

- Souffrin, Paul. "Accueil." Temps mêlés #150 + 57/60 (automne 1993), p. 9. %% Souffrin's words of welcome outline some of the animators and peripheral events of the symposium.
- Souffrin, D^r Paul. "Allocution de bienvenue au Colloque Raymond Queneau et la ville. Le 12 octobre 1990." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 13-16. %% The author, mayor of Thionville, speaks of his interest in Queneau and of his desire to have the colloquium held there.
- Souffrin, Paul. "L'Argumentation dans Les Fleurs bleues de Raymond Queneau." Mémoire de maîtrise. Directeur Caroline Masseron. Metz: Université de Metz, 1997. %% Doctor Souffrin reviews "argument burlesque, une certaine logique argumentative, argument d'autorité et contre-argumentation, argumentation paralogique, utilisation d'une langue recherchée, arguments moraux (morale, convention, finance), arguments rationnels."
- Souffrin, Paul. CR of Dominique Charnay's Raymond Queneau: Dessins, gouaches et aquarelles. Amis de Valentin Brû #34-35 (juillet 2004), p. 109. %% Souffrin primarily describes this work, with his only negative comment touching on the lack of a bibliography. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 52.
- Souffrin, Paul. "Entretiens et colloques." Amis de Valentin Brû #24-25 (janvier 2002), pp. 39-40. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Souffrin traces his relationship to Blavier in terms of symposia and exhibitions, explaining along the way how the cultural center in Thionville got its name.
- Souffrin, Paul. "Nouvelles du X^e colloqueneau." Amis de Valentin Brû #21-22 (février 2001), pp. 101-103. %% Souffrin offers a lively description of the activities of the Queneau symposium held in Mersch (Luxembourg) in octobre 2000. Cf. Anonymous, "Colloque international 'Raymond Queneau et les spectacles'."
- Souffrin, Paul. "Le Personnage et l'argumentation dans Les Fleurs bleues." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 205-219. %% Souffrin presents the arguments and discussions and reasonings he has found in Les Fleurs bleues, most of them offered either by Auge or by Cidrolin, but he draws few firm conclusions for this evidence.
- Souffrin, Paul. "Préface." Amis de Valentin Brû #40-42 (décembre 2005), p. 15. %% Souffrin presents the "Solennel Emmerdement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.
- Souffrin, Paul. "Les Préfaces de Raymond Queneau." Mémoire de DEA. Dir. Raymond Michel. Metz: Faculté des lettres, 1998. %% Souffrin tried to show that Queneau's prefaces are difficult to classify in terms of Gérard Genette's norms (Seuils, 1966). Noteworthy among the prefaces he considered were the various prefaces to Flaubert's Bouvard et Pécuchet, Bauwens' Livre de cocktails, and the prefaces to art catalogues.
- Souffrin, Paul. Raymond Queneau à l'affiche. Thionville: 1997. %% This is the catalogue of an exposition (8-18 octobre 1997) of Queneau's books, translations, articles on him, affiches, catalogues, etc., with a special attention to Queneau's presence in Thionville. Cf. Anonymous, "Raymond Queneau à l'affiche," "Raymond Queneau et les spectacles," and "Zazie dans le métro et à la bibliothèque nationale"; Marie-Anne Lorgé, "Queneau s'affiche."
- Souffrin, Paul. "Saint-Epain, 13-15 juin 2003." Amis de Valentin Brû #34-35 (juillet 2004), p.

95. %% Souffrin describes this centenary celebration, arranged by Christine Méry, in the area of Tours, the region where Queneau's father was born.
- Souka, F. Cf. Kamel Ahmed Achira, "Le Comique de R. Queneau."
- Soupault, Philippe. CR of "En passant." Le Monde illustré (Paris), an. 91 #4409 (3 mai 1947),
 p. 525. %% Soupault describes Queneau as "tendre et sévère, impitoyable et indulgent" in a rather interesting review.
- Soupault, Philippe. "Les Sept Jours de Paris." Les Lettres françaises (Paris), an. 7 #152 (18 avril 1947), p. 10. %% Soupault gives a rather mixed review of Queneau's "En passant."
- Soupault, Philippe. Cf. Marie-Louise Astre and Françoise Colmez, Poésie française. Anthologie critique; Maurice Lemaître, Le Théâtre dadaïste et surréaliste.
- Sourgens, Jean-Marie. "Fort-Chabrol à Dublin: On est toujours trop bon avec les femmes." Voix du Nord (Lille), an. * #12659 (16 mars 1985), p. 2-128 (sic). %% Sourgens reviews a Lille stage version adapted for four characters.
- Souriau, Etienne. Cf. Henri Lefebvre, "Essai sur les arts poétiques modernes"; Albert-Marie Schmidt, "Les Poètes retrouvent la parole."
- Le Sous-commission des Révisions. "Poussière de Pléiade." Viridis Candela. Carnets trimestriels du Collège de 'Pataphysique #27 (21 pédale 134 EP [vulg. 15 mars 2007]), pp. 126-128. %% The author notes a number of errors in the third and final volume of the Les Oeuvres complètes de Raymond Queneau.
- de Sousa Braga, Jorge, ed. Poemas com asas. Trans. Cristina Valadas. Lisboa: Assírio & Alvim, 2001. %% This is a collection of children's poems in Portuguese, some of them translated from other languages. The collection includes Queneau's "Zoo familial" from Courir les rues.
- Souvarine, Boris. "Prologue." In La Critique sociale. Paris: Editions la Différence, 1983, pp. 7-26. %% This is the introduction to a book containing facsimile reprints of all of the issues of La Critique sociale. Souvarine describes in some detail the origin, "raison de penser," and ending of the magazine. What little he says about Queneau primarily concerns Queneau's political orientation. Cf. Michel Lécureur, Raymond Queneau, p. 292.
- Souvarine, Boris, ed. La Critique sociale. Pref. Boris Souvarine. Paris: Editions la Différence,
 1983. %% This work contains facsimile reprints of all of the issues of La Critique sociale.
- Souvarine, Boris. Cf. Marie-Christine Lala, "Bataille-Queneau et la fin de l'histoire"; Jean-Louis Panné, Boris Souvarine; Charles Ronsac, Trois Noms pour une vie.
- Soveryns, Michèle. "Le Problème de l'absurde dans les romans de Raymond Queneau: Expres-
 sion et réaction." Mémoire de licence. Directeur Jean-Marie Klinkenberg. Liège: Université de Liège, 1969. %% Soveryns actually bases her work on the effects of language rather than on the absurd.
- Sozzi, Lionello. Cf. Andrea Pasquino, "Alcune Considerazioni sulla poetica di Raymond Queneau."
- Spaak, Charles. Cf. Queneau, "Quand le cinéma paie ses dettes."
- Spano, Sophie. "Le Temps dans Le Chiendent de Raymond Queneau." Mémoire de maîtrise. Aix-en-Provence: 1994.
- Spatola, Adriano. "Raymond Queneau: L'Istante fatale." Il Verri (Milano), vol. 8 #8 (giugno

- 1963), pp. 98-99. %% Spatola's review touches especially on Queneau's surrealist roots and his concentration on language.
- Spaziani, Maria Luisa. Cf. Jean Lescure, "Metodo de discorso"; Queneau, "Ricordo di Cerisy."
- Spengler, Oswald. Cf. Marie-Laure Bardèche, Le Principe de répétition: Littérature et modernité; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'oeuvre de Raymond Queneau," p. 75. There is some sort of manuscript available at the CDRQ under the title "Spengler."
- de Spens, Willy. "Saint-Germain-des-Prés." La Marche du monde (Paris), vol. * #3 (janvier 1953), pp. 43-50. %% This just mentions Queneau (p. 49) in a very general article.
- de Spens, Willy. Cf. Kléber Haedens, "Le Siècle des houatures"; Guy Le Clec'h, "Le Prix des Deux-Magots à Willy de Spens."
- Spica, Ingrid. Cf. Ulrich Schulz-Buschhaus, CR of Ingrid Spica's Le Statut romanesque de 'Bouvard et Pécuchet' de Flaubert.
- Spiegel, Eugene. Cf. James Schmerl and Eugene Spiegel, "The Regularity of Some 1-Additive Sequences."
- Spies, Werner. "Hochzeit der Sprache. Der Hundszahn --- Ein Früher Roman von Raymond Queneau auf Deutsch." Frankfurter Allgemeine Zeitung (Frankfurt-am-Main), an. * #274 (25 november 1972), "Literaturblatt," p. 49. %% CR of Eugen Helmlé's German translation of Der Hundszahn
- Spiliers, René. "Le Problème des 'niveaux de langue,' étudié dans l'oeuvre de Raymond Queneau." Mémoire de licence. Directeur M. Wilmet. Bruxelles: Vrije Universiteit Brussel, 1983. %% Spiliers' approach is basically grammatical, with some lexicographical considerations.
- Spinelli, Aldo. "Cruciverba e puzzle: Una Sfida a due." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 103-106. %% Spinelli treats of the differences between a puzzle and a crossword puzzle, with special reference to Perec.
- Spinelli, Aldo. Cf. Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)."
- Spiquel, Agnès. Cf. Vladimir Lazar and Serge Berejnoi, "Quelques Aspects de la graphie phonétique de Raymond Queneau."
- Spitéri, Gérard. "Quelques Ecrivains qui vont (peut-être) ressusciter." Les Nouvelles littéraires (Paris), an. 57 #2717 (20 décembre 1979), p. 43. %% Spitéri includes Queneau's name in this list but without comment.
- Spriel, Stephen. "Du 'Club des savanturiers' au 'Club de l'hyperthèse'." Ellery Queen Mystère Magazine (Paris), an. 6 #68 (septembre 1953), inside front and back covers. %% Spriel names a number of the 40 or so persons present at the original meeting of the club and presents a planned name change for the club. Cf. also Anne-Isabelle Queneau, ed., Album Raymond Queneau, pp. 174 and 188.
- Spriel, Stéphane. Cf. Anonymous, "Ah! Vous êtes martien..."; Daniel Compère, "Raymond Queneau et le spectacle du futur"; Queneau, "Lettre (à Ray Nelson)"; Boris Vian and Stéphane Spriel, "Un Nouveau Genre littéraire: La 'Science Fiction'."
- St., M. CR of Queneau's Les Oeuvres complètes de Sally Mara. Illustré (Lausanne), an. 42

- #28 (12 juillet 1962), p. 51. %% The author is positive in regard to the book but rather shallow in his evaluation.
- St. Aubyn, F. C. CR of James Sallis's translation of Saint-Glinglin. Choice (Middletown, Connecticut), vol. 31 #2 (october 1993), p. 297. %% St. Aubyn gives a bare description and evaluation.
- St. Aubyn, F. C. CR of Zazie. Books Abroad (Norman, Oklahoma), vol. 33 #4 (autumn 1959), p. 416. %% St. Aubyn likes the novel (which he reviews in the original French version), but his summary is a bit too flip to be accurate.
- St. Gelais, Richard. Cf. Sophie Beaume, "Le Motif de l'écrivain fictif dans Prochain épisode de Hubert Aquin et Le Vol d'Icare de Raymond Queneau."
- St. Germain, Sheryl. CR of Barbara Wright's translation of Exercices in Style. Translation Review (Richardson, Texas), vol. * #5 (* 1981), pp. 51-53. %% St. Germain concentrates on analyzing at length the texture and quality of Wright's translation.
- St Leger Lucas, Anna. CR of Anne-Marie Jaton's Lecture(s) des 'Fleurs bleues' de Raymond Queneau. Rivista di letteratura moderna e comparate (Firenze), vol. 54 fasc. 4 (ottobre-dicembre 2001), pp. 491-494. %% St Leger Lucas spends almost three pages to summarize Jaton's book in some detail, giving only a little space to a description of the author's intentions and an evaluation of how well the work succeeds. She is very positive.
- This author is quite possibly also the author of the work listed under Anna Whiteside and St. Leger Lucas, "La Poésie comme procès poétique," but I have been unable to confirm this.
- Stade, George. Cf. Jacques Guicharnaud, "Raymond Queneau (1903 - 1976)."
- Stalloni, Yves. CR of the june 1983 issue of Europe devoted to Queneau. L'Ecole des lettres (second cycle)(Paris), an. 75 #13 (1^{ier} mai 1984), p. 26. %% Stalloni notes the various articles and how they build up a picture of a Queneau who is much more profound and complex than is usually perceived.
- Stalloni, Yves. "Raymond Queneau: Les Fleurs bleues." L'Ecole des lettres (second cycle) (Paris), an. 80 #13-14 (15 juin 1989), pp. 3-29. %% Stalloni gives a rather good and thorough analysis of the structure and sense of the work. %% Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Stamm, Rainer. "Unlesbare Schriften und verborgene Bücher in Umberto Ecos Roman Il Nome della Rosa." Poetica (München), vol. 28 #3-4 (* 1996), pp. 386-407. %% Stamm refers (p. 394) to how Queneau inserted sections of his "Encyclopédie des sciences inexactes" into Les Enfants du Limon and again refers to Queneau in terms of Jacques Roubaud's La Belle Hortense (pp. 396-397).
- Starke, Manfred. "Queneaus Traité des vertus démocratiques. Zwischen Marxismus und religiöser Demokratie." Lendemanns (Berlin), an. 22 #85 (* 1997), pp. 22-37. %%
- Starobinski, Jean. Cf. Gaëtan Picon, Panorama de la nouvelle littérature.
- van der Starre, Evert. Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre. Pref. Sjef Houppermans and Paul J. Smith. Collection "Faux titre," #188. Amsterdam: Rodopi, 2000. %% This includes reprints of his "Sally Mara romancière? Exercices de style?" (pp. 9-28); "L'Humour dans Le Journal 1939-1940" (pp. 29-19); "Ordre et désordre dans la trilogie" (pp. 40-54); "Le Mélange des genres" (pp. 55-64); and "Rhétorique, argumentation et encyclopédisme" (pp. 65-82). Cf. Lucile Desblache, CR of Evert

van der Starre's Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre; Valentina Lupi, CR of Evert van der Starre's Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.

