930-1950, Kojève's understanding of "sagesse," and the Hegelian structure of Pierrot mon ami, with the least weight on the first and the most on the second. Cf. Stefano Costa, CR of Derek Schilling's "Queneau Porte Chaillot: Le Savoir périphérique dans Pierrot mon ami."
- Schimmang, Jochen. "Du quasselst, du quasselst, das ist alles, was du kannst." Merkur (Stuttgart), an. 49 #11 (november 1995), pp. 1006-1016. %% Schimmang is quite positive about Queneau's novels and especially about his ability to create characters of some depth.
- Schipper, Marthe. "Le Langage de Zazie dans le métro, Français de l'avenir?" Mémoire de maîtrise. Directeur M. Henry. Bruxelles: Université libre de Bruxelles, 1964. %% This was a rather perceptive work for its time.
- Schlant, Ernestine. CR of Botho Strauß's Wohnen Dämmern Lügen. World Literature Today (Norman, Oklahoma), vol. 69 #2 (spring 1995), p. 351. %% Schlant states that Strauß's stylistic efforts are similar to what Queneau was attempting in Les Exercices de style.
- Schlocker, Georges. Cf. Queneau, "Der Metrostreik."
- Schloz, Günther. "Wortmagie gegen Dingmagie." Deutsche Zeitung (Bonn), an. * #7 (10 februar 1978), p. 10. %% This is a review of Eugen Helmlé's translation of Les Derniers Jours, Die kleinen Geschäfte des Monsieur Brabant.
- Schmerl, James, and Eugene Spiegel. "The Regularity of Some 1-Additive Sequences." Journal of Combinatorial Theory, series A (New York), vol. 66 #1 (april 1994), pp. 172-175. %% The authors consider certain ramifications of some ideas which Queneau worked on in his "Sur les suites s-additives." They also refer to Steven R. Finch's "Conjectures About S-Additive Sequences" and "On the Regularity of Certain 1-Additive Sequences."

- Schmidt, Albert-Marie. "Aventure du mariage, mariage à l'aventure." Réforme (Paris), an. 8 #367 (29 mars 1952), p. 7. %% Schmidt's review of Dimanche de la vie, among novels by other authors, is positive without really saying much about the substance of the novel.
- Schmidt, Albert-Marie. "Aventure du mariage, mariage à l'aventure." In Chroniques de 'Réforme,' 1945-1966. Lausanne: Editions Rencontre, 1970, pp. 216-220. %% This article is the same as his Réforme article of this name.
- Schmidt, Albert-Marie. "Constantes baroques dans la littérature française." Trivium (Zürich), vol. 7 #4 (* 1949), pp. 309-324. %% Schmidt cites part of Queneau's "Texte surréaliste" (p. 320).
- Schmidt, Albert-Marie. "L'Esprit et les lettres." Réforme (Paris), an. 6 #298 (2 décembre 1950), p. 7. %% Schmidt discusses, positively but briefly, both Bâtons, chiffres et lettres and La Petite Cosmogonie portative.
- Schmidt, Albert-Marie. "Fantaisies du verbe et du moi." Réforme (Paris), an. 14 #728 (28 février 1959), p. 6. %% Schmidt's review of Zazie dans le métro, among books by other authors, primarily regards the work's language and freshness of approach to style.
- Schmidt, Albert-Marie. "Fantaisies du verbe et du moi." In Chroniques de 'Réforme,' 1945-1966. Lausanne: Editions Rencontre, 1970, pp. 413-417. %% This article is the same as his Réforme article of this name.
- Schmidt, Albert-Marie. "Hommage à Raymond Queneau." Réforme (Paris), an. * #933 (2 février 1963), p. 14. %% This concerns the Entretiens avec Georges Charbonnier and the Oulipo and touches on Cent Mille Milliards de poèmes. Cf. Queneau, "Notre Ami."
- Schmidt, Albert-Marie. "Hommage à Raymond Queneau." In Chroniques de 'Réforme,' 1945-1966. Lausanne: Editions Rencontre, 1970, pp. 472-475. %% This article is the same as his Réforme article of this name.
- Schmidt, Albert-Marie. "Il n'est pas si facile de vivre..." Réforme (Paris), an. 3 #117 (14 juin 1947), p. 7. %% Schmidt mentions the Exercices de style towards the end.
- Schmidt, Albert-Marie. "Il n'est pas si facile de vivre..." In Chroniques de 'Réforme,' 1945-1966. Lausanne: Editions Rencontre, 1970, pp. 73-77. %% This article is the same as his Réforme article of this name.
- Schmidt, Albert-Marie. "Les Petites Fleurs de Raymond Queneau." Réforme (Paris), an. * #1073 (9 octobre 1965), p. 12. %% This is mainly concerned with Les Fleurs bleues but begins with a long tribute to Queneau.
- Schmidt, Albert-Marie. "Les Petites Fleurs de Raymond Queneau." In Chroniques de 'Réforme,' 1945-1966. Lausanne: Editions Rencontre, 1970, pp. 536-539. %% This article is the same as his Réforme article of this name.
- Schmidt, Albert-Marie. "Les Poètes retrouvent la parole." In Visages et perspectives de l'art moderne. Ed. Jean Jacquot. Pref. Etienne Souriau. Paris: Editions du Centre national de la recherche scientifique, 1961, pp. 135-141. %% Schmidt cites the first twelve lines of L'Instant fatal: "Bien placés bien choisis" (p. 137).
- Schmidt, Albert-Marie. "Virtualités artificielles." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 13-16. %% Schmidt offers some texts which have promise for oulipian manipulation/development.
- Schmidt, Albert-Marie. Be sure to see Jacques Duchateau, Raymond Queneau ou l'oignon de Moebius, pp. 163, 185-190, and 222. Cf. also Queneau, Entretiens avec Georges Charbonnier (p. 117) and "Notre Ami"; Queneau and André Blavier, Lettres croisées 1949-

1976, pp. 299, 300, and 329.

Schmidt, Arno. Cf. F. Peter Ott, "Comments on the Occasion of the Publication of Evening Edged in Gold by Arno Schmidt."

Schmidt, Siegfried J. "Komik im Beschreibungsmodell kommunikativer Handlungsspiele." In Das Komische. Ed. Wolfgang Preisendanz and Rainer Warning. München: Fink, 1976, pp. 165-189. %% Schmidt cites (pp. 181-183) a long passage from Vol d'Icare (chapter 1), roughly encompassing the first meeting between Hubert Lubert and Morcol.

Schmidt, Ulrich. "La Traduction allemande du 'néo-français' dans Zazie dans le métro." Wissenschaftliche Prüfungsarbeit zum ersten Staatsexamen für das Lehramt an Gymnasien. Director Barbara Wehr. Mainz, november 1997. %% Schmidt does a careful and interesting job of evaluating the strengths and weaknesses of Helmlé's translation of Zazie dans le métro in both editions, and he analyzes well the various problems involved. His considerations highlight some aspects of the novel which are usually not taken into account. This thesis is available at the CDRQ.

Schmiele, Walter. "Mit breitem Nonsens-Lächeln." Frankfurter Rundschau (Frankfurt-am-Main), an. 20 #235 (9 oktober 1964), p. 17. %% Schmiele reviews Eugen Helmlé's translations of Loin de Rueil (Die Haut der Träume "Fern von Rueil") and Le Cheval troyen (Das Trojanische Pferd).

Schnapp, Jeffrey T. "The Fabric of Modern Times." Critical Inquiry (Chicago), vol. 24 #1 (autumn 1997), pp. 191-245. %% Schnapp just mentions (p. 209) Queneau's "Chant du styrène" in an article dedicated to the "miracle fabric" rayon in the Italy of the 1930s.

Schneider, Edgar. "La Foire aux starlettes bat son plein sur la Croisette..." France-soir (Paris), an. * #4596 (6 mai 1959), p. 6. %% Schneider just refers to starlets at Cannes who try to imitate Zazie.

Schneider, Edgar. "Quand Queneau fait son cinéma." Paris-presse (Paris), an. * #5566 (1^{ier} novembre 1962), p. 3. %% According to Schneider, Queneau was planning to create a film spoofing advertising based on a 1928 Chilean novel. The title would be "Mon Associé M. Davis" and would star Philippe Noiret.

Schneider, Marcel. "La Revue des Ballets de Paris." Combat (Paris), an. 14 #3811 (1^{ier} octobre 1956), p. 2. %% Schneider gives a fairly detailed but negative review of Roland Petit's show.

Schneider, Robert. Cf. Chris Arnott, "Exercises in Style."

Schneider, Ulrike. Cf. Ulrike Romberg, "Die Neubelebung der Sprache. Zur Dichtungskonzeption von Raymond Queneau."

Schnell-Larequie, Gabriele. "Ein Pariser Festplatz und seine Bedeutsamkeit: Der Uni-Park in Pierrot mon ami von Raymond Queneau." In Blicke auf das Paris des 30er Jahre: Kolloquium der Deutsch-Französischen Gesellschaft zu Kiel, 21-22 November 1997. Ed. Isabelle Chopin. Collection "Poetica: Schriften zur Literaturwissenschaft," #29. Hamburg: Verlag Dr. Kova_, 1998, pp. 97-116.

Schnurer, Herman. "Hamburgers and Bloudjinnés. Some Recent Anglo-americanisms in Current French Usage." Language Quarterly (Tampa, Florida), vol. 1 #2 (spring 1963), pp. 26-28. %% Schnurer cites a passage from Zazie dans le métro (chapter 4), roughly where Troussaillon is about to purchase the bluejeans at the Pucés.

Scholes, Robert. Cf. Queneau, "Transformations."

Schoots, Fieke. Passer en douce à la douane': L'écriture minimaliste de Minuit. Collection

- "Faux Titre," #131. Amsterdam: Rodopi, 1997. %% Schoots just comments (p. 93) on how Echenoz's Lac is closely attached to Queneau's Pierrot mon ami.
- Schott, Webster. "Imaginary Solutions." Washington Post (Washington, DC), an. 100 #210 (3 july 1977), "Book World," p. K10. %% Schott's review of Barbara Wright's translation of The Sunday of Life offers some unusually fertile points of view on this novel.
- Schott, Webster. "Rich Find of Far-out French Fun." Life (Chicago), vol. 62 #12 (24 march 1967), p. 12. %% Schott indulges in hyperbole in his review of Barbara Wright's translation of The Blue Flowers.
- Schreurs, Bernadette. "Notes sur l'ironie dans On est toujours trop bon avec les femmes." CRIN (Gröningen), vol. * #10 (1984), pp. 137-153. %% Schreurs considers the particular cases of irony in this text and, somewhat less, the role that they play in the whole structure.
- Schruoffeneger, Martine. Cf. Primo Levi, "La Cosmogonie de Queneau."
- Schulman, Peter. "Paris en jeu de l'oie: Les Fantômes de Nestor Burma." French Review (Champaign, Illinois), vol. 73 #6 (may 2000), pp. 1155-1164. %% Schulman just refers to Zazie's perception of the métro as a tourist attraction.
- Schulman, Peter Lawrence. "The Sunday of Fiction: The Modern French Eccentric from Raymond Queneau to Jean Echenoz." PhD at Columbia University, 1997. Director Henri Mitterand. Dissertation Abstracts International, vol. 58 #4 (october 1997), p. 1304. %% Schulman chose the eccentric character as a center of attention in the quotidian and focuses, as regards Queneau, on Le Dimanche de la vie (Valentin Brû's concern with time and space) and also on Queneau's use of vanishing locales (the Palais du rire in Loin de Rueil, old cafés in Le Dimanche de la vie and Zazie dans le métro).
- Schulman, Peter. The Sunday of Fiction: The Modern French Eccentric. West Lafayette (Indiana):Purdue University Press, 2002. %% In discussing the idea of the "eccentric" Schulman refers to Queneau's works by topic more than by title. As far as Queneau is concerned, Schulman concentrates on the general sort of universe Queneau creates in his novels and the general sort of characters who inhabit these universes (especially pp. 115-128), but he also addresses questions involved specifically in Zazie dans le métro (p. 63), Pierrot mon ami (pp. 117-122), Loin de Rueil (pp. 123-127), Le Dimanche de la vie (pp. 152-156), and Les Fleurs bleues (pp. 156-159). Schulman considers such themes as "drinks" (p. 129) and the "métro" (pp. 136-138), and he also mentions Queneau in various ways on pp. 2, 43, 45-46, 60, 74, 88, 103, and 146-147. Cf. Miranda Gill, CR of Peter Schulman's The Sunday of Fiction: The Modern French Eccentric; Ali Nematollahy, CR of Peter Schulman's The Sunday of Fiction: The Modern French Eccentric.
- Schulz-Buschhaus, Ulrich. CR of Ingrid Spica's Le Statut romanesque de 'Bouvard et Pécuchet' de Flaubert. Romanische Forschungen (Frankfurt), vol. 97 #4 (* 1985), pp. 480-482. %% Schulz-Buschhaus makes a reference (p. 480) to Bâtons, chiffres et lettres.
- Schuster, Jean. "Pierrot et le commissaire." Quinzaine Littéraire (Paris), vol. * #297 (1^{ier} mars 1979), p. 29. %% Schuster has written a short story which mixes elements of Simenon's Maigret with Queneau's Pierrot.
- Schuster, Jean. T'as vu ça d'ta f'nêtre. Levallois-Perret: Manya, 1990. %% Pages 24-26 offer a negative criticism of Queneau's Journal 1939-1940. The extension of this work's title is: "suivi d'une lettre à André Liberati contre les acolytes de Dieu et les judas de l'athéisme."

