

- Thody, Philip. CR of Christopher Shorley's Queneau's Fiction. Journal of European Studies (London), vol. 17, part 2, #66 (june 1987), pp. 150-151. %% Thody is highly enthusiastic.
- Thomas, Bernard. "Le Dimanche de la vie." Canard enchaîné (Paris), an. 75 #3616 (14 février 1990), p. 6. %% Thomas reviews a theater production of Le Dimanche de la vie.
- Thomas, Edith. Cf. Dorothy Kaufmann, "Uncovering a Woman's Life: Edith Thomas (Novelist, Historian Résistante)."
- Thomas, Henri. "Souriant et secret." Nouvelle Revue française (Paris), vol. 49 #290 (février 1977), pp. 80-81. %% This is just a tribute to Queneau.
- Thomas, Jean-Jacques. "Collage/Space/Montage." New York Literary Forum (New York), vol. *#10-11 (* 1983), pp. 79-102. %% Thomas describes Cent Mille Millions de poèmes on p. 99. This is similar to his article in French which bears a similar name.
- Thomas, Jean-Jacques. CR of Warren Motte's Oulipo: A Primer of Potentiel Literature. South Atlantic Review (Chapel Hill, North Carolina), vol. 53 #2 (may 1988), pp. 185-188. %% Thomas spends most of this penetrating review in looking at what the Oulipo is really about and gives Motte high praise for what he has done in producing this anthology.
- Thomas, Jean-Jacques. "Lecture/Montage/Espace." Stanford French Review (Saratoga, California), vol. 6 #1 (spring 1982), pp. 87-100. %% Thomas makes reference to Cent Mille Millions de poèmes on p. 97. This is similar to his article in English which bears a similar name.
- Thomas, Jean-Jacques. "Machinations formelles: Sur l'Oulipo." Esprit créateur (Baton Rouge, Louisiana), vol. 26 #4 (winter 1986), pp. 71-86. %% This article centers on the Oulipo and barely mentions Queneau.
- Thomas, Jean-Jacques. "README.DOC: On Oulipo." Trans. Lee Hilliker. Sub-Stance (Madison), vol. 17 #2 (= #56) (* 1988), pp. 18-28. %% This article centers on the Oulipo, but it touches on a number of authors' use of oulipian ideas.
- Thomas, Jean-Jacques. Cf. Michael Riffaterre, Sémiotique de la poésie.
- Thomas, Lorenzo. CR of Harryette Mullen's Sleeping With the Dictionary. African-American Review (St. Louis, Missouri), vol. 36 #4 (winter 2002), pp. 697-699. %% Thomas describes the Oulipo and says that Mullen uses some of their techniques in her latest collection of poetry.
- Thomas, Michèle. Cf. Annick Lionel-Marie, Marie-Claire Llopès, and Michèle Thomas, ed., Paris 1937-1957.
- Thomas, Patricia. "Les Fleurs bleues: Le Rêve, le langage et le chiffre." Mémoire. Liège: Université de Liège, 1981.
- Thomasset, Claude. Cf. Guy Palayret, Anne Berthelot, and Claude Thomasset, ed. "Tristan et Yseut" de Bérout; "Le Joueur d'échecs" de Stephan Zweig; "Les Fleurs bleues" de Queneau.
- Thomazo, Renaud. "Les Sonnets écartés des Sonnets de 1958." Amis de Valentin Brû #2-3 (mai 1995), pp. 47-58. %% Thomazo gives some ideas and background on the publication of Sonnets and Chien à la mandoline and why Queneau might have withheld certain poems. The bulk of his article analyzes the themes, form, etc. of these poems.
- Thomé, Jules-René. "Les Artistes du livre: Mario Prassinos." Courrier graphique (Paris), vol. 20 #82 (novembre-décembre 1955), pp. 3-10. %% Thomé mentions Queneau and L'Instant fatal on pp. 5 and 7.
- Thompson, Jim. Cf. Christine Méry, "Deux Lettres."

- Thompson, William. "'The Symbol of Paris': Writing the Eiffel Tower." French Review (Champaign, Illinois), vol. 73 #6 (may 2000), pp. 1130-1140. %% Thompson just cites Gabriel's lines on the gender of Paris from chapter 8 of Zazie dans le métro.
- Thompson, William. Cf. William Cloonan, "Jean Echenoz"; Susan Ireland, "Jacques Roubaud."
- Thomson, Andrew. Cf. Anonymous, "Queneau à Limoges."
- Thoorens, Léon. "Inventaires, palmarès et bibliothèque idéale." La Revue générale belge (Bruxelles), an. 92 #* (15 mars 1956), pp. 879-882. %% Thoorens not only presents Pour une bibliothèque idéale (after sardonically presenting examples of similar lists) but also looks at the value of the whole class of such selections.
- Thornander, Paulette. Cf. Pierre Deshusses, Léon Karlson, and Paulette Thornander. 10 Siècles de littérature française.
- Thouin, Sophie. "Exercices de rythme: L'Adaptation cinématographique par Louis Malle de Zazie dans le métro de Raymond Queneau." Mémoire de maîtrise. Montréal: L'Université de Québec à Montréal, 2003.
- Thwaite, Anthony. "Families and Failings." The Observer (London), vol. * #9494 (15 July 1973), p. 33. %% Thwaite dismisses The Flight of Icarus (in Barbara Wright's translation) as "an elegant farcical lark."
- Tialans, Richard. "Sonnet carré." Temps mêlés #150 + 39/40 (printemps 1989), p. 22. %% The first letters of each line of this sonnet form Queneau's name.
- Tialans, Richard. "Les Trois Morts d'André Blavier." AARevue (Liège), vol. * #177 (janvier 1989), pp. 2-9. %% Tialans presents Blavier's interest in Queneau in a generally chronolo-gical fashion. His account is much more interesting than most such are.
- Tibiletti, Bice. CR of Pierrot amico mio. Il Raggiaglio librario (Milano), vol. # (luglio 1947), p. %% Tibiletti has some reserves about Queneau's novel.
- Tiffou, Etienne. "De l'éternisation statuaire de la 'pataphysique." Nuit blanche (Québec), vol. * #49 (septembre-novembre 1992), pp. 45-46. %% Tiffou has written a 'pataphysical text on writing a 'pataphysical text.
- Tillier, Bertrand. CR of Jean Héliou's Lettres d'Amérique. Correspondance avec Raymond Queneau 1934-1967. Europe (Paris), an. 75 #816 (avril 1997), pp. 248-249. %% Tillier's review of this book is quite illuminating.
- Tillier, Maurice. "'Grisbi', pastilles et cognac pour Albert Simonin, lauréat des 'Deux Magots'." Combat (Paris), an. 12 #2662 (23 janvier 1953), p. 3. %% Tillier interviews Simonin and describes an exchange between Queneau and Henry Muller.
- Tillier, Maurice. "La Surprenante Révélation de René Clément." Le Figaro littéraire (Paris), an. * #1217 (15 septembre 1969), p. 38. %% Clément regrets that "Candide 47" would not be produced and describes it a bit but does not explain why it was canceled.
- Timar, György. Színház költő: Válogattot versfordítások. Budapest: Europa, 1977. %% The 1978 National Union Catalogue says that this is only a collection of poems translated into Hungarian.
- Timmons, Nelly Behrens. "Le Rêve dans les romans de Raymond Queneau." PhD at University of California (Berkeley), 1993. %% Electronic sources point to this item, but it does not appear in Dissertation Abstracts International and the University of California will not

circulate it.

Timothy-Asobele, S. J. "Problèmes de l'adaptation et de la traduction française de Lanke Omu ("Omuti") de Kola Ogunmola." Babel (Amsterdam and Gent, Belgique), vol. 38 #2 (* 1992), pp. 101-108. %% "Omuti" is the title of a dramatic adaptation which Kola Ogunmola did of Amos Tutuola's The Palm Wine Drinkard and His Dead Palm-wine Tapster in the Dead's Town. Timothy is consequently considering the perils of a double translation, from English to French and from novel to play. He not only mentions Queneau's translation of the original work into L'Ivrogne dans la brousse, he also cites Queneau's preface in regard to some of the difficulties which he encountered in doing the translation.

Tinkler, Alan. "Italo Calvino." Review of Contemporary Fiction (Elmwood Park, Illinois), vol.

22 #1 (spring 2002), pp. 59-94. %% This is a very good summary of Calvino's life, ideas, and works. It throws some light on how Calvino found his way to the Oulipo.

Tint, Herbert. France Since 1918. London: Batsford Academic and Educational Limited, 1980. %% "...like Audiberti, Queneau had a tremendous sense of fun which came out in his novels --- for example, his early Le Chiendent --- as well as in his verse. But there is an underlying disenchantment in his work which seemed to go down well with Sartre's followers."

Tisseur, Pierre. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."

Tixier, Jean-Max. "Logique du poème." Courrier du Centre international d'études poétiques (Bruxelles), vol. * #100 (1975?), pp. 3-13. %% Tixier mentions Queneau (p. 7) among other poets interested in mathematics and science. Cf. George Steiner, "Imagining Science."

Todorov, Tzvetan. Les Genres du discours. Paris: Seuil, 1978. %% Todorov has little more than a few mentions of Queneau and structure (pp. 302-305).

Todorov, Tzvetan. "Les Jeux de mots." In his Recherches poétiques, vol. 2. Collection "Esthétique," #23. Paris: Klincksieck, 1975, pp. 83-99. %% Todorov refers (p. 93) to Queneau's use of a numerical rule in the composition of Les Derniers Jours and his subsequent refusal to be bound by that rule when it came to actually publishing that novel.

Tokarev, L. CR of Le Vol d'Icare. Sovremenniaia khudozhestvennaia literatura za rubezhom (= "Contemporary Artistic Literature Abroad") (Moskva), vol. * #1 (= #86) (* 1971), pp. 41-43. %% This is not the same as his other review. [[. _____, _____, _____ - _____]]

Tokarev, L. "Million Tochek vm'esto romana." Literaturnaia Gazeta (Moskva), vol. * #48 (= #4334) (24 november 1971), p. 15. %% This title means "A Million Points in the Place of a Novel."; the article is not the same as his other review of Le Vol d'Icare. [[_____ - _____]]

Toloudis, Constantin. CR of Allen Thiher's Raymond Queneau. French Review (Champaign, Illinois), vol. 60 #4 (march 1987), pp. 545-546. %% Toloudis summarizes the salient points of Thiher's book and offers only a few reserves about a work he considers to be most welcome. %% Toloudis reviews Gilbert Pestureau's edition of this anthology in a positive but thoughtful and balanced manner.

Toloudis, Constantin. CR of Christopher Shorley's Queneau's Fiction: An Introductory Study.

- French Review (Champaign, Illinois), vol. 60 #4 (march 1987), pp. 544-545. %% While Toloudis likes Shorley's work a great deal, he does find some minor problems with it.
- Toloudis, Constantin. CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau. French Review (Champaign, Illinois), vol. 65 #3 (february 1992), pp. 488-489. %% Toloudis is quite positive.
- Toloudis, Constantin. "Disjunction and Repetition in Queneau's Fiction." International Fiction Review (Fredericton, New Brunswick), vol. 15 #2 (summer 1988), pp. 103-109. %% While Toloudis centers his attention on Les Fleurs bleues, he also touches strongly on what Queneau saw as history.
- Toloudis, Constantin. "Encyclopédisme, figuralité et dimension cognitive chez Raymond Queneau." In Raymond Queneau encyclopédiste? Ed. Mary-Lise Billot and Marc Bruinaud. Actes du Deuxième Colloque de Limoges, décembre 1987. Limoges: Editions du Limon, 1990, pp. 137-152. %% Toloudis considers the "impulsion encyclopédique."
- Toloudis, Constantin. "The Impulse for the Ludic in the Poetics of Raymond Queneau." Twentieth Century Literature (Hempstead, New York), vol. 35 #2 (summer 1989), pp. 147-160. %% Toloudis discusses the nature and forms of playfulness in Queneau in a most interesting article.
- Toloudis, Constantin. Rewriting Greece. Queneau and the Agony of Presence. Collection "American University Studies," series ii (Romance Language and Literature), #211. New York: Peter Lang, 1995. %% Toloudis tries to get away from writing just another introduction to Queneau and makes no pretense of writing a final interpretation of either the man or his work. He offers instead a number of reflections on Queneau's turning from the merely classical and rational emblemized by "Greece" towards an unclearly defined "other" delimited by such authors as Nietzsche, Heidegger, and Guénon. The insights Toloudis presents are quite interesting.
- Toloudis, Constantin. "Les Valeurs de la ville et la 'sagesse du dimanche'." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 191-201. %% Toloudis looks at the city as a poetic object in a philosophical manner.
- Tomalencka, Elena. Cf. Queneau, Exercices de style.
- Tome Diez, Mario. "La Actual Narrativa francesa." Estudios humanísticos. Filología (León, España), vol. * #9 (* 1987), pp. 101-108. %% Tome Diez gives some introduction before listing six individuals and the Oulipo and explaining the role and contribution of each. Queneau appears only briefly as the founder of the Oulipo.
- Tomlinson, Charles. "Phrases in the Head." London Magazine (London), vol. 12 #4 (october-november 1972), pp. 125-129. %% Tomlinson has a mildly critical sentence or two for Teo Savory's 1971 Raymond Queneau.
- de Ton, Delfeil. "Les Pinceaux de Queneau." Le Nouvel Observateur (Paris), vol. * #2032 (16 octobre 2003), p. 11. %% De Ton offers a relatively long and quite positive review of Dominique Charnay's Queneau: Dessins, gouaches et aquarelles.
- de Ton, Delfeil. "Queneau mon ami." Nouvel Observateur (Paris), an. * #1960 (30 mai 2002), pp. 62-64. %% De Ton celebrates the appearance of the second volume of Queneau's

complete works with a relatively long poem, then notes the fact that three other books related to Queneau are appearing at the same time: Queneau's Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle, Anne-Isabelle Queneau's Album Raymond Queneau, and Michel Lécureur's Raymond Queneau. Biographie. This article appeared in the European edition on pp. 147-148.