van der Starre, Evert. Curiosités de Raymond Queneau. De «L'Encyclopédie des Sciences inexactes» aux jeux de la création romanesque. Collection "Histoire des idées et critique littéraire," #425. Préf. Yvette Went-Daoust, Leo van Maris, and Paul J. Smith. Genève: Droz, 2006. %% This is a book that van der Starre was writing at the time of his death, and his three colleagues responsible for the preface completed the work from his drafts and notes. The preface is a very nice précis of van der Starre's contribution to the world of French literature (and to Dutch literature as well), but it also summarizes the contents and thrust of this volume well. The volume, as it stands and in spite of the obvious care that has been taken with it, is not a complete and polished work: it seems quite apparent that it consists of a series of short essays on various topics that have some clear connection as they now appear, but it is as if the first and last chapter were missing and the author did not have time to give continuity and focus to the rest. Having said that, the text is still most definitely interesting and worth reading.

The principal idea of the work is to investigate curiosity in Queneau, "curiosity"

both

in the sense of his personal quest for answers and the way he presents a similar attitude in his characters but also in his interest in the unusual and marginal. This idea of van der Starre offers a way to approach a number of the topics usually addressed in Queneau studies but from a very fresh and worthwhile perspective. The four divisions that the work is divided into are "La Transposition de l'autobiographie," "La Curiosité encyclopédique," "La Curiosité naturelle de l'homme," and "Le Jeu."

van der Starre, Evert. "Editions de textes et structures du recueil poétique: Char et Queneau dans 'La Pléiade'." Neophilologus (Gröningen), vol. 76 #4 (october 1992), pp. 535-548. %% Van der Starre looks at the criteria used in establishing the order of poems in the Pléiade editions of Char and Queneau's poetry; in the latter case, he concentrates on the poems of Les Ziaux. Cf. also his "Ordre et désordre dans la trilogie."

van der Starre, Evert. "Une Histoire 'pataphysique.'" CRIN (Gröningen), vol. * #10 (* 1984), pp.105-136. %% Van der Starre considers the juxtaposition of the "intime" and the "universel" in the Oeuvres complètes de Sally Mara, with reflections on several other Queneau works.

van der Starre, Evert. "L'Humour dans Le Journal 1939-1940." Temps mêlés #150 + 65/68 (printemps 1996), pp. 187-198. %% Van der Starre's presentation highlights references to the lottery and Queneau's relations with his father. This was reprinted in Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.

van der Starre, Evert. "Ordre et désordre dans la trilogie." Temps mêlés #150 + 25/28 (mai 1985), pp. 109-125. %% The trilogie in question is Courir les rues, Battre la campagne, and Fendre les flots; van der Starre looks at the significance of the order of the poems in each work. This was reprinted in Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre. Cf. also his "Editions de textes et structures du recueil poétique: Char et Queneau dans 'La Pléiade'."

van der Starre, Evert. "De OuLiPo." Raster (Amsterdam), vol. * #54 (* 1991), pp. 7-21.

van der Starre, Evert. "Queneau et le doute encyclopédique." Temps mêlés #150 + 33/36

- (juillet 1987), pp. 84-101. %% Van der Starre discusses the different and conflicting views which Queneau held on the possibility and nature of an encyclopedia.
- van der Starre, Evert. "Queneau et le roman encyclopédique." In Le Roman, le récit et le savoir (CRIN #15). Ed. Henk G. Hillenaar and Evert van der Starre. Intro. Christophe de Voogd. Groningue: Département de Français, Université de Groningue, 1986, pp. 69-96. %% This article ranges over Queneau's encyclopedism, his Enfants du Limon, his "Boulevard et Pécuchet" work, Hegel, and Sartre's La Nausée.
- van der Starre, Evert. Raymond Queneau en de geschiedenis. Leiden: Universitaire Pers, 1977. %% This is the text of a talk given in Dutch on 3 June 1977 concerning Les Fleurs bleues and history. The subtitle is "rede uitgesproken bij de aanvaarding van het Ambt van gewoon hoogleraar in de Franse letterkunde aan de Rijkuniversiteit te Leiden op vrijdag 3 Juni 1977."
- van der Starre, Evert. "Raymond Queneau et le mélange des genres." In La Révolution dans les lettres. Textes pour Fernand Drijkoningen. Ed. Henriette Ritter and Annelies Schulte Nordholt. Amsterdam/Atlanta: Rodopi, 1993, pp. 265-276. %% Van der Starre is thinking primarily of the use of verse in the novel, and he discusses this mixture in Chêne et chien and then in such novels as Gueule de Pierre, Les Derniers Jours, Les Enfants du Limon, and Les Temps mêlés. This was reprinted in Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.
- van der Starre, Evert. "Rhétorique, argumentation et encyclopédisme chez Raymond Queneau." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruimaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 21-47. %% Van der Starre takes a serious look at the relation between knowledge or erudition and rhetorical/literary skill. This was reprinted in Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.
- van der Starre, Evert. "Sally Mara romancière? Exercices de style?" Temps mêlés #150 + 20/21 (septembre 1983), pp. 85-107. %% Van der Starre investigates in some depth all three Sally Mara works, their "meaning," and their interrelations. This was reprinted in Evert van der Starre, Au ras du texte: Douze Etudes sur la littérature française de l'après-guerre.
- van der Starre, Evert. "Le Type du curieux." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 231-245. %% Van der Starre briefly describes how curiosity has been regarded throughout history and the sketches its role in Le Chiendent and Le Vol d'Icare.
- van der Starre, Evert, ed. Etudes sur les "Oeuvres complètes de Raymond Queneau Sally Mara". CRIN (Gröningen), vol. * #10 (* 1984). %% Cf. Kurt Baldinger, CR of Evert van der Starre's Etudes sur les "Oeuvres complètes de Raymond Queneau Sally Mara"; Manet van Montfrans, CR of CRIN #10.
- van der Starre, Evert. Cf. Clemens Arts, "Oulipo et "Tel Quel": Jeux formels et contraintes génératrices"; Martin de Haan, "De Ontplofte dichtbundel. Of: Hoe lees je 100.000.000.000.000 gedichten?"; François Le Lionnais, "De Lipo" and "Het tweede manifest."
- Stas, André. "Y a rien ici. Faisons quelque chose." In his Queneau / Blavier: Travaux en cours. Verviers (Belgique): Les Amis des musées de Verviers, 2003, pp. 19-31. %% Stas reviews the origin of the Temps mêlés group and its relationship to Queneau. As part of this preface there are two additional texts, "Avant-lire" and "Après-lire."

Stas, André, ed. Queneau / Blavier: Travaux en cours. Préf. André Stas. Verviers (Belgique): Les Amis des musées de Verviers, 2003. %% This is the catalogue of an exposition that took place 20 septembre -- 26 octobre 2003 at the Verviers Musée des beaux-arts et de la céramique.

Stassart-Springer, Claude. Cf. Queneau, Alphabet, Les Idées vivent du sang des hommes, and Les Tourterelles.

Steele, Stephen. CR of Jean Lescure's Poésie et liberté: Histoire de 'Messages': 1939-1946. French Review (Champaign, Illinois), vol. 75 #2 (december 2001), pp. 372-373. %% Steele gives a good perspective on Lescure's book, which throws much light on Queneau's literary and political life during the war.

Stefan, Jude. "Litanies du scribe." L'Infini (Paris), vol. * #7 (été 1984), pp. 106-110. %% Stefan simply lists major European and American authors with some sort of related item or anecdote attached to each name, each entry being maybe 7-9 words. For Queneau he has "Queneau dans l'autobus Saint-Lazare-Bastille."

Stéfan, Jude. Litanies du scribe. Cognac (Charente): Le Temps qu'il fait, 1984. %% Stéfan just lists about 300 authors and adds a phrase to each describing their location or activity: "Queneau dans l'autobus Saint-Lazare-Bastille."

Steig, Gérald. "Elias Canetti, le grand témoin. Dans les métamorphoses du vingtième siècle."

Le Monde (Paris), an. 46 #13908 (15 octobre 1989), pp. 10-11. %% Steig mentions that it was at Queneau's instigation that the 1949 French translation of Canetti's Auto-da-fé was crowned "meilleur livre étranger."

Stein, Gertrude. Cf. Anne Atik, "A Freedom of Form"; Michel Lécureur, Raymond Queneau, pp. 197-198; Queneau, "Avant-propos" in Gertrude Stein by Donald Sutherland, Entretiens avec Georges Charbonnier (p. 62), "Gertrude Stein," and "Quelques Maîtres du XX^e siècle"; Queneau, ed., Pour une bibliothèque idéale, p. 273; Claude Rameil, La TSF de Raymond Queneau, pp. 20-21.

Stein, Harvey Jay. "The Main Characters in Three of Raymond Queneau's Novels." Master's thesis. Director Alexandre Aspel. University of Iowa (Iowa City), june 1960. %% Stein writes about Un Rude Hiver, Pierrot mon ami, and Zazie dans le métro on the basis of character analysis.

Steinberg, Sybil. CR of Barbara Wright's translation of Pierrot mon ami. Publishers Weekly (New York), vol. 233 #5 (5 february 1988), pp. 84 and 86. %% In a very brief review, Steinberg makes a stab at summarizing the plot, gives a critical word, and situates Queneau in terms of his Gallic wit.

Steinberg, Sybil. CR of Barbara Wright's translation of Pierrot mon ami. Publishers Weekly (New York), vol. 236 #1 (7 july 1989), p. 56. %% This concerns the paperback edition and repeats about half of the original review.

Steinberg, Sybil. CR of Barbara Wright's translation of The Last Days. Publishers Weekly (New York), vol. 237 #34 (24 august 1990), p. 56. %% Steinberg does a fine job of summarizing and situating this novel in a mere 200 words.

Steinberg, Sybil. CR of Barbara Wright's translation of The Last Days. Publishers Weekly (New York), vol. 238 #31 (19 july 1991), p. 54. %% This review of the paperback edition borrows from her review of the hardback.