- Schütte, Wolfram. "Flucht aus dem Roman. Raymond Queneaus neuer Roman Der Flug des Ikarus." Frankfurter Rundschau (Frankfurt-am-Main), an. 25 #254 (1 november 1969), "Zeit und Bild," p. 9. %% CR of Eugen Helmlé's German translation of Der Flug des Ikarus.
- Schütte, Wolfram. "Queneaus fröhliche Apokalypse. Zu seinem Roman Die blauen Blumen." Frankfurter Rundschau (Frankfurt-am-Main), an. 22 #269 (19 november 1966), "Zeit und Bild," p. 6. %% CR of Eugen Helmlé's German translation of Die blauen Blumen
- Schütte, Wolfram. "Sanfte Unmenschen. Zu Raymond Queneaus Roman Sonntag des Lebens." Frankfurter Rundschau (Frankfurt-am-Main), an. 24 #196 (24 august 1968), "Zeit und Bild," p. 6. %% CR of Eugen Helmlé's German translation of Sonntag des Lebens
- Schwartz, Delmore. Cf. Steven Moore, "Foreword."
- Schwartz, Simone. "Lu pour vous..." Le Coiffeur breveté de l'état (Paris), vol. * #59 (juillet-août 1959), p. 13. %% A very simple review of Zazie dans le métro.
- Schwartz, Stephen. "Mugged by Surreality." The Weekly Standard (New York), vol. 8 #28 (31 march 2003), pp. 39-42. %% Schwartz merely refers to Queneau's collecting all Rimbaud's negative statements about Charleville, his native city, and then writing the 1927 surrealist tract "Permettez!" protesting the erection of a Rimbaud statue there.
- Schwarz, Arturo. "Tutti i giocatori di scacchi sono artisti..." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 97-101. %% Schwarz speaks only of Marcel Duchamp's love of chess.
- Schwedhelm, Karl. "Geländefahrt mit der Sprache." Deutsche Zeitung (Stuttgart), an. 16 #279 (2 dezember 1961), "Literatur-Rundschau," p. 2. %% Schwedhelm reviews Queneau's Stilübungen Autobus S, a translation of the Exercices de style into German by Ludwig Harig and Eugen Helmlé.
- Schwendemann, Irene, ed. Cf. D^r. Jörg Drews, "Exercices de style," "Pierrot mon ami," and "Zazie dans le métro"; Hans H. Henschen, "Exercices de style."
- Schwob, Louis. Cf. Anonymous, "Un Sonnet de plus pour R. Queneau."
- Schyle, Hans-Joachim. "Ein Romanheld geht stiften." Süddeutsche Zeitung (München), vol. * #298 (13-14 december 1969), p. %% This is presumably a review of Eugen Helmlé's German translation of Der Flug des Ikarus, but I could not locate this article either at or near this location. Cf. Hillen, entry 1189.
- Schyle, Hans-Joachim. "Sprachartistik als Bodengymnastik." Kölner Stadt-Anzeiger (Köln), an. #39? (16 februar 1976), p. 12? %% This concerns a theater presentation of Exercices de style in Cologne.
- Sciascia, Leonardo. "Per 'Volte Face' di Fabrizio Clerici." Galleria (Roma), an. 38 #2 (maggio-agosto 1988), pp. 137-139. %% Sciascia compares the combinatory nature of Queneau's Cent Mille Millions de poèmes to the surrealist paintings and sketches of Fabrizio Clerici, which have (he claims) a similar combinatorial quality.
- Scipion, Robert. "Mon Ami Pierrot." In his Prête-moi ta plume. Paris: Gallimard, 1945, pp. 55-67. %% This is a pastiche of Queneau's Pierrot mon ami. It is one chapter in a "novel" composed of pastiches of various twentieth-century French authors. Cf. Alban Cerisier, "Queneau, éditeur"; E. J. F., CR of Robert Scipion's Prête-moi ta plume; Pierre Loiselet, "Prête-moi ta plume"; P. M. P., "Quand les jeunes écrivains font 'ha, ha'"; François Sentein, "Le Roman d'un tricheur"; Francis Vintenon, "Prête-moi ta plume"; Temps mêlés

- #150 + 13/14 (août-novembre 1981), pp. 5-6.
- Scipion, Robert. "Mon Ami Pierrot." In Trésors du pastiche. Ed. François Caradec. Paris: Pierre Horay, 1971, pp. 251-259. %% This is exactly the same text as in his Prête-moi ta plume.
- Scorza, Giancarlo. Cf. Queneau, "Il Canto dello stirene."
- Scott, Roger. Cf. Alan Clodd and Robin Skelton, ed., David Gascoyne: Selected Verse Translations.
- Scotto, Fabio. Cf. Queneau, L'Istante fatale.
- Scriabine, Marina. "Pensée artificielle et pensée vécue." Mercure de France (Paris), vol. * #* (octobre 1963), pp. 475-480. %% Scriabine describes a "décade" at Cerisy-la-Salle devoted to the computer, "Pensée artificielle et pensée vécue," a symposium directed by François Le Lionnais (9-19 July 1963). The first days of presentations were rather rudimentary, but the concentration moved on to such questions as creativity, translation, musical composition, and painting. Queneau seems to have given an explanation of language along the lines of his "L'Analyse matricielle de la phrase en français," although the actual text he used might have been "L'Analyse matricielle du langage." Duchateau, Lescure, and Moles were also there.
- Sculfort, Marie France. "Composition française." Nouvelle Revue pédagogique (Paris), vol. * #1 (octobre 1978), p. 43. %% Sculfort proposes a passage from Les Fleurs bleues (chapter 5) as a subject of composition "en troisième."
- Sculfort, Marie France. Cf. Brigitte Chevalier, Roland Décriaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 3^{ième}; Brigitte Chevalier, Roland Décriaud, Marie-France Sculfort, and Alain Trouvé, ed. Lire à loisir. Textes français: 4^{ième}.
- Scutenaire, Louis. Mes Inscriptions (1945-1963). Bruxelles: Brassat, 1976. %% Scutenaire's book is a collection of extremely brief "thoughts" on just about everything. The five times that he mentions Queneau (pp. 15, 101, 124, 187-188, and 192) he has nothing of import to say.
- Sealy, Robert, SJ. CR of Pascal Lainé's Si on parlait... French Review (Champaign, Illinois), vol. 52 #6 (May 1979), pp. 952-953. %% Sealy gives a very positive review to this novel, underscoring how much Lainé owes to Queneau.
- Seaman, Bill. "Oulipo | VS | Recombinant Poetics." Leonardo (Cambridge, Massachusetts), vol. 34 #5 (* 2001), pp. 423-430. %% Seaman discusses the origin and nature of the Oulipo and proceeds to develop its relation to image manipulation, especially in his own work. A note says that "VS" is "often used in techno-audio remix culture to designate the remix of one group's music by another, often having only an oblique relation to the original."
- Sears, Dianne. "Zazie et Zénobie sèment la zizanie: Les Troubles du langage dans Zazie dans le métro et Les Bâtisseurs d'empire." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 91-99. %% Sears compares the two heroines and their roles in their respective works.
- Sears, Elizabeth. "The Life and Work of William S. Heckscher." Zeitschrift für Kunstgeschichte (München), vol. 53 #2 (* 1990), pp. 107-133. %% Sears mentions (p. 132) an interview with Heckscher in which he says that he was delighted with Zazie dans le métro.
- Seban, Delphine. "Umour (sic) et énonciation romanesque dans l'oeuvre de Raymond Que-

- neau: L'Exemple de Loin de Rueil." TER de lettres. Bordeaux: 1997.
- Sebregondi, Maria. "La Bottega dei nomi brulicanti." Leggere (Milano), vol. * #19 (marzo 1990), pp. 14-20. %% This seems to be a rather general presentation of Queneau and his works, with a concentration on his origins.
- Sebregondi, Maria. Cf. Astrid Bouygues and Antonella Conti, "Queneau chez les Etrusques"; Queneau, Centomila miliardi di baci : A Janine e Jean-Marie dalla 'strana guerra' and Quercia e cane: Romanzo in versi.
- Seckel, Raymond-Josue, and Valérie Tesnière. "De Panckoucke à Queneau." In Tous les savoirs du monde. Encyclopédies et bibliothèques de Sumer au XXI^e siècle. Ed. Roland Schaer. Paris: Bibliothèque nationale de France, 1996, pp. 418-441. %% This article reviews some of the major encyclopedias in history, but the illustrations are far, far more important to the authors than the text of the article. Nevertheless, there is a moderately interesting treatment of Queneau's coping with creating an encyclopedia that would fit the modern world (p. 437).
- Secret, F. "Quand le surréalisme ne savait pas son nom." Cahiers du Sud (Marseille), an. 26 #218 (juillet 1939), pp. 594-597. %% Secret refers positively (p. 595) to the understanding of surrealism which Queneau shows in Odile.
- Sedille, Pierre. "Raymond Queneau (de l'Académie Goncourt): Un (sic) Dimanche de la vie." Etudes normandes (Rouen), vol. 2 #7? (2^{ième} trimestre 1952), p. 132. %% Sedille's review of this novel is careful and shows depth, in spite of the fact that in the end he does not like the work.
- Seghers, Pierre. "L'Avenir du livre français." Les Lettres françaises (Paris), an. 8 #229 (14 octobre 1948), pp. 1, 5. %% Seghers considers the current state of the French publishing industry. Cf. the entry under "Comité national des écrivains."
- Seghers, Pierre. "Letter from Paris." Trans. Margaret Crosland. Poetry London (London), vol. 5 #20 (novembre 1950), pp. 19-22. %% Seghers mentions several of Queneau's successes of the period ("Si tu t'imagines," Petite Cosmogonie portative, and Sally Mara's various works) in an almost unreadable translation into English.
- Seghers, Pierre. La Résistance et les poètes. France 1940-1945. Paris: Seghers, 1974. %% Seghers barely does more than refer to Queneau's participation in Messages and the clandestine Lettres françaises several times.
- Seghers, Pierre. "Revue des revues." Poésie 43 (Villeneuve-les-Avignon, Gard), an. 4 #13 (mars-avril 1943), pp. 99-105. %% Seghers reviews Messages, "Exercice du silence" (1942), and mentions the lines it prints from Queneau's "Explication des métaphores" (pp. 99-100).
- Seghers, Pierre, ed. Le Livre d'or de la poésie française. Paris: Marabout, 1960. %% This has only a series of extracts from Chêne et chien (pp. 433-436).
- Seghers, Pierre, ed. Les Poèmes de l'année. Various publishers, various years.
- Seghers, Pierre. Cf. Jacques Charpier and Pierre Seghers, ed., L'Art poétique.
- Séguin, Jacques. "Raymond Queneau, académicien Goncourt, fait collection d'oiseaux empaillés." Radar (Paris), vol. * #111 (25 mars 1951), p. 2. %% Séguin makes a number of factual mistakes in a general article on the occasion of Queneau's election to the Académie Goncourt. For the birds, cf. Jean Prasteau, "Raymond Queneau à l'Académie Goncourt."
- Séguin, Jean-Paul. L'Année poétique 1975. Paris: Seghers, 1976. %% This amounts to six

brief excerpts from Morale élémentaire on pp. 226-228: "Mulet rétif," "Amour glacé," "Ombres traçantes," "Le tournesol a cessé..." "A la foire aux puces..." and "Seuls, les acacias..."

de Ségur, Comtesse. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 34; Xavière Gauthier, "Général Dourakine"; Bernard Gheerbrant, "L'Affaire."

Seifert, Florent. "Blavier et les fous littéraires." Le Soir (Bruxelles), an. * #153 (3 juillet 2002), "Magazine des arts et du divertissement," p. 7. %% Seifert presents Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle.

Seiler, Jacques. He was responsible for a stage adaptation of Les Exercices de style. Cf. Anonymous, "Exercices de style de Raymond Queneau à Frameries" and "Hommage à Queneau"; Danièle Gillemont, "Les Exercices de style à Louvain-la-neuve: Eblouissants..."; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 206-207; Michel Huvet, "Exercices de style: La Pataphysique sur scène"; Ph. M. "Exercices de style au théâtre: A chacun sa vision des choses..." ; Jean Maisonneuve, "Exercices de style: Un Autobus nommé Délire"; Pantalón, "A Louvain-la-neuve: Exercices de style"; Gianni Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie"; Odile Quirot, "Aux Celestins: Le Brio de quelques 'exercices de style'" and "Ecart de style. Une Mésalliance: Album de famille de Louis Charles Sirjacq mis en scène par Jacques Seiler"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testò multiplicato."

Séiète, Yannick. "Percé: A Vélo, partir pour la guerre." Les Temps modernes (Paris), an. 54 #604 (mai-juillet 1999), pp. 152-189. %% Séiète examines Georges Percé's Quel petit vélo in some detail. He makes mentions the relevance of a few lines in the light of Queneau's L'Instant fatal: "Je crains pas ça tellement" (p. 160) and shows a seeming relevance of his Les Fleurs bleues (pp. 177, 182, and 185). Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."

Seince, Françoise. "Spécial SAGA." Art et métiers du livre (Paris), an. * #172 (mars-avril 1992), pp. 11-24. %% Seince notes, on p. 12, that Gaëlle Pélachaud "a illustré de 14 eaux-fortes à sa manière Pierrot mon ami de Raymond Queneau. Un premier livre, original et empreint d'humour: à suivre."

Selous, Trista. "Marguerite and the Mountain." In Contemporary French Fiction by Women. Ed. Margaret Atack and Phil Powrie. Manchester: Manchester University Press, 1990, pp. 84-95. %% Selous just mentions (p. 93) Queneau's unhappiness with Duras's Sailor from Gibraltar.

Selwyn, Percy. "Sally Mara." Times Literary Supplement (London), an. 61 #3148 (29 June 1962), p. 477. %% Selwyn's letter only quibbles over the correct spelling of "whiskey" in Anonymous, "Legacies of a Surrealist Childhood."

Sempé, Pierre. CR of the Ramsay Bibliothèque oulipienne. Etudes (Paris), vol. 367 #6 (juillet-décembre 1987), p. 702. %% Sempé's review is ambivalent.