Topia, André. "Sally Mara ou le sexe a-t-il une âme?" CRIN (Gröningen), vol. * #10 (* 1984), pp. 1-21. %% Topia concentrates on Sally's use of language in the Journal intime, her growth in sexual knowledge, and philosophy.

Torma, Julien. Cf. Anonymous, (No title), in Monitoires du cymbalum pataphysicum #17 (15 septembre 1990), concerning possible influences between Queneau and Torma. But "Tor-ma" was a fictitious author created by Anne Latis: cf. Jacques Duchateau, Raymond Que- neau ou l'oignon de Moebius, pp. 177-178 and 221. Cf. also Anonymous, "Occultation de Saint Julien Torma, Euphoriste"; Jean-François Jeandillou, [Julien Torma]; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 45, 130, 143, 145, 214, 266, and 356 (note 138).

de la Torre Giménez, Estrella. Cf. Raymond Mahieu, "De l'écriture aliénée à la folie heureuse de l'écriture. A propos des Enfants du Limon de Raymond Queneau."

Torres, Rosana. "Ejercicios de estilo para huir del teatro cortesano." El País (Madrid), an. 13 #3920 (4 enero 1988), p. 25. %% Torres writes of a Spanish theater group's preparation to present Exercices de style on stage. Cf. Eduardo Haro Tecglen, "Intrepidez."

Tortel, Jean. "Recours à la littérature." Cahiers du Sud (Marseille), an. 32 #272 (2^{ième} semestre

1945), pp. 532-534. %% Tortel has (p. 534) some very positive words for the "exercices de style" which had appeared in two editions of Messages.

Tortel, Jean. Cf. Jacques Carelman, "Tentatives d'illustration des oeuvres littéraires par des moyens paralittéraires."

Tosato, Maria Luisa. "Queneau romancier." Mémoire de maîtrise. Director Enca Balmas. Pa-

dova: Università degli studi di Padova, 1973. %% Tosato has some very disparate areas of interest: types of novels, an "example of a structuralist novel" (Le Vol d'Icare), protago-nists, feminine characters, and the importance of "attente."

Touchard, Jean-Baptiste. Cf. Queneau, "The Styrene Song."

Toulet, Paul-Jean. Cf. P., M. CR of Loin de Rueil and Exercices de style.

Touré, Bachir. Cf. Jean-François Gaël, Hélène Martin, and Bachir Touré, "Suite pour un jeune poète ... Raymond Queneau."

Tournaire, Hélène. "Dans un cabaret de Montmartre André Gide a planté un 'treizième arbre'."

Paris-presse (Paris), an. 7 #1635 (21 mars 1950), p. 4. %% Tournaire reveals that Queneau's "Cheval troyen" would be staged at the "Gai Relais" of Montmartre.

Tourneur, Cyril. Cf. Les Deux Jumelles, "Chronique du fauteuil grinçant"; Queneau, "Cyril Tourneur, dramaturge noir."

Tournier, Michel. "Quand Queneau 'lisait' Tournier." Sud (Marseille), an. 16 #61 (* 1986), pp.

7-10. %% Tournier presents Queneau's judgements as a Gallimard reader on two of his works. Cf. Michel Lécureur, Raymond Queneau, pp. 400, 444-445, and 509.

- Tourte, Thierry. "La Ville dans l'oeuvre de Raymond Queneau." Mémoire de maîtrise (lettres modernes). Université de Bourgogne: Dijon, 1996.
- Toussaint, Jean-Philippe. Cf. Gerald Prince, "Jean-Philippe Toussaint."
- Toussaint, Yvon. "Père de Zazie ... et de l'Encyclopédie de la Pléiade, Raymond Queneau est mort. Merveilleux Raymond Queneau qui a tout inventé!" Le Soir (Bruxelles), an. 90 #251 (26 octobre 1976), p. 8. %% This is quite general and superficial.
- Touttain, Pierre-André. "Star ou Psi de Cassiopée par C.-I. Defontenay." Les Nouvelles littéraires (Paris), an. 50 #2345 (4 septembre 1972), p. 8. %% Touttain's review has some interesting points. Cf. Queneau, "Defontenay."
- Toynbee, Philip. "France: The Literary Situation." New Republic (Washington, DC), vol. 112 #5 (= #1574) (29 January 1945), pp. 152-158. %% A note indicates that this is "reprinted from a longer article in Horizon," which was Toynbee's "The Literary Situation in France." The New Republic article does not omit anything significant from the original: "among the most notable non-collaborationist works" "Queneau's novel Pierrot mon ami. A former surrealist, Raymond Queneau is at present director of Radio Littéraire" (p. 154).
- Toynbee, Philip. "The Literary Situation in France." Horizon (London), vol. 10 #59 (November 1944), pp. 295-311. %% This is a very general "tour d'horizon" which gives Queneau only two or three lines.
- Toynbee, Philip. "Permutations." The Observer (London), an. * #8742 (18 January 1959), p. 20. %% Toynbee finds the Exercices in Style (in Barbara Wright's translation) "exasperating," and he has great difficulty not so much with the concept as with the varying merits of the individual passages.
- Toynbee, Philip. "Some Trends and Traditions in Modern French Literature." Horizon (London), vol. 11 #65 (May 1945), pp. 347-361. %% Toynbee gives a very positive review of Pierrot mon ami in the middle of a far more general review of current French literature.
- Tran, Jacqueline Dang. "La Référence latine dans Les Fleurs bleues de Raymond Queneau." In Au Miroir de la culture antique. Mélanges offerts au président René Marache. Ed. Albert Foulon and Marc Reydellet. Rennes: Presses universitaires de Rennes, 1992, pp. 91-104. %% Tran points out the many Roman or Latin elements and references in the text of this novel and makes some attempt to show what this means for the structure and "meaning" of the work.
- Tran, Jacqueline Dang. Cf. Pascal Doisneau, "Raymond Queneau. Surréalisme et psychanalyse: Deux Influences sur l'écriture quenienne."
- Tran, Duc Thao. "La Phénoménologie de l'Esprit et son contenu réel." Temps modernes (Paris), vol. 4 #36 (septembre 1948), pp. 492-519. %% Tran just mentions Queneau's publication of his notes from the Kojève seminar (p. 492).
- Treich, Léon. "Cinq colonnes -- et même huit -- à la une." L'Aurore (Paris), an. 19 #4818 (5 mars 1960), p. 17. %% Treich reviews a television program directed by Pierre Dumayet which seems to have included an interview with Catherine Demongeot.
- Treich, Léon. "Le Successeur de Léo Larguier." Le Soir (Bruxelles), an. 65 #73 (15 mars 1951), p. 2. %% This is a brief introduction to Queneau on the occasion of his election to the Académie Goncourt.
- Treisman, Deborah. CR of Barbara Wright's translation of The Last Days. Small Press (Mt.

- Kisco, New York), vol. 9 #3 (summer 1991), p. 61. %% Treisman summarize the plot well, in such a way as to highlight a possible meaning, but thinks that Wright's translation in the 1991 Dalkey Press edition is too British to completely satisfy Americans.
- Les Treize. "Un Roman en vers." L'Intransigeant (Paris), an. 58 #55 (13 juin 1937), p. 2. %% The author announces the publication of Chêne et chien.
- Tremblay, Michel. "Joualisant." Les Almanachs du Théâtre UBU (Montréal), vol. * #1 (octobre 1990), p. 42. %% Tremblay offers a version of the "exercice" story in the québécois dialect.
- Tremblay, Tanka Gagné. "Du pastiche imaginaire de traduction chez Raymond Queneau: Le Cas de On est toujours trop bon avec les femmes." Mémoire for the Maître ès arts granted at the Université de Montréal, décembre 2006. Directrice Marie-Pascale Huglo. %% Tremblay studies the element of pastiche in the translation that On est toujours trop bon avec les femmes purports to be, trying to determine how the pseudo-translator manages to blind the reader and to persuade him or her that the text is actually a true translation. He looks at the presumption that there is a correlation between a literary pastiche and the pseudo-translation.
- Trenet, Charles. Cf. Jean Orizet, "Tu ne seras jamais un vieux poète."
- Tréno, R. "Un Commando de curés de choc fait une descente au 'Tabou'." Le Canard enchaîné (Paris), an. 35 #1538 (12 avril 1950), p. 1. %% Tréno describes an evening when a group of priests started praying in the middle of one of the "cave's" evenings, adding that Queneau gave a "discours en latin parlé." Cf. Jean-Paul Lacroix, "Le Débat sur le 'scandale de Saint-Germain-des-Prés' est ouvert."
- Treussart, Louis. "Queneau." Le Télégramme de Brest (Brest), an. * #7359 (14 novembre 1968), p. 3. %% This is a very general article, apparently one of a series on the Goncourt members.
- Tricás, Mercedes. Cf. Blanca Acinas, "Juegos de palabras y traducción. Zazie dans le métro de Queneau."
- Trifoy, J., ed. Poésie française. 1963.
- Trigo, Abril. "Subtextos de insilio: La Escritura rizomática de Leo Masliah." Revista de estudios hispanicos (Poughkeepsie, New York), vol. 24 #1 (enero 1990), pp. 77-92. %% Trigo compares (p. 84) a character of Masliah's to Zazie and Mafalda.
- Trinon, Hadelin. Cf. Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Trinon, A General Rhetoric and Rhétorique générale.
- Triolet, Elsa. CR of Pierrot mon ami. Poésie 43 (Villeneuve-les-Avignon, Gard), an. 4 #12 (janvier-février 1943), pp. 71-74. %% Triolet does little more than give an extended plot summary. Cf. Michel Lécureur, Raymond Queneau, p. 256.
- Triolet, Elsa. "Le Héros et le Cacouac." Les Lettres françaises (Paris), an. 10 #313 (25 mai 1950), p. 7. %% Triolet says that Queneau's "Muses et lézards," being played at the "Théâtre de la Baraque St-Germain," cannot rival his Les Exercices de style, but she goes no further.
- Triolet, Elsa. "Rêves à l'acétylène." Les Lettres françaises (Paris), vol. * #901 (16 novembre 1961), pp. 1 and 8. %% In a review of the original theater version of Loin de Rueil Triolet recounts the plot and praises this and that, but she seems hesitant about coming out and saying what she really thinks.

- Triolet, Elsa. "Variétés. La Rose Rouge: Exercices de style." Les Lettres françaises (Paris), an. 9 #261 (26 mai 1949), p. 7. %% Triolet comments on the first stage presentation and especially on the Frères Jacques.
- Tritsmans, Bruno. Cf. Sjeff Houppermans, "D'un Raymond l'autre: Faits divers chez Roussel et Queneau."
- Trobentar, Andrej. Cf. Queneau, Moj Prijatelj Pierrot.
- Les Trois. CR of Pierrot mon ami. La Dépêche du Berry (Bourges), an. 50 #242 (17 octobre 1942), p. 4. %% The author (authors?) likes Pierrot mon ami and looks at the aspect of the reader's participation.
- Trolard, Gisèle. "Raymond Queneau journaliste 1919-1939." Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), post 1985. %% This is a rather weak work and has a number of errors.
- Trolliet, Gilbert. "Gustave Roud, poète en prose, Edith Boissonnas et les fantaisies de Raymond Queneau." Journal de Genève (Genève), vol. * #60 (10-11 mars 1951), pp. 3-4. %% Trolliet's review of La Petite Cosmogonie portative is brief and rather unclear.
- Trolliet, Gilbert. "Queneau, Prévert, Reverdy, Anne Fontaine." Journal de Genève (Genève), vol. * #246 (19 octobre 1947), p. 3. %% Trolliet gives a relatively short and general presentation of the recent Bucoliques.
- Troop, Harrison D. "Raymond Queneau: His Philosophy and its Stylistic Expression in His Novels." MA thesis at George Washington University. Washington, DC: George Washington University, 1964.
- Trouche, Claude. Cf. Queneau, Les Fleurs bleues.
- Troulay, Marcel. "Bibliographie (Années 1982 et 1983)." Lectures de Raymond Queneau (Liomoges) vol. * #2 (1989), pp. 141-163. %% This is just what the title says.
- Troulay, Marcel. "Bibliographie (Années 1984 et 1985)." Lectures de Raymond Queneau (Liomoges) vol. * #1 (1987), pp. 135-159. %% This is just what the title says.
- Truvé, Alain. Cf. Brigitte Chevalier, Roland Décriaud, Marie-France Sculfort, and Alain Truvé, ed. Lire à loisir. Textes français: 3^{ième}; Brigitte Chevalier, Roland Décriaud, Marie-France Sculfort, and Alain Truvé, ed. Lire à loisir. Textes français: 4^{ième}.
- Trubert, Roger. Succube. Collection "La Plume au vent." Paris: Gallimard, 1947. %% Queneau announced this work in his blurb on the back of Robert Scipion's Prête-moi ta plume. Cf. Alban Cerisier, "Queneau, éditeur"; Anne Forestier, "Succube par Roger Trubert"; N. L., CR of Roger Trubert's Succube; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 64, 76, 151, 349 (note 56), and 351 (note 71).
- Truc, Gonzague. De J.-P. Sartre à Louis Lavelle. Paris: Tisserand, 1946. %% This is a philosophical book against Sartre and has little reference to Queneau. See, however, pp. 86-87.
- Truc, Gonzague. "Singularités littéraires." La Gerbe (Paris), an. 2 #72 (27 novembre 1941), p. 9. %% Truc's review of Les Temps mêlés is rather on the negative side.
- Truel, Madeleine. L'Enfant du métro. Ill. Lucha Truel. Paris: Editions du chêne, 1942. %% Queneau said that this children's book gave him some ideas which lead to Zazie dans le métro. Cf. Paul Braffort, "Les Quatre Petites Filles"; Marguerite Duras, "Uneuravek"; Françoise Lévêque, "A propos de L'Enfant du métro"; Jacques Roubaud, "Raymond Queneau et L'Enfant du métro."
- Truffaut, François. "La Chambre verte." Avant-scène du cinéma (Paris), vol. * #215 (novem-