- Steinberg, Sybil. CR of Carol Sanders' translation of Odile. Publishers Weekly (New York), vol. 234 #19 (4 november 1988), p. 70. %% Steinberg captures the words but not the music.
- Steiner, Carlo. "Raymond Queneau -- Zazie nel metrò." Il Ponte (Firenze), vol. 16 #12 (diciembre 1960), pp. 1807-1809. %% Steiner's review looks at Queneau's ideas on language and literature at some length and how he embodied them in this work, Franco Fortini's 1960 translation into Italian.
- Steiner, George. Extraterritorial. New York: Athenaeum, 1971. %% Steiner just mentions Queneau on p. 150 and refers to the "comic mathematics" of Bords on p. 169.
- Steiner, George. "Imagining Science." Listener (London), vol. 86 #2225 (18 november 1971), pp. 686-688. %% Steiner offhandedly situates Queneau as one who knows mathematics and science and serves them up with wit. There was no correction in subsequent issues of this magazine, but he must have meant Chiendent instead of Chardonne. Cf. Jean-Max Tixier, "Logique du poème."
- Steiner, George. "Rare Bird." New Yorker (New York), vol. 57 #41 (30 november 1981), pp. 196-204. %% This article is on Guy Davenport and merely mentions Queneau on p. 196.
- Steiner, Rubin. Cf. O. de P., "Rubin Steiner et Luz: OuMuPo 3."
- Steinfeld, Thomas. "Metropole, Provinz." Merkur (Stuttgart), vol. 42 #5 (mai 1988), pp. 390-402. %% This just has a quotation (p. 394) from Saint-Glinglin (near the beginning of "Les Ruraux"): "L'homme ne s'accomplit que dans la ville."
- Steinmeyer, Georg. "Historische Aspekte des français avancé." Thèse. Köln: Universität Köln, 1979.
- Stembert, Pierre. "Le Fonds Queneau ou l'aventure littéraire d'André Blavier." Le Courrier (Verviers), an. 74 #293 (18 décembre 1978), p. 3. %% Stembert gives some background on the contents of the collection, how it came to be given to Verviers, how it would be treated and maintained, etc.
- Stempel, Wolf-Dieter. Cf. Gabriela Fuchs, "Imitation und Kreation in den Exercices de style von Raymond Queneau."
- Sternberg, Jacques. Mémoires provisoires ou Comment rater tout ce qu'on réussit. Paris: Retz, 1977. %% Sternberg was refused publication twice at Gallimard, and he attaches some blame to Queneau (pp. 53-54 and 135). Cf. Jacques Carbou, Amis de Valentin Brû #9 (décembre 1979), p. 13.
- Sternberg, Jacques. "La Première Enquête littéraire sur la science-fiction. 14 Personnalités répondent à la première enquête littéraire sur la science-fiction." Arts (Paris), vol. * #675 (18 juin 1958), p. 3. %% This has Queneau's response to a survey of 14 celebrities in re science fiction: his definition of the genre is to replace "les Atrides par les Uranides," and he lists some of his favorite works. He adds that what he seeks in science fiction is "l'atomisation des préjugés" and that what he reproaches some science fiction for is "d'être parfois très mauvaise." There is a continuation in the following issue of Arts, #676, but it has no interest for Queneau researchers. It mentions previous reports on science fiction in ##600-602 (2, 9, and 16 janvier 1957); the last of these says "à suivre," but nothing was forthcoming. An article for #652 (8 janvier 1958) was also mentioned. All of them are by Sternberg and none of them mention Queneau.
- Sternberg, Jacques. "Zazie est venue à Marie-France." Marie-France (Paris), vol. * #56 (octobre 1960), pp. 17-25. %% Sternberg interviews Catherine Demongeot, but there is really

little on the film version of Zazie dans le métro.

- Sternberg, Jacques, ed. "Raymond Queneau." Un Siècle d'humour français. Paris: Productions de Paris, 1962, pp. 330-337. %% This is only an extract from Zazie dans le métro (chapter 3) between Zazie's walking out of her uncle's apartment in the morning and Turandot's return to his bar after chasing her.
- van der Sterre, Jan Pieter. "Nawoord." In Queneau's Hondsgras. Amsterdam: De Bezige Bij, 1970, pp. 329-334.
- van der Sterre, Jan Pieter. "Queneau, in stijlen." Raster (Amsterdam), vol. * #54 (* 1991), pp. 31-36.
- van der Sterre, Jan Pieter. "Sjakie Aalmoes in Amerika." In Queneau's De Droomheld. Utrecht: IJzer, 2003, pp. 177-186. %% This is the postface to Queneau's De Droomheld.
- van der Sterre, Jan Pieter. 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, "Alice in Frankrijk," De Blauwe Bloemen, Dagboek van Sally, "Dino," Hondsgras, "Maak uw eigen sprookje," Mijn moeder zong, "Over enkele fictieve diertalen en met name over de hondentaal in 'Sylvie en Bruno'," Pierrot, "Romantechniek," and De Zondag des levens.
- Stibbe, Pierre. "Théâtre en librairie." France observateur (Paris), an. 12 #580 (15 juin 1961), p. 16. %% The text of this note is "Raymond Queneau a beaucoup ri en lisant la tragédie du marquis de Bièvre que vient de publier J. J. Pauvert: Vercingétorix (1776). Il est vrai qu'il s'agit d'une parodie, et que chaque vers contient au moins un calembour. C'est à ce Marquis de Bièvre que Louis XVI avait demandé un jour de faire immédiatement un calembour sur sa royale personne: 'Impossible, Sire,' lui avait répondu le Marquis, 'vous n'êtes pas un sujet'."
- Stiegler, Bernd. "Die mathematische Ordnung des narrativen Raumes jenseits des Endes der Geschichte." In his Die Aufgabe des Namens. Untersuchungen zur Funktion der Eigenamen in der Literatur des zwanzigsten Jahrhunderts. München: W. Fink, 1994, pp. 154-171.
- Stierlin, Henri. "Naissance d'une encyclopédie." La Tribune de Genève (Genève), an. 78 #77 (2 avril 1956), p. 15. %% Stierlin reviews in some depth the first volume of the Encyclopédie de la Pléiade, Histoire des littératures anciennes orientales et orales, but he doesn't mention Queneau.
- Stiévenard, Jacques. "Les Ecoles de la Tour." Revue des sciences humaines (Lille), vol. 94 #2 (= #218) (avril-juin 1990), pp. 41-59. %% Stiévenard comments (p. 49) on the passage in the film version of Zazie dans le métro where our heroine descends the Eiffel Tower.
- Stil, André. "Queneau, l'énigme." L'Humanité (Paris), vol. * #7798 (18 septembre 1969), p. 8.
%% Stil's review of Fendre les flots is a bit better than such reviews usually are.
- Stil, André. "Ubu et ses successeurs." L'Humanité (Paris), an. * #8429 (5 décembre 1974), p. 8. %% Stil reviews the Alfred Jarry of Noël Arnaud and indicates that the Oulipo is one of the "ailes marchantes" of the Collège de 'pataphysique, a position that might well be questioned today.
- Stil, André. "Vous voulez rire?" L'Humanité (Paris), vol. * #6480 (24 juin 1965), p. 7. %% Stil likes Les Fleurs bleues but is rather silly in his description of it.
- Stimm, Helmut. Cf. Hermann Lindner, "Aspekte der Romantechnik bei Queneau."

Stíobhard, Eireamhón. CR of Zazie dans le métro. Focus (Ireland), an. # (november 1959), p. . %% Stíobhard likes Zazie dans le métro (in the original French) a good deal but has some reserves about it.

Stivale, Charles J. CR of Bruno Vercier and Jacques Lecarme's La Littérature en France depuis

1945. French Review (Champaign, Illinois), vol. 57 #3 (february 1984), pp. 439-441.

%% Stivale barely refers to Queneau in this broad but positive review.

Stockmans, Valérie. "Le Pastiche chez Raymond Queneau." Mémoire de licence. Directrice Madeleine Frédéric. Bruxelles: Université libre de Bruxelles, 2000. %% Stockmans considers briefly (but well) the nature and various kinds of pastiche in her introduction and then offers five more clearly-centered chapters: "Le Pastiche de Proust dans Les Derniers Jours," "Les Pastiches de Camus et Céline dans Les Exercices de style," "Le Pastiche de Joyce dans Bâtons, chiffres et lettres," "Le Pastiche de Shakespeare dans Zazie dans le métro," and "Le Pastiche de Robbe-Grillet dans Les Fleurs bleues."

Stöhr, Alfred. Cf. Michel Criton, "Les Suites de Queneau."

Stokes, Charlotte. "The Thirteenth Chair: Max Ernst's 'Capricorn'." Arts Magazine (New York), vol. 62 #2 (october 1987), pp. 88-93. %% Stokes mentions (p. 90) Queneau's "Texte surréaliste" from the 1928 La Révolution surréaliste.

Stoleriu, Valeriu. This is the real name of Val Panaitescu.

Stoller, James. "Zazie dans le métro." Film Quarterly (Berkeley, California), vol. 16 #4 (summer 1963), pp. 38-40. %% Stoller's short essay causes the reader to look again at what Malle is doing in this film. The opening quotation is from Bosley Crowther, q. v.

Stolpe, Sven. "Oknen och den in re Lagen." Aftonbladet (Stockholm), an. 120 #348 (23 december 1949), p. 4. %% Stolpe finds that C. G. Bjurström and Maj Odman did their best to translate Loin de Rueil into Swedish (Var Världen ända är liten) but that the result is tiresome.

Strabo. The Geography of Strabo. Loeb Classical Library, vol. 6. Ed. Horace Leonard Jones.

New York: Putnam, 1929. %% This is the original site of the epigraph to Zazie dans le métro: Strabo cites an otherwise lost line from Aristotle in 13.I.35.

Strachan, Geoffrey. CR of Exercises in Style. The Listener (London), vol. 116 #2991 (18 december 1986), p. 51. %% Strachan is quite enthused about Les Exercices de style. This is in reference to no particular English edition, specifying just the Barbara Wright translation.

Strand, Mark. Cf. Queneau, "If You Imagine."

Le Strapontin. "En Déjeunant chez Ali Khan devant le 'Moulin de la Galette' de Dufy en un bouquet de fleurs improvisé par Utrillo." L'Aurore (Paris), an. 11 #2377 (5 mai 1952), p. 2. %% The author quotes Queneau as being surprised that a film entitled "Les Conquérants souterrains" had not been one of the nominees at the 1952 Cannes film festival.

Strauß, Botho. Cf. Ernestine Schlant, CR of Botho Strauß's Wohnen Dämmern Lügen.

Strauss, Leo. Cf. Jean-Baptiste Marongiu, "L'Ami Strauss."

Strauss, Walter. "The Fictions of Surrealism." Studies in Twentieth Century Literature (Manhattan, Kansas), vol. 20 #2 (summer 1996), pp. 431-450. %% Strauss puts Queneau's work into the context of a surrealist game involving language and completely ignores his strong structural and intellectual bent (pp. 445-446).

Strindberg, August. Cf. Queneau, "Letter."

Stroobants, Robert. "Composition et langage des Fleurs bleues de Raymond Queneau." Bollettino dell'Istituto di lingue estere della Facoltà d'economia e commercio dell'Università di Genova (Genova), vol. 8 #* (1968-1969), pp. 73-82. %% Stroobants discusses various structural elements in Les Fleurs bleues, especially language, dreams, and psychoanalysis. Cf. Carlo Cordié, CR of Robert Stroobant's "Composition et langage des Fleurs bleues de Raymond Queneau."

Strüebig, Patricia. "Transvestites and Transformations, Or Take It Off and Get Real: Queneau's Zazie dans le métro." Journal of the Fantastic in the Arts (Stow, Ohio), vol. 1 #2 (* 1988), pp. 49-64. %% Strüebig centers on transformation, language, and a conflict between Gabriel and Trouzcaillon, but what she has to say is neither new nor noteworthy.

Stump, Jordan. "Conflicting Systems of Belief in Raymond Queneau's Saint-Glinglin." Master's thesis. University of Kansas (Lawrence), 1985. %% Stump uses an onomastic approach to highlight the "mixedness" of the text, the conflict between the Sumerian/Babylonian and the biblical elements. He concludes that this conflict is both the "forme" and the "fond" of the novel.

Stump, Jordan. "Exercises in Wile: Raymond Queneau, the Novelist as Trickster." BookForum (New York), vol. 10 #3 (fall 2003), pp. 12-14. %% Stump reviews the reprinting of Barbara Wright's translations of Le Chiendent and On est toujours trop bon avec les femmes, here entitled Witch Grass and We Always Treat Women Too Well. His description of the nature of Le Chiendent and Queneau's writing is masterful, both insightful and well written, and his presentation of On est toujours trop bon avec les femmes is not far behind.

Stump, Jordan. "The Ghosts of Eric Chevillard." French Review (Champaign, Illinois), vol. 71 #5 (april 1998), pp. 820-831. %% Stump refers to Queneau's allusive style (p. 825) in considering somewhat similar aspects of Chevillard's style.

Stump, Jordan. "Naming and Forgetting in Queneau's Pierrot mon ami." International Fiction Review (Fredericton, New Brunswick), vol. 20 #2 (* 1993), pp. 112-119. %% Stump indicates most lucidly the forms and extent of forgetting in this novel and the role that such forgetting plays.

Stump, Jordan. Naming & Unnaming: On Raymond Queneau. Collection "Stages," vol. 12. Lincoln: University of Nebraska Press, 1998. %% The chapter titles give a fair idea of Stump's territory: "Naming and Writing: Odile and The Flight of Icarus"; "Naming and Knowing: The Bark Tree and Pierrot mon ami"; "Naming and Belonging: Saint-Glinglin and Les Enfants du Limon"; "Naming and Power: A Hard Winter and Les Oeuvres complètes de Sally Mara." Stump's introduction is a fine essay on the nature of naming, with special reference to Plato's "Cratylus," and goes on to introduce naming's significance for Queneau. In the body of his text Stump concentrates not on names themselves but on Queneau's use of names, their place in his compositional strategy. This is a key work in understanding Queneau's writing. Cf. Thierry Léger, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau; Marc Lowenthal, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau; Olaf Müller, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau; Walter Redfern, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau; Derek Schilling, CR of Jordan Stump's Naming &

Unnaming: On Raymond Queneau; Christopher Shorley, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau; Allen Thiher, CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau.