Sénart, Philippe. "Autour des romans ou Le Monde comme il ne va plus." La Revue de Paris (Paris), vol. 72 #7 (juillet - août 1965), pp. 131-138. %% Sénart briefly (and negatively) reviews Les Fleurs bleues on p. 137.

Sénart, Philippe. "Autour du populisme. D'André Thérive à Raymond Queneau." Combat (Paris), an.* #6515 (3 juin 1965), p. 7. %% Sénart gives a minimal but positive review of

Les Fleurs bleues.

- Sénart, Philippe. CR of Les Oeuvres complètes de Sally Mara. Combat (Paris), an. * #5523 (29 mars 1962), p. 7. %% Sénart's review is rather positive but ordinary.
- Sénécal, Didier. "Faut-il célébrer le pastiche?" LIRE (Paris), vol. * #262 (février 1998), pp. 38-42. %% Sénécal asserts that some of the "exercices de style" are pastiches, "Passé indéfini" of Camus and "Exclamations" of Céline.
- Sénécal, Didier. "Nabokov fusille à bout portant." LIRE (Paris), vol. * #295 (mai 2001), p. 110. %% Sénécal describes the contents of a work by Vladimir Nabokov, Parti pris, newly released under this title after having been named Intolérances when it first appeared in French in 1985; the English original bears the name Strong Opinions. Nabokov's opinions about other authors are indeed strong and highly negative, and he names Queneau as one of the very few whom he likes.
- Senelier, Arnauld. "Gallimard (Editions)." In Dictionnaire des intellectuels français. Ed. Jacques Julliard and Michel Winock. Paris: Seuil, 1996, pp. 521-522. %% Senelier's thumbnail sketch is quite interesting, especially concerning the position of the house during and after the war.
- Sentein, François. "Jean Genet à l'Athénée et Pirandello chez Agnès Capri." Ici France (Paris), vol. * #2 (23 mai 1947), p. 11. %% Sentein judges "En passant" to be a "petite bêtise."
- Sentein, François. "Le Roman d'un tricheur." L'Essor (Paris), vol. * #28 (4 avril 1946), p. 5. %% Sénart describes Robert Scipion's Prête-moi ta plume rather thoroughly but follows with a quite negative evaluation.
- Seresia, Cécile. "De l'Etranger et de l'étrange." Revue nouvelle (Tournai), an. 10 vol. 19 #4 (15 avril 1954), pp. 422-425. %% Seresia writes "Avec Les Exercices de style de Raymond Queneau, Roland Ravez a précisé, de façon éblouissante, la mission du 'Théâtre de Poche': exécuter des exercices de style dramatique avec des oeuvres dont le ton, le rythme et le langage constituent un problème de ton, de rythme ou de langage scéniques: en d'autres termes, des oeuvres pour lesquelles il faut 'inventer' un style théâtral."
- Serge. "Le Cabaret." Les Nouvelles littéraires (Paris), an. * #1136 (9 juin 1949), p. 8. %% Serge mentions the Exercices de style as being part of the "Frères Jacques" act but does not even go so far as to name Queneau as the author.
- Serrat Crespo, Manuel. Cf. Anonymous, "Les Fleurs bleues de Raymond Queneau. Table ronde animée par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Crespo, and Jan Pieter van der Sterre"; Queneau, Flores azules.
- Serravalli, Luigi. "Genera Gustosa Ilarità." Il Corriere del Po (Ferrare), an. # (18 luglio 1948), p. %% On the occasion of the appearance of Queneau's Le Chiendent in Fernanda Pivano's translation into Italian, Il Pantano, Serravalli gives a review of Queneau's work and style, especially in regard to surrealism.
- Serres, Michel. 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."
- Servin, Micheline. "Amour de mère, amour folie?" Les Temps modernes (Paris), an. 44 #512 (mars 1989), pp. 167-186. %% Servin mentions (pp. 184-185) Queneau's role in bringing Amos Tutuola's Ivrogne dans la brousse to the attention of the French public and gives special attention to a transformation of this work into a stage production.

- Servin, Micheline. "Je meurs ma vie et cela me suffit." Les Temps Modernes (Paris), an. 45 #520 (novembre 1989), pp. 151-171. %% Servin presents (pp. 166-168) a staging of Le Dimanche de la vie.
- Serý, Ladislav. Cf. Queneau, Deti bahna.
- Serzais, François. CR of Odile. Le Divan (Paris), an. 29 #212 (septembre-octobre 1937), p. 254. %% This short review is a little unusual but not penetrating.
- Serzais, François. "Raymond Queneau: Le Dimanche de la vie." Le Divan (Paris), an. 44 #282 (avril-juin 1952), p. 400. %% Serzais is highly enthusiastic.
- Seth, Catriona. Martine Bercot, Michel Collot, and Catriona Seth, ed. Anthologie de la poésie française: XVIII^e siècle, XIX^e siècle, XX^e siècle.
- Seural, François. "La Rentrée des auteurs..." Les Nouvelles littéraires (Paris), an. 49 #2242 (10 septembre 1970), p. 4. %% Seural merely mentions Zazie's name.
- Sève, Bernard. "Le Roman comme enthymème." Littérature (Paris), vol. * #86 (mai 1992), pp. 102-115. %% Sève cites "La Technique du roman" twice (pp. 102 and 107).
- van Severen, G. "Raymond Queneau romancier." La Flandre libérale (Gand), an. 78 #110 (19 avril 1952), p. 3. %% Van Severen is very positive about many aspects of Queneau's work.
- Severins, Hans. CR of Contes et propos. Rapports / Het Franse Boek (Amsterdam/Antwerp), an. 52 #4 (* 1982), pp. 158-160. %% Severins lists and describes the contents with a few interesting comments at the end of his review.
- Seymour-Smith, Martin. "Queneau, Raymond." Who's Who in Twentieth Century Literature. New York: Holt, Rinehart and Winston, 1976, pp. 298-299. %% Seymour-Smith's brief overview can best be summarized as "snotty."
- Sharkey, John J. Cf. Abraham Moles et al., "The Changing Guard."
- Shattuck, Roger. "An der Schwelle der 'Pataphysik.'" Eröffnungen (Wien), vol. * #15 (* 1965), pp. 2-6. %% This is a translation of Shattuck's "Superliminal Note."
- Shattuck, Roger. "The Doubting of Fiction." Yale French Studies (New Haven, Connecticut), vol. * #6 (* 1950), pp. 101-108. %% Shattuck mentions Queneau among those who are attempting to renew fiction (p. 103) but considers the 60 (sic) "exercices de style" as turning Queneau into a mere buffoon (p. 104).
- Shattuck, Roger. "Farce & Philosophy." New York Review of Books (New York), vol. 48 #3 (22 february 2001), pp. 22-25. %% Shattuck reviews Queneau's Contes et propos in Marc Lowenthal's translation, Stories and Remarks. While he has some interesting reflections on Queneau's life and work, there are a number of blatant inaccuracies (only three volumes in L'Encyclopédie de la Pléiade, only "fifty-some" variations in the Les Exercices de style) and I would mistrust anything which he advances as fact.
- Shattuck, Roger. "On the Threshold of 'Pataphysics.'" Collège de 'pataphysique, 90 EP (vulg. 1963). %% This appears in a pamphlet which includes eight translations of this text into other languages as well. It is almost the same as his "Superliminal Note": the last paragraphs of that text have just been summarized here.
- Shattuck, Roger. "A Poet's Progress: Henri Pichette." French Review (Baltimore), vol. 32 #2 (december 1958), pp. 111-119. %% Shattuck indirectly compares Pichette to Queneau (p. 116).

- Shattuck, Roger. "Superliminal Note." Evergreen Review (New York), vol. 4 #13 (may-june 1960), pp. 24-33. %% This is a delightful presentation of 'pataphysics and its principal adherents.
- Shattuck, Roger. "Superliminal Note." In Auctor ludens: Essays on Play in Literature. Ed. Gerald Guinness and Andrew Hurley. Philadelphia: John Benjamins, 1986, pp. 9-13. %% This is the same as about the first two thirds of his previous article of this name. Cf. Paul Warshow, "An Undiscovered Master."
- Shaw, Lytle. "An Interview with Harry Mathews." Chicago Review (Chicago), vol. 43 #2 (spring 1997), pp. 36-52. %% Queneau appears on pp. 42-43, where it is question of whether or not to reveal the oulipian constraints used in a work and how Mathews had used Queneau's "La Relation X prend Y pour Z" in composing his The Journalist. The entire interview is of great value in showing how Mathews differs from the oulipian party line and just what sorts of concerns enter into his writing, reading, and evaluating literature.
- Shephard, Richard. Cf. Andrew Calcutt and Richard Shephard, "Raymond Queneau (1903-1976): Poet of the pataphysique."
- Sheringham, Michael. "Dans le quotidien. Immersion, résistance, liberté. Raymond Queneau, Anne Portugal." In Effractions de la poésie. Ed. Elisabeth Cardonne-Arlyck and Dominique Viart. Collection "Ecritures contemporaines," #7. Paris: Lettres modernes Minard, 2003, pp. 205-220. %% Sheringham concentrates on Anne Portugal's définitif bob but especially on Queneau's Morale élémentaire, which he analyzes in a way and to a depth that is unusual and quite fruitful.
- Sheringham, Michael. "Discreetly Tangential." Times Literary Supplement (London), vol. * #4543 (27 april 1990), p. 455. %% This is a general review of Queneau on the occasion of the appearance of the first volume of his complete works.
- Sheringham, Michael. "Excremental Sun." Times Literary Supplement (London), vol. * #5206 (10 january 2003), p. 5. %% Sheringham reviews Queneau's Oeuvres complètes, vol. II (the first of the two volumes dedicated to Queneau's novels). He has a paragraph or two devoted to each of the novels in the volume with some general comments on changes in Queneau's concerns, style, and ideas about writing. All of this is quite interesting, none of it clichés or banalities.
- Sheringham, Michael. "Imaginary Solutions." Times Literary Supplement (London), vol. * #4453 (5 august 1988), pp. 855-856. %% After reviewing several surrealist/dada works, Sheringham mentions H. J. Kaplan's translation of The Skin of Dreams, which he deems "mediocre," and praises highly Barbara Wright's translation of Pierrot mon ami. Cf. Piers Burton-Page, "Letter."
- Sheringham, Michael. "Raymond Queneau: The Lure of the Spiritual." Literature and Spirituality. Ed. David Bevan. Amsterdam: Rodopi, 1992, pp. 33-47. %% Sheringham looks at Queneau's concerns with religion (in the largest sense) in terms of René Guénon, his Journal 1939-1940, and Morale élémentaire.
- Sheringham, Michael. "The Twentieth Century." The Year's Work in Modern Languages (Cambridge, England), vol. 44 #* (* 1982), pp. 255-282. %% Sheringham mentions and reviews various recent Queneau publications.
- Sherwin, Don. Cf. Queneau, "Concerning Some Imaginary Languages, Particularly the Dog

Language in 'Sylvie and Bruno'."

Shimizu. Cf. Tomoko Aoyama and Judy Wakabayashi, "Where Parody Meets Translation."

Shiotsuka, Shuichiro. "Autodidactes tragi-comiques. Les Recherches de Raymond Queneau sur les 'fous littéraires'." Études de langue et littérature françaises (Tokyo), vol. * #80 (* 2002), pp. 178-191. %% This is an amazingly insightful article based on how Queneau started work on the 'fous littéraires,' set it aside when he could find no publisher, and then re-employed it in Pierrot mon ami. From these well-known facts Shiotsuka traces how the tendencies of the "fous" towards universalist and exclusive ideas about reality affected Queneau throughout most of his later work. Along the way he touches on Queneau's reaction to surrealism and to the idea of inspiration, Queneau's desire for clear rules for composition, his including patently false and aberrant passages in the Petite Cosmogonie portative, his creation of "néo-français," Hegel's ideas on the nature of a human individual, the significance of French fascism seen during the 1930s, and the Encyclopédie de la Pléiade.

Shiotsuka, Shuichiro. CR of Charles Nodier's Bibliographie des fous: De quelques livres excentriques; Queneau's Comprendre la folie; Stéphane Fleury's A Propos des fous littéraires; André Blavier's Les Fous littéraires; and Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle. Amis de Valentin Brû #28-31 (juillet 2003), pp. 361-363. %% Shiotsuka begins by looking at what Nodier had to say about his "excentriques," and since this position was at least partly responsible for Queneau's interest in the "fous littéraires" and his own ideas about them Shiotsuka's words are quite illuminating. The rest of this review covers the other works in this light. Very worthwhile reading.

Shiotsuka, Shuichiro. "Les Démarches paranoïdes dans Le Chiendent." Amis de Valentin Brû #21-22 (février 2001), pp. 19-31. %% Shiotsuka finds the fact that Queneau wrote Le Chiendent while he was researching the "fous littéraires" to be rather significant and so traces the ways in which the novel's characters show illumination, illusion, false reasoning, the compulsion to find the ultimate key to a mystery, etc.

Shiotsuka, Shuichiro. "Esquisse de l'idée de 'savoir' chez Raymond Queneau." Mémoire de DEA. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1996. %% This relatively short paper asks how Queneau looked at the possibility of knowing anything, and this in the light of his Encyclopédie des fous littéraires, his mathematics, his work on Hegel, and his editing of the Encyclopédie de la Pléiade. While promising to go into the question further in his dissertation and suggesting that this will be a matter of reviewing the behavior of the characters in Queneau's novels, Shiotsuka here considers human knowledge in a theoretical way and how one acquires and uses knowledge in the creation of literature.

Shiotsuka, Shuichiro. "Les Exercices de style en japonais." Amis de Valentin Brû #21-22 (février 2001), pp. 87-90. %% Shiotsuka summarizes and reviews the Koji Asahina translation of Les Exercices de style into Japanese. Couching the whole in terms of Umberto Eco's "Introduction à Exercices de style de Queneau," he points out a number of the special difficulties and opportunities which Asahina encountered.