- bre 1978), pp. 3-52. %% Truffaut included a photograph of Raymond and Janine Queneau in the part of the film described here on p. 41 and commented by Inez Hedges, Breaking the Frame, pp. 55-56. Cf. Michelle E. Bloom, "Pygmalionesque Delusions and Illusions of Movement: Animation from Hoffmann to Truffaut."
- Truffaut, François. "Monsieur Ripois sans le Némésis." La Parisienne (Paris), vol. * #19 (juillet 1954), pp. 862-864. %% Truffaut gives a nuanced analysis of René Clément's film adaptation of Louis Hémon's novel, an adaptation suggested by Queneau.
- Truffaut, François. "René Clément: 'Monsieur Ripois'." In his Les Films de ma vie. Paris: Flammarion, 1975, pp. 219-223. %% Truffaut gives a most penetrating (and negative) review of "Monsieur Ripois" and of René Clément in general. He also reveals that little remains in the final film of the dialogues which Queneau wrote. This is a somewhat longer version of his "Monsieur Ripois sans le Némésis."
- Truffaut, François. This is the pseudonym of François De Montferrand.
- Truffaut, François. Cf. Anne Gallois, "Truffaut, un poète qui n'aime pas la poésie"; Inez Hedges, "Breaking the Frame: Zazie and Film Language."
- Tsiviyan, Leonid. Cf. Queneau, Zazi v metro. [[. _____]]
- Tsukamoto, Masanori. Cf. Makiko Nakazato, "Logique du Dimanche: Sur Le Dimanche de la vie de Queneau."
- Tsutsui, Yasutaka. Cf. Richard Freeman, "Experimental Novelist Kicks the Regular Rulebook into Touch."
- Tual, Denise. Le Temps dévoré. Paris: Fayard, 1980. %% Tual just gives glimpses of Queneau's life at Gallimard (pp. 99, 117, 118, 134, and 214). Cf. Nigel Simeone, "Messiaen and the Concerts de la Pléiade: 'A Kind of Clandestine Revenge against the Occupation'."
- Tudor, George. "Un Inedit Omagiu adus limbii române." Romania literara (Bucuresti), an. 15 #8 (18 februarie 1982), p. 2. %% This is in Romanian, and the part of this article referring to Queneau mentions the Cent Mille Millions de poèmes.
- Tufféry, Stéphane. Le Style mode d'emploi. Paris: Cylibris Editions, 1999. %% The author has somewhat imitated Queneau's Exercices de style in creating 99 texts of various sorts: illustrations of figures of speech, travesties of modern dialects (e.g. politically correct, computer specialist), and pastiches of well-known authors (John the Evangelist, Hugo, Balzac, Flaubert, Queneau...). Selections from the work can be seen (as of this writing, december 1999) at www.cylibris.com, and the book can be ordered directly from that homepage.
- Tufféry, Stéphane. Le Style mode d'emploi. Revised edition. Paris: Cylibris Editions, 2000. %% This edition has a number of additions, outlined in Amis de Valentin Brû #21-22 (fév-rier 2001), p. 66.
- Tufféry, Stéphane. Le Style mode d'emploi. Revised edition. Paris: Cylibris Editions, 2002. %% This edition is fundamentally the same as the previous one in terms of the text, with the notable exception of the "Proust" exercise. The major change is in the size, but the presentation has also been greatly improved. Cf. Karine Fellemann, CR of Stéphane Tufféry's Le Style mode d'emploi (2002 edition).
- Tuin, Jenny. Cf. J. van Baardewijk, A. van der Linden, and M. Niessen, "Zazie dans les polders
--- Astérix chez les Bataves: Le Jeu de mots est-il vraiment intraduisible?"; Queneau, Zazie in de metro.

- Tuman, Myron. CR of George P. Landow's Hyper/Text/Theory. South Atlantic Review (Atlanta, Georgia), vol. 61 #2 (spring 1996), pp. 173-176. %% Tuman questions how we might consider Queneau to be the author of any of the poems generated by Cent Mille Milliards de poèmes.
- Tundo, Luigi. "A Praz e Pomilio: Il Premio Raymond Queneau." Informatore librario (Roma), an. 8 #5 (maggio 1978), pp. 32-33. %% A literary prize named after Queneau is given to Praz and Pomilio.
- Tutescu, Mariana. Le Groupe nominal et la nominalisation en français moderne. Bucuresti: Société roumaine de linguistique romane, 1972. %% This is extremely abstract, is based on the theories of Naom Chomsky, and barely uses a few lines from Zazie dans le métro.
- Tutuola, Amos. L'Ivrogne dans la brousse. Trans. and pref. Queneau. Collection "Du monde entier." Paris: Gallimard, 1953.
- Tutuola, Amos. L'Ivrogne dans la brousse. Trans. and pref. Queneau. Collection "Continents noirs." Paris: Gallimard, 2000. %% Cf. Emilie Grangeray, "Gallimard parie sur l'Afrique."
- Tygielska, Hanna. Cf. Queneau, Dzie a Wszystkie Sally Mary.
- Tyman, Donna Clare. "L'Objet et l'énigme." Temps mêlés #116/117 (1^{ier} décembre 1972), pp. 27-31. %% Tyman compares the artistry of Queneau with that of Man Ray.
- Tyman, Donna Clare. "Queneau: Chêne et chien." Temps mêlés #150 + 2 (été 1978), pp. 39-47. %% Tyman traces Queneau's psychological development as she sees it in Chêne et chien.
- Tyman, Donna Clare. "Queneau's Concept of Literature and its Illustration in Some of his Works." Doctoral dissertation. London: University of London, 1973. %% Tyman gives a very good synthesis of Queneau's ideas on the nature of literature and illustrates this by means of Le Chiendent, Les Enfants du Limon, Gueule de Pierre, and Saint-Glinglin. Cf. Michal Mrozowicki, "De l'écriture mythologique à la mythologie de l'écriture: A propos de Queneau."
- Tyman, Donna Clare. "Queneau's Scholarship, Neo-French, and Style: The Defense and Illustration of a Particular Concept of Literature." Master's thesis. London: King's College, 1970.
- Tyman, Donna Clare. "Le Thème de la fausse science dans Saint-Glinglin. Etude théologico-historique de trois romans du T.S. Raymond Queneau." Les Lettres nouvelles (Paris), an. * #2 (juin-juillet 1973), pp. 117-127. %% Tyman offers a very good analysis of the gnosticism reflected in the three novels of Saint-Glinglin and points to its presence in certain other Queneau works. Cf. Michal Mrozowicki, "De l'écriture mythologique à la mythologie de l'écriture: A propos de Queneau."
- Tyman, Donna Clare. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 297, 300, 311-313, 383 (note 370), and 384 (note 390).
- Tynni, Aale. Tulisen järjen aika: kymmenen modernia ranskalaista lyirikkoa ; Apollinaire, Perse, Eluard, Breton, Cocteau, Aragon, Michaux, Desnos, Queneau, Prévert. Porvoo (Finland): WSOY, 1962. %% This is in Finnish.
- Tynni, Aale. Tulisen järjen aika: kymmenen modernia ranskalaista lyirikkoa ; Apollinaire, Perse, Eluard, Breton, Cocteau, Aragon, Michaux, Desnos, Queneau, Prévert. Collection "Kolibri-kirjasto," #41. Porvoo (Finland): WSOY, 1962.

Tzara, Tristan. Cf. Anonymous, (no title); Jean-Marie Catonné, Queneau; Maurice Lemaître, Le Théâtre dadaïste et surréaliste; Queneau, "Poème."
Uberti, Serge. Cf. Jean-Pierre Longre, "Ce *kékchose* d'enfantin chez Queneau."
Uhlenhorst, Olaf. "Eine Komödie der Täuschungen." Süddeutsche Zeitung (München), an.

(3-4 dezember 1960), p. %% This is indicated by Hillen, entry 1299, but this review of Eugen Helmlé's German translation of Zazie in der Metro is neither at this location nor near it.

Uhlhorn, Gertraude. "Modell-Geschichten." Westdeutsche Allgemeine Zeitung (Essen), an. * #193 (22 august 1970), "Bunte Blätter," p. 6. %% Uhlhorn seems to be reviewing Queneau's Modellgeschichte.

Uhlír, Vladimír. "Observations syntaxiques et stylistiques sur le langage populaire français dans

quelques romans modernes." In Acta Universitatis Carolinae. Philologica 2 (1961). Romanistica Pragensia II. Praha: Universita Karlova, 1961, pp. 113-122. %% Uhlír repeatedly uses Queneau's Loin de Rueil and Zazie dans le métro as examples in showing how popular French language exercised an effect on French literary language.

Ulam. Cf. Michel Criton, "Les Suites de Queneau."

Ulmer, Gregory L. Cf. Queneau, "Transformations."

Ulrich, Jindrich. Cf. Queneau, Modré Kvetý.

Un des Trois. "Lettre à Françoise." La Libre Belgique (Bruxelles/Liège), an. 73 #53 (22 février 1956), p. 12. %% The author gives a rather wordy and banal review of Pour une bibliothèque idéale.

Ungarelli, Giulio. "In Fuga i personaggi dei romanzi." Paese sera (Roma), an. 21 #1 (2 gennaio 1970), pp. 7-8. %% Ungarelli's review of Clara Lusignoli's Italian translation of Icaro involato has nothing special about it.

Unik, Pierre. Cf. Queneau et al., "Recherches sur la sexualité."

Unwin, Timothy. Cf. David Walker, "Formal Experiment and Innovation."

Updike, John. "Bombes fabriquées avec des restes." In his La Vie littéraire. Trans. Jean Malignon. Collection "Du Monde entier." Paris: Gallimard, 1979, pp. 211-223. %% This is a review of Barbara Wright's translation The Bark Tree, and it is the same as Updike's "Bombs Made Out of Leftovers."

Updike, John. "Bombs Made Out of Leftovers." New Yorker (New York), vol. 47 #32 (25 september 1971), pp. 131-139. %% Updike has a fairly standard review of Barbara Wright's translation of The Bark Tree on pp. 134-139; there is a translation into French under "Bombes fabriquées avec des restes."

Updike, John. "Capacités humaines." In his Navigation littéraire. Trans. Daria Olivier. Paris: Gallimard, 1986, pp. 244-252. %% This is a review of Barbara Wright's translation The Sunday of Life, and it is the same as Updike's "Human Capacities."

Updike, John. "Fresh from the Forties." New Yorker (New York), vol. 57 #16 (8 june 1981), pp. 148-156. %% While Updike generally likes Barbara Wright's translation of Exercices in style (pp. 150-155), he wishes that there were another translation done into the American vernacular. He is factually incorrect as regards the number of "exercices" actually written. Updike altered this review very little when he included it in Hugging the Shore under the title "Thirty-four Years Late, Twice."

- Updike, John. "Human Capacities." New Yorker (New York), vol. 53 #34 (10 october 1977), pp. 179-186. %% Updike summarizes the plot of The Sunday of Life (in Barbara Wright's translation) and gives only a bit of analysis on pp. 180-186; there is a translation into French under "Capacités humaines."
- Updike, John. "Human Capacities." In his Hugging the Shore: Essays and Criticism. New York: Alfred Knopf, 1983, pp. 394-401.
- Updike, John. "Introduction." In Queneau's We Always Treat Women Too Well. New York: New York Review of Books, 2003, pp. ix-xiv. %% Updike underlines the curious literary status of this work, somewhere between pornography and satire.
- Updike, John. "Jeux mortels." In his La Vie littéraire. Trans. Jean Malignon. Collection "Du monde entier." Paris: Gallimard, 1979, pp. 224-233. %% This is a review of Barbara Wright's translation The Flight of Icarus, and it is the same as Updike's "Mortal Games."
- Updike, John. "Mortal Games." New Yorker (New York), vol. 50 #1 (25 february 1974), pp. 122-126. %% Updike's review of The Flight of Icarus (in Barbara Wright's translation) on pp. 122-124 is only a bit more interesting than the usual sort of thing. There is a translation into French under "Jeux mortels."
- Updike, John. "Small Packages." New Yorker (New York), vol. 64 #20 (4 july 1988), pp. 81-84. %% Updike's review of Barbara Wright's translation of Pierrot mon ami (pp. 81-82) has nothing new to add.
- Updike, John. "Small Packages." In his Odd Jobs. New York: Random House, 1991, pp. 404-412. %% This is almost exactly the same as in the original.
- Updike, John. "Thirty-four Years Late, Twice." Hugging the Shore: Essays and Criticism. New York: Alfred Knopf, 1983, pp. 401-409. %% These are slightly altered forms of the Queneau sections of his "Fresh From the Forties" and "Two Late Arrivals, Featuring Resilient Females." There is a French translation indexed under Updike, "Trente-quatre An-nées plus tard, deux fois."
- Updike, John. "Trente-quatre Années plus tard, deux fois." In his Navigation littéraire. Trans. Daria Olivier. Paris: Gallimard, 1986, pp. 252-261. %% This is a review of Barbara Wright's translations Exercises in Style and We Always Treat Women Too Well, and it is the same as Updike's "Thirty-four Years Late, Twice."
- Updike, John. "Two Late Arrivals, Featuring Resilient Females." New Yorker (New York), vol. 57 #43 (14 december 1981), pp. 200-209. %% Updike seems to have seized a great deal of Queneau's intentions in this review of Barbara Wright's translation of We Always Treat Women Too Well (pp. 200-203). Updike altered this review very little when he included it in Hugging the Shore under the title "Thirty-four Years Late, Twice."
- Urgo, Joseph R. Cf. Philip G. Cohen and Joseph R. Urgo, "Faulkner."
- Usher, Jonathan. "Calvino and the Computer as Writer/Reader." Modern Language Review (Belfast), vol. 90 #1 (january 1995), pp. 41-54. %% Usher's article concentrates on Calvino, of course, but he makes reference to Queneau, the Oulipo, and their interest in computers on pp. 51 and 52.
- Utrillo. Cf. Claude Rameil, "Raymond Queneau en ses couleurs."
- Uyttebroeck, V. "Raymond Queneau: Zazie dans le métro." De Vlaamse Gids (Bruxelles), an. 43 #4 (april 1959), pp. 280-283.
- V., D. "Une Dangereuse Propagandiste antisoviétique: Zazie." Le Monde (Paris), an. 37