Stump, Jordan. "Reading Through the Manuscript: The Case of Queneau's Le Chiendent." Dalhousie French Studies (Halifax, Nova Scotia), vol. * #48 (fall 1999), pp. 61-73. %% Stump ponders the question of the proper use of manuscript variations in our understanding of the "meaning" of a novel. He reviews several passages which Queneau did not use in Le Chiendent and considers whether what we learn from them helps or hinders our understanding. The passages in question touch on Sophie Isis, the number 91, what becomes of Pierre le Grand, Bébé Toutout, and possible endings to the novel.

Stump, Jordan. "Les Statuts du nom dans les romans de Raymond Queneau." Doctoral dissertation. Director Stanley Gray. University of Illinois (Urbana), 1992. Dissertation Abstracts International, Series A, vol. 53 #7 (january 1993), p. 2396a. %% Stump concentrates on Le Chiendent, Un Rude Hiver, Pierrot mon ami, Le Dimanche de la vie, and Les Oeuvres complètes de Sally Mara, with only a few pages each for Odile, Les Derniers Jours, Les Enfants du Limon, Loin de Rueil, Saint-Glinglin, Zazie dans le métro, Les Fleurs bleues, and Le Vol d'Icare in the appendix. The concentration is not so much on individual names as on naming in general.

Stump, Jordan. "Texte avant texte, lecture après lecture: A propos des manuscrits du Chiendent." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 117-131. %% Stump reflects on the worth of reading the manuscripts of a work, especially the discarded passages, recounting his own experiences with sections of Le Chiendent which did not appear in print but which throw a wholly different light on what did appear. This all opens wide the question of the potential multiplicity of texts for a particular reader. Very interesting.

Stump, Jordan. "Le Voile pervers: Anonymat et sexualité chez Sally Mara." Constructions (Stanford, California), vol. * #6 (* 1991), pp. 37-55. %% Stump presents a very interesting article on the role of naming and its relationship to sexuality in all of the Sally Mara works.

Stump, Jordan. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)"; Brian Mann, "Constructive Criticism: The Poetics of Space and Enclosure in Selected Novels of Raymond Queneau."

Stuppazoni, Marco. CR of Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle scienze anomale. Studi francesi (Torino), an. 45 #2 (= #134) (maggio-agosto 2001), p. 425. %% Stuppazoni is interested primarily in listing the contents of this work, the "Encyclopedia of inexact Sciences" which Queneau suggested ought to be written.

Sturrock, John. "The Art of the Possible." Times Literary Supplement (London), an. * #4098 (16 october 1981), p. 1196. %% Sturrock's review of Oulipo, Atlas de littérature potentielle names and describes the various entries but also goes beyond this base by giving some English-language background and insights.

Sturrock, John. "Free Fall." New Statesman (London), vol. 86 #2208 (13 july 1973), p. 55. %% In this review of Barbara Wright's translation of The Flight of Icarus, Sturrock centers on what he thinks Queneau was trying to achieve.

Sturrock, John. The French New Novel. New York: Oxford University Press, 1969. %% Sturrock merely mentions Queneau on pp. 125 and 221.

- Sturrock, John. "Introduction." In Boris Vian's Heartsnatcher. Trans. Stanley Chapman. Pref. Queneau. Normal, Illinois: Dalkey Archive Press, 2003, no pp. %% Sturrock does more to explain Vian's style and interest than practically anything else I have seen.
- Sturrock, John. "One Herring in a Shoal." London Review of Books (London), vol. 25 #9 (8 may 2003), pp. 28-30. %% Sturrock writes a rousing commentary both on Queneau and on the eight novels included in the second volume of the Pléiade Oeuvres complètes de Raymond Queneau, which he is supposedly reviewing here. He has a number of insights that make it clear that he knows and loves Queneau --- but these words are almost more on the man than on his work.
- Sturrock, John. "Pas Don Juan, l'R.Q." Times Literary Supplement (London), an. * #4908 (25 april 1997), pp. 3-4. %% Sturrock gives a rather readable and colorful presentation of Queneau's Journaux (1914-1965); at moments and on the whole it is rather insightful.
- Sturrock, John. "Queneau's Irish Caper." The Observer (London), vol. * #9886 (15 february 1981), p. 32. %% Sturrock reviews Barbara Wright's translation of We Always Treat Women Too Well primarily by recounting the plot and gives very little analysis of what Queneau was looking for in writing it.
- Sturrock, John. "Raymond Queneau." In his The Word from Paris: Essays on Modern French Thinkers and Writers. London: Verso, 1998, pp. 179-188. %% Sturrock presents a selective overview of Queneau's thought, life, work, and attitude, but he goes far beyond what is usually seen in this sort of piece. Quite perceptive and well written.
- Sturrock, John. "Searcher After Inner Peace." Times Literary Supplement (London), vol. * #4346 (18 july 1986), p. 783. %% Sturrock presents, comments on, and praises Queneau's Journal 1939-1940 without really analyzing it.
- Sturrock, John. The Word from Paris: Essays on Modern French Thinkers and Writers. London: Verso, 1998. %% Sturrock's chapter on Queneau (pp. 179-188) is a rather perceptive tour of Queneau's ideas, mind, and psyche --- basically who he was inside, with special attention to such areas as encyclopedism (p. 181), mathematics (pp. 182-183), language (p. 184 and passim), journals (pp. 185-186), psychology (pp. 186-187), and theology (p. 187). Sturrock also mentions Queneau on pp. 170, 171, 178, and 190. Cf. Shelley Wallia, "Spectres of French Letters."
- Sturrock, John. Cf. Raymond Queneau, "In the Beginning was the Forward"; Ruth Z. Temple, CR of Vivian Mercier's The New Novel from Queneau to Pinget; Shelley Wallia, "Spectres of French Letters."
- Stuttaford, Genevieve. CR of Barbara Wright's translation of The Sunday of Life. Publishers Weekly (New York), vol. 211 #9 (28 february 1977), p. 121. %% Stuttaford gives a very brief summary and analysis concomitant with the length of this review.
- Suarès, Carlo. Cf. Queneau, "Carlo Suarès: La Comédie psychologique précédé de A Présent."
- Suckling, Norman. "Alain Robbe-Grillet, by Bruce Morrissette; John Millington Synge, by Denis Johnston; Louis-Ferdinand Céline, by David Hayman; Raymond Queneau, by Jacques Guicharnaud." Notes & Queries (Oxford, England), vol. 13 #11 (november 1966), pp. 438-439. %% Suckling considers all four works at once; his collected comments on Queneau seem to be a rather mixed bag.
- Suffel, Jacques. Announcement and presentation of the Bibliothèque nationale exposition. Bulletin du bibliophile (Paris), vol. * #2 (* 1978), pp. 219-220.

- Sugaro, Shozo. Cf. Queneau, Waga tomo Piero.
- Sullivan, Vernon. This was the pseudonym which Boris Vian used for his somewhat pornographic J'irai cracher sur vos tombes (1946), Les Morts ont tous la même peau (1948), and Elles se rendent pas compte (1950).
- Sumberg, Theodore A. "Flaubert Against the Enlightenment." CLA Journal (Baltimore, Maryland), vol. 26 #2 (december 1982), pp. 241-250. %% Sumberg just barely mentions (p. 248) Queneau's 1959 preface to Bouvard et Pécuchet. CLA = College Language Association
- Sundell, Lars-Göran. "Remarques sur 'quand' suivi de l'imparfait." Studia neophilologica (Stockholm), vol. 56 #1 (* 1984), pp. 69-84. %% Sundell merely uses (p. 77) a line from Zazie dans le métro (chapter 2) for some very uninteresting statistics: "Réponds-moi, est-ce que tu parlais comme ça quand tu étais gosse?"
- Supervielle, Jules. Cf. Anonymous, "Prix des critiques"; Louisa Jones, "Puns and Poetry in the Contes poétiques of Jules Supervielle."
- Surèges, Anne. "Exercices de style." Femmes d'aujourd'hui (Bruxelles), an. 45 #50 (13 décembre 1977), "Flash," p. 5. %% Surèges just gives a positive review of an Exercices de style theater production in Brussels.
- Survage. Cf. Queneau, "Un Homme court dans la plaine."
- Surya, Michel. Georges Bataille: La Mort à l'oeuvre. Paris: Gallimard, 1992. %% Surya describes (p. 145) the maneuvering behind Breton's invitation to others (e.g., Le Grand Jeu) to join in a broad discernment between group and individual activity, an invitation that Queneau wrote. He also notes Queneau's writing to Bataille in July of 1948 about not having received the manuscript of the translation Bataille was supposed to be doing of Margaret Mead's South Seas (p. 490). Surya mentions also Queneau on other pages (102, 125, 127, 168, 184, 201, 204, 205, 208, 230, 254, 336, 353, 354, 385, 427, 507, 508, and 568) with no real value.
- Suss, Sigrid. "Liebe in dreierlei Gestalt." Rheinische Post (Düsseldorf), an. # (12 august 1976), p. %% Suss reviews Ein Winter in Le Havre, Eugen Helmlé's translation of Un Rude Hiver into German.
- Sutherland, Donald. "Time on Our Hands." Yale French Studies (New Haven, Connecticut), vol. * #10 (* 1952), pp. 5-13. %% Sutherland has a rather lyrical and perceptive paragraph (p. 12) on the nature and quality of Queneau's language and how Queneau views language.
- Sutherland, Donald. Cf. Queneau, "Avant-propos."
- Sweeney, Barbara. Cf. Jane Blankenship and Barbara Sweeney, "The 'Energy' of Form."
- Swerling, Anthony. Cf. Queneau, "Letter."
- Swigger, Ronald T. "Des Contributions joyciennes à l'élaboration de Gueule de Pierre en Saint-Glinglin." Amis de Valentin Brû #20 (octobre 1982), pp. 19-23. %% Swigger notes several stylistic influences without attempting to explain all the possible ones.
- Swigger, Ronald T. "Fictional Encyclopedism and the Cognitive Value of Literature." Comparative Literature Studies (Urbana, Illinois), vol. 12 #4 (december 1975), pp. 351-366. %% Swigger looks at the literary encyclopedism of Gustave Flaubert, Jorge Luis Borges,

and Queneau with brief references to others.

- Swigger, Ronald T. "Reflections on Language in Queneau's Novels." Contemporary Literature (Madison), vol. 13 #4 (autumn 1972), pp. 491-506. %% Swigger offers a rather good look at Queneau's use of language in his novels and how this affects their meaning.
- Sykes, Gerald. "The Case of the Contented Reviewer." Partisan Review (New York), vol. 15 #12 (december 1948), p. 1360. %% This is an edited reprinting of Sykes' "A Specialist in Irony -- and a Victim of Disorder."
- Sykes, Gerald. "A Specialist in Irony -- and a Victim of Disorder." New York Times (New York), vol. 98 #33167 (14 november 1948), "Book Review," p. 49. %% Sykes' review of H. J. Kaplan's translation of The Skin of Dreams is slightly better than average.
- Sylvestre, Guy. "Le Rose et le noir." Notre Temps (Montréal), vol. 7 #47 (20 septembre 1952), p. 3. %% Sylvestre gives a most penetrating and interesting review of Le Dimanche de la vie, concentrating on Queneau's vision of the world and his humor.
- Sylvestre, Guy. "L'Immensité de la civilisation écrite." Le Droit (Ottawa), an. 45 #95 (24 avril 1957), p. 12. %% Sylvestre reviews the second volume of L'Histoire des littératures, rather positively, and then proceeds to present Pour une bibliothèque idéale, also rather positively.
- Symons, Julian. "The Best Intentions." Sunday Times (London), vol. * #7830 (8 july 1973), p. 40. %% Symons briefly and positively lays out the plot of Barbara Wright's translation of The Flight of Icarus.
- Symes, Colin. "Writing by Numbers: OuLiPo and the Creativity of Constraints." Mosaic (Winnipeg, Manitoba), vol. 32 #3 (september 1999), pp. 87-107. %% Symes considers the nature and work of the Oulipo more systematically and in greater detail than is usually the case but centers more on the work of Perec than on that of Queneau.
- Szabó, Lázló. "Három francia regény." Válasz (Budapest), vol. 8 #* (* 1948), pp. 722-724. %% CR of the French original of Un Rude Hiver
- Szabó, Lázló. Hunok nyugaton. Collection "Aurora Kiskönyvek," #2. München: Aurora Kiskönyvek, 1968. %% There is a comment (pp. 41-42) by a famous Hungarian poet, Illyés, on Queneau's encyclopedism: he has not the Petite Larousse but the Grande Larousse in his head.
- Szántó, Tibor. Cf. Queneau, Stílusgyakorlatok.
- Szegedy-Maszák, Mihály. "Teleology in Postmodern Fiction." In Exploring Postmodernism. Ed. and pref. Matei Calinescu and Douwe Fokkema. Utrecht Publications in Comparative Literature, vol. 23. Amsterdam/ Philadelphia: John Benjamins Publishing Company, 1987, pp. 41-57. %% This article mentions Le Chiendent as a "nouveau roman" (p. 46) and touches on Zazie dans le métro (pp. 49-50). This volume consists of selected papers pre-sented at a workshop on postmodernism at the Eleventh International Comparative Literature Congress in Paris, 20-24 août 1985.
- Szenessy, Mario. "Auf der Suche nach Zazie. Queneaus früher Roman Ein Winter in Le Havre zum erstenmal deutsch." Stuttgarter Zeitung (Stuttgart), an. # (27 mars 1976), p. 50. %% Szenessy reviews Queneau's Un Rude Hiver in Eugen Helmlé's translation.
- Szenessy, Mario. "Kritik in Kürze." Die Zeit (Hamburg), an. 30 #51 (12 dezember 1975), p. 41. %% Szenessy reviews Eugen Helmlé's German translation of Ein Winter in Le Havre.