Shiotsuka, Shuichiro. "L'Idée du 'savoir' chez Queneau." Revue de langue et littérature françaises (Tokyo), vol. * #17 (* 1998), pp. 185-217. %% This is the original site of the identical text later published under Shiotsuka, "Raymond Queneau et deux encyclopédies: L'idée de 'savoir' chez Queneau."

Shiotsuka, Shuichiro. "Le Queneau démasqué." Shukan-Dokusyojin (Tokyo), vol. * #2483 (18 avril 2003), p. 5. %% Shiotsuka reviews Akiko Osaki's recent translation of Odile into Japanese under the title Odiru. This article is in Japanese in a review whose title means Weekly Readers.

Shiotsuka, Shuichiro. "Raymond Queneau et deux encyclopédies: L'Idée de 'savoir' chez Queneau." Cahiers de l'AIEF (Paris), vol. * #53 (mai 2001), pp. 391-420. %% This article is so rich that it is almost impossible to even state clearly and exactly what it concerns. Shiotsuka considers, in general, how Queneau could create the L'Encyclopédie des sciences inexactes as well as the L'Encyclopédie de la Pléiade, since Queneau showed the tendencies and concerns which motivated and powered both projects throughout his life. The result of this investigation is a comprehensive, powerful, and persuasive view of the heart of Queneau's person and thought. The best summary of this carefully written text is on the last two pages, but I might mention that some of the subjects which Shiotsuka visits in developing his thesis are philosophy, religion, the fous littéraires, Les Enfants du Limon, Queneau's search for universality balanced against his distrust of the absolute (which might explain his interest in Guénon and Hegel), his interest in 'pataphysics, and his concern with confronting one truth with its complementary opposite.

This article won the AIEF annual prize for the best work by a young researcher. It was originally published as "L'Idée du 'savoir' chez Queneau" (Revue de langue et littérature françaises [Tokyo], vol. * #17 [1998], pp. 185-217). AIEF = Association internationale des études françaises.

Shiotsuka, Shuichiro. Recherches de Raymond Queneau sur les fous littéraires, L'Encyclopédie

des sciences inexactes. Paris: Eurédit, 2003. %% This would appear to be very similar to his dissertation.

Shiotsuka, Shuichiro. "Les Recherches sur les 'fous littéraires' de Raymond Queneau. L'Encyclopédie des sciences inexactes, un événement dans la vie intellectuelle de l'écrivain." Thèse de doctorat. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2000. %% Shiotsuka tries to judge the meaning and significance of Queneau's research on the "fous littéraires." He begins by situating Queneau's work on nineteenth-century psychiatrists, bibliophiles, and surrealism. He goes on to examine the concerns at the heart of these authors' writing and the effect of Queneau's involvement in such research on his own writing. He here considers the differences between Queneau's real (and still unpublished) Encyclopédie and the extracts woven into Les Enfants du Limon. And finally, in a third section, Shiotsuka regards the influence of Queneau's research on his intellectual activities as well as on his writing and extends this view into an attempt to define this influence in terms of Queneau's entire life and intellectual development. [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.] Cf. Amis de Valentin Brû #19-20 (juillet 2000), p. 62.

Shiotsuka, Shuichiro. "La Restitution d'un échec chez le premier Queneau. De l'encyclopédie au roman." Revue de langue et littérature françaises (Tokyo), vol. * #19 (mars 1999), pp. 149-195. %% Shiotsuka considers how and why Queneau transmogrified his unpublishable Encyclopédie des sciences inexactes into Les Enfants du Limon and what effect this

- had on the structure and meaning of the novel. This is a very intelligent piece and very well presented; it will serve as a milestone in the study of the "fous littéraires" and Enfants. The name of the revue in Japanese is "Futsugo futsubungaku kenkyuu."
- Shiotsuka, Shuichiro. Cf. Astrid Bouygues, "Queneau en Sorbonne"; Madeleine Velguth, "Introduction."
- Shipp, Anthony W. "In All Directions." Times Literary Supplement (London), an. 67 #3480 (7 november 1968), p. 1261. %% This is a letter referring back to Anonymous, "On the Saddle," in regards to the correct attribution of "riding off in all directions."
- Shirai, Koji. Cf. Queneau, Jinsei No Nichiyöbbi and Kibishii Fuyu.
- Shorley, Christopher. "L'Auteur dans Le Chiendent." Amis de Valentin Brû #22 (mai 1983), pp. 10-14. %% Shorley describes Queneau's possible autoreference of various sorts.
- Shorley, Christopher. "Bank Statements: Fiction and Money in France at the Time of the Crash: Céline, Queneau, Malraux." Romance Studies (Swansea, Wales), vol. * #23 (spring 1994), pp. 61-72. %% After situating certain novels of the past century and more in the paradigm of money and commerce, Shorley looks at Céline's Voyage au bout de la nuit and Malraux's Les Conquérants as well as at Queneau's Le Chiendent. In regard to this latter Shorley concentrates on how Queneau centers on the events of 1931 and the financial currents of that year. Cf. Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934."
- Shorley, Christopher. "'Cave canem': Gide et Queneau, Les Caves du Vatican et Le Chiendent." Temps mêlés #150 + 65/68 (printemps 1996), pp. 17-26. %% Shorley traces Queneau's points of contact with André Gide, especially in terms of Le Chiendent.
- Shorley, Christopher. "Le Chiendent (1933)." Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 20-39. %% Shorley presents a number of ideas concerning the construction of Le Chiendent, including a number of intertextualities not mentioned elsewhere. Cf. Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934."
- Shorley, Christopher. CR of Allen Thiher's Raymond Queneau. French Studies (Oxford, England), vol. 41 #3 (july 1987), pp. 364-365. %% Shorley's evaluation is positive, on the whole, even if he sees some unavoidable (?) problems with Thiher's presentation.
- Shorley, Christopher. CR of Carol Sanders' Raymond Queneau. French Studies (Oxford, England), vol. 50 #3 (july 1996), p. 360. %% While Shorley does find some positive aspects to Sanders' work, he has a number of qualifications for his praise.
- Shorley, Christopher. CR of Jacques Bens' OuLiPo: 1960-1963. French Studies (Oxford, England), vol. 38 #2 (april 1984), pp. 242-243. %% Shorley only briefly describes the group and the contents of the book.
- Shorley, Christopher. CR of Jane Alison Hale's The Lyric Encyclopedia of Raymond Queneau. French Studies (Oxford, England), vol. 45 #2 (april 1991), pp. 229-230. %% Shorley has more criticism than applause for Hale's work.
- Shorley, Christopher. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. French Studies (Oxford, England), vol. 54 #3 (july 2000), p. 403. %% Shorley can see one or two small areas where this work could be improved, but on the whole he is quite favorable.
- Shorley, Christopher. CR of Peter Consenstein's Literary Memory, Consciousness, and the Group Oulipo. French Studies (Oxford, England), vol. 57 #2 (april 2003), p. 274. %%

- Shorley has some fairly severe criticism of this work.
- Shorley, Christopher. CR of Raymond Queneau and André Blavier's Lettres croisées. French Studies (Oxford), vol. 43 #4 (october 1989), pp. 492-493. %% Shorley warms to a book which lets a great deal of light fall upon the rarely-seen personal life of Queneau.
- Shorley, Christopher. CR of Raymond Queneau (Prospice #8). French Studies (Oxford, England), vol. 35 #1 (january 1981), pp. 408-420. %% Shorley passes the contents in review with a quick word for each entry.
- Shorley, Christopher. CR of Teresa Bridgeman's Queneau: Les Exercices de style. French Studies (Oxford, England), vol. 51 #3 (july 1997), pp. 351-352. %% Shorley gives a rather negative review.
- Shorley, Christopher. CR of Wolfgang Hillen's Raymond Queneau. Bibliographie des études sur l'homme et son oeuvre. French Studies (Oxford, England), vol. 39 #1 (january 1985), p. 110. %% Shorley shows appreciation for Hillen's bibliography, even though he is not happy about the alphabetical order employed.
- Shorley, Christopher. "Critical Approaches to Queneau's Fiction: A Consideration of Language, Form, Themes, and Values." Doctoral dissertation. Director P. C. Hoy. Oxford, 1977. %% Shorley seems to be saying that Queneau's texts are well understood only if analyzed on a number of levels at once.
- Shorley, Christopher. "Irish Mist." Temps mêlés #150 + 22/24 (avril 1984), pp. 50-54. %% This centers on mist and visual perception in Queneau, while also considering other things.
- Shorley, Christopher. "'L'Irruption de l'histoire': 6 February 1934 in the French Novel." Nottingham French Studies (Nottingham), vol. 30 #1 (spring 1991), pp. 56-71. %% Shorley briefly situates (p. 60) Les Enfants du Limon in the sociopolitical stream of French history of the early 30's. Cf. Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934."
- Shorley, Christopher. "'Joindre le geste à la parole': Raymond Queneau and the Use of Non-verbal Communication." French Studies (Oxford, England), vol. 35 #4 (october 1981), pp. 408-420. %% Shorley considers how Queneau uses gestures and body movement to complete his characters' spoken communication.
- Shorley, Christopher. "Queneau et L(es) étranger(s)." Temps mêlés #150 + 20/21 (septembre 1983), pp. 49-60. %% Shorley looks at foreigners in Queneau's works.
- Shorley, Christopher. "Queneau, l'argent et les valeurs." Temps mêlés #150 + 33/36 (juillet 1987), pp. 155-167. %% Shorley discusses money as an important element in several of Queneau's novels.
- Shorley, Christopher. "Queneau, Raymond 1903-1976." In Makers of Modern Culture. Ed. Justin Wintle. London: Routledge & Kegan Paul, 1981, p. 428. %% Shorley provides a synopsis of Queneau's life and works, then proceeds to consider his "enriching the possibilities of literary discourse" and how he contributed to a general advance in the thought and culture of the West. Queneau is also mentioned in this volume under Alain Resnais (p. 441) and Alain Robbe-Grillet (pp. 446-447).
- Shorley, Christopher. Queneau's Fiction. New York: Cambridge University Press, 1985. %% Cf. John Cruickshank, CR of Christopher Shorley's Queneau's Fiction; Inez Hedges, CR of Christopher Shorley's Queneau's Fiction; Ann Jefferson, "Peeling Back the Layers"; Mor-ton P. Levitt, CR of Christopher Shorley's Queneau's Fiction: An Introductory Study;

Mi-chal Mrozowicki, "D'un 'Récit de rêve' à 'Des Récits de rêve à foison' --- Les Ecrits brefs en prose de Raymond Queneau," p. 122; Stephen Noreiko, CR of Christopher Shorley's Queneau's Fiction; Jean Queval, "Shorley chez Queneau"; Carol Sanders, CR of Christopher Shorley's Queneau's Fiction; Edmund Smyth, CR of Christopher Shorley's Queneau's Fiction; Allen Thiher, CR of Christopher Shorley's Queneau's Fiction; Philip Thody, CR of Christopher Shorley's Queneau's Fiction; Constantin Toloudis, CR of Christopher Shorley's Queneau's Fiction: An Introductory Study.

Shorley, Christopher. A Time of Transition in the French Novel: "Les Années tournantes 1928-1934." Pref. David Walker. Lewiston, New York: The Edwin Mellen Press, 2006). %% Shorley offers a citation from Queneau's "Lectures pour un Front" about the change in the French novel around 1930 (p. 15); carefully notes the relatively common use of popular language in novels before and during this period (pp. 56-61); describes the commercial elements threaded through the text of Le Chiendent (pp. 90-94); mentions how the Journal intime de Sally Mara and Les Enfants du Limon reflect the social questions of this time (pp. 146-147); considers the cinematic aspects of Le Chiendent (pp. 213-215); spells out the influence of detective novels on Queneau during this period (p. 229); and calls our attention to the effect of the quality of writing in Le Chiendent on Perec and Roubaud as well as ending his text with a revelatory citation of a passage from Les Enfants du Limon (pp. 244-245). Most notably, Shorley reflects in some detail on how Le Chiendent embodies many of the concerns of the world but especially of French society of this time: the perception of time, work, space (especially Paris), identity, meaning, etc. (pp. 182-204). Shorley is also mentions Queneau on pp. v, 37, 73-74, 98-99, 140, 220, and 233. Shorley provides tables for the seven years in question which compare current events, French fiction/prose, other French culture/polemic items, and outside culture (pp. 247-253). This work includes chapters already published under the titles "Bank Statements: Fiction and Money in France at the Time of the Crash: Céline, Queneau, Malraux"; "Le Chiendent (1933)"; and "'L'Irruption de l'histoire': 6 February 1934 in the French Novel."

Shorley, Christopher. Cf. David Andrew Hill, "Working With Literature: A Selective Study of Raymond Queneau's Novels."

Short, Robert S. "The Politics of Surrealism, 1920-36." Journal of Contemporary History (London), vol. 1 #2 (* 1966), pp. 3-25. %% Short mentions Queneau twice, merely including him in lists, but the article itself is an extremely worthwhile look at early surrealism from the viewpoint of their political involvement.

Shrapnel, Norman. "Documentary Fiction." The Guardian (Manchester), an. * #35445 (17 June 1960), p. 7. %% Shrapnel is brief, positive, and likes Barbara Wright's translation of Zazie.

Shrapnel, Norman. "Documentary Fiction and Real Life." Manchester Guardian Weekly (Manchester, England), vol. 82 #25 (23 June 1960), p. 11. %% This is almost exactly the same as "Documentary Fiction," missing only a few sentences which do not touch on Queneau.

Shrimpton, Nicholas. "Castrations." New Statesman (London), vol. 106 #2607 (6 March 1981), p. 22. %% Shrimpton finds We Always Treat Women Too Well to be an unsuccessful literary joke but admires Barbara Wright's translation.