- #11030 (18 juillet 1980), p. 6. %% Soviet guards were limiting access to a screening of Zazie dans le métro in the French embassy in Moscow. "D. V." could well be Daniel Ver-net, who authored an article on Russia on page 4 of this issue.
- V., F. "Zazie rue de la Gaîté." Le Figaro (Paris), an. 140 #6672 (9 février 1966), p. 22. %% The author describes the contents of the Griliquez-Sabouraud "Si Tu t'imagines" show at the Gaîté-Montparnasse.
- V., G. CR of Temps mêlés. Bulletin des lettres (Bruxelles!), vol. * #4 (janvier 1942), p. 137. %% This is short and ambiguous. "G. V." might well be Géo Verrycken.
- V., J.-Y. "Coulisses. Raymond Queneau: Peintures à vendre." Le Monde (Paris), an. 45 #13438 (13 avril 1988), p. 13. %% Jean-Marie Queneau is selling 35 gouaches and an oil done by his father. Cf. Jean Devaux and Gérard Oberlé, Raymond Queneau. Belle Collection de gouaches de R. Queneau. Editions originales de R. Queneau. Ouvrages dédiées à R. Queneau par ses amis.
- V., M.-C. "Ce qu'elle veut, c'est d'aller dans le métro. Le Reste, elle s'en fout." Le Soir (Bruxelles), an. 100 #111 (14 mai 1986), p. 23. %% The author presents a high-quality look at the original Zazie dans le métro and its transition to a film as Radio-Télé Luxembourg prepared to screen it that evening.
- V., M.-C. "Oh! Quel langage..." Le Soir (Bruxelles), an. 100 #111 (14 mai 1986), p. 23. %% On the day that RTL was planning on screening Zazie dans le métro this author comments on Zazie's language and on how it would hardly shock anyone in 1986.
- d. V., S. "Cent Mille Milliards de poèmes." Libre Belgique (Bruxelles), an. 78 #194 (13 juillet 1961), p. 10. %% This author muses on the multiplicity of Queneau's writing styles and concludes finally that Cent Mille Milliards de poèmes is a commentary on poor poetry...
- Vadnai, Georges. "Les Erreurs historiques de M. Jossierand." Journal des communautés (Paris), an. 6 #150 (25 mai 1956), pp. 3-4. %% Michel Jossierand's article on Jewish literature following the Diaspora had appeared in the first volume of the Pléiade Histoire des littératures, and Vadnai is not happy about the inaccuracies.
- Vagner, Michel. "Queneau, Queneau!" Est républicain (Nancy), an. * #37429 (29 mai 2002), no pp. % Vagner gives a fairly pedestrian review of Michel Lécureur's biography of Queneau and notes the appearance of the second volume of Les Oeuvres complètes de Raymond Queneau.
- Vaienti, Sandro. Cf. Christian Mauduit, "Problem Session Dedicated to Gérard Rauzy."
- Vail, Laurence. Cf. Marcel Duhamel, Raconte pas ta vie, pp. 274-275; Queneau, "Deux Contes."
- Vailland, Roger. "Queneau et les Frères Jacques dans les exercices de haut style." Action (Paris), an. * #237 (14 avril 1949), p. 5. %% Vailland gives a very positive review of Les Exercices de style in the context of the Frères Jacques show at the Rose Rouge.
- Vailland, Roger. Cf. Yves Courrière, Roger Vailland, ou un libertin au regard froid; Les Petits Pères, "Notre Sifflet et le sien"; Carmen Tessier, "Les Potins de la commère" (5 décembre 1957).
- Vaillant, Annette. "Comment ils le voient." Les Nouvelles littéraires (Paris), an. 41 #1871 (11 juillet 1963), p. 9. %% Vaillant describes an exposition at the Bibliothèque nationale of the illustrations appearing in Regards sur Paris, an anthology of short pieces done by the

members of the Académie Goncourt. Queneau's contribution was "Paris qui bouge."
Vajda, György M. "Einleitung: Marginale Literaturen." Komparatistische Hefte (Bayreuth),
vol. * #7 (* 1983), pp. 5-14. %% This just has a reference to the Histoire des littératures
on p. 5.

Valadas, Cristina. Cf. Jorge de Sousa Braga, ed., Poemas com asas.

Valeeva, Ekaterina A. "Esthétique cinématographique dans les romans de R. Queneau entre
les

années 1930-1940." In Actes du colloque interdisciplinaire de jeunes philologues "Yuri-
evskie chtenia 2001." Ed. Dmitry S. Petrov and Ekaterina A. Valeeva. Vol. 2. Saint-
Petersbourg: Faculté des Lettres de l'Université d'Etat de Saint-Pétersbourg, 2001, pp. 17-
23. %% Materiali mejdisciplinarnoy konferencii molodih filologov 2001.

Filologicheskiy fakultet SPbGU. [[_____
_____ 1930-1940 _____. _____
_____ " _____ 2001." _____,
_____. _____ - _____ .]]

Valeeva, Ekaterina A. "Métaphore. Expériences poétiques de R. Queneau." In Actes du
troisième colloque à l'honneur de E. Maymine. Ed. A. Razoumovskaïa and I. Moteyu-
nayte. Pskov: Institut pédagogique d'Etat de la ville de Pskov, 2000, pp. 238-245. %%

[[_____, _____ " _____
_____." _____ « _____ » _____
_____, _____ : _____ -
_____]]

Valeeva, Ekaterina A. "La Poétique des romans de Raymond Queneau des années 1930-60."
Doctorate at the State University of Saint-Petersburg, Faculty of Letters. Directress Ta-
tiana V. Sokolova. 2006. %% In developing what her title implies, Valeeva considers a
variety of topics: the reform of the French language, the enrichment of literary language
and the esthetics of the novel by the introduction of procedures borrowed from other art
forms, the influence specifically of cinema on Queneau's writing, the evolution of Que-
neau's creativity, his scientific bent, and the various manifestations he offers of the
relation between author and reader as well as the specific procedures he uses to maintain
and direct the perception of the reader. Valeeva refers to Le Chiendent, Gueule de Pierre,
Les Derniers Jours, Odile, Les Enfants du Limon, Un Rude Hiver, Les Temps mêlés,
Pierrot mon ami, Loin de Rueil, Saint-Glinglin, Le Dimanche de la vie, and Zazie dans le
métro in dealing with these questions. The original of this dissertation is in Russian

[[« _____ 1930-60- _____ »; _____
_____]].

Valeeva, Ekaterina A. "Les Problèmes de la traduction des romans de R. Queneau en russe
(Aspect du lexique tabouisé)." Prelomlenia: Travaux sur la théorie et l'histoire de la lit-
térature, sur la poétique, sur la herméneutique et sur la littérature comparée. Ed. Aleksey
G. Astvatsatourov. Vol. 3. St-Pétersbourg: Centre de la culture informationnelle, 2004,
pp. 272-279. %% [[_____
_____ (_____). _____ : _____ -
_____, _____, _____ : _____
_____ .]]

Valeeva, Ekaterina A. Cf. Queneau, "L'Écrivain et le langage."

Valembois, Valérie. "Raymond Queneau et les arts éphémères." Directeur Nogacki.

Mémoire

de DEA (Analyses littéraires). Université de Valenciennes (Nord), 2002. %% It is difficult to pinpoint just what Valembois had in mind in writing this work beyond what she implies in her title. Her referents are Zazie dans le métro and Les Fleurs bleues along with many other Queneau creations, including his sketches and paintings, and she considers such various topics as comedy and tragedy, geography and the transformation of language, but knowing that doesn't clarify either her process or her conclusions.

Valensi, Raphaël. Cf. Claude Sire and Raphaël Valensi, "Une Fillette de 13 ans divise Paris...

et les critiques: Zazie."

Valéry, Paul. Cf. Anonymous, ed., Anthologie des poètes de la NRF; Anne Clancier, "Raymond Queneau épistémophile"; Michael Kohlhauer, "L'Ame des mots: Raymond Queneau le spirituel"; Akihiro Kubo, "Raymond Queneau et la question des genres"; Michel Lécureur, Raymond Queneau, p. 257; Yves Ouallet, "Le Lieu de l'origine, hommage à Queneau"; Queneau, "Paul Valéry est mort"; Christopher Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934," p. 188.

Vallée, Claude. "Zazie dans le métro." Tribune des Assurances (Paris), an. * #305 (27 février 1959), p. 12. %% Vallée describes Zazie dans le métro as having as much life as a bottle of seltzer water and about as much substance; he also finds the characters to be lifeless.

Vallet de Payraud, Marianne. "Les Dénouements dans les romans de Raymond Queneau." Directeur Daniel Delbreil. Mémoire de maîtrise. Paris: Université de Paris III (Sorbonne nouvelle), 2000. %% Vallet de Payraud covers all the important novels from this perspective and has some interesting ideas. [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.]

Vallin, Georges. "La Peau des rêves." Opinions (Nice), an. # (mai 1945), p. . %% Vallin reviews Loin de Rueil primarily by recounting the plot.

Valmer, Jean. "Le Pastiche, exercice de style." Bel-Abbès Journal (Sidi-bel-Abbès, Algeria), an. 17 #180-181 (18 octobre 1947), p. 1. %% Valmer's review of the Exercices de style is fairly standard.

Valmont, Jacques. CR of Les Fleurs bleues. Aspects de la France (Paris), an. 19 #878 (8 juillet 1965), p. 10. %% Valmont gives a pleasant review, nothing more.

Valon, Françoise. "Petit carnet de mise en scène." In En passant. Postface Michel Lécureur. Collection "Folio Junior Théâtre." Paris: Gallimard Jeunesse, 2000, pp. 77-105. %% This text is aimed at some use by students, with a fairly detailed study of the functioning of the play, motivations, etc. as well as some ideas for putting the play on in a classroom setting.

As this is the most developed treatment of this play that is generally available, it can be particularly useful. Cf. Jean-Pierre Longre, "Raymond Queneau, En passant."

Van Belle, Hilde. "Spookschrift: Nerval, Paz, Nooteboom." Spiegel der Letteren (Leuven, Belgique), an. 38 #2-3 (* 1996), pp. 161-176. %% In an article which seems to be on Cees Nooteboom, the author consecrates 8 lines to Queneau's Les Enfants du Limon in a footnote on p. 169.