Szenfeld, Olga. "Les Fleurs bleues." In Kindlers Neues Literatur Lexikon, vol. 13. Ed. Rudolf

Radler. München: Kindler Verlag, 1991, pp. 808-809.

Szogyi, Alex. Cf. Paul Mankin and Alex Szogyi, Anthologie d'humour française.

Szymanska, Magorzata. "Les Exercices de style, manuel pour la classe?" Français dans le monde (Paris), an. 25 #198 (janvier 1986), pp. 87-88. %% Szymanska's approach is quite pedagogical.

T., F. "Exercices de style par Raymond Queneau et Jacques Carelman." La Vie du rail (Paris), vol. * #950 (7 juin 1964), p. 28. %% The author doesn't mention Queneau but concentrates on the illustrations.

T., L. CR of Pierrot mon ami. Le Département (Châteauroux), an. # (29 août 1942), p. %% The author barely says more than that he likes the novel.

T., M. "Crise de la poésie et sénilité: Une Attaque rassérénante." La Lyre fédérale (Paris), an. # (mai 1939), p. %% The author cites André Mantaïgne ("Les Idées et les faits") in regard to the current crisis in the realm of poetry.

T., P. S. "Un Colloque Queneau à Verviers." La Cité (Bruxelles), an. 32 #182 (7-8 août 1982), p. 8. %% The author gives some space to the first symposium in Verviers but much more to associated non-Queneau activities.

T., R. Intermédiaire des chercheurs et curieux. Queneau seems to have asked and answered several questions in this magazine in 1917 and 1919:

vol. 76, #1469 (10 novembre 1917), col. 238-239: R. de Boyer de Ste-Suzanne asks about "La famille de Houdetot en Normandie."

vol. 79, #1493 (10 janvier 1919), col. 7: J.V.P. asks about "Bohémien ou bohême."

vol. 79, #1494 (20 janvier 1919), col. 45-46: M.B. asks about "Hallali et Alleluia."

vol. 79, #1496 (20 février 1919), col. 143: R.D. asks about "Les deux borgnes."

vol. 79, #1497 (10 mars 1919), col. 203-204: R.T. answers the question concerning "La famille des Houdetot en Normandie."

vol. 79, #1499 (10 avril 1919), col. 312-313: E. Bensly answers the question concerning "Les deux borgnes."

vol. 79, #1499 (10 avril 1919), col. 317-318: R.T. and L. Abet answer the question concerning "Hallali et Alleluia."

vol. 79, #1499 (10 avril 1919), col. 320: R.T. answers the question concerning

"Bohémien

ou Bohême."

vol. 80, #1504 (10 juillet 1919), col. 2: Michel Paulieux asks about "Le plus vieux traité."

vol. 80, #1505 (10 août 1919), col. 85: P.J. offers an answer concerning "Le plus vieux traité."

vol. 80, #1506 (10-20-30 septembre 1919), col. 97-98: Paul Bourget and M. ask about "Un mot de Virgile."

vol. 80, #1506 (10 septembre 1919), col. 134-135: R.T. offers an answer concerning "Le plus vieux traité."

vol. 80, #1508 (10 novembre 1919), col. 224: An unsigned entry (between "Ce mot ne" and "p. 275.") answers a question concerning "Un mot de Virgile." Queneau himself listed this as his in a note in classeur 62 (CDRQ).

vol. 80, #1509 (20 novembre 1919), col. 240: R.T. asks about "P. Lacroix. Oeuvres inédites. Ses papiers." There was no apparent answer to this question.

Blavier, in a letter from early 1984, gave me certain of these citations. I surmise from Blavier's questions that Queneau used the pseudonymous initials "R. T." and "R. D." Note that there is only 1 "R. D." and 5 "R. T.": was "R. D." just a printer's error? Does this have any relation to "Roland Travy" from Odile? Blavier suggested that there might be one or more additional questions on poems in Latin by Descartes or Pascal, but I could not locate them between 1909 and 1927 nor in the general indexes for 1897-1933; cf. Pierre Berger, "Sur les chemins de l'écriture." Cf. also Anonymous, "La Boîte aux lettres"; Michel Lécureur, Raymond Queneau, p. 37.

Tabbert, Reinbert. Cf. Theodor Karst, Renate Overbeck, and Reinbert Tabbert, Kindheit in der modernen Literatur.

Tabone, Eliane. Cf. Jean-Louis Joubert, Jacques Lecarme, Eliane Tabone, Bruno Vercier, ed., Les Littératures francophones depuis 1945.

Tacou, Constantin. Cf. Queneau, "Lettre à Mircea Eliade."

Taddei-Maffioli, Silvia. "I Fiori blu: Calvino traduttore di Queneau." Tesi di laurea. Director Maria Teresa Giaveri. Milano: Università degli studi di Milano, 1992. %% After introducing Queneau's ideas on language and the general nature of Les Fleurs bleues, Taddei-Maffioli considers Italo Calvino's coming to grips with the novel's syntax, levels of language, and verbal fireworks.

Tadié, Jean-Yves. Le Récit poétique. Paris: Presses universitaires françaises, 1978. %% This material is quite theoretical and diverse and only cites Queneau incidentally.

Tadié, Jean-Yves. Le Roman au XX^e siècle. Paris: Pierre Belfond, 1990. %% Tadié centers on

Le Chiendent (pp. 103-107) and devotes a passage to the Oulipo (pp. 115-120), but otherwise he has only glancing references to Queneau (pp. 25, 28, 51, 59, 70, 87, 90, 125, 172, and 189).

Tadié, Jean-Yves. Le Roman d'aventures. Paris: Presses universitaires françaises - Ecriture, 1982. %% Tadié seems to think (p. 127) that Queneau borrowed Zazie's Laverdure from Daniel Defoe's Robinson Crusoe and/or Robert Louis Stevenson's Treasure Island.

Tag, Michel. Cf. Queneau, Zazie dans le métro.

Tailleur, Roger. Cf. Paul-Louis Thirard and Roger Tailleur, "Zazie dans le métro: Pour et contre."

Takita, Fumihiko. Cf. Queneau, Aoi Hana, Hamamugi, and Ikarosu no Hiko.

Talbot, Emile J. CR of Jean-Yves Cendrey's Les Morts vont vite. World Literature Today (Norman, Oklahoma), vol. 66 #4 (autumn 1992), p. 681. %% Talbot says that this author's "wit and sprightly language" associate him with the comic vision of Queneau.

Taleb-Khyar, M. B. "Les Fleurs bleues de Raymond Queneau: Un Roman historique historique." Littératures (Toulouse), vol. * #31 (automne 1994), pp. 195-206. %% Taleb-Khyar wanders a bit in trying to set a context for his comments, then concentrates a little on the idea of history that is represented in this novel and a great deal more on the numbers involved in it.

Taleb-Khyar, Mohamed B. "The Languages of Literary Criticism." Callaloo (Baltimore), vol. 14 #3 (summer 1991), pp. 611-618. %% Taleb-Khyar merely mentions Queneau on p.

- 618 in reference to Les Fleurs bleues but with no significance whatsoever.
- Talo_, Ion. "Miori_a in Transsylvanien." Schweizerisches Archiv für Volkskunde (Basel), vol. 79 #3-4 (* 1983), pp. 187-206. %% This article, written in Romanian, merely makes a mention on page 187 of Queneau's editing of the Histoire des littératures.
- Tamás, Mészáros. "Lediktálom az igazságot." Színház (Budapest), vol. # (early 1983), pp. 36-38. %% Tamás writes on the Exercices de style, apparently in a stage production, among other works.
- Tame, Peter D. "The Twentieth Century, 1900-1945." The Year's Work in Modern Language Studies (Cambridge), vol. 54 #* (* 1992), pp. 219-241. %% Tame mentions M.L. Terray, "Anvers: Le Travail du repentir," which cites Queneau as an influence on Blaise Cendrars (p. 228). He also presents works directly on Queneau which had appeared recently (pp. 237-238).
- Tame, Peter D. "The Twentieth Century, 1900-1945." The Year's Work in Modern Language Studies (Cambridge), vol. 57 #* (* 1995), pp. 187-210. %% Tame offers a short and positive review of Teresa Bridgeman's Raymond Queneau: Les Exercices de style (pp. 207-208) and speaks of Carol Sanders' Raymond Queneau as somewhat simplistic (p. 208).
- Tango, Annamaria. "Au commencement était l'Histoire: Les Fleurs bleues." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 147-170. %% Tango has created a most interesting article here, one which it would be difficult to resume both accurately and briefly: her two opening paragraphs do it best. She indicates that Queneau created a very different view of history in this novel but she also depicts identity as found and developed in history, where "l'autre apparaît à la fois comme étrangeté, limite et comme présence fondatrice de l'identité, d'où le caractère original et originaire de l'altérité s'affirme." This is but an indication of the breadth of Tango's vision here.
- Tango, Annamaria. "Une Histoire modèle ou un modèle d'histoire? Une Analyse structurale de Les Fleurs bleues, de R. Queneau." Cahiers de l'Institut de linguistique de Louvain (Louvain-la-neuve, Belgique), vol. 5 #4 (* 1979), pp. 29-63. %% Tango looks at the structure of Les Fleurs bleues from the aspect of language.
- Tango, Anne-Marie. "Personnages d'encre." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 75-85. %% Tango says that her four principal themes in this article are Queneau's search for a new form of art, his break with prior rules of novel composition and attempt to replace them with a rather ma-thematical program, the paradox of this appeal to mathematics, and the transformation of the mathematical model into a means of exchange for signifiers. What is most apparent in her text, though, is that the characters exist only as textual creations and as points of change of values.
- Tango, Annamaria. "Queneau e il problema del doppio." In Studi e ricerche di letteratura e linguistica francese, vol. 5, I. Ed. Gian Carlo Menichelli and Gian Carlo Roscioni. Facoltà di lettere e filosofia. Pubblicazioni della sezione romanza. Napoli: Istituto universitario orientale, I, 1980, pp. 277-283. %% Tango considers duality in both Queneau and his works.
- Tango, Annamaria. "Queneau ou l'ironie absolu." Temps mêlés #150 + 37/38 (printemps

- 1988), pp. 15-25. %% Tango looks at the role of irony in Les Fleurs bleues. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Tango, Anna Maria. "Spectacle à décrypter." Amis de Valentin Brû #28-31 (juillet 2003), pp. 107-117. %% Tango goes into the nature of the "fête" in Saint-Glinglin, especially in terms of anthropology, psychology, and literature.
- Tango, Anna Maria. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)"; Phyllis de Stavola, "Dualismo : Rivelazione e dissimulazione in Chêne et chien di Raymond Queneau."
- Tanguy, Yves. Cf. Queneau et al., "Recherches sur la sexualité."
- Tank, Kurt Lothar. "Die Gefühle des Monsieur Lehameau." Deutsches Allgemeines Sonntagsblatt (Hamburg), an. 29 #2 (11 januar 1976), p. 17. %% CR of Eugen Helmlé's translation of Ein Winter in Le Havre
- Tappert, Birgit. Cf. Franz Rudolf Weller, "Selbstzensur und Spurentilgung in Raymond Queneaus Les Exercices de style."
- Tardieu, Jean. Cf. Anonymous, "La Fête aux poètes," "Potins de Paris," and (no title); Jean-Charles Chabanne, "La Môme Néant dans le métro. Jean Tardieu et Raymond Queneau"; Jacques de Decker, "Jean Tardieu et Raymond Queneau. Le Comique et les deux messieurs"; Patrice Delbourg, "Jean Tardieu poète"; Martin Esslin, Theater of the Absurd; Mathieu Lindon, "On est venu chercher Tardieu"; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 24-25, 32, 50, 168, 198, 247, and 255-256; Michel Mohrt, Ma Vie à la NRF; Emilie Noulet, Jean Tardieu; Edwin Enyeobi Okafor, "Jean Tardieu et ses sources d'inspiration"; Queneau, "La Vie des livres": "Jean Tardieu"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 32, 41, 44, 46-47, 50-51, 61, 345 (note 13), 346 (note 24), and 347 (notes 28, 31, and 36); Jean Rousselot, Poètes français d'aujourd'hui; Alain Salles, "Jean Tardieu, côté ombre" and "La Mémoire vivante de M. Jean"; Amis de Valentin Brû #18 (février 2000), p. 45.
- Tardif, François. "Raymond Queneau: Grand Ecrivain de notre temps." Le Havre-presse (Le Havre), an. * #8444 (26 octobre 1976), p. 3. %% Tardif's obituary insists on his roots in Le Havre.
- Tardif, François. "La Vie et l'oeuvre de Raymond Queneau." Le Havre-presse (Le Havre), an. * #7311 (6 février 1973), p. 3. %% Tardif's article concerns the Le Havre exposition.
- Tardif, Françoise. "Brève Etude de l'oeuvre du havrais Raymond Queneau de l'Académie Goncourt." Havre-éclair (Le Havre), an. * #544 (14 mars 1951), pp. 1 and 2. %% Tardif looks at Queneau's life and works somewhat more closely than most reviewers do.
- Tardif, M^{me}. Cf. Bibliothèque municipale du Havre, Raymond Queneau; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 57-58.
- Tardif, Paule. Cf. Anonymous, "Le Fonds Queneau de la Bibliothèque du Havre." Cf. also the section "Manuscripts" at the end of this bibliography.
- Targe, André. "Un Métro nommé bonheur." Poétique (Paris), vol. * #29 (février 1977), pp. 61-76. %% Targe gives a very good structural analysis of Zazie dans le métro. Cf. Michel Mougenot, CR of Jacques Roubaud's "La Mathématique dans la méthode de Raymond Queneau" and of André Targe's "Un Métro nommé bonheur."
- Targe, André. "Poor Lehameau." Silex (Grenoble), vol. * #3 (* 1977), pp. 104-116. %%

This is a very good structural analysis of Un Rude Hiver based on an affiliation between Lehameau and Hamlet. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 42.