Shulevitz, Judith. "Gazing into a Penholder." The New York Times (New York), vol. 90

- #51703 (25 march 2001), "New York Times Book Review," p. 31. %% Shulevitz reviews Mark Ford's biography of Raymond Roussel, and in her introduction she refers to "the inexplicable mathematical games of Raymond Queneau."
- Shumway, Loren. "The Intelligibility of Literary Signs." Semiotica (The Hague), vol. 33 #3/4 (* 1981), pp. 307-335. %% Shumway merely mentions (p. 322) Michael Riffaterre's use of Chien à la mandoline: "Héraldique" as an example in his Semiotics of Poetry.
- Shurr, Claude. Cf. Queneau, Pierrot mon ami.
- Shuttleworth, Martin. "New Novels." Punch (London), vol. 252 #6597 (15 february 1967), p. 246. %% Shuttleworth likes both Les Fleurs bleues and Between Blue and Blue, the translation done by Barbara Wright.
- Sica, Alan. CR of Walter Redfern's Puns. American Journal of Sociology (Chicago), vol. 93 #6 (may 1988), pp. 1550-1552. %% Sica likes Redfern's work a great deal but barely mentions Queneau.
- Siclier, Jacques. Le Cinéma français. Vol. I. Paris: Editions Ramsay, 1990. %% Pages 61, 145, 187-188, and 234-235 speak respectively about Queneau's being "membre d'honneur" of the group founding the cinema club "Objectif 49," La Mort en ce jardin, Zazie dans le métro, Chant du styrène, Un Couple, Le Dimanche de la vie, and Godard's characters as resembling Queneau's.
- Siclier, Jacques. "La Force des rêves." Le Monde (Paris), an. 54 #16699 (4 octobre 1998), "Télévision - Radio - Multimédia," p. 22. %% Siclier presents the third film version of Peter Ibbetson (1935), which starred Gary Cooper, and gives some background.
- Siclier, Jacques. "Gérard Philipe arraché à sa théâtralité." Le Monde (Paris), an. 46 #13872 (3 septembre 1989), "Radio - Télévision," p. 9. %% Siclier has some interesting words on the creation of René Clément's Monsieur Ripois.
- Siclier, Jacques. "Monsieur Ripois." Télérama (Paris), vol. * #2291 (8 décembre 1993), p. 158. %% Siclier's review is rather refreshing.
- Siclier, Jacques. "Sacré Mocky!" Le Monde (Paris), an. 52 #15864 (28 janvier 1996), "Télévision - Radio - Multimédia," p. 25. %% Siclier provides a rather interesting look at the subject of Jean-Pierre Mocky's "Un Couple" and the difficulties he had in getting it accepted.
- Siclier, Jacques. "Zazie dans le métro." Le Monde (Paris), an. 52 #15846 (7 janvier 1996), "Radio - Télévision," p. 4. %% Siclier gives a brief summary of the film for the television section of the paper.
- Sieburg, Friedrich. "Vom Zauberstab zum Knotenstock." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #143 (24 junii 1961), "Literaturblatt," p. 57. %% CR of Ludwig Harig and Eugen Helmlé's German translation of Stilübungen Autobus S
- Sieburg, Friedrich. "Vom Zauberstab zum Knotenstock." In Friedrich Sieburg zur Literatur, 1957-1963. Ed. Fritz J. Raddatz. Stuttgart: Deutsche Verlags-Anstalt, 1981, pp. 223-227. %% This is a simple reprint of the original article.
- Siepe, Hans T. "Texttypologische Merkmale. Queneaus Traumberichte." In his Der Leser des Surrealismus. Untersuchungen zur Kommunikations ästhetik. Stuttgart: Klett-Cotta, 1977, pp. 129-134. %% The reference to "#73" on p. 129 is to Queneau's "Des Récits de rêve à foison" in the Cahiers du chemin (octobre 1973), pp. ii-ix.
- Sigaux, Gilbert. "Un Divertissement." Preuves (Paris), an. 9 #97 (mars 1959), pp. 95-96. %% Sigaux's review of Zazie dans le métro is positive and rather better than the usual fare.

- Sigaux, Gilbert. "Une Oeuvre, un portrait: Raymond Queneau." Rencontre (Lausanne), an. * #10 (août 1962), pp. 57-60. %% This is just a rather general article on Queneau in a short-lived literary mag put out by "Editions Rencontre" of Lausanne.
- Sigaux, Gilbert. Cf. Queneau, Preface to Oeuvres complètes de Mac Orlan.
- Sigg, Ivan. Cf. Anonymous, "Les Inconnus de la rentrée."
- Signac, Marcel. "La Chapelle des princes poldèves." Ecrits de Paris (Paris), vol. * #298 (décembre 1970), pp. 72-80. %% Signac describes the origin and history of a memorial chapel dedicated to Ferdinand-Philippe, the son of Louis-Philippe. It became the "chapelle des princes poldèves" of Pierrot mon ami. Cf. Jean Datain, "Aspects du comique de sono-rité"; Dominique Allan Michaud, "La Chapelle muséale du Duc d'Orléans."
- Sigoda, Pascal. "Alexandre Vialatte: Le Temps d'un pique-nique avec Père Ubu et deux satrapes." Monitoires du cymbalum pataphysicum #8 (15 juin 1988), pp. 29-39. %% Pages 35-38 treat of Vialatte's statements about Queneau in general and in regard to certain of Queneau's works.
- Sigoda, Pascal. Cf. Petrus Batselier, "Alexandre Vialatte le temps d'un pique-nique avec Père Ubu et trois satrapes."
- Sigolsed, Erdna. Cf. Astrid Bouygues, "Comptes rendus de spectacles"; Astrid Bouygues and Erdna Sigolsed, "Raymond, Katya, Vincent et les autres (en exercice)."
- Siivonen, Leena. "Une Idée pour un exercice écrit." La Flèche (Helsinki), vol. * #9 (février 1985), pp. 40-44. %% Siivonen describes her use of the Exercices de style to teach French composition.
- Silber, Martine. "J'aime bien avoir la bibliothèque d'un type de 1890." Le Monde (Paris), an. 56 #17342 (27 octobre 2000), "Le Monde des livres," p. ii. %% Silber reviews the Autobiographie d'un lecteur by Pierre Dumayet and mentions Queneau twice without any notable significance.
- Silingardi, Germana. Cf. Umberto Eco, "La Traduction de Les Exercices de style de Raymond Queneau."
- da Silva, Clarisse Ferreira. "Explication d'un disque en vue d'une classe de conversation." Le Français dans le monde (Paris), an. 4 #32 (avril-mai 1965), pp. 30-34. %% This contains an extract from Queneau's "Babillage des carolingiens," which also appears on a 33 rpm record included with this issue (Sonofrance 6).
- Simatos, Isabelle. "La Rhétorique de Dédale." Amis de Valentin Brû #15 (15 mai 1981), pp. 43-45. %% This is on Queneau's use of words in Le Vol d'Icare.
- Simatos, Isabelle. "La Rhétorique de Dédale. Technique et fantaisie verbale de R. Queneau dans Le Vol d'Icare." Mémoire de maîtrise. Directeur Pierre Larthomas. Paris: Université de Paris IV (Sorbonne), 1980. %% Simatos looks at language as regards words, phrases, sentences, the novel's structure, and the "fiction" which derives from all of this.
- Simenon, Georges. Cf. Alban Cerisier, "Queneau, éditeur"; Stanley Eskin, Simenon: Une Biographie; Pierre Hebey, ed., Album Georges Simenon; Michel Lemoine, Simenon. Ecrire l'homme; Jean-Michel Pochet, "Georges Simenon et Raymond Queneau"; Queneau, "Simenon: Ses Débuts, ses projets, son oeuvre"; Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau," p.45; René Tavernier, "Si-menon est-il notre plus grand romancier?"
- Simeone, Nigel. "Messiaen and the Concerts de la Pléiade: 'A Kind of Clandestine Revenge against the Occupation'." Music & Letters (Oxford), vol. 81 #4 (novembre 2000), pp.

- 551-584. %% Simeone describes the origin and history of these concerts; he names Queneau (p. 561) as present at the concert of 10 May 1943. Much of the background for this article comes from Denise Tual; Simeone briefly outlines her career and involvement with these concerts (p. 551).
- Simon, Claude. Cf. Taban Elahi, "Réalité, déception, narcissisme dans Les Fleurs bleues de Raymond Queneau et Histoire de Claude Simon"; Michel Lécureur, Raymond Queneau, p. 327.
- Simon, Jan. CR of L'Instant fatal. Formes et couleurs (Lausanne), an. 11 #1 (* 1949), no pages. %% Simon really likes Queneau's poetry, even if the eggheads don't. This is about 45 pages from the end.
- Simon, John K. CR of Jean Bloch-Michel's Le Présent de l'indicatif: Essai sur le nouveau roman. Modern Language Notes (Baltimore), vol. 80 #3 (May 1965), pp. 422-425. %% Simon just names Queneau once (p. 425).
- Simon, John K. Modern French Criticism. Chicago: University of Chicago Press, 1972. %% Simon just names Queneau a number of times (pp. 109, 157, 171, 172, 332, and 336).
- Simon, John K. Cf. Michael Beaujour, "Eros and Nonsense: Georges Bataille"; Alvin Eustis, "The Paradoxes of Language: Jean Paulhan."
- Simon, Yoland. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson. Queneau que si!
- Simone, Franco. Cf. Jean-Claude Margolin, "Signification et fonction du concept de translatio studii dans la pensée et l'oeuvre de Franco Simone."
- Simonin, Albert. Cf. Jean-François Devay, "Henni soit qui mal y pense."
- Simonin, Anne. Les Editions de Minuit: 1942-1955. Paris: IMEC, 1994. %% The passages in which Simonin mentions Queneau give some idea of Queneau's work in the publishing world in the years spanning the end of the war, especially in regard to collaboration with the Germans. She indicates his work on the "comité d'épuration" of the CNE and recounts how he gave a helping hand to the Editions de Minuit. Cf. the entry under "Comité national des écrivains."
- Simonnet, Claude. "Note sur la genèse du Chiendent." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 44-46. %% Simonnet discusses the non-realization of Queneau's idea of making this novel a translation of Descartes' Discours de la méthode. Cf. Queneau, "Errata."
- Simonnet, Claude. "Note sur Les Enfants du Limon." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 192-194. %% Simonnet compares the Encyclopédie des sciences inexactes with the novel in which it appears. This article reappeared in the 1999 edition. Cf. Alain Calame, "Raymond Queneau, quadratureur," who demurs.
- Simonnet, Claude. "L'Oeuvre romanesque de Raymond Queneau." Libertés (Paris), an. * #55 (15 décembre 1944), p. 4. %% Simonnet considers Queneau's novel writing in some depth, with concentration on Pierrot mon ami. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 23-24; Paul Morelle, "Raymond Queneau 44."
- Simonnet, Claude. "La Parodie et le thème de 'Hamlet' chez Raymond Queneau." Les Lettres nouvelles (Paris), an. 7 #34 (16 décembre 1959), pp. 12-17. %% Simonnet treats these two topics almost entirely separately. Cf. Astrid Bouygues and Daniel Delbreil, "Claude

- Simonnet face à l'homme Raymond Queneau," pp. 41-43; Robert W. Dent, "Books and Articles Relating to Shakespeare."
- Simonnet, Claude. "La Parodie et le thème de 'Hamlet' chez Raymond Queneau." Cahiers Raymond Queneau #1 (juillet 1986), pp. 70-77. %% Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 149.
- Simonnet, Claude. Queneau déchiffré: Notes sur "le Chiendent". Dossiers des "Lettres nouvelles." Paris: Julliard, 1962. %% Simonnet discusses a number of aspects of Le Chiendent, with many references to other parts of Queneau's life and work. This work must be considered a landmark. Alain Calame, "Le Chiendent: Des mythes à la structure" is an extremely valuable complement to this work. Cf. Anonymous, "Legacies of a Surrealist Childhood," "Vient de paraître," and "Voilà 20 ans que j'épluche le même oignon"; Jean-Louis Bory, "Contre-expertise"; Astrid Bouygues, "Bouphonneries"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 41-47 and 51, and "Claude Simonnet face à l'oeuvre de Raymond Queneau," pp. 65, 70, and 71; Claude Debon, "Lire Queneau: Entrer dans le labyrinthe?"; Pierre Descargues, "Un Burlesque que l'on ne saurait comprendre sans avoir lu Platon. Queneau, philosophe gnostique? On découvre une soeur à Zazie: Sally Mara"; F. F., "Queneau déchiffré par Claude Simonnet"; Jean Fayard, "Le Petit Exégète"; Paul Gayot, "Disparitions, escamotages et prestidigitations dans Le Chiendent"; Pascal Herlem, "Des Ellipses à foison. Note à propos de l'oeuvre de Raymond Queneau"; Raymond Jean, "De Kenorémon à Marassali. Les Profondeurs d'un humoriste"; Stuart L. Johnston, CR of Claude Simonnet's Queneau déchiffré; Claude Mauriac, "Queneau déchiffré: Un Essai de Claude Simonnet"; André Miguel, CR of Claude Simonnet's Queneau déchiffré; Gérard Mordillat, "Queneau dans le Queneau"; Benoît Peeters, "Echafaudages"; Pascal Pia, "M. Queneau et la manière de s'en servir"; Queneau, Journaux (1914-1965), p. 1115; Queneau and André Blavier, Lettres croisées 1949-1976, p. 187; Derek Schilling, "Le Chiendent entre histoire et fiction, ou Les Parfaits Banlieusards de Raymond Queneau"; Shuichiro Shiotsuka, "Les Démarches paranoïdes dans Le Chiendent."
- Simonnet, Claude. Queneau déchiffré: Notes sur "le Chiendent". Genève / Paris: Slatkine, 1981.
- Simonnet, Claude. Queneau déchiffré: Notes sur "le Chiendent". Dossiers des "Lettres nouvelles." Paris: Julliard, 1981. %% Cf. Pierre Lepape, "Quand les mots poussent comme Le Chiendent"; Gérard Mordillat, "Queneau dans le Queneau."
- Simonnet, Claude. Radio interview with Queneau on the film version of Dimanche de la vie. Amis de Valentin Brû #16-17 (septembre 1981), pp. 43-45. %% Following this interview, Simonnet recounts a conversation he once had with Queneau regarding fortune-tellers. This is a reprint from Amis de Valentin Brû #4 (26 juin 1978).
- Simonnet, Claude. "Raymond Queneau: La Rhétorique." Critique (Paris), vol. 3 #13-14 (juin-juillet 1947), pp. 16-23. %% Simonnet's review of Bucoliques, Exercices de style, and "Pictogrammes" is a very early and serious analytical study. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 25, and Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 76.
- Simonnet, Claude. "Time and Weather: Le Temps chez Queneau." Les Lettres nouvelles (Paris), an. 9 #7 (avril 1961), pp. 99-100. %% Simonnet's article concentrates somewhat