Van Bendegem, Jean Paul. "Schoonheid in de Wiskunde: Birkoff Revisited." Tijdschrift voor

- Filosofie (Leuven, Belgique), an. 60 #1 (maart 1998), pp. 106-130. %% Van Bendegem considers the possibility of quantifying beauty in terms of Birkhoff's equation. He discusses the work of the Oulipo, and that of Queneau in particular, in terms of the dichotomy which associates mathematics with the beauty of simplicity and the arts with a beauty of complexity.
- Van den Broeck, Philippe. "En revue." Monitoires du cymbalum pataphysicum #15 (15 mars 1990), p. 57. %% This concerns a meeting to celebrate the publication of André Blavier's Lettres croisées.
- Van den Broeck, Philippe. Cf. Jean-Michel Bragard, "C.D.R.Q. + R.I.P."; Paul Gayot, "Des Déchets (et surtout des Colombins) chez Queneau" and "La Mort en ce jardin."
- Van Geelen, Jan. Cf. Hans Andreus, "Gesprek met Raymond Queneau."
- Van Hulle, Dirk. Cf. Sam Slote, "'Odd's Without Ends': Raymond Queneau and the Twisted Language of the Wake."
- Van Noppen, J. P. Cf. Henri Plard, "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand."
- Van Renterghem, Marion. "L'Edition face à l'internet." Le Monde (Paris), an. 51 #15792 (3 novembre 1995), "Le Monde des livres," p. ii. %% Van Renterghem writes of the problems of web piracy in regard to works published by the classic sort of publishing houses and notes how Gallimard was first alerted to this problem by the publication of Queneau's Les Exercices de style on the web by the "Association des bibliophiles universels." Cf. Michel Arsenault, "Internet, nouvelle académie française."
- Van Tieghem, Philippe. "Queneau, Raymond." Dictionnaire des littératures, vol. 3. Paris: Presses universitaires de France, 1968, p. 3208. %% Van Tieghem has some of his facts wrong, and his thumbnail analysis of Queneau's work is not what one might expect.
- Van Treese, Gilberte. "Glossaire pour servir à la lecture des romans de Raymond Queneau." PhD at Indiana University (Bloomington), 1964. Director Robert J. Champigny. Dissertation Abstracts International, vol. 25 #12 (juin 1965), p. 7280. %% This consists of a glossary arranged in the usual form with 14 pages of introduction.
- Vanarsky, Jack. Cf. Tristan Bastit, Jacques Carelman, Jean Dewasne, Thieri Foulc, Aline Gagnaire, Aldo Spinelli, and Jack Vanarsky, "La Pittura potenziale (lavori in corso)."
- Vancrevel, Laurens. "Raymond Queneau: Battre la campagne." Litterair Paspoort (Amsterdam), an. 24 #223 (januari 1969), p. 35.
- Vancrevel, Laurens. "Raymond Queneau: Le Vol d'Icare." Litterair Paspoort (Amsterdam), an. 24 #227 (mei 1969), pp. 96-97.
- Vanderbilt, Tom. CR of Karen Wilkin's Ascending Peculiarity: Edward Gorey on Edward Gorey. Print (New Haven, Connecticut), vol. 56 #4 (* 2002), pp. 348-349. %% Gorey apparently cites Queneau as saying "The world is not what it seems --- but it isn't anything else, either." This appears in Wilkin's book on p. 84, but the original source of Queneau's words is not indicated.
- Vanderhoven, Marie-Line. "L'Image de l'Irlande et l'influence de James Joyce chez Raymond Queneau." Mémoire de licence. Directeur Jean-Marie Klinkenberg. Université de Liège, 1995. %% Vanderhoven concentrates on Sally Mara and gives a good overview of Joyce's influence on Queneau and of Queneau's connections with Ireland.
- Vandermeulen, Françoise. "Tout l'Univers de Queneau l'espace d'un instant." Le Jour (Verriers), an. 97 #191 (17 août 1991), p. 4. %% Vandermeulen describes an evening of thea-

- ter based on selections from Queneau's works. This was produced in the context of the Theater festival at Spa (Belgium).
- Vandromme, Pol. "Jean-Paul Aron: La Modernité selon Zazie." Pourquoi pas? (Bruxelles), an. 74 #3444 (28 novembre 1984), pp. 166-167. %% The title is the only reference to Queneau.
- Vandromme, Pol. "Queneau, l'homme orchestre." Dernières Nouvelles d'Alsace (Strasbourg), an. * #133 (8 juin 2002), p. . %% Vandromme gives a positive review of Michel Lécureur's biography of Queneau but doesn't really say much about it.
- Vanier, Jeannine. "Pierrot mon ami et la structure multiple." Université de Grenoble, UER de lettres. Recherches et travaux (Grenoble), Bulletin #13 (mars 1976), pp. 53-73. %% Vanier looks primarily at the specific multiplicity of structure in Pierrot mon ami and barely extends her consideration at all beyond that.
- Vanni, Italo. "Il Clochard con le ali." Il Resto del carlino (Bologna), an. 86 #92 (20 aprile 1971), p. 11. %% Vanni reviews Pierrot amico mio.
- Vanni, Italo. "Romanzo senza personaggio." Il Resto del carlino (Bologna), an. 85 #24 (29 gennaio 1970), p. 3. %% All things considered, this is a fairly ordinary review of Clara Lusignoli's Italian translation of Icaro involato.
- Vanni, Italo. "Sognare fra Fiori blu." Il Resto del carlino (Bologna), an. 82 #204 (30 agosto 1967), p. 7. %% Vanni's review of Italo Calvino's translation of Les Fleurs bleues is some-what better than the usual fare.
- Vanoye, Francis. Expression, Communication. Paris: Armand Colin, 1975. %% Vanoye offers a passage from Zazie dans le métro as the basis for an exercise in communication analysis. The passage in question includes the first page or so of chapter 5.
- Vanpeteghem, Yves. "Temps, formes poétiques et point de vue chez Raymond Queneau à partir de Morale élémentaire." Mémoire de licence. Directeur A. Mingelgrün. Bruxelles: Université libre de Bruxelles, 1985. %% Morale élémentaire serves more as a point of arrival for Vanpeteghem's insight than as a point of departure. [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.]
- Varagnac, André. "Qu'est-ce qu'une encyclopédie?" J'ai lu (Paris), vol. * #15 (mars 1956), pp. 3-6. %% Varagnac just provides an ordinary announcement of the Encyclopédie de la Pléiade with some commentary.
- Vareilles, Claude. "Les Goncourt vont-ils aller chercher à Saint-Germain-des-Prés le successeur de Léo Larguier?" Echo du Maroc (Rabat), an. 33 #21309 (10 mars 1951), pp. 1 and 10. %% Vareilles considers the possible candidates for the Académie and mentions Queneau as one of them.
- Vareilles, Claude. "Les Poètes d'aujourd'hui sont les chantres de la nuit." Echo du Maroc (Rabat), an. 33 #21490 (6 novembre 1951), p. 4. %% Vareilles comments positively on Janine Queneau's Adieu Chansons but without much real penetration.
- Vareilles, Claude. "Raymond Queneau chez les Goncourts." Echo du Maroc (Rabat), an. 33 #21312 (13 mars 1951), p. 5. %% Vareilles does a fairly nice job of presenting the election and the new academician.
- Varenes, Jean-Charles. "Un Complice du rêve: M. Raymond Queneau." Le Patriote bour-

- bonnais (Montluçon), an. # (1^{ier} avril 1945), p. . %% Varennes speaks not of a particular Queneau novel but of the way that Queneau's characters seem to be drawn from among real people in the way that they think, act, and speak. Varennes sees at the same time the humor and fantasy that Queneau finds/instills in them.
- Varennes, Jean-Charles. "Le Père de Zazie vu par Jacques Bens." Le Centre-Matin (Montluçon), an. 20 #8 (9 janvier 1963), p. 7. %% Varennes gives a rather thorough and positive review of Jacques Bens' Queneau.
- Varennes, Jean-Charles. "Roman vedette: Absinthisme et grisettes." Le Centre-Matin (Montluçon), an. 25 #281 (26 novembre 1968), p. 7. %% Varennes reviews Le Vol d'Icare without much depth.
- Varrin, René. Cf. Queneau, Le Journal intime de Sally Mara: Extract; On est toujours trop bon avec les femmes: Extract; Pierrot mon ami: Extract; Saint-Glinglin: Extract.
- Vasile, Paul. Cf. Gerhard Dörr, "Viens voir l'autobus S devant la gare de Francfort ou Queneau sur la scène allemande," p. 203.
- Vasseur, Nadine. "On est toujours trop bon avec les oulipotes." Libération (Paris), vol. * #171 (1^{ier} décembre 1981), pp. 20-21. %% Vasseur gives a brief sketch of the members of the Oulipo: Noël Arnaud, Marcel Bénabou, Jacques Bens, Claude Berge, Paul Braffort, Italo Calvino, Jacques Duchateau, Luc Etienne, Paul Fournel, François Le Lionnais, Harry Mathews, Michèle Métail, Georges Perec, Jean Queval, and Jacques Roubaud. Vasseur does not include Queneau, presumably because he was dead by this date.
- Vasseur, Nadine. "Queneau, Raymond (1903-1976)." Anthologie des littératures de langue française, vol. 3. Ed. Jean-Pierre de Beaumarchais, Daniel Couty, and Alain Rey. Paris: Bordas, 1984, pp. 1831-1833. %% Vasseur presents a fairly standard, if extended, handbook entry.
- Vasteels, Robert. Cf. Queneau, Zazie dans le métro: Extract.
- Vautrin, Jean. "Le Zouave du Pont-Royal." Libération (Paris), an. 43 #1688 (23 octobre 1986), p. 35. %% Vautrin recounts his first meeting with Queneau concerning Le Dimanche de la vie, which he would later turn into a film.
- Vautrin, Jean. "Le Zouave du Pont-Royal." Cahiers Raymond Queneau #6 (juillet 1987), pp. 69-71.
- Vautrin, Jean. This is the pseudonym of Jean Herman. Cf. Amis de Valentin Brû #18 (décembre 1980), pp. 31-32. Cf. also Michel Audiard, "Les Imbéciles ne lisent pas Vautrin"; Daniel Lefebvre, "Vautrin"; Pierre Lepape, "Goncourt: Jean Vautrin pour Un Grand Pas vers le Bon Dieu"; Jean-Paul Liègeois, "Jean Vautrin: 'Je cultive mes colères. Tant mieux si elles sont contagieuses'."
- de Vaux, Bernard. "Le Goût de l'inachevé." L'Action française (Lyon), an. 31 #265 (22 septembre 1938), pp. 5-6. %% De Vaux considers Queneau's "Le Plus et le moins."
- de Veauce, Eugène. Cf. John William Dunne, An Experiment with Time.
- Velguth, Madeleine. "Alexandrins, rime embrassée et le moi: Le rôle des formes fixes dans Chêne et chien." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 125-138. %% Velguth describes how the first section of Queneau's poem recalls one by Victor Hugo and then analyses the later sections. She adds six pages of her forthcoming translation of Chêne et chien into English.
- Velguth, Madeleine. "'Une Campagne de rêves,' creuset de Chêne et chien." Australian

Journal

of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 62-80. %% Velguth examines in some detail a section of Queneau's Journaux (1914-1965) entitled "Une Campagne de rêves" (1928-1932). Her particular focus is on his dreams and how he analyzed them and then how this all became the basis for Chêne et chien. Velguth gives serious and specific attention especially to the sexual side of these dreams and the analysis, following Queneau's own interpretation of them in the light of Freud's ideas. Her conclusions, on the last pages of her article, are of special interest.

Velguth, Madeleine. "Belles gosses, dévoyés, excentriques et chics types; Les Personnages tragi-comiques des Enfants du Limon." Temps mêlés #150 + 65/68 (printemps 1996), pp. 41-48. %% Velguth looks at the significance of certain etymological pairings in Les Enfants du Limon, especially as regards the nature of the characters involved.

Velguth, Madeleine. "'Bourgeons éclatants éclairés à l'électricité': Le Végétal dans la ville de Raymond Queneau." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 95-110. %% Velguth considers the presence of vegetation within the city in various Queneau works, as well as briefly discussing Queneau's personal reaction to nature.

Velguth, Madeleine. "Dear Diary: Translating an Irish Girl's Fractured French." In Proceedings of the 38th Annual Conference of the American Translators Association (November 5-9, 1997). Ed. Muriel Jérôme-O'Keeffe. Alexandria, VA: American Translators Association, 1997, pp. 133-140. %% Velguth gave this presentation in the middle of her work of translating the Journal intime de Sally Mara into English, and she centers on the difficulties and possible solutions she devised for translating puns (often sexual), coping with fractured aphorisms and proverbs, and dealing with a proper conversion of the anglicisms and awkward French of Queneau's text into equivalent English. Very interesting. The 1996 presentation to ALTA that she mentions on p. 136 was never published.

Velguth, Madeleine. "Introduction." In Queneau's Aux Confins des ténèbres: Les Fous littéraires du XIX^e français siècle. Paris: Cahiers de la NRF, 2002, pp. 9-33. Velguth treats of the origin of this work, the organization, the title, the significance for Queneau's intellectual development, the role of psychology in Queneau's research, writing, and interior growth, and diary entries from that period. She also notes certain texts which he wrote then (and later) based on this research: "Le Symbolisme du soleil," "Comprendre la folie," "Délire typographique," "La Petite Gloire," "Defontenay," "Dialectique hégélienne et séries de Fourier," and "Comment on devient encyclopédiste." Throughout all of this Velguth notes how Queneau's vision of what he was accomplishing changed and grew.

Velguth, Madeleine. "Le Langage des formes fixes dans Chêne et chien." Temps mêlés #150 +

57/60 (automne 1993), pp. 157-166. %% More than the language, Velguth centers on the poetic structure and formation of this poem.

Velguth, Madeleine. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1591-1614. %% Velguth tackles the complicated task of presenting Les Enfants du Limon, Queneau's fifth novel. She describes Queneau's original research on the "fous littéraires" and how it evolved into a novel, the basic manuscript, and the "Helena" and "Bébé Toutout" fragments. She ends with a careful review of the popular and critical reception of the novel.