Tarica, Ralph. CR of Bettina Knapp's French Novelists Speak Out. French Review (Champaign, Illinois), vol. 50 #6 (may 1977), pp. 936-937. %% Tarica finds Knapp's book valuable but concentrates his attention on the younger writers whom she interviewed rather than on Queneau.

Tarn, Nathaniel. "Archaeology, Elegy, Architecture: A Poet's Program for Lyric." Sub-Stance (Madison, Wisconsin), vol. 9 #3 (= #28) (* 1980), pp. 3-24. %% Tarn merely quotes Queneau's poem "Bon dieu de bon dieu" from "Pour un art poétique" on p. 15.

Tasmowski-De Ryck, Liliane. "Impératif et actes de langage." In Le Langage en contexte: Etudes philosophiques et linguistiques de pragmatique. Ed. Herman Parret et al. Amsterdam: John Benjamins, 1980, pp. 577-629. %% This is an extremely technical linguistics article which barely mentions (p. 579) Zazie dans le métro but claims to draw some examples from it.

Tassart, Maurice. "Roland Petit, Lola Florès." France observateur (Paris), an. 7 #335 (11 octobre 1956), p. 19. %% Tassart rather likes Queneau's part in Petit's revised "Revue des Ballets de Paris."

Tassou, Bertrand. "Citadins à la campagne, ruraux à la ville dans Battre la campagne." Amis de Valentin Brû #40-42 (décembre 2005), pp. 75-87. %% Tassou describes the visits of country people to the city (as seen in Battre la campagne) and the visits of townspeople to the country... plus a few special cases. This is part of the "actes" of the "Solennel Emmer-dement de la ruralité" colloquium held at Saint-Epain (Indre-et-Loire, near Tours) on 13-15 septembre 2003.

Tassou, Bertrand. "Compte rendu de l'Assemblée générale." Amis de Valentin Brû #34-35 (juillet 2004), pp. 175-176. %% Tassou resumes the meeting held on 19 mars 2003.

Tassou, Bertrand. "Coquetèle chez Gallimard." Amis de Valentin Brû #34-35 (juillet 2004), p.

150. %% Tassou's description of this gathering, opening the Queneau centennial year, centers on the remarks of Roger Grenier.

Tassou, Bertrand. "Dernier Inventaire des clichés sur la littérature." Amis de Valentin Brû #26-27 (octobre 2002), pp. 74-75. %% Tassou describes how the authors treat Queneau in two relatively new works, Jean d'Ormesson's Une Autre Histoire de la littérature française: Ecrivains et romanciers du XX^e siècle and Frédéric Beigbeder's Dernier Inventaire avant liquidation. He doesn't exactly like either of them.

Tassou, Bertrand. "Les Enfants de Raymond." Europe (Paris), an. 81 #888 (avril 2003), pp. 190-202. %% Tassou attempts to list the many authors who have followed Queneau's style or ideas or who claim to have been affected by him. He begins by referring to the 1980 symposium in Rouen (cf. Anne Clancier, "Rude Hiver à Rouen"; Claude Simonnet, ed., Queneau et après) and names some of the participants. He especially mentions Daniel Drode, Paul Fournel, Georges Perec, Jacques Bens, and Noël Arnaud and cites one or two at some length. Because of their obvious derivation from Queneau Tassou passes quickly over the Oulipo, although he does name Régine Detambel and Yak Rivais. He divides the others into two groups which he considers in more depth, the first of which centers on the "roman policier": Didier Daeninckx, Noël Simsolo, Jean-Bernard Pouy,

and James Sallis. The other group he refers to as the "auteurs de Minuit": this group includes Jean Echenoz, Patrick Deville, Michel Nuridsany, Eric Chevillard, and Christian Oster.

Tassou, Bertrand. "La Fête chinoise." Amis de Valentin Brû #34-35 (juillet 2004), pp. 149-150. %% Tassou gives some details about the participation of the Chinese community of Le Havre in the celebration of the Queneau centennial by staging a Chinese parade. Cf. Amis de Valentin Brû #34-35 (juillet 2004), pp. 20 and 37.

Tassou, Bertrand. "Jacques Bens." Amis de Valentin Brû #26-27 (octobre 2002), pp. 99-100. %% More than just a tribute to Bens upon his death, Tassou gives a rapid "tour d'horizon" of Bens' work in such a way that the reader can appreciate its breadth and depth and has a very good entry towards further research.

Tassou, Bertrand. "Jacques Bens, De l'Oulipo et de la Chandelle verte." Amis de Valentin Brû #36-37 (décembre 2004), pp. 65-66. %% Tassou notes how Queneau influenced Bens' poetry.

Tassou, Bertrand. "Jacques Bens, Je me souviens de Raymond Queneau." Amis de Valentin Brû #38-39 (juin 2005), pp. 44-48. %% Tassou presents a text by Bens, part of it in two version, which describe the recollections Bens had of his relations with Queneau.

Tassou, Bertrand. "Noël Arnaud, C'est tout ce que j'ai à dire pour l'instant." Amis de Valentin Brû #36-37 (décembre 2004), pp. 63-64. %% Tassou notes that these "Entretiens avec Anne Clancier" (the subtitle of the work) cover a great deal of ground but that Queneau only appears by name at the very end.

Tassou, Bernard. "Queneau dans la Pléiade... Petite Revue de presse." Amis de Valentin Brû #28-31 (juillet 2003), pp. 357-358. %% Tassou consider the ways in which different newspaper articles presented the second volume of Queneau's complete works (the first of the two volumes containing his novels), and finds them generally rather superficial and trite.

Tassou, Bertrand. "Raymond Queneau et Marcel Aymé." Amis de Valentin Brû #38-39 (juin 2005), pp. 23-34. %% Tassou notes the contacts and similarities between these two men under the headings of "Rencontres," "Deux romanciers," "Le langage," and "La malice et la sagesse."

Tassou, Bertrand. "Raymond Queneau et Marcel Aymé, correspondances." Amis de Valentin Brû #26-27 (octobre 2002), pp. 75-76. %% Tassou presents Marcel Aymé, Lettres d'une vie, and Michel Lécureur, Album Marcel Aymé, discussing how the two works clarify the relations between the two men.

Tassou, Bertrand. Cf. Astrid Bouygues and Bertrand Tassou, "Souvenirs à la pelle" and "Voyage au pays des sources."

Taton, René. Cf. Queneau, "Conjectures fausses en théorie des nombres."

Taussig, Michael. "The Sun Gives Without Receiving: An Old Story." Comparative Studies in

Society and History (Cambridge, UK), vol. 37 #2 (april 1995), pp. 368-398. %% Taussig just mentions Queneau in a note (p. 391) in reference to Kojève's Introduction to the Reading of Hegel.

Taxe, Henri-Charles. "Moments littéraires." Gazette de Lausanne (Lausanne), an. 171 #263 (9-10 novembre 1968), p. 27. %% Taxe presents Le Vol d'Icare with a certain intelli-

gence.

- Tauxe, Henry-Charles. "Les Prix: Un Panier de crabes?" (Revue?) H (Lausanne), an. #1 (avril 1971), p. 62. %% Tauxe believes that the system of literary prizes is primarily a means to sell books, not to reward literary innovation and/or quality. He mentions Queneau several times in describing certain problems.
- Tavernier, René. "Gerbe de romans." Le Progrès (Lyon), an. 93 #32378 (28 mars 1952), p. 6. %% Tavernier's review of Le Dimanche de la vie is rather weak; he spends a great part of his review merely pointing to Queneau's other works.
- Tavernier, René. "Simenon est-il notre plus grand romancier?" Le Progrès (Lyon), an. 97 #33635 (7 avril 1956), p. 10. %% At the beginning of an article devoted to Georges Simenon, Tavernier mentions the Pour une bibliothèque idéale and lists Simenon's contribution.
- Taylor, John. "Breaking Dishes in Neverland (Raymond Queneau)." In his Paths to Contemporary French Literature. Volume 2. New Brunswick, New Jersey: Transaction Publishers, 2007, pp. 50-52. %% This is an expanded and revised version of his original review of Saint-Glinglin.
- Taylor, John. "Seeking Sense in Pastiche." San Francisco Chronicle (San Francisco), an. * #* (25 July 1993), "Review," p. 8. %% Taylor presents the James Sallis translation of Saint-Glinglin into English.
- Taylor, Robert. "Creating a Puzzle Out of Genius." The Boston Globe (Boston), vol. 232 #147 (22 November 1987), "Books," pp. 95-96. %% Taylor reviews Georges Perec's La Vie mode d'emploi.
- Taylor, Simon Watson, ed. French Writing Today. New York: Evergreen Press, 1968. %% Following an interesting introduction (pp. 19-24), Taylor includes translations by Barbara Wright of "Dino," "Panique" ("Panic"), and "Une Trouille Verte" ("A Blue Funk") and translations by Stanley Chapman of sonnets #2 and #10 from the Cent Mille Millions de poèmes as well as a sonnet made up of lines from various of the 10 basic sonnets in that collection ("Three Sonnets from A Hundred Thousand Billion Poems"). Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 379 (note 335).
- Taylor, Simon Watson, and Edward Lucie-Smith, ed. French Poetry Today. New York: Schocken Books, 1971. %% This includes (pp. 290-297) Battre la campagne: "Le Porc" and Fendre les flots: "Buccin," "Le Livre de bord," and "Une Traversée en 1922." The English names the editors give are respectively "The Pig," "Whelk," "The Log," and "Crossing the Channel in 1922."
- Taylor, Simon Watson. Cf. Queneau, "A Few Summary Remarks Relative to the Aerodynamic Properties of Addition."
- Taylor, Viviane Josephine. "The Understanding of Partial or Integral Syntactical Neologisms in Certain Novels by Queneau and San-Antonio." Master's at the University of South Africa (), 1987. Director P. Haffter. Masters Abstracts International, vol. 28 #2 (summer 1990), p. 205. %% Taylor discusses the treatment of language in Queneau and San-Antonio.
- Tazieff, Haroun. Cf. Queneau, "Intervention chez les écrivains scientifiques."
- Tcherepine, Peter A. Raymond Queneau, ou la déformation créatrice. Honors thesis. Cam-

bridge, Massachusetts: Harvard University, 1960. %% Tcherepine's title pretty much says it all.

Tedeschi, John and Anne. Cf. Carlo Ginzburg, "Microhistory: Two or Three Things That I Know About It."

Teevan, David. "Reader's Choice." Irish Times (Dublin), an.* #44,962 (16 october 1997), p. 16. %% CR of Barbara Wright's We Always Treat Women Too Well

Teixeira Varela, Maria da Conceição. "Troubles du langage romanesque ou le roman-poème Zazie dans le métro de Raymond Queneau." Ariane (Lisboa), vol. * #13 (* 1995), pp. 189-191. %% This is a "résumé de thèse (Mestrado en Littérature française)" done at the Universidade do Minho. Teixeira Varela describes her master's thesis in such a manner as to give the impression that the thesis concerns the nature of written language, and especially in works of fiction, but without any serious relationship to the work of Queneau.