- more on the "weather" aspect than on the "time." Cf. Emile Lesaffre, "Le Temps dans Saint-Glinglin"; André Rousseaux, "Le Temps qui court et ses mystères."
- Simonnet, Claude. "Time and Weather: Le Temps chez Queneau." Amis de Valentin Brû #32-33 (mars 2004), pp. 87-95. %% This is the same text as in the original article, but Astrid Bouygues has added a short yet very helpful introduction. Cf. Bouygues, "Introduction."
- Simonnet, Claude, ed. Queneau et après. Rouen: Bibliothèque municipale, 1980. %% This is the catalogue for the exhibition. It is also Cahier des Amis de Valentin Brû #18 (décembre 1980).
- Simonnet, Claude. Cf. Anonymous, "Voilà vingt ans que j'épluche le même oignon"; Astrid Bouygues, "Introduction"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau" and "Claude Simonnet face à l'oeuvre de Raymond Queneau"; Jean-Marie Catonné, Queneau; Alban Cerisier, "Queneau, éditeur"; Maurice Nadeau, "Queneau"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 203 and 297; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, pp. 71-72 and 103. Cf. also the section "Manuscripts" at the end of this bibliography.
- Simonnet, Jacques. Brother of Claude. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 53-54.
- Simsolo, Noël. Cf. Bertrand Tassou, "Les Enfants de Raymond."
- Sinclair, Iain. "Hopi Mean Time." London Review of Books (London), vol. 21 #6 (18 march 1999), pp. 9-11. %% This review of Eye of the Cricket by James Sallis just refers to the fact that it took Sallis several years to translate Saint-Glinglin into English.
- Siné. Cf. Queneau, Zazie dans le métro.
- Siniscalchi, Maria. Raymond Queneau o Della sdrammatizzazione del linguaggio. Napoli: Loffredo Editore, 1981. %% Siniscalchi looks at the function of language in Queneau's novels, especially in Zazie dans le métro.
- Siniscalchi, Maria, ed. Raymond Queneau, Enrico Baj: Lettere inedite. Quaderni della Facoltà di scienze politiche (Università degli studi - Napoli), #18. Napoli: Giannini, 1983. %% Siniscalchi presents a solid introduction, the letters (april 1960 - may 1976), Queneau's "Baj" and "Picabaj et Bacasso," and biographical and bibliographical notes on each of these men. Cf. Massimo Mussini, ed., I Libri di Baj, for a reprinting of some of these letters with only slightly different comments on them, as well as a letter not reproduced here.
- Sipriot, Pierre. "'Je crains pas cette nuit, je crains pas le sommeil absolu': Queneau, jongleur, poète et philosophe." Le Figaro (Paris), an. * #* (26 october 1976), p. 32. %% This is just a tribute on the occasion of Queneau's death.
- Sire, Claude. "'Chouette soirée' pour Zazie." L'Aurore (Paris), an. 19 #5021 (28 octobre 1960), p. 8. %% Sire describes the opening night of the film Zazie dans le métro with comments by many of the people involved. Cf. M. M., "Paris prend sa première leçon de 'coco';" Carmen Tessier, "Le Prince et la princesse Alexandre de Yougoslavie n'ont pas trouvé de places pour voir Zazie dans le métro."
- Sire, Claude, and Raphaël Valensi. "Une Fillette de 13 ans divise Paris... et les critiques: Zazie." L'Aurore (Paris), an. 19 #5024 (1^{ier} novembre 1960), p. 6. %% The two authors hold a pro- and con- dialogue about Malle's film version of Zazie dans le métro.

Sirinelli, Jean-François. Cf. Pascal Ory and Jean-François Sirinelli, Les Intellectuels en France,

de l'Affaire Dreyfus à nos jours.

Sirvent, Michel. "Blanc, coupe, énigme: 'Auto(bio)graphies'." Littérature (Paris), vol. * #98 (mai 1995), pp. 3-23. %% Sirvent only refers (p. 13, note 36) to Queneau's statement that all fiction is either an Odyssey or an Iliad (Preface to Bouvard et Pécuchet, in Bâtons, chiffres et lettres).

Sirvent, Michel. "Le Moule et l'empreinte: L'Infrastructure ternaire dans Madame Bovary." Romanic Review (New York), vol. 91 #1-2 (january-march 2000), pp. 31-60. %% Sirvent refers (pp. 57-58) to Queneau's interest in the sextine and to his desire to structure his novels, especially Le Chiendent, Gueule de Pierre, and Les Derniers Jours.

Skelton, Robin. Cf. Alan Clodd and Robin Skelton, ed., David Gascoyne: Selected Verse Translations.

Skoumal, Aloys. Cf. Queneau, Tuhá zima.

Slack, Anne. "Le Coin du pédagogue." French Review (Champaign, Illinois), vol. 48 #6 (may 1975), pp. 1032-1035. %% Slack selects lines from Jean Datain's "Audaces verbales de l'humour" which refer especially to Queneau's works (pp. 1032-1033).

Slakta, Denis. "Le Français et le chinook." Le Monde (Paris), an. 47 #14026 (2 mars 1990), "Livres - Idées," p. 32. %% Slakta does not directly refer to Queneau's "Connaissez-vous le chinook?" by name, but his ideas are clearly in evidence in this article on the differences between formal or official language on the one hand and, on the other, the language actu-ally spoken or used both in France and in Czechoslovakia.

Slakta, Denis. "La Mue du Petit Robert." Le Monde (Paris), an. 50 #15116 (3 septembre 1993), "Le Monde des livres," p. 27. %% Slakta cites a line from Queneau which appears in the new edition of the Petit Robert.

Slater, Catherine. Cf. Marina Yaguello, Lunatic Lovers of Language: Imaginary Languages and Their Inventors.

Slatka, M. Cf. Joseph Danan, "Poétique du Chiendent de Raymond Queneau."

Slocombe, George. "Reviews of New Books." New York Herald Tribune (Paris), an. * #* (12 march 1952), p. 5. %% The author gives a rather interesting anglo-saxophone view of Le Dimanche de la vie. Notice that this is indeed the title on the newspaper's front page, but beneath the title it clearly states "The European edition published daily in Paris," which might lead a catalogue into listing it as the International Herald Tribune instead.

Slonim, Marc. "European Notebook: Winners and Losers." The New York Times (New York), vol. 118 #40538 (19 january 1969), "Book Review," p. 35. %% Slonim gives a short but positive look at Le Vol d'Icare in the original French in a review of the previous year's French novels.

Slonim, Marc. "In Paris They're Reading..." The New York Times, vol. 106 #36394 (15 september 1957), "Book Review," pp. 5 and 28. %% This contains some comments by Queneau on the new French literary left.

Slooter, Hans. "Vorwoord." In Les Cent Mille Milliards de poèmes. The Hague: Private printing, 1986, pp. 1-2.

Slote, Sam. "'Odd's Without Ends': Raymond Queneau and the Twisted Language of the Wake." In James Joyce: The Study of Languages. Ed. Dirk Van Hulle. Intros. Dirk Van Hulle and Geert Lernout. Bruxelles: Peter Lang, 2002, pp. 23-35. %% Despite the title,

- Slote only speaks of Queneau on his first five pages, where he discusses the differences between "Une Traduction en joycien" and the opening paragraphs of Gueule de Pierre. Slotkin, Edgar M. Cf. Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Min-guet, François Pire, and Hadelin Triron, A General Rhetoric.
- Slowinski, Betty Jeannine. "Trois Etapes de la modernité de l'écriture de Raymond Queneau: Loin de Rueil, Le Chiendent et Saint Glinglin." PhD at the University of Pennsylvania (Philadelphia), 1979. Director Gerald Prince. Dissertation Abstracts International, vol. 40 #3 (septembre 1979), p. 1504-A. %% More important than Slowinski's evaluations of the three novels indicated are her insights into Queneau's changes and growth from one to the other and the continued openness of his texts.
- Sluszny, Marianne. "André Blavier." L'Instant (Bruxelles), an. * #23 (7 février 1991), p. 76. %% Sluszny gives a very general overview of André Blavier's life and work.
- Smetana, Josette. Cf. Queneau, "Poems."
- Smirnov, A. S. Cf. Tatiana Bonch-Osmolovskaia, "Some Methods of Literary Creation by the Oulipo." [[. . .]]
- Smith, A. M. Sheridan. Cf. Maurice Nadeau, The French Novel Since the War.
- Smith, Albert B. "Variations on a Mythical Theme: Hoffman, Gautier, Queneau, and the Imagery of Mining." Neophilologus (Gröningen), vol. 63 #2 (avril 1979), pp. 179-186. %% This article considers one element of Queneau's "Texte surréaliste."
- Smith, Paul J. Cf. Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre and Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque.
- Smith, Steven B. "What is 'Right' in Hegel's Philosophy of Right?" American Political Science Review (Washington, DC), vol. 83 #1 (mars 1989), pp. 3-18. %% Smith only mentions Kojève's Introduction à la lecture de Hegel in a note on p. 18.
- Smith, Thelma M., and Ward L. Miner. Transatlantic Migration. The Contemporary American Novel in France. Durham, North Carolina: Duke University Press, 1955, pp. 66 and 136. %% The authors do little more than list American influences on French authors, with brief specific references. They say that the influence of American films is evident, for example in Loin de Rueil (pp. 66-67), and give some small background on Faulkner's success in France with his Mosquitoes (p. 136).
- Smock, Ann Austin. "Littérature." Presentation given at the 1984 MLA convention. %% Smock opens some interesting vistas in considering disappearance, madness, and the nature of literature in various Queneau novels, especially Le Chiendent, Pierrot mon ami, Loin de Rueil, Les Enfants du Limon, and Odile.
- Smock, Ann Austin. "The New Language of Raymond Queneau's Novels, or 'L'Histoire: Qu'est-ce que ça fout?'" PhD at Yale (New Haven, Connecticut), 1971. Director Jacques Ehrmann. Dissertation Abstracts International, vol. 32 #12 (juin 1972), p. 7006-A. %% Smock concentrates on the language of Queneau's texts, especially as not being based on history or reality.
- Smock, Ann Austin. "...Le Temps, le beau temps, le beau temps fixe." In Raymond Queneau.

- Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 163-170. %% Smock describes the philosophical implications of Saint-Glinglin. This article reappeared in the 1999 edition.
- Smock, Ann Austin. Cf. Jann Matlock, "Doubling Out of the Crazy House: Gender, Autobiography, and the Insane Asylum System in Nineteenth-Century France"; Patricia Mae Neptune, "Raymond Queneau's Le Chiendent: Novelistic Parody as 're-écriture carnavalesque'."
- Smyth, Edmund. CR of Christopher Shorley's Queneau's Fiction. Revue d'histoire littéraire de la France (Paris), an. 88 #2 (mars/avril 1988), p. 341. %% Smyth merely gives a short description of the book.
- Smyth, Edmund. CR of Vivian Kogan's The Flowers of Fiction. Revue d'histoire littéraire de la France (Paris), an. 85 #3 (mai-juin 1985), pp. 519-520. %% Smyth inventories Kogan's work more than analyzing or evaluating it.
- Smyth, Edmund. "'Traduit de l'américain': Boris Vian and the invention of the 'roman noir'." Australian Journal of French Studies (Clayton, Victoria), vol. 43 #1 (* 2006), pp. 48-58. %% Smyth concentrates on the racial question as Vian treats it in his "Vernon Sullivan" novels, but he gives details on the source and inspiration of these works as well. He does not mention any of the "Sally Mara" works, but there are one or two references to Queneau on p. 50.
- Snow, C. P. "A Gifted Writer." The Sunday Times (London), an. * #6657 (19 november 1950), p. 3. %% This is a very lightweight review of Julian Maclaren-Ross's translation of Pierrot.
- Snow, Nina. "Zazie dans le métro à travers S/Z de Barthes." La Chouette (London), vol. * #4 (january 1981), pp. 27-33. %% Snow concentrates more on Barthes than on Zazie dans le métro. This is a periodical published by the French Department, Birkbeck College, University of London.
- Sobczynski, Krzysztof. "Contraintes, je vous haïsme." Roczniki humanistyczne (Lublin, Poland), vol. 50 #5 (* 2000), pp. 5-26. %% Sobczynski centers on discussing one aspect of Marc Lapprand's Poétique de l'Oulipo but also involves ideas from Christelle Reggiani, Bernardo Schiavetta, and Jan Baetens. As an introduction he gives a very nice description of the Oulipo, including a complete list of members with some comments on how much they participate in the group (pp. 6-7). He also adds a list of the parallel groups, such as ALAMO and Oupeinpo (pp. 8-9).
- Söderberg, Lasse. "Inte bara skämt." Stockholms Tidningen (Stockholm), an. * #109 (23 april 1959), p. 4. %% Söderberg seems to have written a moderately predictable review of Zazie dans le métro.
- Söderbergh, Bengt. "Patologisk Stumfilm." Expressen (Stockholm), an. * #338 (13 december 1949), p. 4. %% Söderbergh gives a positive review to Var Världen ända är liten (which means "How Small the World is"), C. G. Bjurström and Maj Odman's translation of Loin de Rueil into Swedish.
- Sodomka, Jaroslav. "Poznámka o autorovi." In Queneau, Svaty Bimbás. Praha: Mladá Fronta, 1967, pp. 207-210.
- Sohngen, Barbara. "Raymond Queneau und die Sprache am Beispiel von Zazie dans le métro." Mémoire de maîtrise. Bonn, 1978.
- Sokolova, Tatiana V. [[_____]]. Cf. Ekaterina A.