- Velguth, Madeleine. "Peter Ibbetson ou le spectacle du rêve dans Loin de Rueil." Amis de Valentin Brû #28-31 (juillet 2003), pp. 295-302. %% Velguth presents some reflections on how Queneau's translating Peter Ibbetson might have influenced his other works, especially Loin de Rueil and Les Fleurs bleues.
- Velguth, Madeleine. "Quelques personnages opaques de Raymond Queneau." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 107-120. %% Velguth presents three of Queneau's "opaque" characters, Pierre Le Grand, Purpulan, and Bébé Toutout.
- Velguth, Madeleine. "The Representation of Women in the Autobiographical Novels of Raymond Queneau." PhD at the University of Wisconsin (Madison), 1988. Director Elaine Marks. Dissertation Abstracts International, vol. 49 #5 (november 1988), p. 1163-A. %% Velguth especially considers Le Chiendent, Gueule de Pierre, Les Derniers Jours, Odile, Enfants du Limon, and Un Rude Hiver.
- Velguth, Madeleine. The Representation of Women in the Autobiographical Novels of Raymond Queneau. American University Studies, series 2: Romance Languages and Literature, vol. 133. New York: Peter Lang, 1990. %% Cf. Claude Bouygues, CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau; Walter D. Redfern, CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau; Carol Sanders, CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau; Constantin Touloudis, CR of Madeleine Velguth's The Representation of Women in the Autobiographical Novels of Raymond Queneau.
- Velguth, Madeleine. "Sense and Creativity: Translating the Writings of 'Literary Lunatics'." In Global Vision: Proceedings of the 37th Annual Conference of the American Translators Association (October 30 -- November 3, 1996, Colorado Springs). Ed. Muriel Jérôme-O'Keeffe. Alexandria, Virginia: American Translators Association, 1996, pp. 179-190. %% Velguth describes and discusses some of the difficulties she encountered in translating Queneau's Les Enfants du Limon into English, and in so doing she reveals not only the thought processes of some of the "fous" in question but also Queneau's own thought.
- Velguth, Madeleine. Cf. Daniel Delbreil, "Pour 2003, un premier colloque au Havre, cela s'entend (28 et 29 mars 2003)"; Queneau, Aux Confins des ténèbres: Les Fous littéraires français du XIX^e siècle; Children of Clay; Children of Claye: Extract; Oeuvres complètes; Raymond Queneau's "Chêne et chien"; and "The Styrene Song."
- Velikosky, Samar. Preface. In Rajmon Keno, Anri Miso, Zan Tard'e, René Sar. Ed. and trans. E. Etkinda. Moscow: Progress, 1973, pp. 6-11. %% This title is a French approximation of Russian phonetic transcriptions of the names of Queneau, Henri Michaux, Jean Tardieu, and René Char.
- Venaissin, Gabriel. "Raymond Queneau est-il une huître ou un philosophe?" La Vie intellectuelle (Paris), vol. * #* (juin 1952), pp. 112-116. %% Venaissin gives a general review of Dimanche de la vie but also mentions Si tu t'imagines at the end.
- Venaissin, Gabriel. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 49 and 347 (note 35).

- Venault, Philippe. "Quand Queneau descend dans la rue." Magazine littéraire (Paris), vol. * #94 (novembre 1974), pp. 14-16. %% This is very general and only vaguely centered on Queneau's language.
- Vendryès, Joseph. Le Langage. Paris: La Renaissance du livre, 1921. %% This doesn't touch Queneau directly, although it inspired him. Cf. Jean-Marie Catonné, Queneau; Jean-Charles Chabanne, "Queneau et la linguistique"; I. Debout, "Tu gloses, tu gloses..."; Jacques Guicharnaud, Raymond Queneau, p. 13; Dominique Jullien, "Zazie dans la brousse"; Jean-Pierre Martin, La Bande sonore: Beckett, Céline, Duras, Genet, Perec, Pinget, Queneau, Sarraute, Sartre; Jérôme Meizoz, "Queneau, les linguistes et les écrivains. 'Faute' de français et littérature" and "Raymond Queneau le désenchanteur: Exercices d'ironie sur Céline et les idéaux prolétariens"; Queneau, "Ecrit en 1937," "Ecrit en 1955," and Entretiens avec Georges Charbonnier (p. 68); Christopher Shorley, A Time of Transition in the French Novel: "Les Années tournantes 1928-1934," p. 57.
- Vercier, Bruno. "L'Air du soupçon." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 58-65. %% This is primarily a consideration of Le Chiendent.
- Vercier, Bruno. "Images de l'entre-deux-guerres dans les premiers romans de Raymond Queneau." In Irruption de l'histoire dans la littérature française de l'entre-deux-guerres. Ed. René Garguilo and Aleksander Ablamowicz. Paris: Université de la Sorbonne nouvelle and Katowice: Université de Silésie, 1986, pp. 165-180. %% Vercier especially considers history as Queneau describes or alludes to it in Le Chiendent, Les Derniers Jours, Les Enfants du Limon, Histoire modèle, Odile, and Un Rude Hiver.
- Vercier, Bruno. "Raymond Queneau." In La Littérature en France depuis 1945. Ed. Jacques Bersani, Michel Autrand, Jacques Lecarme, and Bruno Vercier. Edition revue et augmentée. Paris: Bordas, 1974, pp. 384-401. %% This is a general textbook presentation, just clips and commentaries. There is no indication on these pages as to who the author/editor for this particular section is, but Vercier is named on p. 921. Cf. Charles J. Stivale, CR of Bruno Vercier and Jacques Lecarme's La Littérature en France depuis 1945.
- Vercier, Bruno. "Le Tracteur et le pois de senteur: Battre la campagne." Temps mêlés #150 + 25/28 (mai 1958), pp. 57-66. %% Vercier attempts to find a general meaning to Battre la campagne.
- Vercier, Bruno. Cf. Jacques Bersani, Michel Autrand, Jacques Lecarme, and Bruno Vercier, ed., La Littérature en France depuis 1945; Jean-Louis Joubert, Jacques Lecarme, Eliane Tabone, Bruno Vercier, ed., Les Littératures francophones depuis 1945.
- Verdès-Leroux, Jeannine. "Souvarine le premier." Esprit (Paris), vol. * #5 (= #89) (mai 1984), pp. 21-37. %% Verdès-Leroux concentrates on Souvarine's rejection of the Bolshevik deformation of the Revolution and how that influenced the Critique sociale. She mentions Queneau on pp. 25 and 26.
- Verdone, Mario. "Forse Queneau?" Il Ponte (Firenze), an. 57 #2 (febbraio 2001), pp. 154-156. %% Verdone reviews Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle scienze anomale.
- Verdot, Guy. Bouffes parisiens. Paris: Gallimard, 1962. %% Queneau is mentioned on pp. 109, 129, and 167, but only in light anecdotes based on Zazie dans le métro. For the mistaken identity aspect, cf. Chérubin, "Vous en êtes un autre"; G. G., "L'Académicien, la même et le sosie"; and Maurice Nadeau, "Queneau."

- Verdot, Guy. "Poète et encyclopédiste, Raymond Queneau jouait avec les mots." Télé 7 Jours (Paris), an. * #1177 (18 décembre 1982), pp. 28-29. %% Verdot gives a very general presentation of Queneau as a prelude to a television program on the Exercices de style.
- Verdot, Guy. "Raymond Queneau à l'instant fatal." Notre République (Paris), an. * #242 (9 décembre 1966), p. 7. %% Verdot reviews Queneau's practice of poetry on the occasion of Gallimard's publishing L'Instant fatal in the "Poésie" collection.
- Verdot, Guy. Une Saison en enfer. Paris: Gallimard, 1960. %% Verdot merely refers to Zazie dans le métro twice, negatively (pp. 39 and 41).
- Vereecke, Bénédicte. "Le Vol d'Icare de Raymond Queneau: Un Vertige parodique." Mémoire de licence. Directeur Michel Otten. Louvain: Université catholique de Louvain, 1986. %% Vereecke concentrates especially on parody.
- Verhaeren, Emile. Cf. Emmanuel d'Astier, "Raymond Queneau, l'écriture, mars 1968"; Jean-Marie Catonné, Queneau; Queneau, "Allocution de M. Raymond Queneau," "Allocution de M. Raymond Queneau de l'Académie Goncourt, prononcée le 21 mai 1955 au Palais des Académies de Bruxelles pour la commémoration du centenaire d'Emile Verhaeren," and "Le Visionnaire"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 73 and 74.
- Verheggen, Jean-Pierre. "Lettre(s)." Amis de Valentin Brû #24-25 (janvier 2002), pp. 77-78. %% This issue was dedicated to André Blavier, who had died on 9 juin 2001. Verheggen comments on some of the entries he included in a remake of an alphabetical portrait which had appeared in Pierre Ziegelmeyer's "Les Très Riches Heures d'André Blavier."
- Verheggen, Jean-Pierre. "La Nef des fols." Lectures (Liège), an. 3 #12 (mars 1983), pp. 25-26. %% Verheggen reviews Blavier's 1982 Fous littéraires rather vigorously but without really saying much.
- Verhesen, Fernand. "La Poésie." In Les Avant-gardes littéraires au XX^e siècle, vol. II. Ed. Jean Weisgerber. Section 4 of Histoire comparée des littératures de langues européennes (A Comparative History of Literatures in European Languages). Budapest: Akadémiai Kiadó, 1984, pp. 798-834. %% Verhesen refers (pp. 819-821) to the Oulipo, to Cent Mille Milliards de poèmes, and to "La Redondance chez Phane Armé" in treating modern French poetry.
- Véricel, Estelle. Cf. Astrid Bouygues, "Queneau dans les spectacles."
- Verlinde, Claude. Cf. François Naudin, "Découvertes archéologiques sur le site de l'Uni-Park";
Queneau, Pierrot mon ami.
- Vermandoy, Jean. CR of Exercices de style. Formes et couleurs (Lausanne), an. 9 #2 (* 1947), no pages. %% Vermandoy centers on Queneau's virtuosity. This is about 6 pages from the end of the issue.
- Vermeulen, Jan. "Le Flâneur des deux rives." Litterair Paspoort (Amsterdam), an. 8 #63 (januari 1953), pp. 4-6. %% Vermeulen just barely mentions Queneau's Bâtons, chiffres et lettres, naming some of the contents, on p. 6.
- Vermorel, Florence. "Etude des poèmes dans les deux romans de Raymond Queneau: Gueule de Pierre et Les Temps mêlés." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1991. %% This is pretty much just what the title indicates. She treats "les versets (un récit construit et cohérent)"; "les petits poèmes (une narration éclatée)"; "narration et écriture"; "la répétition dans les versets"; "les petits

- poèmes (une versification libérée)"; and conclusions. [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.]
- Vernadsky, W. Cf. Queneau, "W. Vernadsky: L'Etude de la vie et la nouvelle physique."
- Verne, Jules. Cf. Daniel Compère, "Le Curieux Silence de Raymond Queneau" and "Raymond Queneau et Jules Verne"; Akihiro Kubo, "Raymond Queneau et la question des genres"; Michel Lécureur, Raymond Queneau, pp. 34, 38-39, and 440.
- Vernet, Daniel. Cf. D. V., "Une Dangereuse Propagandiste antisoviétique: Zazie."
- Vernois, Paul. Cf. Paul Miclau, "Structure et information dans Exercices de style de Raymond Queneau."
- Vernon, Daniel. "Queneau-je donc tant vécu le dimanche de la vie." Revue nègre (Apt, Vaucluse), vol. * #3 (décembre 1979), p. 29. %% This is just a poem.
- Verrycken, Géo. Cf. G. V., CR of Temps mêlés.
- Versani, Laurent. "Les Surréalistes et Laclôs." Revue d'histoire littéraire de la France (Paris), an. 82 #4 (juillet-août 1982), pp. 615-621. %% Versani makes a brief reference to Pour une bibliothèque idéale on pp. 617-618.
- Versele, Christian. "Sagesse et ironie dans les romans de Raymond Queneau." Mémoire de licence. Directeur M. Lefebvre. Bruxelles: Université libre de Bruxelles, 1969. %% Versele considers Le Chiendent, Loin de Rueil, Zazie dans le métro, and Les Fleurs bleues, but not exactly under the two rubrics of "sagesse" and "ironie."
- Versins, Pierre. CR of Bords. Ailleurs (Lausanne), an. * #0 (= zéro) (15 octobre 1963), p. 51. This is a fairly standard review.
- Versins, Pierre. CR of Queneau's Les Fleurs bleues. Ailleurs (Lausanne), an. * #4 (15 février 1966), p. 88. %% A positive and brief review.
- Versins, Pierre. "Queneauctural (Une Appréciation futopique)." Temps mêlés #50/52 (septembre 1961), pp. 28-29. %% Versins discusses Queneau's interest in science fiction.
- Verstraeten, Pierre. "Jean-Paul Sartre: 'Je ne suis plus réaliste'." Gulliver (Paris), vol. 1 #1 (novembre 1972), pp. 38-46. %% Sartre claims that Queneau addresses himself primarily to a bourgeois readership, since that class alone has the education needed to appreciate his humor and what he does with language.
- Verthuy, Mair. "Hommes de Paris dans leur appartement, d'après Delacroix et Picasso, ou: Ecriture au masculin, lecture au féminin." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 179-190. %% Verthuy casts her work in the form of a letter from the harem women of a Delacroix painting (later redone by Picasso) to Vian and Queneau and taking them to task for being so male-oriented and so negative towards women. She refers to Queneau's Les Fleurs bleues, Pierrot mon ami, and Zazie dans le métro and to Vian's L'Arrache-cœur, L'Ecume des jours, and L'Herbe rouge.
- Viala, Alain. Cf. Valérie Guidoux, "Une Institution de la vie littéraire: L'OuLiPo."
- Vialatte, Alexandre. "Amos Tutuola ou Gaspard du Soudan." La Montagne (Clermont-Ferrand), an. 35 #10797 (14 juillet 1953), p. 8. %% Vialatte gives a long and very positive review of Amos Tutuola's L'Ivrogne dans la brousse and praises the quality of Queneau's translation. This is not quite the same as his "Raymond Queneau a découvert l'Orphée

noir."

Vialatte, Alexandre. "Courir les rues par Raymond Queneau." La Montagne (Clermont-Ferrand), an. 48 #15862 (10 mars 1968), p. 6. %% Vialatte has over-written a rather commonplace review.

Vialatte, Alexandre. "Courir les rues par Raymond Queneau." In his Chroniques des immenses

possibilités. Pref. Louis Nucera. Ed. Ferny Besson. Paris: Julliard, 1993. %% This is the same as the original text.

Vialatte, Alexandre. "Français parlés." In his Et c'est ainsi qu'Allah est grand. Ed. Ferny Besson. Paris: Julliard, 1979, pp. 159-162. %% Vialatte considers Queneau's idea of two distinct French languages, the spoken and the written.

Vialatte, Alexandre. "Portrait de Raymond Queneau par Alexandre Vialatte." LIRE (Paris), vol. * #40 (décembre 1978), p. 161. %% This is from the first few paragraphs of Vialatte's "Raymond Queneau ou le prince de l'avatar."