Tejada, Roberto. CR of Oulipo Laboratory. Sulfur (Pasadena, California), vol. * #40 (spring 1997), pp. 171-172. %% Tejada concentrates on evaluating individual pieces chosen from this anthology.

Temmer, Mark. "The Poetry of Geo Norge." Yale French Studies (New Haven, Connecticut), vol. * #21 (* 1958), pp. 49-58. %% Temmer just mentions Queneau on p. 58.

Temperani, Alessandra. Cf. Antonella Conti, "Inganni e incanti dell'autobiografia: Tre Romanzi di Raymond Queneau."

Temple, F.-J. "Miller chez nous." La Tour de feu (Jarnac, Charente), vol. * #47 (automne 1955), pp. 52-55. %% Temple seems to have been involved in a fruitless exchange with Queneau in regard to Miller (p. 54, note 1).

Temple, Ruth Z. CR of Vivian Mercier's The New Novel from Queneau to Pinget. French Review (Baltimore), vol. 45 #3 (february 1972), pp. 724-725. %% Temple opens with a comparison of Mercier's book to a similar work by John Sturrock and then gives a judicious analysis of the Mercier work's strengths and weaknesses.

Tennant, Jeff. Cf. Jean-Paul Brunet and Jeff Tennant, "'Vingt-deux v'là les flics!': L'Appellation du policier dans le français non conventionnel."

Ténot, Frank. Cf. Thieri Foulc, Les Très Riches Heures du Collège de 'pataphysique.

Teppe, Jean. "Quel est le plus grand écrivain français vivant?" Gavroche (Paris), vol. * #124 (9 janvier 1947), pp. 1 and 5. %% Queneau's response to this question is "Etant donné mes fonctions dans la maison Gallimard, je ne puis me prononcer, vous le comprendrez aisément."

Terray, Marie-Louise. "Anvers: Le Travail du repentir." In Blaise Cendrars, 3: "Bourlinguer" à Méréville. Actes du Colloque de Méréville (Essone), 10-12 juin 1989. Ed. Claude Leroy. Paris: Lettres Modernes (Minard), 1991, pp. 149-172. %% Terray weaves a web of doubtful or minimal references between Cendrars in Anvers and various other literary notables, such as Maurice Schwob; on this last, cf. S. de Sacy, "Monelle, Zazie, Lolita..." When it is a question of Queneau she refers primarily to Un Rude Hiver.

Terrioux, Michel. "Mes Rencontres imaginaires avec Raymond Queneau." Temps mêlés #150

+ 33/36 (juillet 1987), pp. 180-182. %% Three imaginary? meetings with Queneau: a memory of his grandfather (Armand Salacrou) and Queneau awaiting soccer results, the gift of a copy of Les Fleurs bleues, and dinner with Raymond and Janine Queneau.

- Terry, Philip. Cf. David Bellos, "Introduction. The Book of Bachelors by Philip Terry."
- Terzieff, Laurent. Cf. H  l  ne Martin, Pierre Rousseau, and Laurent Terzieff, "Anthologie 1."
- Tesni  re, Val  rie. Cf. Raymond-Josue Seckel and Val  rie Tesni  re, "De Panckoucke    Queneau."
- Tessier, Carmen. "Au bout du fil." France-soir (Paris), an. * #* (30-31 octobre 1960), p. 2.
%% Tessier interviews Queneau briefly on film and generalities.
- Tessier, Carmen. "Les Confidences de la comm  re." Journal du dimanche (Paris), an. 14 #644
(15 mars 1959), p. 2. %% Tessier interviews Coco Chanel, who does not like Zazie dans le m  tro and explains why...
- Tessier, Carmen. "Les Confidences de la comm  re." Journal du dimanche (Paris), an. 14 #646
(29 mars 1959), p. 2. %% Tessier merely mentions Zazie in reference to something else.
- Tessier, Carmen. "Les Confidences de la comm  re." France-soir (Paris), an. * #4751 (3 novembre 1959), p. 2. %% Tessier writes of Queneau's receiving the Prix de l'humour noir late. Cf. Queneau and Andr   Blavier, Lettres crois  es 1949-1976, p. 360, note 160.
- Tessier, Carmen. "Les Confidences de la comm  re." Journal du dimanche (Paris), an. 14 #678
(8 novembre 1959), p. 2. %% This is a general but interesting interview, one of a series entitled "Avec qui   tes-vous brouill   et pourquoi?"
- Tessier, Carmen. "Lise Duhamme veut organizer un sweepstake..." Journal du dimanche soir (Paris), an. 6 #311 (19 octobre 1952), p. 2. %% Queneau says that he is behind schedule, having read only 80 novels in preparation for choosing the year's Prix Goncourt.
- Tessier, Carmen. "Louis Malle a donn   la parole    Zazie... et r  clame la participation du Tout-Paris pour une gigantesque partie de tarte    la cr  me." Journal du dimanche soir (Paris), an. 15 #698 (27 mars 1960), p. 2. %% Tessier primarily describes how the costumer managed to dress the cast, citing the man who did it.
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 8 #1558 (3 ao  t 1949), p. 2. %% Elsa Maxwell, Lady Meadi, and 'le beige ros  ' of the Parthenon. The same story is in Anonymous, "Couleur" and "Savez-vous que:"
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 8 #1562 (7-8 ao  t 1949), p. 6. %% "L'homosexualit   est une forme de l'infantilisme, a d  clar   Raymond Queneau apr  s la projection (priv  e) d'un film sadico-homosexuel    Biarritz." Cf. Queneau, "Recherches sur la sexualit  ."
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 8 #1682 (27 d  cembre 1949), p. 2. %% Truly uninteresting.
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 9 #1817 (3 juin 1950), p. 1. %% Tessier claims that Queneau and Vian are going to found an association of fathers of families to defend the morality of young people --- and that they will bring suit against publishers of the Bible.
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 9 #1851 (13 juillet 1950), p. 4. %% Queneau tells the story of the "  ne" who asks to see the Pope, only to reveal that he really only wants to marry the Pope's "mule."
- Tessier, Carmen. "Les Potins de la comm  re." France-soir (Paris), an. 10 #2091 (19 avril 1951), p. 1. %% Tessier describes how Queneau wrote "Nicolas chien d'exp  rience"

(q.v.).

- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 10 #2138 (14 juin 1951), p. 4. %% Tessier describes the new "Queneau" drink made of pastis, gin, vermouth, and a chocolate liqueur. Cf. Soro, "Carco a failli recevoir un mauvais coup (de rouge) pour les 434 ans du Havre."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 10 #2265 (10 novembre 1951), p. 6. %% "Raymond Queneau, qui n'a encore aucune idée sur le lauréat du Prix Goncourt (dit-il) a lu, avenue de Saint-Ouen, cette enseigne de bistrot: 'Aux enfants du Nord' et, en-dessous, 'Chez Marius'."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 11 #2336 (2 février 1952), p. 1. %% Tessier claims that Queneau had sold a deluxe version of "Le Cheval troyen" to an important member of the American embassy but had lost it and so was re-copying it by hand.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 11 #2421 (13 mai 1952), p. 4. %% Tessier repeats a "bon mot" of Queneau: "Les starleuses sont des allumettes." Same story in Anonymous, "Potins du jour" and "Les Potins du jour"; Yvan Audouard, "Le Paris stupide"; Max Favalelli, "Tout en rêvant à son prochain film, Pagnol prend les escargots géants à la course..."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #* (21 juillet 1953), p. 1. %% "L'histoire que raconte, d'une voix diabolique, Raymond Queneau: 'Un masochiste supplie un sadique, "Fais-moi souffrir!" Et le sadique répond, "Non!"'"
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 33 #2959 (2 février 1954), p. 12. %% Tessier says that Queneau argued with Maurice Druon, another Goncourt member, over who would rent the last set of binoculars at a strip-tease show.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 33 #2978 (24 février 1954), p. 2. %% Mme René Coty, the wife of the President of France, meets Queneau at a play and recalls frequently visiting his parents' shop in Le Havre. Cf. Anonymous, "Maison de confiance."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. 13 #2986 (5 mars 1954), p. 7. %% Tessier repeats a "bon mot" of Queneau: "J'ai pris énormément de plaisir avec votre petite femme."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #3223 (8 décembre 1954), p. 2. %% Queneau responds to a question: "Our Goncourt choices might not always be the best, but when we choose them they become the best."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #3227 (12-13 décembre 1954), p. 2. %% Queneau puns on a figure in current events: "Gaston domine ici." Read this aloud and cf. André Blavier, "Anecdotes." Cf. also Journaux (1914-1965), p. 875.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #3274 (5 février 1955), p. 4. %% When Queneau wonders why Montherlant had not sent him an invitation to his new play, "Port-Royal," Montherlant replies "I didn't want to bore you."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #3346 (30 avril 1955), p. 2. %% Queneau had overheard a "mercière" selling tourists maps to Germans: "Est-ce que ça vous intéresserait l'Alsace-Lorraine?" This is the same story as in Frédéric-

rique, "Elles et eux," for this same date.

- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #299 (25 octobre 1956), p. 2. %% Queneau makes a pun on the name of Prévert.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #3911 (20 février 1957), p. 1. %% Tessier tells the story of how Daninos was taking care of the WC while the attendant got his coat --- and how Queneau was surprised to find him there. Cf. Monique Lefevre, Un Rire par jour; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 128 and 356 (note 135).
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #4156 (5 décembre 1957), p. 2. %% "Raymond Queneau: Après l'attribution du Goncourt à Roger Vailland, nul ne sera censé ignorer La Loi."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #4495 (7 janvier 1959), p. 2. %% Tessier simply states that Queneau has withdrawn from all juries except the Goncourt and the "Prix du Tabou."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #4546 (7 mars 1959), p. 1. %% Tessier says that René Clément is expected to direct the film version of Zazie dans le métro and that he read a passage from the novel in a live broadcast --- and, given the nature of the passage, he had been banned from further live productions...
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #4744 (25-26 octobre 1959), p. 2. %% Tessier simply states that Prince Napoléon Murat had purchased the film rights to Zazie dans le métro.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #37 (6 février 1960), p. 4. %% Tessier cites Bernard-G. Landry, Aide-mémoire pour Cécile: "Raymond Queneau est drôle quand il écrit, quand il tousse, et quand il rit. Quand il parle il est beaucoup moins marrant parce que c'est une éminence grise de la littérature et qu'une éminence, même grise, il lui reste toujours quelque chose de violet dans la voix."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #5060 (28 octobre 1960), p. 2. %% Charlie Chaplin states that he cried during the last third of the film version of Zazie dans le métro and rather enigmatically concludes that you don't see films like that very often.
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #5061 (29 octobre 1960), p. 1. %% This is just a picture of Catherine Demongeot and her parents at the premiere of Zazie dans le métro.
- Tessier, Carmen. "Le Prince et la princesse Alexandre de Yougoslavie n'ont pas trouvé de places pour voir "Zazie dans le métro." France-soir (Paris), an. * #5061 (29 octobre 1960), p. 2. %% Tessier gives glimpses of the crowd attending the opening night of the Zazie film. Cf. M. M., "Paris prend sa première leçon de 'coco'"; Claude Sire, "'Chouette soirée' pour Zazie."
- Tessier, Carmen. "Les Potins de la commère." France-soir (Paris), an. * #5219 (3 mai 1961), p. 10. %% Queneau had refused the role of bishop in Jean-Pierre Mocky's film "Les Snobs"; another Goncourt member, Philippe Hériat, now picked it up. Cf. Michel Mardore, "Les Films de la semaine"; France Roche, "Raymond Queneau débute à l'écran dans un rôle d'évêque." There is some sort of manuscript available at the CDRQ under "Snobs (Les) (film)."
- Tessier, Carmen. "Sur le boulevard à ragots." France-soir (Paris), an. * #5725 (15 décembre