- Valeeva, "La Poétique des romans de Raymond Queneau des années 1930-60."
- Soland, Marie-Dominique. "Les Rêves dans les romans de Raymond Queneau." *Mémoire de maîtrise*. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1985. %% Soland treats "le rêve nocturne"; "le rêve éveillé"; "pourquoi rêve-t-on?"; "le statut des personnages"; "les réactions des personnages"; "le rêve envahit le récit"; "le rêve, expression détournée"; and "la vie est un songe." [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.]
- Solignac, Denis. "«Omajakeno»: Queneau retrouvé." *France-soir* (Paris), an. * #* (6 janvier 1979), p. 19. %% Solignac gives high marks to Eve Griliquez's show at the Forum des Halles.
- Söll, Ludwig. "Aspekte de französischer Gegenwartssprache." *Neueren Sprache* (Frankfurt), vol. 69 #11 (november 1970), pp. 589-602. %% Söll mentions Queneau especially in regard to *Zazie dans le métro* (p. 596).
- Söll, Ludwig. "Die Krise der französischen Sprache --- Realität oder Illusion?" *Sprache im Technischen Zeitalter* (Berlin), vol. * #32 (oktober-dezember 1969), pp. 345-357.
- Söll, Ludwig. "Zur Konkurrenz von 'futur simple' und 'futur proche' im modernen Französisch." *Vox romanica* (Bern), vol. 28 #2 (* 1969), pp. 274-284. %% Söll discusses this question in terms of *Zazie dans le métro* (pp. 282-283).
- Söll, Ludwig. "Zur Situierung von 'on' *nous* im neuen Französisch." *Romanische Forschungen* (Frankfurt), vol. 8 #4 (* 1969), pp. 535-549. %% Söll seems to concentrate at times on how "on" can come to mean "nous" and other things in *Zazie dans le métro*.
- Sollers, Philippe. Cf. Lucien d'Azay, *Nouveaux Exercices de style*; Bertrand Poirot-Delpech and Philippe Sollers, "Que pensent ceux dont la renommée n'attend pas le nombre des années?"
- Solmi, Sergio. "Prefazione." In Queneau, *Piccola Cosmogonia portatile*. Torino: Einaudi, 1982, pp. v-vii.
- Solmi, Sergio. "Prefazione." In Queneau, *Piccola Cosmogonia portatile*. Torino: Einaudi, 1988, pp. v-vii.
- Solmi, Sergio. "Quel fatale istante." In his *La Salute di Montaigne e altri scritti di letteratura francese*. Milano: Ricciardi, 1952, pp. 213-216. %% This text, which is a review of *L'Instant fatal* in the original French, bears the date of 1949.
- Solmi, Sergio. "Traduzione da Queneau: *Petite Cosmogonie portative: Canto I*." In *Scritti in onore di Giovanni Macchia*. Ed. Giulio Carlo Agan et al. Vol. I. Milano: Mondadori, 1983, p. 1041. %% This is actually only 27 verses from the first "chant."
- Solmi, Sergio. Cf. Queneau, "Raymond Queneau. Dalla *Petite Cosmogonie portative*."
- Somville, Léon. Cf. Marc Dominicy, "Notes sur le parallélisme négatif."
- Sopeña Balordi, Emma. Cf. Roger Arilla, "La Traduction oblique: Analyse des *Exercices de style* de Queneau, traduits par Antonio Fernández Ferrer"; Catherine Desprès, "La Traduction calque. Analyse des *Exercices de style* de Queneau, traduits par Fernández Ferrer"; Gianpiero Pelegi, "Alcuni Esercizi di Raymond Queneau"; María Teresa Ramos Gómez, "La Transtylisation: Analyse des *Exercices de style* de Queneau, traduits par A. Fernández Ferrer"; Anita Rogero and A. Emma Sopeña Balordi, "Analyse des renforce-

- ments affectifs et des changements de niveau de langue dans la traduction en espagnol de Zazie dans le métro: L'Adaptation cinématographique et son doublage en espagnol."
- Soriano, Marc. "Du Charme à la littérature." Les Lettres françaises (Paris), an. 14 #627 (5 juillet 1956), p. 3. %% Soriano gives a somewhat critical but balanced look at the first volume of the Encyclopédie de la Pléiade.
- Sorin, Raphaël. "André Blavier au pays des marottes." Le Monde (Paris), an. 39 #11134 (1^{er} avril 1983), "Le Monde dimanche," p. xi. %% Sorin situates the subject of André Blavier's Fous littéraires.
- Sorin, Raphaël. "Les 'Dernières Rencontres' d'Ionesco." Le Monde (Paris), an. 42 #12504 (12 avril 1985), p. 13. %% Cf. Eugène Ionesco, "Dernières Rencontres."
- Sorin, Raphaël. "Les Enigmes de Queneau." Le Monde (Paris), an. 42 #12539 (24 mai 1985), p. 17. %% Sorin lists some of the papers presented in Mary-Lise Billot and Marc Bruimaud, ed., Queneau aujourd'hui and comments on Queneau's continued vitality.
- Sorin, Raphaël. "Histoire d'une '.'" Le Monde (Paris), an. 24 #7116 (29 novembre 1967), p. iv. %% Sorin writes on the origin and nature of the Collège de 'pataphysique.
- Sorin, Raphaël. "Pauvre Queneau!" Le Matin (Paris), an. * #2871 (27 mai 1986), p. 24. %% Sorin, reviewing Queneau's Journal 1939-1940, seems annoyed --- and somewhat disgusted --- to find that Queneau the man was far different from what he had imagined from reading Queneau's novels and poetry.
- Sorin, Raphaël. "La Petite Cuisine de Maurice Fombeure." Le Monde (Paris), an. 40 #11993 (19 août 1983), p. 11. %% Sorin just mentions Queneau as a friend of Fombeure.
- Sorin, Raphaël. "Prassinis et Queneau." Le Monde (Paris), an. 42 #12428 (12 janvier 1985), p. 15. %% This is a review of Amis de Valentin Brû #28-29 (novembre 1984), dedicated to Prassinis and containing a number of texts by Queneau.
- Sorin, Raphaël. "Les Révélations d'Henri Thomas." Le Monde (Paris), an. 40 #12071 (18 novembre 1983), pp. 29 and 32. %% Sorin only mentions Queneau's leaving cough drops on his desk the last time he was in his office.
- Sorin, Raphaël. "Les Travaux de l'OuLiPo." Le Monde (Paris), an. 38 #11467 (11 décembre 1981), p. 16. %% Sorin summarizes the contents of Oulipo, Atlas de littérature potentielle.
- Soro. "Carco a failli recevoir un mauvais coup (de rouge) pour les 434 ans du Havre." France-dimanche (Paris), vol. * #251 (17 juin 1951), p. 13. %% Queneau has asked the author to meet him in a bar for a drink --- which turns out to be a mixture of gin, vermouth, and pastis called a "Keuno." Cf. Carmen Tessier, "Potins de la commère" (14 juin 1951).
- Soro. "Soro vous présente le spectacle 'Cacouac' (comme si vous étiez l'agent de service)." France-dimanche (Paris), vol. * #195 (21 mai 1950), p. 9. %% Soro details, and comments on, the elements comprising this show. He doesn't really evaluate Queneau's "Muses et lézards."
- Sorrell, Martin. "Alphonse Allais: His Style and Technique, and His Continuing Importance." French Review (Baltimore), vol. 46 #3 (february 1973), pp. 484-492. %% Sorrell mentions how a line from Allais points forward to the Queneau of "Pour un art poétique" (p. 489).
- Sorrentino, Gilbert. "Ninety-nine Ways to Sew on a Button." Washington Post (Washington,

- DC), an. 104 #93 (8 march 1981), "Book World," p. 6. %% Sorrentino discusses how Les Exercices de style puts the nature of fiction into question.
- Sorrentino, Gilbert. "Le Style de Queneau." In his Something Said. San Francisco: North Point Press, 1984, pp. 198-200. %% This is almost exactly the same text as in his "Ninety-nine Ways to Sew on a Button."
- Sorrentino, Gilbert. "Variations for Raymond Queneau." Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (september 1997), pp. 16-21. %% Sorrentino has written five poems. For the first of these, the first letters of each line spell out Queneau's name; the second uses the same words in a different order; the third is the same as the second but apparently with some form of S ± n; the fourth is an English "Don Evané Marquy" (cf. Queneau's poem of this name); and I am not clear on the nature of the fifth.
- Sotelo, Ignacio. "El Silencio de Alexandre Kojève." Revista de occidente (Madrid), vol. 20 #60 (marzo 1968), pp. 363-371. %% Sotelo describes Kojève's ideas, with a mention of Queneau's edition of his notes (p. 363).
- Sotinel, Thomas. "Et Marguerite devint Jeanne." Le Monde (Paris), an. 58 #17721 (16 janvier 2002), p. 28. %% Sotinel interviews Jeanne Moreau, who had played Marguerite Duras in a film. The only mention of Queneau is in a reference to Duras and Moreau going "dans l'appartement des Queneau au-dessus du Gorille à St-Tropez."
- Soublin, Jean. "Yak Rivais, fou du langage." Le Monde (Paris), an. 56 #17103 (21 janvier 2000), "Livres," p. v. %% Soublin gives an overview of Rivais and his work, and he mentions Queneau several times. Cf. Amis de Valentin Brû #18 (février 2000), p. 37.
- Souchier, Emmanuël. "Amos Tutuola (traduction de l'anglais de Raymond Queneau), L'Ivrogne dans la brousse." Griffon (Paris), vol. * #69 (avril 1986), p. 16. %% Souchier reviews this republication by concentrating on the value of such a work in understanding Africa; he speaks little of Queneau.
- Souchier, Emmanuël. "La Bibliothèque oulipienne." Griffon (Paris), vol. * #86 (janvier 1988),
p. 24. %% Souchier celebrates the 2-volume Ramsay edition edited by Jacques Roubaud.
- Souchier, Emmanuël. "Contribution à l'histoire d'un texte: Exercices de style ou 99 histoires pour... une histoire." In Queneau aujourd'hui. Ed. Mary-Lise Billot and Marc Bruinaud. Actes du colloque Raymond Queneau (Université de Limoges, mars 1984). Paris: Clancier-Guénaud, 1985, pp. 179-203. %% Souchier presents a solid and detailed article on Queneau's progressive writing and editing of what is too often considered to be a single work. Souchier also looks closely at "Réactionnaire" and "Lipogramme." Cf. Souchier's "Exercices de style: De l'invitation à la lecture à l'invitation à l'écriture."
- Souchier, Emmanuël. CR of Bernard Magné's "Emprunts à Queneau (bis)." Griffon (Paris), vol. * #99-101 (avril-juin 1989), p. 28. %% Souchier's review is more of a commentary, a spotlight which brings the best of Magné's work to our attention.
- Souchier, Emmanuël. CR of Jacques Jouet's Raymond Queneau qui êtes-vous? Griffon (Paris), vol. * #99-101 (avril-juin 1989), p. 29. %% Souchier considers Jouet's work quite positively but without ignoring the few minor problems which it has.
- Souchier, Emmanuël. CR of Jean Queval's Album Queneau. Trousse-Livres (Paris), vol. * #55
(décembre 1984), p. 35. %% Souchier is extremely enthusiastic. Blavier's note following this review, however, is far more interesting.

- Souchier, Emmanuël. CR of Queneau and André Blavier's Lettres croisées. Griffon (Paris), vol. * #99-101 (avril-juin 1989), p. 29. %% Souchier gives a brief and positive but quite delicate and nuanced appreciation of this work.
- Souchier, Emmanuël. "De la 'lettrure' à l'écran: Vers une lecture sans mémoire?" Texte (Toronto), vol. * #25/26 (* 1999), pp. 47-68. %% Souchier cites (p. 60) Queneau's "prière d'insérer" for the Cent Mille Millions de poèmes where Queneau describes one way of counting the time needed to do that work as well as mentioning Queneau several other times (pp. 62-65).
- Souchier, Emmanuël. "Une Démocratie peu banale." L'Ane (Paris), an. * #57-58 (été 1994), pp. 15-17. %% Souchier discusses the meaning of Queneau's Traité des vertus démocratiques, Queneau's ideas in writing it, and larger aspects of Queneau's thought and work. This article, supposedly an interview of Souchier by Pascale Cassagna, is of some interest in each of these areas.
- Souchier, Emmanuël. "Ecrire, c'est se cacher." Griffon (Paris), vol. * #105 (janvier-février 1990), pp. 2-5. %% Souchier covers the various sorts of dissimulation, referring to Queneau often.
- Souchier, Emmanuël. "Eloge de la contrainte -- clinamen -- éloge de la liberté." Colloque "La Poésie à l'école" (Limoges, 6-8 mars 1985). Fédération des oeuvres laïques de la Haute-Vienne. %% Souchier discusses the role of the computer and what constitutes true authorship in the realm of oulipian texts, touching on how freedom is fostered by constraint and what the function of the changes introduced is.
- Souchier, Emmanuël. "Eloge des seuils et des franges du texte ... et de leurs patients collectionneurs." Cahiers Raymond Queneau #12-13 (juillet 1989), pp. 72-75. %% Souchier touches on such things as "prières d'insérer"; cf. Gérard Genette, Seuils.
- Souchier, Emmanuël. "Et une épluchure de moins, une ..." Cahiers Raymond Queneau #2-3 (mars 1987), pp. 65-68. %% This is a recommendation of the Temps mêlés printing of the acts of the third Verviers symposium (= #150 + 33/36 [juillet 1987]).
- Souchier, Emmanuël. "L'Exercice de style éditorial. Avatars et réception d'une oeuvre à travers l'histoire, des manuscrits à Internet." Communication & langages (Paris), vol. * #135 (avril 2003), pp. 45-72. %% Souchier's ostensible primary interest is in the metamorphoses which a text undergoes as it changes versions, is republished, is produced in new manners, and finds new uses. He claims to use Les Exercices de style only as an example, even if the reader might consider Queneau's work to be his primary interest and the consideration of the changes involved to be merely a commentary. An eye-opener either way.
- Souchier, Emmanuël. "Exercices de style: De l'invitation à la lecture à l'invitation à l'écriture." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 2-5. %% Souchier considers the reasons behind some of the changes in the body of the Exercices de style from the 1947 edition to the 1960s version, which is more centered on Queneau's oulipian concerns. Cf. Souchier's "Contribution à l'histoire d'un texte: Exercices de style ou 99 histoires pour ... une histoire."
- Souchier, Emmanuël. "Histoire en partie double ou la fleur de rhétorique d'Un Rude Hiver de Raymond Queneau." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 119-137. %% Souchier looks at the titles which Queneau considered for Un Rude Hiver, at

questions of time/chronology, and at mathematical structures in this novel.