Vialatte, Alexandre. "Raymond Queneau a découvert l'Orphée noir." Arts (Paris), vol. * #424 (14 août 1953), p. 1. %% Vialatte looks at Amos Tutuola's L'Ivrogne dans la brousse. This is not quite the same as his "Amos Tutuola ou Gaspard du Soudan."

Vialatte, Alexandre. "Raymond Queneau a découvert l'Orphée noir." Cahiers des Amis d'Alex-

andre Vialatte (Paris), an. * #11 (* 1984), pp. 60-62.

Vialatte, Alexandre. "Raymond Queneau a découvert l'Orphée noir." In his La Porte de Bath-Rabbin. Ed. and pref. Ferny Besson. Paris: Julliard, 1986, pp. 232-234. %% This is a reprint of his earlier article of this name.

Vialatte, Alexandre. "Raymond Queneau ou le prince de l'avatar." Le Spectacle du monde (Paris), vol. * #82 (janvier 1969), pp. 79-81. %% This is a very strange and general description of Queneau; it is the same as his other articles of similar name, except for the layout.

Vialatte, Alexandre. "Raymond Queneau ou le prince de l'avatar." Entretiens (Rodez), an. * #35 (* 1976), pp. 161-165. %% This is the same as his other articles of similar name, except for the layout.

Vialatte, Alexandre. "Raymond Queneau ou le prince de l'avatar, suivi de prévisions bien péni-

bles pour un hiver qui s'annonce rigoureux." In Dernières nouvelles de l'homme. Préface de Jacques Laurent. Introduction de Ferny Besson. Paris: Julliard, 1978, pp. 242-247.

%% This is the same as his other articles of similar name, except for the layout.

Vialatte, Alexandre. Cf. Petrus Batselier, "Alexandre Vialatte le temps d'un pique-nique avec Père Ubu et trois satrapes"; Jean d'Ormesson, "La Chronique du temps qui passe"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 40 and 155; Pascal Sigoda, "Alexandre Vialatte: Le Temps d'un pique-nique avec Père Ubu et deux satrapes."

Violet, Michele. Cf. Kevin Roy Hudson, "Les Fleurs bleues: Hermétisme et prototype d'holo-roman oulipien."

Vian, Boris. "A Raymond-le-chien, 'Les Instanfataux'," and "A Raymond-le-chêne, 'La Vraie Rigolade'." In Vian's Cantilènes en gelée. Obliques (Nyons, Drôme), numéro spécial, 1978, pp. 21 and 24. %% This is a reproduction, done by Editions Borderie, of the original Obliques Cantilènes en gelée with its illustrations by Christiane Alanore but with a

- new essay ("De Charlemagne à Boris Vian") by Noël Arnaud.
- Vian, Boris. L'Arrache-coeur. Pref. Queneau. Paris: Vville, 1955. %% Cf. Boris Vian, "Lettre en vers adressée à Raymond Queneau, satrape, alors à Sienne en Toscane."
- Vian, Boris. L'Arrache-coeur. Pref. Queneau. Paris: Pauvert, 1962.
- Vian, Boris. "Boris Vian: 'Ma Belle Epoque'." Le Point (Paris), vol. * #85 (6 mai 1974), pp. 156-171. %% This includes Queneau's memories of a fight at the Brasserie Lipp (which has a possible relation to the fight at the end of Zazie dans le métro) and the Prix des Deux Magots. It is roughly equivalent to Vian's "Un Inédit de Boris Vian: Petite Géographie humaine de Saint-Germain-des-Prés. -- Quelques Autochtones authentiques." Cf. Vian's "Notes sur Queneau."
- Vian, Boris. "Exercices de style de Raymond Queneau." In Derrière la zizique. Textes choisis, préfacés et annotés par Michel Fauré. Paris: Christian Bourgois, 1976, pp. 107-108. %% This is the jacket blurb from the Yves Robert recording done with the Frères Jacques.
- Vian, Boris. Heartsnatcher. Trans. Stanley Chapman. Pref. Queneau. Intro. John Sturrock. London: Quartet Books Limited, 1989. %% This is a translation of his L'Arrache-coeur. Cf. Queneau, "In the Beginning was the Forward."
- Vian, Boris. Heartsnatcher. Trans. Stanley Chapman. Pref. Queneau. Intro. John Sturrock. Normal, Illinois: Dalkey Archive Press, 2003.
- Vian, Boris. "Un Inédit de Boris Vian: Petite Géographie humaine de Saint-Germain-des-Prés. -- Quelques Autochtones authentiques." Arts & loisirs (Paris), vol. * #24 (9 mars 1966), pp. 66-68. %% This is roughly equivalent to Vian, "Boris Vian: 'Ma Belle Epoque'." Cf. Vian's "Notes sur Queneau."
- Vian, Boris. "Les Instanfataux." In his Oeuvres complètes. Vol. 5: Poèmes et nouvelles. Paris: Fayard, 1999, pp. 154-55. %% This is a poem for his Cantilènes en gelée dedicated to "Raymond-le-Chien."
- Vian, Boris. "Lettre à Raymond Queneau." Obliques (Nyons, Drôme), vol. * #8-9 (* 1976), pp. 160-161. %% This is a personal letter, but written on music paper. Cf. Marc Lapprand, "Vercoquin et le plancton comme pré-texte de L'Ecume des jours: Naissance de l'écrivain Boris Vian"; Queneau, "La Plume au vent"; Amis de Valentin Brû #21 (novembre 1982), pp. 23 and 31.
- Vian, Boris. "Lettre en vers adressée à Raymond Queneau, satrape, alors à Sienne, en Toscane." Cantilènes en gelée. Paris: 10/18, 1972, pp. 100-102. %% This is just an invitation to Queneau to get a good rest.
- Vian, Boris. Manuel de Saint-Germain-des-Prés. Ed. Noël Arnaud. Ill. Déé. Paris: Chêne, 1974. %% This contains memories of Queneau and his life in the Latin Quarter. Cf. Vian's "Notes sur Queneau."
- Vian, Boris. "Notes sur Queneau." Amis de Valentin Brû #31 (juin 1985), pp. 3-11. %% These are the notes of a conversation which Vian held with Queneau and which later helped him with his Manuel de Saint-Germain-des-Prés. Cf. Claude Rameil, "Notes sur Queneau."
- Vian, Boris. Poem. In his Oeuvres complètes. Vol. 5: Poèmes et nouvelles. Paris: Fayard, 1999, pp. 202-204. %% This poem is addressed to Queneau.
- Vian, Boris. "Rapport du Brigadier cycliste Zéphyrin Hanvélo." In Derrière la zizique.
Textes

- choisis, préfacés et annotés par Michel Fauré. Paris: Christian Bourgois, 1976, p. 166. %% This is curiously similar to the scene in Zazie dans le métro (chapter 16) preceding the visit "Aux Nyctalopes." According to what Fauré says in his introduction (p. 9), however, Vian wrote it in 1959, hence just as Zazie appeared and became well known.
- Vian, Boris. "Rapport du Brigadier cycliste Zéphyrin Hanvelo." In his Oeuvres complètes, vol. 12. Paris: Fayard, 2001, pp. 434-435. %%
- Vian, Boris. Rue des ravissantes. Ed., pref., and notes by Noël Arnaud. Paris: Christian Bourgois, 1989. %% This work contains 19 film scenarios written by Vian, including Zoneilles, which he wrote with Queneau and Michel Arnaud.
- Vian, Boris. "Sur certains aspects actuels de la 'Science-Fiction'." In his Cinéma Science-Fiction. Ed. Noël Arnaud. Paris: Christian Bourgois, 1978, pp. 125-130.
- Vian, Boris. Vercoquin et le plancton. Paris: Gallimard, 1947. %% Cf. André Blavier, "Raymond Queneau, romancier populaire (3)"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 29; Marc Lapprand, "Vercoquin et le plancton comme pré-texte de L'Écume des jours: Naissance de l'écrivain Boris Vian." Cf. Alban Cerisier, "Queneau, éditeur"; Charles Kestermeier, "Où Zazie rencontre Zizanie"; Michel Lécureur, Raymond Queneau, pp. 322-324.
- Vian, Boris. "La Vraie Rigolade." In his Oeuvres complètes. Vol. 5: Poèmes et nouvelles. Paris: Fayard, 1999, pp. 155-156. %% This is a poem for his Cantilènes en gelée dedicated to "Raymond-le-Chêne."
- Vian, Boris, and Pierre Kast. "Pierre Kast and Boris Vian s'entretiennent de la Science-Fiction." Futurs (Paris), vol. * #4 (octobre 1978), pp. 41-47. %% Besides the fact that Queneau seemed to have most of his enthusiasm for science fiction from Vian, who has some very solid things to say here, there are some very nice passages concerning Queneau in relation to this genre.
- Vian, Boris, and Stéphane Spriel. "Un Nouveau Genre littéraire: La 'Science Fiction'." Les Temps modernes (Paris), an. 7 #72 (octobre 1951), pp. 618-627. %% Vian and Spriel give a general idea of the nature of science fiction and sketch several examples as they seem to encourage both its creation and consumption. They mention Queneau several times in passing.
- Vian, Boris. He used the pseudonyms of "Bison ravi" and "Vernon Sullivan."
- Viart, Dominique. Cf. Michael Sheringham, "Dans le quotidien. Immersion, résistance, liberté. Raymond Queneau, Anne Portugal."
- Viatte, Auguste. Cf. André Blavier, "Les Lettres belges sous la chape de laine"; André Gascht, "Les Petites Lacunes d'un gros livre, ou Nos Ecrivains vus de Paris"; Joseph Hanse, "Nos Lettres vues de Paris"; Jean-Marie Klinkenberg, "Ceci n'est pas un article scientifique"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 131-133, 136, 138, 139, 140, 147-148, 304-306, 350 (note 67), 357 (note 141), and 381; Louis Quievreux, "La Même Question: Cela existe-t-il des écrivains belges?"
- Vibert, Bertrand. "Raymond Queneau, 'La Chair chaude des mots: Le Chien à la mandoline, 1958." Information littéraire (Paris), an. 57 #4 (octobre-décembre 2005), pp. 22-26. %% Vibert offers a very detailed analysis of the prosody of this single poem.
- Vicari, Giambattista. La Smorfia letteraria. Parma: Maccari, 1968. %% Vicari presents a re-

- view of Zazie dans le métro (pp. 78-80) and two other mentions of Queneau (pp. 22-23 and 84-85).
- Vicari, Giambattista. Cf. Georges-Emmanuel Clancier, "Un Classico del XX secolo"; Queneau, L'Instant fatal: "A l'heure où...", "Dans l'espace," and "Pour un art poétique (v)" and "I Romanzi che non si raccontano."
- Vicens, Antoni. Cf. Queneau, Un Duro Invierno.
- de Vicente, Eugenio. Cf. Alonso Covadonga López and Eugenio de Vicente, "Isotopía y análisis textual."
- Vickers, Brian. In Defense of Rhetoric. Oxford: Clarendon Press, 1988. %% Vickers concentrates on the tropes of Exercices de style on pp. 379-380.
- Vico, Giovanni Battista. Cf. Anonymous, CR of Une Histoire modèle.
- Vidal, Alison. "Il faut bien commencer quelque part..." La Chouette (London), vol. * #4 (January 1981), pp. 20-26. %% Vidal discusses various aspects of Le Chiendent but not in much depth. La Chouette is a periodical published by the French Department, Birkbeck College, University of London.
- Vidal, Elie. "From Sacred Language to 'Novimen'." Sixteenth Century Journal (Kirksville, Missouri), vol. 25 #1 (spring 1994), pp. 177-180. %% In this review of Marie-Luce Demonet's Les Voix du signe: Nature et origine du langage à la Renaissance (1480 - 1580), Vidal cites (p. 177) some lines which Demonet uses from Queneau's Entretiens avec Georges Charbonnier (p. 16).
- Vidal, Jean-Pierre. "Queneau roman: De la germination de l'herbe caninodonte communément nommée vacherie suburbaine ou littérature." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 139-159. %% Vidal writes on Le Chiendent with so much theoretical jargon that it is hard to determine what he is actually trying to say.
- Vidal, Gore. "Pornography." New York Review of Books (New York), vol. 6 #5 (31 march 1966), pp. 4-10. %% In this review of Maurice Girodias's Olympia Reader, Vidal speaks of Queneau (pp. 561-62) as one of the "literary" members of the Girodias stable. Cf. Carol O'Sullivan, "Picturing Characters: Zazies 'à gogo'."
- Vidal, Gore. "Pornography." In his United States: Essays 1952 - 1992. New York: Random House, 1993, pp. 558-569. %% This is an exact reprint of the original essay, but Vidal also mentions Queneau once in stating that French critics as different as Gide, Camus, and Queneau had praised the American author Frederic Prokosch (p. 415).
- Vief, Gerlind. "Das Argot und seine stilistische Funktion in Pierrot mon ami von Raymond Queneau." Mémoire de maîtrise. Directeur M. Fataud. Universität des Saarlandes, 1969.
- Vietti, Jean. "Une 'Petite Fille modèle' transformée en 'affreux Jojo' c'est Zazie au studio!" Ciné-Revue (Paris), an. 40 #13 (25 mars 1960), pp. 9-11. %% Vietti reviews the film only slightly and concentrates instead on a popular presentation of Catherine Demongeot.
- Vigée, Claude. "Métamorphoses de la poésie moderne." Cahiers du Sud (Paris), an. 47 #356 (juin/juillet 1960), pp. 89-119. %% Vigée mentions Queneau on p. 101 and comments on his style somewhat on p. 109.
- Vigée, Claude. "Metamorphoses of Modern Poetry." Comparative Literature Studies (Urbana, Illinois), vol. 7 #2 (spring 1955), pp. 97-120. %% This has a short and general mention of Queneau as liking spoken language (p. 107) and as being an existentialist or a nihilist (p.