- 1962), p. 2. %% Queneau has inscribed his Entretiens avec Georges Charbonnier to her with "Tu causes..."
- Tessier, Carmen. "Sur le boulevard à ragots." France-soir (Paris), an. * #5750 (13-14 janvier 1963), p. 2. %% The lively daughter of Foreign Affairs minister Couve de Murville has been teaching Queneau to dance the bossa nova.
- Tessier, Carmen. Bibliothèque rosse. Collection "L'Air du temps." Paris: Gallimard, 1953. %% Tessier repeats Queneau's joke about "starleuses" being "allumettes" on p. 254.
- Tessier, Carmen. Cf. Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 146 and 360 (note 160).
- Tesson, Philippe. "Des Mots, des mots." Le Canard enchaîné (Paris), an. 65 #3126 (24 septembre 1980), p. 7. %% Tesson likes a new theater production of Exercices de style very much.
- Tesson, Stéphanie. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson. Queneau que si!
- Testa, Carlo. Italian Cinema and Modern European Literatures, 1945-2000. Westport, Connecticut: Praeger, 2002. %% Testa describes Francesco Laudadio's 1996 film "Esercizi di stile," explains the notion behind Queneau's work of the same title, and shows how Laudadio's work was not quite the same thing even though Queneau had inspired him (pp. 171-172).
- Tétard, G. CR of Pour une bibliothèque idéale. L'Education nationale (Paris), an. 12 #13 (12 avril 1956), p. 20. %% This brief review is somewhat patronizing.
- Tétreault, Joëlle. "Sur les pavés, le poème: Courir les rues de Raymond Queneau." Directeur? Mémoire de maîtrise. Montréal: Université de Montréal, 1999. %%
- Thabault, R. CR of Pierrot mon ami. Les Livres (Paris), vol. * #8 (novembre 1966), p. 14. %% Thabault gives bibliographic details more than anything else: introduction by Jacques Bens, a separate "picaresque" section at the end, illustrations by Verlinde, quality of the binding and cover, etc.
- Thaler, Michel. Cf. Ben MacIntyre, "The Sweet Joys of Writing While Wearing a Literary Ball and Chain."
- Thaller, Renate. "Eine linguistische Analyse von Raymond Queneaus Chêne et chien." Mémoire de maîtrise. Director Wolfgang Pollack. Wien: Institut für Romanistik der Universität, 1975.
- Thébaud, Marion. "Les Exercices de Jacques Seiler." Le Figaro (Paris), an. * #11251 (6 novembre 1980), p. 21. %% Thébaud gives a most positive review of the renovated Jacques Seiler stage presentation of Les Exercices de style.
- Themerson, Franciszka. Cf. Queneau, Five Stories and "The Trojan Horse" & "At the Edge of the Forest"; Richard Vine, "Mom and Pop Modernism."
- Themerson, Stefan. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 135, 277, 357 (note 145), and 379 (note 342).
- Théodule, Jean-Paul. Cf. François Naudin, "Découvertes archéologiques sur le site de l'Uni-Park"; Queneau, Le Chiendent and Pierrot mon ami.
- Théraulaz, Christian. "Le Narrateur et son personnage dans Le Vol d'Icare de Raymond Que-

- neau." Mémoire de licence. Directeur Jean Roudaut. Fribourg, 1988. %% The title nicely sums up the theme and scope of Théraulaz' work.
- Thérive, André. "Revue littéraire." Revue des deux mondes (Paris), vol. 5 #17 (1^{er} septembre 1965), pp. 133-139. %% Thérive's commentary on Les Fleurs bleues is not quite positive but does show more thought than these short reviews usually do.
- Thérive, André. Cf. Jérôme Meizoz, "Raymond Queneau le désenchanté: Exercices d'ironie sur Céline et les idéaux prolétariens."
- Thévau, Paul, and J. Lecomte, ed. Pratique de l'explication littéraire par l'exemple. Paris: Editions classiques Roudil, 1968. %% This has a textbook citation of Queneau, L'Instant fatal: "Ballade en proverbes du vieux temps" on p. 90.
- Thévenin, Paule, ed. Bureau de recherches surréalistes. Vol. I of Archives du surréalisme. Paris: Gallimard, 1988. %% Queneau is listed as present at the meeting of 23 janvier 1925 (p. 81), in the notes of the meeting (pp. 110-115, especially pp. 114-115), and as a signatory of the letter on the nature of surrealism resulting from the meeting of 27 janvier, even though he was not at the meeting (pp. 116-120). Cf. also pp. 121-128 and the relevant notes. The subtitle of this work is "Cahier de la permanence. Octobre 1924 - avril 1925." The other volumes in the series are Marguerite Bonnet, ed., Adhérer au parti communiste? Septembre-décembre 1926 and Vers l'action politique; Emmanuel Garrigues, ed., Les Jeux surréalistes: mars 1921 -- septembre 1962; and José Pierre, ed., Recherches sur la sexualité.
- Thévenin, Paule. Cf. Antonin Artaud, "Lettres à Janine"; Michel Lécureur, Raymond Queneau, pp. 67 and 328; Jean Paulhan and Francis Ponge, Correspondance 1923-1968, letter 697, note 4.
- Thévoz, Michel. "Dubuffet le casseur de noix." Critique (Paris), vol. 44 #488-489 (janvier-février 1988), pp. 77-94. %% Thévoz's article considers Dubuffet's stance before language and his practice of subverting it. He refers to Queneau's "Quelques Citations choisies dans le corpus des écrits de Jean Dubuffet" (p. 81) and to his "Ecrit en 1937" (p. 85).
- Thévoz, Michel. "Dubuffet: The Nutcracker." Trans. Laura Harwood Wittman. Yale French Studies (New Haven, Connecticut), vol. * #84 (* 1994), pp. 198-221. %% This is the same as his "Dubuffet le casseur de noix."
- Thévoz, Michel. Le Langage de la rupture. Pref. Jean Dubuffet. Paris: Presses universitaires de France, 1978. %% Thévoz describes Queneau's ideas on the changing French language without going into them much at all (pp. 118-122, 132, and 144-145).
- Thibaud, Paul. "Réhabilitation de la politique." Esprit (Paris), vol. 10 #8-9 (= #117-118) (août-septembre 1986), pp. 9-24. %% Thibaud has just a reference (p. 19) to Queneau's Journal 1939-1940 as a document on that period.
- Thibaudeau, Jean. "Queneau parle." Tel Quel (Paris), vol. * #13 (printemps 1963), pp. 63-64. %% Thibaudeau offers a rather brief and superficial review of Entretiens avec Georges Charbonnier.
- Thibault, Henri. CR of Loin de Rueil. Paru (Paris / Monaco), vol. * #8 (mai-juin 1945), pp. 28-29. %% Thibault summarizes the plot and gives some idea of what Queneau is trying to accomplish.
- Thiébaud, Marcel. CR of Bâtons, chiffres et lettres. Revue de Paris (Paris), an. 58 #* (février

- 1951), pp. 156-167. %% Thiébaud summarizes and praises the contents of the 1950 edition of Bâtons, chiffres et lettres, with particular attention to the essays on needed changes in the French language.
- Thiébaud, Marcel. "Du côté de la comédie." Revue de Paris (Paris), an. 59 #* (avril 1952), pp. 145-149. %% Thiébaud's review of Dimanche de la vie concentrates on its humor and theatrical possibilities.
- Thiébaud, Marcel. "Zazie dans le métro." Revue de Paris (Paris), vol. 66 #4 (avril 1959), pp. 150-152. %% Thiébaud gives a fairly standard and superficial review of the book.
- Thiery, Aurélia. "Crimes et délits dans les romans de Raymond Queneau." Mémoire de maîtrise en lettres modernes. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2002. %% Thiery shows how crime and disorder are common in Queneau's novels ("un monde sans foi ni loi") and proceeds to a demonstration of "l'équivoque du double et le jeu du masque" ("ennemis intimes ou escrocs complices"; "au royaume des artifices les criminels sont rois"; "entre exagération et dédramatisation, l'horreur balance"). He concludes with a series of reflections: "fantasme du crime et crimes par procuration," "humour noir et second degré," "une morale sous les décombres?," and "mi-ange mi-Ray-mond, la face cachée de l'écrivain." [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 before-hand in order to receive authorization.]
- Thiher, Allen. "Céline lecteur de Queneau." Bulletin intérieur de la Société d'études céliniennes (Paris), vol. * #3 (printemps 1980), pp. 73-81. %% Thiher looks at the relationship between Queneau and Céline, especially as regards Pierrot mon ami. This issue contains the "actes" of the colloquium on Céline held at Université de Paris VII (Jussieu) on 17-19 juillet 1979.
- Thiher, Allen. CR of Barbara Wright's translation of The Last Days. Choice (Middletown, Connecticut), vol. 28 #6 (february 1991), p. 939. %% Thiher manages to concisely summarize, pertinently analyze, and simply praise the novel in a mere 150 words.
- Thiher, Allen. CR of Christopher Shorley's Queneau's Fiction. Modern Fiction Studies (Lafayette, Indiana), vol. 32 #4 (winter 1986), pp. 678-681. %% Thiher had himself published a book on Queneau within a few weeks of the appearance of Shorley's, as he mentions, so he is rather sensitive to what is at stake in writing such a work at such a time and for such a public. His comments understandably question certain aspects of Shorley's text.
- Thiher, Allen. CR of Jane Hale's The Lyric Encyclopedia of Raymond Queneau. Choice (Middletown, Connecticut), vol. 27 #11-12 (july-august 1990), p. 1831. %% Thiher's brief review is pointed and positive.
- Thiher, Allen. CR of Jordan Stump's Naming & Unnaming: On Raymond Queneau. French Forum (Lexington, Kentucky), vol. 25 #1 (january 2000), pp. 125-127. %% Thiher resumes and outlines the contents of Stump's work with brief but quite positive comments on its value.
- Thiher, Allen. CR of Leon S. Roudiez's French Fiction Revisited. World Literature Today (Norman, Oklahoma), vol. 65 #4 (autumn 1991), p. 671. %% Thiher barely mentions Queneau.
- Thiher, Allen. CR of Teo Savory's Raymond Queneau. Pounding the Pavements, Beating the Bushes, and Other Pataphysical Poems. Choice (Chicago), vol. 22 #11-12 (july-august

- 1985), p. 1638. %% Thiher likes this work for what it is, ignoring what it is not.
- Thiher, Allen. Raymond Queneau. Twayne World Author Series #763. Boston: Twayne Publishers, 1985. %% Thiher looks at Queneau's major volumes of poetry and his novels, giving several pages of analysis to each, and tries to unify these analyses with the idea of "carnival" and some insight into Queneau's creative style. Cf. Nicholas Hewitt, CR of Allen Thiher's Raymond Queneau; Christopher Shorley, CR of Allen Thiher's Raymond Queneau; Constantin Toloudis, CR of Allen Thiher's Raymond Queneau and Toloudis's Rewriting Greece. Queneau and the Agony of Presence.
- Thiher, Allen. "Raymond Queneau and the Carnavalesque." Talk given at the 1984 MLA convention. %% Thiher considers Queneau's "celebration" in various works in the light of Rabelais and Bakhtine. Cf. Anonymous, "Raymond Queneau: Theoretical Approaches"; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Vivian Kogan, Announcement of the Queneau session at the annual MLA convention.
- Thill, Hans. Cf. Queneau, Vom Nutzen und Nachteil der Beruhigungsmittel.
- Thirard, P.-L. "'Un Couple.' Honnête et passionnant (fr.)." Les Lettres françaises (Paris), an. * #853 (8 décembre 1960), p. 10. %% Thirard gives a very positive review of the film and pays a certain attention to what Queneau's dialogues contribute to it.
- Thirard, Paul-Louis, and Roger Tailleur. "Zazie dans le métro: Pour et contre." Les Lettres nouvelles (Paris), an. 9 #11 (février 1961), pp. 156-161. %% This offers two contrasting views of Malle's film.
- Thirifays, André. "De Bric et de broc." Le Soir (Bruxelles), an. 94 #254 (29 octobre 1980), p. 19. %% Thirifays says that Zazie dans le métro was a successful transition from novel to film where Pierrot mon ami was "un échec." Le Vol d'Icare, recently shown on television, was "une tentative à la fois plaisante et ennuyeuse."
- Thirifays, André. "Exercices de style." Le Soir (Bruxelles), an. 93 #14 (18 janvier 1979), p. 31. %% Thirifays did not like the film of Pierrot mon ami which he had recently seen on television; he explains why.
- Thirion, André. Révolutionnaires sans révolution. Paris: Le Pré aux clercs, 1988. %% This autobiography centers on the political aspects of Thirion's life, but it still has some interesting and unique information on Queneau's life in the surrealist group (pp. 98-105, 178-181, and 200-201).
- Thirion, Emmanuelle. "Le Héros de Queneau dans quatre romans (Le Chiendent, Loin de Rueil, Pierrot mon ami, et Le Dimanche de la vie)." Mémoire de maîtrise. Directeur Bernard Magné. Toulouse: Toulouse-le-Mirail, 1989. %% Thirion looks at these "heros" in terms of their usual qualities and situation.
- Thirion, Sabrina. "Le Chiendent de Raymond Queneau: Une Réécriture du mythe de Narcisse." Mémoire de DEA. Directeur Daniel Delbreil. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Thirion looks only at this one aspect of the novel, but she does it well. Cf. Marie-Noëlle Campana, "La Moisson de Paris 3 en 2001." [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.]
- Thirion, Sabrina. "La Porte comme limite chez Raymond Queneau." Paper presented to the "séminaire dirigé par Madame Sacotte." Paris: Université de Paris III (Sorbonne nouvelle), 2002. %% Thirion considers this question in Le Chiendent, Pierrot mon ami, Le

Dimanche de la vie, Zazie dans le métro, and Les Oeuvres complètes de Sally Mara.
[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.]