- Souchier, Emmanuël. "Histoire et énonciation dans Les Exercices de style de Raymond Queneau à partir de l'établissement d'une édition critique." 7 vol. Thèse de doctorat. Directrice Anne-Marie Christin. Paris: Université de Paris VII (Jussieu), 1986. %% Souchier speaks of only three volumes but it is in fact a matter of a work in three sections spread over seven volumes. The first section (1 volume) collects documents regarding the Exercices de style, especially documents composed by Queneau. The second section (2 volumes) considers printed editions, "exercices" published outside of these editions, and a number of "inédits," along with notes and commentary. The final section (4 volumes) contains reflections on the order which Queneau assigned to the "exercices" in published works and on the significance of their order of composition and of the progressive changes he made in the texts and their titles. This work is essential for anyone who would wish to study the Exercices de style in their ultimate depth. Cf. Claude Debon, "Exercices de style de Raymond Queneau ou les genres dans tout leur éclat (de rire)." Souchier, Emmanuël. "Il s'était cru artiste, il avait voulu devenir peintre." Textuel (Paris), vol. * #38 (mai 2000), pp. 69-82. %% Souchier offers a discussion of Queneau's numerous kinds of involvement with art, touching most notably on a chronological view (when Queneau produced or commented on art and in relation to other aspects of his life at the time), a topical view (what sort of stance he took in regard to art and other artists and why), and a theoretical one (what relation Queneau saw between his painting and his writing). This will be a landmark article.
- Souchier, Emmanuël. "Introduction." In Queneau, Traité des vertus démocratiques. Ed., intro., and notes Emmanuël Souchier. Collection "Les Cahiers de la NRF." Paris: Gallimard, 1993, pp. 11-48. %% Souchier looks at the origins, development, and abandonment of this work by Queneau as well as briefly situating it in the context of Queneau's personal development and other works. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"
- Souchier, Emmanuël. "Je n'aime pas ce qui m'enserme" ou Raymond Queneau face au surréalisme. Petite Bibliothèque quenienne #5/6. Limoges: Centre international de documentation, de recherches et d'édition Raymond Queneau, 1991. %% This is a prepublication of chapters one and two of Souchier's Raymond Queneau in a distinctly different form. This work centers on Queneau's thought and "spiritual" development in the first half of his life, with some concentration on René Guénon, surrealism, and various of Queneau's works, but Souchier gets into all sorts of related issues. Cf. Claude Debon, "Queneau saisi par les agélastes"; Constantin Toloudis, Rewriting Greece. Queneau and the Agony of Presence, pp. 3-4; Alain and Odette Virmaux, CR of Emmanuël Souchier's Raymond Queneau.
- Souchier, Emmanuël. "Joan Miró entre André Breton et Raymond Queneau." Montivilliers, hier, aujourd'hui, demain (Montivilliers, Seine-Maritime), vol. * #6 (mars 1994), pp. 58-78. %% Souchier gives a detailed and extremely interesting look at how the subject of Miró's painting became a battleground for Queneau and André Breton over a number of years. Cf. Alain Jouffroy, Miró.
- Souchier, Emmanuël. "Kardec ou Flammarion?" Collection Micro - Petite Bibliothèque quenienne, #5. Toulouse: CIDRE-Animation, 1994. %% Souchier discusses the influence of Camille Flammarion and Allan Kardec in Un Rude Hiver as seen by Guénon.

- Souchier, Emmanuël. "Lire & écrire: Editer des manuscrits aux écrans autour de l'oeuvre de Raymond Queneau." Directrice Anne-Marie Christin. *Mémoire d'habilitation à diriger des recherches*. 2 vol. Université Paris 7 (Denis Diderot), 1988. %% Souchier reviews three aspects of his research: he traces his development in literary analysis and the semiology of the text and the image; he looks back on the literary and publishing work he has done in regard to Queneau, centering on "lire & écrire: éditer"; and he presents the first elements of a theory of "l'énonciation éditoriale," which concerns not only the book but also word processing, "l'écrit d'écran."
- Souchier, Emmanuël. "N.D.L.R." *Trousse-Livres* (Paris), vol. * #50 (mai 1984), pp. 21-23. %% Souchier begins with a citation from *Entretiens avec Georges Charbonnier* (p.12), "Quand j'énonce une assertion, je m'aperçois toute de suite que l'assertion contraire est à peu près aussi intéressante...."
- Souchier, Emmanuël. "Note bibliographique." *Trousse-Livres* (Paris), vol. * #55 (décembre 1984), pp. 32-33. %% This is primarily a short and general bibliographical essay.
- Souchier, Emmanuël. "Notice." In Queneau's *Oeuvres complètes*, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1632-1660. %% Souchier presents the two very different original manuscripts of *Un Rude Hiver* and discusses the changes from one to the other, then elaborates on Queneau's ideas about the two possible forms of the end of the novel. After considering several stylistic questions, such as repetition and the significance given to dates, Souchier notes certain autobiographical elements and others which go to make up the deepest structure of the novel. In a commentary which needs to be read in order to be appreciated, Souchier weaves together such topics as incidents and people from Queneau's own life, aspects of his boyhood, Dante's cosmography, the backdrop of the Hundred Years' War (as seen through the *Journal d'un bourgeois de Paris*) and the immediate concerns with World War II, the passage from illness to healing and hatred to love, alchemy, the *Art d'amour*, a certain gnostic spiritualism based on love, the role of women in the novel, and the "Harmonie du monde." All of this combined goes to make of *Un Rude Hiver* an extremely structured novel and one which describes Lehameau's transformation and salvation. Souchier ends by treating the novel's publication and reception.
- Souchier, Emmanuël. "Notice." In Queneau, *Oeuvres complètes*, vol. III. Paris: Gallimard, 2006, pp. 1547-1582. %% Souchier outlines the genesis and history of *Les Exercices de style*, including the major variations of the different editions, then sketches the public's reception of the work and how this reception altered Queneau's own vision of the *Exercices* and subsequent editions. After a very short bibliography relative to the *Exercices* comes a note on the different preparatory notes, manuscripts, and first printings and then finally Souchier's careful notes on each particular "exercice."
- Souchier, Emmanuël. "Notule ou comment concilier l'R Q sans en avoir l'r." *Amis de Valentin Brû* #32-33 (décembre 1985), pp. 61-66. %% Souchier writes of playing with letters and solar and lunar symbolism.
- Souchier, Emmanuël. "'Philosophes et voyous' ou l'engagement' mis entre parenthèses." *Littérature* (Paris), vol. * #86 (mai 1992), pp. 14-21. %% This is a critical commentary on Queneau's "Philosophes et voyous (II)" and accompanies its first publication. Souchier

offers a comprehensive but brief analysis of Queneau's article along the lines of analysis drawn in Souchier's Raymond Queneau; he also describes the origin and development of this second half of the planned original work.

Souchier, Emmanuël. "Premier Colloque Raymond Queneau sous le signe... d'une studieuse jubilation." Art et métiers du livre (Paris), an. * #120 (novembre 1982), pp. 6-7. %% Souchier reviews the first colloquium, held in Verviers at the end of august 1982.

Souchier, Emmanuël. "Quand lire c'est écrire. Mais comment lire cet écrit?" In Un Quenal, des Queneau. Paris: Groupement de libraires "Initiales," 2003, pp. 6-10. %% Souchier writes about how Queneau's reading influenced his writing, especially how he cited other writers directly or indirectly. He especially notes Victor Hugo's "Booz endormi" and various works by MacOrlan but also a little about how Queneau cites himself. This is number 13 (février 2003) in the series of brochures that 29 "libraires" from across France put together for their clients.

Souchier, Emmanuël. "Queneau et l'homosexualité ou la faille surréaliste." Temps mêlés #150

+ 33/36 (juillet 1987), pp. 262-282. %% Souchier touches on the Queneau texts which treat of homosexuality; these concern male homosexuality almost exclusively.

Souchier, Emmanuël. "Raymond Queneau." Trousse-Livres (Paris), vol. * #55 (décembre 1984), p. 1. %% Souchier gives an introduction to this issue, which is devoted to Queneau and which he edited.

Souchier, Emmanuël. Raymond Queneau. Collection "Les Contemporains," #13. Paris: Editions du Seuil, 1991. %% This is a solid, concrete, insightful, and judicious work -- which will cause a lot of disagreement and discussion; cf., for example, Claude Debon, "Queneau saisi par les agélastes." Cf. Anonymous, CR of Emmanuël Souchier's Raymond Queneau; Charles Bachat, CR of Emmanuël Souchier's Raymond Queneau; Marcel Bourdette-Donon, "Lettre"; Nicole Caligaris, "Emmanuël Souchier: Raymond Queneau"; Maurice Nadeau, "Une Biographie intellectuelle de Queneau"; Jean Piel, "Connaissons-nous mieux Queneau?"; François Poirié, "Raymond Queneau, la solitude de l'encyclopédiste"; Alain and Odette Virmaux, CR of Emmanuël Souchier's Raymond Queneau. Souchier published the first two chapters in a somewhat different form as "Je n'aime pas ce qui m'enserre" ou Raymond Queneau face au surréalisme.

Souchier, Emmanuël. "Raymond Queneau." In Les Plus Beaux Manuscrits des poètes français. Paris: Editions Robert Laffont, 1991, pp. 390-393. %% Souchier presents Queneau, his poem Fendre les flots: "La Voie du silence," and a copy of its manuscript, which shows his original words.

Souchier, Emmanuël. "Raymond Queneau -- peintre." Sens: private publication, 1993. %% This is the catalogue of an exhibition Souchier organized in Sens. It was held at the Galerie Abélard, 2-14 octobre 1993, and concentrated on Queneau's "gouaches."

Souchier, Emmanuël. "Raymond Queneau, regards sur Paris." Cahiers Raymond Queneau #6 (septembre 1987), pp. 65-68. %% This is a very general article on Queneau's relationship with Paris; it is almost more of a simple tribute.

Souchier, Emmanuël. "Raymond Queneau / Regards sur Paris; Catalogue de l'exposition." Cahiers Raymond Queneau #8-9 (18 juin 1988), pp. 13-29. %% The exposition concerned was in the Paris Hôtel de Ville during the summer of 1987.

Souchier, Emmanuël. "Raymond Queneau: The Form and Meaning of a Manuscript." In A

History of Writing: From Hieroglyph to Multimedia. Ed. Anne-Marie Christin. Trans. Josephine Bacon, Deke Dusinbere, and Ian McMorran. Paris : Flammarion, 2002, pp. 342-343. %% Souchier very briefly exposes the way in which Queneau "composed" his Traité des vertus démocratiques, centering on one particular page, and how this approach determined the meaning of the resulting text. Footnote 6 is erroneous: L'Invention du fils de Leoprepes is by Jacques Roubaud, not Queneau.

Souchier, Emmanuël. "Un Rude Hiver, 'fidèle d'amour'." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 69-93. %% Souchier notes how Queneau used his diaries and historical material to situate Un Rude Hiver in a world that appears to be as factual as possible in a first movement, then he proceeds to show how Queneau altered and manipulated these texts to reflect a whole other world and plot direction that fits with certain ideas of Dante and Guénon.

Souchier, Emmanuël, and Yves Jeanneret. "Ecriture numérique ou médias informatisés?" Pour

la science (Paris), dossier hors série "Du signe à l'écriture" (octobre 2001 - janvier 2002), pp. 100-105. %% The authors consider the nature, manner, and effects of using a computer for writing and what this has to do with the nature of language and communication.

They use "Un Conte à votre façon" as an illustration. Quite interesting.

Souchier, Emmanuël. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," pp. 72-73; Jean-Marie Catonné, Queneau; Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)"; Elisabeth Lavault, "Forme et mémoire d'une contrainte. Poëï6 (sic) de la sextine dans les romans d'Hortense de Jacques Roubaud"; Gilbert Pestureau, "Les Fleurs... (suite)"; François Poirié, "Raymond Queneau, la solitude de l'encyclopédiste"; Joanna Pomian and Emmanuël Souchier, "'Cattleya': Intelligence artificielle et critique littéraire" and "Les Machines écrivantes ou l'écriture virtuelle"; Queneau, Oeuvres complètes; Anne Zali, ed., L'Aventure des écritures: La Page.