112).

- Vigée, Claude. "Revolt and Praise: Contemporary French Poetry." Partisan Review (New York), vol. 25 #1 (winter 1958), pp. 49-66. %% The author has the same approach as in the Comparative Literature Studies article.
- Vigneau-Rouayrenc, Catherine. Cf. Andreas Blank, "Discours émotif et discours contrastif. La Transposition du français parlé dans Voyage au bout de la nuit de L.-F. Céline et dans Le Chiendent de Raymond Queneau."
- Vignes, Claude. "Souvenirs, pastiches, et mystifications." Tam-Tam (Paris), vol. # (juin 1950), pp. 107-113. %% Vignes presents the Journal intime de Sally Mara with examples and verve (pp. 109-111).
- Vilageliu i Albuixech, Elena. "Comentari entorn de la traducció de Zazie dans le métro." Memòria. Director Carles Castellanos i Llorenc. Barcelona: Universitat Autònoma de Barcelona, 1994.
- Vila-Matas, Enrique. Le Voyageur le plus lent. Trans. André Gabastou and Denise Laroutis. Nantes: Editions Le Passeur, 2001. %% This work contains the author's reflections on literature, authors, and cinema as well as bits of his own history. He names Queneau on pp. 29-30, 93, 97, 189-192, 204-205, and 207. This is a translation from his El Viajero mas lento (Barcelona: Anagrama, 1992). Cf. Astrid Bouygues and Bertrand Tassou, "Voyage au pays des sources."
- de Vilaine, Anne-Marie. "Les Foutaises de Queneau." France-soir (Paris), an.* #* (28 octobre 1961), p. 14. %% De Vilaine cites Queneau on the origin of Les Oeuvres complètes de Sally Mara.
- de Vilaine, Anne-Marie. "Un Mystificateur." Journal du dimanche (Paris), an. 20 #972 (4 juillet 1965), p. 6. %% De Vilaine does little more than outline the plot of Les Fleurs bleues.
- de Vilaine, Anne-Marie. "Queneau peint par Prévert." France-soir (Paris), an. * #5581 (30 juin 1962), p. 10. %% This has almost nothing to do with Prévert: Vilaine presents Jacques Bens, much more than his book on Queneau which had just been published.
- de Vilaine, Anne-Marie. "La Semaine." L'Express (Paris), vol. 9 #438 (5 novembre 1959), p. 28. %% Queneau receives a prize and makes a joke about black humor in the Encyclopédie de la Pléiade.
- Vilar, Jean. Cf. Daniel Gélin, ed., Poèmes à dire.
- Vilar, Pierre. "Queneau et Leiris, sous x." Amis de Valentin Brû #19/20 (juillet 2000), pp. 9-22. %% The first four pages of this paper can be ignored, as they are little more than a slightly humorous oratorical ramble. Having gotten past that, Vilar makes a rather careful and insightful comparison of Queneau and Michel Leiris's relationship, writing, thought, and development. Cf. also Amis de Valentin Brû #21-22 (février 2001), p. 77.
- Vilar, Pierre. "Situ, t'imagines... Raymond Queneau, la Saint-Glinglin et le spectaculaire." Amis de Valentin Brû #28-31 (juillet 2003), pp. 326-341. %% Vilar considers just what "spectacle" means for Queneau specifically in Gueule de Pierre, Les Temps mêlés, and Saint-Glinglin and in terms of the ideas of Guy-Ernest Debord.
- Vilariño, Idea. Cf. Queneau; El Rapto de Icaro; Emir Rodriguez Monegal, "Tres Poemas de Raymond Queneau."
- Villa, Renzo. CR of Paolo Albani and Paolo della Bella's Forse Queneau: Enciclopedia delle

- scienze anomale. Belfagor (Firenze), an. 56 #6 (30 novembre 2001), p. 757.
- Villelaur, Anne. "Au-delà des prix." Lettres françaises (Paris), an. * #953 (22 novembre 1962), p. 2. %% Villelaur reviews Michel Bernard's L'Astrologue renversé and, in so doing, touches upon the role of Queneau's Chiendent in that novel.
- Villelaur, Anne. CR of the "Omajakeno" record. Les Lettres françaises (Paris), an. * #1161 (15 décembre 1966), p. 26. %% Villelaur gives a short but mixed review of Eve Griliquez and Brigitte Sabouraud, "Omajakeno ou 'Si tu t'imagines'."
- Villelaur, Anne. "Pas Fleur bleue." Les Lettres françaises (Paris), vol. * #1085 (17 juin 1965), p. 2. %% Villelaur retraces the plot of Les Fleurs bleues with a little commentary.
- Villeneuve, Sylvaine. "L'Inventeur du CD-rimes." Télérama (Paris), vol. * #2579 (16 juin 1999), pp. 82 and 85. %% CR of Antoine Denize and Bernard Magné, Machines à écrire. Cf. Anonymous, "Anagrammes"; Astrid Bouygues, "Un CD-ROM Queneau-Perec"; Nata-lie Levisalles, "La Voltige des mots"; Patrick Longuet, "Exercices de style"; Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Gérard Pango, "Machines à écrire, le CD."
- Villetard, Xavier. "Queneau, mon ami." Libération (Paris), vol. * #827 (17 janvier 1984), p. 34. %% Villetard describes the Bober - Dumayet television show which discussed Queneau and his Pierrot mon ami.
- Villette, Bob. Cf. Astrid Bouygues and Lotto Brillemiche, "Le Chiendent envahit la Normandie."
- Villien, Bruno. "Sous le signe de Queneau." Nouvel Observateur (Paris), vol. * #716 (29 juillet 1978), p. 9. %% Villien describes Eve Griliquez's "Omajakeno" as she presented it at the Avignon theater festival.
- Vilmain, François. "Exercices de style." Elle (Paris), vol. * #467 (22 novembre 1954), p. 7. %% Vilmain describes the Exercices de style in general as background to a review of the Yves Robert / Frères Jacques recording.
- de Vilmorin, Geneviève. Cf. Henry Chapier, "Ce qu'ils' ont lu cette semaine"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971.
- Vincent, Guy. Cf. Norbert Bandier, "Analyse sociologique du groupe surréaliste français et de sa production de 1924 à 1929."
- Vine, Richard. "Mom and Pop Modernism." Art in America (New York), vol. 82 #3 (march 1994), pp. 44-47. %% Vine reviews an exposition concerning Stefan and Franciska Thémerson, and in so doing gives an extensive view of their life and artistic accomplishments.
- Vinkenoog, Simon. "Onze correspondent meldt." Litterair Paspoort (Amsterdam/Antwerp), an. 11 #95 (maart 1956), pp. 66-67. %% Vinkenoog seems to refer to Queneau's direction of the Encyclopédie de la Pléiade.
- Vinneuil, François. "La Leçon d'humour en français." Dimanche-matin (Paris), an. * #59 (30 mai 1954), p. 6. %% Vinneuil says that since he had not liked Queneau's novels he was most pleasantly surprised by the very high quality of the dialogues and voiceover which Queneau had done for "Monsieur Ripois."
- Vintonen, Francis. "Prête-moi ta plume." Heures nouvelles (Paris), an. 2 #20 (23 avril 1946), p. 4. %% Vintonen reviews Scipion's book of this name, mentioning Queneau only incidentally.
- Violato, G. Cf. Andrea Pasquino, "«Les Huns et les autres,» giochi di parole e giochi di senso

- in Raymond Queneau."
- Vircondelet, Alain. Duras. Paris: François Bourin, 1991. %% Vircondelet speaks of Queneau's support for Duras' La Vie tranquille (p. 113), speaks more broadly of Queneau's interest in her on p. 181, and names Queneau often (pp. 94, 115, 145, 161, and 281), but he generally has little to contribute to understanding their relation.
- Virgil. Cf. Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exécutés?"
- Virelles, Patrick. Peau de vélin. Paris: Belfond, 1993. %% Virelles just alludes to Queneau twice in this novel (pp. 190 and 323).
- Virmaux, Alain and Odette. La Constellation surréaliste. Lyon: La Manufacture, 1987. %% The authors speak of Queneau's working on Critique sociale (p. 84) and Le Phare de Neuilly (pp. 107-108) and of the foundation of the "Collège de 'pataphysique" (pp. 279-282).
- Virmaux, Alain and Odette. CR of Emmanuël Souchier's Raymond Queneau. Europe (Paris), an.70 #760-761 (août-septembre 1992), pp. 204-205. %% The authors give a rather judicious and interesting review of this work.
- Virmaux, Alain and Odette. Les Grandes Figures du surréalisme international. Paris: Bordas, 1994. %% The authors present a sort of index, in which Queneau has only a short and sketchy page of description and a short selection from Odile.
- Virone, Carmelo. "André Blavier ou le don d'Ubuquité..." Le Carnet et les instants (Bruxelles), vol. * #99 (15 septembre 1997), pp. 4-5. %% Virone just gives the usual sort of positive presentation of Blavier and the many things he accomplished.
- Virost, Benoît. Cf. Thibaut de Montaigne and Benoît Virost, "L'Oulipo au coeur de la matière."
- Visani, Mario. "Il Surreale Queneau." L'Avvenire d'Italia (Bologna), vol. # (septembre 1967), p. %% This is a general article, with a certain concentration on Italo Calvino's Italian translation of Queneau's I Fiori blu.
- Vistica, Rita. Cf. Mireille J. Balland, "L'Etre et le paraître à travers cinq romans de Raymond Queneau."
- Vitez, Primoz. Cf. Queneau, Vaje v slogu.
- Vitisvorakarn, Chananao. "La Quête de la sagesse dans l'oeuvre de Raymond Queneau." Thèse de doctorat. Directrice Claude Debon. 2 vol. Paris: Université de Paris III (Sorbonne nouvelle), 1988. %% This is a careful and detailed study, but it would profit from having a more extended summary at the end. [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.]
- Vitoux, Frédéric. "Les Aveux et les masques de Raymond Queneau." Le Quotidien de Paris (Paris), an. 5 #1241 (21 avril 1978), p. 15. %% Vitoux gives a general presentation of Queneau, mentioning only one of his works by name, as an invitation to the Bibliothèque nationale exposition.
- Vitrac, Roger. "Avant les prix." L'Intransigeant (Paris), an. 54 #* (8 décembre 1933), p. 6. %% Vitrac has an unusual -- and good -- review of Le Chiendent.
- Vitrac, Roger. Cf. Jacques Bens, Queneau, p. 247; Jean-Marie Catonné, Queneau; Michel Décaudin, "Une Rencontre ou plus?"; Alessandra Ferraro, Raymond Queneau: L'Autobiografia impossibile; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 25, 31-34, and

- 238; Queneau, "Dédé"; Claude Rameil, La TSF de Raymond Queneau, pp. 84-91. There are some sort of manuscript notes available at the CDRQ under the titles "Entretien avec R. Vitrac" and "Vitrac (Roger)."
- Vittorini, Elio. Cf. Italo Calvino, "Progettazione e letteratura."
- Vivet, J. P. "Après les Maudits René Clément se propose de réaliser Le Meilleur des mondes inspiré du 'Candide' de Voltaire." Combat (Paris), an. 6 #931 (5 juillet 1947), p. 2. %% Vivet says that Queneau is collaborating on the screenplay with Clément and Lilo Damert. Cf. Queneau, "Candide 47."
- Vivet, Jean-Pierre. "Paradoxe de M. Ripois." Arts (Paris), vol. * #469 (23 juin 1954), p. 3. %% Vivet reflects on the nature of the character of Ripois and how Clément created a work very different from Louis Hémon's novel.
- van der Vliet, Everine. "Les Exercices de style de Raymond Queneau: Oeuvre artistique et didactique." Mémoire de maîtrise. Nijmegen, Holland: 1988. %% Van der Vliet does not give the "didactique" aspect much attention.
- Vodaine, Jean. Cf. Bernard Pluche, "Vodaine et Queneau"; Queneau, Variations typographiques sur deux poèmes de Raymond Queneau.
- Vogel, Gérard. "Queneau et Le Havre." Cahiers Raymond Queneau #14-15 (janvier 1990), pp. 133-152. %% Vogel carefully reviews Queneau's life and works in chronological order, furnishing many interesting details and making some connections of value.
- Vogler, Thomas A. "Wonder did He Wrote It Himself: Meditations on Editing Finnegans Wake in the 'Gabler Era'." Studies in the Novel (Denton, Texas), vol. 22 #2 (summer 1990), pp. 192-216. %% Vogler mentions the Cent Mille Millions de poèmes and considers Joyce's potential for oulipian textual transformation and multiplicity (pp. 206-207).
- Voilley, P. R. "A Vocation in Situation: The Act and Art of Writing in Raymond Queneau's Early Works (1932-1940)." PhD at the University of Aberdeen. Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards (London), vol. 46 part 1 (* 1997), p. 40. %% This resume of Voilley's dissertation describes its dual objective as re-evaluating the cultural influences and issues which affected Queneau and highlighting the myths and rationalizations related to writing both as art form and as profession during this period of Queneau's life.
- Voilley, Pascale. "The Discourse of/on the Avant-garde: The Case of Raymond Queneau." Manuscript, apparently unpublished. 1996. %% Voilley describes Erik Satie's work and how Queneau used him as a talking point for discussing "L'Humour et ses victimes," as well as the other concerns hidden behind this title. This manuscript is at the CDRQ. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 49-50.